



CANADIAN BROADCASTING CORPORATION

70 Bell Rd.,  
Halifax, N.S.  
Sept 9th., 1959

Mr. Thomas H. Raddall,  
Liverpool,  
N.S.

Dear Mr. Raddall:

Thank you very much for the information on dates of James D's visit to Halifax. One day soon I'll be looking over the Halifax papers of that time with the hope that a spare copy may be available for my collection.

It was thoughtful of you to include the Gillis account of his stay here. He treated each encounter as a superlative, major adventure. I'm sure these were happy days for James D., made so no doubt by the attentions of yourself and your associates. The story between the lines tells me that you ministered to him with "suave grace".

I have had a number of copies run off and am sending an extra one along to you so that if you wish, you may give it to someone who shares your interest in this type of thing.

I must say how thoroughly I enjoyed doing the Perkins interview with you. I am confident it will be one of the filmed highlights of the coming year's programs. Thank you very much for all your patient help. I hope we will meet soon again.

Yours sincerely,

A handwritten signature in cursive script that reads 'Lloyd MacInnis'. The signature is written in dark ink and is underlined with a single horizontal line.

Lloyd MacInnis.

CANADIAN BROADCASTING CORPORATION

P. O. Box 500,  
Toronto, Ontario

January 8, 1960

Mr. Thomas Raddall,  
Liverpool,  
Nova Scotia

Dear Mr. Raddall:

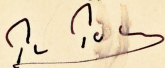
Further to my letter written last June concerning the possibility of you writing a short story for a projected CBC Wednesday Night series are you able to give us any indication of the possibilities of receiving one from you?

If you are interested there is still a comfortable amount of time before it would need to be submitted. However we do need to know a little more definitely than we do at present concerning who is going to contribute. A specified number of stories are required and we will need time to approach additional writers should it be necessary.

Could you drop me a line about this so that we may clarify our planning slightly. As I said we don't need the story from you right now but we do need to have a pretty good idea of whether or not you can supply one.

Many thanks. I look forward to hearing from you.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Peter Paterson', with a stylized flourish at the end.

Peter Paterson,  
Contract Officer,  
National Script Department

PP:dc



CANADIAN BROADCASTING CORPORATION

P. O. Box 175,  
Halifax, N. S.

Mr. Thomas Raddall  
Liverpool,  
Nova Scotia

Dear Mr. Raddall:

Please find enclosed two discs that  
were sent from Mr. Edward Devlin of the CBC International  
Service to you, c/o CBC Halifax.

Best regards,

*Denny Spence*

Denny Spence  
Supervising Producer,  
CBHT

DS/jm  
Jan. 12, 1960

*P.S. The discs were sent by parcel post.*  
*DS*

*Discs of my short story "The Golden Age"  
read by Marv Moore.*

January 27, 1960

Mr. Peter Paterson,  
Box 500,  
Toronto, Canada.

Dear Mr. Paterson,

I should have written to you long before this, and I apologise for the delay. Since last June my time and effort have been consumed in finishing a novel, making the preliminary research for a new one, and in various other writing chores. I did not forget the proposed short story for CBC by any means, but in the intervals when my mind was free I could think of no ~~idea~~ theme suitable for reading over the air. For success a tale of that kind requires a distinct and special quality over and above its virtue in printer's ink, as you know, and it can't be pulled from a hat. So I'm afraid you must count me out.

Sorry!



CANADIAN BROADCASTING CORPORATION

THOMAS H. RADDALL

70 Bell Road  
Halifax, NS

Canadian Broadcasting Corporation  
P O Box 175  
Halifax, NS

Dear Sirs:

I have read and do agree to observe the Rehearsal Schedule (Schedule "C") and Conditions of Engagement (Schedule "A" [where applicable] and Schedule "B" for all engagements), ~~attached hereto and retained by myself.~~ I agree to attend all rehearsals, makeup calls, costume fittings, and normal publicity services to which I have consented by accepting this engagement.

I agree to undertake preparation, memorization and performance of the role of script writing ~~(Characterized as Rehearsal, Pre-Press, Extra, etc.)~~ for film "ADMIRALTY HOUSE", telecast Jan 16/60, for the sum of \$175.00 # payable on the Thursday of the week following telecast at the office of the Treasurer's Representative, 70 Bell Road.

I (will) ~~(will not)~~ receive screen credit for my performance under the name of Thomas H. Raddall.

\*This sum to represent a second payment for services in connection with Ad House film. This fee is for a final shooting script.

Thomas H. Raddall  
(Name of Artist)  
FOR THE ARTIST

[Signature]  
(Name of Producer)  
FOR THE CORPORATION

Jan 16/60  
(Date)  
Halifax N.S.  
(City and Province)



CANADIAN BROADCASTING CORPORATION

70 Bell Road  
Halifax, Nova Scotia  
January 26, 1960

Mr. Thomas Raddall  
Liverpool  
Nova Scotia

Dear Mr. Raddall:

You will be interested to know that your interview with Lloyd MacInnis about the Perkins House will be seen on GAZETTE on Monday, February 1st. I am attaching some photographs which were taken during the kine.

Under separate cover I have forwarded the "Roger Sudden" photograph. Please find enclosed a copy of your "Ad House" contract and also a letter to you which was opened in error.

Yours sincerely,

Cam Graham  
CBHT

JCG:pat

February 10, 1960

Mr. Cameron Graham,  
Canadian Broadcasting Corporation,  
Halifax, N.S.

Dear Mr. Graham,

I understand that the Royal Canadian Navy has applied for permission to use copies of the film entitled ADMIRALTY HOUSE for educational purposes. As far as my rights in this film are concerned, I hereby grant permission and waive any payment for such uses by the Canadian Naval authorities.

Yours truly,

February 10, 1960

Mr. Cameron Graham,  
Canadian Broadcasting





CANADIAN BROADCASTING CORPORATION

P. O. Box 175,  
Halifax, N. S.

Mr. Thomas Raddall  
44 Park Street,  
Liverpool, N. S.

Dear Mr. Raddall:

I would like to thank you for the most pleasant day we spent with you on Thursday last. I hope that the suggestions we left with you for television will interest you and that we will hear from you in the near future.

Would you please pass on our thanks to Mrs. Raddall for the most excellent lunch.

Yours truly,

A handwritten signature in cursive script that reads 'Denny Spence'.

Denny Spence  
Supervising Producer,  
CBHT

DS/jm  
Feb. 22, 1960

April 11, 1960

C. A. Fowler & Company,  
Halifax, N.S.

Gentlemen,

At the request of your Mr. Macdonald I have written to the CBC, asking them to furnish you with a copy of my TV script for the Ad. House show. However, I'm afraid you will find little or nothing in the way of architectural detail, as of course I was dealing entirely with the history of the house.

The date of the building is usually given as 1814, with the first actual occupancy in 1815 -- at the very close of the war with France and the United States. However I found the following, in the Nova Scotia Royal Gazette, Dec.9, 1812:--

NOTICE

The Commissioner of His Majesty's Navy at this Port will be ready to receive Tenders on the 24th inst. for a Contract to be entered into, for building a House for the residence of the Commander in Chief of His Majesty's Squadron on this station.

The plan of the Building, and all other particulars, may be known by applying to Mr. Hughes, the Master Shipwright, who will give every requisite information.

Halifax Yard, 7th December, 1812.

A copy of this 1812 plan may still exist in the Admiralty Archives, London. It would be worth an enquiry, anyhow.

Sincerely,

CANADIAN BROADCASTING CORPORATION

P. O. Box 500,  
Toronto, Ontario

May 19, 1960

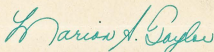
Mr. Thomas H. Raddall,  
Liverpool,  
Nova Scotia

Dear Mr. Raddall:

We would like to read TRIANGLE IN  
STEEL in two instalments on our unsponsored  
radio program STORIES WITH JOHN DRAINIE.

May we have your permission to do  
so and would our fee of \$75.00 per instalment,  
a total of \$150.00, be satisfactory to you?

Yours sincerely,



(Mrs.) Marion A. Taylor,  
Contract Assistant,  
National Script Department

MAT:dc

CANADIAN BROADCASTING CORPORATION

SCRIPT DEPARTMENT P.O. BOX 500, TERMINAL "A", TORONTO CANADA

We are pleased to submit two copies of our contract with you for signature. Broadcast is scheduled for August 11, 12/60. Would you please return one signed and witnessed copy to this office. Payment will be made fourteen days from receipt. Do not hesitate to query any clause which may not be clear to you.

TO:

Number: R5103

Mr. Thomas Raddall,
Liverpool,
Nova Scotia

Date: May 26, 1960

CONTRACT AND LICENCE TO PERFORM

We will pay you (\$75 per instalment) read 15-min. instalments
on each station of our Trans-Canada Radio network, on our program TRIANGLE IN STEEL (in 2 once
on or before June 1, 1961. STORIES WITH JOHN DRAINIE

Performance on a television station may be live or by kinescope recording.

