



RADIO

CBC STAFF MAGAZINE
MAGAZINE DU PERSONNEL RADIO CANADA



Vol. 2

No. 9

"THIS IS THE CBC NEWS . . ."

By R. S. Bryden

NOISE BY THE YARD - - - - J. E. Hayes

THE PLAY'S THE THING? - - Maxted Gilbert

CINÉ-QUÉBEC - - - - Roland Bélanger

TWO YEARS

OCTOBER, 1946

OUR POLICY

Radio should further the following objectives:

- (1) inculcate an understanding of and enthusiasm for the objectives of national radio;
- (2) develop a feeling of solidarity and community of purpose among staff members in all divisions and at all CBC points as members of a national organization;
- (3) develop the highest professional standards in radio production, through publication of authoritative articles including information on new developments in the field of radio, discussion of broad problems, improvement of broadcasting techniques in Canada and elsewhere;

- (4) publish news briefs of general interest on staff activities from all CBC operational, production, and administrative points;
- (5) publish articles, editorials, and discussions on matters of common staff interest and welfare;
- (6) offer a medium for the management to present matters of corporation policy to the staff;
- (7) stimulate discussion and promotion of new ideas in connection with programs and broadcasting techniques by articles or letters from staff members;
- (8) carry articles in both English and French, without duplication, except under special circumstances as decided by the editor and associate editor;
- (9) the magazine not to be a medium for airing grievances of a type that would properly be presented through the channels already accessible in the Staff Council organization;
- (10) the principal responsibility of the editor, in handling anything of a controversial nature, to be to get a balanced presentation of different views.
- (11) In the matter of staff management relations, the editor is not to impose his own opinion (editorial or otherwise) or to trespass on the authority of the Staff Councils.
- (12) Questions of policy beyond the scope of the editor's responsibility to be referred to the editorial board for guidance and decision.

THOUGHTS ON AN INTERNATIONAL CONFERENCE

By

FERGUS MUTRIE, CBC Supervisor of Farm Broadcasts

"INTERNATIONAL conferences could get into a person's blood. They could become almost a mania or a disease — a very pleasant one, too. Perhaps that is why many fail to reach agreement, and so lead to further conferences." These are some of the lazy thoughts that drifted through my head as I basked on the sun-deck of the liner Queen Mary.

There were eight of us returning to Canada, out of an original party of twenty that sailed out of Halifax on the Aquitania about six weeks before. Of the others, some were flying home and some were coming on a later ship after trips to the Continent. We were a quiet group on this particular morning. Each man seemed to be thinking back over the experiences of the past few weeks.

On the outward trip, excitement was poorly concealed when we saw the first green sloping headland of England. Steaming up to Southampton we passed the great Battleship Nelson, the famous Warspite and, outward bound, the S.S. Washington carrying G.I. brides and chil-

dren to New York.

Within a day or two of our arrival in London, we started on a six-day conducted tour of English farming country. This

Where Mr. Mutrie presents a brief sketch of his recent trip to Great Britain to attend the International Conference of Farm Organizations.

was arranged by the National Farmers Unions of Great Britain, the organization which initiated the Conference, and it served to give the delegates from 13 nations a first hand glimpse of English farming and an opportunity to become acquainted with each other.

The farms we visited were large, even by Canadian standards, ranging from 200 to 2000 acres. We saw an 800 acre vegetable farm, another of 1600 acres with its own narrow gauge diesel railway

system. We admired, and occasionally criticized herds of Ayrshire, Friesian, Jersey and Shorthorn cattle. We marvelling at the crops of hay, the magnificent lush green pastures. We saw how British farming had become mechanized — over mechanized in some cases. On the sixth day we visited the King's farm at Windsor where all were greeted by the King, the Queen, and the Princesses Elizabeth and Margaret Rose. This was a climax worthy of the great tour just completed.

The two weeks of conference ended in success. The International Federation of Agricultural Producers was formed and agreed to by all. There were times when disagreements were many and were in danger of wrecking the Conference. The saving factors were vivid memories of the "thirties", a determination that food production should never again reach such a low position in the economic scale, and a willingness on the part of all to make concessions. This was to be one international conference that would not and must not fail.

STAFF MAGAZINE

RADIO

MAGAZINE DU PERSONNEL

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



Revue mensuelle des employés de la Société Radio-Canada.

RADIO a pour objet de faciliter l'échange d'opinions et de renseignements de nature à contribuer au progrès de la radiodiffusion nationale.

EDITORIAL BOARD

V. FRANK SEGEE, *Editor*

Harry J. Boyle

Col. R. P. Landry

ARMAND GRAVEL, *Associate Editor*

Ernest Morgan

Jean Saint Georges

CORRESPONDENTS

Carl F. MacCaull, *Halifax*

Margaret L. Ford, *Sackville*

Laval Raymond, *Chicoutimi*

Roland Bélanger, *Quebec*

J. L. Beauregard, *Montreal Studios*

Margaret McCrory, *Montreal Engineering*

Edith J. Clark, *International Service*

Ruth H. O'Halloran, *Head Office*

Lillian Wadsworth, *Ottawa Studios*

Philip F. Carscallen, *Toronto Studios*

W. John Dunlop, *Toronto Offices*

Jean L. Hinds, *Winnipeg*

N. F. Micklewright, *Watrous*

Peter McDonald, *Vancouver*

Publishing Address: Canadian Broadcasting Corporation, 354 Jarvis Street, Toronto, Ontario

Material in this magazine must not be reprinted without applying to the editor for permission.

TWO YEARS

Two years ago this month, copy, photos and layout were handed to the printers for the first issue of RADIO. The editors, correspondents and contributors were at the same time handed a not inconsiderable job.

We were told to put out a monthly magazine "for the purpose of exchanging ideas and information about the industry, in the interests of the further development of national radio in Canada." This has been our purpose. It has been published on page 3 of each issue.

This purpose, and our editorial policy (see opposite page), were laid down by a committee of staff members chosen by Staff Councils. Management approved our purpose and our policy, and placed the future editorial policy of the magazine in the hands of the editorial board comprising three members of staff, a representative of management, the editor and associate editor.

The editorial board is the final authority on editorial policy.

To fulfill our purpose and policy is no easy task. It would be completely impossible without the support and co-operation of staff and management. If RADIO is doing this job (and that can be judged only by our readers) the credit goes to all those members of staff who have contributed articles, letters, news items and photos, and to those who have helped in distribution, handling correspondence, teletypes and the multitude of other details that go to make up a publication.

In two years not one request for assistance has been flatly rejected. And there have been thousands of such requests.

If you have enjoyed any part of RADIO during these two years, now might be a time to consider management's
(Continued on page 5)

OUR COVER THIS MONTH CRASH

September 20th marked another first for CBC — the first voice report from Newfoundland on the crash of the Belgian airliner. Halifax Announcer Barry McDonald, Editor Fred Brickenden and Operator Frank Murphy and a wire recorder were flown in to cover the crash, and were involved in one themselves. On the take-off for home, one engine of their plane caught fire. But the three CBC men and the crew all "walked away standing up". Our Cover This Month, snapped by Editor Brickenden, shows the crippled plane against background of Newfie bush.

