



RADIO

CBC

STAFF MAGAZINE
MAGAZINE DU PERSONNEL

RADIO
CANADA

Vol. 3

No. 3

WOULD YOU LIKE TO KNOW
PRESS AND INFORMATION SERVICE
R. S. Bryden
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CONSOLE COMMANDOS - - - *Dick Gluns*
STEREOPHONIC RADIO

MARCH, 1947



"Klister" Smith, Skier Acting I.S. Norwegian Editor

BALM for the skier's battered body after a weekend in the Laurentians is a visit to the Scandinavian section of the international service. Here, the determined though muscle-bound beginner may sit down (voluntarily) and chat with a "master". He is none other than I.S. acting Norwegian Editor Krabbe Smith, known to the ski-world as "Klister".

A pioneer figure in Laurentian ski development, "Klister" Smith has swished down ski slopes in Oslo, Trondheim, the States, and Canada, and is hailed as discoverer of St. Sauveur and its popular Hill "70".

His bright blue eyes which have surveyed plenty of sun-dazzled snow always light up at the magic-button-word "skiing" and he'll recall the time . . . 1927, to be exact, when he ski-invaded St. Sauveur and was eyed suspiciously by villagers from behind curtained windows and by youngsters who boldly preferred a ring-side view.

Our Norwegian's nickname . . . and may he be blessed for it . . . comes from a ski wax he introduced to Canadian skiers shortly after his arrival here to save carting around a leg-breaking thickness of sticky March snow.

He's a firm believer in snow-baths. Blushing slightly and grinning more so, he tells the story of two young Canadian ladies who overheard him one evening praising snow-baths and decided to try one. Early and brightly next morning they jumped from their bunkroom window into the fluffy whiteness beneath. But try as they might, they couldn't return to their room . . . the window was beyond their coupled reach. Death-by-freezing and modestly battled furiously in the morning stillness. The latter lost . . . and screams for help brought forth one "shy" rescuer.

"Klister" has built several ski lodges for Montrealers. Brilliantly decorated inside and out, these comfortable log houses with turf roofs, built in the sturdy tradition of the Norseland, have brought Norwegian lore and color to our Laurentian hills.

Young St. Sauveur professional, Knute Smith, who reeled off fastest time last year in the Giant Slalom for pro's on the oversize course on Hill "71" (clocked at 71.3 seconds), boasts plenty of ski background. He's the son of our ski pioneer who remembers a time when he had the St. Sauveur hill pretty much to himself of a Sunday afternoon!



CBC Engineers Demonstrate Stereophonic Radio

PROBABLY every reader of RADIO has used Grandma's stereoscope to see third-dimensional pictures - that gadget you hold up to your eyes and look through separate lenses to see separate pictures appear as one. Well, the CBC has proved that the same thing can be done with sound.

There have been several demonstrations by the CBC engineering division. Assistant Chief Engineer J. A. Ouimet demonstrated it at a joint meeting of the Engineering Institute of Canada, the Institute of Radio Engineers and the American Institute of Electrical Engineers in Toronto on February 4.

He had two loudspeakers set up at the opposite ends of the concert studio stage. The loudspeaker on the left was connected directly with a microphone over one side of the Toronto Symphony Orchestra in Massey Hall. The speaker on the right was connected with a microphone on the opposite side of the orchestra. The effect was amazing. You would swear that you were right in the concert hall. The first violins came from the section of the stage where you would expect to hear them at Massey Hall. The bass instruments from a different section. It was almost ghostly.

FREE MOVIES

Every Monday, since last November, Toronto staffers have had a chance to see a movie during their lunch hour - for free.

The movies aren't the usual Hollywood variety, but educational films. Some of the pictures cover technical questions, but all the movies are in the language of the ordinary person. There have been movies on television, FM, and the electronic microscope. But they don't all deal with electronics. One picture was about salmon fishing and processing on the west coast. Another was a trip through the Great Lakes, showing the grain elevators, the lumber mills and the locks in the canals.

The engineering division are responsible for the movies. They obtain them from Bell Telephone Company, Canadian General Electric, R.C.A., the Ontario Hydro and the sixteen millimetre libraries.

The attendance of staffers keeps the movies going. Right now, about seventy people take advantage of the offer and show up at Studio G every Monday.

Mr. Ouimet believes that some day that type of stereo sound will be available for our own homes. He believes, too, that we will have stereo television in full color.

The stereo was not the primary demonstration, although to radio people it was probably the most unique.

The demonstrations were to show the difference between AM and FM. The tests showed conclusively how poor the average radio receiver reproduces music. When the receiver used for the demonstration was switched from AM to FM a listener might be persuaded that there were two different orchestras. The AM broadcast off the air was from CJBC with the standard pick-up microphone. The FM broadcast off the air was from the CBC FM station VE9EV on the same microphone.

FM has been discussed on these pages before, and staff members should be familiar with the difference between it and AM. However, if they aren't, here's a tip. Mr. Ouimet had his address to this meeting mimeographed, and a note to the engineering division either in Montreal or Toronto should bring a copy for you to study.

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.



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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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HELP! HELP!! HELP!!!

IT DOESN'T do any harm once in a while to pause and reflect on past achievements and take a look at what's ahead.

So with RADIO, on the eve of a new fiscal year! Through the co-operation of our contributors we've been able to turn out two volumes and part of a third. Whether or not our achievements have had any merit is not the point just now. But in the course of our reflections it may be noticed that RADIO is not much different than many other fields of endeavor.

We have had spurts of advancement (or perhaps it was only change). We have had the usual periods of coasting along before another spurt.

And just now, we seem to be coming to the end of another period of coasting. With the beginning of a new fiscal year, it seems like a good time to put some new life into the magazine.

We have a few ideas on this subject: a little brighter format, perhaps; a little more digging after information about this job of broadcasting; more thought provoking features about the radio business; more photos of staff at work and at play; articles interpreting CBC policy in every-day language, etc.

However, in a successful staff magazine, the flow of ideas cannot run in one direction only. There should be a veritable whirlpool of ideas swirling into and out of the editorial office.

And you can help to keep this flow going by sending in your ideas. How can we make RADIO more interesting and more useful to you? Have you any ideas about broadcasting, about the CBC, or about your job, that would

be interesting or useful to other readers? Jot them down on the nearest piece of paper, and shoot

(Continued on page 7)

OUR COVER THIS MONTH

... In The Day's Work

Soon the CBC Concert Studio in Toronto will be jammed with eager fans, prepared to shout, whistle, applaud or laugh in an audience participation show. To them and to the listeners back home, radio may be glamorous, exciting, part of the great fantasy of show business. To Operator Tom Kilgour it's all in the day's work, as he makes a final adjustment in the mike set-up before the fans and artists arrive.

Console Commandos

By CBC PRODUCER DICK

GLUNS

YOU'RE IN the radio business so it must have happened to you! You know, that old invective—"Oh, are you in broadcasting—are you an announcer?" And when you replied in the negative there was the usual dull, monotone, "ohhhhh".

Yes—there is romance in radio!

It seems though that you must be an announcer, a producer or a member of that ethereal company known as artists to rate the comments of an adoring public.