It is a condition of this agreement and you warrant that you are empowered to authorize us to perform this material, and you undertake to indemnify us against all manner of claims and actions for infringement of copyright in connection with it.

You also agree that no other authorized broadcast of this material will take place in North America prior to June 1, 1961.

We shall have editorial discretion with respect to the script except that any major modification of it shall if possible be discussed with you and your consent obtained. We may modify or change the title.

You do not have the opportunity to repeat the performance within one year following first performance at our option upon
payment to you at the above address and payment to you. You further grant us the non-exclusive right to
a second reading, within one year following the original, upon payment to you of an
additional \$75.00 per instalment.

Suitable credits will be given on the program

CANADIAN BROADCASTING CORPORATION

by:

Handwritten initials and signature of Thomas H. Raddall Sr.

The above arrangement is accepted

DATED:

Witness:

Handwritten signature of Thomas H. Raddall Jr.

by

Handwritten signature of Thomas H. Raddall Sr.

May 28th, 1960

Mrs. Pat MacNeill,  
c/o Bob Nichols,  
Canadian Broadcasting Corp.,  
Public Affairs Dept.,  
Halifax, N.S.

Dear Mrs. MacNeill,

Here is a script for the Assembly Chamber bit in the TV show on June 15th. You can make it a piece of straight narration or arrange it on an interview basis, as you wish.

It is roughly timed for ten minutes; but of course it will have to be cut if you insert pictures of documents, the Earl of Dalhousie, the Shubenacadie Canal, Dalhousie College, and so forth.

One outside shot should be included, at the point where I quote Joe Howe's crack about temperance on page 4 of the script. That is a shot of the statue outside Province House, which shows him in the characteristic attitude.

Sincerely,

June 14, 1960

Mr. Bob Nichols,  
Canadian Broadcasting Corp.,  
Halifax, N.S.

Dear Mr. Nichols,

In your phone call on May 12th, regarding my part in the OPEN HOUSE show at Province House on June 13, you mentioned that I would be reimbursed for my traveling expenses between Liverpool and Halifax.

The expenses were :-

Car mileage, 190 miles @ 10¢	\$19.00
Meals en route and in Halifax	6.15
Parking fees, Halifax	<u>.65</u>
	25.80

Sincerely,



CANADIAN BROADCASTING CORPORATION

100 Sackville Street  
Halifax, Nova Scotia  
16 June, 1960

Dr. Thomas H. Radall  
Liverpool  
Queens County  
Nova Scotia

Dear Dr. Radall:

I have received your expense account for your appearance on "Open House" June 13th. Rather than go through all the paper work involved in getting your expenses through our Treasury Office, would you consider a flat fee of \$100.00 to include expenses? It was my impression that this was my original offer. If I said it poorly and you were under the impression you were to receive \$100.00 plus the \$25.80, please tell me and we will see what we can do.

Yours very truly,

R. W. Nichols  
Producer  
Public Affairs Dept.

RWN/eg

P.S. I thought the first "Open House", and especially your segment of it was most successful.

June 17, 1960

Mr. R.W. Nichols,  
Public Affairs Dept.,  
Canadian Broadcasting Corp.,  
Halifax, N.S.

Dear Mr. Nichols,

Experience taught me long ago to make pencil notes of telephone conversations that involved my books or professional services. I have my note of May 12th before me. I did not ask for my expenses. You, yourself said the fee would be \$100 "and we'll pay your traveling expenses." Hence I advised you of the amount.

I mention this because I resent being put in the position of attempting to mulct the CBC of something more than my due. The amount itself is too small to squabble about. Send me a cheque for \$100 and consider the matter closed.





CANADIAN BROADCASTING CORPORATION

100 Sackville Street  
Halifax, Nova Scotia  
24 June, 1960

Dr. Thomas H. Raddall  
Liverpool  
Queens County  
Nova Scotia

Dear Dr. Raddall:

Experience taught me not quite as long ago never to argue with a gentleman who makes notes. Please allow me to accept what your note on our conversation states and to reimburse you fully for your trip to Halifax.

When you receive your cheque for travel expense the stub will probably say "Script Fee", don't let this concern you, it was the least complicated way of getting the account through.

Please accept my most sincere apologies for unknowingly placing you in an embarrassing position. I was working on what I truly thought I had said. I trust the whole matter has not caused you too much inconvenience.

Yours very truly,

R. W. Nichols  
Producer  
Public Affairs Dept.

RWN/eg

March 4, 1960

Mr. Cameron Graham,  
CBC, Halifax, N.S.

Dear Cameron,

Regarding my conversation with you and Denny Spence on Feb. 18th, I am prepared to do nine shows for a fee of \$250 each. This fee would cover the script-writing and the actual narration before the camera. Travel to Halifax and hotel expenses there would be extra. It is my understanding that all nine will be Video-taped, and that the filming can be done in two or three sessions at Halifax, the whole to be completed before July 1, 1960.

In going over my list of suggestions for the program you approved eight, leaving the ninth open. I attach a full list, in the order in which I think they should appear.

Am I right in my assumption that each talk must be timed to run 13 minutes, or would you prefer a longer period?

Sincerely,

*Note: In a talk at my house in Leport, Feb 18, Spence & Cameron had offered \$200 for each show (\$100 for script, \$100 for film narration & person). In reply to the above letter Cameron phoned on March 18, saying that his superiors had ruled that not more than \$150 could be paid for each show of this type. So I said, "Let's forget about the whole thing" & that was that.*

*Note: - CBC (Halifax) officials seldom or never make an offer by letter. They prefer phone calls or tit-a-tit conversations, of which there is no record.*

Subjects for the Raddell talks, summer program, 1960.

1. The mystery of the Mary Celeste.
2. The haunted bog and "Indian devil" at Eagle Lake, N.S.
3. The privateers of Liverpool, N.S., and their Caribbean adventures.
4. Early days of wireless telegraphy in Canada. Marconi's experiments in Newfoundland and Cape Breton. The first wireless set aboard a Canadian ship, and its part in the America Cup race.
5. Tarleton's Legion, most famous of all Loyalist corps. Their adventures in the American Revolution, and in Nova Scotia afterwards.
6. The Norse voyages to America, their adventures and probable landfalls in Newfoundland and Nova Scotia.
7. Seble Island, Graveyard of the Atlantic. Personal experiences as a wireless operator there nearly 40 years ago.
8. The Confederate sea-raider "Tallahassee", and her dramatic escape from Halifax harbor during the American Civil War.
9. Government House, Halifax, and the story of its first occupants, Sir John and Lady Fannie Wentworth.

10. *The story of Seal Island*
11. *The story of H.M.S. Blonde*
12. *The story of the Teager, privateer*

OLD PROVINCE YARNS

1. The famous "lost mine" of the Indian, Jim Charles, in which many people in western Nova Scotia still believe, and which some still seek. The actual truth about Jim and his gold, the men he is said to have murdered, etc.
2. The gold rush at Caledonia, N.S. in the 1880's. The mysterious Mrs. Howe, her dream of finding treasure beside one of the Mersey lakes, her expeditions there, the pits her men dug. Woodsmen still call this area "Mrs. Howe's Shore".
3. The Haunted Bog at Eagle Lake, Queens County. Legend of the "Indian Devil" in this vicinity. The men who heard the "Devil" screaming there. The origin of these beliefs -- a forgotten Indian burial ground.
4. The privateers of Liverpool, N.S. Their adventures in the West Indies and on the Spanish Main. Props: a captured Spanish logbook, one of the privateers' pistols, one of the coins called "pieces-of-eight"; a boarding pike made from a whaler's flensing knife.
5. The Norse voyages to North America, and their probable landfalls in Nova Scotia. Their adventures ashore and afloat. Props; model of a Norse long-ship; Hayhurst's drawings, originally made to illustrate my book "The Markland Sagas".
6. Tarleton's Legion, the most famous of all the Loyalist corps. Their adventures during the American Revolution. Their abandonment in Nova Scotia, the town they built at Port Mouton, and its destruction by fire.
7. The story of Massacre Island, Port Mouton, and adjacent Wobamkek Beach and Skull Hill. The search for buried treasure, the mysterious graves on Spectacle Island, and the real truth about ~~xxxx~~ these matters.
8. Sable Island, the Graveyard of the Atlantic. My own experiences there as a wireless telegraph operator. The island ghosts and their origin. Props: a large scale map of Sable Island; souvenir of the wrecked "Esperanto". Verses written on my departure.
9. The mystery of the "Mary Celeste", the Nova Scotia-built brigantine which was found abandoned at sea, undamaged and fully equipped. One of the greatest sea mysteries of all time.
10. Early days of wireless telegraph in Canada. Marconi's experiments at St. John's Nfld., his first trans-ocean station at Glace Bay. His first ship-to-shore experiment in North America, carried ~~xxxxxx~~ out aboard the Halifax-based "Mackay-Bennett". Props: the original "coherer", part of the apparatus installed in "Mackay-Bennett"; a pair of old-fashioned head-phones, etc.
11. The story of "The Screecher", Fourth Lake, Mersey River. The so-called "Kaduskah Giant" whose skull and bones were found there. The legends that arose, and the truth about the whole thing.