NOISE BY THE YARD

By J. E. HAYES, ASSISTANT TRANSMISSION AND DEVELOPMENT ENGINEER

IT ALL began this way! About a year ago discussions were held between members of the faculty of McGill University and officials of the engineering division at Keefer Building regarding the possibility of postgraduate students from McGill doing research work in the CBC laboratories. It sounded like a good idea to the transmission and development department, since we had many problems requiring investigation. An agreement was arrived at whereby the CBC would supply facilities and act as hosts to the McGill students, in return for which the students would work on problems of interest to the CBC.

The plan got under way with three students, W. J. Ives, N. J. Filman, and D. H. Bastin, becoming guest members of the transmission and development department. Their popularity may be judged by the fact that none of them received any injuries as a result of borrowing equipment and tools from regular inhabitants of the laboratory staff, as well as by the not inconsiderable interest shown by the feminine members of the office staff.

The first few months of their investigation was spent chiefly in the library perusing technical magazines, text books and scientific literature with a view to finding out what others had done in the past. Their problems concerned items of considerable interest to the CBC. Doug Bastin undertook to devise a practical and accurate method of testing microphones; Messrs. Filman and Ives tackled problems of how to measure radio noise. Although considerable work had been done on both these problems in the past, no one had yet found a solution which was suitable for our needs.

Microphones have long been a source of contention in the engineering division. Any studio operator knows that some producers prefer certain types of microphones. Sometimes the engineers feel that the choice is not a happy one, but so far we have not been able to prove who is right. If we only had some instruments

which would give an unprejudiced opinion on the merits of a particular microphone we would know who was right and who was wrong.

Doug Bastin had, indeed, an important and difficult project in the development of such an instrument.

Measuring Noise

The measurement of noise is less closely allied with our everyday operations. We are interested, however, in this line of endeavor because the CBC has undertaken to co-operate with the Canadian Standards Association in the production of such an instrument. Although various devices have been built in Canada and the United States during the past years for the purpose of measuring noise, none of the attempts has been completely successful.

Such assignments were enough to discourage men of considerable stature; but, nevertheless, our three McGill students, who were hopeful of obtaining a degree of Master of Engineering, undertook their problems with commendable valor. Corners in our laboratory became gradually filled up with an assortment of test equipment supplied by McGill University, the Department of Transport, the National Research Council and the CBC, and many weird and wonderful contraptions were devised during the ensuing months.

Perhaps the most interesting gadget was in connection with the work on microphone testing. Doug Bastin had been doing research work during the war with the Silent Service (the RCN to the uninitiated) and during his work there had become familiar with some of the tricks used in radar and submarine location equipment. It is a long step from the frequencies of radar (about 10,000,000,000 cycles per second) to sound frequencies (256 cycles for middle C on your piano) but the gap was bridged. He found a way to test microphones by producing very tiny batches or pulses

of sound waves which get to the microphone just a few thousands of a second before the echoes from the walls of the test room. Trick circuits and the versatile oscilloscope tube enable the engineers to take measurements of the pulses and ignore all the echoes. It was these echoes which, in the past, frustrated many attempts at microphone testing.

Walter Ives and Norman Filman were each provided with a communications type receiver, which would gladden the heart of any ham, and given permission to dig in and do what they wished with them. It seems that radio noise does not act quite the same as a radio signal once it gets inside a receiver, and one of the many problems was to find out what the noise did in a set and then determine what to do about it. To make a long story short, they did find out what went on and have prepared reports of about fifty pages each to prove it. The noise measuring problem has not been completely licked, but we now know much more about it than we did a year ago.

The three students have left our hearth and gone forth into the world to look around a bit before settling down to the humdrum process of earning a living. The transmission and development laboratory now has a somewhat complicated piece of equipment for testing microphones and we are at present faced with the problem of mastering its intricacies and applying it to the huge problem of calibrating all the microphones in use in the CBC. I hope we won't be flooded with microphones from all parts of the country just yet, because it will still be necessary to set up this new equipment in a shape suitable for quantity testing.

Before I forget, perhaps I ought to mention that the students did obtain their degrees and each of them can now sport the letters "M. Eng." after his name.

Everyone concerned is so pleased over the results of our co-operative experiment that we expect to continue the venture in the future.

TWO YEARS

(Continued from page 3)

position with regard to the staff magazine.

Obviously there can be no criticism of the use of the word "enlightened" in speaking of management's attitude. In effect, management said two years ago: Here is your magazine, staff. Your editorial board has selected an editor. Your board is the final authority for the magazine's editorial policy. Management believes this is good humanities. We will foot the bills within a set limit.

Your editor now says, in effect: The editorial policy has stood up well. It has been constantly in mind in the preparation of each issue. It is a continuing, long-term policy, and can be fulfilled to a much greater extent in the next two years than in the past.

With the continued support of staff and management it will!

— En

*

RECOGNITION

Everybody at the Toronto studios has been happy about the staff canteen. The service has been grand, the food good and the company (other staffers) supreme. But lately an air of favoritism has crept in. A gentleman of the production department — he of the long flowing mustache and owning the name of J. Frank Willis — has been given a special cup for his exclusive use.

"Tis an old fashioned mustache cup — a gaudy thing of delicate mauve and lumps of gold, with the usual protective bar to guard the bristles.

The officers of the canteen have hinted that they aren't playing favorites. It's simply recognition of Mr. Willis's bristling accomplishment. They seem to suggest that if other CBCers are willing to compete they, too, may be favored. It sounds like a horrible thought and should be a warning for Mr. Willis to campaign against such a move, in order to keep his individual accomplishment from becoming commonplace.

*

BEYOND THE CALL . . .

ISW Medal and Six Bars to Mac Mosher (operator), and George Robertson (announcer-producer), both nonskiers, who tackled the steep slopes of Mont Tremblant (Laurentians' highest) on skis, as part of a day's work.

OCTOBER, 1946

HARTLEY McVICAR

Hartley McVicar, CBC Toronto producer announcer, died in hospital Monday, September 23, at the age of 37. He had been in hospital for several months.

Hartley was born at Lucan, near London, Ontario. He studied piano for thirteen years, and toured with road companies and vaudeville for eight years. He did some radio acting at CFPL in London, and in 1932 joined the staff of the station. Later he became assistant manager.

He joined the CBC in Toronto in 1942 as an announcer. A short time later he was appointed to the production department.



He was always interested in special events broadcasts and acted as producer and commentator of several features in a number of Canadian cities. In Toronto he started an interesting series called "Let's Visit", which highlighted visits to many unusual locations in the city. His work on "Let's Visit" soon led to the creation of "Dominion Scenes", a widely-known series of actuality broadcasts from many Canadian towns and cities.

Prior to his illness Hartley was producer of the weekly sports program "Foster Hewitt Reports". He produced many musical programs as well, ranging from the classic to jive. Two of his popular network musical programs were "Cosmopolitan Cafe" and "Swing Fever".

