MUSIC TO LISTEN FOR

Introducing Ken Winters and his critic's choice for the upcoming month

The sound of Silent Pictures:
Saturday Stereo Theatre presents
Carol Bolt's new play for radio

To the microphone born:
RSVP's David Lennick
carries on a family tradition

Where Drainie, Greene
and Mallett played:
Studio G goes state-of-the-art

FEATURING COMPLETE
PROGRAM LISTINGS FOR JUNE

THE GUIDE TO CBC RADIO AND CBC STEREO-
What becomes a Legend most?

Eclectic Circus
from the ridiculous to the sublime

SATURDAYS, 8:10 A.M., (8:40 Nfld.) ON CBC STEREO

ECLECTIC CIRCUS ALBUM/CASSETTE AVAILABLE FOR $9.98 FROM CBC ENTERPRISES, BOX 500, STATION A, TORONTO M5W 1E6 (ONTARIO RESIDENTS ADD 7% SALES TAX)
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 TAPE 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 the 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 headphones 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 firstborn.

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 effect ("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 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 Mallett, 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
EVERYTHING OLD IS NEW

AGAIN IN STUDIO G. A MILLION-DOLLAR FACELIFT HAS TRANSFORMED THE DECREPIT BUT MUCH-LOVED ARTS AND DRAMA STUDIO INTO A STATE-OF-THE-ART SHOWPLACE. OPERATIONS MANAGER DAVE TASKER (ABOVE) AND TECHNICIAN DEREK STUBBS SHOW IT OFF.
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 illusory actor's pant cuff and emptied a previously filled syringe of warm water down his leg at a 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 an attempt to get them to stop.

Studio G had its share of other idiosyncrasies, 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 as he played.

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 mixes 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 prosce-nium 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 stereo. 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 before."
DOWN LENNICK LANE

No wonder R.S.V.P.’s host, David Lennick, is big on broadcast nostalgia — his own family is a big part of it

BY JAMES STEWART REANEY

DAVID LENNICK CAN TRULY BE SAID TO HAVE been born to be a broadcaster. Lennick, the host of Radio’s R.S.V.P., the afternoon request record program out of Edmonton, first visited the CBC’s Toronto studios at the age of four, tagging along with his performer parents, Ben and Sylvia, the stars of At Home With The Lennicks from 1949 to 1956. “It was a cheap babysitter,” he explains. After Ben and Sylvia had finished for the day, however, young David took charge — or so he thought — of the nation’s air waves. Perched atop the knee of announcer Allan McFee, he would lean toward the microphone and begin broadcasting his own material. “I thought I was on the air,” Lennick says. “I had two different programs and I’d get up and sing all the songs I wanted for what seemed like half an hour.” McFee, already a kindly curmudgeon, never seems to have disillusioned his young charge directly, but Lennick gradually realized that his “programs” were not getting outside the studio.

With R.S.V.P., which he joined last October, he is getting that chance. Lennick’s previous work with CBC Radio included contributions to the “Life in the Collector Lane” segment of Morningside, and acting as summer host of that show in 1982. Before that, he’d taken the Radio and Television Arts course at Toronto’s Ryerson Polytechnical Institute and worked in commercial radio as an announcer, interviewer and occasional program director in Toronto, Niagara Falls, Oshawa and Montreal.

In R.S.V.P., Lennick seems at last to have found a niche that comfortably accommodates his tastes and talents. Though the show’s staff use the term “double-white-line music” (right down the middle of the road) to describe the direction taken by R.S.V.P. in the last year, the double white line runs through almost every musical category. (Presumably it will also run through the summer program Lennick will be hosting starting in July. Set for a late-evening slot, the show will offer more of Lennick’s unusual blend of music and light talk, and will also feature half-hour episodes of the BBC’s radio adaptation of Lord of the Rings.)

Originally a strictly classical request show, R.S.V.P. now embraces light classics and Golden Era show tunes. There’s also room for a few surprises, says former producer Cynthia Callard, who was with the program during its transition. Among the changes has been an increase in the number of pieces played, up to 20 daily from about 10. The show, now in its seventh year, is also pulling about 20 letters a day, says Callard, with the audience profile — to judge by the requests and the mail — becoming steadily younger.

All this is music to Lennick’s ears. Able to combine several of his passions — for fine music, nostalgia and rare items from several musical fields — he has recently arranged for the shipment of his personal collection, estimated at 25,000 records, to Edmonton, where he also works with two local shows besides serving as a staff announcer.

“I’ll go as far as I’m given rope,” he says of his approach to R.S.V.P., which is able to answer almost 90 per cent of its listeners’ requests. The first hour is predominantly classical, with the second allowing for an increasing variety of other music. The variety can be surprising, indeed. Recently, for instance, one of the offerings was Stan Kenton’s big band grappling unsuccesfully with a work of Wagner’s.

UNDER NEW PRODUCER CONSTANCE BRAUN, who moved up from production assistant in May, the emphasis will still be on the light classics. Braun, who has a Bachelor of Music degree from the University of Manitoba and has also worked as the Edmonton station’s music and record librarian, says such areas as classic pops, show tunes and jazz will continue to be part of R.S.V.P.

One offbeat figure Braun says the program will continue to air is Florence Foster Jenkins, the late American dowager who performed numerous classical vocal recitals with far more verve than voice. “FFJ” to the staff, Jenkins has become something of a patron saint to efforts to keep the music, in Lennick’s phrase, “a little more levity-oriented.” FFJ has also been a hit with listeners, whose fervent requests for more of her singing thrill the staff, though they’re somewhat mystified by her appeal. “I’m just amazed that anyone would ask for her,” confesses Lennick, who nevertheless has some rare specimens of Jenkins’s performances in his own collection. “There’s been so much response,” says Callard. “Everything from: ‘Never play that again’ to ‘You must play that for my mother-in-law — she sings just like that.’” More familiar figures who top R.S.V.P.’s request list include James Galway and Gheorghe Zamfir.

A request program would, of course, be little without its regulars and here, too, R.S.V.P. boasts a fan whose commitment verges on the fanatic. Saul Avrutick, a Montreal man, is the program’s most determined requestor. Braun reports that Avrutick has been delighting the staff by sending in at least five requests weekly for the past several years. Originally, Avrutick, whom staff have unsuccessfully tried to contact, would ask for music by such giants of the classical field as Bach, Bruckner and Wagner, the last presumably not at the mercy of the Kenton band. But in the past year, she says, Avrutick’s requests have begun to include items by Andre Kostelanetz and other performers of light classics, a change mirroring the program’s own shift of direction.

If R.S.V.P. is a near-ideal vehicle for one side of Lennick, it should be noted that he takes a serious approach
to his collecting. Nicole Bélanger, executive producer of *Morningside*, praises his work in the CBC archives and elsewhere preparing material to mark the 50th anniversary of public broadcasting in Canada last year. "Lenny is an invaluable walking archive," says Bélanger, "with access to a huge amount of really valuable archival tape." Looking ahead, Lennick expresses interest in working with archival material again during the 50th anniversary of the CBC, to be celebrated in 1986, should the opportunity arise.

As might be expected, he also draws inspiration from radio's past. Picking two of a myriad of influences, he cites Max Ferguson and his early mentor, Allan McFee. *The Max Ferguson Show* used to run in part of the afternoon slot now occupied by *R.S.V.P.*, and it too used to give Florence Foster Jenkins the occasional spin. Listeners have commented that *R.S.V.P.* reminds them of *The Max Ferguson Show* of almost 10 years earlier.

Lennick says. Going back further, he remembers that as a child he was already listening to McFee and all the rest with an ear to joining them someday. "I never listened to records the way other people do. Even when I was seven, I was buying records with the idea of a show in mind," he says. "I wanted to be a disc jockey at an early age."

Other aspects of the program include a musical quiz heard on the first Monday of each month; a daily arts report, late in the second hour; and a longer work, in the first hour Fridays. But the letters make *R.S.V.P.* tick, and the writers clearly identify with David Lennick, says Constance Braun. "Whenever they write, it's always 'Dear David.' That in itself says a lot. People know who the host of *R.S.V.P.* is."

HEAR *R.S.V.P.* weekdays on Radio at 2:05 p.m. (2:35 NT). Send requests, preferably with a reason for the choice and an alternative selection, to CBC Box 535, Edmonton, Alberta T5J 2P4.
THE FAMOUS FRENCH MUSIC teacher Nadia Boulanger — who numbered Aaron Copland and Igor Stravinsky, as well as a host of Canadian composers, among her pupils — liked telling the story of her little cat who, when fresh food was mixed in with the stale, would go delicately through it and unerringly pick out the fresh. “Some people will tell you,” she said, “that if you make a choice between this and that, you are being snobbish. But you are not. You are being natural and above all you are being yourself. The privilege of choice belongs to us all. We might almost say that what we are is a result of all the choices we have made. In our choices we reveal ourselves, and through them we construct our lives.”

Without any intention to impose or insist or arbitrate, but recognizing that in the realm of broadcast concert music and opera, as in any other realm, choices face us all, this column will concern itself with selection. From the tremendous quantity and wide range of such music broadcast by the CBC on its Stereo and Radio networks, I shall choose items that tempt me, and indicate why I do so.

So here goes. June, I must say, is full of temptations, and many of the real plums are gathered under the big umbrellas of the daily shows Stereo Morning, Arts National and Mostly Music.

Stereo Morning, because of its emphasis on the current affairs of all the arts, tends to be made and remade close to broadcast time, so its program coheres too late for the mention of specifics in an advance column of this kind. In any case, the live portions are mostly reviews, interviews and other talk features. The music is mainly from recordings. There’s a lot of music, however, and I listen as regularly as I can.

Arts National, which commands two and sometimes three hours nightly, have become Stereo’s main broadcaster of concerts, many of them live. These are scheduled far enough in advance of broadcast that I can tell you exactly which of them interest me most. The programs are rich and varied, but these seem choice.

JUNE 1
Chamber pieces by Bach, Mozart, Beethoven and Bartok played by members of the Toronto Symphony, including Steven Staryk (concert master), Jeanne Bax- tresser (principal flute) and the orchestra’s conductor, Andrew Davis, who will be either pianist or harpsichordist in all four works. Davis’s keyboard playing is the filip here; it’s less often encountered than his conducting but fully as good.

JUNE 2
A symphony concert from the Place des Arts, Montreal. Charles Dutoit conducts the Montreal Symphony Orchestra in works by Ravel, but the particular lure is a performance of Brahms’s Second Piano Concerto with Rudolf Serkin — one of the work’s greatest interpreters — in the solo role. Serkin is 80 now, and such opportunities to hear him are bound to be less and less frequent.

JUNE 7
The last concert in a nine-part series devoted to the music of Liszt, Rachmaninoff and Prokofiev. Pianist Valerie Tryon will play several Rachmaninoff preludes and some seldom-played pieces by Liszt. The Orford String Quartet will play Prokoiev’s Second Quartet and, with Tryon and clarinetist James Campbell, the same composer’s Overture on Hebrew Themes. The repertoire itself is the fascination here, and as a bonus the interesting conductor-turned-writer Harvey Sachs, whose book Virtuoso was recently published, will talk from London about the rise and cult of the virtuoso musician.

JUNE 21
A program of seldom-heard string quartets by Italian composers Boccherini, Donizetti and Verdi. The Orford is always a pleasure, but the unconventional repertoire gives this chamber recital an added cachet.

JUNE 22-24
A three-night Mahler festival offering Des Knaben Wunderhorn and the Fourth Symphony the first night, the Sixth Symphony the second and the Eighth Symphony (Symphony of a Thousand) the third. Conductor Gunther Herbig and the Montreal Symphony Orches tra are attractions in the Sixth, and conductor Andrew Davis and the Toronto Symphony (to say nothing of eight soloists, the Toronto Mendelssohn Choir, the Vancouver Bach Choir, and the St. Simon’s and St. Michael’s boys’ choirs) are bound to cause a stir in the Eighth. But for me the prime attraction is the only non-Mahler item in the festival: Beethoven’s Third.
Piano Concerto, on the second night, with the magnifi-

cent Soviet pianist Emil Gilels as soloist. Gilels, at 67, is

at the zenith of his powers, and his two Canadian

appearances this season — after an absence from the

West of several years — caused a sensation.

**JUNE 27 AND 30**

Two recitals by the Masterpiece Trio of Vancouver.
Pianist Linda Lee Thomas, violinist Gwen Thompson

cellist Eric Wilson play trios of Haydn, Shostakovich

and Dvórk on the 27th, and of Mozart, Ravel and

Brahms on the 30th. In their relatively short time

together, these three players have become one of the

finest chamber groups in the country.

**MOSTLY MUSIC IS CUSTOMARILY THE BROAD-

cast platform of the CBC’s own orchestras and for

the regional choirs and orchestras of the country, but these

seem relatively dormant in the June program. There are,

however, four concerts of Canadian origin: a pop

concert June 7 on Radio by the National Arts Centre

Orchestra under Franz Allers; a concert June 14 on both

networks by the Symphony Musicians’ Orchestra of

Halifax conducted by Boris Brott, featuring violinist

Betty-Jean Hagen in the Mendelssohn Concerto; a con-

cert June 21 on both networks by the Orchestre Sym-

phonique de Québec conducted by Philippe Bender,

with pianist Louis Lortie as soloist in Ravel’s Concerto

in G; and a choral concert June 28 on Radio by the Tudor

Singers of Montreal under Wayne Riddell, in which

John Beckwith’s *Papineau* (two folk songs of Lower

Canada) shares the program with Orff’s *Catulli Car-

mina* and Brahms’s *Liebeslieder Waltzes*, Opus 52.

The remainder of the month is given over to discs and

tapes, some of which offer delectable fare. For instance,
on June 3 we’ll hear the original cast recording of

Samuel Barber’s opera *Vanessa* with Eleanor Steber in

the title role, supported by Rosalind Elias, Regina Res-

nick and Nicolai Gedda, with the Metropolitan Opera

Orchestra and Chorus conducted by Dimitri Mitropou-

los. On June 17 we’ll hear Poland’s Capella Cracoviensis

in Vivaldi’s *Magnificat* and in the *Lamento* that is the

only extant fragment of Monteverdi’s early opera

*L’Arianna*: the latter, along with several Monteverdi

madrigals, should have us all stretching our ears.

Aside from the three big-budget daily shows, there

are several others in which I take particular pleasure

and to which I listen whenever I can. Clyde Gilmour’s

perennial weekly *Gilmour’s Albums* I find valuable

for many reasons, but mainly for its long memory and

for the faith it keeps with great performing artists of the

past. Bob Kerr’s *peripatetic disc show Off The Record*

*I enjoy for its sheer repertorial range, its occasional

quirkiness and its air of being put together on the spot

— though of course it’s nothing of the sort. I also take

perhaps excessive delight in Bob’s unscheduled com-

ments. For instance, my heart leapt up and said “amen”

the day he confessed he’d never liked *Martern aller

Arten* from Mozart’s *The Abduction from the Seraglio*.

We all adore Mozart, including, I’m sure, Bob Kerr, but

there are limits, and in that heartfelt cry I think Bob

expressed them. Another record show I like for its

repertoire is the afternoon Stereo chamber concert,

*Montreal Apres-midi*. Among other tasty morsels

this show will bring us in June are Britten’s *Nocturnal,

Opus 70*, for guitar (June 2); Rachmaninoff’s *Variations

on a theme of Chopin* (June 6); Haydn’s Opus 76 No. 3,

*Emperor* (June 7); *Sibelius’s Quartet, Opus 56*, *Voices

intimae* (June 9); and Alexander Bott’s arrangements of

*Seven Minuets and Six Canons* by Beethoven (June 10).