✓ 1. *McNabs Island.*

*Prince's Bridge*

*The Wentworths → Government House*

1/ Early wireless telegraph days.  
Objects: coherer, phones;

2/ Jim Charles & his gold mine

3/ The Injun Devil

4/ The privateers, esp. Rovers.

Objects: the Spanish log book. A piece of eight:  
Rivolt; boarding party.

5/ Moose, & moose hunting & calling.

Object: a moose "call". Demonstrate

6/ The Norse voyage to N.S.

Hughes's drawings  
for "Markland Voyages"

Object: the Norse ship model.

The Yermack Stone.

7/ The Micmacs.

Objects: iron tomahawks, stone tomahawks etc.; arrowheads;  
the cracked knives; bits of pottery.

8/ Sable Island: History. Personal experience. Present state.

Objects: wreck map: largest stone I found there; souvenirs of  
"Esperanto." My "poem" at departure.

~~9/ The Perkins House. Diary, etc.~~

9 The story of the Sandy Cove skipper & his daughter.  
Voyage to N. Indies. Yellow fever. Girl takes  
charge of ship. Brent Smith's narrative of S. Cove.

10/ The story of Sarrleton's Legion

11/ The story of the mystery man at Catherine's River. *Kinney*.

12/ The story of Massacre Island, Port Mouton. Wabank Beach, Skull Hill Port Mouton Island — the "treasure" buried there. The mysterious graves on Spectacle, & the story of the "treasure" buried in the lake.

13/ The story of "Mrs. Howe's Shere" on Lake Rossignol, & the subsequent gold discoveries.

14/ The story of the Shelburne — Annapolis road.

15/ The story of "The Screcker"

16/ The story of the "Mary Celeste"

Raddall will supply

NOVA SCOTIA AND THE SPANISH MAIN

PROPS <sup>includes</sup> (1) a Spanish silver dollar, (2) an 18th century Spanish log-book, (3) a flintlock pistol, (4) a boarding pike made from a whaler's flensing-knife. (5) a small hand magnifying-glass.

CAMERA opens <sup>It starts on the Spanish Main, then comes up the map to N.S. CAMERA turns to Raddall</sup> on Raddall, seated at table facing camera, with ~~the~~ props on the table before him. Den-library background. ~~CAMERA~~ <sup>to one side</sup>, is a large sketch-map on an easel, showing the Atlantic coast from Nova Scotia to Trinidad, including the West Indian islands. Raddall is examining ~~the~~ silver coin with ~~the~~ magnifying glass. He looks up, and holds up coin in fingers. in North & South America  
see page

It was

RADDALL: This is ~~a~~ Spanish ~~dollar~~ <sup>the common</sup> peso, or, dollar of the 18th century. It was worth eight ~~real~~ <sup>another name called</sup> reals. So it was known as a piece-of-eight. If you've read Treasure Island you'll remember ~~the~~ Long John Silver's parrot ~~was~~ always <sup>scolding</sup> calling out "Pieces-of-eight! Pieces-of-eight! Pieces-of-eight!"

In the <sup>days</sup> of the old West Indian trade ~~these~~ <sup>pieces-of-eight</sup> were common currency ~~throughout the eastern~~ <sup>in North and South America, including our own</sup> Maritime Provinces. <sup>for a long time</sup> Nova Scotia merchants used to speak of half <sup>the</sup> dollar as "four bits", and a quarter-dollar <sup>as</sup> "two bits". A good many Canadians and Americans today <sup>still do</sup> call a quarter-dollar "two bits", but very few of ~~them~~ <sup>ever</sup> wonder why.

soon  
some year

after the French Revolution, Britain <sup>got into war</sup> was engaged in a long war with France and Spain. Much of the <sup>action was on the</sup> ~~seas~~ <sup>at sea</sup>, and Nova Scotia merchants in the West Indies <sup>found</sup> their ships being snapped up by French and Spanish privateers. It was a game that two could play, of course; and the Bluenoses <sup>soon</sup> found that they could play it very well, <sup>they fitted</sup> privateers of their own and to cruise <sup>in</sup> the Caribbean Sea. as some people do

sending

Now ~~we~~ don't confuse the word privateer with pirate. A pirate was a sea-going thug, busy breaking the <sup>every law of God and man</sup> laws of all nations. The Nova Scotia privateers were legitimate ships of war, privately owned, but <sup>armed</sup> from the naval dockyard at Halifax and licensed <sup>authorized</sup> by the Governor. The license was called a letter-of-marque and <sup>its</sup> terms were very strict. In the first place the owners had to put up a large bond for the <sup>correct</sup> behaviour of their <sup>captains</sup> ships and crews. Every prize they

captured had to be sailed all the way home to Nova Scotia, with its cargo intact, and ~~there it was~~ placed in charge of the Vice-Admiralty Court. When the Court decided that the capture <sup>found</sup> was legal -- <sup>and</sup> not till then -- the prize was sold at public auction, and the proceeds were <sup>shared</sup> divided between the owners and the crew. They got no other pay. The risks were great, as you can guess. ~~XXXXXXXXXXXX~~

And while some ships were very successful, <sup>most of</sup> on the whole the Nova Scotia privateers <sup>just</sup> barely broke even <sup>on expenses</sup> in money, and sometimes lost heavily. <sup>by</sup> A good many <sup>and from a lot of</sup> good seamen <sup>perished</sup> ~~perished~~ <sup>on</sup> ~~in~~ the <sup>ventures</sup> ~~course~~ <sup>cruses</sup> to the Caribbean, not only in ~~the~~ fighting but from shipwreck and fever. It was a dangerous game.

Altogether ~~about~~ <sup>Norridobon</sup> fifteen of these privateers were <sup>sailed from</sup> fitted out in Nova Scotia to attack the enemy's <sup>trade</sup> ~~commerce~~ in the Caribbean Sea, and <sup>of these</sup> ~~of these~~ <sup>eight of them</sup> had come from one town, the little port of Liverpool on the South Shore. You can still see <sup>a few of</sup> ~~some~~ of their cannon, stuck muzzle-down on street corners. <sup>in Liverpool</sup> And there are souvenirs like these, handed down in the families of the privateersmen.

<sup>Here's</sup> This is the logbook of a Spanish brig, captured by a Liverpool privateer and brought north to Nova Scotia.

CAMERA: CLOSE\*UP OF LOGBOOK, <sup>showing</sup> INSCRIPTION ON THE PARCHMENT COVER. FINGER FOLLOWS INSCRIPTION AS RADDALL READS ALOUD THE TRANSLATION ---

Raddall: "Journal of Navigation, ~~of~~ Santiago de Uriarte, from the 21st of Novembre, 1793, to 18th of October of the year 1795."

CAMERA: CLOSE\*UPS OF OTHER SOUVENIRS AS RADDALL PICKS THEM UP.

Raddall: Here's a flintlock pistol, found ~~behind a partition~~ <sup>an unusual</sup> in one of the old <sup>Liverpool</sup> homes. And here's <sup>a</sup> boarding-pike, made from a whaler's flensing knife. It was ~~made~~ fitted on a haft about five feet long -- a very nasty weapon in a boarding scrimmage.

CAMERA: FOLLOWS RADDALL AS HE RISES AND GOES TO MAP.

Raddall: The~~se~~ privateers of Nova Scotia were <sup>really</sup> the ancestors of the Canadian Navy. They were the first ships of war, operating on the high seas, <sup>found</sup> ~~that were~~ built, owned, manned and commanded entirely by Canadians.



If you look at the lines of longitude on the map you <sup>see</sup> find that they run from pole to pole, and one of them <sup>is</sup> on its way from pole to pole. The 65th meridian, <sup>will pass to</sup> runs from pole to pole, and on its way it passes over Nova Scotia and carries on to the coast of Venezuela. This, you might say, was the <sup>usual</sup> path of the Bluenose privateers on their way to the Spanish Main. The Spanish

Main was the coast from Mexico to the mouth of the Orinoco River, a famous old hunting ground for British <sup>warships & privateers & pirates from the days of your Queen Bess.</sup> seamen, for centuries in the war.

On their <sup>way north</sup> southern cruises the Nova Scotia, <sup>no</sup> privateers came first to the Spanish Puerto Rico, and they usually hunted around that coast before <sup>and went</sup> going on to look at Haiti. Here, just off the south coast of ~~Puerto Rico~~ Puerto Rico, was a strange rocky island that stood up like a coffin floating on the sea. Sailors called it the ~~Dead Man's Chest~~ Dead Man's Chest, and long afterwards Robert Louis Stevenson made it famous in the pages of Treasure Island. <sup>and</sup> to the Nova Scotian privateersmen

*the Dead Man's Chest*

it was just a good sea mark off <sup>that</sup> the coast, and from it they steered a course due west until they came to the Mona Passage, <sup>one of their best</sup> ~~one of their~~ hunting grounds.