PRairie HOMEBREAKERS

Shortly after the announcement of her engagement to Andrew Cowan, Helen Magill was given a glimpse of how CBC talks for women, from Winnipeg, are going on in her absence.

During her years with the CBC, Helen had produced many talks in the CBC Homemakers' Series for prairie listeners. At a dinner, given in her honor by the girls of the CBC Winnipeg staff, she sat back and watched someone else do it. One end of the restaurant room was transformed into a studio while a talk in the Prairie HomeBREAKERS series went on the air—Jean Hinds producing, Joyce Brown announcing, and Margaret Close as Mrs. Gussie Popoofkinof, the speaker. Mrs. Popoofkinof dealt with How to Hold a Husband.

Announcer Joyce Brown missed cues while she filed her nails. Producer Jean Hinds gave wild-eyed hurry-up and slow-down signals so that speaker Popoofkinof alternately raced and droned. Finally the program had to be jerked off the air with THIS IS THE CANADIAN BROADCASTING CORP!

Later, Joan Christian, on behalf of all those present, presented Miss Magill with an Elizabeth Arden beauty kit.

*

WINNIPEG GOLF

CBC Producer Norman Lucas came out on top when the Radio Broadcasters' Club of Winnipeg held its second golf tournament of the session early in September, adding another championship to his already high record. His low gross score—80. New team winner is Station CKY.

In the same tournament, Ron Joynt, CBC treasurer's cashier at Winnipeg, won the prize for the high hidden hole.

Following the tournament, RBC members enjoyed dinner and an evening's entertainment at the club house of the St. Boniface Golf Course, with President Dan Cameron (CBC talks producer) in the chair.

*

LETTER FOR TEACHER

You never know what CBC announcers will be doing next. Take Montreal Announcer Monty Tilden, for instance, who had been working with Eustella Langdon in her cooking talks Monday afternoons.

A letter arrived at CBC Toronto addressed to: "Mrs. Tilden's Cooking School".

CINÉ QUÉBEC

Par ROLAND BÉLANGER

L'événement marquant de la saison estivale à Québec et à CBV, aura été sans contredit, le séjour dans la Cité d'une équipe de la TWENTIETH CENTURY FOX FILM de Hollywood, pour la prise de vue de la seconde partie du film "13 RUE MADELEINE". Selon les dernières informations, cette bande cinématographique sera projetée sur nos écrans, vers février ou mars de l'année qui vient.

Evénement à CBV, en ce sens que quelques membres du personnel du poste Québécois ont eu l'autorisation de travailler aux côtés de James Cagney, Annabella, Richard Conte et Sam Jaffay, vedettes du nouveau film. Pour ma part, après que j'eus collaboré en qualité d'agent de liaison avec le "Casting Director" arrivé le premier à Québec pour compléter la distribution, on m'a attribué le rôle de "Joseph", un leader du maquis de Pont-l'Évêque en Normandie où se déroule l'action. Quant à la collaboration au "Casting Director", Gilles Rioux de l'administration à CBV fit également sa grande part. Claude Garneau de CBV, toujours, joua un "SS" nazi; c'est ainsi que revêtu de l'uniforme allemand et armé d'une mitrailleuse il eut à éribler de balles "pour les exigences de la cause" la gentille Annabella. Un autre CBViste, Bert Pickford, opérateur a agi comme "stand-in" de James Cagney durant son séjour entier. Bert Pickford, incidentement en congé annuel, eut à subir des centaines "d'heures-lumières" à la place de l'illustre protagoniste.

Nous connaissons la précision et le doigté que commande la réalisation radio-phonique, cependant il est salutaire pour son édification, je crois, de constater *de riz*, les minutieux préparatifs et les soins inouïs apportés à la fabrication d'une

L'ALERTE . . .
Joseph arrive nez à nez avec une sentinelle. Claude Garneau, annonceur à CBV. Après lui avoir fait son biscuit, Joseph s'enfuit.

Les scènes ont été filmées à l'Esplanade à Québec, au coin des Rues d'Auteuil et St-Louis.

bande à long métrage. L'occasion en a été fournie, à courir avec les cinéastes de nombreux coins typiques de la vieille capitale ou de la campagne des environs.

"13 RUE MADELEINE" dont on est actuellement à donner les derniers coups de manivelle à Hollywood, est dirigé par Henry Hathaway, détenteur d'un OSCAR par "HOUSE ON NINETY SECOND STREET", film primé, sauf erreur, l'an dernier.

Sous la direction donc, de Hathaway, au service de la 20th Century Fox . . . depuis quelque vingt-cinq années, une équipe d'une soixantaine de personnes, comprenant acteurs, techniciens et membres de l'administration est venue au sommet ou à l'ombre du Cap Diamant, non à l'instar de milliers de touristes pour se reposer, mais plutôt pour travailler fiévreusement à la prise de nombreuses scènes d'intérieur ou d'extérieur.



Suivant le scénario, la partie de "13 MADELEINE" tournée à Québec, est sensée être située à Paris, au Havre et en Normandie . . . Pont l'Évêque . . . France. On se souvient de la sensation créée par nos bulletins de nouvelles qui rapportaient comme le palais de l'Archevêché avait été transformé, par les soins du "art director" en quartiers généraux de la Gestapo. Recouvert d'étendards à la croix gammée l'Archevêché devenait précisément le 13 de la rue Madeleine à Paris.

Pour le "shooting" à Québec, la caméra a été dressée entre autres endroits, au Carré Louis XIV, face à l'église Notre-Dame des Victoires et à l'hôtel Louis XIV, (terrasse d'un petit café de Pont l'Évêque); au Palais du Cardinal, (13 MADELEINE); à l'Université Laval (intérieur des bureaux du maire de Pont-l'Évêque); sur l'Esplanade, coin d'Auteuil et St-Louis . . . (extérieur des bureaux du maire; à l'hôtel du Gouvernement (intérieur de 13 MADELEINE); au Manège Militaire, (quartier de SS); face au 67 de la rue St-Louis (extérieur du théâtre municipal de Pont-l'Évêque) et au Cinéma Français, rue St Valier (intérieur du même théâtre). Voilà pour les coins d'intérêt dans la ville proprement dite. Dans la banlieue des environs ou à la campagne dans un rayon de quarante à cinquante milles, d'abord, à l'Ancienne Lorette (l'aérodrome), à Neuville (campagne normande), à Ste-Famille de l'Île d'Orléans (forêt du maquis normand) et à St-Pierre et St-François de l'Île . . . (campagne normande).

Ce nouveau film, style documentaire à plusieurs moments, est monté pour magnifier les exploits des membres du service de

(Suite à la page II)



This is the Canadian Broadcasting Corporation



Central newsroom editors turn out 14 newscasts a day. Here at work are Copy Clerk Bruce Sutton (at teletype) Steno Joy Brown, Copy Clerk Stewart Grafton, Editors Charles Spraggett, Gordon Murphy, Bert Cowan, Jim Kinloch, Margaret Phillips.