Sundays on Stereo have very special musical charms,
beginning with *Choral Concert* early in the morning. I

like its programs best when they are not taking us by

blow through choral contests and their adjudica-

tions, and when they are taking us through the range

and breadth of the great choral repertoire as sung by the

best Canadian and foreign choirs. Programs like the one

scheduled for June 5 (*Frostiana* by Randall Thompson.

*Old American Songs* arranged by Copland and Part I of

Britten’s *Spring Symphony*) certainly tempt me, though

I’d rather hear Britten’s symphony in its entirety.

In *Concert*, also Sunday mornings, has its ups and

downs, depending on who is performing, but it’s looking

good for June. On June 5 that *other* prodigious young

Canadian cellist, Shauna Rolston, will play one of the

glories of the cello repertoire, Beethoven’s Sonata in A,

*Opus 69*, with pianist Gloria Saarinen, and will com-

plete her program with the poignant *Élége* by Gabriel

Fauré. The remaining three Sundays — June 12, 19 and

26 — will be given over to a series entitled *The Art Of The

Guitar*, featuring the guitarist Norbert Kraft, his wife

the pianist and harpsichordist Bonnie Silver, and

guests according to the requirements of the program. I

confess that for me the most alluring of the three shows

is the first, because it emphasizes the guitar as an

ensemble instrument, with music placed ahead of

virtuosity.

**SATURDAY AFTERNOON AT THE OPERA**

broadcasts come from Dallas in the first half of June —

*a Lucia de Lammermoor* conducted by Nicolò Rescigno

on June 4, and a *Der Rosenkavalier* conducted by Per-

lav Klobucar on June 11. I’m at one with Stravinsky on

the subject of Richard Strauss (“If Richard, then

Wagner; if Strauss, then Johann”) and *Rosenkavalier* (*It’s

opera*), but I’ll be tempted to hear what the likeable

Elisabeth Soederstrom does with the role of the

Marschallin, and how the Canadian mezzo-soprano

Janet Stubbles makes out as Annina.

Finally, I hope very much to hear some, at least, of

the Montreal International Competition, of which semi-

final sessions will be broadcast from the Theatre Mai-

sonneuve of the Place des Arts June 10-13 and a gala

performance by the top winners from the Salle Wilfrid

Pelletier on June 15. Violinists are featured this year,

and there will be 50 contestants from 16 countries. I can

forgo most competitions, but this one is our biggest and

best, and we’re sure to hear some extraordinary play-

ing. After all, Ghidon Kremer, one of the outstanding

violinists in the world today, was only a third-prize

winner in the 1969 competition! Tom Deacon will be

broadcast host this year and co-producer with Frances

Wainwright. The Montreal Symphony Orchestra

under Rafael Aronson will accompany the contestants,

and the judges will be Shmuel Ashkenasi of Israel, Pina

Carmirelli of Italy, Ida Haendel of Canada, Yvra Ne-

man of Great Britain, Riccardo Odnoposof of Austria,

Josef Suk of Czechoslovakia, Peter Zavadsky of the USA,

Svi Zeitlin of the USA and Gregory Zhislin of the USSR.

The top prize is $10,000. Always supposing the dollar

hasn’t collapsed by then, 50 young fiddlers should play

their best for that.
SPECIAL EVENT

READY WHEN YOU ARE, C.B.

Playwright Carol Bolt, once the queen of alternate theatre, tunes her talent to radio with Silent Pictures

BY ALLAN M. GOULD

QUICK NOW: HOW MANY FEMALE PLAYWRIGHTS can you think of? Lillian Hellman, sure. But who else? Doctoral students in theatre history may well rattle off the 17th-century playwright Aphra Behn, or the more recent Irish dramatist, Lady Gregory. But in general, it seems to be rather slim pickings.

With Canadian theatre, considering the youth of both our country and our stage, the contributions have been far richer from women writers: Patricia Joudry, Joanna Glass, Beverley Simmons, Sharon Pollock, Erika Ritter and B.A. Cameron (Carole Shucott, too), plus the marvelous TV film *Dreamspeaker*. And then there’s Carol Bolt, 42 this summer, often considered “the Queen bee of Canadian playwrighting” (in critic Sandra Souchatte’s phrase) because of her remarkably prolific output. How prolific? Thirteen adult and children’s plays in the first half of the 1970s alone, including one of the most admired Canadian theatrical works of that decade: *Red Emma—Queen of the Anarchists*.

Then, in 1976, Bolt wrote one of the most financially successful plays in Canadian history—*One Night Stand*. The comedy-thriller was first presented to positive, if troubled reviews (such a commercial play from one of the mainstays of the “alternate” theatres of Canada?) back in 1977, at Toronto’s Tarragon Theatre, and was soon after produced nearly everywhere across the country: Theatre New Brunswick, Arts Club Theatre in Vancouver, Festival Lennoxville in Quebec, and then a film version (directed by Allan King) for television and foreign distribution, which received three Canadian Film Awards in 1978.

But Carol Bolt has been a lot less prolific since then, and it’s been due a lot to the very success that she encountered with *One Night Stand*. “It’s been my financial support for the last five years,” she declares today. It led her to a fact of economic life that Emma Goldman, the anarchist/communist heroine of *Red Emma*, would have fully understood: when you write to eat, you write a lot, whether you want to or not.

“After *One Night Stand*, I didn’t have to work that hard; its success took the economic pressure off,” says Bolt. “So I could indulge myself in other things and try to learn how to do them.” One of those new things is *Silent Pictures*, a comedy about those three idols of early movies, Mary Pickford, Douglas Fairbanks and Charlie Chaplin, to be heard on *Saturday Stereo Theatre* on June 11.

The subject matter of the Hollywood of the 1910s and 1920s is irresistible to most of us, including the Vancouver-based director of Bolt’s made-for-radio script, Don Kowalchuk. Interestingly, he had known Carol Bolt only by reputation, and had neither read nor seen any of her plays when he heard the original title—*United Artists*—back in early 1982. (The play was named after the movie-making corporation set up by the three idols back in 1919.) “To be frank, I committed myself to the project even before I read the script,” admits Kowalchuk, 46, who had only recently returned from Los Angeles, where he had been studying film, to become the executive producer of *Nightfall*.

When Kowalchuk finally read the work he was stuck with, he was most pleased: “It was a very good script when it first arrived here, in the spring of 1982. The characters really came to life, even on first reading. They are well constructed and believable.”

Believable they had better be, since they are not made-up people, as in Carol Bolt’s more recent plays—*Desperados or Escape Entertainment*, for example—but three of the most famous people of the century. Both the author and the director are aware of the inherent problems of plays about real people. But “radio is ideal for the subject,” recognizes Bolt. “There is the whole question of what they look like—Pickford, Fairbanks and Chaplin are so well known.”

But the attraction of that semi-holy trinity of Hollywood stars for Carol Bolt and Don Kowalchuk does not stem from any National Enquirer-style search for scandal. “The material is so much fun,” Bolt explains, before going on to confess a further reason: “I think it’s political. Most of the things I do are political.” What could be more political than the considerable “patronizing” which Pickford received, “especially from Chaplin”? Furthermore, Pickford (the major character of *Silent Pictures*) was “a much better business person than Fairbanks, and she wasn’t given the credit by Chaplin that she was due.”

Kowalchuk elaborates: “In those days, there was a handful of movie studios. Monopolies. It was inconceivable for a woman to establish a corporation the way Pickford did.” So it’s a feminist play, then? “Overall, there is a feminist thrust,” says Kowalchuk, “but it doesn’t dominate. It’s woven into the fabric of the play.”

Woven into the fabric of Carol Bolt’s life is a gutsiness that parallel’s Mary Pickford’s insistence upon artistic control. Born Carol Johnson in Winnipeg in 1941, to a miner and logger father, she moved with her family back and forth across Canada, sojourning in such un-Hollywood-like towns as McCreary (Manitoba), Sudbury (Ontario) and Pioneer (British Columbia). Her degree at the University of British Columbia included a course on...
writing plays, but it wasn’t until she drifted back to Montreal after a year spent working in London, England, that she became professionally involved with the theatre. She and a group of friends — “The Wesley Players” — began staging productions, first in a church and later in a theatre on St. Luc Street.

PUTTING ON SUCH PLAYS AS TENNESSEE WILLIAMS’s The Glass Menagerie does not seem to suggest the future author of Red Emma, which would enrage the good citizens of her native Winnipeg. When performed by the Manitoba Theatre Centre 13 years later, (What? Public funds used to put on a play that seemingly glorified a communist and terrorist?) But at second glance that experience does say a good deal, since it shows us a young woman, barely out her teens, directing and stage-managing with no previous experience in either.

The first play Carol Bolt wrote was Daganawida, which Bolt herself once described as a critique of “boring,” a play about the Indians and the French in Quebec that has never been published, though it was produced by the seminal alternate theatre of George Luscombe, Toronto Workshop Productions, in 1970. Then came a radio play about two old adventurers, Guy and Jack, produced by CBC Regina in 1971.

The major turning point in Bolt’s career (aside from marrying actor David Bolt in Toronto and giving birth to her son, Alexander, 10 years ago), was her writing Buffalo Jump, about the workers protest march on Ottawa in the Dirty ’30s. Besides being eventually published by the Playwrights Co-Op, an important Canadian organization with which Bolt has been closely affiliated ever since its genesis, the play marked the true beginning of Carol Bolt, Full-Time Playwright. “I had been running the program at the Learning Resource Centre in Toronto until that time [the early ’70s]; after Buffalo Jump I stopped working for the Public Library and did nothing but write.”

Carol Bolt quickly became “queen of the alternates,” as critic Martin Knelman described her in The Canadian magazine in 1977. From Buffalo Jump’s production at Toronto’s Theatre Passe Muraille in 1972, to a children’s play at the Young People’s Theatre, to a 1973 production of Gabe (about the mythic qualities of Louis Riel and Gabriel Dumont) at the Toronto Free Theatre (and later at the Manitoba Theatre Workshop), to the critical glory of Red Emma and the commercial returns of One Night Stand later in the decade, Carol Bolt’s plays seemed to be just about everywhere — rare for a Canadian playwright; still rarer for a female Canadian playwright.

“There’s an advantage to being a woman playwright,” says Bolt today, at her home in the Beaches area of Toronto. “Producers will say, ‘Oh you’re a woman, and you can represent women in my theatre season this year!’ ” She has been accused — by way of explanation for her success as a woman in a man’s world — of “writing like a guy,” which she denies. But she is pleased to see that “it’s finally changing a bit. The woman’s point of view is being accepted, and I think that’s a good thing. Women playwrights can find their own voices in the way that Canadian novelists have found theirs.”

Carol Bolt’s voice has not always been appreciated. She admits that she “deserved” the scathing reviews she received for Desperados, produced at the Toronto Free Theatre in 1977 (“clumsy and heavy handed” proclaimed one theatre critic), and she chuckles over the fact that the Toronto Star’s critic, Gina Mallet, walked out during the production of Escape Entertainment, her 1981 satire of the Canadian film industry, in which a woman film critic was parodied. “I don’t think it was about her!”

And even success has its tribulations. The warm reception given to One Night Stand, both as a play and a movie, was trying for Bolt. “I got tired of it being a cultural event. I had the feeling, especially during my year as Writer in Residence at the University of Toronto [1978], that a number of people thought I had sold out. But I really wrote it as a kind of technical exercise, to see if I could do it.” And there’s an awful lot of talk that One Night Stand (which tells the funny but scary story of a young woman who picks up a dangerous man at a disco and takes him home) means something. Bolt denies it: “It’s not a think piece. I think the characters are interesting, though, and worth doing.”

CBC Radio has clearly decided that Silent Pictures is worth doing. “There’s so much cream there,” declares director Kowalchuk, “such riches!” Bolt agrees with the kindly assessment, but in her own, creative fashion: she hopes eventually to write a trilogy on the subject of the men and woman who created United Artists, and still later a full-length musical on the same subject.

But that might be years away. For the moment, Bolt is involved in her latest stage play, Survival (about a Toronto dinner party where the guests avoid talking about nuclear war), which will be undergoing a workshop production in Montreal during the same month that her radio play is being heard across Canada. And even more immediate (and longer-lasting, she hopes) is her work as one of the five Canadian writers of Fraggle Rock, the wonderfully inventive and witty puppet series created by Muppet-man Jim Henson, written and taped in Toronto, and seen on TV in Canada and around the world.

FROM WORKERS’ REVOLT AND RED EMMA
Goldman to such blatant commercialism as One Night Stand and Fraggle Rock — and now, a CBC radio play about Hollywood’s silent screen stars? Is this the artistic equivalent of the socialist youth who becomes a rabid right-winger in middle age? Or is it merely the growth in the craft of one of Canada’s most interesting and intelligent writers? A stage direction early in the first act of Red Emma gives us a clue: “Berkman enters and mounts the podium . . . He is carrying the banner of anarchism — a plain black (correct) or red (less common but more exciting) flag.”

Red is more exciting than black. And playing creatively with historical events and personages has been a forte of Carol Bolt almost since she first began writing over a dozen years ago. Of course, with Mary Pickford and her business partners, “people know about them, so I can’t play fast and loose with the facts. You can invent. But I don’t lie — I don’t think!” As a French playwright — Jean Cocteau, to be exact — once said, “The matters I relate/Are true lies.” For some of the true lies of Canadian playwright Carol Bolt, tune into Silent Pictures.

HEAR Carol Bolt’s play Silent Pictures on Saturday Stereo Theatre at 7.05 p.m. (7.35 NT), on June 11.
CBC Radio and CBC Stereo

CBC operates two national English radio services—CBC Radio and CBC Stereo. Thirty-one production centres and more than 350 rebroadcasting transmitters (AM and monaural FM) comprise the CBC Radio network. CBC Radio broadcasts national, regional and local programs to all parts of Canada. News and current affairs constitute some 60 per cent of the programming. Local information is featured on morning, noon and late afternoon shows. As well as interviews, documentaries, farm reports and sports news, CBC Radio broadcasts a wide variety of entertainment programs—Classical, serious, jazz and pop music, drama and literature. Northern Service stations also broadcast in Inuit and Indian languages. CBC Stereo concentrates on broadcasting classical and other serious music and coverage of the arts. Although announcements of community activities and local weather reports are heard on CBC Stereo, there is just one regional program per week and no local programming. A wide range of jazz and folk music, drama, literature and documentaries is also offered in full stereo sound. CBC Stereo is on many cable systems, some at great distance from our stations. CBC Radio News can be heard on both CBC Radio and CBC Stereo. CBC Radio carries on-the-hour news reports throughout the day. The World Report at 6 a.m., 7 a.m. and 8 a.m. and The World at Six are on both networks, while the 10 p.m. National News is on CBC Radio only. Maple leaf indicates programs heard on Radio Canada International’s shortwave service.

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Cover illustration
Wednesday June 1

Radio

6.00 a.m. World Report

6.13 Local/Regional Program

7.00 World Report

Local program continues.

8.00 World Report

Local program continues.

9.05 Morningside

Host: Peter Gzowski

A three-hour electronic magazine that combines encyclopedic substance with an eclectic nature. Wednesdays - Prime Time, a feature on senior citizens; a Business Column with Alexander Ross in Toronto and Richard Oxler in Calgary; a regular Medicine Column; and reports from Montreal and Winnipeg.

Exec. Producer: Nicole Relanger

11.55 Provincial Affairs

12 Noon Local/Regional Program

2.05 R.S.V.P.

Host: David Lennick

See on Air.

A program of music selections requested by listeners. Write R.S.V.P., Box 555, Edmonton, Alberta T5J 2P4. Including an arts report at 3.50.

