



# RADIO

CBC

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RADIO  
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MY FIRST SATURDAY OFF!!!

CBC SUGGESTION BOX

JUNE, 1947

# LETTERS

## Open letter to Marce Munro, Vancouver

Dear Mr. Munro:

You may have started something in your letter to the editor (RADIO, May, 1947). I can see the letters of protest pouring in, mostly from 354 Jarvis St. It may be that you will need support, so let it come from this side of the continent. (The Haskins-MacCaull feud notwithstanding).

I echo your sentiments. I will go so far as to accuse Toronto of appropriating to itself the best network time. In support of this I mention 7.00 to 7.15 p.m. and 7.30 to 7.45 p.m. EDT Monday through Friday. To my way of thinking, the aims of national radio could be achieved if these times were divided among the five regions. We may not have a "Tony the Troubadour" in the Maritimes, but we might have a good accordionist. And maybe the Prairies could supply a solo pianist, etc. In other words, let us hear the talent of the various regions at a reasonable time. As an example of what I'm driving at, "Music Styled for Strings" ex-Saint John, N.B., is scheduled at 4.30 p.m. EDT. Would it not be reasonable to hear it later in the evening, say at 7.30? Says Toronto: NO. The Toronto Trio is on at that time.

Many other examples could be cited and perhaps should, but we've got a hard fight ahead of us, Mr. Munro. Me, I'm just the treasurer's cashier around the place. My opinion on programs doesn't count.

Halifax, N.S. ROLLAND ROBITAILLE.

## ... "Without Regard to Origin"

Sir:

As one who is from but not of Toronto, may I be permitted to make one or two remarks about Marce Munro's letter concerning the Radio Mecca (May, 1947).

Reading between the lines I have a faint suspicion that Mr. Munro was activated more by a desire to provoke an interesting controversy than by any strong personal views. He knows, as well as I do, that the "provincial" inhabitants of 354 Jarvis Street include people from all over Canada—Mutrie and Allan from Vancouver, Willis from the Maritimes, Morrison from the Prairies, to name only a few. These people, and many others, are very conscious of and very much concerned with all that is implied by the term "national radio".

As one who over the past ten years has sat in on many program conferences—local NPO meetings and general meetings of representatives from all the regions—I can truthfully say that I have never heard any program discussed except on its merits as a program without regard to its point of origin, and I have never heard surprise expressed at a good program coming from Montreal, Vancouver, Winnipeg or Halifax. I can assure you, too, that I have heard Toronto programs as ruthlessly and

mercilessly analyzed as programs from anywhere else.

Speaking purely as a listener, I enjoy most of the Vancouver shows, and indeed expect to hear good ones from that point. I only wish that time zones enabled us to hear more of them in the east. I think it is probably the time factor that makes Mr. Munro think the balance tips in favor of Toronto.

We who live in Toronto like to think we are pretty human in spite of our domicile. Living without the balmy air, scented breezes and riot of flowers of Mr. Munro's lotus city, we may perhaps take ourselves somewhat seriously; but if we think some of our programs pretty good, I am glad to know, after a visit to Vancouver, that CBR rightly has a pretty good opinion of some of its own programs—an opinion shared by

Yours truly,

Toronto, Ontario.

W. H. BRODIE.

## Playwriting Competition

Sir:

The CBC has received a great deal of praise and has done a tremendous job in the way of producing radio plays by Canadian writers on programs such as the well-known "Stage 47". I have been wondering if something couldn't be done to help young ambitious Canadians who want to write and are so in need of encouragement. Our country must be full of potential writers—most of them not destined to "go places", but what about the few who, given half a chance, would come through with consistently good plays that would set them on the road to success.

How about a radio playwriting competition once a year with the CBC inviting entries from writers other than those definitely established. The contest could be announced several months in advance and perhaps three "bests" chosen with a view to production on one of the networks. Surely that would be something for a young writer to work for.

There is much talk these days about developing Canadian theatre and drama—radio plays on Canadian topics and problems have a place of their own in this scheme of things, and helping our unknown writers will have a great influence on a national theatre for Canada if that day ever comes.

Ottawa.

PEGGY EDWARDS.

## A Ready Answer

Sir:

I am pleased to see that you have started the department entitled—WOULD YOU LIKE TO KNOW?—in the magazine.

My pleasure derives not only from the fact that I suggested such a feature a year or so ago, but also from the sincere belief that the answers will provide very useful ammunition to staffers when they are confronted by belittlers of the CBC outside the corporation.

As for the belittlers inside the corporation, I'm afraid that only a raise in salary will convince and appease them.

Seriously, though, I am certain that there are many members of the staff who, like myself, often meet up with inquisitive

people who want to know this or that about the CBC. Sometimes the inquisitors are sincerely seeking information. Sometimes they have inaccurate preconceived notions about the corporation. At times, one detects a small measure of malice in their questions.

For all of these, a ready answer will be at hand from members of the staff who, in future, read, digest, and file the valuable information I expect to see in the WOULD ... KNOW department of RADIO.

Montreal.

HARRY SHANE.

## Pet Irritants

Sir:

Now that the ball of healthy criticism is rolling, let all those who grouse either write up or close up. It seems to be a characteristic of CBC people to find fault with the organization—among themselves, of course. So let him with fault to find, lay hold of the first idle typewriter, and say what's on his mind.

I have a couple of pet irritants. Too much talking, and over-dramatizing the news. Outsiders have complained that there is too much talkie-talk on the air, and they are not pointing to too many talks, either. It's just the long, windy orating that seems to be so necessary before any artist may sing, play, or act before the microphone. Of course, there are programs where informative announcing is a part of the show, but this is justified, in my opinion, only on programs of outstanding artists or performances, and then the tale is told by someone having a particular style or authority. But, why, under the blazing sun, must we listen to the story of how a song was written, before we may hear it sung or played. Then, the artist must be described as either silver-throated or beautiful.

The same complaint goes for talks. A long description of the speaker's early life, the number of degrees or decorations he has won, the number of books he has written, will turn away any but the listener who has gone to sleep. Wouldn't a short introduction, simply tying the speaker in with some institution of authority, unless his name alone is sufficient, be enough until the talk is over? Then, when the talk is over, the listener is probably interested enough to want to know more about the speaker, and be in a receptive frame of mind to listen to a moderately long account. Try listening to the BBC, and you will see what I'm driving at. They don't read excerpts from some Who's Who of composers, artists, or musicians, but simply tell the listener, in a very cosy style, just what is to happen, and who will make it happen. No excitement, no raised voices, no artificial hysteria.

Talk that we all welcome at the right time is the news. But why is it often read as if some tremendously important circumstance is about to be thrust upon us. What if the Ottawa River is pretty high this time of year. It usually is, always was, and always will be. Some funny spring, when the Ottawa doesn't rise, it will be news. All joking aside, I wish newscasters would use discretion when they read the news, and not read every item as if it were the announcement of the coming of the Judgment Day. Of course, the saints

(Continued on page 9)

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## “...WE SHOULD BE PROUD”

*(Contributed by R. S. Lambert, CBC Supervisor of Educational Broadcasts.)*

**I**N SPITE of some decline in attendance, over 850 radio educators registered at the recent 17th Institute for Education by Radio at Columbus, Ohio. Of these, less than half a dozen came from Canada, including CBC personnel and representatives of education departments or educational organizations.

The Canadian visitor is agreeably surprised to find how highly CBC and its programs are regarded south of the border. Instead of the carping criticisms of “monopoly” to which we are accustomed up here, at Columbus one hears nothing but vigorous denunciation of crass commercialism and advertising abuses, as exemplified in the workings of “free enterprise” in U.S. radio. U.S. educators express envy of the real “freedom of the air” achieved in Canada.

Greatest applause at the Institute's discussions came for Commissioner Durr of the FCC, who has made himself famous by pressing the claims of “public service” broad-

casting on the networks; and for Barbara Ward, youngest member of the BBC Board of Governors, who delivered, at the Institute's annual banquet, a vigorous challenge to American radio to discard its puerilities and develop an adult sense of responsibility to the community and the world.

Another heartening experience for the Canadian visitor was the showering of awards by the Institute's judges on CBC programs. For the third year in succession, the judges have pointed out, in unmistakable terms, that originality of ideas and high standards of production are more flourishing under Canadian rather than under American radio conditions. This is in spite of (maybe partly, too, because of) our shoe-string resources. In drama, school broadcasts, children's programs and documentary programs, we more

than hold our own with networks having larger budgets.

Is it just our invigorating Canadian climate, or have we really got a radio system of which we should be proud?

### OUR COVER THIS MONTH Street Scene

As a public service gesture to the YMCA and YWCA, who conducted a building fund campaign during the month of May, CJBC, key station of the Dominion network, transferred its activities to a strategic window of the Robert Simpson Company's Toronto store for a week. For Our Cover This Month, John Kannawin shot this picture of Mickey McGuire, the ‘Man of a Million Voices’ just a moment before he went on the air with his local morning 15-minute stint.

# SUCTION TYPE SHAVING SNATCHER



Shaving Snatcher Ivan de Champlain and recorder.

IN THE April issue of *RADIO*, we read with interest an article by F. B. C. Hilton, Vancouver chief operator, on a blower type chip chaser for recording. For studio points not possessing a Webster model "S" compressor with  $\frac{1}{4}$  H.P. motor, relays, etc., and not fortunate enough to be located on the West Coast to make up a blower chip chaser for a cash outlay of \$3.80, a description of the vacuum type chip remover in operation at Quebec studios since early in 1945, may be of some interest.