For a recent report on CBC News Roundup, Bob Kesten borrowed a diving suit and got an inside story on Lake Ontario. Operator Reg Horton designed new style headgear for underwater broadcasters from a small dog harness, a tank microphone bought from War Assets, and discarded set of headphones.



"This is the CBC News..."

by R. S. BRYDEN

THOSE WORDS were first heard on the Canadian airwaves on New Year's Day, 1941. They introduced a new style of radio news bulletin writing; an effort to give the news to listeners as if you were telling a friend about something you had read. The forceful, machine-gun approach beloved of early radio newscasters was ruled out, and so was the dry text-book or communiqué style of reporting.

CBC news bulletins have been simple, but not superficial; colorful, but without sensationalism; accurate, but not stodgy; honest in presenting both sides of a question; and politically impartial to the point



News conferences are held from time to time in Chief Editor's office. Here, left to right are Secretary Mary Gurney, Editor James Kinloch, Chief Editor D. C. McArthur, Senior Editor (central newsroom) Bill Hogg.

of bending over backward. The National News Bulletin carried on the Trans-Canada network each night is considered the most important of the thirty odd newscasts produced each day in the five news rooms — four English and one bilingual — across Canada. It has a tremendous listening audience in Canada and in the United States as well.

The CBC National News Service was a wartime child, born to hard work. Its newly-organized staff, under the chief editor, D. C. McArthur, carried on dummy operations for two weeks in December, 1940, before airing the first newscast. The regulations laid down for the news service were strict, but allowed editors a free hand within definite limitations of policy. The job was regarded as being in the nature of a public trust; a viewpoint as rigidly held now as it was in the beginning.

Even A Rotogravure

In newspaper terms, a CBC news editor at his desk is his own leg-man on many occasions, his own re-write, his own city editor, his own compositor and pressman — the announcer is his press and salesman. Only the distribution, which he thankfully leaves to the engineers, is out of the editor's immediate control. To extend the analogy, the news service

also has its own rotogravure section. CBC News Roundup, which by means of actualities and commentaries illustrates the spot news carried in the regular bulletins. A similar roundup is produced by the French newsroom in Montreal under the title "La Revue de l'Actualité". News Roundup was created as a vehicle

for interpretative commentaries on the turning tide of war, and actualities from the battle front. A CBC commentator and engineer had accompanied the first Canadian division when it sailed for England in December, 1939. To bridge the gap between the troops overseas and their folks at home, The CBC Overseas Unit was expanded into three divisions: News, Program, and Engineering. The news division, with its crew of engineers, was equipped with armored mobile recording vans designed to follow the troops into battle, and record both battle scenes and the individual, human side of war. The engineers and commentators developed techniques of battle reporting far ahead of any in use by American networks, which later adopted some of the CBC methods.

The CBC recording vans became familiar sights in England, Africa, Sicily, Italy, and northwest Europe. Their crews produced many notable recordings of the Canadians overseas, making it possible for people at home to hear the actual sound of a battle only a matter of hours after it had been fought, and for parents



In Winnipeg newsroom, left to right: Associate Editor Bert Dentry, Relief Editor Les Jackson, Copy Clerk Shayna Granovsky, Senior Editor Bill Metcalfe.

foreign broadcasts, and passed the information along to the central newsroom.

With the end of the war, News Roundup shifted emphasis to the Canadian scene, although newsmen still abroad continue to cover the peace conference and the deliberations of the United Nations, and to report the post-war scene in Europe.



In CBL booth are Editor Gordon Murphy, Copy Clerk Bruce Sutton and Announcer Earl Cameron. Operator Scotty Ewing is at the controls.



In Halifax newsroom: Senior Editor Margaret MacDonald, Byron MacMillan and Editor Don McDonald.

immediate touch with the listener. Only an ad lib broadcast is more direct. Only his typewriter stands between a news editor and the announcer, and an important bulletin can reach the listener within seconds of its arrival in the newsroom.

By the Clock

Using the central newsroom in Toronto as a yardstick, the overall hours of operation are from 6.00 a.m. to 2.00 a.m. the following day. Beginning or ending at those times, a news editor works a solid eight-hour day, with an hour off for lunch, although sometimes, in emergencies, he doesn't get lunch. His days off come at odd times, because

(Continued on page 15)

Le Personnel En Vedette



Maurice Laliquette, autrefois directeur de CBF - Québec, a été nommé chef de la réalisation commerciale du réseau français, à Montréal. Il remplit ses nouvelles fonctions depuis le premier octobre. Félicitations et voeux de succès.

Mutations

Non mais ce qu'elle doit être raturée, biffée et chambardée la liste du personnel du colonel Samson! Depuis longtemps il n'y a pas eu autant de départs, mariages, transferts, arrivées et changements de toutes sortes aux studios de Montréal.

Les flèches de Cupidon

Signalons d'abord que le représentant du trésorier, Jean Baptiste Godin, qui avait su résister stoïquement à toutes les oeilades assassines que lui valaient auprès du beau sexe sa jovialité constante, son élégance virile et sa situation enviable a fini par succomber aux charmes de notre toujours aimable ex-collègue madame Laure Therrien. A l'occasion de son départ madame Therrien a été reçue à un "Shower" au Grand Quatre au cours duquel on lui a offert une table à carte et des chaises. Elle a promis paraît-il, de s'en servir pour jouer avec J. B. au "Honeymoon Bridge".

Lise Lavigne, du pool, en laissant Radio Canada, quitte elle aussi les joies du célibat pour le bonheur conjugal. Le traditionnel shower a eu lieu chez Gisèle Chartier, secrétaire de Marcel Ouimet. Le cadeau... quelque chose qui contribuera grandement au bonheur du futur... vous l'avez deviné, une batterie de cuisine... rouleau à pâte et tout et tout...

Jamais trop tard

Parec que le "dead-line" est arrivé un peu trop tôt, nous n'avons pas pu, le mois dernier, souligner le magnifique programme préparé par les brûteurs pour enterrer dignement la vie de garçon de leur collègue Roger Langlois. Il ne saurait être question de dévoiler les secrets qui entourent nécessairement pareilles assises, mais l'on peut tout de même dire que tous ont fait preuve d'esprit, d'initiative et de franche camaraderie qui leur fait honneur. Gilles Rivet, Pierre Normandin, Alphée Loiselle, Adrien Goddu, Marcel Deschamps, Jean Conjusteau et Louis-Philippe Beaugrand ont collaboré à une émission digne des producteurs hollywoodiens. Les autorités ont bien voulu prêter un studio pour l'occasion, ce pour quoi nous leur sommes reconnaissants.

Départs

Le mois dernier a marqué à Montréal le départ de deux de nos collègues particulièrement populaires tant chez le personnel que chez le grand public. Marcel Paré, au service de Radio-Canada depuis sept ans et qui a occupé tour à tour des postes importants est allé fonder avec un groupe d'amis une agence de publicité. Alain Gravel, n'a lui aussi laissé que des amis. Rappelons qu'il a décroché au cours de son passage ici le trophée de Radiomonde comme annonceur le plus populaire. Il reprend sa carrière d'annonceur "freelance".