In their <sup>operations</sup> ~~operations~~ cruising they called at various British islands for wood and fresh water and supplies, but chiefly they made their base at Saint Kitts; and it was from St. Kitts that they made their descents on the Spanish Main. One of their <sup>landmarks</sup> favorite hunting-places on the Main was Cape Codera. It had a nice convenient cove <sup>on</sup> its west side where they could shelter and watch for Spanish ships coming around the corner; and to this day the Venezuelans call it Ensenada de Corsarios -- the Privateers' Cove.

When they <sup>a</sup> ran short of water and firewood on <sup>this coast</sup> the Spanish Main, they <sup>sometimes went</sup> used to sail in boldly to a place the Spaniards called Bahia Chuspa, where they could <sup>get</sup> fresh fruit and vegetables as well. The ~~Spaniards~~ <sup>Spaniards</sup> sailors of course twisted the name to Jasper -- Jasper Bay. Another <sup>favorite</sup> favorite calling place <sup>that</sup> was the little island of Aves, <sup>which the Nova Scotians call "Eve's"</sup> and the men could enjoy a run ashore, and picnic, and so on. <sup>the</sup> Elizabethan seamen <sup>mentioned it</sup> long before them had used this island for the same purpose, and long afterwards Charles Kingsley in his Song of the Last Buccaneer:--

"Oh, England is a pleasant place for them that's rich and high,

But England is a cruel place for such poor folks as I;  
And such a port for mariners I ne'er shall see again,  
As the pleasant Isle of Aves, beside the Spanish Main."

Sometimes ~~acquire~~ the <sup>enemy ships gave in</sup> Spanish ~~privateers~~ surrendered after a chase. Sometimes they stopped and fought it out. Sometimes the quarry turned out to be an enemy warship or privateer, and those meetings were usually slam-bang affairs. In ~~one~~ <sup>year</sup>, the year 1800, two of the Liverpool privateers were lost on the Spanish Main. One of them, the Frances Mary, was captured and destroyed by the Spaniards. off La ~~Stix~~ Guaira. By a lucky chance her crew were rescued by a British warship soon afterwards. Another Liverpool ship, the Lord Spencer, <sup>was wrecked on</sup> struck a reef off Cumana. Her captain, Joseph Barss, was only 23, and he found himself in a very bad fix. The first storm would batter the wreck to pieces. If they rowed to the mainland in a boat they were sure to be captured and held as prisoners of war, perhaps for years. Suddenly a pair of topsails poked over the horizon, and here was a third prospect, an attack by a Spanish warship while the Lord Spencer lay heeled over and helpless on the reef. But soon Barss and his men were cheering. Of all the ships that might have come along in that awkward <sup>spot</sup> ~~mark~~, <sup>here</sup>, more than two thousand miles from home, <sup>here</sup> ~~this~~ was another Nova Scotia privateer, the Lord Nelson of Shelburne. So they were rescued ~~in the nick of time~~ and carried to Saint Kitts. <sup>where</sup> ~~There~~ they found a third ~~Liverpool~~ Bluenose privateer, the Duke of Kent, <sup>and</sup> ~~and~~ the Kent had an armed Spanish schooner that she'd captured, <sup>and</sup> Joseph Barss and his men of the wrecked Lord Spencer took charge of the schooner -- and sailed her right back to the Spanish Main for another go.

The greatest adventure of ~~them~~ all befell a Liverpool privateer called the Rover, a brig of 16 guns.

1

Sketch map, on a large scale, showing the Mersey River, Indian Gardens, & the three adjacent tree lakes, Eagle, Long & Kempton.

### THE HAUNTED BOG

CAMERA opens on Raddall in armchair, with a ~~suggested~~ den-library background.

Just OFF-CAMERA is a blackboard with eraser and chair.

Have you ever heard of the "Windigo"? The evil spirit <sup>or devil</sup> of the Algonkin Indians? It was a <sup>very</sup> noisy devil, <sup>one that</sup> but you couldn't see it. ~~IT WAS~~ just a voice, a frightful howling and ~~wailing~~ <sup>screaming</sup> voice that sprang up close beside you or just above the tree tops, and then rushed away into the distance with speed of a hurricane. You might hear it just once, or it might ~~return~~ and repeat the performance several times.

And when you heard the Windigo you shivered in your moccasins, for this was ~~the~~ <sup>a</sup> ~~warning~~ <sup>warning</sup> voice of calamity. Something ~~deadly~~ <sup>done</sup> was bound to happen to you soon.

Now, the Micmacs of Nova Scotia are a very old offshoot of the Algonkin people, and their ~~language~~ <sup>speech</sup> and legends differ considerably from the rest. The word Windigo is not in their language; but they had a noisy devil alright, and ~~that~~ <sup>its</sup> frightful voice has been heard ~~in modern times~~ <sup>in modern times</sup> ~~and~~ <sup>by</sup> white men, good sensible woodsmen who hadn't an ounce of superstition in their bones -- and, I may add, not a drop of rum under their belts.

I live at the mouth of the Mersey River, in western Nova Scotia. The town there was settled two hundred ~~years~~ <sup>centuries</sup> ago by New England ~~men~~ <sup>men</sup>. They were fishermen, shipbuilders and lumbermen. ~~As~~ <sup>As</sup> the lumber industry grew they ~~had~~ <sup>went</sup> to go farther and farther up the river, logging the ~~big~~ <sup>big</sup> pine, and ~~after~~ <sup>and after</sup> some years the loggers arrived at the spot where the Mersey River flowed out of ~~its~~ <sup>its</sup> lakes and started the rush to the sea.

RADDALL RISES AND GOES TO BLACKBOARD, ~~MAKING A~~ <sup>MAKING A</sup> ROUGH SKETCH MAP.

At this point, long before the coming of the white men, ~~there had been~~ a large Indian ~~tribe~~ <sup>tribe</sup> ~~who~~ lived and ~~apparently~~ <sup>apparently</sup> cultivated the soil, ~~for~~ <sup>for</sup> the place was ~~then~~ known -- and is still known as the Indian Gardens. What happened to these people we don't know. ~~No~~ <sup>The site was deserted</sup> Indians lived there when the white men came. The Micmacs <sup>lower</sup>

~~seemed~~ <sup>down</sup> actually to shun the place. And those who guided ~~the~~ <sup>the</sup> loggers up the river

Note please check the tops of these lakes are very close together. In winter you stand <sup>on</sup> ~~on~~ <sup>the</sup> ~~the~~ <sup>island</sup> ~~island~~ <sup>for</sup> ~~for~~ <sup>this</sup> ~~this~~ <sup>narrow</sup> ~~narrow <sup>ridge</sup> ~~ridge~~ and hear the ice grinding ~~and~~ <sup>over</sup> ~~over~~ on all three.~~

were very specific about one part of that region -- the area about these three lakes, ~~lying next~~ <sup>just</sup> in the woods to the south. This region, <sup>the Indians</sup> they said, was haunted by an evil spirit. They wouldn't go in there themselves, and they <sup>urged</sup> advised the lumbermen to <sup>stay</sup> ~~keep~~ out of it.

Well, ~~lumbermen~~ the white men didn't care a hoot for ~~devil~~ Indian or any other devils. When they spotted a good stand of pine ~~lumber~~ about these lakes <sup>and</sup> they cut roads, built camps, logged the pine and floated it ~~away~~ down the river. If they <sup>saw or</sup> heard anything unusual they didn't mention it, although from that day to this the woodsmen on the <sup>marsh</sup> river have known ~~this~~ <sup>that</sup> region as the "Indian Devil Country".

Time went by. Two generations ~~passed~~ <sup>of logging</sup>. The camps rotted down, the hauling roads filled up with a new growth of bush, and the forest grew ~~up~~ again. In the year 1894 three white men from Milton, down the river, decided to go hunting at Eagle Lake. It was autumn, and at ~~that~~ <sup>the</sup> time of year you can call up a bull ~~moose~~ moose by ~~imitating~~ <sup>putting</sup> a birchbark horn to your mouth and imitating the love-call of the cow. It's an easy trick to learn -- I've <sup>for</sup> done it myself. <sup>a good many times</sup> The best place ~~to do it~~ is in the middle of a <sup>open marsh</sup> swamp, so that you have a clear view for shooting when the bull comes out of the woods.

