



# RADIO

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RADIO  
CANADA



Vol. 2

No. 11

AT THE EARTH'S CENTRE - *Margaret L. Ford*

UN OPERATEUR BAVARDE - *Jacques Soulière*

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SEASON'S GREETINGS

DECEMBER, 1946

# "It Was all A Mistake, Officer . . ."

**T**HIS UNHAPPY tale begins in the summer of 1944 when Maritime Farm Commentator Keith Morrow bought a black, '41 Ford coach. Some 10,000 miles and two years later, the terrifying possibilities of such a purchase finally became apparent . . .

On the afternoon of Friday, Nov. 1 (when a cool, salty breeze was blowing into Halifax from the Atlantic bringing with it rumors of a CBC staff costume party), Mr. Morrow was approached by Senior Producer Syd Kennedy and News Editor Fred Brickenden on behalf of the gen'l staff. They wanted the aforementioned vehicle so that certain requisite commodities could be safely transported from the local dispensary.

Two broken chairs and four loosened teeth later, Messrs. Kennedy and Brickenden left the farm broadcast office—complete with car keys and Morrow's cheerful adm'nitive: "!!!?xx @ 78)(?x<sup>3</sup>4!"

K and B, travelling in a black, '41 Ford coach, were seen leaving Halifax's historic Sackville street and Spring Garden road. They were headed in the general direction of the local dispensary.

And that was the last anyone in the neighborhood, including the local police and members of the Halifax detachment of the R.C.M.P., saw of K & B & Ford for the next hour or so. (Oh yes, the police were called immediately after the car pulled away from the CBC.)

Eventually, when K & B & Ford jalloped jauntily back again, the back seat loaded to the roof with requisite commodities, an excited little citizen met them with a terrific amount of relief showing all over his face.

K & B had never seen the excited little citizen before and were somewhat perturbed when the E.L.C. suggested that they remove the requisite commodities from the car. A bit puzzled, K & B complied.

The only other place for the requisite commodities was the car behind—oddly enough, *another* black, '41 Ford coach.

But that one belonged to Morrow. . . .

## Engaged

Emily Jobin of purchasing and stores to Bob Lavigne; Larry MacAdam also of Keefer staff to former I.S. Staffer Germaine Paquette.

## Demeritleast

Are demerit marks heavy around your station? Try Charlie Wright's method for improving operations. He and Max Gilbert divided the announce and operations staff at CBO into three teams, and at the end of sixteen weeks the team with the least demerit marks against it received bill folds from Manager Wright. The winning team—Bill Bellman, Bob Burton, Slim Gould, Joe Pickard and Harold Wadsworth.



## All For Ten Dollars

Toronto recording room Operator Harold Wright has bought an airplane for \$10. Don't laugh! he's made a lot of money out of it.

The plane is an Anson bomber, used for training purposes during the war. A friend of his bought a whole (literally) stack of them for salvaging from War Assets. Harold bought one.

He's gone to work taking it apart. He's found several very expensive meters and gauges which are just the thing for radio test equipment, which he plans to build.

He has salvaged several miles of top grade wire cables in various sizes. Some of it will be used for special circuits in the house he is building. Some will be used in the motorboat, which is still on the drawing board. And some of it will be used to rewire his car which will be old enough to vote come hayin' time in '52.

There are switches by the dozen—just the thing for car, house and motorboat.

There are terminal boards, twin heavy duty starter push buttons (for boat), several of those expensive Teletype cables complete with controls (for boat).

Some of the forty to fifty feet of flexible hot air hose will go into the car for a defroster; some will go into the house and some will be saved for the boat.

Hundreds of feet of asbestos tape will cover the hot water pipes on the house.

There are yards of steel, aluminum and copper tubing which can find dozens of uses for a man like Wright.

The streamlined front end of the cabin of the plane will be taken off intact and transferred to the boat to form the cabin.

There is a slight argument as to whether the three aluminum bucket seats will find their way into the boat or whether they will be transferred into bedroom chairs.

The plexiglass left over will go into the Wright Hobby Shop and come out as novelties.

There are hundreds of other gadgets and parts for which Wright hasn't yet thought up uses.

So if you happen to be building a house, building a boat, driving a car, and interested in the technical side of radio, go out and buy a bomber.

Wright hasn't any idea how much the stuff would cost if he wanted to build it on the open market, but he says it would run into hundreds of dollars.

## Receive Diplomas

Two members of the CBF transmitter staff have joined the ranks of those holding diplomas in Practical Radio Engineering from the Capitol Radio Engineering Institute. They are L. Ducharme, chief operator, at CBF, and E. Dubreuil, who completed the course in the record-breaking time of just over six months.

## Married

Switchboard Operator Aline Labelle of head office to Fernand Gouin of RCAF; Accounts Clerk Herb Russell also of head office to Charlotte Keyes, with staff presentations of lamps to Mrs. Gouin and coffee table to Herb . . . William (Bill) O'Reilly, recently appointed program director at CBM, to Edna Little, former Toronto operator . . . Tom Odell of commercial division, Toronto, to Barbara Evans . . . Dolores Pelletier, Winnipeg, to Gordon Haggland.

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

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## "CONCERNING REPRESSIONS AND SUCH"

*(Contributed By Vancouver Correspondent Peter McDonald)*

**T**HE CURRENT crop of pictures of the "Spellbound" ilk, with their emphasis on the psychological, inspired the following survey of the state of "radio nerves" in the

Vancouver studios. Presuming that all are aware of the tremendous strain under which radio people work, a study of the repressions and desires in need of sublimation possessed by this peculiar group would seem to be indicated.

So with copy of Freud in one hand and a hypo in the other in case of "dangerous, not responsible for actions" types, we set out to chart reactions.

Aside from the almost inevitable group who wish to live dangerously and whose sole desire, it seemed, was to chuck the whole business and get drunk, many interesting and often informative aspects of behavior were unearthed. Take, for example, the broadcast operator who has an insane desire to open the talk-back and sass the political

speaker in the midst of his discourse. Consider, if you will, the producer, who has an urge to throw cues willy-nilly and then sit back to see just what happens. Or the executive

who barely controls an overwhelming desire to smash his monitor when the feminine voice coos about the sparkle of a certain soap-flake. All these indicate something; and what a good psychologist couldn't do with them, we'll bet.

The reactions to our question were many and varied. One announcer wanted to preface his announcement with, "Look here, folks, this isn't my idea. I'm just paid to do this sort of thing." Makes you think, doesn't it? Makes you feel, perhaps, that Job Analysis might not have been entirely a success. Take the farm broadcast announcer who listens to the stock

reports and wants to shout—"Ah yes, there's good ewes today!" Or the broadcast operator who thinks sucking a

*(Continued on page 5)*

### OUR COVER THIS MONTH SNOW SCENE

**Remember when you used to rush out into the crisp Christmas morning air to try Santa's new sled, or maybe those new skis? Or perhaps you think of the Canadian December in terms of giant evergreens caressing with blue and gently broken shadows the glistening carpet beneath their bowed branches, ponderous with new snow. That is the Christmas impression for Our Cover This Month taken by Ottawa Staffer Ruth O'Halloran in Rockcliffe, one of Ottawa's beautiful suburbs, in early snow time.**

IT'S ALL very well to say that "programmes are for people", but what sort of people? The conception of an entirely non-existent lowest common denominator of humanity called "the average listener" simply won't do: it's an amorphous, nondescript, meaningless and characterless category which includes no real flesh-and-blood people. Perhaps that's why programmes designed to appeal to "the average listener" are themselves so often amorphous, nondescript, meaningless and characterless.

The BBC's Third Programme at least has the advantage of knowing the kind of people it's appealing to. It's trying to cater for the people who won't turn on their radios at all unless, as they say, there's something "worth listening to," the people who refuse to regard the radio as an inevitable background of noise and will simply leave it alone unless it demands and earns their undivided attention. They're the people who "will demand (if they're going to listen to the radio at all) an adult and sensitive approach to a wide range of subjects."