Soulignons aussi le départ d'une des voix d'or de notre personnel téléphonique: Madame Yvette Bélisle.

Transferts

Parmi les membres du personnel il y en a ce mois-ci qui ont préféré au "bon vieux"

King's Hall le spacieux et magnifique Keefer. Tombent dans cette catégorie: Joseph Marcotte (technicien-opérateur), et Simone Chartre, stén. Quant à Henrietta Thiessen, qui constitue à elle seule depuis longtemps tout le secrétariat dévoué, désintéressé et gracieux de la rédaction française du magazine, elle devient stén-secrétaire de Roger Davy et d'Ernest Hébert. La Haute Rédition Française espère de tout cœur que ses patrons lui donneront le temps de continuer à coopérer à l'œuvre (!) de Radio!

Nominations

Ces mutations aident nécessairement à résoudre le problème national de l'embauchage. Nouvellement employées à Radio-Canada: Gisèle Quenneville, téléphoniste et Jacqueline Bissonnette, pool.

Rentrées au berçail

Marcel Ouimet est revenu à Montréal après avoir couvert la Conférence de Paix. John de B. Payne est pour sa part rentré du Danemark où il a représenté la Société à la conférence internationale des vivres.

Escholier

L'année scolaire est recommandée, à CBV comme ailleurs. Gilles Rioux, bien sagement étudie sa leçon tous les jours. "Mille et une façons pratiques d'équilibrer un budget en quarante leçons faciles"... Et, Gilles poursuit avec grand sérieux ce cours de comptabilité...

Lelièvre et la bombe

A travers ses pérégrinations de reportage, l'autre jour, Roland Lelièvre de CBV en a découvert une "fantastique". Un seaphandrier lui a appris qu'aux derniers jours de la guerre, il eut à retirer du fleuve en face de Québec, une charge de fond, composée de TNT, échappée durant les manœuvres de débarquement. "Si la charge avait explosé, d'ajouter le seaphandrier, la moitié au moins de Québec, aurait sauté..." Du coup, Lelièvre en a attrapé un de ces traes!

(Suite à la page 11)

RADIO

The Play's The Thing?

By MAXTED GILBERT

MOST OF us, at one time or another, have indulged ourselves in a sly jibe or some open ridicule at the housewife's Metropolitan—the soap opera. There has been a great deal of amused tolerance for the little dramas and the people who enjoy them.

Wherein CBC Chief Operator (Ottawa Area) Gilbert expresses "one man's opinion" that the play is becoming subordinate to the star.

Seven or eight emotionally saturated minutes every quarter of an hour: Ma Perkins pulling her family and friends out of one trouble after another; Big Sister one jump ahead of the psychiatric ward in looking after Hope, Neddy and her husband; Dr. Brent and his daily call from the surgery. But, real people to the millions of listeners to these programs. Truly, the people responsible for these shows have no need to worry about any high-brow criticism that may be directed their way. They provide entertainment for a very appreciative audience.

As one who must take his radio plays in the evening, I often wonder why I can't get the same satisfaction from the evening show as the afternoon listener gets from the little serials. The daytime listener regards his or her favorite characters as actual people, not as artists who stand in front of the microphone, script in hand, and do their little piece for a few dollars a show. Artists may change, but the character goes on. We all know cases where it has been necessary to change artists, and recall how the character was written out of the story for a while so that there would be a minimum of comparison between the person leaving the show and the newcomer.

The soap show producers insist that the character, not the artist, dominate the show. Perhaps that is the difference. In the evening we hear too many references to the fact that we are about to listen, or have just listened, to a mechanical arrangement of artists, electrical gadgets and story-writing, put together by a person known to the trade as a radio producer. Who said: "The play's the thing...?"

In one recent evening production, fifteen members of the cast and supporting services were identified after the play, and three of them were identified during the opening announcement as well. Perhaps it can be argued that this identification of the artistic and mechanical parts of the play adds to the stature of the production. It might be that, because they are to be given a curtain-call, these people will do a better job. An answer to this point could

stars would start to listen to the way she skips from one character to the other, rather than listen to her story. If that happened, it would destroy the fantasy, the illusion, that surrounds the show.

This argument could go on indefinitely, because it involves personalities. The point of the argument, however, is not directed against the individual, but is an effort to show that, in one man's opinion, there is an increasing tendency to subordinate the play to the individual taking part. It is the same as pointing out the difference between observing the sun at high noon, alone in the sky, and seeing a sunset, with the sun as the central figure, but still a part of the whole scene. By itself, the sun is simply an astronomical curiosity, but as a part of a sunset, it is a thing of beauty. We do not examine a painting piece meal, (unless we are painters) but step back a little for an impression of the whole work.

So with radio programs; when we place undue emphasis on the parts, we tend to lose an appreciation of the whole.

"MEKTOUB"

Jean Marie Marcotte, senior producer of international service French section, has come forth with a new book entitled "Mektoub", written around his observations and experiences in the Near East while a captain on loan to the British Army.



JEAN-MARIE MARCOTTE

Much of the material for "Mektoub" or "Islam Seen by a Canadian" was first written in the form of letters home to his fiancee, now Mme. Marcotte. On his return to Canada in 1945, Capt. Marcotte was asked to prepare 13 scripts on his experiences for broadcast over station CBF. Such was the response to these dramatized presentations and so numerous were the requests for scripts that he decided to write the sketches over in book form, illustrating it with 16 photographs he took himself.

"Mektoub" is an arabic word meaning "it was written so", which is the law of fatality governing the life and activity of all Moslems. It is the "Kismet" of the Turks. The 30 stories which make up this colorful 225-page book are on life in North Africa, Egypt and Palestine, as well as in England, Italy, Corsica and France, (with the same Islam tie up). The book is edited by "Les éditions Lamèn" of Therrien Frères, Montreal, and retails at \$1.25.



CINÉ-QUÉBEC

(Suite de la page 6)

contre-espionnage américain... O.S.S. of U.S.A. C'est ainsi que les deux héros... Cagney et Annabella sont en premier lieu, mêlés aux évolutions d'un groupe de FFI français, membres du Maquis et plus tard aux prises avec la Gestapo et les SS Allemands. Tous, Américains, Français et Allemands sont en pleine activité à la veille de l'invasion du continent qui devait donner la victoire finale.

Radio-Canada à Québec, a collaboré, d'une autre façon en facilitant l'interview d'acteurs de la vieille Capitale. On comptait sur Québec pour fournir les Maquisards et les SS nazis. Quelque deux cents aspirants à tourner sous les projecteurs de la "Fox", sont passés, après convocation devant M. Meyer Mishkin qui dirigeait la distribution du nouveau film. C'est ainsi que j'ai également collaboré avec Mishkin durant tout son séjour à Québec.

Une cinquantaine de Québécois, dont plusieurs étaient déjà passés devant les micros de la Société, ont figuré dans des "séquences" plus ou moins longues ou compliquées selon leurs aptitudes.

