

RADIO



STAFF MAGAZINE DU PERSONNEL

CBC AND THE NATION

Page 3

**WHAT
IS A PRODUCER?**

Page 4

AU BAL DE LA RADIO

Page 7

**"THAT'S WHERE WE
KEEP THE RECORDS"**

Page 10



★ ★ ★ ★ ★

EDITORIAL:

IT'S FUN TO GET IN THE ACT



MAGAZINE DU PERSONNEL

RADIO

STAFF MAGAZINE

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

Revue mensuelle des employés de la Société Radio-Canada. RADIO a pour objet de faciliter l'échange d'opinions et de renseignements de nature à contribuer au progrès de la radio-diffusion nationale.

EDITORIAL BOARD :

V. Frank Segee, *Editor*

Armand Gravel, *Associate Editor*

Charles R. DeLafield - Cal. R. P. Landry

Ernest Margan - André Ouimet

CORRESPONDENTS:

Pauline M. Cook, *London*

Carl F. MacCaul, *Halifax*

Margaret L. Fard, *Sackville*

Laval Raymond, *Chicoutimi*

Roland Belanger, *Quebec*

Jean-Paul Nalet, *Montreal Studios*

Margaret McCrary, *Montreal Eng.*

L. B. McIlhagga, *International Service*

Ruth H. O'Hallaran, *Head Office*

Janie Ovans, *Ottawa Studios*

Philip F. Carscallen, *Toronto Studios*

W. Jahn Dunlap, *Toronto Offices*

Shayna Granavsky, *Winnipeg*

Douglas Squires, *Watrous*

Peter McDaniel, *Vancouver*

PUBLISHING ADDRESS: Canadian Broadcasting Corporation, 354 Jarvis St., Toronto, Ont.
Material in this magazine must not be reprinted without applying to the editor for permission.

YOU KNOW the old vaudeville line: "Everyone's trying to get in the act." Well, why not? It's fun to get in the act. Ever taken part in an audience participation show? Ever played the drums in a name band? Ever tried to show a magician you can outsmart him? Ever heckled a speaker?

Sure it's fun to get in the act!

Why not give it a try? Come on in! All CBC staffers are invited. It's your act. In fact, it's an all-staff show! We're speaking about RADIO, of course. And Radio is your act.

The magazine was conceived; its policy was devised; its general appearance and content was planned; and its editorial policy is in the hands of: THE STAFF OF THE CBC.

For the benefit of those readers who may not have been in on the beginnings of RADIO, let's go back to November, 1942 . . . to the second national meeting of Staff Council representatives in Ottawa.

At that meeting, a committee of three members of staff was set up to investigate costs, various types of magazines, general content, and to define an editorial policy.

That was the first actual beginnings of RADIO. The first concrete steps had been taken. And they were taken by Staff Council delegates.

This first committee met during the year 1942-43, and submitted a recommendation to management on November 8, 1943.

During the next annual meeting of national Staff Councils, later in November, 1943, a "permanent staff bulletin committee" was appointed to implement the

recommendations made by the first committee.

This permanent committee—also composed entirely of members of staff—met in January, 1944. At this meeting the editorial policy was established in detail. The set-up of the editorial board was laid down. The type of editor was defined. And details of size, number of pages, color, distribution, etc., for the magazine were decided.

The report and recommendations of this committee were submitted to management by the national executive of Staff Councils later in January, 1944. Then in June, 1944, the permanent committee met with management; and final plans were made for appointment of an editor and establishment of the staff magazine.

All of these preliminary steps were initiated by staff and all steps were reported back to Staff Councils for their approval. Management accepted all recommendations, and has co-operated faithfully since the first issue in November 1944, to maintain Radio as a magazine for and by staff.

So it's your act, in an all-staff show.

A lot of staffers, and management, too, have been in the act. And they've got a lot out of it. By putting their ideas down on paper and seeing them later in print, they have consolidated their thinking and have added to the exchange of information about the radio industry—which is one of the main purposes of RADIO.