# THE BBC'S THIRD PROGRAMME

By MICHAEL BARKWAY,

BBC CANADIAN REPRESENTATIVE



MICHAEL BARKWAY

The quoted words are from George Barnes, the head of the Third Programme; and they dispose of the crack about "trying to give the people what's good for them". The problem is to give the most critical, attentive and receptive people in the community something that they want; and where there are already two or more alternative programmes (in Britain, the Home Service with its associated regional services, and the Light Programme) then surely the people who are prepared to devote some attention to their radio-listening deserve a turn.

So the Third Programme has to be judged by its own standards.

## For Selective Listening

Obviously Third Programme schedules are for selective listening. Nobody but a professional radio critic is going to listen right through from six to midnight; but was there ever a radio schedule worth listening to solidly from six to midnight?

All the major works in the Third Programme (such as "Pilgrim's Progress" and "Tristan and Isolde") will be repeated at least once in subsequent weeks; and as far as possible each week's programmes will contain a full-length drama and a full-length opera. There's a full-length (two to three hours with interval) symphony concert every Saturday, and an equivalent chamber-music concert every Monday. Regular periods are set aside for literary and musical criticism and for discussion of the visual arts. Each week there's a broadcast criticism of the broadcast drama, regular readings of poetry old, new and unpublished, repeats of outstanding broadcasts from other services, original feature programmes and such like. Talks for the most part are not planned in series: outstanding speakers will talk when they have something to say for as long as it takes them to say it, and their talks will not be popularisations of text-book material but rather the original thought out of which text-books will later be made.

Two special drama festivals are planned for next year. In January a series of Shaw plays will be produced, and later in the year the historical plays of Shakespeare from Richard II to Richard III.

News does not appear in the Third Programme: (it's scheduled every hour

## Here are two evenings' programmes from the same week within the opening month:

### Sunday

- 6.00 p.m. — Talk on Henry James by his former amanuensis, Theodora Bosanquet.  
(repeat on Thursday at 11.20 p.m.)
- 6.20 — Boyd Neel Orchestra—music by Mozart, Bloch and Schonberg.
- 7.30 — Second of a series of eight talks on the Archaeologist's work.
- 7.45 — Music for Worship—a series presenting original church music commissioned by the BBC: BBC singers and organ.
- 8.30 — The Pilgrim's Progress, adapted for broadcasting, with special music composed by Vaughan-Williams; starring John Gielgud.
- 10.05 — Karl Barth, German theologian; a talk read in translation.
- 10.35 — Recital of songs and piano: music by Beethoven, Schubert, Fauré, Hugo Wolf.
- 11.35 — Epilogue. Bible passages read by Robert Speight (the Christ in "Man Born to be King"), with organ music.

### Thursday

- 6.00 p.m. — Tristan and Isolde—a special studio production of Wagner's opera: BBC Symphony Orchestra and BBC Theatre Chorus, conductor Sir Thomas Beecham. ACT I.
- 7.10 — Talk on the Visual Arts, including book reviews.
- 7.40 — Tristan & Isolde, ACT II.
- 8.55 — Selection from Dryden's poetry.
- 9.15 — A critic reviews last week's drama productions in Third Programme: Cecil McGivern (who wrote and produced the "Harbour Called Mulberry").
- 10.45 — (approx.)—Talk on "The Russian Novelists".
- 11.05 — Talk on International Affairs by a BBC staff correspondent.
- 11.30 — "Professional Portrait" of a Country Parson in Northern Ireland.

through the evening on the Home or Light Programmes), but "affairs" are discussed in weekly talks by BBC correspondents abroad and in talks or forums by experts. (The opening broadcast in this category was by Field Marshal Smuts.)

### "Shocking Thought!"

Timing and intervals are in keeping with the character of the programme. There will often be long intervals, and it's intended that there shall be. The schedule is designed to give outside timings to every show, so that each conductor or speaker or producer may take his own natural, proper pace without watching the second hand all the time. Indeed the intervals are designed as "buffer periods"; they'll be filled with selected readings, or improvisations on piano or organ, or records, or even (shocking thought!) by silence.

To quote the "Listener": "The Third Programme will be international; it will experiment and it will repeat; above all it will be flexible."

Artists must be the best wherever they're to be found. Opera will come from the best companies of Europe as well as from London theatres and the studio; music from outstanding exponents of any race; talks from outstanding thinkers of any country (even if they have to be read in translation). Writers are encouraged to produce original works for broadcasting and the policy of repeats is intended to encourage them as well as satisfy the listener.

Light entertainment is not primarily the Third Programme's job and its distinctive contribution in this field is likely to be on the lines of satire. There may be a pattern in the kind of sophisticated revue which you can always find in at least one London theatre—shrewd, topical, biting.

Experiment is the thing. Broadcasting, so far from having attained a permanent standard, is, in Sir William Haley's words "still in the Caxton stage"; and the next stage of development may well arise from the bold experiments of the BBC Third Programme. In this sense the public reaction of the first few months is not so important: it's the reaction one year, two years or three years from now that matters. If the Third Programme keeps its listener rating constant, even at a low figure, it's catering for its sort of people and doing its job; but if its rating should gradually increase, if more and more people should find that they like this sort of thing, then we broadcasters may find that we shall have to revise our conception of the "average listener".

## Repressions And Such

(Continued from page 3)

lemon in full view of the performing soprano might be fun! The singer, inwardly in a turmoil, fighting to resist the urge to burlesque the lyrics of "Mother Machree".

The strange half-formed desires come faster when the patient is probed. "I have an almost uncontrollable urge to mix the music in the folder so that the third tune of the program 'Classics Are Peachy' turns out to be 'Bumble Boogie' instead of a Bach fugue."—"I'd love to hear a completely uncensored script on the air."—"I wonder what would happen if I pulled out all the cords in master control?"—"One of these days I'm going to type this log so that six producers are allocated the same studio at the same time." Yes, these are all quotes from sane, solid employees of the Corporation.

Add to these the desires to scream into an open mike during an intensely dramatic moment, the actor's urge to walk out of the studio and look in to see what happens when his line comes up, and the operator who wants to broadcast the read-over of the farm family, and you have a complex and amazing cross-section of the ogres that we work beside.

Quick, nurse, the padded cell! It's not safe around here!



### JIVE ARTIST

Wallie Fisher, office boy at Halifax studios, is a hep character from away back. Currently he's kickin' the skins with the Jerry Cunningham Band . . . a group of teenagers who've formed their own jive outfit. Above, Wallie intros with a hot drum run and the jive is jumpin'!

### Toronto Drama Society

Thirty-nine staffers of CBC Toronto studios have grouped themselves together in a Dramatic Society—and they mean business.

Usually a newly formed society first elects officers and then plans the year's work. But this society is different.

At the first meeting, the thirty-nine decided that they were going to do two plays for the CBC Toronto Christmas party—a radio play and a stage play.

The group is broken up into fourteen in the radio group and twenty-five in the stage group. Since no officers have been elected as yet, Faye Jobe of the production department is temporarily heading the radio division. Roger Greig of the music library, Margaret McDermid of the farm department and Ruth Owen of the production department are heading the stage division.

Plans for after Christmas include instruction from CBC producers, script reading and further productions.

The election of officers is a post-New Year plan, too.

### Santa's Pixies

Long before any Christmas spirit trickled into Montreal, the international service staff were as busy as Mr. and Mrs. Claus at the North Pole. With sleeves rolled up, staffers filled and wrapped gift boxes . . . 20 in all . . . for less fortunate listeners in Britain and Europe. The pixies contributed the contents of the boxes which included food and clothing, and the local Staff Council covered the cost of trans-Atlantic reindeer. Staffers delved into the blessedness of giving with heart, soul, and as much merriment as the white-bearded old boy, himself.

### Family Allowances

Persons with children under 16 years who are not receiving Family Allowances should make immediate application to meet Income Tax revisions effective January 1.