Petit détail... aux Maquisards, il était formellement défendu de se raser ou de se faire tailler les cheveux pour obtenir l'air hâve; les SS nazis, au contraire devaient avoir l'apparence d'être bien nourris et tous passer au coiffeur pour la "brosse réglementaire".

Vous imaginez facilement que le séjour à Québec de la 20th Century... Cagney et Annabella en premier lieu, a fourni une véritable aubaine aux innombrables chasseurs d'autographes et d'instantanés. Voici un petit incident personnel que je désire relater parce que bien édifiant. L'auteur de cet article, je l'ai dit plus haut, a tenu le rôle de Joseph. Joseph, donc, a eu l'honneur de jouer, en solo, la dernière scène tournée à Québec. En face du 67 de

la rue St-Louis, tout s'est passé à merveille, il paraît, malgré un fort trac. Le tout terminé, il eut à répondre aux charmantes demandes des chasseurs ci-haut mentionnés. Tout ça était des plus flatteur pour Joseph, jusqu'au moment où une jolie demoiselle, l'air très futé s'est mise à poser des questions, en anglais naturellement. Questions sur le film, sur les vedettes, sur les appareils, etc., et une dernière comme ceci:

- "Vous jouez quel rôle, vous?"
- "Celui de Joseph, mademoiselle."
- "Venez-vous de New York ou de Hollywood?"
- "Je suis de Québec... mademoiselle!"

Vanité des choses humaines, il faisait peine à voir la mine déconfite de la petite bonne-femme. Que voulez-vous, elle croiait s'adresser à un "authentique" acteur de cinéma.

Et voilà...

LES MICRO-VISITES À QUÉBEC

Photo prise par Guy Dumais à l'occasion d'un reportage sur l'école des Scaphandriers à Québec. De gauche à droite: Léon Baldwin, opérateur à CBV, manipule l'enregistreuse sur fil; Roland Lelièvre, annonceur à CBV est au micro et interviewe monsieur Alphonse Roy, scaphandrier de 35 ans d'expérience, fils et petit-fils de scaphandrier. Le programme a lieu sur un chaland amarré au Bassin Louise, dans le port de Québec.

EN VEDETTE

(Suite de la page 10)

Le coin de la cigogne

Félicitations à Guy Dumais de CBV, et à Madame, dont la famille s'est accrue d'un nouveau membre. Un sujet neuf aux improvisations photographiques de l'amie Guy!

CBJ à 10 kw.

On peut maintenant deviner pourquoi le patron Vilmont Fortin visite si souvent Montréal... au point d'en oublier de prendre des vacances. Il paraît que l'on jettera avant la chute des feuilles les fondations de l'immeuble qui abritera le nouveau 10,000 watts de CBJ.

Puisqu'il s'agit de nouveaux locaux, signalons que Jim Roberts, chef du personnel technique, a transporté ses pénates dans un appartement idéal pour petite famille... et que Robert Quenneville se coule la vie douce depuis qu'il connaît l'intimité d'un chez soi.

Les roughmen

Oùqu'y sont? En pleine opération forestière... Les annonceurs Gaston Voyer, Lorenzo Campagna et Laval Raymond se partagent les bois du Saguenay, le premier avec "Echos des Chantiers", le second avec "Historique de la Forêt Saguenayenne" et le dernier avec ses "Gais Lurons".



Grapevine Network



LEAVING OTTAWA

Jeanette LaRocque, secretary to the general manager, head office, has resigned after 13½ years of service with national radio, and is leaving Ottawa to join her husband who is on the staff of the University of Michigan, Ann Arbor. On behalf of head office staff, Dr. Frigou presented Jeanette with a gift of silver at a late afternoon party at the Chateau Laurier where over fifty CBC-ers gathered.

The Radio Way

George Rejhon, 12-year-old son of Czech announcer Pavl Rejhon, has found the secret of getting an announcer out of bed in the morning and galvanizing him into action. Not long ago George wrote a script on his activities in the Canadian Junior Red Cross and broadcast it to Czechoslovakia. Throughout the broadcast he was continually on the alert. He learned much and forgot nothing. When his father recently asked George to get him out of bed at an early hour one morning, young George stood at the bedroom door at the desired time, examined his watch and announced firmly: "In exactly 30 seconds from now I'll give you a 10-second cue!"

To Winnipeg Talks

Kay Melver recently arrived in Winnipeg from Toronto. She will be assistant to Talks Producer Dan Cameron — a position left vacant by Helen Magill (now Mrs. Andrew Cowan of London, England). Kay is former teacher of languages and music and before coming west spent some time at CBL and CJBC, Toronto, studying talks production.

Aged in Type

The September issue of *Radio* (page 13) seems to have added ten years to the age of pretty 18-year-old Ruth Woodman of ISW although her photo belies the first line of paragraph two of "Welcome, Egypt!" in that issue.

Twenty-eight years for Miss Woodman is one of those printer's errors which adds years to an editor's growth. — Ed.

Transferred to Winnipeg

Archie MacCorkindale, for three years CBC drama producer at CBR, Vancouver, has been transferred to Winnipeg to replace Esse Ljungh, recently moved to Toronto. Archie is widely known as script writer as well as producer; about forty of his dramas have been aired on CBC networks. His first Winnipeg production was scripted by himself — "When Beer Was 5 Cents a Glass", a gay nineties comedy broadcast on the western net September 19.

Golf Winners . . .

At CBC Fall Golf Tournament in Toronto: Back row, left to right—Don Bassett, Bob Lee (Don Bassett Trophy Winner), Jim Knox, Harry Braithwaite and Ken Murray (tied for CBC Trophy), Harry Barr, Bruce Armstrong. Front row—Nick Fontana, Les Chitty, George Murray.



Sick List

Three Keefer staffers have been on extended sick leave: Doug Johnson, Manarie Bernard and Armand Rousseau. At press time all were showing improvement and hoped to be back at their desks soon.

Transfers and Promotions

Miss Claire Williamson of P. & A. services to secretary to the general manager, head office . . . Margaret Inrie from *Radio* office in Toronto to Vancouver.

Newcomers

To head office: Stenos Helen Westfall and Eleanor Axton, Clerks Ed Gravelle and Paul Laflamme, and Office Boy F. Dube in accounts; and Eva Chevrier at the switchboard . . . To Keefer: Roger Belanger in central records and Maurice Pilote from RCAF in purchasing and stores . . . To Toronto: Stenos Jean Albertson, Joan Boulton, Patricia Everist, Vera Petroff; Ian Reid and Robert McGall, graduates of the Academy of Radio Arts, in production department; P. & L. Assistant June Lawford; Typist Laura Klans; Switchboard Operator Marion Campbell; Albert Bowles in duplicating department; Albert Morris in cashier's office . . . To Winnipeg: Stenos Margaret Yeats, June Hodgins, Doreen Sainsbury, Joyce Ramsay . . . To Vancouver: Office Boy Finlay Payne and Steno Patricia Patterson.

Engaged

Muriel Mahoney, clerk with head office accounts, is engaged to Ronald Guy, non-staffer.