The janitor's Electrolux vacuum cleaner is the mainstay of our system. It is installed in the workshop next to the recording room.

It is rather difficult to describe clearly in writing the details of the entire installation. However, it is hoped that the following will supply sufficient information for those wishing to adapt the scheme to their particular set-up.

As may be seen from the accompanying photograph, two recorders are in use. From each recording head a length of  $\frac{1}{2}$  inch outside diameter flexible rubber tubing is run to a large glass jar fitted with a metal "screw-on" lid. The jar is used to collect the shavings and prevent them from reaching the vacuum cleaner. We used an old biscuit jar which our janitor, Mr. Saillant, smuggled out of his home for us. At the recorders, the rubber tubing is fastened to the recording head assembly by means of a metal clamp, and extends down to approximately  $\frac{1}{4}$  inch

above the disc at a point about one inch ahead of the cutting needle and slightly toward the center of the disc.

Into holes punched in the metal cover of the glass jar are soldered a brass elbow made of one inch tubing and two 5 inch lengths of  $\frac{1}{2}$  inch brass tubing, the latter extending mostly down into the jar with one inch above the lid to allow the  $\frac{1}{2}$  inch diameter rubber tubing from each recorder to be slipped on. To the brass elbow is fastened a one-inch rubber hose going through the wall to the Electrolux machine. Underneath the jar lid, the hole leading to the elbow and one-inch hose is covered with a piece of fine copper screen which prevents any shavings from going through. As a further precaution, about one inch of water is maintained in the bottom of the jar to hold the shavings down. With this arrangement the suction was found to be just right and it was not judged necessary to add any valves or adjustable air vents in the lid to regulate the amount of suction.

In the workshop, the one-inch rubber hose is attached to the Electrolux unit using a standard Electrolux flange similar to that existing on the hose supplied with the vacuum cleaner. For recording use, the dust bag is removed from the cylindrical housing and in its place is installed a filter, consisting of a piece of fine mosquito netting stretched across a rubber covered gasket, similar to that on which the dust bag is mounted, and fastened around the circumference with a few turns of twine.

This filter acts as a final protection against disc shavings reaching the vacuum pump. The motor switch on the vacuum cleaner is left on the "on" position and the AC power cord is plugged into a special outlet controlled from a switch in the recording room.

The system is quite easily placed in operation. When a recording is to be made, the Electrolux motor is switched on and while lowering the cutting head, the old camel hair brush is held for an instant against the surface of the disc in front of the rubber tubing to make sure the chip will be caught by the air stream.

When the recording is finished and the cutting head is lifted, all the shavings have automatically and safely been disposed of, and may be seen floating at the bottom of the glass jar. Furthermore, it has been our experience that most of the intermittent clicks and similar surface noises, which appear on playback after cutting has been done without the chip removing apparatus, do not exist on a disc where it was used.

The cash outlay in our case was \$1.00 for a few feet of rubber tubing and the following Electrolux standard parts:

- 1—Grip insulator,
- 2—Dust bag gasket.

This set-up has been used regularly for the past two years and has never given any trouble. As a matter of fact, none of the operators here would think of cutting a record without using it.

or

## More About Chip Removal

by Charles Frenette,  
Quebec Area Chief Operator

## May Moving

The international service has been unequally divided into two parts.

On Thursday, May 15, the first part moved to 1551 Bishop Street to a beautiful three-storey building boasting oak floors, fresh paint, fluorescent lighting, and air.

On the say day, the second part was left on 1236 Crescent Street with the first part's housecleaning.

The French section; the West Indies unit of the U. K. section; the Latin-American section; and the engineering and accounting departments are already settled on Bishop Street. P. & I. (otherwise known as the "I. S. Mobile Unit") and the library will join these departments sometime in June.

## "Hay Fever"

Cast—L. to R.: Muriel Patterson, Terry Cachia, Ralph Blattner, Leonard McColl, Margaret McDermid, Annabel West, Jonathan White, Dorothy Robb. Absent: Earl Anderson.

(Photo by Bob Macpherson)



## MY FIRST SATURDAY OFF!!!

A QUIZZ of some staffers—"How did you spend your first Saturday off?" produced the following reactions (Five-Day Week stuff, you know):

WOKE 7.30 A.M.—turned the alarm clock's face to the wall—slept—woke 10.30 a.m.—breakfast in bed—slept—woke 12.30 p.m.—morning over—WONDERFUL!!!—Janie Ovens, Ottawa studios.

ACTION: Hildegard Morrison dashes out of bed, opens her Halifax rooming house window, leans far out into the bright 8.30 a.m. sunlight: The two departing office workers (non-staffers) are startled by a raucous, goading taunt, "Goodbye, SLAVES!"

Forfeit: One late sleep-in.

Acquired: Sublime satisfaction.

### FIVE-DAY WEEK



3.30 p.m. Friday—Bob Macpherson at CBC Toronto offices.



10.30 a.m. Saturday—B. M. at home.

Conclusion: Huzzah and three hips for the five-day week!

Saturday off—great to lie in  
Hustled from bed via rolling pin  
Chased to the grocer's—odd jobs piled skyhigh,

Saturday off—no rest for this guy.—  
Doug Strike, Keefer.

7.30 A.M.—Warming baby's milk;  
10.30 a.m.—Last coat varnish on wife's "Belinda" (Dressmaker form, to you!); 1.30 p.m.—New grass seed on lawn; 2.30 p.m.—Week-end shopping; 5.00 p.m.—Chasing birds away from lawn; 7.30 p.m.—Putting kids to bed; 8.30 p.m.—Collapsed. P.S.—My wife is very enthusiastic about the five-day week.—J. M. LAPORTE, SACKVILLE

BOB MACPHERSON replied with art work here below:

## HAY FEVER

(Reviewed by N. Alice Frick)

HAY FEVER, that reliable, though somewhat too frequently presented favorite of amateur groups, was given another airing May 15 at Northern Vocational School, Toronto, when the CBC Staff Players took a whack at it for their first production.

The cast probably enjoyed itself more than the audience did, but nevertheless, the CBC group's *Hay Fever* was reasonably well done and by no means a clinker.

This typical Coward comedy is, as all must know by this time, well constructed. But, as all do not know, it continues to present several problems for amateur performers. For one thing, its idiom is British and demands unflagging English accents which few Canadian companies can maintain successfully. The Staff Players, almost without exception, were smart enough to let well enough alone and play it in straight Canadian. Furthermore (acknowledging that Dorothy Robb's performance as Judith was carefully thought out and acted with humor), it takes a very talented amateur indeed to portray a professional actress on the stage. The other parts were not so difficult to make convincing, though all require the ease and sureness that English drawing room comedy demands. On the credit side, there is much to add up. The set was good, costumes and lighting were effective, pace was sustained throughout, and comic situations were well realized.

The Staff Players are likely to improve in future productions. The group really needs to be taught voice and gesture. Perhaps the assistance of a professional actor or producer could be obtained for special training in projection and movement. And especially a play in which Canadian speech would not be out of place would do credit to the players.



L'AUTEUR

**C**ET APRES-MIDI, l'annonceur de service, c'est moi! L'horloge du studio "C" marque quatre heures et quatre minutes, et la grande aiguille rouge emporte le temps, impitoyablement, à la demi-seconde. Las de me regarder ainsi vieillir, je passe dans la discothèque, et je range les disques utilisés aujourd'hui à l'émission "Les chefs-d'oeuvre de la musique".

Détente...

Par la fenêtre, je contemple les gouttes de pluie piétinant les vieux murs gris de la capitale, ces pierres usées par l'âge, que Bélanger, un jour de cafard, voulait peindre de différents tons pastels!... Sur le trottoir passe une jolie personne. Je lorgne un instant le mollet. Bien, très bien même. Je ne sais trop par quel sortilège, l'image de ma femme vient détourner le cours de mes pensées!...

Ma rêverie devient totalement étrangère au paysage familier, à l'univers d'alentour...

L'opérateur bavarde; premier prix. Le réalisateur répond à l'opérateur qui bavarde; deuxième prix. Une lettre de l'extérieur est ouverte; hors concours. Le speaker "spike" un troisième prix. Et les bruiteurs causent de leurs neuf plus neuf cent quatre-vingt quatorze embêtements.

Alors, une sixième voix, toute timide, s'élève dans le silence: la voix de la vieille capitale qui est à moitié un regret, une plainte, et à moitié une opinion personnelle.

Elle vient comme un son de cloche dont le timbre aurait la voix du plus petit des enfants de monsieur Dunton, et qui tinterait humblement comme la cloche du monastère des Ursulines.

Elle dit très simplement:

Comme c'est beau un annonceur, un

## DU COTE DE QUEBEC

Contribution de Lucien Côté, de Québec

opérateur, et un bruiteur, qui secondent de toutes leurs connaissances le réalisateur dans son travail et rendent ainsi moins lourde sa responsabilité d'une émission.

Elle dit sans acrimonie:

Quels sont les annonceurs de Radio-Canada? Si la réponse ne contient pas uniquement les noms des camarades de la brillante équipe de Montréal, sans exiger de cartonage, je donne aux gagnants une photo autographiée du concierge! Et je songe à Flambeau: "Nous les Québécois, les sans commerciaux..."

On ne fait donc rien sur le réseau?...

Elle ajoute:

"Ici Radio-Canada..." Ne vous est-il jamais arrivé, mes collègues de CBV, de refréner une envie folle de répondre au "cue": "Icette aussi..." Evidemment ce ne serait pas très élégant comme identification locale, et monsieur Brodie trouverait justement à redire! Mais ce serait peut-être une façon concrète de prouver—ne serait-ce qu'à nous-mêmes—que nous sommes de la famille!