Those affected by the change are urged to obtain forms from a post office, or direct from the treasurer, and make immediate application to avoid a last minute rush. The forms may be marked "Payment to begin in January" to avoid complications in making 1946 tax returns.

Payment of Allowances starts one month after registration is made and payments are not retroactive. Thus persons who delay registering until the first of the year will lose the first month's Allowance.

# UN OPÉRATEUR BAVARDE

par JACQUES SOULIERE

AU COURS d'une émission radio-phonique je suis assis dans une chambre vitrée où je fais jouer les "potentiomètres" d'un amplificateur de son, afin de marier des voix, des bruits et des sons musicaux. Qui suis-je? Un profane dira probablement: "Ah! oui, vous êtes le gars derrière la vitre qui fait marcher les petites roulettes". Une personne plus initiée répondra: "Ingénieur du son, technicien du son, opérateur, presse-boutons, concierge des micros", selon que l'impressionnisme l'importance de ce personnage mystérieux. Mais, au fait, que suis-je? Bien que ce vocable ne signifie pas grand-chose et qu'il frôle l'anglicisme, disons que je suis "opérateur". Et puis, "in medio stat virtus."

Mais je ne suis pas seul derrière cette triple vitrine. On a bien voulu m'adjoindre un compagnon, et même parfois une compagne, afin que l'ennui ne s'empare pas trop de moi dans cette prison de verre. Mais, à part cela, quelles fonctions remplit donc ce second personnage mystérieux? Pour le profane il ne semble être là que pour gesticuler avec plus ou moins d'ampleur, faire luire de temps à autre une petite ampoule et porter les yeux de l'horloge à un texte et du texte à l'horloge. Les gens de la boutique diront que c'est le directeur de l'émission, le metteur en ondes, le réalisateur, le chronométrateur, le maestro sans bâton, selon que leur en impose cet individu. Mais, au fait, qui est-il?

Bien que ce substantif ne soit pas des plus concis, disons qu'il est le "réalisateur". Encore une fois, "la vertu tient au moyen terme". Ce n'est pas tout de s'appeler "réalisateur", encore faut-il réaliser quelque chose.

Réalise-t-il (pardonnez l'anglicisme) que parmi ces gestes qu'il exécute avec plus ou moins d'ampleur, les tapes dans le dos sont plus ou moins de mise? (Elles ne le sont jamais d'ailleurs). Et encore moins les tapes involontaires qui parfois atteignent jusqu'au nez de ce pauvre opérateur.

Mais admettons que notre ami ne soit pas là que pour gesticuler, et, qu'à part d'être un maestro sans bâton ou un simple chronométrateur, il soit en quelque sorte le directeur de l'émission: il ne faut tout de même pas qu'il oublie certains points assez importants.

Tout d'abord, il devrait se débarrasser complètement de l'idée que, par définition, l'opérateur n'est en somme qu'un robot dénué de goût, d'imagination et de sens

pratique. Cela éviterait certaines situations plus ou moins cocasses, qui souvent ne résultent qu'en un mal de tête pour l'opérateur.

Tel le cas où, de la musique orchestrale devant être diffusée, le réalisateur demande qu'un microphone soit placé à proximité des violons, un près des violoncelles, un regardant les bois, un au piano, et enfin un autre à proximité du célesta ou "céleste". L'opérateur a cinq doigts par main, comme tout le monde, et non pas cinq mains. Et même s'il se trouvait quelques monstres "quintumanes", (que dira l'Académie?), capables de faire jouer simultanément les manettes commandant ces cinq microphones, ce serait peine perdue, car le brouillage de sons qui résulterait serait loin de rendre justice à la musique exécutée. Autant fixer à chaque instrument de musique un micro-contact.

Même situation lorsqu'il s'agit d'une émission de variétés, et que notre maestro semblant n'avoir aucune confiance en la vaillance des acteurs, chanteurs, "speakers", etc., suggère la disposition d'un microphone devant chaque individu, comme si cela pouvait fatiguer ceux-ci de faire quelques pas. On peut presque dire alors que l'action se déroule dans une forêt de micros.

Il y a aussi les modes périodiques ou "fads", comme on dit si bien en anglais. On dirait qu'avec le retour de chaque saison certains réalisateurs sont atteints du mal de l'"écho" ou bien de celui du "filtre", pour n'en citer que quelques-uns. Parfois c'est tout juste si l'on ne saurait dire que telle ou telle émission n'est pas montée autour d'échos ou de voix filtrées et non l'écho ou la voix filtrée ajoutée à l'émission. Même si ce subterfuge est employé parfois avec quelque raison, pour évoquer la voix de la conscience, la voix du passé ou quelqu'autre état plus ou moins obscur, il reste qu'on emploie trop souvent ce truc de façon injustifiée, et qu'on obtient alors rien d'autre qu'une sonorité cocasse sinon déconcertante.

Et que dire de la manie inexplicable chez certains "metteurs en ondes" (encore une périphrase plus ou moins appropriée) de préférer telle disposition de microphone plus ou moins rationnelle à une autre préférable au point de vue son, parce que celle-là lui semble plus symétrique ou plus plaisante à son oeil?

Cela encore n'est pas trop fâcheux, mais quand la manie va jusqu'à pousser le réalisateur à vouloir faire lui-même



*Jacques Soulière, technicien au King's Hall, explique ici de plaisante façon un aspect de la rivalité proverbiale qui existe entre opérateur et réalisateur. Peut-être se trouvera-t-il quelqu'un pour relever le gant?*

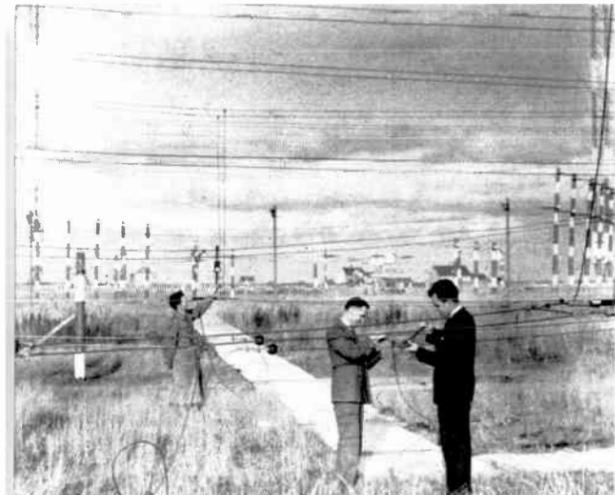
*Jacques Soulière est à l'emploi de la Société depuis de nombreuses années et sa profonde philosophie est reconnue par tous et chacun qui l'ont mise à l'épreuve. Pour la gouverne de ces demoiselles, il est célibataire*

la disposition des micros sans égard aux conseils du technicien du son, que ce dernier ait raison ou non, c'est là que le technicien perd son vrai caractère et devient tout simplement presse-boutons ou concierge des micros. Pour ne citer qu'un exemple, rappelons le cas du réalisateur qui voulait déposer le microphone dans le piano, histoire de faire "plus intime".

Nous pourrions continuer longtemps sur ce ton, mais terminons en signalant que chez les directeurs d'émissions plusieurs ont leur petite marotte personnelle. L'un voudra amplifier outre mesure les rires des auditeurs à une émission en salle publique, afin que tel ou tel bon mot qui n'en est pas un passe pour hilarant, au risque de montrer nos concitoyens moins intelligents qu'ils ne le sont en réalité. Un autre voudra rendre "fortissimo" une transition musicale marquée "pianissimo", tandis que son confrère voudra le contraire. Encore un autre fera presque noyer un chanteur dans les ondes sonores d'un orchestre là où son voisin fera chanter l'artiste "a capella", etc., etc.