But lo, among us is a group of men and women who are vital cogs in our industry. Yet, when their names or photographs make the radio pages, ladies and gentlemen, that's news!

It has long been an accepted fact that the programs of broadcasting are the showcase of the industry. Presentation is the thing! Behind the presentation of any broadcast is creation and execution. Execution is where this unsung little group fits into our picture.

To avoid going into a complicated thesis on the subject, I believe that it's about time that a lot of us in broadcasting tossed a bouquet or two to those men and women who are classified in our personnel survey as operators.

As co-workers with these people it is startlingly true that you know very few of them. In many ways the reasons are obvious. For instance, they work at different times. Then, they have little contact with the majority of the staff. They are well known to the producers and announcers and have a nodding acquaintance with many of the personalities. If you do know them,—do you realize the vital importance of their work?

Let's get acquainted with the operator. He, or she, as we have members of the distaff side in the group, is usually on the job in the studio long before rehearsal starts. You'll see them placidly placing microphones, untangling unwieldy cables or just sitting behind a console waiting for things to get under way. Or in their spare moments they'll be marking up their assignment sheets—that is very important—ask your operator some time.

Basic Show Business

When things begin to hum in the studio—and rehearsals are well under

Being comments on his co-workers by a Toronto producer.

way—that's when the operator comes into his, or her own. You'll see them making strange hieroglyphics on their scripts, marks that are as vague as those on a Chinese laundry check. They'll play with the "pots", boost up the monitor so high you're almost driven from the booth, or turn it so low you can hardly hear a thing. You might question this strange behavior—but I wouldn't! It shows an interest in their work. The producer is naturally keen about the show—it's his baby. The announcer, in most cases, is interested because he's part of it. Basically, it is merely another show to the operator—probably his third that day. It's strange to say but this group of men and women seem to possess more elements of show business than we realize.

Normal studio work is easy. Even the operators admit that. They also readily admit that it is interesting. Behind the scenes it is the know-how that pays off. That's where the operator becomes an integral part of the show. It's the feeling, the shading and the understanding that he executes by nimble fingers at a line of dials and switches that adds so much to good presentation of radio programs. The things that he can do to a show by a mere twist of a wrist or a flip of a switch—well it's too appalling even to think about! That is a producer's nightmare.

One strange thing about most operators is their reluctance to talk. Of course, there are exceptions to this rule. But in the majority of cases the operator is notoriously shy and has little to say. Perhaps he never has a chance. Nevertheless, he is usually full of good suggestions when opinions are requested. Seldom subdued or peevish if the suggestion is rejected.

Always An Operator

Most listeners and even many in the business hardly realize that every broadcast must have an operator. The announcer, the artists and the musicians get all the verbal credit, but the work

of the operator is unsung. Whether it's a broadcast from a plane high in the skies, from the battlefield on distant shores, from a modernistic studio, or a diminutive announce booth, there's always an operator. Studio work is one phase that appeals to some operators, while the remote work appeals to others.

They are the boys who are gluttons for punishment—those who work the remotes in the field. They are never assured ideal working conditions, and battle the elements. It's usually hot or cold or raining when they work. They are very adept at lugging microphones and hundreds of feet of cable through crowds into almost inaccessible locations. They are real diplomats in dealing with stubborn policemen who don't care whether you have a broadcast or not. They are a breed of men quite akin to the studio operator but generally more placid and easy-going by nature. Never seem to rush but always have everything in hand at the right time.

Another group that deserve mention are those operators who work the shifts in the station booths. They are responsible for the control of programs to the transmitters. The boys and girls who flip the discs. And then, the master control operators in our larger centres. They are very busy members of the staff who push a myriad of buttons, twist dials and gaze at numerous vari-colored lights and meters, while juggling a telephone or two. And we must not forget the transmitter operator. He is the hermit type who spends long hours in a building many miles from the centre of broadcasting. He's the lad who makes sure the programs are broadcast, and if you want the low-down on your programs he'll give it to you—but good!

Genuine Interest

There's one thing about operators that always intrigues me. It's their genuine interest in radio. No group of individuals in the business are perhaps more interested in the various aspects of broadcasting than these members of the engineering staff. Most of them talk shop while on the job and probably go home and bore their wives with microphone chatter. Incidentally, most operators are married and their production figures certainly shame the personnel of that field of endeavour in the CBC establishment.

The next time you hear a broadcast think of the operator. His or her work forms a very important and integral part of a business that we think is here to stay.

RADIO



The Score

CBC BOWLERS TOPS

CBC bowlers are leading the parade in the Downtown Business Men's League of Toronto.*

The CBC team (see pic above) is the only one in the league composed entirely of employees of the firm represented. Other teams are bolstered by many of the city's better known bowlers. The league is now in its second series; and if the CBC team is still in the lead at the end of this series, the boys will qualify for a playoff with winners of series number one. Wells Ritchie of the CBC group holds the individual high score for one night so far in the league, rolling a sensational 890 including handicap.

In the argument with the pin boy (above) are: seated—Captain Art Barr and Maurice Maden; standing, left to right—Wells Ritchie, Harold Tobin, Jim Crawford, Nairn Mogridge, Johnny Grozelle.

112 TO 136

The CBC recording rooms are changing over from 112 lines to the inch to 136. In order to do so they need a whole new set of feed screws—right across Canada. The job of making them has been given to the Toronto shop.

George Lovatt, head of the shop, says that about fifty have been made so far, and that it takes a day to turn out one on a lathe.

An advantage of the new 136 is that a program takes less room on a disc with it than with the 112. That means that the program can be moved closer to the outer edge of the disc and thereby increase the quality.

*At time of writing.

Would You Like to Know . . .

HOW to estimate your pension benefits?

YOUR special leave privileges?

HOW much construction is planned this year?

HOW the job analysis works?

RADIO is planning a new question and answer service, open to all CBC staff.

If you have any question of general interest to staff about the CBC or your job, please send it along to the editor.

We will try to get an official answer, and print both question and answer in an early issue.

You may sign your question if you wish, but signature is not necessary.

HOME BY HAM RADIO

The post-war boom in amateur radio stations has not missed Halifax; several of the gang are operating "rigs". One enthusiast is Operator Len Cosh, running VE1DS.

The other day Len "worked" another "ham" in Bedford, England. Bedford, it turned out, is very near the home of Ellie McDonald, wife of the chief announcer at Halifax. So a schedule was arranged. Len got in touch with Ellie, the English ham brought her parents to his "shack" and they had a family re-union across 3,000 miles of ocean.

NEVER TOO COLD

It would have been a sleighing party on February 12, but there was too much ice and a sleigh would be dangerous on a slippery highway. But the ice didn't stop about three dozen Toronto staffers from enjoying themselves. They arrived at the appointed place—Fantasy Farm, on the outskirts of the city—and got busy dancing in the big lodge. About an hour and a half later they learned that there was tobogganing to be had for the asking.

So under the 10 p.m. moon the thirty-six staffers dragged the toboggans (supplied by the farm) to the top of the slide and zipped down it. The ice made the slide very fast, but Johnny Grozelle of engineering is probably exaggerating when he says that he broke the speed record for jet-propelled craft.

After the tobogganing, it was back to the lodge for more dancing, coffee and doughnuts and posing for a picture.