If you have any ideas about this thing radio . . . if you have just one idea that is yours to share . . . why not come on in.

It's fun to get in the act!—ED.

★ ★ ★ ★ ★

Pat Patterson presents Jay Craig with a musical cigarette box, thus setting off a series of startling developments in CBC Toronto's Amateur Dramatic Society's second major production, "Dangerous Corner" by Priestley, staged for staffers and friends April 12 and 13. (For story, please see page 18.)

OUR COVER THIS MONTH

RADIO

POWERS OF THE CBC

CBC AND THE NATION

By

CBC Chairman A. D. Dunton

NATIONAL RADIO is one of the biggest things that ever happened in Canada.

As a people Canadians have a number of great accomplishments to their credit, most of them in material things. The CBC is the one outstanding nationally supported effort in things of the mind.

Wealth and physical achievements aren't everything for a people, just as they are not for an individual. The greatness of a nation, and the satisfaction in the lives of its members, depend just as much, sometimes more, on mental and spiritual things.

Through the national radio system Canadians unite, not to provide food or protection or transportation or shelter, but to provide a service that will please and nourish their minds. Where else does Canada do that in a national way? The CBC is essentially one of the most important efforts in Canadian life.

You may be tempted, sometimes, on a bad day, to ask yourself if the CBC is really worthwhile. If you are, try imagining what it would be like if the whole national radio system were suddenly shut down. The value of a service often comes to be underestimated when it has reached a stage of being too much taken for granted. Whisk away the CBC, and there would be a startling gap in the pleasure and information and ideas coming into hundreds of thousands of Canadian homes. There are probably some people in the country who never listen to programs of the CBC. But there must be few who at some time in the week at least are not finding interest or value or enjoyment in a program being carried by the national system. If the CBC vanished we would be sharply reminded that it is one of the very few means by which Canadians in different parts of the country can commune among themselves and fasten their attention on the same thing at the same time.

The importance and the value to the

nation of a national broadcasting system puts a very heavy responsibility on the CBC and everyone connected with it—and a big opportunity to serve the interests of the Canadian people. The Corporation must do its utmost to ensure that the moneys from listeners are used to the very best possible advantage. On the physical side it must try as fully as possible to make its service available to every Canadian home that can be reached—a very complicated task.

It must try to provide a full measure of the real pleasure that can come from broadcasting. It must supply over the air information of all kinds, as true as can be found. It must be a means of projecting ideas and opinions into Canadian homes, so that people can have the material on which to make up their own minds, as our democratic system demands. It must also be trying to open new vistas in the minds of listeners, give opportunities for new tastes to develop and old tastes to sharpen. To do all these things it must be drawing on and developing Canadian talent and abilities so that they will grow through opportunity and through appreciation by other Canadians. It must be a live force in the forward development of Canadian life.

In all its work the Corporation must maintain a determined impartiality. It belongs to all the people of Canada: it is the sole national network authority. Therefore, in his work with the Corporation everyone must be fierce in his determination that no partiality shall creep in. Outsiders sometimes find it hard to grasp that people can be trained and devoted to the cause of impartiality. The CBC must be a living example of such a body of workers.

The CBC has high purposes in the interests of the nation it serves. It isn't hard to pick holes in its day-to-day performance in carrying out those purposes. Perhaps it is harder to appreciate the

overall extent and value and quality of its service week-by-week over this huge and varied country.

The service of the CBC today is something of which we can very well be proud. Of course we can criticize parts of it, or even the whole, though probably many of the criticisms cancel each other out by being aimed in exactly opposing directions. By the nature of broadcasting, by the nature of this country and the complex physical task which the CBC faces, there must be many compromises and balancings in national radio. Fair judgment can be made only of the whole and in relation to practical possibilities. I am convinced that a competent and impartial observer would find it good.

That doesn't mean we have any reason for smugness and self-satisfaction. It just means that the job we are doing now is pretty good, but can and should be better. This year in particular I have a feeling that the national system is moving ahead in fulfilling its purposes. I also think there is a quickening response from

(Continued on page 19)



A. D. Dunton

WHAT IS A PRODUCER?

by Doug Nixon,

Production Manager, CBR.