Producer: Constance Braun, Edmonton

4.05 Local/Regional Program

6.00 The World at Six

With Box Oxley, Kevin Marsh, Harry Mannis

A half-hour comprehensive and detailed roundup of the day's news, including in-depth reports.

Senior Editor: Roger Morier

6.30 As It Happens

Hosts: Elizabeth Gray and Alan Maitland

A phone-in to world newsmakers.

Executive Producer: Robert Campbell

8.05 Variety Tonight

Host: Vicki Gabereau

First Hour: Concluding the CBC comedy series What Ho Jeeves, featuring popular P.G. Wodehouse characters Bertie Wooster and his dutiful butler Jeeves.

Second Hour: An Alex Barris showbusiness profile; a words and music look at a celebrity; and Where Are They Now?, yesterday's star personalities today.

Executive Producer: Susan Englebert, Vancouver

10.00 News

10.04 Sports-National Edition

10.13 Weather

10.17 Booktime

What The Crow Said

by Robert Kroetsch

A venture into the folk tale world of the prairies and an exploration of the way gothic, excuses, bragging contests, confessions, kitchen table and beer and table talk become a version of reality. On the prairies where films, TV, books are usually about somewhere else and someone else, people talk themselves into existence.

Narrated by Ken Kramer, artistic director of the Globe Theatre in Regina.

8th of ten parts.

Producer: Wayne Schimalz, Regina

Series Producer: Ramona Randall, Montreal

10.32 Mostly Music

Host: Shelagh Rogers

The Italian-Swiss Radio TV Orchestra conducted by Pinchas Steinberg, with pianist Walter Klein.

Beethoven: Egmont Overture; Mendelssohn: Piano Concerto No. 1 in G minor, Op. 25; Schubert: Symphony No. 6 in C major.

Executive Producer: Kevin Elliott, Ottawa

12.05 Eclectic Circus

Host: Allan McFie

STEREO

6.00 a.m. World Report

6.14 Stere0 Morning

Host: Terry Campbell

A four-hour arts journal with recorded musical masterworks from the 16th through 20th centuries, interviews, reviews of books, art exhibits, dance and theatre.

Arts Report at 7.30, 8.30 and 9.55. Extended features are heard in the last hour.

Third Hour: Erick Ritter's column on adult phenomena and trends.

Fourth hour: Stephen Lewis's series on the Holocaust as a theme in contemporary artistic works. Continues tomorrow.

Executive Producer: Anne Gibson

7.00 World Report

Stere0 Morning continues.

8.00 World Report

Stere0 Morning continues.

10.05 Mid Morning

Host: Keith Barry

Works Long Lost Or Forgotten.

Dvorak: Symphony No. 1, London Symphony Orchestra conducted by Istvan Kertesz; Van-Henselt: Piano Concerto in F, Raymond Lewenthal with the London Symphony Orchestra.

Research: Don Harder, Vancouver

11.32 Mostly Music

The Italian-Swiss Radio TV Orchestra conducted by Pinchas Steinberg, with pianist Walter Klein.

Beethoven: Egmont Overture; Mendelssohn: Piano Concerto No. 1 in G minor, Op. 25; Schubert: Symphony No. 6 in C major.

1.05 Off the Record

Host: Bob Kerr

Selections from all eras of classical music.

Producer: Neil Ritchie, Vancouver

3.05 Montreal Appes-Midi

Host: Bob Harding

Today's principal work: Vivaldi: Summer; Sinfonia from The Four Seasons, violinist Pina Carmirelli with 1 Music.

Producer: Kit Kinnaird, Montreal

4.05 Sound Track

Host: Leon Cole

Light music for the late afternoon.

Producer: Rene Carrier, Winnipeg

6.00 The World at Six

6.30 Listen to the Music

Host: Margaret Pacsu

Mainly new light classical releases.

Producer: Reid Raigaran

8.05 Ideas

Host: Kevin Marsh

In His Own Words: Arthur Koestler.

Last in four-part Wednesday repeat series on this Hungarian-born British scholar and author.

Exec. Producer: Geraldine Sherman

9.00 Arts National

Arts National Live.

On location at Roy Thomson Hall in Toronto, a concert from the Evening Overtures series, which features members of the Toronto Symphony.

Andrew Davis, piano; violinist Steven Staryk; violin Maurice Pelletier; cellist Daniel Bomb.

Mozart: Piano Quartet in G minor, K. 478.

Also tonight, highlights from an Evening Overtures concert held earlier this season.

Andrew Davis, harpsichord and piano; flutist Jeanne Baxtresser, violinist Steven Staryk, clarinetist

10.00 News

10.04 Sports-National Edition

10.13 Regional Weather

10.17 Booktime

What The Crow Said

by Robert Kroetsch

Ninth of ten parts.
THE DEATH OF THE Nobel-Prize-winning Chilean author who was hailed by many as the greatest Spanish-language poet in the world was mourned by millions in 1973. Yet those who knew Pablo Neruda best were comforted by the notion that he probably wouldn’t have wanted to live in the chaos and bitter disappointment that followed the assassination of his hero and friend, Chilean President Salvador Allende. Many felt that it was probably no coincidence that Neruda’s own death from heart failure occurred only 12 days after the mysterious rightist coup that toppled the Communist government in which he fervently believed.

Ideas Presents this month will rebroadcast a remarkable five-part series prepared by Cindy Bisaillon on Neruda’s work, his adventurous diplomatic career, and his picturesque personal life. Bisaillon, a Toronto freelance broadcaster, had a fairly risky adventure herself in the fall of 1980 when she went to Chile to interview writers, musicians, painters and friends of the poet, as well as his widow, Matilde Urrutia. “It was not easy for them to talk to me,” she says. “Everyone treats a very fine line down there...but his poetry still has great power in Chile.”

FOR ALMOST 40 YEARS now, the Roof Bar atop Toronto's Park Plaza Hotel has been, for members of Canada's literary community, a communal and spiritual home-away-from-home, where the martinis were always perfect and one's pithiest bon mots always well received.

Morley Callaghan is a regular at Toronto's "Round Table." The House of Anansi publishing company was conceived, if not actually born there, back when Margaret Atwood was still sporting love beads. And countless hours of arguing, plotting, frittering and quaffing have been logged by the likes of Mordecai Richler, Peter Gzowski, Robert Fulford and the dramatic personas of almost every Canadian magazine with offices in Toronto.

Many a sizzling anecdote about the goings-on at the bar has found its way into the country's popular novels, and the stories that could be told by its legendary waiters—if only they weren't so discreet—would surely curl the coiffure on Queen Victoria's statue a block to the south.

Freelancer Paul Kennedy (who recently did an intriguing series about famous philosophers on Morningside) has compiled a lively potpourri of interviews with many of the Roof Bar's habitués, to be aired this month on Anthology. The Roof on Anthology, 10:10 p.m. (11:10 AT, 11:40 NT), Radio, June 4.

Tonight: Telemachus. Nestor and Proetus. Each of these 13 readings runs approximately 2 hours, pre-empting A Little Night Music and Midnight.
magazine, touching bases coast-to-coast, and presenting the latest news from the world of entertainment and coverage of major sports events as they happen, with interviews, editorials, and the fans' view.

Irregular visitors include political pundit Alan Potheringham, pop musican Graham Shaw, television critic Mary Ambrose, and the Pastor of the Winnemago.

Celebrities from the worlds of media, music and movies review their favourite books.

Regular weekly features include The Finkelman Report, Paul Sullivan's move reviews, ratings and entertainment news, gossip and comedy. Music covers the best of every era. Forties swing, Fifties rock and roll, Sixties pop. Seventies jazz and contemporary Eighties, sounds from country to classic.

Producer: JIM MILICAN, Winnipeg

5.00
6.05 AT, 6.35 NT
LOCAL/REGIONAL PROGRAM

6.00
7.00 AT, 7.30 NT
SATURDAY NEWS

6.15
7.15 AT, 7.45 NT
SPORTS—SATURDAY EDITION
The CBC Radio Sports team, led by commentators Fred Walker, Rick Cluff and Mark Lee provide live, up-to-date coverage of weekend sports events as well as behind the scenes features and analysis.

6.30
7.30 AT, 8 NT
OUR NATIVE LAND
Host: BRIAN MARACLE
The national native affairs program featuring news, current affairs, arts, history and culture of the native peoples in Canada, as well as comprehensive reports on indigenous peoples outside Canada's borders.

Producer: LEONE ROISED-CUMBE Ottawa

7.05
8.05 AT, 8.35 NT
THE OCEAN LIMITED
Host: BILL STEVENSON
An eclectic musical variety show featuring contemporary Canadian acts in concerts on the east coast. Kate and Anna McGarrigle make a second appearance on the show.

Their newest album, Love Over and Over, has received favourable reaction from U.S. and Canadian music critics. Fred Schruers in Rolling Stone Magazine: "While their most compelling virtue is their lovely vocal interplay, Kate and Anna McGarrigle have always been careful to use classsy session players. As a result, it sometimes seems as if the sisters are making the point that their mix of church music, ballads and north-of-the-border jug band fare is not some quaint folksie goulash but a disciplined series of choices..."

Producer: GLENN MEISNER, Halifax

8.05
9.05 AT, 9.35 NT
SIX DAYS ON THE ROAD
Host: DAVID ESSIG
The best of current and memorable country music. Each week a country artist drops by to talk about his career and the musical influences along the way, and to join guitar/mandolin player Essig in a studio picking session. Also, the latest country music news and a weekly billboard of upcoming concerts and performances across Canada.

Occasionally, the show is live on location for a major concert.

Producer: BILL GARRETT

9.05
10.05 AT, 10.35 NT
REGIONAL MUSIC

10.00
11.00 AT, 11.30 NT
NEWS & SPORTS

10.10
11.10 AT, 11.40 NT
ANTHOLOGY
The Roof. See PREVIEW.

For many years the Roof Lounge in the Park Plaza Hotel in Toronto has been an informal literary meeting place for writers, book publishers, magazine editors, and teachers from the University of Toronto.

Free-lance broadcaster Paul Kennedy explores this phenomenon in interviews with some of the regulars and the staff of the lounge. Kennedy's interview with the American publisher Alfred Knopf was broadcast on Anthology in January.

The Roof by Ernst Havemann, a short story writer who lives in Nelson, B.C.

Producer: ETHENE BLACK
Executive Producer: ROBERT WEAVER

11.05
12.15 a.m. NB, 12.45 NT
Not heard N.S. and P.E.I.
WHERE EARS MEET
Host: BOB KARSTEN
A program offering music seldom heard on commercial radio. This off beat mix crosses all musical boundaries, running the gamut from pop to classical, and includes early recorded music, humorous pieces, and rarities rescued from near oblivion.

Producer: DAVID MILLIGAN

12.05
Some Stations 1.10 a.m. N.B.
WHERE EARS MEET
Part Two

STEREO

6.00
WEEKENDER
Host: NEIL COPELAND
Vienna Concerto in A minor for horn and orchestra, Maurice Alliard with I Solisti Veneti; Schubert: Quartet No. 3 in G minor, Vienna Philharmonic Orchestra; Haydn: Trumpet Concerto in F flat, John Wilbraham with the Academy of St. Martin-in-the-Fields;

Sibelius: The Tempest, incidental music (excerpts), Royal Liverpool Philharmonic directed by Sir Charles Groves;

Grieg: Wedding Day at Troldhaugen, pianists Peter Rostal and Paul Schaffer;

Vaughan Williams: Fantasia on Greensleeves, London Symphony Orchestra conducted by André Previn;

Falla: Jota, from Suite Populaire Espagnol, cellist Jacqueline Du Pre and guitarist John Williams;

Fauré: Dolly Suite: French National Radio Orchestra directed by Sir Thomas Beecham;

Rosza: Spellbound Concerto, from the film Spellbound, pianist Daniel Adin, with the Bournemouth Symphony Orchestra directed by Kenneth Alwyn;

Kreisler: Caprice Viennoise and Lebenfrohr, violinist Itzhak Perlman and pianist Samuel Sanders;


Producer: DAVID ROSS, Halifax

8.10
ECLECTIC CIRCUS
Host: ALLAN McFEE
The inimitable Allan McFie presides over a merry-go-round of musical tastes from classic pop to popular classics.

Producer: JOHN DALTON

9.35
ROYAL CANADIAN AIR FORCE
A musical sweep at the week from the popular Canadian comedy team starring Roger Abbott, Dave Broadfoot, Don Ferguson, Lula Goy and John Morgan.

Producer: JOHN DALTON

10.05
17 BLOCKS OF BROADWAY
Host: JONN KARES
Music from the musicals, featuring MARY MARTIN AS PETER PAN

a different theme each week, with an occasional feature presentation on a single Broadway show. Also, short interviews with the
REGARDLESS OF THE nature of one's personal faith, the first book of the Old Testament must be acknowledged as a fascinating and problematic document. It begins abruptly: "In the beginning God created the heaven and the earth." Whoever first wrote the passage (in itself a controversy) raised the most fundamental question of all by neglecting to introduce God and, as it were, give His credentials. But Genesis is checkful of vexatious questions that have been debated by biblical scholars for centuries.

Why, for instance, did God decree that while "thou may eat freely of every tree of the garden...of the tree of the knowledge of good and evil thou shall not eat?" Why did the loss of innocence signify by the inevitable eating of the forbidden fruit force God to banish Adam and Eve, and what did He mean by saying "Behold, man has become like one of us knowing good and evil," and banishing him "lest he put forth his hand and take also of the tree of life, and eat, and live for ever"?

These and other classic conundrums posed in Genesis will be discussed by Jewish and Christian scholars this month on Testament in a freewheeling examination of the central myths of the two religions and their place in contemporary society. "Genesis on Testament," 10:05 p.m. (10:35 NT), Stereo, June 5.
Heather Lea McCallum, Wenna Shaw and Sharon Pollock star as the nurses, with Graham McPherson, Bob Aaron, Robert Koehl, Stephen Hair and Maureen Thomas.

Produced and directed by Bill Gray in Calgary.

Exec. Producer: FRED DIEHL

5.00
6.00 AT. 6.30 NT, 4.00 CT, 3.00 ST, 3.00 MT, 2.00 PT

SUNDAY NEWS
REGIONAL WEATHER

5.10 ET
6.10 AT, 6.40 NT, 4.10 CT, 3.10 ST, 3.10 MT, 2.10 PT
CROSS COUNTRY CHECKUP
Host: AUGUSTA LAPAIX Canada's national phone-in, enabling listeners to react to and comment on a subject usually based on major events of the week. In-studio guests and calls out to experts or those directly involved in the topic expand the weekly theme.
The numbers to call in your area: (area code 514)
Atlantic — 285-3780
Ont./Que. — 285-3714
Man./Sask./Alta. — 285-3224
R.C. & Territories — 285-3787
Ask your operator to call collect.
Producer: LUANA PARKER, Montreal

7.05
8.05 AT, 8.35 NT
SYMPHONY HALL
Host: KEN HASLAM
Toronto Symphony conducted by Seiji Ozawa. Take-series: Requiem for Strings. Prokofiev: Symphony No. 5. Tchaikovsky: Symphony No. 5.
Producer: MARILYN DALZELL

9.05
10.05 AT, 10.35 NT
IDEAS PRESENTS
Host: SHARON DUNN
Pablo Neruda—Poet In Revolution. A portrait of Neruda and the work he helped make a career in a volume that spanned more than fifty years. Part Two: The Hermetic Existentialist. The chaos of Residencia en la Tierra.
Exe. Producer: GERALDINE SHERMAN

10.00
11.00 AT, 11.30 NT
NATIONAL NEWS & SPORTS

10.15
11.15 AT, 11.45 NT
SUNDAY SIDE UP
Host: DAVID SCHATZKY
The host in recorded comedy. Tonight: All Creatures Great and Small — Humor inspired by the animal kingdom. Includes a sketch by Monty Python. Prepared by Debra Tufan

11.05
12.05 AT, 12.40 NT
RADIO ACTIVE
Host: KATIE MALLOCH
Highlights: Zimbabw: by Offenbach; Chausson: de Main, Chausson: de Villau by Bernard Lavelieres; Turbulences by Diane Dutresne. Producer: FRIGIT KOCH, Montreal

12.05 a.m.
Some stations
RADIO ACTIVE
Host: KATIE MALLOCH
Part Two

STEREO

6.00 a.m.
WEEKENDER
Host: NEIL COPELAND
Roman: Symphonies No. 20 in E minor. Kammersæmre of Stockholm; Michael Haydn: Violin Concerto in A major, William Armon with the Little Orchestra of Vernon directed by Leslie Jones; Grieg: Holberg Suite, Op. 40, Northern Symphonnia conducted by Paul Tortelier; Wagner: Preludio a Act 3, Lohengrin, New Philhammonia Orchestra conducted by Sir Adrian Boult; Elgar: Romance for Bassoon and Orchestra, Michael Chapman, with the Northern Symphonnia conducted by Neville Marriner; Saint-Saens: Organ Symphony, Montreal Symphonnia conducted by Charles Duot, with organist Peter Hurd.