Thelma Chappell and Arlene Mead, both of the presentation office, promoted the sleighing party idea.

They would have sleighed



UN SPEAKER "SPEAKE"

par

RAYMOND LAPLANTE, ANNONCEUR

L'Auteur

Raymond Laplante est un annonceur à l'esprit vif qui ne perd jamais l'occasion de relever le gant sitôt qu'il y a la moindre velléité qu'on touche à son métier, comme il dit.

Cette fois cependant le camarade Laplante a été un peu embêté. Non seulement on n'a pas touché aux annonceurs avec malice, mais on les a ignorés tout à fait. Pour un annonceur, qui est par tempérament féru de bonne publicité, c'est là pire qu'une attaque féroce et préméditée.

Jacques Soulière, dans: Un Opérateur Bayarde et Lucien Thériault dans: Réponse à l'Opérateur qui Bayarde, ont glissé fort savamment dans leurs articles récents, sans dire, ou si peu, des annonceurs, que Laplante a brandi la sainte épée et ferraille sans merci contre ces deux-là qui l'ont oublié.

Nous qui sommes dans des loges de choix autour de l'arène, n'avons plus rien d'autre qu'à observer ce combat singulier. (Au propre autant qu'au figuré).

Voici donc la troisième manche.

LES INVENTIONS du 20^{ème} siècle ont créé de ces professions étranges, sans équivalent mais non sans parallèle dans l'histoire. Ainsi, l'aviateur est un marin, mais il navigue en plein ciel sur une machine bien différente d'un navire, ce qui modifie ses horizons et exige une toute autre technique.

L'annonceur de radio, le "speaker" comme disent les Français, le microphoniste s'il faut en croire la version Harapp, est sans doute arrière-petit-fils des hérauts d'autrefois qui rendaient publics les édits et proclamations des Rois et des Princes. Il est proche parent des lecteurs attachés aux grands personnages pour leur faire la lecture dans l'attente d'un sommeil tardif. N'avez-vous jamais évoqué par la voix de l'annonceur qui vous donne l'heure exacte et vous souhaite "Bonne Nuit", l'antique crieur de nuit des villes du Moyen-Age et de la Renaissance? Vous vous souvenez sans doute: "Il est une heure, bonnes gens dormez bien."

Peut-être aussi demandait-il les prévisions atmosphériques d'après l'Observatoire Royal, avec plus de bonheur espérons-le, que Dorval . . . Ajoutons que les bonimenteurs de foire et les vendeurs publics qui vantent la qualité de leur marchandise, ont sans doute inspiré les créateurs de notre réclame radiophonique moderne. Allons même plus loin. Le narrateur du théâtre radiophonique n'est-il pas comme le choeur de la tragédie grecque et le meneur de jeu des Mystères du Moyen-Age, chargé d'expliquer et de commenter ce que le dialogue des interprètes ne peut exprimer?

L'annonceur est un peu tout cela à la fois. Le "Speaker" est tour à tour lecteur, vendeur, voire acteur. A l'occasion de reportages parlés, il devient journaliste. Même la réalisation ne lui est pas étrangère. S'il ne l'aborde que rarement, et avec parfois une sorte de circonspection toute respectueuse, c'est peut-être que son métier d'annonceur lui permet davantage d'en apercevoir les écueils. Au risque d'offenser ces messieurs du chronomètre, nous irons jusqu'à prétendre que l'annonceur a compris peut-être mieux que certains membres de la confrérie des réalisateurs qu'on ne s'improvise pas metteur en ondes du jour au lendemain; qu'il faut une solide formation et une préparation de longue main pour accéder au domaine de la création radiophonique. Encore plus admet-il que tous les annonceurs ne possédant pas en eux-mêmes le talent et les aptitudes pour devenir réalisateur un jour. C'est pourquoi il veut faire de son métier une profession stable et intéressante au point qu'il vaille la peine d'y consacrer toutes ses énergies. A mesure qu'il avance en âge, il acquiert davantage le sens des responsabilités et cet art d'approfondir les hommes, les événements et les choses, dont il pourra faire bénéficier son travail.

Il n'est pas, quoiqu'en pensent certains techniciens à l'esprit aride, un parasite du monde radiophonique. Est-ce de sa faute si un jour il a failli voler la vedette aux jeunes premiers les plus en vogue? Peut-on lui en vouloir s'il est mieux connu du public que les techniciens relégués dans l'ombre par la nature de leur travail? Si l'auditeur reconnaît en l'annonceur un compagnon de tous les jours, un ami sincère, une sorte d'adoucissement pour la matière parfois sèche du programme,

ce même auditeur demeure exigeant. A la moindre défaillance, il brûlera sans scrupule ce qu'il avait adoré jusque là.

D'ailleurs, nous savons reconnaître chez nos confrères techniciens, ceux qui par leur travail et leur valeur rendent possible le fonctionnement compliqué d'un poste radiophonique. Nous ne leur refusons jamais notre collaboration et nous acceptons même volontiers leurs suggestions et remarques qui pourraient améliorer et faciliter notre besogne.

Vous devez conclure que si j'écris ces choses ce n'est pas pour chercher noise à qui que ce soit, mais tout simplement pour relever certains propos tenus à notre sujet. Les mises au point sont parfois nécessaires et il est bon que l'on sache que les annonceurs sont capables de défendre leur cause. Ils l'ont d'ailleurs déjà prouvé. Certes, nous ne sommes pas sans défaut. Nous partageons avec le reste de l'humanité le triste lot commun des imperfections. Certains d'entre nous sont cabotins? vaniteux, etc.? Et puis . . . ce ne sont pas là des travers exclusifs aux annonceurs? Encore faut-il ajouter que la plupart échappent au cabotinage à mesure qu'ils en viennent à aimer leur travail pour ce qu'il apporte de joies, de consolations et même de difficultés.

(Suite à la page 11)



RAYMOND LAPLANTE

This is the Canadian Broadcasting Corporation

PRESS AND INFORMATION SERVICE

by
R. S. Bryden

THE CBC's press & information service—a division better known by the initials "P. & I."—has the job of "gathering and distributing information relating to the services and operations of the CBC".

That, translated into action, results in any or all of a thousand and one operations. An eight-year-old skips home from the public library with a book-mark which reminds him of a children's program; pictures of popular network favorites and new radio personalities appear in newspapers in all parts of Canada; newspapermen are invited to technical demonstrations, and are handed carefully-written releases explaining new radio developments in "man-on-the-street" terms; articles on the CBC and Canadian radio appear in national magazines; school teachers across the Dominion thumb through a school broadcast manual to find the next program for their classes; and a listener in the United States is advised where to make application for permission to bring her dog with her on a vacation trip to Canada! That's an unusual request, but only one of many that turn up in the P. & I. mailbag. No channel of publicity is overlooked if P. & I. has the money to use that channel; and the service prides itself on answering all requests for information, if humanly possible.

There are five P. & I. offices across Canada, at Halifax, Montreal, Toronto, Winnipeg, and Vancouver. The Montreal office provides a service of publicity and information in both French and English, and the Toronto office serves as a central clearing house and national office.