Nous apportons au réseau nos reportages "originaux et vivants"; nous donnons nos chansons qui ne sont pas toujours les mêmes, car ici, l'on chante... Nous alimentons souvent la Revue de l'Actualité... Et quoi encore? Notre devise: Verve et Variété! Nous osons rêver de théâtre radiophonique, car lorsqu'on nous a fait confiance, nous avons tenu le coup! Nous apportons des idées et commentaires à la Voix du Canada et au "News Round-Up". Au local: nous produisons...

Un jour par mois, nous touchons le fruit, plafonné au maximum du groupe VI, du labeur de tous les jours. Et notre semaine n'a pas cinq jours!

Nous sommes quatre. Ils sont quatre: annonceurs par profession, réalisateurs par capacité, goût, et nécessité, bruiteurs improvisés, par besoin.

La voix devient plus forte:

Nous avons foi en notre travail, foi en une radio artistique, foi en une destinée, la nôtre. Nous voulons marquer notre passage. Du pied de la pente douce à Belvédère, de Limoilon au Terrace Club, nous apportons à la radio nationale, notre culte, notre langue, notre goût du beau et du bien fait, notre dégoût de la routine: nous apportons nos qualités, et nos faiblesses, que nous ne chérissons pas plus qu'il ne faut, mais qui font tout de même partie de notre personnalité.

A 160 milles, des métropolitains, dont plusieurs furent de chez-nous, ont tout le pouvoir, toute la gloire, tout l'argent du commercial. Ils nous disent: Moi, je les aime bien les gens de Québec... Ils ont ci, ils ont ça... Un tel, une telle... (Mais ne demandez pas trop de précisions.) Comme vous êtes bien à Québec... Moi, je voudrais vivre à Québec... vieux murs... poésie... si vous saviez, à Montréal... Ils font du beau travail les gens de Québec... Et puis d'abord? Même si parfois nous avons envie de rire, ou du moins de sourire, nous vous disons un merci ému et vous assurons que du côté de Québec, rien ne sera moche! Nous luttons, nous travaillons, avec ambitions personnelles, mais aussi avec désintéressement, avec amour pour un beau métier, avec un immense désir de poser ici et là une belle note juste dans la symphonie de l'onde sonore. Et si l'on nous dédaigne, simplement nous oublie, il y aura peut-être quelqu'un pour dire: Ces gens sont d'une race qui ne veut pas mourir!

La voix se fait plus douce, comme pour effacer toute trace possible de prétention. Elle va... Mais l'opérateur: "Côté, ton break"! Il est quatre heures vingt-neuf minutes et quarante-cinq secondes... Un bond vers le studio et à trois pouces du micro, sur un ton qui fait sauter l'aiguille du V.I. à +2, je lance fièrement: "CBV, Québec"! L'opérateur veut m'engueuler. Je hausse les épaules. Il veut continuer. Je lui tends mon paquet de cigarettes. Il en prend une. Je fais de même. Et je sors une allumette pour alimenter la mèche de son briquet. Il ne dit plus rien.

C'est ce que je ferai après milles excuses à Louis Hémon, et une citation de mon prof de littérature dont, après une décade, j'entends encore la voix: "Contrairement à ce que vous semblez croire, monsieur, la narration ne consiste pas en un assemblage disparate de faits étrangers les uns aux autres. Avec les divers éléments que lui fournit la réalité ou l'imagination, le narrateur doit constituer un tout. Il le fera en saisissant dans l'ensemble des faits, l'événement principal dont les autres dépendent. Lire "La chèvre de M. Séguin" (sans allusion à Radio-Collège!) à ce point de vue. L'unité du sujet est réalisée, parce que tous les détails sont concentrés sur un seul détail: la chèvre."

MORALE:—Ne pas ménager la chèvre, ni le chou, et ne pas se laisser manger par le loup, de peur de finir en queue de poisson.

# Would You Like To Know?

## Television In West?

**Q.** *Does the CBC intend to operate television stations in Western Canada within the next few years?*

**A.** It is impossible to answer this question satisfactorily at this time. We have no specific plans in respect of Western Canada.—DR. A. FRIGON, GENERAL MANAGER.

## More About Pensions

**Q.** *If an employee (male) should decide to retire at 56 years of age with say eleven years service, what would his monthly pension amount to? Would his pension payments start right after this early retirement?*

**A.** The CBC pension plan builds up for an employee a pension equal to 2 per cent of his salary for each year of service. Assume that in eleven years the 22 per cent of average salary amounts to \$480 a year or \$40 a month, payable at the normal retirement date of 65 years for a male employee.

If the employee retires at the earlier age of 56 years, his pension would be actuarially reduced by about 44 per cent, giving an amount of approximately \$22.50 a month. In this example pension payments would start directly after his early retirement.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

## Improve Maritime Coverage?

**Q.** *Have any definite plans been made to date about improving CBC coverage in the Maritimes?*

**A.** It has been decided to increase the power of CBH, Halifax, to 5 Kw. as soon as our finances will permit. Although we are aware of the problems involved, that is the only definite plan we have so far.—DR. A. FRIGON, GENERAL MANAGER.

## Transfers

**Q.** *How does one go about getting a transfer in the CBC to another point . . . say to London, England?*

**A.** The first step to be taken by a member of staff who wishes a transfer is to make application to the officer in charge at his (her) location.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

## Commercial Fees

**Q.** *Why are some CBC employees allowed to romp high, wide and handsome in the field of commercial radio, while others are squelched?*

**A.** I do not know of any employee being "squelched". The CBC is simply permitting certain employees to accept fees from sponsors, and in return, the CBC reduces the salary of these employees, according to a predetermined formula, and also retains 15% for the overhead involved in booking the employees and supplying to them certain facilities. By doing this, the CBC retains, for its own sustaining service, a number of first-class announcers and producers, and on the other hand, allows a limited number of employees to make extra revenue at no expense to the CBC.—DR. A. FRIGON, GENERAL MANAGER.

## Sick Leave

**Q.** *Why has sick leave been decreased from 1½ days per month of completed service to 1¼ days?*

**A.** Sick leave is based on an accumulation of three weeks per year of service. On a 6-day week, three weeks equals 18 days or 1½ days a month. On a 5-day week, three weeks equals 15 days or 1¼ days a month.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

## Civil Service Insurance

**Q.** *Are CBC employees eligible for Civil Service Insurance?*

**A.** In 1937 the CBC asked the Department of Justice for an opinion as to whether the employees of the Corporation would be entitled to benefit under the Civil Service Insurance Act. The department's opinion was that employees of the CBC were considered to be occupying positions in the Public Service of Canada and, therefore, if appointed to permanent positions in the service of the Corporation, would be eligible to receive the benefits of the Insurance Act. Since then, a few employees of the Corporation have applied for and received Civil Service Insurance.

The Civil Service Insurance scheme provides straight life insurance. Monthly deductions from salary cover premium payments.

Amounts of insurance may be issued in thousands from a minimum of one thousand dollars to a maximum of ten thousand dollars. The only insurance written under this Act is life insurance payable at the death of the insured.

Any employees who would like further information regarding this insurance may consult a booklet, copies of which have been distributed to the officer-in-charge and Staff Council executive at all points. If they wish to apply for insurance, they should write direct to the Department of Insurance of the Dominion Government at Ottawa. For new employees the regular medical examination required by the CBC will serve for this insurance if an application is made within two months from the date of medical examination.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

## For Your Information . . .

**J**UDGING from the number of questions we have received, "Would You Like To Know?" is performing the service it was intended to do.

There have been so many questions that it is impossible to include them in the space allotted. However, representative questions have been selected in the order of their submission. And your questions are still welcome !!

The following few words of didactic prose may help you channel your questions, suggestions and

ideas through the proper departments:

"Would You Like To Know?" is a straight information department. The purpose is to supply official answers to questions of general interest.

Some questions have been really inverted suggestions. These would more appropriately be submitted through the suggestion box being set up by Staff Councils.

Or, if you think your suggestion or idea is thought-provoking, it may be worth submitting to RADIO's "Letters" column.—Ed.

### License Fee Authority

**Q.** *Why doesn't CBC raise the radio license fee in order to get enough money to pay employees a cost of living bonus?*

**A.** The CBC has no authority whatsoever to raise the radio license fee. This decision is entirely in the hands of Parliament. Any Member of Parliament can answer that question better than we can. There is no objection to any employee of the Corporation asking that question to the representative of his constituency.—**DR. A. FRIGON, GENERAL MANAGER.**



### Exchange of Staff

**Q.** *Will the CBC be giving any consideration in the near future to the exchange of technical staffs between the BBC or American major networks and the CBC, for the interchange of methods in operation, which might prove an asset to the advancement of CBC operations?*

**A.** Plans are under way to send a member of the technical staff to London, possibly next Fall. We expect the BBC to send us one of their men in exchange within a couple of months. No arrangements are being envisaged concerning the American networks. Our experience in sending our people to the United States has not been very conclusive, although the periods involved have been extensive enough in a couple of cases.—**DR. A. FRIGON, GENERAL MANAGER.**



### Montreal Council

**L. to R.:** Etienne Labrosse, secretary-treasurer and corresponding secretary; Jacques Soulière; Alice Phaneuf, recording secretary; Lamont Tilden; Armand Bérubé, past president; Gratien Viau, president; J. Armand Plante; Paul Barette; Henriette Tremblay, recording secretary; Léo Guérette; Carl Codorre.