8.06
CHORAL CONCERT
Host: HOWARD DICK
A concert by the Tudor Singers of Monteverdi directed by Wayne Kiddell, with guest artist Paul Helmern; Randall Thompson: Fosista, Copland: Old American Songs; Britten: Spirituals, Part 1; Producer: ROBERT COOPER

10.05
SIR ERNEST MACMILLAN: THE MUSIC BUILDER
A six-part series on one of Canada's most important musical figures, with writer/broadcaster Whitney Smith. Part Six: Cultural Politics And The Green Room. Macmillan was successful as an administrator because of what Robertson Davies called his ability as an "animateur," a person who could get things going and keep them going; and when the time came to apply the knife, he was not afraid to apply the knife. Today a look at the power and influence that Macmillan wielded in Canadian music, and an examination of his relationship with other composers and the "three controversies" that he was involved in during his career.
Producer: DAVID KEERLE

11.05
IN CONCERT
From Calgary, Cellist Shauna Rabston and pianist Gloria Ralston; Beethoven: Sonata in A major, Op. 62; Fauré: Elegie; Conductor: KAREN WILSON, Vancouver

12.05
SUNDAY MAGAZINE
Host: KEVIN MARSH
An examination of the week's major happenings by members of the CBC Radio News team.
Senior Editor: STU ALLEN

1.00
NEW RELEASES
Host: LEWY WOLNICH DRAINIE
A program presenting the latest classical records. Producer: WARREN WILSON

3.00
LIVE FROM ROY THOMSON HALL
Host: WARREN DAVIS
June Encore Series.

ROY THOMSON HALL
Claudio Arrau: the great Chilean-born pianist in a recital of music of Beethoven (Les Adieux and Appassionata sonata) and Liszt (B minor sonata and Danza sonata). Part of his 80th birthday tour. this recital was first broadcast live on November 28, 1985. A special intermission feature by music critic John Clark focuses on the long career of Claudio Arrau as a recording artist.

5.30
ORGANISTS IN RECITAL
Host: PAUL MURRAY
Producer: PERRY TEALE, Halifax

6.05
THE TRANSCONTINENTAL
Host: OTTO LOWY
Selections from the operetta The Passion of Longinnaeus by Adolphe Adam, featuring tenor Nicolai Gedda and soprano Margaret Pult; Producer: NEIL RUTCHIE, Vancouver

7.05
SUNDAY STEREO THEATRE
The Lord Of The Rings. Based on the book by J.R.R. Tolkien, this 13-week series consists of two half-hour episodes each week from the BBC Radio production. This epic fairytales' fantasy tells how Frodo Raggins, a hairy-footed hobbit, becomes heir to a magic ring that would, in the hands of Sauron the Dark Lord, give him domination over Middle-earth. A clever old wizard called Gandalf persuades Frodo to destroy the ring by carrying it to the Sauron's domain of Mordor and then dropping it into the impenetrable Cracks of Doom. On his long journey, Frodo is aided by a variety of elves and dwarves, and set upon by various evil henchmen of Sauron. His quest is over when the Dark Lord is finally destroyed during the bloody War of the Ring. The cast stars Ian Holm as Frodo, Michael Hordern, Gandalf, John Le Mesurier as Bilbo, Robert Stephens, Aragorn; Peter O'Toole, Gollum; Gerard Murphy as the Narrator. Prepared by Brian Stibley. Directed by Jane Morgan and Penny Leicester. Episode 5: The Knife in the Dark; Episode 6: The Council of Elrond. Executive Producer: PAUL MILLS

8.05
TESTAMENT
Host: MARIAN FRASER

9.05
TWO NEW HOURS
Hosts: DAVID GRIMES and WARREN DAVIS
A Special Of New Music In Canada. Continuing a series of concerts presented during the 82/83 season by contemporary music organizations across Canada. Arraymusic, with soprano Ginette Duplessis; Jacob Druckmann: Arianus II and Arianus III; Edward Argenta: Music for viola, piano and percussion; Vancouver New Music Society; Robert Ashley: Music from Atlanta. Producer: DAVID JASPER

11.05
MUSIC TO LISTEN TO JAZZ BY
Hosts: LEE MAJOR and TOM MCCULLOCH

Monday June 6

RADIO

6.00 a.m.
WORLD REPORT

6.13
LOCAL/REGIONAL PROGRAM

7.00
WORLD REPORT
Local program continues.

8.00
WORLD REPORT
Local program continues.
9.05 MORNSIDE
Host: PETER GZOWSKI
Mondays — hear biographies of famous people on "Rex Lives," Jack Farr visits with Peter to talk sports in his own inimitable way; and Peter talks to CBC Windsor or CBC Sudbury.

12 NOON LOCAL/REGIONAL PROGRAM
2.05 R.S.V.P.
4.05 LOCAL/REGIONAL PROGRAM
6.00 THE WORLD AT SIX
6.30 AS IT HAPPENS

8.05 VARIETY TONIGHT
First Hour: A chat with a guest who brings a choice of music, and a Paris entertainment report.
Second Hour: An Alex Harris show business profile; a words and music look at a celebrity; and Vicki talks to a record collector.

10.00 NEWS
10.04 SPORTS-NATIONAL EDITION
10.13 REGIONAL WEATHER
10.17 BOOKTIME
The Tenant of Wildfell Hall by Anne Bronte, youngest member of the famous literary family.

ANNE BRONTE
a dissolute drunkard — at a time when marriage was considered virtually indissoluble.
It was one of the first novels in the English language to deal, even partially, with feminism, and was considered "coarse" and "brutal" by many readers when it was first published in 1848, the year before its author died at 29.
Edited for radio by Anthony Robertson and read by Donna White and Roger Norman.
First of 17 episodes.
Producer: JOHN MERRITT, Vancouver

10.32 MOSTLY MUSIC
Los Angeles Philharmonic
Orchestra conducted by Carlos Maria Giulini.
Verdi: Overture to La Forza Del Destino
Beethoven: Symphony No. 5.

12.05 ECLECTIC CIRCUS

JUNE 6-7

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Host: PETER GZOWSKI
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12.05 ECLECTIC CIRCUS

LISTINGS
bodies conform to a mould. Anorexia nervosa, a disease of our time, is the most dramatic form of self-body control. But no one is entirely free of body obsession. The first program looks at the fact that our attitudes to our bodies are formed by society — our ideas of what our body is, how it should operate, and what it should look like are dependent on our culture. Farrah Fawcett may be considered the epitome of good looks in our culture today, but other cultures may have a completely different idea of what constitutes beauty. Further, we will examine the roles of religion and medicine in determining our attitudes to our bodies. At various times, religions have considered the body bad. Now, those views are changing. Prepared by Barbara Nichol, Toronto free-lance writer of comedy, drama and documentary. Producer: GERALDINE SHERRMAN.

9.00 ARTS NATIONAL
Host: TANY ALEXANDER
Arts National Live.
On location at St. Andrew's Presbyterian Church, Toronto, for the final concert in this nine-part series.


Program:

Prokofiev: String Quartet No. 2 Op. 92

Intermission:
Tonight, Canadian author Harvey Sachs, on the line from London, talks about the rise and fall of the virtuoso musician. Sachs has recently published the study Virtuoso, on the life and art of nine virtuosos.

Rachmaninoff:

Liszt: Aux Étoiles a la villa d'Este; Idea d'una a la villa d'Este; Sauc Lacrymo de Rume; Six Paguini Rondos.

11.00 Approx. A LITTLE NIGHT MUSIC

12 MIDNIGHT

Midnight Host: JIM COWARD.

WEDNESDAY JUNE 8

RADIO

6.00 a.m. WORLD REPORT

6.13 LOCAL/REGIONAL PROGRAM

7.00 WORLD REPORT

7.00 Mid Morning

8.00 WORLD REPORT

8.00 Mid Morning

9.00 ARTS NATIONAL

Arts National Live.
1983 Scotia Festival Of Music
From the Dalhousie Arts Centre in Halifax, the first of five broadcasts this annual two-week festival. The festival has been broadcast each year on Arts National since its opening in 1980 and is designed for the study and performance of chamber music. It brings together renowned musicians, talented performers, music students and audiences to share two weeks of intensive music making.


11.00 Approx. A LITTLE NIGHT MUSIC

12 MIDNIGHT

MIDNIGHT

HOST BOB HARDING

Schumann: Piano Quintet in F flat, Op. 44; James Levine with the La Salle Quartet.

4.05 SOUND TRACK

6.00 THE WORLD AT SIX

6.30 LISTEN TO THE MUSIC

8.05 IDEAS

Marc And The Marxists: 100 Years That Shook The World. A four-part Wednesday repeats series exploring the contradictions in the life and legacy of Marx. Marx embodies many contradictions. A bourgeois advocate of proletarian revolution, he was most at home with members of his own class. He was the scourge of capitalism, but lived largely off its proceeds. The architect of a totally integrated world view, he never systematized his ideas. Above all he was the prophet of a revolution that has never taken place under the prescribed conditions. Yet the idea, if not the ideology, of Marxism has had widespread appeal, and in many countries, beginning with Russia in 1917, there have been revolutions in his name, if not exactly according to his formula.

Part One: The Best-Hated Man Of His Age, examines the contradictions in Marx's life and thought, considers the influences on his developing ideas, and samples some of his voluminous output. Interwoven with this intellectual biography are the events of a life buffeted by the politically tumultuous 19th century. Written and narrated by Godfrey Stern, broadcaster and lecturer in international relations at the London School of Economics. Producer DOUGLAS CALDWELL.

19 RADIO GUIDE
Traditional childhood may be disappearing, as television, daycare, early schooling, and working mothers put pressure on children to grow up fast. This four-part Thursday repeat series examines the question of whether we are crippling the future development of children by forcing them on a pattern of premature autonomy. But it also looks at the emergence of a new, more positive type of parenting, in which the parents are mature enough to let the child take the lead in setting the pattern and pace of his development, in the stable context of secure human bonds.

Part One: The Idea Of Childhood. A survey of the history of childhood with speculations about its future. Is childhood evolving, disappearing, or both at the same time? How have conceptions of the child changed historically? What have we learned in recent years about the competence of the newborn and the young child from the theorists of bonding and attachment? Is there something new in this understanding or is it the recovery of a wisdom well-known to pre-literate and tribal peoples?

11.32 MOSTLY MUSIC
Viola: David Walter, France; Anne Leek, United States; Violin: Tabea Zimmermann, Republic of South Africa; Music by Mozart and Stamitz. With the Orchestre de la Suisse Romande conducted by Kurt Brass.

10.05 MIDNIGHT
Works Long Lost Or Forgotten.
Mendelssohn: String Symphony No. 8, Gewandhaus Orchestra conducted by Kurt Masur; Telemann: Suite for Flute and Strings, Ransom Wilson with the Los Angeles Chamber Orchestra; Bottesini: Grand Duo Cencarini, 1 Musici.

12.05 ECLECTIC CIRCUS
STE NEW
6.00 a.m. WORLD REPORT
6.14 STEREO MORNING
7.00 WORLD REPORT
Stereo Morning continues.
8.00 WORLD REPORT
Stereo Morning continues.
10.05 MIDNIGHT
The Tenant of Wildfell Hall by Anne Bronte. Fourth of 15 episodes.

1.05 OFF THE RECORD
3.05 MONTE ALL APRES-MIDI
4.05 SOUND TRACK
6.00 THE WORLD AT SIX
6.30 LISTEN TO THE MUSIC
8.00 IDEAS
The World Of The Child.

1.05 OFF THE RECORD
3.05 MONTE ALL APRES-MIDI
4.05 SOUND TRACK
6.00 THE WORLD AT SIX
6.30 LISTEN TO THE MUSIC
8.00 IDEAS
The World Of The Child.

6.00 a.m. WORLD REPORT
6.14 STEREO MORNING
7.00 WORLD REPORT
Stereo Morning continues.
8.00 WORLD REPORT
Stereo Morning continues.
10.05 MIDNIGHT

LISTINGS JUNE 9-10
10.17 BOOKTIME
The Tenant of Wildfell Hall by Anne Bronte. Fourth of 15 episodes.
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Viola: David Walter, France; Anne Leek, United States; Violin: Tabea Zimmermann, Republic of South Africa; Music by Mozart and Stamitz. With the Orchestre de la Suisse Romande conducted by Kurt Brass.
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7.00 WORLD REPORT
Stereo Morning continues.
8.00 WORLD REPORT
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Stereo Morning continues.
8.00 WORLD REPORT
Stereo Morning continues.
10.05 MIDNIGHT
8.05 AT, 8.35 NT
REGIONAL PROGRAM

11.05
12.05 AT, 12.35 NT
ULYSSES
by James Joyce
Tonight: Caley, Lotus Eaters and Hades. Second in a 13-part Friday series. (See June 3 listing at 11.05 p.m. Stereo for other details.)

SUNDAY JUNE 11

RADIO

6.00 a.m.
LOCAL/REGIONAL PROGRAM
Local Name Varies. Including Voice of the Pioneer — local times vary — at 6.20 Edmonton, 8.15 PT, 8.30 Lab., 9:00 NT. (See Sunday 6 a.m. for details.)

9.10
THE HOUSE
A 30-minute news program dealing with the Canadian political scene.

10.05
ANYBODY HOME?
A magazine of current affairs, information, opinion and entertainment of special interest to those under 16.

11.35
FRANTIC TIMES
12.05 p.m.
1.35 NT
QUIRKS & QUARKS
1.05
12.35 NT
LOCAL/REGIONAL PROGRAM
2.05
3.05 AT, 3.35 NT,
THE RADIO SHOW
Host: JACK FARR
A live off-the-wall entertainment magazine touching bases coast-to-coast, and presenting the latest news from the world of entertainment and coverage of major sports events as they happen, with interviews, editorials, and the fan's view.

5.05
6.05 AT, 6.35 NT
LOCAL/REGIONAL PROGRAM

6.00
7.00 AT, 7.30 NT
SATURDAY NEWS

6.15
7.15 AT, 7.45 NT
SPORTS-SATURDAY EDITION

6.30
7.30 AT, 8 NT
OUR NATIVE LAND

7.05
8.05 AT, 8.35 NT
THE OCEAN LIMITED
A return visit by the Mason Chapman Band. Hailing from Halifax, this four-member band is well-known in the Atlantic provinces. They have been together four years and are known for their tight four-part harmonies, energetic stage shows, and their "all keyboard sound". Their music ranges from pop, jazz, R & B, swing to contemporary. Members are lead singer Chapman, Donna Mason, drummer David Skinner, RogerArsenault, bass and keyboards.