The base of P. & I.'s operations is the provision of program listings and program information to the press and to individuals. The third carbon copies of the "207" and "206" booking forms, routed to P. & I. are its tip-off to new programs, while correction sheets issued by program clearance advise of changes in existing bookings. These are the official channels, but P. & I. gets a good deal of information about forthcoming programs by constant check-ups on producers and various departments of the program division.

Program listings are issued to the press regionally from each P. & I. office. Radio editors of local dailies are telephoned at least once a day, and given the latest corrections. Program news is issued

regularly in a variety of forms—mimeographed sheets, from Montreal and Halifax, and printed clip-sheets from Toronto, Winnipeg and Vancouver.

Toronto's clip-sheet is directed mainly to newspapers in the Eastern region, while those issued in Winnipeg and Vancouver are in tabloid form, and are mailed to individuals as well as newspapers in the Prairie and Pacific regions. As the name implies, a clip-sheet is designed so that a newspaper editor may clip the items he wants to carry, and have them reset for

(Continued on page 16)



Wells Ritchie, supervisor of press & information service, checks a publicity angle with Harriett M. Ball, P. & I. representative in Toronto, while Secretary Evelyn Teasdale handles a phone call.



Conference at P. & I. Montreal. Left to right: Thérèse Hay, Benoit Lafleur, Léopold Houle (supervisor of P. & I. for the French network) and Genevieve Barré.



The pause that refreshes at Winnipeg P. & I. Left to right: Helen Sinclair, C. E. L'Ami, and Joan McNeil. Charles L'Ami, in charge of P. & I. for the Prairie region, holds a copy of the Winnipeg program schedule.



In the Vancouver office, P. & I. representative Pat Keatley poses with his "girl Friday", Nora Polsky, with part of the "morgue" in the background.



Marjorie Smith, P. & I. clerk at Halifax, checks her schedule against the national program order.



Steno-shot in Montreal P. & I. Left to right: Marguerite Deslauriers, Madeleine Papineau, and Gisèle Lafrance.



Brain child gets ace-over. R. B. Hamilton (left), R. S. Bryden, and Mabel Coiton confer in Toronto office on new poster layout.



Saturday morning scene in P. & I.'s general office in Toronto. Doris Bradford (foreground) checks invoices, while (left to right) Bill Knott, Terry Cachia, June Gibson and Gloria Murphy get out the weekly news releases and stereo releases.



Publicity production requires constant checking. Here, at P. & I. Toronto, June Lawford (left) checks a producer on last-minute program details, while Jean Howson queries Cay Toorish (right) on a schedule listing.



Marion Grange, press-clipping and audience mail analyst, confers with Val Barrow, librarian, in a corner of the P. & I. reference library in Toronto. At right Cynthia Moore, library assistant, checks library cards for due-dates.

Le Personnel En Vedette

C'est Fête à CBJ

DEUX fois l'an, des agapes fraternelles réunissent le personnel du poste CBJ. Cette coutume, établie depuis plusieurs années déjà, contribue à resserrer les liens d'amitié qui font des membres du personnel des trois services—administration, programmes, technique—une petite famille au sein de laquelle la *bonne entente* et l'*harmonie* règnent seize heures par jour.

Détente... serait bien le mot juste pour décrire l'atmosphère qui régnait le dimanche gras, choisi pour la soirée annuelle d'hiver des CBJistes. La réunion a été d'autant plus agréable et joyeuse qu'elle a été rehaussée de la présence des compagnes des heureux (les gens mariés) et des jolies amies des *célibataires endurcis* (tout aussi heureux), les Fortin, les Campagna, les Dufour.

Un dîner sans causerie officielle a été servi dans la coquette salle à manger de l'Hôtel Champlain de Chicoutimi. A l'issue du dîner, Lorenzo Campagna s'est fait l'interprète de la *confrérie pour* offrir en termes émuants, dépouillés de fleurs de rhétorique, un cadeau souvenir au camarade Gaston Voyer. Voyer nous quittait le jour même pour assumer ses nouvelles fonctions de gérant du poste CKRS Jonquières.

Les convives se sont ensuite rendus sur la colline du Boulevard, à l'édifice *Comtesse de Miribelle*, magnifiquement décoré par les doigts de fée de la jolie Françoise assistée de Lorenzo sur le marteau!

Tous se sont amusés ferme, sous l'habile direction de *Lorenzo le Grand* à qui on avait confié la tâche de *bar-man-musicien*.

Avec un tel chef d'orchestre, aucune emprise pour les "casseux de veillée".

Bravo aux organisateurs de la Soirée CBJiste 1947!

Bienvenu à Chicoutimi

Nous sommes heureux d'accueillir au sein de la famille CBJiste Lionel Morin qui remplace Gaston Voyer au poste d'annonceur.

Montréalais d'origine, il a déjà paru sur la scène avec les Compagnons de Saint-Laurent. Il était attaché depuis quatre ans à la publicité de l'Aluminum Company à Arvida.

Incendie à Québec

Un malheureux accident est arrivé, le mois dernier, à Guy Fontaine, technicien à CBV. Un incendie a détruit son habitation de fond en comble. Guy frémit encore à l'idée de ce qui aurait pu se produire s'il ne s'était pas éveillé, avec sa famille, lorsque le feu s'est déclaré à quatre heures du matin.

Le Nordet en Maraude

Jean Beaudet, le grand patron du réseau français, a vivement intéressé tout le monde lors de l'assemblée qui a réuni le personnel de CBV. Il a ensuite accordé plusieurs auditions. Vers la fin, cependant, la séance du jury a été subitement interrompue par une panne d'électricité; un autre des méfaits du nordet en maraude soutenant une lourde bordée de neige.

Rien n'est si Beau . . .

Marjorie Shink est revenue, l'autre jour, toute regaillardie mais un peu mélancolique d'un grand voyage à l'ombre de la statue de la liberté. Sa mélancolie provenait des impressions qu'elle a recueillies dans ses promenades le long de la Cinquième Avenue. Tout de même, de continuer Marjorie, New-York permet d'apprécier Québec à sa juste valeur!

Dans l'expectative

Charles Frenette, technicien-chef à CBV n'est pas très loquace ces temps-ci. On le soupçonne d'être préoccupé par l'arrivée tant désirée du nouvel outillage

technique qui est la dernière installation à compléter au nouveau CBV.

Radio-ski

Roland Lelièvre et Yvan de Champlain de CBV connaissent bien maintenant les centres de ski de Québec, particulièrement le Mont Sainte-Anne. Respectivement à titre de reporter et de technicien ils ont tous deux *couvert* le championnat national de ski.

Qui Passe ici si Tard . . .

Antonio Guimond ne manque jamais, pour aucune considération, les séances du Radio-Club de Québec, même s'il déplore un peu l'engrenage qui le mène, par la Côte du Palais, vers deux heures et demie, à destination de son foyer. C'est du moins l'explication qu'il a donnée au collègue qui lui a offert une place dans son taxi cette nuit-là!

Madame Cigogne

Félicitations à Guy Dostie du personnel technique de CBV et à madame qui ont fait l'acquisition d'une petite *Christiane* au cours du mois dernier.