At the foot of Eagle Lake is such a <sup>marsh</sup> swamp, with a <sup>low rise covered with</sup> dry ridge or island of pine trees and bushes in the middle of it, an ideal place to ~~camp~~ <sup>camp</sup> and lie concealed. The three hunters pitched their tent here and <sup>agreed</sup> planned to start calling for moose at daybreak, as soon as there was light for shooting. In the middle of the night one man <sup>wakened</sup> awoke suddenly. He thought he ~~could~~ <sup>could</sup> hear something moving, close by, in the <sup>marsh</sup> swamp. He caught up his rifle and went outside. When he did so there was a frightful outcry a few yards away; and although it was a perfectly calm night there was also a rushing sound, like the wind. The voice -- or whatever it was -- traveled like the wind, too, rushing away down the bog and dying <sup>out</sup> ~~away~~ over the lake. <sup>There by this time</sup> This brought the other men <sup>had</sup> ~~tumbling~~ <sup>ed</sup> out of the tent. They ~~were~~ <sup>were</sup> just astonished. They were young, tough, woodsmen, accustomed to every sound

in the forest by day or by night, and they'd never heard a sound like ~~this~~ <sup>that</sup> before. They ~~all~~ asked each other, "What was that?" and nobody had an answer. They weren't scared. They were just astonished. ~~They remained~~ When morning came they began ~~to~~ their moose-calling, but they had no luck. They stayed two days and ~~two~~ nights, calling in the <sup>calm</sup> frosty mornings and evenings, and hunting the woods around the swamp <sup>in</sup> during the afternoons. And they saw nothing and heard nothing, -- no bull moose, <sup>7</sup> nodevil, no anything. Just silence. ~~On the second afternoon~~ At the end of the second afternoon they packed up and moved off towards the Indian Gardens, to try the hunting there. <sup>And</sup> Eventually they returned home, emptyhanded.

In the year 1896 two of the <sup>men</sup> ~~men~~, Freeman and Coombs, went back to try their ~~luck~~ hunting luck at Eagle Lake. This time the third member of the party was a man named Starratt. They passed a peaceful night at the old camping place, and at daybreak Freeman, the moose-caller, began to do his stuff. Almost at once he got a reply, the deep coughing <sup>snort</sup> ~~snort~~ of a bull ~~moose~~ moose. There was a faint mist hanging over the <sup>marsh</sup> ~~bog~~, but in a few minutes they could hear the bull moving in the trees on the edge of it. Coombs was standing some distance away from the others, and when the bull ~~snorted~~ <sup>snorted</sup> again it was quite close to him -- so close that he threw up his rifle, expecting to see it any <sup>moment</sup> ~~second~~.

And at <sup>that</sup> ~~that~~ <sup>time</sup> ~~moment~~ there was another sound, <sup>the same</sup> ~~that~~ wild and frightful outcry ~~which~~ ~~they~~ of two years before. Describing it afterwards, all three men used the same figure of speech. They said it was like an ~~large~~ animal of some sort in terrible agony, as if it were being torn to pieces there in front of your eyes -- but with absolutely nothing to be seen. And again there was that ~~rushing~~ <sup>rushing</sup> rushing sound, and the voice moving away at that same fantastic speed. And then, silence.

<sup>They</sup> The ~~men~~ looked at each other. And ~~this time one man was scared. It was~~ Freeman. ~~He~~ suddenly remembered something -- that old legend passed down by the first loggers on the river, that tale of the Indians about a devil haunting these woods. Coombs, ~~extending his eyes and his nerves about all, had had to say~~ shook his head. "That first sound we heard was a bull mose, no <sup>U</sup> mistake. I think a bear or a wildcat

must have jumped on his back right after that, and the moose tore away through the mist, screaming as he went."

Freeman and Starratt were dubious. "No moose," they said, "<sup>could make</sup> a sound like that, or <sup>run</sup> as fast at that, ~~even with a wildcat clawing at his back.~~" They remained uneasy, and at last they persuaded Coombs to come with them and hunt in some other part of the woods.

As it chanced, they never hunted ~~together at Eagle Lake~~ again. Starratt went away to the States, Coombs was busy at his job with a lumber firm, and it was Freeman alone who went back to the Haunted Bog. He didn't mean to. He'd run out a trap line along the east side of Long Lake, and one evening he was overtaken by darkness far from his shack and only a short way from Eagle Lake. He <sup>remembered</sup> ~~recalled~~ the ~~old~~ camping place on the knoll, with plenty of <sup>brushwood and</sup> good pine firewood, ~~good enough place to spend the night~~ all the makings of a comfortable bivouac for the night. He remembered that queer sound on the bog, too, but five years had gone by and he'd come to think, with Coombs, that it was the outcry of some animal beset by a wildcat.

That night was the longest in Freeman's life. He'd hardly stretched himself out on the brushwood by the fire when that weird and <sup>startling</sup> ~~frightful~~ uproar began ~~again~~. And this time it didn't just die away over the lake. It came back and repeated the performance at <sup>various times</sup> intervals through the night. When morning came Freeman was a thoroughly shaken man. He barely stopped a moment at his shack on Long Lake. He abandoned all the traps on his line and headed for <sup>his home at</sup> the ~~village of~~ Milton down the river. <sup>And</sup> ~~he~~ never set foot in this region again.

When I came to live on the Mersey River <sup>many</sup> ~~30~~ years ago, three of these men were still living in Milton, and I heard the tale from their own lips. One of them <sup>is</sup> ~~is~~ ~~still~~ living today. Seward Coombs remains a big powerful figure of a man at the age of 84, with a clear memory of the old logging days and a commonsense <sup>mind</sup> ~~outlook~~ that is highly respected in the village. He's not superstitious, he still thinks there's some rational explanation of the sounds they heard, but he admits that his

original wildcat theory isn't good enough.

~~Know the Indian Devil country well myself~~  
<sup>For a</sup> I've spent a good many years <sup>I've been</sup> roaming about the Mersey watershed, on foot and by canoe, and in particular I know this ~~Indian Devil~~ <sup>Indian</sup> country well. My wife and I spent our honeymoon in a small hunting lodge at Indian Gardens, long before there was a motor road up the river. A lonely and beautiful spot -- all ~~ruined~~ <sup>ruined</sup> drowned and ruined now by a power dam. And for <sup>the past</sup> thirty years, with <sup>a few</sup> three boon companions, I've enjoyed the hunting and fishing at Eagle Lake. Ours is the only camp in the Indian ~~XX~~ Devil country, mostly because we're <sup>too</sup> so far <sup>off</sup> from a motor road. In all that time we've never ~~had~~ <sup>met</sup> encountered the Devil. I've even called moose by moonlight on the Haunted Bog. Once, years ago, Seward Coombs came with me, and pointed out the approximate spot where he and his companions camped and heard that monstrous voice. I stooped and scratched away the accumulated leaves and debris of forty-odd years, and there was the ring of stones that marked their fireplace.

From the time I came to the Mersey valley I was deeply intersted in the Micmac Indians, their legends and their language. I hunted up ~~the~~ old men and women, the ones who could best remember the story of their people. The legend of the Indian Devil was always in the back of my mind, but it was some years before I stumbled on a clue. I was talking to two old <sup>Indian</sup> ~~men~~ <sup>men</sup> on the bank of Broad River, not far from the Mersey, and I was getting from them a list of Micmac place-names and their meaning. Their name for Eagle Lake was just that -- Kitpoo-wa-ya-ga-de -- The Place of The Eagles. Their name for Kempton Lake was as long as <sup>my</sup> ~~your~~ arm -- Ulnoo-ge-le-sool-te-a-detchk' ~~XX~~ ~~XXXXXX~~ I got them to repeat it several times and took it down in phonetics. Then I asked the meaning, and they fell into an argument. <sup>- in Micmac -</sup> Finally the old chief, Paul, turned to me and said, "We are both right. He says it means The-place-where ~~men~~ <sup>people</sup> were-laid, <sup>and</sup> I say it means The-place-where ~~men~~ <sup>people</sup> were burned. You see, in the old ~~time~~ <sup>times</sup>, when a big tribe lived at Indian Gardens, they ~~took~~ <sup>buried</sup> their dead a long way from the camp, because they were afraid

<sup>thru the woods</sup>  
 of ghosts. They took them <sup>used to dig</sup> to an old beaver meadow where the stream runs out of  
 Kempton Lake. They dug a shallow grave, <sup>also</sup> made a kind of platform over it,  
 and put the body on it. They heaped <sup>a lot of</sup> dry wood all around it and set it <sup>on</sup> fire.  
 When the bones dropped into the grave they scooped the earth back into the hole,  
 and went away."

You can guess my next question. "Is that why the <sup>old time</sup> ~~ancient~~ Indians told the  
 white men to keep away from Ulnoo-ge-le-sool-te-a-detchk'?"

And they answered, "Yes. Of course."

So there you have it, the origin of the legend. But what about <sup>that</sup> ~~the~~ voice?  
 The Indians believe in it. Several white men, all sensible experienced woodsmen,  
 have actually heard it. Is there a rational explanation? Some <sup>think</sup> ~~say~~ it's caused  
 by an accumulation of marsh gas, building up pressure underground for years,  
 and then rushing forth and making that weird sound. Some think it was made by  
 a large bird ~~of some kind~~, a foreign bird ~~with a strange outcry~~ driven by  
 storms into the Nova Scotia woods — <sup>apparently a bird with the voice</sup>

of a banshee & the flight of a bullet.

My theory? I haven't any. I only know that I've  
 camped cheek-by-jowl with the Indian Devil, in spring,  
 summer, autumn & winter. <sup>in thirty years</sup> ~~And he has never~~  
~~whispered~~ And in 30 years I haven't even  
 heard him whisper.