Chers lecteurs, ne prenez pas tous ces propos à bâtons rompus pour un déversement de fiel, mais bien plutôt pour ce qui sera peut-être le point de départ d'une

(Suite à la page 11)



Part of 200 acres of antennae and ground wires: In foreground are "stubs" on transmission lines feeding South African antennae. Beyond are transmission lines to South American and European antennae. In background is part of European array. Operators Don MacAulay and Max Corkum adjust stub shorting bar for new frequency while Operator Ron Backhouse observes line current in one of the feeders.



Large amount of mechanical equipment and remote location make Sackville shop necessary. Mechanical Rigger Hedley Estabrooks uses lathe to make fitting for antenna switch. Driver Oscar Palmer, who takes keen interest in building maintenance, is making a shelf, while Janitor Harry Edgett repairs floor polisher at drill.



All incoming and outgoing programs are routed to control rooms and various transmitters through Master Control. Operator Russ Walsh has just switched program to short-wave control booth. Operator Reg Howley is talking on order wire line to CP repeater at Moncton, 133 miles distant.

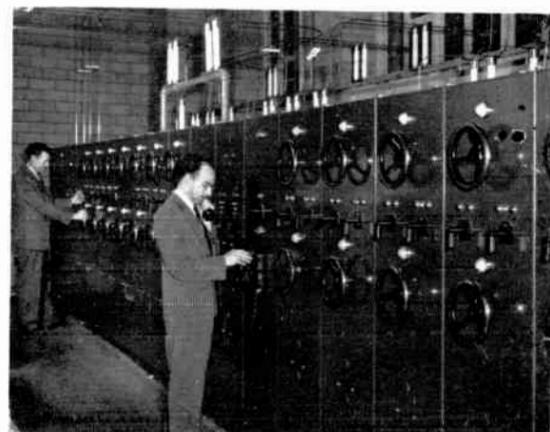


CBA Announcer Joyce Dickson uses studio piano for practice in spare moments.



Interior view of short-wave transmitter room shows one 50 Kw. transmitter on each side, with control consoles and speech input equipment between. Operator Bud Fairley tunes up No. 1 transmitter while Russ Walsh at console prepares to feed I.S. program.

# This is the Canadian Broadcasting Corporation



Because transmission conditions change throughout the day, different frequencies are used, requiring different antennae. Inside antenna switch room Engineering Assistant J. M. Laporte awaits cue from Operator Ed Ryan to change antennae.



Sackville "lab" is completely shielded by two concentric layers of copper screening to isolate it from strong "fields" of transmitters and antennae to ensure accuracy of measurements and tests. Operations Supervisor Merrill Young measures frequency of transmitter on the frequency standard, while Operator Elmer Hughes checks performance of modulation monitor.

"This is Canada!"  
"This is the International Service of the Canadian Broadcasting Corporation."

This, if you consult the azimuthal map in the office of the Maritimes regional engineer at Sackville, is the centre of the surface of the earth.

This, tho perhaps overshadowed at times by the omniscience of the short-wave service, is also "CBA, Maritimes".

It all started back in 1938, with the erection of the original building on the famed Tantramar Marshes and the installation of the 50 k.w. transmitter CBA, which commenced broadcast operations April 8, 1939.

Even before this time, serious thought had been given to Canada's need for

short-wave facilities. Parliamentary committees on broadcasting lent their support to the CBC's urging for a project financed by the Government and carried out by the Corporation; and on September 18, 1942, the Canadian Government authorized the CBC to proceed with the construction of a modern powerful short-wave transmitter and associated programming facilities.

### Site Selection

Various factors contributed to the selection of Sackville as the site for this

project. Probably most important among these was the necessity that the transmitter be removed as far as possible from the zone of the North Magnetic Pole, with its high absorption of radio waves. Another consideration was the need for a large area of level land of high radio frequency ground conductivity for the erection of the antenna systems. For this purpose, the marshland at Sackville seemed unexcelled; and since the merging of broadcast and short-wave facilities and personnel would result in some measure of economy of operation, it was decided

to enlarge the premises at Sackville to accommodate the short-wave installation. It is worthy of note that this feat was accomplished without interruption in the operation of CBA transmitter, although it was necessary at times to reduce power in the interest of safety.

The new building, familiar to most readers from photographs, houses the original CBA broadcast transmitter as well as two high power short-wave transmitters. It is of reinforced concrete construction, with exterior walls of water-proof cement stucco in gleaming white. An ambitious landscaping project, scheduled for next spring, will provide a suitable setting for the beauty of the building.

Inside, the magnificence of the main  
(Continued on page 16)

## AT THE EARTH'S CENTRE

By MARGARET L. FORD



In CBA studio control, Operator Lawrence Dryden operates console for show produced by Announcer Frank Maclsaac.



Here is one of CBC houses which are distributed throughout Sackville. This one is duplex occupied by Operators Ed MacDuff and Bruce Taylor. Ed is playing with Daughters Valorie and Margaret Ann during lunch period.



Regional Engineer H. M. Smith who has his main base at Sackville plant is in charge of engineering in the Maritime region.



In CBA control room, Operator Bruce Taylor is at a desk while Operator Vic Rowe reads metres and checks adjustment of transmitter. Janitor Fred Locke keeps building spotless.



Administrative staff in central records: Records Clerk Peggy Ford, Secretary Polly Hicks and Storekeeper Art Rayner.

# Le Personnel En Vedette

A l'occasion du Dixième Anniversaire de la Société, une émission spéciale qui portait le titre "Les Ateliers de Radio-Canada" a fait ressortir le travail de chacun des principaux services. Et il fallait voir avec quel empressement les intéressés ont écouté, analysé et décortiqué chaque phase de la mise en ondes qui

caprice de la nature qui les a affectés "humidement" si on peut dire. En effet, au moment où la dernière édition de "Radio" allait sous presse, nos confrères chicoutimiens étaient submergés par une inondation qui causa des dommages considérables dans les centre de la Ville Reine du nord.



Marcel Vidal, sur son radeau de fortune, vérifiant l'étendue des pertes de la Société.

Au sous-sol de leurs studios, nos amis du Saguenay ont vu flotter à la dérive sur six pieds d'eau, documents, papeterie, archives et tout le tra-la-la que l'administration connaît bien (formules 407-BX2-0892 JH56; XYZ; ABCD-24 et les autres) en plus de toute la batterie de ménage du concierge.

Marcel Vidal, technicien, s'est révélé "bon navigateur" sur son radeau de fortune qui lui permit d'inspecter les lieux et de constater l'étendue des pertes de la Société. Jamais pertes ne furent moins sèches! Il fut suivi de près par le correspondant de "Radio", en quête d'une primeur comme il le devait à la profession.

Les quelques photos ci-contre devraient valoir à leurs héros la gratitude non mitigée de leurs confrères à travers le pays tout entier, pour avoir évité un naufrage complet.

## QUOI DE NEUF A QUEBEC?

A la suite du départ de Québec de Maurice Valiquette, appelé à mener les destinées de la réalisation commerciale à CBF, Guy Dumais, de l'équipe des annonceurs a été promu au titre de gérant intérimaire de CBV. Félicitations!

Nouvelles venues, nouveaux visages aux services administratifs de CBV. Deux gentilles camarades qui n'ont pas pris longtemps à s'installer dans l'estime de tous. Ce sont: Louise Richard au téléphone et à la réception et Pauline Lacasse, secrétaire. Bienvenue au nom de "Radio" et heureux séjour, mesdemoiselles.

Il en est arrivé une bonne à Guy Fontaine, technicien à CBV. Il se trouvait à la Basilique de Québec à écouter le début d'un récital d'orgue. L'horloge marquait 10 hrs 40. Récemment marié, il



Laval Raymond (à gauche), correspondant de "RADIO" en compagnie de Gaston Voyer, qui n'ont pas eu peur de se mettre les pieds à l'eau.

les touchait de près. On peut dire avec certitude qu'à chacune de ces émissions, Radio-Canada a pu compter sur un nombre de fidèles des plus attentifs et quand il n'y aurait eu d'atteint que ce résultat, le but en valait la peine.