8.05
9.05 AT, 9.35 NT
SIX DAYS ON THE ROAD
9.05
10.05 AT, 10.35 NT
REGIONAL MUSIC

10.00
11.00 AT, 11.30 NT
NEWS & SPORTS

10.10
11.10 AT, 11.40 NT
ANTHOLOGY
A visit from Morley Callaghan. From a High Thin Wire by Joan Clark, the title story from a short story collection published recently by North Point Press, Edmonton. Born in Liverpool, Nova Scotia, Joan Clark lived for a time in Cape Breton and now lives in Alberta. She is the author of three children's books.

Poems from Captain Neal MacDoughall & The Naked Goddess by Milton Acorn. Milton Acorn was born in Prince Edward Island and is now living there once more. His poetry collections include I've Tasted My Blood, More Poems for People, and The Island Means Minage. He describes these recent poems as "more or less amended entries from the log of the Maplewood Mae skippered by Captain Neal MacDoughall" in the days of "Wooden Ships and Iron Men". The poems have been published by Ragweed Press, Charlottetown.

11.05
12.15 a.m. NB, 12.45 NT
Not heard N.S. and P.E.I.
WHERE EARS MEET

12.05
WHERE EARS MEET
Part Two

STEREO

6.00
WEERENDER
Born: St. Paul's Suite, Academy of St. Martin-in-the-Fields directed by Neville Marriner; Boccherini: Cello Concerto in D, Natalia Gutman with the Moscow Conservatory Chamber Orchestra; Ballour Gardiner: Shepherd Fleece's Dance, The Light Music Society Orchestra directed by Sir Vivian Dunn;

Barthard Strauss: Sunset Scene Waller (Der Rosenkavalier), London Philharmonic directed by Norman Delaware;


"POLITICIANS MEASURE their lives in terms of conventions and elections — and of the two, conventions are the more intensely exciting." — Peter C. Newman, The Distemper of Our Times.

Proof positive of this incisive comment will be ample this month as CBC radio covers the Tory leadership convention at the Ottawa Civic Centre, blow by dramatic blow. If the chaotic windup is anything to go by, the final event should make the inighting at the 1976 convention look like a church social.

But with a recent Gallup Poll suggesting that the PCs now enjoy an astonishing 50-per-cent level of support across the country and a truly incredible 40 per cent in Quebec (up from only 12.5 per cent in 1977), the results will have important national implications — regardless of whether the anointed leader turns out to be Joe Clark, Brian Mulroney, David Crombie, John Crosbie or any of the other hopefuls. Especially since some pundits are predicting an election in the next year or so.

CBC will provide full and varied coverage of the 1983 Progressive Conservative Leadership Convention on CBC Radio News (June 9, 10 and 11); Sunday Morning (9.05 a.m., 10.05 AT, 10.35 NT, Radio, June 5 and 12); As It Happens (6.30 p.m., 7.00 NT, Radio, June 6-10); and The House (9.10 a.m., 9.40 NT, Radio, June 11).

Rodgers: Slaughter on Tenth Avenue, Ron Goodwin Orchestra; Goodwin: Aces High, march.

8.10
ECLECTIC CIRCUS

9.35
ROYAL CANADIAN AIR FORCE

10.05
17 BLOCKS OF BROADWAY
Today's theme: Marriage. Featuring such songs as Get Me to the Church on Time from My Fair Lady and a song called Married from Cabaret that didn't, for some curious reason, make it into the movie version.

11.05
THE ENTERTAINERS
Yesterday was Judy Garland's birthday. To commemorate the occasion The Entertainers looks at the early years of Garland's career. Born Frances Gumm to vaudeville parents in Grand Rapids, Minnesota, Judy toured and performed with her family and appeared in her first film, Pigskin Parade, at the age of 14. Of course, she is best remembered, in those early years, for the affecting song You Made Me Love You, which she sang in a photograph of Clark Gable in Broadway Melody of 1938 and her portrayal of Dorothy in The Wizard of Oz. Also featured today is an interview with Judy's lesser known daughter, Lorna Luft. As well, a chat with British actress Sarah Miles who has the distinction of having seduced Laurence Olivier in her first movie role and of garnering an Oscar nomination for her performance in Ayres Daughter.

12.30
JAZZLAND

2.05
SATURDAY AFTERNOON
AT THE OPERA
Dallas Civic Opera. Strauss: Der Rosenkavalier. A good-humored story involving a princess who enjoys a liaison with a much more youthful count, and a lascivious old baron who strains to win the affections of a nouvelle-riche young lady.

MULRONEY AND CLARK

21 RADIO GUIDE
LISTINGS JUNE 11-12

Cast: Katherine Ciesinski, Octavian; Elisabeth Soderstrom, Marshallin; Manfred Jungwirth, Baron Ochs; Constanze Cuccaro, Sophie; Janet Stubbe, Amina; Berislav Klokočar conducts.

6.05 GILMOUR'S ALBUMS
7.05 SATURDAY STEREO THEATRE Silent Pictures by Carol Bolt of Toronto. See SPECIAL EVENT, The story of Mary Pickford.

MARY PICKFORD
Douglas Fairbanks and Charlie Chaplin, who lived lives as extravagant, dramatic and romantic as any of the roles they portrayed on the screen. It follows the fortunes of United Artists, the company they formed in 1919, so the people who made movies could control their production and distribution. The focus is mainly on Pickford, from her early days at Biograph Studios with D.W. Griffith to her attempts in 1928 to deal with the changes that sound would bring to the motion picture industry. Produced and directed by Don Kovalchuk in Vancouver.

8.00
9.00 AT, 9.30 NT MONTREAL INTERNATIONAL VIOLIN COMPETITION Live from Theatre Maisonneuve, Place des Arts in Montreal. Finalists perform with the Montreal Symphony Orchestra conducted by Raffi Armenian. Tom Deacon provides color commentary and talks with participants.

8.05 AT, 8.35 NT REGIONAL MUSIC

11.05 Not heard AT, NT SIMPLY FOLK A Simply Folk anniversary special. Among the featured performers: Tom Paxton and Australia's Eric Bogle. Paxton, a New York resident, has written many international hits, an especially notable one being the Irish Rovers' recording of 'Hadhn't That A Party.' Bogle's best known songs are The Band Played Waltzing Matilda and No Man's Land. 6.05 AT, 5.35 NT, 3.05 CT, 5.05 ST, 5.05 MT, 1.05 PT

12 MIDNIGHT MIDNIGHT

SUNDAY JUNE 12

RADIO

6.00 a.m.
LOCAL/REGIONAL PROGRAM

Host: DOUG McILraith

12 MIDNIGHT MIDNIGHT

8.30 THE FOOD SHOW

A weekly program dealing with the politics of food in a hungry world. 9.05 AT, 9.30 NT

REGIONAL PROGRAM

Heard before Sunday Morning

9.05 10.05 AT, 10.35 NT SUNDAY MORNING

Hosts: RUSSELL PATRICK and BARBARA SMITH

12.05 1.05 AT, 1.35 NT GILMOUR'S ALBUMS

1.05 2.05 AT, 2.35 NT, 4.05 PT ROYAL CANADIAN AIR FORCE

1.30 2.30 AT, 3.00 NT, 4.30 PT THE ENTERTAINERS

Host: HARRY MANNIS

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3.05 4.05 AT, 4.35 NT, 6.05 CT, 6.05 ST, 6.05 MT, 6.05 PT IDENTITIES

Host: DOUG McILraith

4.05 5.05 AT, 5.35 NT, 3.05 CT, 5.05 ST, 5.05 MT, 1.05 PT SUNDAY MATINEE

Dynamite Trail by George Salvenson. See PREVIEW and Saturday Stereo Theatre listing on June 4 at 7.05 p.m.

5.00 6.00 AT, 6.30 NT, 4.00 CT, 3.00 ST, 3.00 MT, 2.00 PT SUNDAY NEWS REGIONAL WEATHER

5.10 ET

6.10 AT, 6.40 NT, 4.10 CT, 3.10 ST, 3.10 MT, 2.10 PT CROSS COUNTRY CHECKUP

Host: AUGUSTA LAPAIX Canada's national phone-in, enabling listeners to react to and comment upon a subject usually based on major events of the week. In-studio guests and calls out to experts or those directly involved in the topic expand the weekly theme. 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 8.05 AT, 8.35 NT SYMPHONY HALL


9.05 10.05 AT, 10.35 NT IDEAS PRESENTS


10.00 11.00 AT, 11.30 NT NATIONAL NEWS & SPORTS

10.15 11.15 AT, 11.45 NT SUNDAY SIDE UP

Host: DAVID SCHATZKY. Tonight, the comedians take a look at war and foreign policy. With routines by Tom Lehrer and Mort Sahil, among others.

11.05 12.05 AT, 12.40 NT RADIO ACTIVE

Host: KATIE MALLOCH Highlights: Forem en Filie by Claude Dubois; Oedipus by Michel Pagliaro; Talk About It by Belgazou.

12.05 a.m. Some stations

RADIO ACTIVE Part Two

STUDIO

6.00 a.m.

WEEKENDER

Host: NEIL COPELAND


8.06 CHORAL CONCERT

Host: HOWARD DYCK Gloria in Excelsis Deo with settings from Bach to Bernstein.

10.05 CONVERSATIONS WITH MICHAEL TILSON THOMAS

Host: ART CUTHERBT A three-part series in which American conductor Michael Tilson Thomas talks about his life and attitudes to music and making music in the United States. Part One: Tchaikovsky And Stravinsky. From the power of Tchaikovsky's 'real sentiment' to the true meaning of the word to the 'bare bones' of Stravinsky. Excerpts from Tchaikovsky's Manfred Symphony and Second Orchestral Suite, and Thomas' own playing of the piano version of Stravinsky's Le Sacre du Printemps.

11.05 IN CONCERT

The Art Of The Guitar. See PREVIEW.

12.05 SUNDAY MAGAZINE

Host: KEVIN MARSH 1.00 NEW RELEASES A program presenting the latest classical record releases.

3.00 LIVE FROM ROY THOMSON HALL

Peter talks to CBC Windsor or CBC Sudbury.

**12 NOON**

**LOCAL/REGIONAL PROGRAM**

**2.05**

**R.S.V.P.**

**4.05**

**LOCAL/REGIONAL PROGRAM**

**6.00**

**THE WORLD AT SIX**

**6.30**

**AS IT HAPPEINS**

**8.05**

**VARIETY TONIGHT**

**10.00**

**NEWS**

**10.04**

**SPORTS-NATIONAL EDITION**

**10.13**

**REGIONAL WEATHER**

**10.17**

**BOOKTIME**

**THE Tempt of Wildfell Hall** by Anne Bronte. Sixth of 15 episodes.

**10.32**

**MOSTLY MUSIC**

**Host:** SHELagh ROgers


**12.05**

**ECLECTIC CIRCUS**

**Host:** ALLan McFee

**STEREO**

**6.00 a.m.**

**WORLD REPORT**

**6.14**

**STEREO MORNING**

**Host:** TERRY CAMPBELL

**7.00**

**WORLD REPORT**

Stereo Morning continues.

**8.00**

**WORLD REPORT**

Stereo Morning continues.

**10.05**

**MID MORNING**

**Host:** KEITH BARRY

Wedding Music.

Boccherini: Serenade in D. Halifa Symphony conducted by Raffi Armenian.


**11.32**

**MOSTLY MUSIC**


**12 MIDNIGHT**

**MIDNIGHT**

**PREVIEW**

"**IN COMPARISON**" with almost every other classical instrument, the guitar has had a pitiful history throughout the present century. It's a kind of a crusade with me to resurrect it from its folksy image and have it truly appreciated by the kind of people who normally only like chamber music."

With this ambitious goal, Norbert Kraft, one of Canada's outstanding classical guitarist (and winner of the 1979 Grand Prize in CBC's Talent Festival Competition), will present The Art Of The Guitar on In Concert this month.

"To counteract the notion that the guitar is just a solo instrument," Kraft continues, "I've transcribed some fascinating chamber pieces from various historical periods." These will be featured in some "seemingly bizarre" combinations that actually work brilliantly.

They include pieces by Schubert, Britten and Fauré for guitar, flute and soprano; virtuoso compositions by Villa-Lobos, among others, for guitar, violin and cello, and "a musical fiesta" of works by Bach, Rodrigo and others for guitar and harpsichord.

"The calibre of the musicians we've put together and the high quality of the music we're doing," says Kraft, "signifies, I think, acceptance of the guitar in the quote/unquote real musical world."

The Art Of The Guitar on In Concert, 11.05 a.m. (11.35 NT), Stereo, June 12, 19 and 26.
LISTINGS

TUESDAY JUNE 14

RADIO

6.00 a.m. WORLD REPORT

6.13 LOCAL/REGIONAL PROGRAM

7.00 WORLD REPORT
Local program continues.

8.00 WORLD REPORT
Local program continues.

9.05 MORNINGSIDE

12 NOON LOCAL/REGIONAL PROGRAM

2.05 R.S.V.P.
Host: DAVID LENNICK

4.05 LOCAL/REGIONAL PROGRAM

6.00 THE WORLD AT SIX

6.30 AS IT HAPPENS

8.05 VARIETY TONIGHT

10.00 NEWS

10.04 SPORTS-NATIONAL EDITION

10.13 REGIONAL WEATHER

10.17 BOOKTIME

The Tenant of Wildfell Hall
by Anne Bronte.
Seventh of 15 episodes.

10.32 MOSTLY MUSIC
Host: SHELAGH ROGERS

Symphony Musicians Orchestra of Halifax conducted by Boris Brott, with violinist Betty-Jean Haggen. Mendelssohn: Violin Concerto; Glick: Psalm for Orchestra; Weber: Overture to Der Freischar.

12.05 ECLECTIC CIRCUS

STEREO

6.00 a.m. WORLD REPORT

6.14 STEREO MORNING
Fourth hour: Mystery Writers

6.00 a.m. WORLD REPORT

6.13 LOCAL/REGIONAL PROGRAM

7.00 WORLD REPORT
Stereo Morning continues.

8.00 WORLD REPORT
Stereo Morning continues.

10.05 MID MORNING
Host: KEITH BARRY
Wedding Music.
Smetana: Wedding Scenes, Film Symphony Orchestra conducted by Zbynek Vastrak; Mozart: Serenade in D, English Chamber Orchestra/Pinchas Zukerman.

11.32 MOSTLY MUSIC
Symphony Musicians Orchestra of Halifax conducted by Boris Brott, with violinist Betty-Jean Haggen. Mendelssohn: Violin Concerto; Glick: Psalm for Orchestra; Weber: Overture to Der Freischutz.

1.05 OFF THE RECORD

3.05 MONTREAL APRES-MIDI
Host: BOB HARDING
Today's principal work — Beethoven: Symphony No. 2, Op. 36, as piano trio.

4.05 SOUND TRACK
Host: LEON COLE

6.00 THE WORLD AT SIX

6.30 LISTEN TO THE MUSIC

8.05 IDEAS
Host: KEVIN MARSH
The Cult Of The Body — Part Two: Fat And Thin. A consideration of the reasons why we want to be thin, and an examination of the arguments for and against fatness. Also a look at the phenomenon of anorexia nervosa, and the dangers in a society that sees being fat as unhealthy.