### ← Keefer

**L. to R.:** W. E. Chevrier; P. P. Déziel (CBM transmitter); J. E. Dubreuil (CBF transmitter); James Carlisle, chairman; Margaret McGrory, secretary; Paul Lambert, vice-chairman; René Frenette, Roger Germain.

### 20-Year Club

**Q.** *How does one go about applying for membership in the Twenty-Year Club?*

**A.** Write to Miss Harriett M. Ball, P. & I., CBC, 354 Jarvis Street, Toronto.—**WELLS RITCHIE, SUPERVISOR OF PRESS & INFORMATION.**

### Toronto Executive

**Seated, L. to R.:** Secretary Betty Stringer; Retiring Chairman Earl Cameron; Chairman Don Fairbairn; Helen James. **Back row:** Don Bacon, R. S. Bryden, Maurice Maden, Bob Macpherson, Jack Spalding.



### Pension Percentage

**Q.** *Re Pension Plan—If an employee leaves the CBC after 35 years of service, what is the percentage of salary received by this person?*

**A.** The employee builds up 2 per cent of his average salary for each year of service. In the example given the pension would amount to 70 per cent of his average salary, payable at the normal retirement date of age 60 for female staff and age 65 for male staff.—**R. P. LANDRY, DIRECTOR, P. & A. SERVICES.**

### Head Office ← Executive

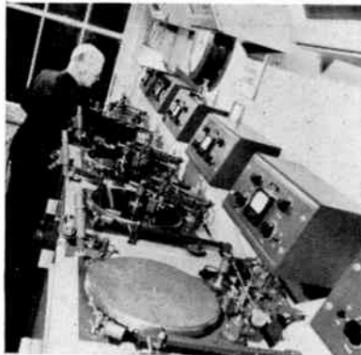
**L. to R.:** D. F. Chevrier, J. G. McGregor, E. F. Lawledge, W. R. Mortimer, D. Stockley.



Peggy Grant, secretary; Roy D. Cahoon, senior engineer; and Paul Johnson, assistant.



Jack Acton, specialist in ionosphere matters, and Leah Brinton, stenographer and assistant.



In I.S. recording room Etienne Pelletier prepares to make recording.



Al Timms in Z control booth cues up disc.

Broadcast Operators Tom Derbyshire; Foch Blais; Emil Kendler; Jean Drapeau (not in picture: Grant Stauffer).



Broadcast Operators Armand Belonger; George Taillefer; Al Timms; and Armand Lorrain (not in picture: Jacques Baribeau).



Mac Mosher, studio supervisor; and Lillian Goode, secretary.



**T**HE CBC short-wave service has no parallel anywhere in Canada and thus its operation is a specialized field of activity having certain unique characteristics associated with it.

The engineering division was largely responsible for planning, establishing and inaugurating this service; and is now responsible for its technical operation as a first rate short-wave service, directed to all parts of the world. The planning of a service to fit this broad specification was a major problem requiring a definite and intimate knowledge of radio transmission and propagation conditions.

Operation of this technical system is also an exacting specialized technical function handled by international service engineers. It requires compilation of wide and extensive statistics and technical information from many sources. Only if this material is efficiently used can the service provide suitable radio signals that are free of interference and relatively free of fading and ionosphere storm interference.

International service engineering is generally responsible for this overall planning as well as the direct operation of the studio plant in Montreal and of the short-wave transmitter plant at Sackville, with part assistance from the operations department.

#### Planning

The planning for the use of proper short-wave bands and frequencies is done in the senior engineer's office. The choosing of the short-wave band is based on the conditions of the ionosphere and is directly controlled by it, since the iono-

sphere (in its eleven-year cycle) goes through many cycles dependent on sun-spots and their twenty-seven day cycle, dependent on the seasons, dependent on the time of day and dependent on abnormal storm conditions.

In choosing these bands we must study each path individually and from predicted curves of ionosphere conditions determine the expected ionosphere nature on this path during any day and any month. For instance, for the path from Sackville to London a curve is drawn of typical conditions from each month throughout the 24 hours a day. This allows us to determine the maximum frequency that can be used as well as the minimum. From this we determine which band should be used throughout the transmission period for this specific circuit.

After the band is chosen it is normally simply a matter of choosing a licensed frequency in this band. Unfortunately, there are not enough frequencies for all the world's short-wave services and the ultimate result has been several stations using the same frequency. It is, therefore, important to study all data available from schedules of operation of other countries and from reports of monitoring on other countries' operation by various receiving stations, to determine the frequency which will be free of interference during the required time of transmission. If a channel is located that is clear it is chosen. However, conditions often require negotiation with other foreign operating companies to arrange for sharing of channels to permit interference-free operation. This type of frequency selection requires a large amount of close supervi-

sion and accumulation of a great deal of data to be effective.

Our European beam covers nearly all of Europe proper. Conditions of the ionosphere path vary to these different European countries. And since these conditions must be considered in planning beam directions and in scheduling sign-on time of various frequencies, we are obliged to co-ordinate these conditions with the required detailed schedule of operation, to accomplish the most effective service to all countries. After this is done the overall

transmissions. A large amount of program material is of the spoken word variety rather than musical and can be produced in small studios supported by material from transcriptions and commercial records.

An outstanding feature of our studio operation is the large amount of recording that is necessary. The Crescent recording room now leads by far in the amount of record material at any CBC studio point.

In the near future a new studio will be completed in new office space on Bishop

## INTERNATIONAL SERVICE — ENGINEERING —

by  
ROY D. CAHOON

operations are planned and studio and transmitter scheduling is arranged, based on these decisions.

#### Studio Operation

The operation of the international service studios is basically the same as any other studio point with special consideration given to the peculiarities of short-wave programming. There are at present three small talks studios from which the bulk of all our programs are produced in the various languages and

Street. This studio will be essentially similar to the three at Crescent. Furthermore, the additional office space being provided on Bishop Street will allow for expected expansion, and some additional transmissions and services will be inaugurated.

#### Transmitter Operation

The Sackville transmitters are operated on the same standards as all CBC domestic transmitters, through the operations department. However, the scheduling of

transmitter frequencies and antenna use is done directly by international service. Choice of transmission time, frequency, antenna, beam path and many other details are decided at these offices and scheduled in a routine way. Frequencies are also planned for use by the Vercheres and Vancouver short-wave transmitters.

Because of the ever-present danger of interfering stations beginning to operate and because of the unreliable nature of the ionosphere, it is necessary to establish a monitoring and reporting system in all areas to which our service is directed. In the European service we have a dependable source of information in BBC monitoring station at Tatsfield. Information is obtained by cable and by air mail and tabulated, giving us a continuous record of reception conditions. There are also some other broadcasting organizations in other countries who can provide similar reports. However, on some of our services we have had to depend on reports from non-professional people. This is one of the functions of the senior engineer's office—to develop suitable contacts and encourage these reports. This method of operation provides a great deal of information about conditions in these countries which would otherwise not be known.

The engineering section has liaison with all program groups in the short-wave service. It is the practice of each group planning a program to their own country to check with the engineering department on the conditions of the transmission paths and conditions of interference in order to select the most suitable times for their broadcasts. Because of the great number of countries covered, this requires a fair amount of juggling not only at the time they are inaugurated but every time a change is made or the local time is changed; and also as we go through the four seasons.

The senior engineer of international service is responsible directly to the chief engineer for the overall planning and development of the short-wave station. New projects are carried on for international service as at any other point in the domestic service. When the service requirements are determined in co-operation with the general supervisor, any new work is carried out through the request and work order system to the engineering department concerned at Keefer. The

(Continued on page 18)

This is the Canadian Broadcasting Corporation



## LAPLANTE-BAILLY BAILLY-LAPLANTE

Les deux  
compères de  
"Au Petit  
Bonheur"

UNE PAIRE DE COPAINS, une paire de speakers qui, deux fois la semaine se donnent la réplique au microphone au grand plaisir d'eux-mêmes d'abord, et des auditeurs ensuite. Pour du "show", c'en est! A preuve, le volumineux courrier qu'ils ont à lire tous les jours.

Le 20 mai, c'était l'anniversaire de Jean-Maurice Bailly et Laplante avait préparé pour l'occasion un "spécial" comme on dit dans le métier. Un poème! Mais quel poème! Un poème à faire rougir tous les poètes. Un poème lyrique et vingtième siècle tout à la fois.

C'était trop beau pour que nous le laissions s'envoler et mourir avec les ondes. Il nous a fallu le transcrire et vous le faire assavoir.

Voici donc le chef-d'oeuvre. Jugez lecteurs!