## LES MEFAITS DE L'ONDE

CBJ Chicoutimi s'est mis en frais de prendre la vedette pour de bon en expédiant des photos fort réalistes sur un

On extrait le trop-plein du sous-sol des studios de CBJ. De gauche à droite Lorenzo Campagna et J. E. Roberts surveillant le travail de la pompe aspirante.



RADIO



## Greetings

A. J. Black (left) designed this illuminated address to Mr. Bushnell.

## Staff Honor Boss

On November 19, supervisors at national program office gathered in the board room and requested the appearance of E. L. Bushnell, director general of programs. . . The occasion—Mr. Bushnell's birthday in the tenth anniversary year of CBC.

A. J. Black, Toronto supervisor of records, on behalf of staff, presented Mr. Bushnell with an illuminated address. Charles Jennings, general supervisor of programs, read the address, which says:

On the occasion of this, the tenth anniversary of the formation of the Canadian Broadcasting Corporation, we, officers and staff of national program headquarters, present to you this token of our goodwill and esteem and extend to you a well earned tribute for the great contribution you have made, over a long period of years, to the cause of national broadcasting in Canada. The success of our efforts throughout the past decade we attribute, in great measure, to the inspiration of your leadership. Your guidance, encouragement and example in furthering the ideals and objectives we share in common have contributed immeasurably to a record of which we are all justly proud.

As we go forward to meet the problems and responsibilities of national public service and the challenge to even greater effort and accomplishment, we pledge to the CBC, and to you personally, our unceasing loyalty and devotion to the cause of national broadcasting.

On behalf of the personnel of national program headquarters, I extend to you sincere congratulations and all good wishes, and express the hope that we may long be privileged to serve under your able direction.

## The Winnahs!

Grace Whytock of Toronto program clearance is the winner of the "Old Observers Contest". Sportscaster Clary Settell (The Old Observer) held a contest during November to settle three important issues: (1) Who is the world's greatest commentator? (2) Think of a man. (Clary Settell for example). What do you admire about him? (3) If you were doomed to live on an island upon which no human being would ever step again, what man would you choose to be with you for the rest of your natural existence?

All questions had to be answered in less than thirty words. A professor at the University of Toronto (who lives in the same house as Settell) was the judge.

The answers brought some surprising results. Everyone agreed that Settell was the world's greatest commentator. To question two, everyone apparently took the advice given and thought of Clary Settell. And every girl decided that The Old Observer was just the man to be with on a desert island.

Miss Whytock copped first prize because she replied to question three that the reason she would like to be on the island with him was because he was such a good cook. The judge decided that this answer showed considerable research and awarded her first prize—a framed picture of Clary Settell.

Second prize—ear-rings—went to Nancy Boyd. Third prize—a pin—to Mary McKay. Fourth prize—handkerchief—Shirley Storey. Fifth prize—box of Rinso—June Rose.

Oh yes, the contest was open only to the girls in program clearance (where Clary types his scripts for his nightly broadcasts) and everyone got a prize.

# LETTER

## Man The Pots

Sir: Far be it from me to be too critical of the "Box Seat" series (which I enjoy very much) . . . but the broadcast eulogizing the booth operator did strike me as a bit inconsistent.

At one point, the script went something like this: . . . "why you might not even know who is meant when the announcer says . . . and technical operation Bill Smith' . . ." Then for several minutes we were shown the trials and tribulations of the booth operator during a drama.

But at the conclusion of the broadcast the announcer said . . . "produced by . . . announced by . . . This is the Trans-Canada network . . . etc." . . . and not a word about the poor man who had handled the pots for the whole half hour and had turned in a really fine job!

Ottawa Studios LILLIAN E. WADSWORTH



## New Supervisor At I.S.

Lt. Col. Philip W. Cook, recently appointed supervisor of the Latin-American section, international service, is well acquainted with his Spanish and Portuguese-speaking friends to the South. After active duty as Canadian Army artillery officer in World War I, he was appointed Canadian Government trade commissioner serving in Argentina, Brazil, Chile, Uruguay, Cuba and Jamaica. In 1928 he joined the staff of the C.I.L. in Montreal as supervisor of one of that company's divisions in the River Plate and Brazil, and on his return to Canada in 1932 he was appointed export market economist and advertising manager of Price Bros. & Co. (paper mfgs.). Col. Cook joined the Active Army again in 1940 as general staff officer and entered the CBC in October after marking up six years service in World War II.



*Jeudi soir, le 31 octobre dernier, avait lieu au Club de Réforme de Montréal, une fête en l'honneur du Dr. Augustin Frigon.*

*La radio québécoise a voulu souligner par ce geste, à l'occasion du 10<sup>ème</sup> anniversaire de Radio-Canada, l'apport précieux de notre gérant-général au succès de la radio Canadienne.*

*Cette fête avait été organisée en collaboration, par*

*l'Union des Artistes, la Guilde des Musiciens, la Société des Auteurs Dramatiques, les Postes privés, la Guilde des Réalistes, la direction de Radiomonde et les employés de la Société.*

*Les employés de la Société étaient largement représentés comme le montre la photo ci-dessus prise au cours de la soirée. Bref, ce fut une belle fête, un véritable succès.*

*1<sup>ère</sup> rangée Alphonse Ouimet, Jean Beaudet, J. J. Gagnier, le Dr Frigon, Léopold Houllé, Armand Bérubé, Oscar Favreau, Raymond Laplante.*

*2<sup>ème</sup> rangée: le Col. Rosaire Samson, Don Roberts, Gerry Hudon, Charles Denoncourt, Robert Hébert, Henri Audet et Gérard Lamarche.*

devait rencontrer son épouse à 10 hrs 50 à la gare. Comme il était temps qu'il se mette en chemin sans plus tarder, notre ami Fontaine descendit du balcon de l'orgue et se dirigea vers la porte de sortie. Surprise! celle-ci est fermée à double tour et ne sera réouverte qu'à la fin du récital, soit onze heures. Les idées s'entrementèrent dans sa tête: épouse... gare... défoncer... 10 hrs 50... musique... bedeau... orgue... les clefs... la nuit... gardien de nuit... comme il fait noir! Une course vers la sacristie... Guy est sorti tel un cambrioleur, par la fenêtre. Et l'histoire ne dit pas s'il a rencontré à temps son épouse.

## SERVICE DE LA CIGOGNE

A Rodolphe Fournier, "maintenance supervisor" du King's Hall, l'aimable oiseau a apporté une fille appelée Hélène. Félicitations à la maman.

Une autre héritière est tombée, elle, dans le "home" de Théo Tremblay, technicien de CBJ Chicoutimi. La première de la lignée... Chaleureuses félicitations encore.

Chez les Jean Monté, un fils, leur troisième. Il s'appelle Marc. Son père n'est pas encore décidé à le diriger vers la profession de réalisateur. Meilleurs voeux à madame Monté.

## AINSI VA LA VIE

Montréal a subi ce mois dernier un remue-ménage considérable dans le per-

sonnel. Françoise Moreau, la secrétaire du colo-chef du personnel, en était toute excitée, elle à la nature d'ordinaire si placide. Tout comme à la mort de ses vénérables et minuscules tortues...

François Bertrand "le magnifique" fait maintenant dans la distribution de documentaires à l'Office National du Film. Mireille Bastien a cherché et trouvé une situation où les heures de travail seraient moins "fofolles" et Louise de Martigny a passé de secrétaire de John de B. Payne à secrétaire d'un autre "radioman", qui ne fait pas partie de la Société.

Cependant, pour contrebalancer, nous saluons l'arrivée de Thérèse Lussier et Madeleine De Guise au pool des réalisateurs; deux belles, gracieuses et gentilles jeunes filles qui tapent déjà les textes avec une maîtrise consommée. Nous saluons aussi Gérard Berthiaume chez les annonceurs et André Perron au Réveil Rural, en tant que réalisateur. Deux nouveaux messagers: Maurice Robert et Jean Desmarais distribuent force mémos consciencieusement. A tous les nouveaux-venus, longue vie et prospérité, si l'on peut anticiper sur les souhaits du Jour de l'An.