IN THE PAST there have been many facetious and critical comments made about the radio producer. Our own CBC magazine carried, some time ago, a two-page spread which included the opinions of a group of CBC staff members on the functions, duties and qualifications of producers. Many of them were deliberate attempts to be amusing, but even those which did attempt a serious analysis proved entirely inadequate.

The role of the radio producer in the CBC is an extremely important one. The real measure of its importance can be judged by taking a look at a basic source of information—*Job Analysis*. You will find in the *Job Analysis* book that the job, "producer", carries through a wider range of salary than any other single job within the organization. The job of producer starts at Group 7 and carries right through Group 11. In addition to this, there are production assistants and junior producers, covering Groups 5 and 6. This wide job range is not an accident. It is a sign that CBC management regards the producer as a key man in the Corporation's activities.

However, when we begin to look for the reasons for this high regard of the producer's job, we find that *Job Analysis* is not sufficiently explicit to paint a full picture. The *Job Analysis* specifications state that the function of the producer is "to plan—direct—and produce radio programmes". This is a comprehensive generalization, but because it is a generalization of the function it does not give a sufficiently clear picture to the individual of what the Corporation expects of him.

Creative Radio Artist

The producer has a great many extremely important functions to perform, and they cover a very broad field. Perhaps the most important qualification of the producer is that of the creative radio artist. It is expected that every producer on our establishment will have a sensitive and comprehensive knowledge of a certain type or field of radio program. Within that field, it is expected that he will be able to exercise good judgment, show good taste, and make decisions on the creative matter in the program from a basis of sound artistic integrity. The producer must be both the "creative artist" and the thoroughly competent craftsman. Creatively, the producer must have the ability to direct his imagination along lines that will make a definite contribution to the program in hand. The Corporation wants the producer to be an idea man, but he must not be an idea man alone. It is a definite part of his function to conceive and suggest program ideas and program

patterns; but, while this is an important part of his work, he must not develop the impression that the entire creative function in the organization belongs to him.

The creative ideas of the producer are usually associated with an individual program or a single program concept. The CBC maintains in its organizational set-up the positions of program directors, whose task is to build the individual program ideas emanating from the creative groups into a pattern and structure that will make good programming for an entire network. Thus it is very likely that the individual producer will find his first creative concept altered somewhat at times to fit into several overall program patterns. He will then be called upon to focus his creative imagination on the altered concept of the show to produce a program which will be a worthwhile artistic entity in itself, and which will, at the same time, fit into the overall network planning.

The producer is often called upon to be creative within certain terms of reference. An illustration which was used in this regard some time ago likened the producer to an artist who had been called in to paint a mural on a hotel wall. He was asked to paint a mural on a certain wall depicting a certain type of scene, and he was then free to exercise his creative ability within those limits. He was not free to change the general terms of the subject matter or to build an addition to the wall in order to increase the scope of his work. It is essential that the producer approach his creative functions with the above mentioned factors in mind. There are many things which are likely to have their effect on the first creative concept advanced by the producer:—considerations of programming structure, budget, available artists, etc., are all likely to influence the growth of an idea from its purely paper stage to its actual air performance. These considerations should not be thought of as restrictions, but as further challenges to the producer's creative ability and imagination. His ability to channel imaginative thought to overcome such conditions is a true measure of his worth as a producer.

Technical Craftsman

Second, only, in importance to the producer's creative ability is his technical

ability in the studio. The producer must have sufficient knowledge of the equipment with which he is required to work to be able to speak with authority. It is absolutely essential that the producer's knowledge of equipment, acoustics and production techniques be a thorough one. Every day the producer will be required to work with engineers and technicians who have a very complete technical knowledge of the equipment in use. It is extremely unlikely that the producer will

Being one of a series of articles wherein Doug Nixon traces the extremely important role of a CBC producer within and outside the structure of "Job Analysis".

be able to camouflage any lack of such knowledge on his part, and it is essential for the efficient handling of radio shows that the producer impress those about him as being a person with sufficient technical knowledge and understanding to justify his authority in the studio and control room.