CANADIAN BROADCASTING CORPORATION

70 Bell Road  
Halifax, N.S.  
November 28, 1960

Mr. Thomas H. Raddall  
Liverpool  
Nova Scotia

Dear Mr. Raddall:

This comes to inform you that the two items we filmed in Windsor last summer have now been scheduled for Gazette. It is just possible that some difficulty might cause a postponement. Should this happen, I will let you know.

At the moment the short item on "The Governor's Lady" is planned for Monday, December 12th, between 6 and 6.30 p.m. The longer story on "Thomas Chandler Haliburton" will be programmed for the following night Tuesday, between 7 and 7.30 p.m.

I haven't seen the rushes, but Cameron Graham who has left us to work in Ottawa assures me that the Haliburton story, particularly, is in his words "exceptional".

I hope that you can spend a little with your television set on the two evenings mentioned above.

Yours sincerely,

Lloyd MacInnis  
GAZETTE

**CANADIAN BROADCASTING CORPORATION**

SCRIPT DEPARTMENT P.O. BOX 500, TERMINAL "A", TORONTO CANADA

DATE: January 19, 1961

NO: R5651

TO:  
Mr. Thomas H. Raddall,  
Liverpool,  
Nova Scotia

CONTRACT AND LICENCE TO PERFORM

We will pay you \$ 50.00 for the right to perform  
THE POWERS OF DARKNESS  
once on our Trans-Canada Radio network, on our program HALIFAX THEATRE  
on or before February 1, 1962.

It is a condition of this agreement and you warrant that you are empowered to authorize us to perform this material, and you undertake to indemnify us against all manner of claims and actions for infringement of copyright in connection with it.

You also agree that no other authorized broadcast of this material will take place in North America prior to February 1, 1962, or before completion of performances authorized by this agreement, whichever is earlier.

Suitable credits will be given on the program.

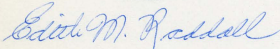
CANADIAN BROADCASTING CORPORATION

by: 

The above arrangement is accepted

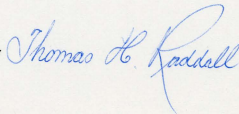
DATED: Jan. 24, 1961

Witness:



)  
)  
)  
)

by





CANADIAN BROADCASTING CORPORATION

Box 175  
Halifax, N.S.  
March 22, 1961

Mr. Thomas Raddall  
44 Park Street  
Liverpool, N.S.

Dear Mr. Raddall:

I would like to express my gratitude for the co-operation, which you extended to our film crew, on our recent trip to Liverpool. It is always a pleasure to work with you on a film assignment.

The film will be televised on March 26, 1961, at 10:30 p.m., in the Camera Canada series.

Sincerely,

A handwritten signature in blue ink that reads 'Walter J. Wicks'.

Walter J. Wicks  
Staff Cameraman  
CBHT

WJW:sg

CANADIAN BROADCASTING CORPORATION

354 Jarvis Street,  
Toronto 5, Canada,  
April 21st, 1961.

Thomas Raddall, Esq.,  
Liverpool,  
Nova Scotia.

Dear Tom:-

I enjoyed "The Governor's Lady" enormously and would like to talk to you about radio rights some time soon and, at the same time, get your reaction to your collaborating with Joseph Schull in the preparation of a short series of radio documentaries on the War of 1812.

My major undertaking for CBC Wednesday Night this past season was "LA SURVIVANCE", being the story of Louis-Joseph Papineau and the Lower Canada Rebellion. Joe spent a year researching the subject and preparing texts. However, this sort of undertaking is becoming disproportionately expensive in relation to our shrinking radio audience. It occurs to me that your research for "The Path of Destiny", if it were available to Schull, would effect an enormous saving in time and money if a mutually satisfactory arrangement can be arrived at. Would you consider working with Joe in the capacity of consultant?

In addition to the foregoing, we would very much like to do an interview in some depth with you for the continuing television series "CLOSE-UP". Perhaps you are familiar with this programme and the interview techniques employed which have proved to be, in so many cases, highly successful. We have, in the past three years, presented interesting and revealing visits with such literary figures as Somerset Maugham, Arthur Koestler, Georges Simenon, Sheila Delaney, Vladimir Nobokov, Archibald McLeish, Robert W. Service, Aldous Huxley, Evelyn Waugh, Edith Sitwell, James Thurber, Thornton W. Burgess, B. J. Pratt, and others. A mixed bag, to be sure, but each gave us something of interest and many were fascinating.

All that is required of you in this connection is a willingness to have us visit you in Liverpool with sound and cameras, and to chat with me, in a variety of settings and in a completely relaxed

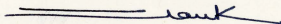
and informal way, about your life and work; your interests and philosophy. In the course of shooting it is my hope that we would also be able to show something to the advantage of Liverpool and the South Shore. If it was convenient for you we would plan to do the filming as early in June as the weather would permit.

"CLOSE-UP" is now being produced by John Kennedy and, if you are interested, the sordid details of fee and shooting schedule, etc., can be discussed with him. He is planning a trip to the Maritimes shortly and would welcome the opportunity of discussing the project with you further at that time.

I do hope you will agree to do this programme for us. I know you have a great deal to say, out of your own experience, about the lot of the professional novelist in Canada, about writing in general, the historical novel in particular, and life on the South Shore, past and present.

With warmest greetings to Mrs. Raddall as well, I am

Yours faithfully,



J. Frank Willis.

April 25, 1961

J. Frank Willis, Esq.,  
Canadian Broadcasting Corp.,  
Toronto, Canada.

Dear Frank:-

I'm glad you liked "The Governor's Lady", and I'll be happy to talk about radio-play rights when you wish.

With regard to collaboration with Joseph Schull. I presume that you mean Schull would use my account of the War of 1812 in "Path of Destiny" as the basis of a series of radio documentaries, and that I would supply him with further historical detail, if required, from my own research. This seems all right to me, if there is an adequate fee. What is the maximum sum you had in mind?

The "CLOSE-UP" project sounds interesting. I've watched a good many of them, and especially enjoyed the one of Ned Pratt recently. Ask John Kennedy to get in touch with me when he's down this way. Early in June would be all right. I've been more or less shanghaied into attending the convention of the Canadian Authors Association in Toronto June 19-22. A combination of my publishers and the C.A.A. which I couldn't refuse, although God knows I don't like conventions -- and Toronto in hot weather always makes me feel like a stranded tuna, gasping and turning all the hues of the rainbow. Other than this affair I have the month of June free and at home.

It would be good to see and have talk with you again. We might even have another game of pseudo-golf at White Point, when I could demonstrate once more my famous lumberjack stance. It still leaves unsuspecting purists in a state of shock.

Sincerely,

CANADIAN BROADCASTING CORPORATION

70 Bell Road,  
Halifax,  
Nova Scotia.

28th April, 1961.

Mr. T. H. Raddall,  
Liverpool,  
Nova Scotia.

Dear Mr. Raddall,

I am writing to confirm last night's telephone conversation, and embellish it further. We are looking forward to doing a half hour program with you for the National School Broadcast Department.

There will be five programs done in the series and the chief aim is to introduce students via television to our well known Canadian writers.

The format of the program, of course, will have to wait until we can get together and discuss it. Basically, what our National Department has asked for, is a half hour with a writer that is more personal than biographical in approach and is adapted to the author's personality and writings. We hope that the student watching the program will feel that through it, he has gained an insight into the author's attitude to life and literature. All five writers will be asked the following questions so that there will be a link between each of the five programs:-

1. Do you write for a specifically Canadian audience. Do you try to choose Canadian themes that will appeal to Canadian readers?
2. Is it possible for a Canadian writer to make a living only from his writing?
3. What do you think of television as a medium for writers?

The National Department has made the following suggestions which need not be specifically followed, but give us a general idea what they would like:-

What is a short story? How is it different from a novel? What are the special problems of writing an historical novel? How much is fiction, how much is history? Is writing for young people different from writing for adults? This might include a dramatization from a story or a brief filmed visit to an historical site.

Mr. T. H. Raddall.


28th April, 1961.

Each Fall the School Broadcast Department issues a Manual to Teachers across Canada which gives background information on all the programs to be seen in the School Telecast series. These go into preparation in June. In our particular instance there is no possible way we can tell them what we are going to do, but I know that they are interested in providing the Teachers with biographical data on our five Canadian writers. The students are then prepared before watching the television program and know that the writer they are about to see is a playwright or a short story writer or a novelist etc.; where he lives and works, his background and relevant biographical details.

If it is possible, it would be of very great assistance to us if you would give us a biographical sketch of your life, and works, some time during May. Feel free to over write it and we can leave it to our School Department to choose the details they consider of value to the teacher and student.

We were very excited to learn that you were one of the five writers in this series and we are certainly looking forward to doing this program with you.

Yours very truly,

  
A. P. Lumsden  
Producer, CBHT.

APL:ho



May 1, 1961

Mr. A.P. Iamsden,  
Canadian Broadcasting Corp.,  
70 Bell Road,  
Halifax, N.S.

Dear Mr. Iamsden,

With regard to our phone conversation, and your letter of 28th April, I enclose a copy of the dossier used by my own publishers in supplying information-about-the-author. It is correct and it covers the subject pretty well, if you need more, let me know. Lloyd MacInnis came down here a week or so ago and got a taped interview about my life and works, to run about half an hour after cutting. You might borrow this tape and run it through for possible ideas or leads for your own programme. (It was made for radio, not TV.)