Nous déplorons l'accident survenu dernièrement à cet excellent camarade, Georges Dufresne. Juste avant de se rendre aux studios, une voiture l'a frappé, occasionnant des blessures pénibles qui le tiendront inactif pour une période indéterminée. C'est tous ensemble que nous souhaitons un prompt rétablissement, et du fond du coeur.

## UN OPERATEUR BAVARDE

*(Suite de la page 6)*

polémique amicale entre gens de la même boutique.

Cousins réalisateurs, relèverez-vous le gant? Peut-être en sortirions-nous meilleurs opérateurs, comme vous meilleurs metteurs en ondes.

Bien entendu, nous avons tous nos petits défauts, et tout ce que est dit dans cet article sur le compte de nos amis les directeurs d'émissions n'est pas le cas général ni habituel, et puisse tout cela être pris en bonne part, et tendre à faire naître une collaboration plus étroite et plus amicale entre compagnons de boîte de contrôle.



*Lors du premier congrès des journalistes du Québec, qui a eu lieu à Montréal, Radio-Canada a tenu à faire représenter ses divers services d'information.*

*Étaient réunis au banquet, de gauche à droite Paul Barette (portant une "boucle" à la Sinatra) Salluste Dural LeMyre, Armand Gravel, Roger Bourbonnais, rédacteurs du Radio-Journal; Jean Saint-Georges, chef du service des nouvelles; Léopold Houllé, directeur du service de presse et d'information; Benoît Lafleur, directeur de la Revue de l'Actualité; Ronald Morrison, opérateur attaché au reportage des événements spéciaux et un ami du groupe, Lucien Desbiens, censeur en chef du cinéma.*

# Grapevine Network



BOB ALLEN

## New I.S. Executive

There was no campaigning, no lobbying, and no disorderly conduct as international service voters stepped into the stores department to "X" and cast their ballots for Staff Council candidates Nov. 20. Bob Allen, producer, U.K. section, chalked up the greatest number of "X's" and succeeds Jean-Marie Marcotte, senior producer, French section, as chairman for 1946-7.

Supporting Bob during the forthcoming term are Max Mosher and Gabriel Archambault (engineering); John Cole, Marcel Laflamme and Jacqueline Brunet (administration); Bill Hankinson, Stuart Griffiths and Rene Levesque (programs).

## Transfers and Promotions

H. M. Palmer, executive assistant at head office, appointed secretary of the Board of Governors . . . Edith Mitchell promoted to secretary of program director at CBM . . . R. D. Fairley from Sackville to transmission and development, Keefers; Miss T. Gravel also new to department . . . Eric Koeh appointed senior editor and producer, I.S. German section; Jacqueline Brunet from production to French section; Robert Bartholomew from I.S. central records to newsroom . . . Toronto Office Boy Bill Knott to clerk in P. & I. . . Newly married Announcer and Radio correspondent Peter McDonald to producer at Vancouver.

## Bereavements

The staff extend sympathy to Aileen Smith, CBO receptionist, on the death of her father; to Wells Ritchie, supervisor of press and information, on the death of his mother; and to international service Operator Emil Kendler and Mrs. Kendler on the death of their baby daughter, Nanon.

### Box Seats for Two

The following memo was received by CBC Treasurer Harry Bramah from his cashier in Winnipeg:

"Attached hereto you will find U.S. postal money order in the amount of \$5.00. This was received from a listener and is in appreciation of enjoyment obtained from CBC programmes."

The money order was posted in *Glasgow, Montana*.

## Departures

Operator Bernie Vatcher, replaced at Halifax sound-effects by Bill McCarthy . . . Joan Dangelzer from Montreal talks to free lance . . . From international service—French Section Supervisor René Garneau; Operator O. R. Smith to become chief engineer at CHML, Hamilton; Clerk Gaston Lambert; German Editor Tom Rosenmeyer now at Harvard; Denis Giek to return to West Indies; Teletypist Elsie Roberts; Editor Madeline Levason; Stenos Lucille Hamel, Alberta Lathe, Babette Langlois . . . From Toronto—Margaret Williams and Raymonde Oswald from talks; Audrey Parry and Audrey Wilson from P. & I.; Ralph Kuyale and Joy Brown from newsroom; Toby Airst from library; Mary Grenier from office of supervisor of presentation; Alfred Whitworth and Jack Leroy from central records; Jo Crook, Isabel McNaull and Miss E. M. (Peter) Bradford to be married . . . From Winnipeg—Margaret Yates and Norma Grandy . . . From Vancouver—Beth Crow and Producer Mavor Moore.

## Apartment Dwellers

The success story for 1946 can be summed up in four words: "I've got an apartment!"

Here are a few of the successful Haligonians:

Chief Announcer Barry ("Newfie-Happy") McDonald, who brought an English bride, Ellie (formerly W.A.F.), to his;

Recently-acquired Announcer Harry Manus (ex-Toronto), who brought his wife, Elizabeth, to his;

Byron MacMillan, Halifax newsroom, who brought his Pugwash, N. S. bride, June, to his; and

Announcer, Radio Correspondent, and Bon Vivant Carl MacCaull, who brought wild orgies of self-prepared indigestibles to his.



DON PRINGLE

## To UNO

Don Pringle, CBO's producer-announcer, left on October 14, for New York where he is on loan from the CBC to United Nations Radio for the purpose of broadcasting the meetings of the United Nations Organization for CBC international service. Don's experience as commentator will serve him well as among his many broadcasts from Ottawa were the visits of the late President Roosevelt and Madame Chiang Kai Shek, the history-making Victory Loan ship launching broadcast, and this year the installation of Viscount Alexander of Tunis as Governor General of Canada.



#### SWAMPED

During the recent official visit of Field Marshall Montgomery to Ottawa, CBO originated the broadcast of his reception on Parliament Hill. A few minutes after this picture was taken the crowd surged forward to get a better look at the Field Marshall. Producer Charlie Wright, Announcer Bill Beatty and Operator Jack Sterling were swamped. Jack had to hold the OP-1 Unit on his knee to protect it. Unfortunately he couldn't hold his car, and the crowd used it for a vantage point leaving hob-nail marks etc., on the nice shiny finish!

#### Newcomers

At Halifax—Operator Ira Stewart from CFCY, Charlottetown . . . At Sackville—Operator Maxwell F. L. Corkum, formerly 1st. Lieut. on H.M.C.S. Huntsville, and Storekeeper Arthur M. Rayner . . . At head office—Jacqueline Noel, Yvette de la Durantaye, Eileen Elias, all in stenographic pool, and Eva Chevrier as switchboard operator . . . At international service—Editor Franz Kraemer in German section, Swedish Producer H. A. G. Kristiansson, Editor George Reynolds, Announcers R. G. Dunn and L. B. Melhagga, Stenos Ruth Viner, Elly Bayer, M. N. Dawson, K. A. Holbrook, Edith Muller, Rolande Eyen, Pierette Edmond, Operator Lawrence Blais, Treasurer's Cashier Clerk Maurice Belanger, Copy Boy Aimé Perron, Office Boy Fred Noakes, Messenger Pierre Dufresne . . . At Keefer operations department—Alan R. Leishman and Harold W. McCrae . . . At Toronto—Office Boys Stephen Pyke and Geoffrey Minish, Switchboard Operator Gladys Kemble, Mary Ritchie in engineering, Arlene Mead in programs, Frances Robinson in cashier's office, Gerald Pratley in continuity . . . At Winnipeg—Theresa Timmins, accomplished violinist, in the music library . . . At Vancouver—Stenos Betty Sharpe and Nancy Smith.

#### Money Talks

SOMETHING startling by way of commentators has been added to the Maritime air-waves—a treasurer's cashier.