Retrospective sur Février à Montreal

Comme aurait dit l'autre: "Ça va bien, merci. On ne s'ennuie pas." Ah non! Pour ça, non! Le chroniqueur n'a pas le temps de s'ennuyer à Montréal. Il lui faut même prendre garde à ce que la tête qu'il a retournée afin de voir ce qui se passait en février, ne demeure pas dans cette position inconfortable trop longtemps parce qu'il lui en coûterait un fameux torticolis pour la remettre en place.

Il s'est passé tant de choses! On est entré, on est parti. Dans un cas, on est même parti et entré de nouveau. Pour un mois court, il n'est pas à dédaigner au point de vue nouvelles.

(Suite à la page 11)

I Know What I Like

MY WIFE is slowly introducing me to great music. Slowly, because I am very stubborn. So far we have covered Wagner, Brahms, Beethoven and a fellow whose name I didn't catch.

Wagner is a fellow who had the idea that if you played anything loud enough, you would numb the listener into sitting stiffly in his seat, thus giving people the impression someone was listening.

In one of Wagner's pieces, the theme is stated by a few hundred violins screaming gently at the tops of their bows, and then it is strengthened by the entrance of seven oboes, one hundred clarinets and a steam roller. Gradually this simple theme is built up to great strength and a smashing climax using what sounds like naval guns. I could not hear for several days after my introduction to Wagner.

Beethoven is more on the quiet side, being satisfied to work up until the needle falls out of the phonograph. One of his flaming concertos interested me very much because the bass notes broke two vases on the mantel and knocked my mother-in-law's picture to little pieces.

Brahms I like best because he seems to be very quiet and takes things easy. In his Third Symphony—I think—he introduces a theme with clarinets. The clarinets toss it to the violins, who hand it over to the flutes, scoring a double play and retiring the side. In the second movement—or the fourth inning—the oboes pick up the theme toss it to the violas, who drop it, permitting the first error of the game.

In the third movement—or chucker—the theme disappears and a new theme is stated by the cellos. That is, it seems like a new theme, but it is really the old theme wearing some new chords and a wig.

In the fourth inning with the score tied and a man on second base, the bassoon doubles, scoring the piccolo, who slides home pizzicato.

There is a gentle little ending tacked on here called "the coda." This means Brahms was finished with the symphony, but the fellows were still around getting paid, and they might as well play a few more bars.

This coda suggests the sun slowly setting, spreading its beams over the water. Or maybe it represents a crocus waltzing up a sunbeam.

The whole thing ends with a few gentle notes like a midsummer breeze stirring a ten-dollar bill in the gutter.

Frankly, I am trying hard to get back to Louis Armstrong playing Beat That

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Fish Until its Bones are Broke, but my wife won't let me.

"I don't know music," I tell her, "but I know what I like."

"So," she informs me, "does a donkey."

—ROBERT FONTAINE

HELP!
HELP!!
HELP!!!

(Continued from page 3)

them in to the editorial office! Even if you have only part of an idea, send it along. We'll try to locate the rest of it, have it dressed up in the proper editorial style and pass it along through the pages of the magazine.

An important point of RADIO's policy, you know, is to "stimulate discussion and promotion of new ideas in connection with programs and broadcasting techniques by articles or letters from staff members."

Several times in the past two years, your editor has called for help. And each time we've been bombarded with ideas.

Won't you please do it again! This week if possible, so we can complete our plans for the first part of the new year.

Committee

This is the 1st Annual Radio Ball committee, built around the CBC Halifax entertainment committee. Left to right: Bas Russell, CHNS; Carl MacCaull, CBC; Syd Kennedy, CBC; Joyce Harvey, CBC; Sherry Nelson, CJCH. Absent are Len Cosh, CBC, chairman, and Hugh Mills, representing the artists.



HALIFAX RADIO BALL

On February 5, the three Halifax radio stations held their first Annual Radio Ball in the ballroom of the Nova Scotian Hotel. It was the first time radio people in the Maritimes had got together for an evening's entertainment, and it was a big success with some four hundred radio staff and artists attending.

Bas Russell and his "Canadian Party" orchestra played and several of our best known radio performers contributed their services. . . . Florrie Montgomery did a couple of her song-caricatures, Doris Dunlop sang, Paul Syberg and the Three Debs were featured with the band, and Carl Riteey and Harvey Marshall of "The Aadian Quartet" sang a duet, complete with handle-bar mustache and picture hat, as "Jeanette Melnis and Nelson Teddy". A number of prizes were awarded including door and balloon dance prizes. Syd Kennedy acted as master of ceremonies.

Len Cosh, chairman of the CBC Halifax entertainment committee, got the idea for the ball. The two private stations in the city were contacted and two staffers from each were appointed to sit with the CBC group. Hugh Mills represented the artists and several meetings were held to finalize plans for the event. Complimentary tickets were sent to heads of divisions in the CBC, officers of the C.A.B. and managers of private stations in the Maritimes.

The efforts of the committee were given enthusiastic support by the managements of the private stations in Halifax. They guaranteed to underwrite two-thirds of the expenses if it was found impossible to make the ball self-supporting.

It was, however, successful beyond the expectations of the committee and there is now a surplus of some \$75 on hand. This is being turned into an "Annual Radio Ball Fund".



SOIRÉE ANNUELLE DES CBJSTES

De g. à d., première rangée: Mme Marcel Vidal, Mme A. Saint-Onge, Mlle Madeleine Brassard, Mme Laval Raymond, Mme Paul Garon, Mlle J. Bérubé, Mme J. E. Roberts, Mme Théo Tremblay, Mme Gaston Voyer.

Deuxième rangée: Vilmond Fortin, Robert Quennerille, Mme L. Morin, Lionel Morin, Mme R. Quennerille, Jacques Tremblay, Mlle Françoise Dufour, Rolland Dallaire, Mme Dallaire, J. E. Roberts et Gaston Voyer.

Dernière rangée: Laval Raymond, A. Saint-Onge, Paul Garon, Alfred Brunet (Ti-Mousse), Lorenzo Campagna, Théo Tremblay et Marcel Vidal.

UN SPEAKER

(Suite de la page 6)

Règle générale, l'annonceur moyen a appris les notions premières de son métier dans un poste d'entreprise privée. Dès les débuts, il lui a fallu s'adapter un peu à toutes les saucées de la cuisine radiophonique, et l'on sait que les postes de province, avec leur personnel restreint ne permettent guère la spécialisation. L'annonceur est donc un homme à tout faire. Une sorte d'homme-orchestre aux trente-six misères de ses dix-huit métiers. Tour à tour annonceur, rédacteur de textes, traducteur de dépêches, opérateur et même bruiteur, il partage les longues heures de sa journée entre le microphone, la discothèque et la machine à écrire. Il sent vite le besoin d'acquérir des notions sur tous les domaines de l'activité humaine: arts, sciences, lettres, sociologie, etc., etc. C'est donc par nécessité, un ennemi de la spécialisation. Il ressent dès les débuts le besoin d'augmenter sans cesse le bagage de ses connaissances et d'élargir ses vues sur tous les problèmes de l'heure. C'est

un touche-à-tout et si on ne peut exiger de lui un approfondissement de toute chose, il est néanmoins susceptible d'aborder un peu tous les sujets. Il le fait d'autant plus volontiers qu'il voit là l'occasion de se cultiver sans cesse et d'être plus utile par la suite à ses employeurs. Il a pour tous ses confrères de la radio, si modestes soient leurs attributions, le respect et la considération qui conviennent à une saine camaraderie. Bref, il est fier de son métier, mais d'une fierté professionnelle de bon aloi. C'est peut-être l'enfant gâté de la grande famille radiophonique, mais il se défendra toujours d'en être le mouton noir.