Again my congratulations on the Ohio award. You and your associates in the Habitation film have every reason to feel proud.

Sincerely,

1936/1961



CANADIAN BROADCASTING CORPORATION

CBHT,  
70 Bell Road,  
Halifax,  
N.S.

30th June, 1961.

Mr. T. H. Raddall,  
Liverpool,  
Queens County,  
N.S.

Dear Mr. Raddall,

First, let me thank you and your good wife for another extremely interesting and pleasant day.

On Tuesday, Ken Homer and I had a meeting with Herb Wheatley who is our Teacher Advisor. His suggestions very much paralleled everything that we discussed with you the day before. I have suggested to Ken that he take our notes and our general order of discussion, type them up, leaving appropriate spots after each question for your answers. I don't mean that your answers should be written out in full, but it would be of great help to me if you would list the subject headings in the order you would like to see them appear. I would also appreciate any recommendations you might make as to pictures and other visuals you would like.

I don't expect that we will actually get down to concrete filming until approximately the week of the 28th August. It will probably take us 2 days to film our program with you.

I am leaving on vacation tomorrow and look forward to seeing for the first time my 51 foot well. I will not be back in Halifax until the 7th August. I take a week or so in the middle of my vacation to do a survey on the Acadians for our two part "Explorations" program that is up-coming and will be at the Mount Allison Summer Institute in mid-August for the same reason.

I will forward Ken's material to you as soon as I receive it, and Mrs. Oliver, my Script Assistant, will be sending all my mail along to me while I am on vacation.

My best wishes to Mrs. Raddall.

Sincerely yours,

A. P. Lumsden  
Producer: CBHT

APL:ho

1936/1961



CANADIAN BROADCASTING CORPORATION

100 Sackville Street,  
Halifax, Nova Scotia,  
July 21, 1961.

Dr. Thomas H. Raddall,  
Park Street,  
LIVERPOOL, Nova Scotia.

Re: "PORTRAITS IN SALT"

Dear Dr. Raddall:

I must apologize for not writing sooner to thank you for receiving me in Liverpool, but I had hoped to write at the same time about those works of yours which we discussed as being possible material for a half-hour radio drama for this series. The collection of stories however, have only just arrived:

"At The Tide's Turn"  
"The Rover"  
"A Muster of Arms"  
"Tambour"

I am reading through these at the moment, and when I have finished them all I will write in more detail. In the meantime, I am enclosing a copy of a radio script as you asked.

We are very anxious to obtain a contribution from your pen for our series, "Portraits in Salt", for broadcast January next, and I feel sure that you may find, having read the script, that such a project would not be a great problem for you. The script is an adaptation of your own story, "The Powers of Darkness", and, although it may not satisfy you, I thought it would be easier for you to judge the technique in the light of one of your own stories.

Perhaps the following general remarks in the light of our experience in Halifax may be of help to you.

#### CHARACTERS AND DIALOGUE

Our forte at Halifax is certainly that of radio actors well capable of portraying characters, particularly those with whom they have a common background. We have had, for example, plays weak in plot which have been sustained by the sheer force of the talent of such actors in their way of delivering dialogue naturally. What is actually said is, of course, paramount in radio, and it is primarily on the

spoken word that character and plot must rely. In the half-hour, it is quite possible to sustain the period with two actors, given the right material and generally speaking, a cast of more than eight or ten becomes confusing. There is simply not time for the listener to separate the voices into distinctive characters.

#### TRANSITION FROM SCENE TO SCENE

The changes achieved in the theatre by the curtain are exactly paralleled in radio by the "board fade". This is merely the fading into silence of the end of the dialogue ( and sound of one scene), and on the other hand, the fading into the sound of the next scene. The most effective transitions are usually achieved when the last line of a scene motivates the line or situation of the following scene. Music is very often used in addition to this device, but, of course, it is a further extension of the artificial. Also, each script should really have its own score. We cannot, however, usually afford a special score or the necessary orchestra to execute it. Recorded music is, for this reason, most often used. However, this invariably means, to some degree or other, using music intended for another mood or scene or time. It is always well when there is an important statement at either the end or beginning of a scene that it be bolstered on either side with speech of less importance, which can be sacrificed to some extent in the fading-in or fading-out.

#### SOUND EFFECTS

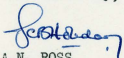
Essentially, these are best when slightly used to give atmosphere. Otherwise, they tend to irritate the listener by obscuring the all-important words spoken. The sample script I have sent you is quite overloaded with sound. Some writers attempt to achieve in sound directions what the camera might follow in action scenes. This is usually unsatisfactory, as sounds divorced from what is being said often become merely noises on the air. In the early days of radio, sound effects were a fascination to technicians and listeners alike for their own sake. We have been sufficiently overwhelmed by technical feats that we can relax a little and rely on the intelligence of the listeners to follow the scene in such a manner that his imagination is illuminated through his ear essentially by what is said and the way it is said or acted.

Forgive me if I have seemed to pontificate in the foregoing, but I feel that one point, if very clearly expressed, is more helpful than a series of polite proposals of ifs and ands.

Already I can see from the stories that I am reading that our difficulty will be which one to choose to suggest to you for adaptation.

As soon as I have finished reading through your works, I will be in touch with you again. Thank you once again for your hospitality in Liverpool.

Yours sincerely,

*for*  \* = John Hobday  
A.N. ROSS  
Producer, Radio

ANR:nb

\* Am signing on my colleague's behalf as he dictated this prior to departing on his honeymoon, and is not expected to return for a couple of weeks - I hope that G. too shall have the opportunity of making you in the not too distant future - Jess

1936/1961



CANADIAN BROADCASTING CORPORATION

70 Bell Road,  
Halifax, Nova Scotia.

8th August, 1961.

Mr. T. H. Raddall,  
Liverpool, Nova Scotia.

Dear Mr. Raddall,

I just returned to my cluttered desk yesterday after five weeks away from Home Base.

I spent a day with Ken Homer going over his outline of our Raddall Profile and we are following the line of our discussion with you. Ken is at the moment in Newcastle, New Brunswick doing a program on the New Brunswick Folk Song Festival. I haven't received his script yet to pass on to you. I am leaving Halifax tomorrow for Meteghan to cover the Acadian Festival of Clare and from there I go to Sackville, New Brunswick for the Mount Allison Summer Institute which is on "French Canada Today". Had an extremely interesting survey in New Brunswick for a week in July and talked to a great many Acadians. Although I think that we have in our hands a rather hot potato, I am hoping with care and some diligent research we will be able to make two interesting half hour "Explorations" programs from the subject.

In my letter I suggested that August 28th might be our date to come down and film with you. However, I would like to make this very tentative at this time so that Ken and I can have a few weeks after this "Explorations" business to do some work on your program. It is a little difficult some times switching over from one subject to another and do justice to each program. May I contact you as to a tentative shooting date when I return from the Mount Allison Summer Institute?

I now have a draught-proof, solidly built cottage which took me 10 hours a day for every day of my vacation, and my wife Betty and the children are happily enjoying life on the Northumberland Strait at this moment.

My best wishes to Mrs. Raddall.

Sincerely,

Producer: CBHT

APL:ho

1936/1961



CANADIAN BROADCASTING CORPORATION

100 Sackville St.  
Halifax, N. S.  
September 7, 1961

Dr. Thomas H. Raddall  
Court Street  
Liverpool, Nova Scotia

Dear Dr. Raddall:

Further of my letter of July 21, I am very much taken with 'Tambour' as a subject for a series. It really does give you an inside feeling of a little-known way of life, and yet one so vital to the sea. Would you consider presenting this as a radio drama?

I think that if dialogue were to be substituted for the narration of the written story, that we would have good characterization and a very interesting situation in the 'mutiny'. The atmosphere can be so well converted by radio, that is, the isolation of Tambour and the use of actual signals being dispatched and received.

Will you please let me know your reaction to this as soon as possible as this series is to commence in January and we need to finalize production details as soon as possible. The maximum fee we could offer you for the play would be \$225. Incidentally, the actual program time will be twenty-five minutes rather than thirty minutes, so that we would need a script of approximately twenty-four minutes.

Yours sincerely,

  
A. W. Ross  
Producer

ANR/bec

1936/1961



File # 14-5-2

CANADIAN BROADCASTING CORPORATION

100 Sackville Street,  
Halifax, Nova Scotia.  
September 8, 1961.

Dr. Thomas H. Raddall, Sr.,  
Liverpool, Queens County,  
Nova Scotia.

Dear Dr. Raddall:

Under separate cover, today, we are mailing you a copy of our Atlantic School Broadcasts Manual and calendar, and also a copy of "Calling Young Canada", covering our National School Radio and Television offerings for the coming season.

Perhaps of particular interest to you will be page 48 of "Calling Young Canada", outlining our program on you and your writings, scheduled for November 28.