He's Rolly Robitaille (known to his listeners as 'Rolly Roberts') who is preparing and delivering a small smash of sportscast every week.

Each Saturday afternoon, Rolly locks up his barrels of money in the CBH single-action strong-box—the money goes in; doesn't come out!

Quickly swallowing the strong-box key, Rolly rolls into the newsroom to prepare a five-minuter on Maritime sports.

And the way he whirlwinds the stuff into the mike is making trick-tongue artists like Kennedy and MacCaul squirm . . .



#### THAT'S RIGHT . . .

It's Lena the Hyena, winning costume at the Halloween party held by the Halifax staff. Pat, wife of Operator Len Cosh, is underneath all the make-up, which included a large mole on the left cheek (a discolored marshmallow, decked with hair).

#### Stork Stuff

To Commander W.E.S. Briggs, Maritime program director and Mrs. Briggs, daughter, October 29; to Halifax Operator Fraser and Mrs. Cooke, son Douglas . . . To Sackville Operator Don and Mrs. MacAulay, daughter Catherine Jean; to Sackville Announcer Frank and Mrs. Maelsaac, daughter Marilyn Ann . . . To I.S. Senior Editor Pat and Mrs. Waddington, son Marcus . . . To Toronto Farm Commentator Jack and Mrs. MacPherson, daughter Jessie Elizabeth; to Program Administrative Officer H. Z. (Pete) and Mrs. Palmer, son Peter . . . To Winnipeg three first sons, two to associate editors: To Les Jackson, son Donald Leslie, October 31; to Albert Dentry, son Brian William, November 12; to Assistant Farm Commentator Bob Knowles, son Robert Anthony Apted, October 25.

#### Sackville Party

Sackville transmitters Staff Council held an enjoyable party at the Sackville Country Club recently in honor of W. W. (Bill) Grant, transferred to properties department; R. D. (Bud) Fairley, transferred to transmission and development department, Montreal; and H. T. (Herb) Steeves, who is leaving the Corporation. Mr. Grant was presented with a fountain pen, Mr. Fairley with a brief case, and Mr. Steeves with a travelling bag.

#### Ugh!

"Let's strike a pose" quoth Big Chief Mac Reynolds, P & L, international service, (left). "Let's strike you, tommyhawk . . . ugh", requoth Big Chief Paul Malles, producer special programs, same outfit, (right). Bone fide Iroquois Chief Pokingfire graciously supplied staffers with headgear and weapon prior to his regular afternoon POW-WOW at the Caughnawaga Reserve.





DR. A. FRIGON

# Management Memo:

*Thanks for successful efforts on Tenth Anniversary • Commercial fees system under revision • To study coverage problems • Investigate possibility of Canadian television • To "modernize" married women regulations • Suggestions invited • Season's Greetings •*

**O**UR TENTH Anniversary features have made us a little more conscious of ourselves, and even if they had done nothing else, this in itself would have been a worth while achievement. But, they have done more than that, because the reaction of listeners has been extremely encouraging.

The numerous programs we have broadcast have been entertaining and informative. "This is the CBC" and *RADIO* have carried a wholesome message which will win for us many new friends. We should not forget sponsors who have been good enough to greet us over the air, a gesture for which we are very thankful. To all, the most sincere thanks of the Management for the interest they have shown and the hard work they have contributed in making our tenth Anniversary celebration a real success.

**T**WO IMPORTANT meetings took place during the last month. First, there was an administrative conference of all officials of the Corporation, including regional representatives from Vancouver, Winnipeg and Halifax. Then, there was a meeting of the Board of Governors. Both were important and very successful meetings.

At the administrative conference, a keen interest was shown in all the problems discussed. We had one of the best cross-section of opinions we have had at such meetings for a long time. Everyone stated his own point of view freely and fully. It is at such meetings that the great variety of functions, and therefore of opinions, which exist in our organization becomes evident. Commercial and sustaining services, engineering and program divisions,

administrative and operating groups, etc. etc. all gave very healthy and energizing views and showed legitimate ambitions, which all help to make the CBC a very live broadcasting organization.

Many topics were on the agenda. One of them I would like to discuss here briefly, that is, the perennial problem of fees received from sponsors by some of our personnel, especially by producers and announcers. A circular will be issued in due time by the personnel and administrative division to communicate to all concerned the decisions which have resulted from the discussion of that problem.

May I say now that a revision of our present system is envisaged to provide for a better estimation of the commercial work performed and to make sure that the services rendered by the staff to the Corporation proper are in line with whatever salaries are paid out. Also members of the personnel who are not announcers or producers will be expected to give all their time and energy to the discharge of the responsibilities they have accepted on the staff of the CBC, and for which they receive adequate compensation. This of course applies to supervisors and others who may have opportunity to do commercial work, from time to time.

Regulations will aim at preventing employees from using their position to promote their personal interests against those of their colleagues and of the Corporation. This is not a criticism of the action of a number of persons who, with the authorization of Management, have participated in commercial programs in the past. In certain cases, some of these men have been a credit to the Corporation, but time has come to establish a better control of such

activities and I know that everybody will approve of a move in that direction.

**O**UR GOVERNORS took a number of important steps which should be very beneficial. For instance, a thorough survey of the highly controversial problem of coverage obtained by broadcasting stations will be undertaken, to provide a more substantial basis for the study of applications received for new broadcasting permits and for the affiliation of stations to our networks, either as basic or supplementary. This work is a logical sequence to the research in rates structure which will be completed very shortly.

The Management also received instruction to look into the possibility of starting television in Canada with a minimum delay. The only real difficulty in the way is still the question of financing such an expensive service. Let us hope that some solution will be found in the near future.

**I** WOULD like to close this memo with a few words on a question which seems to be quite a popular subject of conversation amongst a section of the staff: the status of married women employees. All should know that the decision to revert back to pre-war regulations in that respect is not the result of some fancy thinking on the part of the P. & A. division or of Management. This decision was requested formally by what appeared to be and is still, I believe, a very important section of the personnel. To keep the record straight, here are some of the arguments against the employment of married women in an organization such as ours:

Married women have husbands to look after them and it is not right for them to hold positions which otherwise could be held by unmarried girls who may have to earn their own living. Married women have often reached the stage where they occupy high positions on the staff. And if these positions are not made available through their retirement, unmarried girls are prevented from getting promotions to which they might be entitled otherwise. There is the inequity of a married woman earning a pension for her husband, etc.

Against these, there is the argument that, in our days, married women have just as much right to work in an office as they have to look after their own homes, if they so choose. So far as we are concerned, we know very well that some married women on our staff are amongst our very best employees and we hate to lose their services; so we intend to "modernize" our regulations on this question. You will hear more about this shortly from the director of P. & A. services. In the meantime, we will receive with pleasure any constructive suggestion which anyone may wish to send us on the subject.\*

As this memo will be published in December, I would like to take this opportunity to wish all our employees, wherever they may be, a MERRY CHRISTMAS AND A HAPPY NEW YEAR. May they enjoy, during the year 1947, happiness, good health and satisfaction in performing their duties as well as in their private lives.

•

**Correction:**

Paragraph two of Management Memo, October, should obviously have read: "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 the best we could have."

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\*Management has initiated a "suggestion box" — a special invitation to staff to submit suggestions between now and the end of the year.—ED

## Grand Slamme

(Contributed)

It all started on a crowded Toronto tramme, when we found ourselves talking to one of our numerous Ruths. Ruth is somewhat bewildered. She wants to know where this business of writing *programme* comes from and what to do about it. We told her that the original English form was *program*, that this form was used by Carlyle and Walter Scott, and that some time about the middle of the last century people began to spell it *programme*. Ruth wanted to know why.

We could think of only two possible reasons; (a) *programme* was French and looked more "arty", or possibly (b) just as some people seem to think that an olde tea shoppe is a bit classier than a tea shop, so—well Ruth saw our point, but said she wasn't arty and preferred a dramme of rumme to a cuppe of tea. So we went to the O.E.D. and found that "the earlier *program* was retained by Scott, Carlyle, Hamilton and others, and is preferable as conforming to the usual English representation of Greek *gramma*, in *anagram*, *cryptogram*, *diagram*, *telegram*, etc."