PERSONNEL EN VEDETTE

(Suite de la page 10)

D'abord, nos salutations d'usage: à mesdemoiselles Françoise Drouin et Laurette Falardeau au "pool". A Gisèle Chartier qui, après quelques mois passés hors du bercail a joué le rôle de l'enfant-

prodigue et tape maintenant avec le sourire au service commercial. Toujours comme dirait l'autre: "Bonheur, santé et prospérité, chères concitoyennes."

Deux nouveaux messagers qui vont essayer leur pas de course au service de la communauté. Ce sont René Houle et Jean-Guy Chartrand. Raymond Monette qui a gagné ses lauriers dans cette confrérie passe au "trafic" où il est entré dans les bottes de Raymond Danis. Celui-ci fait maintenant ses armes dans une entreprise industrielle.

Mais, c'est aux nouvelles que les choses se compliquent. Le patron de ce service dira qu'il n'y a pas de mystère, mais lui, c'est le patron. Il est rompu aux complications. Voici:

Benoît Lallier est monté du troisième au quatrième. C'est à dire qu'il a laissé la Revue de l'Actualité pour devenir adjoint de monsieur Léopold Houle au Service de Presse et d'Information. Son cas est réglé à celui-là. Pour le remplacer à la Revue de l'Actualité, on a péché Robert Elie des nouvelles pures, ou des pures nouvelles à votre guise. Mais pour combler ce vide, il a fallu tendre la perche au dehors et c'est ainsi que nous est arrivé tout rayonnant de Québec, Eugène Cloutier.

Puisque ces choses regardant les nouvelles, il y a Marcel Ouimet qui, coureur infatigable s'en est allé dans le grand-Nord nous en quérir. Au moment de mettre sous-pressé, pour employer l'expression consacrée, notre camarade Ouimet se la coule douce sur les rivages ouatés de neige de la Baie d'Hudson. Entre nous, c'est une fichue saison pour se ballader si près de la calotte du Pôle. Après la douceur des plages méditerranéennes... (violente douceur si on peut dire!) la consigne l'envoie vérifier des secrets militaire inexistant, afin de prouver à nos voisins chatouilleux qu'ils ont tort de s'en faire. Par nos voisins, nous voulons dire ceux-là qui ont entre eux et nous le mur mitoyen des glaces éternelles. Nous sommes certains que tous lui souhaitent de ne pas attraper d'engelures. Paraît qu'il s'est précautionné abondamment.

Pour ceux qui ne le savent pas, le camarade Gabriel Archambault des Ondes Courtes vient de se lancer dans l'enseignement. Nos meilleurs vœux Gaby!

Nous offrons nos plus sincères condoléances à monsieur Albert Chamberland, réalisateur musical au King's Hall qui a perdu sa femme à la fin du mois dernier. Tout le personnel s'unit dans un témoignage de vive sympathie.

Grapevine Network



Hawaii Calls

Hawaiian Lei

CBC Regional Representative Ira Dilworth is pictured here as he formally presented a genuine Hawaiian lei to Mayor G. G. McGeer of Vancouver in the Corporation's west coast studios.

The occasion marked a radio salute from station KHON Honolulu to CBR Vancouver. The Hawaiian station originates the program "Hawaii Calls" on Saturday afternoons, which is broadcast coast to coast in the United States by the Mutual Broadcasting System, and which is carried nationwide in this country on the Trans-Canada network of the CBC as an international goodwill exchange feature.

Short-wave Congratulations

I.S. staffers are wondering about what would have taken place, that didn't take place, in the Dutch unit on Tuesday, February 18, if the newly-arrived Princess Maria Christina of the Netherlands, had by some stroke of Fate, turned out to be a "Prince"! It is not every day that a princess is born, but amid the day's celebrations Maja van Steensel Watson, Toto Oldaker, Fritz Thors, Philip van Son and Pieter Peereboom hit a new high by short-waving congratulations to Prince Bernhard and Princess Juliana six and a half hours after the Princess' birth.

Newcomers

To Halifax: Announcer Bob Brazil from CKOC Ottawa, Miss E. M. Willets as secretary to Supervising Operator Arleigh Canning... To I.S.: Operator Thomas J. Derbyshire; Louise de Martigny, secretary to manager P. & A. services; Eugenio O. Llano, senior Latin American producer; Editor Marcus Van Steen; Steno Joan Ann Solomon; Messenger René Bergevin... To Toronto: Receptionist Merle Lawson; Thelma Clarke in station relations; Ken Beal in central records; Mary Beck in commercial.

Born

To N. Alice Erick and A. Allan Anderson on January 31, son, John Jefferson Anderson.

Transfers & Promotions

Halifax Senior Operator Fraser Cooke to Sackville as supervisor of outside maintenance; Geoff Fish at Dartmouth short-wave receiving station made acting supervisor... Fred Noakes from I.S. central records to stores at Keefe; Caretaker Patrick Simpson from Montreal studios to I.S.; Marjorie Smith from secretary to manager I.S. P. & A. services to secretary to general supervisor; John de B. Payne from P. & I. representative Montreal studios to I.S. liaison officer... Marjorie David to Toronto music library; Don Fairbairn from production to commercial as sales representative.

Eight Kings and A Queen

CBC studios have a right to brag a little bit about outstanding personalities who have passed through their portals. On Friday morning, February 28, I.S. studios figured they topped the list. Photographed before the microphone in studio Y were eight kings and one queen of Sweden... from left to right... Gustaf Vasa, Erik XIV, Johan III, Karl IX, Gustaf II Adolf, Kristina, Karl X, XI and XII. And if you don't believe us, we'll prove it with a picture in next month's *RADIO*... that's if the picture turns out!



New Supervisor

Mac Mosher, newly appointed supervisor of broadcast operators, succeeds Gabriel Archambault at I.S. Mac began his radio career as broadcast technician in Halifax in 1939 where he returned after three years service with the Ferry Command. He has been with I.S. since his transfer from the east coast studios in June, 1945.

"Gabby" Archambault, who has left I.S. studios to open a Canadian school of electronics, was guest of honor at a party given by the engineering department on Saturday night, February 15. "Gabby" was presented with eight steins on behalf of the staff and also some "swan-song" dances by I.S.' Buck-and-Wing caretaker, Mr. Wolfe.

THE GREAT BLOW

During the 'Great Blow'—the blizzard, worst in many a year, which struck Western Canada towards the end of January and lasted well into February. CBK, the Prairie transmitter at Watrous, operated on reduced power for several hours at a time, on a number of occasions early in February. Due to the severity of the blizzard, the power lines from Moose Jaw and Saskatoon were out of commission, which meant that the Watrous plant of the Saskatchewan Power Commission, in addition to supplying the town of Watrous, the surrounding district, and CBK, as it normally does, was also called upon to feed towns in all directions within a 70-mile radius of Watrous. CBK co-operated with the power commission by reducing to half-power, so that these extra towns could be supplied with power, a few hours at a time each day.