*Malgré la désinvolture  
de la température...*

*Nous célébrons ce matin "Au petit bonheur",  
mes très cher auditeurs,  
un joyeux anniversaire,  
celui de mon partenaire.*

*Ce grand jeune homme long et mince  
connu à travers la province  
comme le bout-en-train du Micro;*

*le plus peppé des annonceurs de Radio.*

*Il ne compte partout que des amis  
j'ai nommé: Jean-Maurice Bailly.*

*(ICI ON APPLAUDIT A TOUT ROMPRE)  
(SUR DISQUE)*

*Il vint au monde*

*sur notre boule ronde*

*par un doux matin de printemps*

*alors que notre siècle avait vingt ans.*

*Ses parents le trouvèrent, figurez-vous,  
enveloppé dans une feuille de chou.*

*Ce qu'il était mignon,*

*ce petit poupon tout rond.*

*Il pesait neuf livres...*

*avait fort envie de vivre.*

*(LE PETIT JEAN-Maurice BRAILLE)  
(SUR DISQUE)*

*Ce fut son premier commercial...*

*(PAUSE)*

*sur le Font Baptismal.*

*Dès qu'on eut versé sur son front*

*l'eau purificatrice*

*on lui donna pour nom*

*celui de Jean-Maurice.*

*Sa prime jeunesse*

*le vit grandir très peu en sagesse;*

*mais beaucoup, chers auditeurs,*

*comme vous pensez, en longueur.*

*Et, pendant ces années de croissance*

*on vit les neuf livres de sa naissance*

*se répartir, non sans efforts*

*tout le long de son maigre corps.*

*A son dixième anniversaire*

*ses petits amis organisèrent,*

*pour fêter ce beau jour,*

*une séance dans le fond de la cour.*

*C'est alors que l'on put voir*

*gesticulant sur le trottoir*

*ce grand garçon de dix ans*

*ameuter tous les passants...*

*(BAILLY CRIE DE SA PLUS BELLE*

*VOIX A CINQ PIEDS DU MICRO:*

*DEUX EPINGLES... SEANCE...  
DEUX EPINGLES...)*

*C'était toujours le cri du coeur.*

*Ce bambin avait déjà l'étoffe d'un annonceur.*

*Tout se fut passé sans incident*

*si, au cours de l'événement*

*quelqu'enfant malin ne se fut avisé,*

*histoire de rire et de s'amuser,*

*de faire disparaître Jean-Maurice*

*par le tout petit orifice*

*de la serrure de la porte.*

*Notre héros appelle, de sa voix déjà forte:*

*(BAILLY CRIE DANS LE FILTRE:*

*AU SECOURS, AU SECOURS)*

*Tout le monde accourt.*

*A cet appel de détresse*

*on cherche, on s'empresse.*

*On fouille et refouille partout*

*dans tous les coins et les trous...*

*Et, oh! humiliation qui cingle,*

*on retrouve Jean-Maurice dans la boîte à  
épingles.*

*On le reconnut non sans difficulté:*

*C'était le seul qui fut épointé.*

*Mais j'en passe et j'abrège.*

*Nous le retrouvons au collège*

*Portant allègrement*

*la maigreur de ses vingt ans.*

*Sur la scène du Ste-Marie*

*notre Jean-Maurice Bailly*

*c'est un jeune homme fôlâtre,*

*qui ne jure que par le théâtre.*

*Il est atteint de ce terrible virus.*

*On lui donne un rôle dans Britannicus...*

*Ecoutez-le réciter de tout son long*

*une tirade de Néron.*

*(ICI ON IMAGINE BAILLY RECITER*

*LA TIRADE EN QUESTION. RIEN*

*QU'A L'IMAGINER C'EN EST PRES-*

*QUE ASSEZ)*

*(CETTE PARENTHÈSE PEU CHARI-*

*TABLE EST DE LA REDACTION)*

*Il a maintenant l'âge de raison...*

*D'être un bon petit garçon*

*depuis longtemps il a cessé,*

*mais ce rêve toujours par lui, caressé,*

*va devenir une douce réalité.*

*Comme annonceur, il est enfin accepté.*

*Et depuis...*

*tous les mercredis*

*il crie à se pourfendre*

*à tous ceux qui veulent l'entendre*

*avec un formidable entrain...*

*(BAILLY CRIE... AVEC UN FORMI-*

*DABLE ENTRAIN: RADIO CARA-*

*BIN! APPLAUDISSEMENTS) (SUR*

*DISQUE)*

*(POINT D'ORGUE)*

*Il a aujourd'hui, vingt-sept ans,*

*tous ses cheveux et presque toutes ses dents...*

*ce jeune homme long et mince*

*connu à travers la province.*

*Pour lui le bonheur suprême*

*c'est d'être l'époux d'une Reine*

*dont nous sommes les sujets très dociles:*

*Sa Gracieuse Majesté Lucille.*

*(UN TEMPS)*

*Que ceux qui envient son sort*

*n'oublent pas qu'il est le Prince qu'on Sort.*

*(DEUX TEMPS TROIS MESURES)*

*Et moi-même afin d'en sortir au plus vite*

*chers auditeurs, je vous invite*

*à présenter vos meilleurs voeux*

*à ce jeune homme heureux.*

*En cet anniversaire*

*nos voeux les plus sincères*

*d'une fructueuse carrière:*

*toutes les joies de la terre*

*longue vie... et le paradis*

*à Jean-Maurice Bailly!*

*(DISQUE MUSIQUE PARADISIAQUE)*

EDITORIAL:

## CBC SUGGESTION BOX

(Contributed by Wm. C. Hankinson, National Secretary, Staff Councils)

SOME MONTHS ago, a neatly prepared ballot-box made its appearance on the table beside the attendance register. A notice invited members of staff to put into the box suggestions to be forwarded to management.

Came the national meeting of Staff Councils at Ottawa in March. And a luncheon engagement at which nearly twenty members of staff and some seven representatives of management made a pleasantly concerted attack upon the tangible assets of hospitality and a somewhat grimmer post-prandial attack on a number of little things which each group felt to be a source of annoyance on the part of the other group.

Among other things the General Manager discussed the meager response to the Suggestion Box idea, and wondered if perhaps complete satisfaction among members of staff were thereby indicated. From all Canada there had been only 21 communications embodying some 30 suggestions, some locations had not responded at all. The G.M. was pleased to see the spirit behind the suggestions which were offered but remarked that no really new idea was brought forward. Were there so few ideas? Weren't the employees interested in the progress of the CBC? Why this seeming indifference?

Well, why? Later reflection still leaves me firmly convinced that one of the Ottawa answers was the correct one. The individual employee of the CBC dared not make suggestions for fear of personal discrimination against him by management. Management protested that such a feeling was absurd, ridiculous. Why should management take umbrage at an employee for coming forward with a good suggestion? We explained the reasoning that goes on in the mind of the potential staff correspondent: The making of a suggestion implies the need for correction or improvement of a situation; which in turn implies that management must have been remiss in some respect. So, when a staff member makes a suggestion it is tantamount to a criticism of management. And what employee

would have the temerity to criticise his boss directly, especially when it is known that employees have previously suffered for similar presumption?

Management was more than a little concerned by this expression of opinion. It was hoped that some suggestion could be made, some step taken, to create among staff a greater confidence in the good will of management.

Later that day the council worked out the following "suggestion" to ourselves as staff: QUOTE that a Suggestion Box should be maintained at each location under the direct supervision of the local Staff Council executive; that the idea of a Suggestion Box be fully publicized by the local executive; that all suggestions be forwarded to the General Manager without interference UNQUOTE. The reason for adding "without interference" was that the meeting wanted the utmost freedom for reticent individuals to make suggestions which even the local executive might not see. But the forwarding was to be done by the local executive so that the effort would be recognized as emanating from staff.

There you have it! The idea is to be fully publicized by the local executive. That absolves the national executive of responsibility if the G.M.'s mailbag doesn't burst at the seams. If the writer wishes to remain anonymous that is up to him, but it would seem more satisfactory to sign letters since Dr. Frigon has promised to answer each letter personally if it bears a signature.

As a member of Staff who got his own eyes opened a bit during the Ottawa meetings, and as your national secretary who delights to remind locals that such-and-such should be done, it is only fair, I suppose, to bring this editorial advice to a conclusion with a practical demonstration of my own theories. So, here is an open suggestion to the General Manager:

May I suggest that a type of listener survey be established and conducted throughout the CBC, which will give: (a) The proportion of listeners to different types of programs, and (b) Regular listener criticism from individuals of varying tastes.

## LETTERS

(Continued from page 2)

preserve us from the sing song newscaster but surely there must be a smooth and happy medium.  
Ottawa. MAX GILBERT.

### Thanks For Parcels

Sir: Would you be good enough to pass on the sincere thanks of the unit here for the food parcels sent to us by CBC staffers.

We would like to thank whoever is personally responsible for the collection and despatch of this "manna", but the parcels are now arriving with the name of the sender as CBC, Toronto, and we have no idea to whom this letter should be addressed.

Whoever goes to all this trouble for us, probably finds the task seemingly thankless, but we would like it to go on record, that the unit is deeply grateful.

The parcels still arrive with amazing regularity, and are still looked forward to eagerly.

So, from Andy, Matt and the girls, a very big 'thank-you' to all those CBC'ers who are kind enough to dig in their pockets.

London, England. THE OVERSEAS UNIT.

### Fulfill Requirements

Sir: I've been wanting to send you my compliments on the nice job you are doing with RADIO and so here goes!

This is really a long delayed expression because it should have been written shortly after I had seen the first few issues of your outstanding magazine. One of the things which made me hesitate to write is the fact that another section of our organization is directly concerned with the production of RADIO.

I find your personnel publication the most interesting by far of any I have seen written for technical people. Perhaps the mysteries of radio explains some of the fascination the magazine holds for me, but I think that a good part of the interest can be traced to the place in our lives occupied by the radio personalities I have met in RADIO. It is nice to read about the people whose names I have heard so often on the CBC networks, and to read articles they have written. When all this is presented in a way that is appealing to a layman like myself, it is proof that the people who direct the magazine have more than fulfilled the requirements of a good personnel publication!

My only regret is that all the critics of the CBC can't be placed on your mailing list—more people should know that there is infinitely more to a radio-broadcasting organization than announcers, producers, technicians and players!

Montreal ALAN MAGEE,  
Sales Promotion Division,  
The Herald Press Limited.

# Le Personnel En Vedette

## A Montréal

Ainsi que le dit toujours Françoise Moreau, la très vivante secrétaire du colo, lorsque le correspondant vient s'asseoir à son bureau afin de pêcher quelques nouvelles, nous commencerons par le premier du King's Hall.