The producer must, too, command the respect of all those working with him, not only engineers and staff members, but artists as well. It is not enough merely to demand obedience and enforce discipline. Inevitably, the producer is working with artistic and creative people, and if he is to get good work from such people, he must merit their respect. They must feel that they have working with them an expert craftsman who understands the mood and purpose of the program being performed. We shall deal with the responsibilities of the producer to the artist in a later discussion in this series, but for the moment it should be sufficient to state that it is an essential qualification for the producer to be respected by the artists working with him.



Doug Nixon

Sound Administrator

In addition to the creative and technical production qualifications, the producer must be a good businessman and a sound administrator. At our CBC studios in Vancouver, the producers actually spend almost a quarter of a million dollars each year in artists' fees. The Corporation relies very heavily on the judgment of the producer to make sure that value is being received for the program money spent. Part of this responsibility falls, of course, on the program director or production manager, but in actual practice the producer is the man who is directly associated with the problem of casting and hiring the artists to be used on shows. It is therefore necessary for him to exercise sound judgment in the selection of performers and to keep a careful eye on conductors and orchestra leaders who might be rash or over-enthusiastic in their appraisal of the number of performers needed for a certain job or in their actual recommendations of the individual performers to be used for that job. The producer must be fully aware of any restrictions governing the employment of artists, and he must be aware of the terms under which speakers, actors or musicians can be employed. In order to avoid misunderstandings, it is the responsibility of the producer to make quite clear to the artists the fees to be paid, the work to be done, and the conditions under which that work is to be performed. The producer must be sufficiently thorough in his administrative work to ensure that all contracts and forms are completed correctly and promptly, and are sent where required. The CBC's most important and most critical contact with performers comes at the actual moment of hiring. Misunderstandings on the part of the artists usually concern the money, the material to be

performed, or the conditions under which the work is to be done. It is the producer's responsibility to make that clear in all cases, and thus to protect the Corporation's relations with performers.

The producer is therefore the creative artist, the technical craftsman, and the sound business administrator combined. Because the job requires this combination of abilities, great care must be exercised by Corporation officials in the selection of any new producer. Those of you who are now in the CBC's production ranks have the satisfaction of knowing that Corporation officials who considered your appointment felt that you either possessed the above qualifications or had them latent within you. There have been many, many cases where a production applicant with sound technical knowledge has been rejected because of a lack of organizational abilities or where an applicant with obvious organizational and administrative abilities has been rejected because of a lack of a creative spark.

The requirements which the CBC makes of its producers are extremely extensive and cover divergent fields of training and activity. It is because of this that the Corporation regards the producer in a special light in job qualifications. The important function which the producer performs in the Corporation's relations, both to its public and to its artists, also places the producer as a key man in the organization's activities. The scope for any producer within the CBC carries to the top of Group II—the top of our Job Analysis salary groups. The likelihood of any individual reaching the higher groups will be determined by the extent to which he fulfills the varied demands which are made of him. Production work in the CBC is a job that offers a challenge to every talent and ability you possess, but its rewards in satisfaction for a production job well done make the challenge worthy of acceptance.

To Toronto Production

Terence Gibbs has joined the Toronto production staff, coming directly from the Decca Records Company where he was artist manager supervising recording of internationally-known artists and orchestras in Paris, Brussels, Amsterdam and Switzerland. Mr. Gibbs studied at the Guildhall School of Music. During the war he served with the Royal Scots in India and was later commissioned with a Sikh regiment. He was born in London and lived for some time just south of Dublin. His first inclinations were toward farming and he attended the College of Agriculture at Wye. Following that he

spent some time on the Island of Sark where he worked with Mrs. Hathaway, the Dame de Sark. Mr. Gibbs will work on musical productions emanating from Toronto.

CBC Liaison At U.N.