Ruth still doesn't know why her boss makes her write *programme*. Well, damme it, short of drawing a diagramme, we've done what we can to explain.

What a clamme-bake!

\* \* \* \*

## 'Quotes'

### Resounding Success

(From *Our Town* by Jack Scott in *Vancouver News-Herald*)

The basis of my argument is the conviction that the CBC has proven itself a resounding and exciting success, and that any move to further its development is all to the good. Indeed, the entire future of our radio system depends on recognizing that it has been successful in the face of constant concentrated criticism.

The (Parliamentary) Committee proposes to give the CBC more money and more control of the air. I should not think that that will mean "sweeping power," as one newspaper put it. Our government is not noted for that. But

it is a beginning. It may be the start of a new era for the CBC when even its carping listeners will recognize its worth.

## Appreciation

(From a listener's letter)

. . . I do want to express my appreciation of the CBC and, as it were, strengthen their arm at a time when I hear and read all too much criticism of them.

I appreciate the unbiased news reports, the fairness of commentators, the permission of both points of view on a controversial subject. A friend told me she missed the dependable news reports when she was in the United States.

The CBC gives us interesting and unusual programs which no private concern would sponsor . . . And I like the opportunity given young Canadian composers, musicians, actors, writers, etc. to get their efforts recognized . . .

I do want to say that I think that we have the best system of broadcasting, that it is far from being dictatorial and that there are probably many more who think this way but do not express themselves . . .

Peterborough, Ont. JEAN ARMSTRONG

## Affirmative Answer

(From letter to *Montreal Standard*)

. . . I was a middle type sailor in the RCN from the start of hostilities until the so-called finish, and as such . . . got a free sight-seeing trip around a goodly portion of the old world . . . I heard other networks and radio stations of other nations, and . . . I have yet to find one comparable in all round entertainment and enjoyment as our own Canadian Broadcasting Corporation.

. . . The greatest (question) in this controversy I believe is this: "Is the CBC encouraging Canadian talent for Canadians?" The answer is definitely the affirmative. The CBC is not only teaching we Canadians the art of radio work, but is keeping (the talent) this side of the border with adequate financial remuneration.

Regina, Sask.

D.E.S.

## Superior Quality

(From a U.S. listener)

I am listening to a talk on the Canadian Parliament's inquiry into broadcasting conditions in Canada. Let me ask you to express this to the persons directing radio affairs in Canada: In the opinion of many citizens of the U.S.A., Canadian programs are *immeasurably* superior in quality to our own. Continue as you are.

Rochester, N.Y. MRS. E. PAYSON CLARK

## EARTH'S CENTRE

(Continued from page 9)

control room has caused many a visitor to gasp. It is 120 feet long and 40 feet wide, with a floor of asphalt tile in Chinese red, green and beige, outlined in black. The wainscot of the walls not occupied by transmitter fronts is of tapestry brick, pointed with green, and the walls and ceiling are of cream transit. A mezzanine corridor, with balustrade, pillars and stairways of terrazo, follows two sides of the pit housing CBA transmitter and offices, master control and control rooms open from this corridor. Here also are the studio, control and record library of CBA. On the same floor, at the rear of the building, are the antenna switching room, power control room and standby power enclosure.

On the ground floor are located the transformer vault, boilers, heating unit, water cooling and ventilation systems, the laboratory and maintenance shop, additional offices and the staff quarters consisting of an attractive lounge and dining room, kitchen and three bunk-rooms.

At the rear of the station, the 200-acre plot of marshland owned by the Corporation presents an impressive picture with CBA mast towering to a height of 460 feet, the four steel towers of the European array, ranging in height from 165 to 379 feet, the spliced Douglas fir poles of the African and South American systems, and row on row of transmission line poles marching like toy soldiers, smartly painted in white and international orange, toward the various arrays.

Decision to use the directional type of antenna arrays was arrived at after extensive investigation by the transmission and development department which was responsible for the design and construction of the antennae at Sackville. By means of electric reversal and slewing of the beam direction, it is possible to cover from Sackville practically all parts of the world, using only three sets of directional antennae.

The European beam, which may be reversed to serve Mexico, Central America and New Zealand, has five separate arrays, operating on frequency channels 17, 15, 11, 9 and 6 mes. The African beam, which is reversible to serve Australia and New Zealand, uses three arrays, as does the South American beam, reversible to serve Asia and parts of Australia. The latter two beams use double frequency arrays on 17-15 mes. and 11-9 mes., and single frequency arrays on 6 mes.

Motors for reversal and slewing, located in "dog-houses" mounted on poles at the

## GERDA PFEFFER

The CBC international service mourns very deeply the loss of Gerda Pfeffer who died at the Deaconess Hospital, Boston, Oct. 16 after undergoing a major operation.

Born in Vienna of Czechoslovak parents, Gerda spent most of her life in Bratislava, Czechoslovakia, where she attended preparatory schools before continuing her education in Switzerland, at Karlova University, Prague, the Sorbonne, Paris, and Exeter University in England.

Upon her arrival in Canada with her family in 1940, Gerda joined the staff of the C.I.L. in Montreal. She entered the CBC international service shortly after its inauguration two years ago.

Until the time of her death, Gerda's work at the international service was



centered in the European section (foreign languages). She not only acted as secretary to the supervisor of the section, but with her command of five languages, Czech, English, French, German and Hungarian, and her added ability to do stenography in all five, she was also kept busy in both the Czech and German sections. Her chief delight lay in assisting with Czech programs, in translating, and in acting as part-time announcer during broadcasts to her native country. In recognition of this the Czech section dedicated to her memory a portion of their broadcast to Czechoslovakia shortly after her death.

Gerda Pfeffer is sadly missed by the international service, and particularly by those who worked side by side with her . . . for we know that her quiet charm and beauty, her keen personal interest as a new Canadian in her fellow Canadians, and her many capabilities can never be replaced. But she will be remembered.

base of each array, are controlled by manually operated switches on the relative panels in the antenna switch-room inside the building.

"CBA, Maritimes" operates continuously from 7.30 a.m. to 12.10 a.m., daily except Sunday, when the start-up is at 8.15 a.m. At the present time, the short-wave transmitters are each operating a total of approximately ten hours daily. In addition to this, maintenance work is carried on twenty-four hours a day, so that the plant is staffed at all times. The staff at present numbers twenty-three.

### Personnel

Technical personnel is divided into three groups; Equipment Maintenance—responsible for the routine testing and repair of the transmitters, studio and master control equipment and associated technical building services, in addition to slewing and reversing of the directional antenna arrays; Operations—who perform the duties of transmitter desk, master control and studio operators, and whose personnel is interchanged to some extent with that of the maintenance group to provide maintenance knowledge and experience to members of the operations; and Antenna Maintenance, the staff of which group consists of a supervisor, mechanical rigger and one or more casual laborers, depending on the season and the nature and amount of maintenance in the field.

As can be imagined, maintenance of a building of this size presents no small problem, but is efficiently handled by a caretaking staff of two.

The office staff consists of the regional engineer's secretary, a newly appointed storekeeper and a central records clerk.

With the influx of additional staff for short-wave operations and in view of the already congested living conditions in Sackville, it became necessary for the Corporation to provide a number of houses for staff. As a result, two single dwellings have been purchased, and three attractive duplexes have been erected, providing accommodation for the families of eight members of the staff.

Part and parcel of the daily life at the plant is a swarm of visitors, some from the far corners of the earth. Significant is the number of returning veterans, who, having heard the voice of their homeland in the far places, seize the first opportunity of paying a visit to its source. On certain days our mailbag would be a joy to a philatelist as reception reports come in from Africa, South America, Europe, Asia, and "Down Under", acknowledging the call—"This is Canada!"