•

Married

Guy Fontaine of CBV to Marguerite Morin of Ottawa . . . Toronto Switchboard Operator Irene O'Brien to Ian MacLeod . . . Head Office Accounting Clerk Gerry Robert to Jeannine Lanthier . . . Lorraine Pelletier of Winnipeg to CKY Operator Peter Burgess. Staff gifts included blanket and towels . . . Vancouver Announcer and Radio Correspondent Peter McDonald to Frances Johnston.

•

Stork Stuff

To Mr. and Mrs. Gordon Inglis (Vancouver announcer) daughter Sandra Joan. To Mr. and Mrs. J. L. Marshall (Keefer) a son. To Mr. and Mrs. Maurice Labelle (Keefer) a son Francois. To Mr. and Mrs. John Hart (head office) a fourth son.

•



FAN

When the roller skating vanities held their world premiere in Ottawa recently, Percy Palef of head office staff went backstage and donned a pair of skates. He was all set to join the show, when he went for a "whirl" and was rescued by this bevy of roller skating beauties. Percy has given roller skating up as a bad job and intends sticking to just being a spectator.

In Character

This is how the Maritime farm broadcast family, "The Gillans", looked to members of the Canadian Weekly Newspapers Association on Sept. 12. The CWNA held their annual convention in Halifax and the CBC put on two shows for their benefit: the complete farm broadcast and a special "CWNA Variety Show".



Alvin Stiles, after presentation of a Silex from head office staff . . . Wedding bells ring for another staffer, leaving Halifax: Betty Ring to be Mrs. J. E. Faulkenburg. Also departing Halifax are Operator Fred Parsons; Office Boy Bernie Vickery to join the RCAF, replaced by Kay Hazeldine formerly of newsroom staff; News Editor Bill Power and Operator Earl McDonald . . . From Keefer: Edgar Courchesne of properties department to become a consultant architect; Miss Pat Allan of operations to return to Vancouver . . . From Toronto: Peggy Mathews; Betty Bean; Wilda Ramsay to go to New York . . . From Winnipeg: Rita Glennie to rejoin her parents in Saint John, with a gift of perfume from the staff . . . From Vancouver: Frank M. Winn to Toronto; Roma Giffen to take complete rest.

•

4 Hours for 40 Seconds

The National Film Board, working on a film about Canadian radio to be released this fall, took a forty second shot of the Winnipeg origination "Prairie Schooner" for inclusion in the film.

Director Roger Morin, of the N.F.B., with camera man, electrician, and half a carload of equipment arrived from Ottawa. Shooting was scheduled to start at 12 midnight, and go on until 4 the following morning.

Jimmie Gowler and the orchestra — featured on the Prairie Schooner — turned up in red flannel shirts and the kind of hats men usually save for fishing trips. Forty seconds of their opening theme was recorded before any pictures were taken. Then, at midnight, the movie-making began. For four hours, the boys sat under the hot flood spots — in their red flannel shirts — and they did their stuff. Four hours of concentrated work — plus all the preliminaries — for forty seconds of film. Art is long.

Departures

From head office: Mrs. J. Carpenter of P. & A. services after eleven years in national radio. Staff presented her with a gift at a party at the home of Jeannette LaRocque. Steno Jean Sinfield to work in the Australian Legation at Washington. Clerk Dorthea McLean with accounting division has left to marry



DR. A. FRIGON

Management Memo:

Parliamentary discussions bring happy results • Three new transmitters soon • Buildings for future in Montreal and Toronto • FM in first loan • Expansion self-supporting • No serious criticism of CBC operations • No private enterprise suppression • Finances temporary dark cloud •

As you all know, the report of the Parliamentary Committee has been submitted to Parliament and raised quite a discussion on the floor of the House. You will understand that it is not possible to print here all that we know or that we assume are the reasons behind the controversy which has been raised publicly through the discussion of the affairs of the CBC.

Although many things have been said, which decidedly would not help us, generally speaking we have reasons to be very happy about the overall results. Again, it has been restated, not only in the report but by many individuals who have criticized us, that the present set up of broadcasting in Canada is not the best we could have. That in itself emphasizes the necessity of an organization such as the CBC to control and direct broadcasting across the country.

future date, subject to proper financial arrangements in the form of loans from the Government. This includes the building of permanent offices and studios in Montreal and Toronto. It is not envisaged to establish CBC headquarters at Montreal. Unfortunately, it looks as if for a while yet we will have to operate under a handicap of three headquarters—one in Ottawa, one in Montreal and one in Toronto.

•

THE FIRST LOAN will also permit us to proceed with most of our FM expansion plan. It is understood that no new projects will be undertaken until sufficient funds are available; and, furthermore, it is fully expected that even the elaborate expansion which we hope will take place within the next six or seven years will be self-supporting, either through the increase of revenues by the sale of time on new stations or by the economy in rentals. Better co-ordination of operations has now been achieved at the program division headquarters at Jarvis Street in Toronto.

•

AGAIN, OUR PERSONNEL should be warned not to take for granted rumors, gossip and even printed news items and opinions which may reach them concerning the CBC. One great consolation we had throughout the discussions of our policies and affairs was that, except for the opposition of some people requesting the Government not to change the frequencies of Station CFRB and CFCN, no serious criticism was made of the operations and policies of the CBC in the past.

The criticism levelled at us reveals a fear that we might become too powerful and develop into an instrument of propaganda for the Government in office and

jeopardize private radio broadcasting enterprise. Our past conduct should prove that such fears are unfounded. We have also maintained a decidedly neutral attitude from the political point of view. And the fact that in the last ten years we have recommended the allocation of frequencies to forty-five new privately-owned stations is sufficient to prove that it is not our intention to suppress private enterprise. It is true that at times we may be forced to act against the interests and ambitions of a few private stations, but that is always for the benefit of Canadian listeners as a whole. Although we try earnestly to protect the rights of each individual station, the fact that one or two out of ninety may be slightly interfered with in order to permit the CBC to fulfill its mandate can hardly be considered as an act of dictatorship or interference with the rights of the people.

•

THERE IS ONE DARK CLOUD in the present picture and that is the failure of Parliament to allow the Government to absorb the cost of collecting fees. This has created a critical condition in our finances, which will unquestionably reflect in the quality of our service to the public. Let us hope, however, that it will only be temporary and that we may be in a position to improve our operating conditions before long. Our program division will be operating under a handicap during the next five or six months. Our engineering division will be extremely busy proceeding with the actual implementation of the decisions of the Board as regards expansion. But I am sure that, as usual, our staff will live up to their duty and handle both situations efficiently and with their usual loyalty to the CBC.

•

OUR DECISION to operate four high-power stations and to take over the frequencies presently occupied by two privately owned stations is an important factor in our future expansion. This has been made possible by Parliament's approval of a \$2,000,000 loan from the Government. We shall, therefore, proceed immediately with the construction of one 50 kw. station in Alberta, one in Manitoba, one in Toronto and one 10 kw. station in the Lake Saint John district. This means that we will shortly have at our disposal the required transmitters to reach almost all the listeners across the country.