9.00 ARTS NATIONAL
Host: IAN ALEXANDER
Arts National Live.
On location at St. Andrew's Presbyterian Church in Toronto for:

ORFORD STRING QUARTET

The first of three live concerts by the Orford String Quartet. Tonight, a program of Czech music, with guest pianist Marc Widner. Dvorak: Two waltzes and Impromptus, for two violins, cello and harmonium;

Martinu: Piano Quintet No. 2;
Smetana: String Quartet No. 1 in E minor, From My Life.
Orford series continues next Tuesday.

11.00 APPROX.
A LITTLE NIGHT MUSIC
Host: BERNI YABLON

12 MIDNIGHT
Host: JIM COWARD

WEDNESDAY JUNE 15

RADIO

6.00 a.m. WORLD REPORT

6.13 LOCAL/REGIONAL PROGRAM

7.00 WORLD REPORT
Local program continues.

8.00 WORLD REPORT
Local program continues.

10.05 MID MORNING
Host: LENNIE RICE

11.55 PROVINCIAL AFFAIRS

12 NOON LOCAL/REGIONAL PROGRAM

2.05 R.S.V.P.

4.05 LOCAL/REGIONAL PROGRAM

6.00 THE WORLD AT SIX

6.30 WITH BOX OXLEY, KEVIN MARSH, HARRY MANN
A half-hour comprehensive and detailed roundup of the day's news. Including in-depth reports.

6.30 AS IT HAPPENS
Host: ELIZABETH GRAY and ALAN MAITLAND
A phone-out to world newsmakers.

8.05 VARIETY TONIGHT

10.00 NEWS

10.04 SPORTS-NATIONAL EDITION

10.13 WEATHER

10.17 BOOKTIME

The Tenant of Wildfell Hall
by Anne Bronte.
Eighth of 15 episodes.

10.32 MOSTLY MUSIC
Host: SHELAGH ROGERS

Berlin Symphony Orchestra and the RIAS Chamber Choir conducted by Gerd Albrecht, with baritone Walton Gronnors.

Liszt: Legends — St. Francois de Paul and St. Francois d'Assise;
Strauss: Also Sprach Zarathustra.

12.05 ECLECTIC CIRCUS
Host: ALLAN McFEE

STEREO

6.00 a.m. WORLD REPORT

6.14 STEREO MORNING
Host: TERRY CAMPBELL
Hour Four: Mystery writers series continues with an interview with John Gardner who, with his James Bond sequels, is continuing the work Ian Fleming left off.

7.00 WORLD REPORT
Stereo Morning continues.

8.00 WORLD REPORT
Stereo Morning continues.

10.05 MID MORNING
Host: LENNIE RICE

11.55 PROVINCIAL AFFAIRS

12 NOON LOCAL/REGIONAL PROGRAM

2.05 R.S.V.P.

4.05 LOCAL/REGIONAL PROGRAM

6.00 THE WORLD AT SIX

6.30 WITH BOX OXLEY, KEVIN MARSH, HARRY MANN
A half-hour comprehensive and detailed roundup of the day's news. Including in-depth reports.

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Liszt: Legends — St. Francois de Paul and St. Francois d'Assise;
Strauss: Also Sprach Zarathustra.

1.05 OFF THE RECORD

3.05 MONTREAL APRES-MIDI
Host: BOB HARDING
Today's principal work — Franck: Piano Quintet in F minor.

4.05 SOUND TRACK

6.00 THE WORLD AT SIX

6.30 LISTEN TO THE MUSIC
Host: MARGARET PACSU

8.00 9 AT, 9.30 NT
MONTREAL INTERNATIONAL VIOLIN COMPETITION
Live from Salle Wilfrid Pelletier. Place des Arts in Montreal. A gala performance by top winners, with the Montreal Symphony Orchestra conducted by Rafi Armenian.

Tom Deacon provides color commentary and talks with participants.

11.05 8.05 AT, 8.35 NT
IDEAS
Marx And The Marxists:
undermining the process of ‘making human beings human’? Is earlier and earlier institutionalization of children reinforcing a pattern of peer socialization which undercuts inter-generational bonds? Is the demand for universal daycare now being put forward by feminists, the N.D.P. and sections of the trade union movement a prescription for the transformation of the status quo or for its maintenance in an even more inhuman form? How shall we understand what the children themselves want?

9.00 ARTS NATIONAL
Host: IAN ALEXANDER
Arts National Live
On location at the 1983 Scotia Festival of Music at the Dalhousie Arts Centre in Halifax.

10.00 WORLD REPORT
Local program continues.

9.05 MORNINGSIDE
Host: PETER GZOWSKI

12 NOON LOCAL/REGIONAL PROGRAM
2.05 R.S.V.P.
Host: DAVID LENNICK

4.05 LOCAL/REGIONAL PROGRAM
6.00 THE WORLD AT SIX
6.30 AS IT HAPPENS
Hosts: ELIZABETH GRAY and ALAN MAITLAND

8.05 VARIETY TONIGHT
First Hour: A chat with a guest who brings a choice of music. Also Los Angeles entertainment report. Second Hour: An Alex Barris showbusiness profile; a words and music look at a celebrity, and a concert specially recorded for Variety Tonight.

10.00 NEWS

10.04 SPORTS-NATIONAL EDITION

10.13 REGIONAL WEATHER

10.17 BOOKTIME
The Tenant of Wildfell Hall
by Anna Bronte.
Ninth of 15 episodes.
York documentary theory and is Grierson, the influential director, documentarist, and theorist who is credited with coining the term docudrama. Among his most notable works is *The World at Sound Track* (1929), a film that explores the power of music to evoke emotion and change public opinion.

Whereas *The World at Sound Track* is a straightforwardly political piece, *Six Days on the Road* (1935) is a more lyrical work, focusing on a road trip through the Canadian prairies. Hosted by Bob Harrington, this series features music and stories from across the country, highlighting the diverse cultural landscape of Canada.

In addition to *The World at Sound Track* and *Six Days on the Road*, Zukerman’s radio work includes a series of performances and discussions with other notable figures in the music world, such as the English Chamber Orchestra, which he conducted in Canada on his U.S. tour in 1976. These performances were broadcast live on Canadian and U.S. radio stations, reaching a wide audience.

Another notable radio feature is *The World at Sound Track* (1929), in which Zukerman performs with other Canadian musicians, such as the Canadian Brass and the Canadian Opera Company. This program features classical music and contemporary works, including compositions by Canadian composers.

In conclusion, Zukerman’s work in radio shows the power of music to connect communities across the country, offering a platform for local musicians to showcase their talents and share their stories with a wider audience. His contributions to the Canadian music scene continue to be celebrated and appreciated today.
conducted by Marius Constant; *Sullivan: The Tempest*, incidental music, City of Birmingham Symphony directed by Sir Vivian Dunn;

Koolty: Hungarian Rondo, Philharmonia Hungarica directed by Herbert von Karajan;

Saint-Saëns: Hannuahoe, Op. 83, violinist Ruggero Ricci with the London Symphony Orchestra directed by Pierre Gamba;

Hoddinott: Welsh Dances, Royal Philharmonic Orchestra directed by Charles Groves;

Lerner/Loewe: *Selections from Gigi*, Boston Pops Orchestra directed by John Williams;

Hedges: *Scenes from the Humber, Humberside Sinfonia* directed by Antony Hedges.

**8.10**

**ECLECTIC CIRCUS**

**9.35**

**ROYAL CANADIAN AIR FARCE**

**10.05**

**17 BLOCKS OF BROADWAY**

Host: JOHN KARES

Today: Look, I'm Dancing

Featured songs are *Shall We Dance* from *The King and I* as well as sprightly numbers from *Henry Sweet Henry, Hello Dolly* and other Broadway smashes.

**11.05**

**THE ENTERTAINERS**

Host: HARRY MANNIS

A look at the life and career of Ray Charles. For over 30 years the Grammy award-winning Charles (for his 1966 album *Crying Time*) has been a rhythm and blues, gospel and jazz star and more recently has broadened his audience through pop and country and western songs. Also today, an interview with Donald Spoto, the author of *The Dark Side of Genius: The Life of Alfred Hitchcock* as well as a feature on Paul Bartel, the creator and star of the macabre, yet light-hearted, *movie Eating Raoul*.

**12.30**

**JAZZLAND**

Host: DON WARNER

**2.05**

**SATURDAY AFTERNOON AT THE OPERA**


starring Dame Janet Baker.

BCC Symphony Orchestra conducted by Raymond Leppard.

**6.05**

**GILMOUR'S ALBUMS**

Host: CLYDE GILMOUR

**7.05**

**SATURDAY STEREO THEATRE**

Between Two Fires: *The Story of Ginger Goodwin*: A historical drama for voices by John Gregory and Christina Nichol. Set in British Columbia's interior, it details the life of Ginger Goodwin, union organizer, Socialist party candidate and First World War draft evader hunted and shot down over 60 years ago. The story begins in 1978 in Cumberland, B.C., on the 60th anniversary of the violent death of the militant young labour leader as a group of oldtimers gathers to celebrate his memory.

Stars: William Sampels as Goodwin and Norman Grohmann as his friend Peter Donets; with Colin Miller and Stephen E. Miller. Blaylock, Norsen, Borsen, Campbell and Bmins Lillian Carlson, Joy Coghlin, Joe Austin, Ted Siddler, Joseph Golland and Norman Browning as the oldtimers; and Michael Thomas as Joseph, the interviewer.

Music written and performed by Phil Thomas, accompanied by the cajon. Produced and directed by John Juliani in Vancouver.

**8.05**

**INTERNATIONAL CONCERT**

A two-hour program of primarily orchestral music, recorded at international music festivals and events by members of the European Broadcasting Union (EBU).

**10.05**

**REGIONAL MUSIC**

**11.05**

**SIMPLY FOLK**

Host: BOB CHELMIC

Alan Mills Retrospective


**12 MIDNIGHT**

**MIDNIGHT**

Host: GEORGE FINSTAD

**SUNDAY JUNE 19**

**6.00 a.m.**

**LOCAL/REGIONAL PROGRAM**

*Voice of the Pioneer:* Don McDermid talks about life in a Cape Breton village in the early part of this century. Second of three parts.

**8.30**

**THE FOOD SHOW**

A weekly program dealing with the politics of food in a hungry world.

**9.05 AT, 9.30 NT**

**REGIONAL PROGRAM**

**9.05**

**10.05 AT, 10.35 NT**

**SUNDAY MORNING**

**12.05**

**1.05 AT, 1.35 NT**

**GILMOUR'S ALBUMS**

**1.05**

**2.05 AT, 2.35 NT, 4.05 PT**

**ROYAL CANADIAN AIR FARCE**

10th season of comedy and satire. Stars Roger Abbott, Dave Broadfoot, Don Ferguson, Luba Goy and John Morgan.

**1.30**

**2.30 AT, 3.00 NT, 4.30 PT**

**THE ENTERTAINERS**

Host: HARRY MANNIS

A look at the life and career of Ray Charles. For over 30 years the Grammy award-winning Charles (for his 1966 album *Crying Time*) has been a rhythm and blues, gospel and jazz star and more recently has broadened his audience through pop and country and western songs.

Also today, an interview with Donald Spoto, the author of *The Dark Side of Genius: The Life of Alfred Hitchcock* as well as a feature on Paul Bartel, the creator and star of the macabre, yet light-hearted, *movie Eating Raoul*.

**3.05**

**4.05 AT, 4.35 NT, 6.05 CT, 6.05 ST, 6.05 MT, 6.05 PT**

**IDENTITIES**

**4.05**

**5.05 AT, 5.35 NT, 3.05 CT, 5.05 ST, 5.05 MT, 1.05 PT**

**SUNDAY MATINEE**

Host: NORRIS BICK

*Farmed Out* by Vancouver writer Phil Savath.

Bonnie Arness convinces her daughter and new husband that they should move to the country. The hardships of their first rural winter

**ROBERT FARNON**

The Music Of Robert Farnon, a musical portrait of the 65-year-old musician, on *Mostly Music*, 11.32 a.m. (12.02 NT), Stereo; 10.32 p.m. (11.02 NT), Radio, both on June 21.
change their attitudes toward each other and their expectations. Starring Timothy Webster and Ali Ginn with Vlasta Vran, Linda Lee Tracy, Janice Chalkelson and Irene Kessler. Produced and directed by John Jessop in Montreal.

5.00
6.00 AT, 6.30 NT, 4.00 CT, 3.00 ST, 3.00 MT, 2.00 PT

SUNDAY NEWS

REGIONAL WEATHER

5.10 ET
6.10 AT, 6.40 NT, 4.10 CT, 3.10 ST, 3.10 MT, 2.10 PT

CROSS COUNTRY CHECKUP
Hosts: AUGUSTA LAPAIX Canada's national phone-in, enabling listeners to react to and comment on a subject usually based on major events of the week. In-studio guests and calls out to experts or those directly involved in the topic expand the weekly theme. The numbers to call in your area:
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Man./Sask./Alta. — 285-3724
B.C. & Territories — 285-3778
Ask your operator to call collect.

7.05
8.05 AT, 8.35 NT

SYMPHONY HALL
Host: KEN HASLAM
From the European Broadcasting Union, Christoph von Dohnanyi conducting the Berlin Radio Symphony Orchestra, with violinist Edith Pienemann. Mendelssohn: Symphony No. 3, Op. 56; Pfitzner: Violin Concerto; Debuessy: La Mer.

9.05
10.05 AT, 10.35 NT

IDEAS PRESENTS
Host: SHARON DUNN

10.00
11.00 AT, 11.30 NT

NATIONAL NEWS & SPORTS

10.15
11.15 AT, 11.45 NT

SUNDAY SIDE UP
Hosts: DAVID SCHATZKY
Record comedy.
Tonight: Frank Muir, among other comedians, seeing the funny side of our technological age.

11.05
12.05 AT, 12.40 NT

RADIO ACTIVE

Hosts: KATIE MALLOCH
Highlights: Le Passeur de La Bateau by Christian Robichaud; Lili Voulat Aller Danser by Julien Clerc; J'aime comme un Fou by Robert Charlebois.

12.05 a.m.

Some stations

RADIO ACTIVE

Part Two
7.00 WORLD REPORT  
Stereo Morning continues.

8.00 WORLD REPORT  
Stereo Morning continues.

10.05 MID MORNING  
Host: KEITH BARRY  
An Introduction To Summer. Schoek: Summer Night, Orchestre du Studio Geneve; Barber: Summer Music, Ayoram Wind Quartet; Prokofiev: Summer Day, Prague Chamber Orchestra.

11.30 MOSTLY MUSIC  

1.05 OFF THE RECORD  

3.05 MONTREAL APRES-MIDI  
Host: BOB HARDING  

4.05 SOUND TRACK  
6.00 THE WORLD AT SIX  
6.30 LISTEN TO THE MUSIC

8.05 IDEAS  
Host: KEVIN MARSH  
The Microchip Battleground. Part Three: In An Improperly Constituted Society. Since the days of the Industrial Revolution, social critics have argued that only in a properly constituted society could technology be of benefit to humanity. A look at social problems and dislocations created by rampant technological change today, our focus on unemployment, health and safety, and the tyranny of work. Conclusion of series.

9.00 ARTS NATIONAL  
Host: IAN ALEXANDER  
Scotia Festival Of Music 1983. On location at the Dalhousie Arts Centre in Halifax, another concert from this annual chamber music festival. With violist Walter Trampler, pianist Andre-Michel Schub, violinists Charles Treger and Victor Vampolsky, cellists Fred Sherry and Lawrence Angel. Program also includes interviews with performers and participants at this year's festival.