Au premier, c'est Radio Collège. Et à Radio Collège, Madeleine Gagnon n'y est plus. Celle-ci s'est envolée le mois dernier pour New York et l'Organisation des Nations Unies. Margot Bérubé du même service, permutée comme secrétaire de Aurèle Séguin.

Au deuxième, on regrette l'accident survenu à Etienne Labrosse qui chez lui, s'est blessé dernièrement en voyant à ce que son enfant tout nouveau ait de quoi boire. Une bouteille de lait a éclaté dans ses mains, rompant quelques artères, ce qui a nécessité le transport à l'hôpital de notre camarade Labrosse. Aux dernières nouvelles, tout est revenu dans l'ordre.

Grimpons un étage. Nous voici au troisième. Chez les techniciens, deux nouveaux venus pour la saison estivale, la saison des vacances. Jean Dumas et Frank Rogers.

Au quatrième, nous saluons la venue de Thérèse Bickley, sténo-dactylo dans le pool.

Au service des nouvelles, Robert Elie, qui faisait partie de la Société depuis quatre ans, a décidé de partir pour la rédaction de magazines d'architecture. Le journalisme mène à tout, mais il n'en sort pas complètement.

Toujours aux Nouvelles, on a accueilli le mois dernier avec plaisir une charmante collègue de la Salle des Dépêches de Watrous, Berthe Baril, qui a fait une brève visite à Montréal. Durant son séjour elle s'est occupée d'enrichir la discothèque de son poste saskatchewanais, de nous parler du *genre* de sa province et d'accorder les plus charmants des interviews à Marcelle Barthe et à la Revue de l'Actualité. En outre, elle a promis de collaborer, dans un avenir prochain, à la section française de "RADIO".

## A Québec

Les artistes de Québec, au cours de leurs agapes annuelles du mois de mai ont rendu hommage à leur confrère: Roland Lelièvre récipiendaire, pour ses reportages, d'un trophée de Radiomonde.

La Société Royale s'est réunie en congrès à Québec, à la fin du mois dernier. Le directeur de la publicité, section française, Monsieur Léopold Houlé, lui-même un sociétaire, y a présenté un travail sur nos poètes et la mer. Félicitations!

Claude Garneau de CBV est arrivé au poste l'autre jour exubérant de joie: il venait de retrouver ses lunettes! Il les avait égarées qu'il nous a dit le soir du party d'adieu à Gilles Rioux. A cette occasion, Claude avait reçu à son domicile, un groupe de CBV...

Subissant sûrement l'influence d'un programme populaire sur nos ondes, un groupe d'employés de CBV ont découvert récemment, au poste, une "Butte aux Memos"...

Guy Fontaine, technicien de CBV est allé de bonne grâce prêter main forte aux collègues de CBO à l'occasion des récentes fêtes dans la capitale.

Octavine Beaulieu revient une autre fois de Montréal qu'elle semble affectionner de plus en plus. Les points d'attrait sont si multiples après tout...

Dans une nouvelle, il y a quelque temps Radio disait que Bélanger de CBV avait invité Tonio Guimond du même poste à partager son taxi aux petites heures un matin dans la côte du Palais. Rendons à César!... En réalité ce fut Guimond, le bon Samaritain, cette nuit-là! Mille excuses!

## A Chicoutimi

Tous les membres du personnel atta-

chés à CBJ, administration, département des programmes et service technique ont applaudi des deux mains au récent succès de leur confrère Marcel Vidal, technicien qui a remporté le grand prix, section (a) lors du concours entre les collaborateurs de la Revue RADIO. Marcel, le plus humble parmi les humbles, a été très touché de cet honneur ce qui ne l'empêchera pas de demeurer toujours "Technicien Jusque Dans la Moelle".

Depuis que Paul Garon, technicien à l'émetteur est devenu "PROPRIÉTAIRE", il concentre tout le meilleur de son "subconscient d'architecte" à échauffer des plans pour l'amélioration de son domaine. En homme pratique, il emploie son congé annuel à diriger les travaux qui offriront sous peu à la famille Garon le foyer rêvé depuis toujours. On rapporte même que l'ami Paul s'est découvert un penchant vers l'aviiculture, et qu'on verra s'élever dans un avenir prochain des dépendances qui permettront à ce technicien-aviiculteur d'exercer ses aptitudes dans ce nouveau domaine.

Au Saguenay, on ne semble pas trop pressé d'entreprendre les vacances annuelles. Plusieurs ont des projets de randonnées estivales, d'autres cherchent l'endroit de villégiature par excellence. Pendant que les "indécis" élaborent leurs projets, Lorenzo Campagna en profite pour faire "une saucette" d'une huitaine dans la Métropole, pendant que Laval Raymond fixe rêveusement l'horizon du côté de la belle Gaspésie.

LA VEDETTE DU  
MOIS A  
MONTREAL

Maurice Chevalier  
avec Roger Baulu  
au micro de  
Radio-Canada  
chez le maire Houde





JACK PEACH

### New I.S. Correspondent

Next month Jack Peach, producer of "Canadian Chronicle" for the U. K. section, will succeed Mrs. Edith J. Clark (P. & I.) as RADIO correspondent for the international service.

Jack entered the CBC in 1937 and was posted to London in 1941 as war correspondent with the CBC overseas unit. In 1942 he joined the RCAF in London and was placed in charge of broadcast publicity in Britain. He was seconded to the invasion force in 1944, but after an ear injury while flying, he was returned to Ottawa headquarters. Five months later, however, he was back in London, filling a post in the overseas news division of the BBC. Jack entered the international service in October, 1946.

### Engaged

Roy Williams of I.S. record library to Jean Salter of Montreal... Rita St. Germain of Toronto traffic, to be married in August.

### V.P. of P.A.A.

C. E. Stiles, supervisor of purchasing & stores, has been elected vice-president of the Purchasing Agents' Association, Montreal.

### Singing Awards

Congratulations to Joan Burke and Elizabeth Dewar of farm broadcast department on their fine performance in the Peel Festival on April 29. Joan received the gold medal for singing and Betty the bronze.

## CBC AGAIN WINS AWARDS AT COLUMBUS

**C**BC PRODUCTIONS won three top awards, three honorable mentions and a "special citation" at the 11th American Exhibition of Educational Programs at Columbus, Ohio, during the month.

The CBC won a top award for religious programs for its series "The Way of the Spirit". The award was given "for the telling of bible stories with simplicity and reverence, appealing to children and to those unable to attend religious services."

A top award was also given for a CBC institutional broadcast, "The Patient and the Visitor", designed to help war-veteran amputees in their adjustment to post-war life.

A third top award went to the CBC for "the over-all excellence of its children's programs." These were found to have

"refreshing sincerity and naturalness... proving that children's programs can be vividly entertaining without being sensational, and informative without being dull."

The three honorable mentions were for the CBC's drama series, "Stage 47", and two regional network programs—"Story Period for Juniors", a school broadcast series for primary grades, produced in co-operation with the Ontario department of education, and "Adventures in Speech", produced in co-operation with the Manitoba department of education.

An additional award in form of a "special citation" went to the CBC for its national school broadcasts series, "Animals and Birds of Canada". The citation described this series as a "superb example of school broadcasts combining effective radio techniques and nature study."

### Transferred

Paul Tardif from messenger to duplicating clerk at international service... Clerk-Steno Evelyn Richards from head office to Winnipeg, after presentation of string of pearls by staff.

### Back In Watrous

Miss Betty Baril, in charge of the French department at CBK Watrous, has returned from a business and holiday trip to Ottawa, Montreal and Quebec City.

### Via Alaska

Your first peep at the picture nearby, taken recently in I. S. studio "Y", will show an attractive young Swedish writer, Karin Farnstrom, of New York, being interviewed by Swedish Editor Gunnar Kristiansson. Your second glance will catch that more-than-usual-interest in Gunnar's eyes... and your third squint will probably give them away altogether. Karin and Gunnar (according to our most recent official bulletin) have been married in Los Angeles, California. Mr. and Mrs. Kristiansson will return to Montreal via Alaska.

Karin and Gunnar



## "STEVIE'S" SCRAPBOOK

by A. J. BLACK, Supervisor of Records, Toronto

I'M AN "Office Boy" at N. P. O., and all day long I'm "on the go", I'm known as "Stevie" on my floor that I parade from door to door as I deliver, without fail, the endless stream of daily mail; I'm he who past your office marches 'til I get flat feet, fallen arches, as through the day I tramp for miles beneath a mighty load of files. I'm just the "office boy" to some, considered unimportant, dumb, at "thinking" not regarded strong and blamed for all that may go wrong throughout the busy working day as "in" and "out" I weave my way. But some folks sure would be surprised at just how well I have them "sized", how many "errors" I detect (not made by me) that I correct; the misdirected memos I send back to find the reason why, and letters without envelopes from stenos who don't "know the ropes", don't indicate where memos go and seem to think that I should know;

on "I.M.'s" overlook the date until they're "checked up" and put straight; omit file numbers every day on correspondence marked "P.A."; Internal memos use full-size, to "half-sheets" don't seem to be wise or to the paper they'd conserve if this small point they would observe, or, working with a "woolly" mind send letters to the mail unsigned, or on Internal memos fail to type the "subject" of their mail. But clerks and supervisors, too, contribute "errors" not a few of both "commission" and "omission" to which they hate to make admission, or, when they find them, turn with glee, and squarely place the blame on me. Mistakes? I make a small per cent compared to those that I prevent. Gosh, I could write a book about the "errors" I keep finding out that me, not they, should most annoy; but then, I'm just the "OFFICE BOY"!