•

THE BOARD OF GOVERNORS has adopted an expansion plan of our facilities calling for construction to be undertaken at some

"This is the CBC News . . ."

by R. S. Bryden

(Continued from page 9)

providing news is a seven-day-a-week job. He learns as soon as possible that it is not unusual to be eating a fairly heavy meal at 3:00 a.m. and he also learns to sleep in the daytime. His life is ruled inexorably by the newsroom clock, and never for any reason can he put off until tomorrow what must be done before the next deadline.

He is a great worry to typewriter men, for most editors do not use the touch system, but manage to type faster than many stenographers. This is hard on announcers as well as typewriters, for all news editors use "xxxxxx" instead of an eraser when they make a mistake. This is not due to natural slothfulness, but lack of time; for a news editor must read as much as three and four thousand words of teletype copy on a story, thresh it around in his head until he understands it himself, condense it into a few hundred words at most, and, as he writes, think in terms of the ear rather than the eye. His story must not only convey the original mean-

A. E. Powley, assisted by Ainslie Shannon, handles news features for CBC news service. Miss Shannon is seen here with Operator Roly Anderson, Announcer Byng Whitteker and friends.



Revue de l'Actualité preparing a broadcast from the ILO conference in Montreal. Left to right: Paul Malles, René Lévesque, Armand Gravel, Stan Catton, Director Benoit Lafleur, Max Mosher.



In Montreal newsroom: Night Senior Editor (French) Paul Borette, Copy Clerk Jacques Hardy, Editors Robert Elie, Roger Bourbonnais, Salluste Le Myre, Harry Shane and Senior English Editor Lawrence Duffy.



Montreal Senior Editor Jean Saint-Georges and Copy Clerks Claude Cloutier and Réal Montpetit.

ing, but must be open to no other meaning. In addition to reading and thinking, a news editor must be able to turn out at least 750 words of good radio copy an hour, and usually must work faster than that. The French editors have the added chore of translating their English teletype copy into French.

There are 30 news editors in the CBC National News Service, and nine copy boys. In the central newsroom, the teletype machines chatter out more than 200,000 words of copy a day. The editors select the important and interesting news, and boil it down to a daily output of 17,500. Since 1941, CBC news editors have written the equivalent of more than 2,000 average sized books.

A history of the news service might well be entitled "The Way to a Liberal Education". The news editors have watched the world pass through their hands: the grim details of war, the ins and outs of international diplomacy, the charges and counter charges of international politics, and the everyday happenings on Main Street — some gay, some sordid. During the war, it was their privilege to know some things which the general public did not know, and their duty to keep quiet about it. They did.

COINCIDENCE

Gerda Pfeffer of the international service European section rushed from the office a few months ago to keep an appointment with the women's editor of the Montreal Gazette. Next morning the Gazette carried an interesting interview on the activities of Czech women. But the story does not end here . . . Before many days slipped by, a personal airmail letter post-marked "Prague" lay on Gerda's desk. The letter was written by her closest college friend, Majda Rachlikova, with whom she had lived while attending University in Prague, and whom she had not seen since Hitler's invasion of Czechoslovakia. Here is part of that letter:

"Dear Gerda, I have before me our newspaper with the item of the Montreal Gazette concerning an interview that Miss G. Pfeffer gave on Czech women. My joy is so great that I can hardly believe that through such a coincidence



GERDA PFEFFER

I have at last found you. I have been looking for you through various offices in vain for over one year . . . So, it is really you! Error is out of the question. Gerda, dear, I really thought I would never find you . . . that something had happened . . . and I was very sad. I have lost during the war so many of my dear friends whom I am positive no coincidence will ever return to me. Eight years have gone by since I spent Xmas at your home in Bratislava. Your home was so pleasant and it seemed secure although danger was actually very close. You were fortunate to be able to leave . . . it was bad here. I managed to get your address from our broadcasting station here and am keeping my fingers crossed in the hope that you will receive this letter . . ."

ENGINEERING CHANGES

With the resignation of Lucien L'Allier as Quebec regional engineer, it has been decided to change the organization of the Quebec region along the same lines as those in effect in Ontario. It is not intended to replace the regional engineer and it is proposed to have each operating point report directly to the operations department at Keefer. This will increase the administrative load of this department and certain changes have been made to take care of it.

"Theirs is . . ."

SCENE: Ottawa's Centre Theatre.
TIME: End of remote pickup for special broadcast of premiere showing of the movie "Theirs is The Glory".
ACTION: Movie cameramen pixing illustrious guests being interviewed by CBC commentator who shall be nameless. In background Operators Joe Pickard and Bill Reid start packing up equipment. Stranger approaches Joe.
STRANGER: Hi, chump!
PICKARD: . . . (does double take and gurgles . . .) . . . ummuh?
STRANGER: Well, you are a chump, aren't you? You guys do all the work and the other fellows get their picture taken!

The Staff of the Quebec regional engineer's office — J. Marcotte and Miss S. Chartré — have been transferred to Keefer where Mr. Marcotte will continue as engineering assistant in the operations department. Henry Audet has been transferred from the plant department to operations where, in addition to other engineering duties, he will give first attention to matters pertaining to the operations of the French network. Mr. Audet is a graduate of L'Ecole Polytechnique and of the Massachusetts Institute of Technology where he obtained his degree in electrical engineering last year.

VANCOUVER SHUTTERBUGS

They're a very select group and their conversation to the uninformed must at times sound rather strange. A gleam comes to their eyes as they discuss the relative merits of such things as "tank agitation", "latent images", "emulsion", "K2 filters" and many other allied topics. No, they're not some group of eager scientists working on a paper to present to some society

or other, they're just CBC Vancouver's most recently discovered camera addicts.

Though small in numbers, their enthusiasm is unconfining. So enthusiastic are they, in fact, that already a slight note of envy is becoming evident in the disparaging remarks of the remainder of the staff who are outside their circle. The workshop, it seems, is being used to build parts of enlargers; the third person at the lunch counter must sit and meditate into his coffee cup while the two fans discuss the pros and cons of the short stop bath; normal station routine is being upset some say, as all and sundry are "shot" from every conceivable angle.

Though the epidemic has so far confined itself to announcers, there's been a tendency noted for it to spread to the engineers and even to the program department. Marce Munro, chief announcer, prefers 35 millimetre; whereas Tom Leach, farm broadcast commentator, is a Rollei fan. Ray Mackness, just back from overseas with a brand new 3.5 job, is well nigh unapproachable. Ernie Rose, broadcast operator, prefers D 17, whereas Peter McDonald develops his Leica film in Microdol. Doug Nixon, producer, new to the game, is taking to 16 millimetre movie work and Art. Ellis, regional Engineer, is a long time fan.

Altogether, it looks like a pretty successful Fall season around CBC Vancouver . . . for pictures, that is, and who knows someday one of the fans may actually hit the top with a cover picture for *Radio*.



MARCEL PARÉ

After seven years with the CBC, Marcel Paré has left the Montreal commercial department to open his own publicity agency.