To Private Industry

Charles Maclin, assistant to the director of station relations, has resigned to go into private industry. Mr. Maclin was a pioneer in radio, sharing the honor with H. N. Stovin as the first Western appointees of the CRBC in 1933. He was assistant to the Western regional supervisor in Regina until 1937 at which time he was transferred to Winnipeg and assisted in the formation of the present Prairie unit. With the organization of the traffic department in Toronto, due to increased hours of operation, Charles Maclin was transferred to that office. He joined the station relations division in 1938.

MARCH, 1947

... Best Dramatic Tradition



Lady Macbeth In A Wheelchair

When an ambulance screamed to a stop outside the CBC Toronto studios recently, it was not to pick up a patient but to bring one—Grace Webster, well-known radio actress, who is playing Lady Macbeth in the full-length dramatization being presented by the CBC in the national school broadcast series. The show went on, in the best dramatic tradition, even though Miss Webster was wearing a heavy cast. She suffered a compound fracture of the leg when she slipped on an icy street. Pictured above, in a last-minute rehearsal, she runs over her lines while Announcer Bill Bessie, and Producer Kay Stevenson look on. At extreme left, Maestro Lucio Agostini directs music he composed especially for the play.

Engaged

Audrey Wilson, secretary to manager of Dominion network, engaged to Lockie Royal on her birthday. The ring, very appropriately, is an amethyst.

Bereavements

Sympathy of the staff is extended to George Young, director of station relations, who lost his mother February 16; and to Dick VanBommel of P. & A. services, Toronto, whose mother died February 9.

Sick List

Best wishes for a quick recovery are extended to Gordon W. Olive, chief engineer, who is on sick leave . . . Gay Toorish away from Toronto office for tonsilectomy.

•
OUR
DEADLINE
THE
28th
OF
EACH
MONTH
•

OPERATION NORMAL

Reg. Horton, supervisor of maintenance, Toronto, is just back from one of the periodic servicing trips to the repeater stations in Northern Ontario.

He visited Hornepayne, Nakina and Sioux Lookout. Horton reports that the trip was disgustingly normal in every respect—lots of hard work and temperatures of twenty to twenty-five below. Even the trains were on time.



DR. A. FRIGON

Management Memo:

*Management studies budgets • Two sources of revenue •
Artists fees, wirelines, salaries are three main expenditures •
Savings can be made in small items •*

THE PROBLEM foremost in the mind of Management at the present time is the budget for the fiscal year 1917-18. It is foreseen that we will again face a deficit for the current fiscal year because costs are gradually going up and our revenues are more or less stationary. Heads of divisions have already sent their estimates for the year 1917-18. We know that they are rather conservative and that no one is planning to spend money freely next year. Nevertheless, when all these estimates are added up and placed against expected revenues, we find that we would be short of many hundred thousand dollars if we were to satisfy the needs of all divisions.

THE CORPORATION has only two sources of revenues: license fees, which we estimate will bring in 1916-17, that is, for the present fiscal year, approximately \$3,880,000, and the so-called commercial revenues which, we hope, will amount to approximately \$1,770,000. We expect a certain increase in license revenues next year, but it would not be prudent to count on more commercial revenues since we do not want to modify materially our policy in respect to the number and the type of commercial programs we accept.

On the expenditure side, the three main items are: artists' fees, wirelines and salaries. The latter item requires an amount as large as the first two combined. In fact, we estimate that next year, out of a budget of approximately \$6,000,000, salaries and superannuation charges will absorb \$2,455,000. Other big items on the budget are costs of press news services from news agencies, light and power,

performing rights, printing and stationery, rental of buildings, and travelling. A third group of major expenditures, but requiring smaller amounts, are advertisements, maintenance, radio tubes, manuscripts and plays, postage and excise, teletype service, telegraph and cables, and telephones.

IF ONE analyzes the fifty-one odd items of expenditures, it is found that they can be classified in three main categories. First, the fixed charges to which we are committed from year to year and which cannot be reduced easily except by drastic changes in our overall physical setup. By the way, the construction of four high-power stations being built this year will not affect our future budgets, because revenues from the sale of time on these stations will more than compensate for their operating costs.

Secondly, expenditures which could be adjusted only at the expense of the quality of service rendered by the Corporation, such as artists' fees and salaries. We are striving not to reduce these, as we want to maintain the quality of our programs and we consider it essential that our staff be large enough and well remunerated.

Lastly, there are a number of smaller items which may not have a predominant effect on the budget, but where money could be saved, and which, in a sense, reflects the interest our staff takes in running our business economically. This group includes such expenses as travelling, telephones, telegraph and cables, recording blanks, printing and stationery, etc. I am positive that these can be reduced materi-

ally if everyone involved will think before deciding on certain expenses. You may be surprised to know that we use twenty-two tons per year of mimeograph paper alone. When one needs copies of manuscripts, why not make sure that only the minimum number required are printed, thus saving many tons of paper. The same applies to long distance telephone calls. I feel certain that a very great proportion of such calls could be replaced by letters, possibly to greater advantage.

Travelling also should be watched very closely. We could, of course, establish very strict central control of all items of expenditures and save money, but it might in a sense interfere with the smoothness of our operations, and I hope we will never have to resort to that sort of administration.

At present, we are faced with the renewal of our performing rights agreement, with several increasing demands from musicians and from sections of the staff. We should spend more money on publicity. Specially qualified employees and responsible officials should enjoy better remuneration.

WE ARE having a general administrative conference in March, when all heads of divisions and their assistants and regional representatives will sit around a table for probably three days, trying to find out how expenditures can be adjusted to fit within our expected revenues.

I give you these facts at this time because I want to impress upon you the necessity for each and every one of the employees of the Corporation to watch the expenditures for which he is responsible, directly or indirectly. Every cent we save on any expense, no matter how small, is so much money available for the production of better programs and the payment of better salaries.

Saving money also results from efficient work on the part of each employee, and punctuality on the job. If a number of employees do not carry their full share of the job to be done, it means that their work has to be done by others, in other words by increasing the staff. A half hour spent every day in having a cup of coffee, or a recess in the middle of a three and a half hour working period, simply means that we need to add possibly one-third more employees to make sure that the work is done. Consequently, it means that we cannot afford to pay every employee as much as we would like.

This reasoning may be a little too mathematical, but in final analysis it is true, no matter from what angle you look at the problem. It may not actually apply to each individual case, but it certainly fits in the overall picture. I am, therefore, asking every one, in his own interest as well as that of the Corporation, to keep these considerations constantly in mind. The co-operation we will receive from all will mean a lot to the future of the CBC.

If you want to know more about this problem, get in touch with the head of your division, or with your immediate supervisor who may be in a better position to reach such officials.