11.05 A LITTLE NIGHT MUSIC  
Host: BERNI YABLON

12 MIDNIGHT MIDNIGHT TUESDAY JUNE 21 RADIO

6.00 a.m. WORLD REPORT
6.13 LOCAL/REGIONAL PROGRAM
7.00 WORLD REPORT
Local program continues.
8.00 WORLD REPORT
Local program continues.
9.05 MORNINGSIDE  
Host: PETER GZOWSKI
12 NOON LOCAL/REGIONAL PROGRAM
2.05 R.S.V.P.
Host: DAVID LENNICK
4.05 LOCAL/REGIONAL PROGRAM
6.00 THE WORLD AT SIX
6.30 AS IT HAPPENS
8.05 VARIETY TONIGHT
10.00 NEWS
10.04 SPORTS-NATIONAL EDITION
10.13 REGIONAL WEATHER
10.17 BOOKTIME  
The Tenant of Wildfell Hall by Anne Bronte. Twelfth of 15 episodes.
10.32 MOSTLY MUSIC  
Vancouver Symphony Orchestra conducted by Robert Farnon. See PREVIEW. Gershwin: Selections from Porgy and Bess; Robert Farnon: Prelude, Lake of the Woods; Farnon: Canadian Impressions; Farnon: Captain Horatio Hornblower, music from the film; Arr. by Farnon: Three English Traditional Airs.
1.05 OFF THE RECORD
3.05 MONTREAL APRES-MIDI  
Today's principal works - Dohnanyi: Violin Sonata in C sharp minor; Martinus: Madrigal sonata (piano trio).
4.05 SOUND TRACK
6.00 THE WORLD AT SIX
6.30 AS IT HAPPENS
8.05 VARIETY TONIGHT
10.00 NEWS
10.04 SPORTS-NATIONAL EDITION
10.13 REGIONAL WEATHER
10.17 BOOKTIME  
The Tenant of Wildfell Hall by Anne Bronte. Thirteen of 15 episodes.
10.32 MOSTLY MUSIC  
12.05 ECLECTIC CIRCUS

STEREO 6.00 a.m. WORLD REPORT
12 MIDNIGHT MIDNIGHT WEDNESDAY JUNE 22 RADIO

6.00 a.m. WORLD REPORT
6.13 LOCAL/REGIONAL PROGRAM
7.00 WORLD REPORT
8.00 WORLD REPORT
8.05 LISTEN TO THE MUSIC
8.05 IDEAS  
The Cult Of The Body. Part Three: Physical appearance and the health movement. We care more than our ancestors did about how we look, and spend more time and money on trying to present a more perfect, fashionable, healthy and groomed body to the world. Men are far more interested in appearance and fitness than they used to. And both sexes are keener on being healthy, more aware of what's in the food they eat, so health stores are doing a lively business.

9.00 ARTS NATIONAL  
Host: IAN ALEXANDER  
On location at St. Andrew's Church in Toronto, the second of three live concerts by the Orford String Quartet. To night, the Orford is joined by guest mezzo Catherine Robin in a program of Italian music. Boccherini: String Quartet; Donizetti: String Quartet; Respighi: Il tramonto; Verdi: String Quartet. Orford series continues Tuesday.

11.00 APPROX.  
A LITTLE NIGHT MUSIC

12 MIDNIGHT MIDNIGHT

29 RADIO GUIDE
LISTINGS

6.14 STEREO MORNING
7.00 WORLD REPORT
Stereo Morning continues.
8.00 WORLD REPORT
Stereo Morning continues.
10.05 MID MORNING
Music in An Old Style.
Reger: Variations on a Mozart Theme, Concertgebouw Orchestra; Prokofiev: Classical Symphony. London Symphony conducted by Neville Marriner.
Vaughan Williams: Oboe Concerto. English Chamber Orchestra conducted by Daniel Barenboim with oboist Neil Black.
11.32 MOSTLY MUSIC
Radio Finland Orchestra and the Helsinki University Chorus conducted by Paavo Berglund, with mezzo-soprano Helja Angervo and baritone Jorna Hynninen.
1.05 OFF THE RECORD
3.05 MONTREAL APRES-MIDI
Today’s principal work:
Taffanel: Fantasy for flute and piano on Weber’s Frischzelt.
4.05 SOUND TRACK
6.00 THE WORLD AT SIX
6.30 LISTEN TO THE MUSIC
8.05 IDEAS
KARL MARX
Yugoslavia, Marxist governments and movements have harnessed nationalism to their cause. How much has this contributed to the polycentrism of the world Communist movement? How has it changed the ideology of Marxism-Leninism?
9.00 ARTS NATIONAL
Mini Mahler Festival. See PREVIEW. Part Three. Communism, Nationalized industries, Marxism, Leninism in power, and Marxist movements aspiring to power.
Outside the Soviet Union, beginning with Yugoslavia, Marxist governments and movements have harnessed nationalism to their cause. How much has this contributed to the polycentrism of the world Communist movement? How has it changed the ideology of Marxism-Leninism?
10.05 ARTS NATIONAL
Mini Mahler Festival. See PREVIEW. Part Three: Homage To Piaget.
From the lifelong observations of children made by Swiss biologist and psychologist Jean Piaget emerges the image of the child who actively constructs his own knowledge of the world. Although Piaget’s work has been put to all sorts of contradictory uses, it remains radical, because it shows that true learning is by definition unconstrained.
Contributors include Eleanor Duckworth, Herb Koplowitz, Joseph Pease, and several others who have admired, adapted and even transformed the basic work of Jean Piaget.
GUSTAV MAHLER’S majestic Eighth Symphony was premiered in 1910 at Munich’s Neue Musikfestival, specially built for the occasion. The composer himself felt that the masterpiece, which turned out to be the last he conducted before his death the following year, was “something the world has never heard the likes of before... Imagine the universe beginning to ring and resound. It is no longer human voices. It is planets and suns revolving in their orbits... All my other symphonies are but preludes to this one.”
In his more jocular moods, however, Mahler called his Symphony of a Thousand, as it was dubbed for the staggering size of its 171-member orchestra and 888 singers, “a Barnum and Bailey show.” Later, in fact, in what must be among the most vicious reviews in history, the work was called “an hour of masochistic aural flagellation...with elephantine forces, fatuous mysticism and screaming hysteria.”

No matter. The premiere was a triumph that earned Mahler a 30-minute standing ovation. This month on Arts National, the Toronto Symphony Orchestra recreates the Eighth Symphony live from Toronto’s Roy Thomson Hall. Collaborating in the massive effort will be the four major choirs and eight accomplished soloists specified by its composer.
Mahler’s Eighth Symphony on Arts National, 9.00 p.m. (9.30 NT), Stereo, June 24.

PREVIEW

STEREO

6.00 a.m.
WORLD REPORT
6.14 STEREO MORNING
Stereo Morning continues.
7.00 WORLD REPORT
Stereo Morning continues.
8.00 WORLD REPORT
Stereo Morning continues.
10.05 MID MORNING
Music in An Old Style.
LAPRAN: Pastoral Suite, Sven Arvidsson.
LAPRAN: Barocco Suite, Stockholm Sinfonietta.
11.32 MOSTLY MUSIC
1.05 OFF THE RECORD

RADIO GUIDE 30
9.00
**ARTS NATIONAL**
Mini Mahler Festival.
Continuing this three concert series, presenting three aspects of the wide emotional world of the Mahler symphonies.
Tonight, the Sixth Symphony, a work offering no reconciliation, no escape — a symphony which is often viewed as symbolising the creative artist in odds with the world. Mahler once called this his 'Tragic' symphony.
Tonight's program also includes the much heralded return visit of the Soviet pianist Emil Gilels. With the Montreal Symphony conducted by Gunther Herbig, Beethoven: Piano Concerto No. 3 in C minor, Op. 37; Mahler: Symphony No. 6 in A minor.

11.05
**A LITTLE NIGHT MUSIC**

12 MIDNIGHT
**MIDNIGHT**

FRIDAY JUNE 24

**RADIO**

6.00 a.m.  
**WORLD REPORT**

6.13  
**LOCAL/REGIONAL PROGRAM**

7.00  
**WORLD REPORT**  
Local program continues.

8.00  
**WORLD REPORT**  
Local program continues.

9.05  
**MORNINGSIDE**  
Host: PETER GZOWSKI  
Fridays — hear a wrap-up of the week's events on the Ottawa Report; reports from St. John's and Calgary or Edmonton; and a weekly concert.

12 NOON  
**LOCAL/REGIONAL PROGRAM**

2.05  
**R.S.V.P.**

4.05  
**LOCAL/REGIONAL PROGRAM**

6.00  
**THE WORLD AT SIX**

6.30  
**AS IT HAPPENS**  
Hosts: ELIZABETH GRAY and ALAN MAITLAND  
A phone-out to word newsmakers.

7.30  
**NIGHTFALL**  
Host: FREDERICK HENDE  
Arthur C. Clarke's  
The Chrysalids by John Wyndham.  
Last of three parts.

8.05  
**VARIETY TONIGHT**  
Host: VICKI GABELEAU

First Hour: A chat with a guest who brings a choice of music. Also, Los Angeles entertainment report.
Second Hour: An Alex Barris showbusiness profile: a words and music look at a celebrity, and a concert specially recorded for Variety Tonight.

10.00  
**NEWS**

10.04  
**SPORTS-NATIONAL EDITION**

10.13  
**REGIONAL WEATHER**

10.17  
**BOOKTIME**  
The Tenant of Wildfell Hall by Anne Bronte. Conclusion.

10.32  
**MOSTLY MUSIC**  
Host: SHELagh ROGERS  
Celebrating the 300th anniversary of the birth of Jean-Philippe Rameau.
Music by Rameau and his contemporaries is featured, including French opera of that period.

12.05  
**ECLECTIC CIRCUS**  
Host: ALLAN McFEE

6.00 a.m.  
**WORLD REPORT**

6.14  
**STEREO MORNING**  
Guest host  
Including a record review in the fourth hour.

7.00  
**WORLD REPORT**  
Stereo Morning continues.

8.00  
**WORLD REPORT**  
Stereo Morning continues.

10.05  
**MID MORNING**  
Host: KEITH BARRY  
Music in An Old Style; Tchaikovsky: Variations on a Boraco Theme; National Arts Centre Orchestra conducted by Mario Bernardi; Reger: Concerto in the Old Style; Berlin Staats Kapelle conducted by Osmar Suinier; Nielsen: Symphony No. 6; Westchester Symphony Orchestra conducted by Siegfried Landau.

11.32  
**MOSTLY MUSIC**  
Host: SHELagh ROGERS  
Celebrating the 300th anniversary of the birth of Jean-Philippe Rameau. Music by Rameau and his contemporaries is featured, including French opera of that period.

1.05  
**OFF THE RECORD**  
Host: BOB KERR  
Fridays, light classical music.

3.05  
**MONTREAL APRES-MIDI**  
Host: BOB HARDING  

4.05  
**SOUND TRACK**

6.00  
**THE WORLD AT SIX**

With BOX OXLEY, KEVIN MARSH, HARRY MANNING
A half-hour comprehensive and detailed roundup of the day's news. Including in-depth reports.

6.30  
**LISTEN TO THE MUSIC**  
Host: MARGARET PACSU

8.05  
**IDEAS**  
Host: KEVIN MARSH  
Stykes Of Truth: Part One. Decoding The Documentary. Part Two: Flies Or The Wall. A look at the aesthetics of cinema verité as they emerged in the 1950s and early '60s, through discussions with three of the sub-genre's foremost innovators: Richard Leacock, Don Pennebaker, and Terence Mac-Carthy-Filgate. Also heard is Michael Rubbo, whose films, such as Sad Song of Yellow Skin, Waiting for Pieder, and Solohutenya's Children, are explorations of cinema verité as a tool for understanding political questions.

9.00  
**ARTS NATIONAL**  
Mini Mahler Festival.  
Live on location at Roy Thomson Hall in Toronto for the Canaadian premiere of Mahler's monumental Symphony of a Thousand.  
Part One: Hymnus: Veni, Creator Spiritus; Part Two: Closing scene from Goethe's Faust.

1.05  
**THE FRANICS**

**FRANICS TIMES**  
Starring the comedy troupe The Frantics, who thrive on outrageous sketches and knick knacks.

6.00 a.m.  
**LOCAL/REGIONAL PROGRAM**

Local Name Varies  
Including Voice of the Pioneer — local times vary — at 6:00  
Edmonton, 8:15 PT, 8:30 MT, 9:00 NT.  
(See Sunday 6 a.m. for details.)

10.05  
**ANYBODY HOME?**

A magazine of current affairs, information, opinion and entertainment of special interest to those under 16.

11.35  
**FRANICS TIMES**

The Frantics: Topical humour and satire with Paul Chato, Dan Redican, Rick Green, Peter Wildman, and special guest Mag Ruffman.
**LISTINGS**

**JUNE 25-26**

**6.15**
7.15 AT, 7.45 NT
SPORTS-SATURDAY EDITION
The CBC Radio Sports team, led by commentators Fred Walker, Rick Cluff and Mark Lee provide live, up-to-date coverage of weekend sports events as well as behind the scenes features and analysis.

**6.30**
7.30 AT, 8 NT
OUR NATIVE LAND
The national native affairs program featuring news, current affairs, arts, history and culture of the native peoples in Canada, as well as comprehensive reports on indigenous peoples outside Canada's borders.

**7.05**
8.05 AT, 8.35 NT
THE OCEAN LIMITED
Tonight, Cherie Camp and her Band make a return visit. Camp draws on a repertoire of early jazz, blues, modern and unorthodox folk and pop. She has been singing professionally since 1978, playing the southern Ontario circuit and Atlantic Canada clubs. She has also studied acting at Queen's University and has appeared in several plays, including Possession.

**8.05**
9.05 AT, 9.35 NT
SIX DAYS ON THE ROAD
Host: DAVID ESSIG

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**STERO**

**6.00**
WEEKENDER
Host: NEIL COPELAND
Viva!lido: Bassoon Concerto in G
major, Gabor Janota with the Liszt Ferenc Chamber Orchestra;
Aobel: Symphony No. 3 in E flat
Op. 10, Toronto Chamber Orchestra directed by Boyd Neel;
Holst: Fugal Overture,
London Philharmonic conducted by Sir Adrian Boult;
Saint-Saens: Carnival of the Animals, pianists Cyril Smith and Phyllis Sellick with friends;
Ladow: Mazurka, Haydn Quartet Berlin;
Countes: Halcyon Days, from the Three Elizabetha Suite, City of Birmingham Symphony directed by凝结
Kilday;
Chamber: Espana Rhapsody, Philadelphia Orchestra directed by Eugene Ormandy;
Butterworth: A Scottish Lad, Academy of St. Martin-in-the-Fields directed by Neville Marriner;
Berlin: Alexander's Ragtime Band, Boston Pops directed by Arthur Fiedler;
Schteiner: Tara Theme from Gone with the Wind, Boston Pops Orchestra directed by John Williams.

**8.10**
ECLECTIC CIRCUS
9.35
ROYAL CANADIAN AIR FORCE

**10.05**
17 BLOCKS OF BROADWAY
Host: JONN KARES
What's in A Name?
Featured songs include True That Name from Bells Are Ringing, starring Judy Holliday, and Miss Metastasis from I Can Get It For You Wholesale, the Broadway show that launched Barbara Streisand to stardom.

**11.05**
THE ENTERTAINERS
A look at the life and career of a singer Bing Crosby called 'the best in the business' — Rosemary Clooney. This big-band singer and juke-box star of the 1950s, whose big hits included Come-on-a-my- House, Hey There and Botcha Me, talks about her great successes as well as her nervous breakdown in the late 1960s and her slow recovery from the experience. Clooney fans will be glad to know that she is back singing in clubs and wowing audiences once again. Also today an interview with David McCallum, the Glasgow native who achieved fame in his role as Illya Kuryakin on The Man from U.N.C.L.E., and who recently used the role with Robert Vaughn in the television special The Return of The Man from U.N.C.L.E.