Cordially,

D. B. Lusty,  
School Broadcasts Organizer,  
C.B.C., Atlantic Region.

DBL:sj

CANADIAN BROADCASTING CORPORATION

354 Jarvis Street,  
Toronto 5, Ontario.

September 8, 1961.

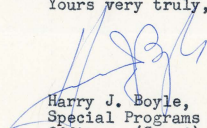
Mr. Thomas H. Raddall,  
Liverpool, Nova Scotia.

Dear Mr. Raddall:

I just want to tell you how much I enjoyed the interview which you gave to Lloyd MacInnis which we used recently on "Assignment". It was most interesting. This also gives me an opportunity to tell you something which I have intended to write to you about for a good number of years. While I have enjoyed all your work, I have a particular fondness for your description of the ocean in The Nymph and the Lamp where the ships are calling to each other. I have used it several times speaking to students as an example of a piece of writing which gives excellent portrayal of a tense dramatic situation, but at the sametime, uses the relative simplicity of atmospheric circumstances and the principle too.

With best wishes for your continued success,

Yours very truly,



Harry J. Boyle,  
Special Programs Development  
Officer, (Sound).

HJB:jc

c.c. Lloyd MacInnis

c.c. John Hood  
Program Organizer  
"Assignment"

*Ans'd  
Sep. 18/61*



1936/1961



CANADIAN BROADCASTING CORPORATION

70 Bell Road,  
Halifax, N.S.

12th September, 1961.

Mr. T. H. Raddall,  
Liverpool, N.S.

Dear Mr. Raddall,

I have just been talking to Ken Homer since our telephone conversation and he is involved in some personal business Wednesday and Thursday of this week. I am producing two mobile programs this Friday. If Monday morning (18th September) does not cut in to your work day schedule we would like to come down and see you then. Should you find your time committed for Monday would you mind giving me a collect call. If we don't hear from you we will come down early Monday morning.

I am attaching Ken's rough script and would appreciate any comments, criticisms and suggestions that you might have to make. There are several spots in this script that I expect we will change. On page 3 - the dramatisation of the short story with the Reverend MacLeish is not practical from a production and financial point of view. However, I can see you doing a synopsis of the story and then quoting your character in his concluding remarks. On page 7 - I am not sure how valuable this question is on writing a novel and a short story at the same time. On page 9 - if I can get some aerial film of Sable Island I think it might be interesting to talk about your stay on this lonely island with its wind swept wrecks and shifting sands. Also on page 9 - it occurred to me that the wharf scene with the old timer talking to you might be deleted and a substitution made of silent film showing T.H.R. wandering about the shipyard in a place like Shelburne talking to old timers who are pursuing the ancient craft of wooden ship building. This picture sequence with you and Ken talking over the film would, I think, provide a worth while visual example of your sleuthing and gathering material for your work.

I will be interested in hearing what you think about Colonel Inabee. I imagine we should shoot him right in the Study (should I say film him) and fake him busily writing in a diary while you and Ken are conversing. The entry he reads aloud will be one he has just finished writing and he more or less reflectively reads the entry back to himself.

We haven't mentioned a performance fee for you at any time. I set aside from our School Budget \$250.00 (two hundred and fifty dollars) which I hope you will consider adequate compensation for our encroachment upon your time and privacy. We can talk about this when we meet in Liverpool.

Sincerely,

*Sandy*  
Mr. P. Lumsden  
Producer: CBHT.

APL:ho

1936/1961



CANADIAN BROADCASTING CORPORATION

70 Bell Road,  
Halifax,  
Nova Scotia.

20th September, 1961.

Mr. T. H. Raddall,  
Liverpool,  
Nova Scotia.

Dear Mr. Raddall,

This is a formal letter of agreement for Treasury purposes only to outline the terms of your appearance on the National School Television program "Canadian Writers".

The Canadian Broadcasting Corporation is pleased to pay you \$250.00 (two hundred and fifty dollars) for your performance and time spent on the above program. All rights to the program will be vested with the Canadian Broadcasting Corporation including World rights and re-telecasts at any time including projection rights.

If you agree to the terms of this letter, please indicate with your signature and return four copies to me.

Yours sincerely,

A. F. Lumsden  
Producer: CBHT

Carl MacCaul

T. H. Raddall

October 2nd, 1961

Mr. A.N. Ross,  
Canadian Broadcasting Corp.,  
100 Sackville Street,  
Halifax, N.S.

Dear Mr. Ross,

I'm sorry to have been so long in answering your letter of September seventh. By accident it went to Captain Ian Fraser at Camp Borden, and nearly two weeks passed before he reported for duty there and opened his mail. Hence I finally got it on the 21st.

I had some time to study the sample radio-play script you sent me. Then Sandy Lumsden arrived here with a TV crew, and all last week my house and my work routine were a shambles.

Over the week end I had a go at framing a radio play from my story "Tanbour", but I got nowhere. I've had no experience in play writing of any sort; and this, and my complete ignorance of radio-play techniques and devices, convinced me that it's simply not my pigeon.

Sincerely,

1936/1961



CANADIAN BROADCASTING CORPORATION

P. O. Box 500,  
Toronto, Ontario.  
November 1, 1961.

Mr. Thomas Raddall,  
Liverpool,  
Nova Scotia.

Dear Mr. Raddall:

We have a strong but tentative interest in the possibility of using GOVERNOR'S LADY as the basis of a short television series.

Our planning is at the very earliest stages at this time and I am unable to say just how many episodes would be involved, but the length of each one would be thirty minutes.

Should the project prove feasible we would wish to consider rights to show videotapes and kinescopes in the United Kingdom and the United States as well as Canada.

Could you let me know your reaction to this idea, and if it is good, whether there are any conflicting contracts on this property in existence?

Thank you very much, I look forward to hearing from you.

Yours sincerely,

Peter Paterson,  
Contract Officer,  
Script Department.

jsk

November 6, 19 61

Mr. Peter Paterson,  
Contract Officer,  
Script Dept.,  
Canadian Broadcasting Corporation,  
Toronto, Canada.

Dear Mr. Paterson,

Thanks for your enquiry of Nov.1st.

Under my publishing contract with Doubleday they handle all movie and TV rights on my behalf, retaining a commission for themselves. I don't know what, if any, negotiations have been made about these rights, hence I am writing George Shively, the editor who looks after my books in the Doubleday office at New York, requesting him to get in touch with you.

Sincerely,

CANADIAN BROADCASTING  
CORPORATION

AUTHOR OR AGENT **2**

*40 Liverpool Post office*

ENCLOSED IS A CHEQUE

PAYABLE TO

Dr. Thomas Raddall  
NAME OF AUTHOR OR AGENT

LIVERPOOL,  
NOVA SCOTIA.  
ADDRESS

THIS TRANSACTION

WAS WITH OUR

Drama

DEPARTMENT, FOR THE PERFORMING RIGHTS IN THE ITEMS

INDICATED BELOW (V):

OUTLINE	ORIGINAL SCRIPT	ADAPTATION	ORIGINAL MATERIAL TO BE ADAPTED OR READ	TRANSLATION	STORY IDEA	RESEARCH
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

TITLE OF SCRIPT AND PERTINENT DETAILS

"THE TEMPTATION OF  
PETER GRANT"

"WINTER IDYLL" by Thomas Raddall

AMOUNT TO BE PAID

\$ 50.00

Kay Hill

CURRENCY:  
 CAN.  U.S.  OTHER

CANADIAN BROADCASTING CORPORATION

SCRIPT DEPARTMENT P.O. BOX 500, TERMINAL "A", TORONTO CANADA

DATE: December 12, 1961

TO:

NO: R7391

Mr. Thomas Raddall,  
Liverpool,  
Nova Scotia.

CONTRACT AND LICENCE TO PERFORM

*My original short story  
was entitled "Winter Idyll"*

↓ We will pay you \$ 50.00 for the right to perform  
THE TEMPTATION OF PETER GRANT  
once on our Trans-Canada Radio network, on our program HALIFAX THEATRE  
on or before December 1, 1962.

It is a condition of this agreement and you warrant that you are empowered to authorize us to perform this material, and you undertake to indemnify us against all manner of claims and actions for infringement of copyright in connection with it.

You also agree that no other authorized broadcast of this material will take place in North America prior to December 1, 1962. or before completion of performances authorized by this agreement, whichever is earlier.

Suitable credits will be given on the program.

CANADIAN BROADCASTING CORPORATION

by: *Warren A. Gaylor*

The above arrangement is accepted

DATED:

Witness:

*Edith M. Raddall*

}  
}  
}  
} by *Thomas H. Raddall*

December 14, 1961

Canadian Broadcasting Corp.,  
Script Dept. Toronto, Canada.

Attention Miss Marion Taylor

I presume THE TEMPTATION OF PETER GRANT is the title of a radio play by Kay Hill, drawn from my short story WINTER'S TALE. (John Hobday, CBC, Halifax, phoned me recently about Miss Hill's play, but did not mention the change in title.) On this assumption I enclosed your contract form, duly signed and witnessed.

Sincerely,