### A Slip of The Brush

The new offices on the fourth floor of the Victoria Building, Ottawa, for the personnel and welfare staff proved to be so nice and cozy that perhaps Ken Kelly is wondering whether the "PERSONAL" idea isn't such a bad one after all. At any rate he didn't get a chance to think seriously of changing his title to "Supervisor of 'Personal' and Welfare", for the sign painter dashed up a few minutes after the above picture was taken and hurriedly scratched it off.

### Receives M.A.

Congratulations to J. E. "Eddie" Hayes, assistant transmission and development engineer, who has just received his Master Degree in Engineering from McGill University.

### Halifax Council

New Staff Council executive members at Halifax are "Rollie" Robitaille, chairman; Geoff Fish and Len Cosh (vice-chairman), engineering; Syd Kennedy and Keith Morrow, program; Marjorie Smith and Marion Ritchie, administrative.

### I.S. Council Executive

Paul Johnson was elected chairman of the local I. S. Staff Council on May 2, succeeding Robert Allen, senior producer at the U. K. section. Representatives elected to support him during the coming year are Jack Peach (U. K. section); Pat Waddington (newsroom); Walter Schmolka (Czech unit); Jacques Baribeau and Jack Acton (engineering); George Dupré (central records); Jacqueline Brunet (French section); and A. Douglas Monk (P. & A. Services).

## "RADIO" WINS AWARD

THIS SEEMS to have been the month of awards to various sections of the CBC.

CBC programs were awarded at Columbus, Ohio (see page 14), and CBC personalities received awards at the annual Radio Arts Ball (see page 17).

Not to be outdone by these other prizecatchers, RADIO has also captured a prize during the month.

Your staff magazine won an award in the annual Industrial Publications Contest sponsored by the International Council of Industrial Editors.

Announcement of awards was made at the annual conference of the international council held at St. Louis, Missouri, during May.

Three other Canadian publications also received awards: "Sun Life Review", published by Sun Life Assurance Company of Can-

ada; "Between Ourselves", published by TCA; and "The Slug", published by Montreal Star Company, Limited.

Seven hundred ninety-four publications were entered in the contest, from United States and Canada; and award-winners will be displayed throughout both countries.

The competition was stiff in this contest, and winning an award reflects credit on the staff and management of the CBC.

It has been stated before in RADIO, and is repeated now, that credit for any achievement of your staff magazine goes to our contributors.

While on the subject of contributions, your editor has noted a very considerable improvement in their quality during the past few months, showing an increased interest by staff in the affairs of the Corporation.

—ED.

# Grapevine Network



Sitting (L. to R.): Marie Laflamme, Barbara Stockley, Helen Kelly. Standing: John Lavigne, Douglas Stockley, Doug Chevrier (Captain).

## Newcomers

To Sackville: Allan Stapleton, veteran of five and a half years overseas with R.C.C.S. and graduate of training and re-establishment institute, Toronto... To L.S.: Office Clerk Guy d'Avignon; Producer-Announcer Arthur Weldon Hanbury in U.K. section; Assistant Editor Sture B. Persson in Swedish unit; Switchboard Operator Laurette Quesnel... To Keefer: J. A. Armstrong and R. E. Penton on casual basis with properties department; Miss Marcelle Cadieux as secretary to Mr. Goudrault; Miss Madeleine Martel in purchasing and stores... To Toronto: Joy Craig in drama; June Code in P. & I.; Nan Kenny in commercial; Dorothy Hudson in P. & A.; Agnes Wilnot in program clearance; A. Hamilton and Ken Perry in newsroom; Dorothy C. Geraghty at switchboard; John Robertson, Edward Hodsoll, Frank Cantar and Frank Osborne in central records.

## Wedding Bells

Leaving CBC to be married: Kay Hazeldine and Jean Phinney from Halifax... Joyce T. Dickson from Sackville transmitters after dance party and presentation of flower study by Christian MacKiel... Muriel Mahoney of head office

accounts to marry Ronnie Guy, after presentation of electric kettle... Norma Lawrie and Tannis Murray from Toronto. Norma received gift of half dozen demitasse at staff luncheon. Tannis married Frank Prendergast, Imperial Oil executive, following luncheon at The Winston and party at the home of D. C. McArthur... Also leaving CBC Toronto for matrimony: Joan Strong (production), Joyce Everingham (commercial), Helen Mears (cashier's office)... Married and still staffing are: René Levesque of international service, to Louise L'Heureux of Quebec, May 3... Marcel Lorrain of purchasing & stores, Keefer, to Miss Jacqueline Guenette, May 31... Harold McCrae of Keefer to Miss Constance Burgess of Ottawa... Peter B. Whittall, Winnipeg, to Miss Verna Mae Patterson, at Saskatoon May 24.

## HEALTHY GUY

Producer Ernest Morgan of Toronto studios can probably claim to be the healthiest individual on the whole CBC staff — coast to coast. He hasn't been off sick one single day since he started in radio nearly 15 years ago.

Ernie joined CKNC Toronto back in 1932 as an announcer. The manager of the station was a fellow named E. L. Bushnell, who seems to be still in the radio business.

When the CRBC took over CKNC in 1933 Morgan stayed on as an announcer—and Bushnell stayed too. In 1936 when the Canadian Broadcasting Corporation came into being, Morgan stayed on—and so did Bushnell. In 1937 Morgan

switched from announcing to the production department. In 1940 he went to Vancouver as production manager and later became program director.

Four years later, in 1944, he returned to Toronto as supervisor of exchange programs—and returned, too, to Bushnell. Last year, Ernie Morgan left exchange programs to go back to his first love, production.

He handles all the symphony broadcasts originating in Toronto. He is the producer of the Edmund Hockridge Show, Wednesdays, T-Can 7.00 p.m. EDT; and Edmund Hockridge Sings, Sundays, Dom. net. 10.30 p.m. EDT. He was producer too on the opera "Deirdre of the Sorrows". As Ernie says, he does "the heavy stuff."

As well as setting a record for health — nearly 15 years without a day off sick — he has set some kind of a record too — for the radio business — in having the same boss for fifteen years — that fellow Bushnell.

## Bowling Windup

The head office Bowling League wound up another successful season when its 12th annual banquet was held at the Chateau Laurier May 5. The Gladstone Murray Trophy was presented by CBC Chairman A. D. Dunton to Doug Chevrier who captained the "Cyprus".

Peggy Hickey was presented with the "Miss Handicap" shield for having proved herself to be the most "consistent inconsistent" bowler of the season.

## Bowling Banqueteers





**JOHN FISHER**  
... Awards 1947 and previously.

### Radio Arts Awards

Five members of the CBC staff received awards this year at the Radio Arts Ball in Toronto. E. L. Bushnell, director-general of programs, was presented with a portrait of himself by Mona O'Hearn, Miss Radio of 1946. The portrait was painted by the Montreal artist, Simone Denschaud, from a series of photographs. The award was "to one of the pioneers in Canadian radio, on his twenty-fifth year in radio."

Andrew Allan, supervisor of drama, received two awards. Both were La Fleche trophies. One was to Andrew himself as the best producer of 1947, the other for the best sustaining program, "Stage 47".

John Fisher, CBC commentator, received a La Fleche trophy as the best commentator of the year.

Announcer Elwood Glover won the Radio World Trophy, awarded by popularity poll by *Radio World*, as Canada's most popular announcer.



JUNE, 1947

### Henning Ingemand and Danish Delegates



### Departures

From U.S.: Myriam Mendoza to return home to El Salvador... Doug Johnson from purchasing and stores, Keefer, and P. A. (Percy) Field from transmission and development after presentation of overnight brief case and portfolio... From Toronto: Mary McKay and Ray Cahill to General Electric; Elizabeth Robinson from talks; Don Mortimer from central records; Ed Roberts from duplicating; Gordon Murdock from newsroom; Evelyn Houting and Chief Operator Isobel Boot from switchboard. Staff parted Isobel in Studio F and presented her with a wrist watch.

### Returns To CBC

Peter Tremblay has returned to the CBC, on the staff of the purchasing & stores department.

### New Danish Editor

A new recruit in the international service is Henning Ingemand Sorensen, recently appointed editor of the Danish unit of the Scandinavian section.

He is seen here (holding mike and beaming at Swedish stewardess Ahlman) during an interview with the Danish delegation to the ICAO Assembly, Gustaf Crone and Knud Gregersen, who arrived May 3 aboard the SAS-plane "Rolf Viking" at Dorval Airport.

Mr. Sorensen was born in Copenhagen and received his early education there before attending the University Grenoble in France. He came to Canada in 1929 and was employed in Montreal by the Sun Life Assurance Company for several years before proceeding to South America where he worked in Venezuela, and in Ecuador with the International Petroleum Company.

In 1942 he returned to Canada and joined the Royal Canadian Navy. After two years in the Intelligence branch of the senior service he was transferred (on loan) to the Army for special work in the Psychological Warfare division.

Mr. Sorensen received his discharge from the Navy in March of this year and entered the international service April 9. He is equally at home in Danish, English, German, French and Spanish.

### Award Winners

*Andrew Allan,  
Elwood Glover and  
E. L. Bushnell.*

### On and Off Sick List

Teletypist Louise Brunet of Keefer recovering after appendectomy... Central newsroom Editor Angus Burns suffered head injuries and was badly shaken up when he was knocked down by a car on the night of May 10th. He spent nine days in hospital and will be away from work for several weeks.



DR. A. FRIGON

# Management Memo:

*Parliamentary Committee under way* • *Prospect of deficit* •  
*Holidays beginning* • *Salaries in upper brackets discussed* •  
*Congratulations to RADIO on award* •

**A**T THE time this memo is dictated, the Parliamentary Committee has just started its inquiry. The Chairman and myself have submitted briefs and the question and discussion period has started.