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**SUNDAY JUNE 26**

**6.00 a.m.**
LOCAL/REGIONAL PROGRAM

**8.30**
THE FOOD SHOW
9.05 AT, 9.30 NT
REGIONAL PROGRAM
Heard before Sunday Morning
9.05
10.05 AT, 10.35 NT
SUNDAY MORNING

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**12.05**
1.05 AT, 1.35 NT
GILMOUR'S ALBUMS

**1.05**
2.05 AT, 2.35 NT, 4.05 PT
ROYAL CANADIAN AIR FORCE

**1.30**
2.30 AT, 3.00 NT, 4.30 PT
THE ENTERTAINERS
A look at the life and career of a singer Bing Crosby called 'the best in the business' — Rosemary Clooney. This big-band singer and juke-box star of the 1950s, whose big hits included Come-on-a-my- House, Hey There and Botcha Me, talks about her great successes as well as her nervous breakdown in the late 1960s and her slow recovery from the experience. Clooney fans will be glad to know that she is back singing in clubs and wowing audiences once again. Also today an interview with David McCallum, the Glasgow native who achieved fame in his role as Illya Kuryakin on The Man from U.N.C.L.E., and who recently used the role with Robert Vaughn in the television special The Return of The Man from U.N.C.L.E.

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**SUNDAY JUNE 26**

**12.05**
1.05 AT, 1.35 NT
GILMOUR'S ALBUMS

**1.05**
2.05 AT, 2.35 NT, 4.05 PT
ROYAL CANADIAN AIR FORCE

**1.30**
2.30 AT, 3.00 NT, 4.30 PT
THE ENTERTAINERS
A look at the life and career of a singer Bing Crosby called 'the best in the business' — Rosemary Clooney. This big-band singer and juke-box star of the 1950s, whose big hits included Come-on-a-my- House, Hey There and Botcha Me, talks about her great successes as well as her nervous breakdown in the late 1960s and her slow recovery from the experience. Clooney fans will be glad to know that she is back singing in clubs and wowing audiences once again. Also today an interview with David McCallum, the Glasgow native who achieved fame in his role as Illya Kuryakin on The Man from U.N.C.L.E., and who recently used the role with Robert Vaughn in the television special The Return of The Man from U.N.C.L.E.

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**5.00**
6.00 AT, 6.30 NT, 4.00 CT, 3.00 ST, 3.00 MT, 2.00 PT
SUNDAY NEWS: REGIONAL WEATHER

**5.10**
6.10 AT, 6.40 NT, 4.10 CT, 3.10 ST, 3.10 MT, 2.10 PT
CROSS COUNTRY CHECKUP
Canada's national phone-in, enabling listeners to react to and comment on a subject usually based on major events of the week. In-
This page from the CBC Guide contains a list of radio programs scheduled for the week of June 26-27, 1966. It includes information about symphony hall performances, national news, special programs, and music recitals. The list is organized by time slots, with details about the artists and pieces being performed or discussed. Names such as Tchaikovsky, Beethoven, Mozart, and others are mentioned throughout the text, indicating the classical music programming available. The page also notes the presence of guest hosts and special events, providing a comprehensive overview of the radio offerings during that period.
future of all universities in our society. Tonight a look at Bio-technology in the Marketplace. Bio-technology has become a multi-million-dollar industry — at least on the stockmarket. Biologists have turned into businessmen and businessmen are hanging around university campuses, hoping to exploit the latest developments. The program examines the impact on academia of this rapid shift from the lab to the marketplace. Producer: JILL EISEN.

9.00 ARTS NATIONAL This week, presenting four programs of Masterpiece Music from Vancouver, now concluding its eighth season. In the words of Art National's West Coast music commentator, Floyd St. Clair: "Some venerable local musicians in what for many is their first love, chamber music. It also presents flexibility in putting up varied instrumental combinations that touring necessities usually preclude. There is a sense of fresh performing zest with Masterpiece Music..." Masterpiece Trio — pianist Linda Lee Thomas, violinist Gwen Thompson, cellist Eric Wilson. Haydn: Trio in D, Hob XV. Shostakovich: Trio in E minor, Op. 67; Dvorak: Trio in G minor, Op. 26.

11.05 A LITTLE NIGHT MUSIC
12 MIDNIGHT MIDNIGHT

TUESDAY JUNE 28

STEREO

6.00 a.m. WORLD REPORT

6.14 STEREO MORNING
Guest host
Including the Television Column at 8.45.

7.00 WORLD REPORT
Stereo Morning continues.

8.00 WORLD REPORT
Stereo Morning continues.

10.05 MID MORNING
Music In An Old Style, Reicha: Berceau Suite, American Brass Quintet; Castelnuovo-Tedesco: Guitar Concerto, Nancio Yepes with the London Symphony Orchestra conducted by Garcia Navarro; Ravel: Le Tombeau de Couperin, National Philharmonic Orchestra conducted by Charles Gerhardt.

11.32 MOSTLY MUSIC
Los Angeles Philharmonic Orchestra conducted by Charles Groves, with pianist Vladimir Ashkenazy; Tchaikovsky: Symphony No. 2, Little Russian; Brahms: Piano Concerto No. 1 in D minor.

1.05 OFF THE RECORD
Mondays, selections from all eras of classical music.

3.05 MONTREAL APRES-MIDI

4.05 SOUND TRACK
6.00 THE WORLD AT SIX

6.30 LISTEN TO THE MUSIC

8.05 IDEAS
The Academic-Industrial Complex. A repeat program from this series first aired November 1982. Like all public institutions, universities are facing a financial squeeze in the 1980s. To supplement their incomes, they're turning to industry, so the dividing line between hired halls of learning and the 'real world' is vanishing. Increasingly, faculty members are cranking up their own incomes by developing companies, or acting as consultants for others. These moves challenge the traditional concept of the university, and have important implications for the guest who talks about and plays some of his favourite records. Also, a London entertainment report. Second Hour: An Alex Barris show business profile; a words and music look at a celebrity; and twice a month, a subway book review.

10.00 NEWS
10.04 SPORTS-NATIONAL EDITION
10.13 REGIONAL WEATHER
10.17 BOOKTIME
Lake of Darkness by Ruth Rendell. Second of 10 episodes.

10.32 MOSTLY MUSIC

12.05 ECLECTIC CIRCUS

RADIO

6.00 a.m. WORLD REPORT

6.14 STEREO MORNING
Guest host Hour Two: Including a major book review at 7:45.

7.00 WORLD REPORT
Stereo Morning continues.

8.00 WORLD REPORT
Stereo Morning continues.

9.00 ARTS NATIONAL
Art National Live. On location at St. Andrew's Presbyterian Church in Toronto for the final concert in this mini series by the Orford String Quartet. For tonight's program of Russian music, the Orford is joined by violinist Mark Childs and cellist Daniel Domb. Glazunov: Nocturnes; Shostakovich: String Quartet No. 3; Tchaikovsky: Souvenirs de Florence, for string sextet.

11.00 Approx. A LITTLE NIGHT MUSIC
12 MIDNIGHT MIDNIGHT

WEDNESDAY JUNE 29

RADIO

6.00 a.m. WORLD REPORT

6.13 LOCAL/REGIONAL PROGRAM
7.00 WORLD REPORT
Local program continues.

8.00 WORLD REPORT
Local program continues.

9.05 MORNINGSIDE

6.00 THE WORLD AT SIX

6.30 AS IT HAPPENS

8.05 VARIETY TONIGHT
First Hour: A visit by a musical
feature on senior citizens; a Business Column with Alexander Ross in Toronto and Richard Osher in Calgary; a regular Medicine Column; and reports from Montreal and Winnipeg.

11.55 PROVINCIAL AFFAIRS
12 NOON LOCAL/REGIONAL PROGRAM
2.05 R.S.V.P.
Host: DAVID LENNICK
4.05 LOCAL/REGIONAL PROGRAM
6.00 THE WORLD AT SIX
6.30 AS IT HAPPENS
8.05 VARIETY TONIGHT
Host: VICKI GABEREAU
Second Hour: An Alex Barris show business profile; a words and music look at a celebrity; and Where Are They Now?, yesterday’s star personalities today.

10.00 NEWS
10.04 SPORTS-NATIONAL EDITION
10.13 REGIONAL WEATHER
10.17 BOOKTIME
Lake of Darkness
by Ruth Rendell.
Third of 10 episodes.

10.32 MOSTLY MUSIC
Host: SHELAGH ROGERS
Dresden Philharmonic Orchestra conducted by Herbert Kegel.
Brahms: Symphony No. 1 in C minor, Op. 68.
Beethoven: Leonore Overture No. 2.

1.05 OFF THE RECORD
3.05 MONTREAL APRES-MIDI
Today’s principal work — Franz Krommer: Clarinet Quartet in D, Op. 82.

4.05 SOUND TRACK
6.00 THE WORLD AT SIX
6.30 LISTEN TO THE MUSIC
Host: MARGARET PACSU

8.05 IDEAS
Mark And The Marxists: 100 Years That Shook The World.
Part Four: Marxism: Present And Future, considers whether Marxism has a future. The Soviet Union no longer seems to have an interest in world revolution. Euro-Communism has lost its appeal. Marxists in the West seem more divided than ever in their faction-ridden history. But many Marxists argue that the current world recession is the mortal crisis of Capitalism which they have long predicted, and that their analysis has never been more pertinent.

9.00 ARTS NATIONAL
Host: IAN ALEXANDER
Vivaldi: Trio in C minor for flute, oboe and bassoon.
Francaix: Divertissement for oboe, clarinet and bassoon.
Poulenc: Sextet for piano and wind quintet.

11.05 A LITTLE NIGHT MUSIC
Host: BERNI YABLON
12 MIDNIGHT
MIDNIGHT
Host: JIM COWARD

THURSDAY JUNE 30
RADIO
6.00 a.m.
WORLD REPORT

6.13 LOCAL/REGIONAL PROGRAM
7.00 WORLD REPORT
Local program continues.
8.00 WORLD REPORT
Local program continues.
9.05 MORNINGSIDE
12 NOON LOCAL/REGIONAL PROGRAM
2.05 R.S.V.P.
4.05 LOCAL/REGIONAL PROGRAM
6.00 THE WORLD AT SIX
6.30 AS IT HAPPENS
8.05 VARIETY TONIGHT
Host: VICKI GABEREAU
First Hour: A chat with a guest who brings a choice of music, and a Tokyo entertainment report. Second Hour: An Alex Barris feature profile of a major show business personality; and a words and music look at a celebrity.

10.00 NEWS
10.04 SPORTS-NATIONAL EDITION
10.13 REGIONAL WEATHER
10.17 BOOKTIME
Lake of Darkness
by Ruth Rendell.
Fourth of 10 episodes.

10.32 MOSTLY MUSIC

12.05 ECLECTIC CIRCUS
Host: ALLAN McFEE

6.00 a.m.
WORLD REPORT
6.14 STEREO MORNING
7.00 WORLD REPORT
Stereo Morning continues.
8.00 WORLD REPORT
Stereo Morning continues.
10.05 MID MORNING
The Mysterious East.
Franck: Symphonic poem Les Dijon, Orchestre de Liege conducted by Richard Strauss; Verdi: Ballet music to I Lombardi; Orchestre National de Monte Carlo conducted by Antonio de Almeida; Gliere: The Red Poppy, Seattle Symphony conducted by Milton Katims.

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MIDNIGHT
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2.05 R.S.V.P.
4.05 LOCAL/REGIONAL PROGRAM
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Host: BERNI YABLON
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MIDNIGHT
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WORLD REPORT

6.13 LOCAL/REGIONAL PROGRAM
7.00 WORLD REPORT
Local program continues.
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Local program continues.
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Lake of Darkness
by Ruth Rendell.
Fourth of 10 episodes.

10.32 MOSTLY MUSIC

12.05 ECLECTIC CIRCUS
Host: ALLAN McFEE
THE CORRESPONDENTS

LIFE OF BRIAN

There is, however, no nonsense about Brian Kelleher, the new national affairs reporter for Radio News

BY ELLEN VANSTONE

AFTER AN ALMOST four-year vacancy, the job of national affairs reporter for CBC Radio News has been filled by Brian Kelleher. Kelleher, formerly senior editor of Radio News’s Ottawa bureau, stepped into the post last April 14 — and immediately made plans to leave town to follow the Tory leadership candidates around southern Ontario.

As senior editor, Kelleher assigned daily news coverage of Parliament Hill, aired his own reports (up to 90 per month) and contributed to the weekly political round-ups heard on The House. As national affairs reporter, his foremost responsibility is to examine the news. “I’ll still report every day, but I’ll have more freedom to talk to people on the side, dig for more detail and background — basically, give the news an extra dimension. What’s really needed is more of why this or that is happening. With radio’s hourly deadlines there’s always a rush to get stories out and rarely time for the extra phone call that gets below the surface of an event. Obviously, some stories have to be made the next hour — if the prime minister resigned, for example. But with this job I can take the time to follow it up and explain it the next day.”

Kelleher credits Donna Logan, managing editor of Radio News, with heading the push to get the position of national affairs reporter reinstated. It was left vacant in 1979, when Terry Hargreaves left it to take a CBC world affairs course in Kingston. When Logan took over as managing editor, in 1982, Hargreaves still hadn’t been replaced and there was a hiring freeze on vacant positions. Logan fought to ensure that the job wasn’t abolished altogether and within a year had won her case. “We needed someone who could stand back from the fray and assess the whole picture,” she says. “This job frees Brian so he can do more thoughtful pieces and cover the whole Ottawa scene instead of just what’s happening in the House of Commons.”

Of the applicants from both within and outside the CBC who competed for the position, Kelleher was clearly a Logan favourite: “He’s the best reporter on Parliament Hill … and particularly gifted with an ability to use sound. Brian can paint pictures with words so that you can see the images when you hear his reports. I think his stories stand up even against television.”

Kelleher was born in Nova Scotia 43 years ago, but grew up in Vancouver and went to Marquette University in Milwaukee, Wisconsin, “one of the few places around at the time with a journalism program.” He says he got into radio “accidentally, because the CBC were the only people who had a job opening when I got back to Canada and started looking.” He began in 1961 as a desk editor in the Vancouver newsroom and then gradually shifted to reporting with local and then national newscasts. In 1974 he became the national reporter for British Columbia and in 1975 won a regional ACTRA award for his reporting of the B.C. penitentiary riot in which Mary Steinhauser was shot. The following year, he moved to Ottawa to become a parliamentary bureau reporter, and in 1979 he was made senior editor of the Ottawa bureau.

Since the mid-'70s, Kelleher has travelled worldwide to cover the news: a royal tour with Prince Charles up to the Arctic, an international congress on crime in Geneva, the Montreal Olympics, a spell filling in for CBC’s London correspondent and then down to Rome when Pope Paul VI died in 1978, covering the 1979 election from Trudeau’s plane and the 1980 election from Clark’s, and following Trudeau from one end of Europe to the other and then across Africa and South America during the “North/South period.” As national affairs reporter, he continues to travel extensively, an aspect he views alternately as an exciting perk and a necessary evil. But the demands of globe-trotting and deadlines interfere only minimally with his personal life (and vice versa) since he’s not married (“never had fatherly instincts and never wanted a little house in the suburbs”) and doesn’t pursue any outside hobbies to speak of (“no time”). As Logan describes it: “He’s not exactly a workaholic, but he’s certainly singular of purpose.”

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