Departures

From I.S.: Senior Editor James N. Crandall; Viola Watters, secretary to general supervisor, with gift of Elizabeth Arden kit from staff; Frank Lowe from newsroom; Pierre Dufresne from central records... Announcer James Tapp from CBM replaced by Jeffrey Hoggwood... From Toronto: Lois Bowers (school broadcasts), Harry Foster (central records), Beryly Gregson (engineering), Joyce Toyell (music library).

MARCH, 1947



Being a series of remarks on English usage by W. H. Brodie, CBC supervisor of broadcast language.

IT IS not easy to recognize that what may be grammatically correct is not always idiomatic, that though a sentence may contain no mistakes in grammar, it may not be good English. The verb "to have" offers a case in point. It is grammatically correct to say "We do not have any butter today" or "Do you have change for a dollar?" Nevertheless, these sentences are not idiomatic English; they should read "We haven't any butter" and "Have you change?" The auxiliary "do" should be used with "have" only when "have" expresses something habitual, as "Do you have breakfast at eight?"; or when it expresses obligation, as "The plant did not have to close." The "do" forms should not be used when the object "have" is a possession or attribute — "Has he blue eyes?" "He has not a good reputation."

Patent (continued). — When "patent" is used to mean "obvious" or "apparent", it must be pronounced *paytent*; e.g. a patent error.

Personnel. — *The Associated Press* reports the *London Times* as editorially condemning the use of the word "personnel" in the following terms:

In English, this word "should be classed as vermin... a pest to be eliminated.

"It is possible, just possible, that a more degrading, a more ill-favored, synonym for two or more members of the human race has at one time or another been coined. But if it has, it has never gained the ubiquitous

and trinominal currency of this alien collective. Personnel, though in theory they are men and women, have only to be called personnel to lose their full status as human beings.

"They do not go, they proceed. They do not have, they are (or more often are not) in possession of. They do not ask, they make application for...

"They cannot eat, they can only consume. They perform ablutions; instead of homes they have places of residence in which, instead of living, they are domiciled. They are not cattle, they are not ciphers, they certainly are not human beings; they are personnel."

These views are wittily and perhaps strongly expressed; but there is a great deal in them which might, with advantage, be remembered by all radio-writers.

The word "personnel" is considerably overworked; it should be reserved for the rare occasion when it is necessary to distinguish briefly between "personnel" and "materiel", e.g. "Shortages of either personnel or materiel are affecting all industries in the district."

In my opinion the word "personnel" should not be used to refer specifically to any particular group of men and women. It should generally be possible to find a better word or expression.

Anti. — This prefix signifying *opposite, against, counter* is pronounced to rhyme with scanty — anti-aircraft, anticlimax, antifreeze; the —ti should never be pronounced tie.

Press and Information Service

By R. S. BRYDEN

(Continued from page 9)

his paper. Copies of all the clip-sheets are sent also to radio stations and American networks, to keep them up-to-date on forthcoming programs.

Programs not booked sufficiently far ahead of time to make the clip-sheet, which is mailed a week in advance, are publicized by special releases sent to news agencies and local papers, and to interested groups. Aside from the routine handling of scheduled programs, P. & I. assistants are on the look-out for newsy stories about the CBC in general and the people who make it tick.

A Thousand Words

The saying that a good picture is worth a thousand words is as true in radio publicity as in any other field. Each week, the Toronto P. & I. office issues to newspapers across Canada a "stereo" release—a plastic cut of a picture, mounted type-high on a block of wood, and therefore all ready to be dropped into a newspaper form and locked up. An exclusive CBC P. & I. feature, the plastic stereos have been readily accepted by newspaper editors, because of the simplicity of handling. P. & I. sends out about 90 stereo releases in a year to about 400 weekly newspapers. Mats of pictures—thin fibreboard moulds with which a printer can cast a cut in metal—are sent out to daily newspapers, and a constant flow of good "glossy prints" goes to radio magazines and other picture outlets. P. & I. keeps an extensive file of pictures and mats in order to provide quick service to editors.

The microphone provides the most readily accessible channel of publicity for P. & I., and is used daily to publicize forthcoming programs.

Programs of an educational and cultural nature get special treatment through the six-page "Monthly Guide", a two-color brochure mailed each month, from October to June, to some 15,000 individuals and organizations.

The production of printed material doesn't stop with clip sheets and the Monthly Guide. A glance through P. & I. work-orders turns up such jobs as these:

32,000 copies of a 48-page, illustrated school broadcast manual;

80,000 copies of a "Chart of Family Needs", for a series of women's programs;

50,000 pamphlets describing the Farm Radio Forum series;

32,000 book-marks for libraries, publicizing a children's program;

100,000 pamphlets outlining the year's topics on "Citizens' Forum";

10,000 pamphlets describing radio talks for women.

Material of this nature is for free distribution where it will do the most good, an objective which requires the maintenance of comprehensive mailing lists. Similar folders and pamphlets are produced in French by the Montreal P. & I. office, under titles such as "Préparons l'Avenir", "Le Choix des Idées", "Radio-Parents", "Le Concours Littéraire", and "Radio-Collège".

"This Is The CBC"

One of the biggest distribution jobs P. & I. has had involved the anniversary booklet, "This is the CBC", with a total press run of more than 115,000 copies, in English and French.

P. & I. also turns out publications for sale at a nominal price—just enough to cover the cost. These are offered as a service to listeners, and include "Handbook for Announcers"; "The Soldier's Return", a digest of a talks series on rehabilitation problems; and "The Ontario Gardener's Handbook", a textbook for gardening addicts, compiled from weekly broadcasts for gardeners.

In the broader field of publicizing the CBC generally, P. & I. is equipped to supply articles on almost any aspect of radio, whether it be an explanation of frequency modulation, or a personality story. It compiles historical and statistical

material for official publications such as the Canada Year Book, the Canadian Radio Year Book, Broadcasting Year Book, and the "Radio Daily" Annual, and collates and edits the various sections of the CBC annual report. P. & I. gets most of the mail in which listeners ask for information, and if the answer can't be found in the division's files, listeners are told where they can get it. Radio workshops write in about the use of CBC scripts; school students often want material to bolster one, or sometimes both sides of a debate; listeners often want to know the title of a piece of music they have heard, or ask for "that recipe on how to make corn fritters". The case of the American lady who wanted to bring her dog to Canada on a visit took quite a bit of investigation, but the answer was found. If you're interested, you make application to the Department of Agriculture!

Another P. & I. function is that of arranging press conferences for CBC staff members or artists, or holding small press receptions for distinguished guests.

The division also circulates and files all press clippings relating to the CBC.

Stock In Trade

For its general work, P. & I.'s stock-in-trade is its files. You could refer to them as steel drawers stuffed with paper and pictures; but round P. & I. they like to think of them as being filled with people—composers, singers, actors, statesmen, writers, musicians—some who have had their day in the limelight; some at the height of their fame; some, just on their way up, whose names are in the general files under an initial letter but who someday will have bulging files all to themselves. The files are steadily growing, for P. & I. compiles biographies of all new staff members and artists, in addition to collecting material under such headings as "Policy", "War", "Orchestral groups", and so on.

And if you can't find what you want in the office files in Toronto, just walk around the corner to the reference library—another P. & I. branch. There you'll find more than 700 books, hundreds of magazines, and 1600 more files covering almost any subject you can think of.