From the administrative point of view, the most important item has been, of course, that dealing with our present financial situation. I had to report that, notwithstanding drastic curtailment of expenditures in all divisions, we had to operate this year with the unhealthy prospect of spending \$265,000 more than we would receive. This is going to absorb all the cash reserve accumulated in the past, so that when the year 1948-49 starts, we will have to secure higher revenues or revamp our organization in order that we may live within our means. The Committee and the Government are fully aware of this situation and understand that it is due to the increase in costs, including that of salaries. They will, I am sure, give sympathetic consideration to the problem, and we hope that some relief will be offered. In the meantime, I must, as I did before, ask everyone on the staff to be alert to any opportunity of economizing.

**I** HOPE all will enjoy their holidays. I am glad to note that holiday periods seem to be better distributed than in the past. I must thank all concerned and especially supervisors who have taken action to reduce the number of supernumeraries required during holidays. We have always been generous in granting holidays and special leaves. In return, we expect loyalty towards the organization and maximum efficiency in operations. I would like to remind you that holidays offer an opportunity to replenish one's health and are not supposed to be used as an occasion to work at some other occupation. We have had a number of cases where this had been done, and as a result, employees came back after their holidays actually rundown and just about ready for a rest.

**I**T SEEMS that we have been particularly unlucky in the past few months in losing a number of loyal and qualified colleagues. This, in a sense, is normal. There will always be many more positions in the \$2,000 to \$3,000 a year bracket than in the \$5,000 to \$6,000 a year. This means that those who reach a certain level and realize they may not expect quick pro-

motion to higher salaries are induced to seek employment somewhere else at improved financial conditions. The fact that they succeed so easily indicates they are qualified and reflects the general qualifications level of our personnel. It is to be hoped that our finances will permit us to raise salaries still higher in the upper brackets so that the moment of separation of good employees may be retarded.

**I** BELIEVE this is an opportune time to congratulate RADIO, its editor, and its editorial board for the award it has obtained in this year's Industrial Publications Contest sponsored by the International Council of Industrial Editors. This is not only a credit to the magazine but to the CBC generally. It is noted with great satisfaction that RADIO contains an ever-increasing number of items which reveal the interest of our people in both the administrative and the policy side of our business. This is a healthy sign which we will always be pleased to encourage. Congratulations should also go to those who have won cash awards for their articles which appeared in RADIO in the course of the last year.

## INTERNATIONAL SERVICE — ENGINEERING

(Continued from page 11)

technical operation of the service is carried out on exactly the same standards as used for the rest of the CBC and co-ordinated through the operations department.

The I.S. senior engineer's office has an overall interest and exercises advisory supervision over all conditions of reception and transmission on short-wave for all CBC points. Accurate and up-to-date information is kept on hand at all times on

short-wave transmissions from other countries and on transmission possibilities to them from Canada, and can be made available on request.

In general, the short-wave service is an excellent method for selling Canada abroad. It sells Canada, as well, from a technical standpoint, since it provides a short-wave service from this hemisphere that can be excelled by none. We have received reports on our European service

indicating its superiority over our North American neighbors both in the matter of strength of signal and in its freedom from excessive fading. In fact, it was as a result of this superior service that United Nations requested the use of our facilities for transmission to Europe, particularly to Russia and the Scandinavian countries. Such reports have created a good impression for the CBC in particular, and for Canada as a whole.

# B O O K S

## For Tyro Or Old-Timer

By William C. Hankinson

OUR SPOKEN LANGUAGE—A. Lloyd James, late Professor of Phonetics, University of London, and Linguistic Advisor to BBC. (Thomas Nelson and Sons Ltd.)

The radio announcer is at the top of the list of professionals whose living depends upon the use made of the voice and language. To date, however, few announcers have approached their task professionally or studied the principles of speech in relation to their work.

In his book, Prof. James discusses these principles, treating with the functions of speech, the various sounds of the English language, standards of speech, accent, and other matters of importance to the announcer. His chapter on Melody in Speech is particularly good and should be studied carefully by any individual who burdens other people with the sound of his voice.

As Prof. James says in his conclusion: "The object in the author's mind . . . was to describe in simple, untechnical language some of the facts of speech; and try to remove from the minds of honest men and women some of the misunderstandings that are bound to arise on account of the emphasis laid in their early education upon written language, with the consequent neglect of education in spoken language."

OUR SPOKEN LANGUAGE is not a new book, but any serious announcer, whether tyro or old-timer, who does not already know this work and its attendant Handbook would do well to add the two little volumes to his professional library and spend the time necessary to become thoroughly acquainted with their contents.

## Lapel Insignias

Many inquiries have been received from various staffers about CBC lapel insignias. The purchasing and stores department, Kefer, advises that these can be made available at a cost of \$1.75, delivery three months. These will be ordered by P. & S. if a sufficient number of people are interested.

## Born

To Bruce A. and Mrs. Taylor (Sackville), son, Robert Bruce, May 3 . . . To Bill and Mrs. Hankinson (I.S.), daughter, Penelope Ann, May 1 . . . To Jean-Marie and Mrs. Marcotte (I.S.), daughter, Claude-Annie, May 7 . . . To C. E. and Mrs. Stiles (P. & S. chief), son, James Alan, May 16 . . . To S. and Mrs. Schnobb (Ottawa), son, Richard.

JUNE, 1947



Being a series of remarks on English usage by

W. H. Brodie, CBC supervisor of broadcast language.

IT MAY sound absurd to say that being careful is likely to lead to error. When you are revising what you have written it is most important to remember that a correction in one place may make it necessary to rewrite something else; for instance, if you change a singular to a plural in one sentence, be careful to change "it" to "them", etc., in succeeding sentences. Neglect of this kind is one of the most fruitful sources of error.

While on the subject of revision, here are two pieces of advice from the past—they may be taken with a grain of salt, but there is a good deal of sense in both of them.

"An old tutor of a college said to one of his pupils: Read over your compositions, and wherever you meet with a passage which you think is particularly fine, strike it out."—DR. JOHNSON.

"In composing, as a general rule, run your pen through every other word you have written; you have no idea what vigor it will give your style."—SYDNEY SMITH.

**Efficacy**—In pronunciation the stress is on *eff-* not on *-fic*; the *-acy* is pronounced as in "democracy". In the adjectival form—*efficacious*, the main stress is on *ca* with secondary stress on *eff*.

*Efficacious*, *efficient* and *effective* are not real synonyms. *Efficacious* means sure to produce a desired result. (This word cannot be used of persons, only of things, e.g. an *efficacious* remedy). *Efficient* means capable of producing, or competent

to produce a desired result—an efficient officer or machine. *Effective* is applied to something that has actually produced a desired result, e.g. the remedy was *effective*. *Effective* can also be used in connection with laws, regulations, etc., as meaning actually in operation.

**Reveal, Disclose**—These words generally imply the making public of something that was secret or private. They should not be used in such a context as the following: "The Minister for Defence announced that two Canadian destroyers would visit the West Indies this summer."

**Provided (that)**—Can be used as a conjunction meaning "if" or "on condition that"; e.g. "The road will be open by May 1st provided that the heavy rains do not continue."

**Providing**—Is sometimes used in the above sense, but it is to be avoided; since it has another sense, it can be ambiguous. "The government will introduce a bill providing that, etc." This might mean either that the bill will have certain provisions, or that it will be introduced if certain conditions are fulfilled.

Therefore avoid *provid'* sense of "if", "on the c . . . or "on the understand' . . . In this sense *provided* e better form.



•  
 ← **CBO Executive**

Standing, L. to R.: Steve Dale, Bill Reid, Slim Gould, Joe Pickard, past chairman and treasurer. Seated: Doris Hopper, John Benson, chairman. Absent: Berthe Soubliere, secretary.

•

**Gracious Word**

Courtesy—Is a gracious word. It implies elegance of manners, politeness, reverence and respect. To abuse it is an offence against good manners in speech. The word "courtesy" cannot properly be applied to the act of someone who buys time or space to advertise his name and sell his goods—"This program comes to you through the courtesy of the XYZ Company." Some advertisers may like this usage and insist on it; perhaps they could be persuaded to give it up. If you have to use it, think like Pooh-Bah, "It revolts me, but I do it." Never use "courtesy" in this sense; use another word—"through the co-operation" or "with the compliments of".

*Radio Defined*

**The Sponsor's Product**

"That love is merchandiz'd, whose rich esteeming The owner's tongue doth publish everywhere."

—Shakespeare

**The Public**

"They are like the deaf adder, that stoppeth her ear; which will not hearken to the voice of charmers, charming never so wisely."

—Psalm LVIII

•  
**Sackville Council** ➤

L. to R.: Chairman Ed. MacDuff, Secretary Peggy Ford, Ed. Ryan, Ron Backhouse.

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•  
 ← **Vancouver Council**

L. to R.: Alan Chamberlayne; Don Smith; Enid Eaton; Peter McDonald; Chairman Doug Nixon; Don Horne; Edna Bennett; Ray Mackness; Retiring Chairman Marce Munro. (Absent from picture): Vice-Chairman Tony Geluch; Jim Wighton; Jimmy Gilmore, Western representative of national executive.

*Radio Defined*

**Comedian**

"Master, shall I begin with the usual jokes That the audience always laugh at?"

—Aristophanes

•

**Transmitter Break-Down**

"The Oracles are dumb; No voice or hideous hum Runs through the arched roof in words deceiving."

—Milton