Dorothy Fletcher, secretary to the general supervisor of programs for the past eight years, takes over the duties of program assistant for the CBC at the United Nations. She will assist King Gordon, the CBC's United Nations reporter and commentator.

As well as production work, she will act as liaison between the United Nations and the CBC. She will arrange talks and other broadcasts for the talks department, *News Roundup* and the institutional department.

Dorothy attended Havergal College in Toronto, and when the CBC moved to its present location she was right at home. The Toronto studios are in old Havergal College.

She's been with the CBC almost ten years. She started in the stenographer's pool. Later she became stenographer to the supervisor of talks, and still later went to program clearance, where she had a chance to show her initiative. The supervisor of program clearance was away ill for several months and Dorothy ran the office. Several of the systems she instituted are still in use.

She spent considerable time with members of departments in Toronto interested in broadcasts from Lake Success and Flushing Meadow, and then went on to Montreal for a two-day visit to Montreal studios and international service.

She took up her new duties at Lake Success May 3.



Dorothy Fletcher

Le Personnel En Vedette



Florent Forget en Bourgeois Gentilhomme.

APRES avoir fait jouer nombre de classiques par d'autres artistes au programme "Radio-College" Florent Forget a remporté à son tour un succès éclatant sur les scènes de Montréal, de Québec et d'ailleurs dans une pièce du même genre. Il a interprété le rôle titre dans le "Bourgeois Gentilhomme" de Molière, présenté par les Compagnons de Saint-Laurent. La critique a souligné la souplesse de son interprétation et sa réelle valeur de comédien. En outre la tête qu'il s'était faite pour le rôle était simplement magnifique.

Nous connaissons à Florent une carrière de comédien, mais ses multiples occupations ne lui avaient pas permis, depuis deux ans, de monter sur les planches. Ce retour inattendu et sensationnel nous rend particulièrement fiers de ses succès qui rejaillissent en quelque sorte sur tous les confrères de la Société. Bravo Florent et encore bravo!

"Sa barbe était d'argent comme un ruisseau d'avril" . . . Ce vers de Victor Hugo me vient à l'esprit en jetant un coup d'oeil rétrospectif sur le mois d'avril radiocanadien. Il n'a jamais tant été question

de bonis, d'augmentations, de changements de groupes, de rapports d'impôts, etc., etc. . . .

Le rapprochement est peut-être un peu tiré par . . . la barbe mais que voulez-vous, on a les lettres qu'on peut!

Résultat pratique: suppression du boni temporaire, remplacement par une hausse générale de l'échelle des salaires.

Les figures qu'il m'a été donné d'observer, les yeux rivés sur le dernier chèque, m'ont semblé particulièrement réjouies. Puisque tout le monde est heureux, tirons l'échelle . . .

La salle d'attente du King's Hall perd un de ses charmes les plus agréables. La délicieuse Jeanne Sauriol—que sa grande distinction avait fait surnommer la comtesse—et qui, comme un bibelot précieux se faisait admirer sous globe, derrière la cage de verre des réceptionnistes, a changé de service. Elle délectera dorénavant la vue de ces messieurs du commercial.

Jeanne, qui a presque dix ans de service à Radio-Canada, a conservé son enthousiasme et son entrain des premiers jours, un sourire de printemps et de fraîcheur qui nous fait demander si au moment où elle a pris son poste elle n'était pas en jupes courtes et en nattes.

A propos de comtesse et d'autres dames nobles, savait-on que la charmante et toujours souriante Clo Salviati, malgré son travail au "trafic" n'a rien d'un gendarme, même si elle devient parfois "agent de circulation" en faisant battre plus vite les coeurs sur son passage. Elle vient même de commencer à se livrer au passe-temps des reines du Moyen-Age en entreprenant une ravissante tapisserie sur une canevas "made in China". C'est peut-être un cas de "noblesse oblige" car une comtesse Salviati était, dans le temps, apparentée à la famille des Médicis.

Guy Dumais, Roland Lelièvre et Guy Fontaine de CBV, (production et technique) ont mangé du sucre et du bon, le meilleur, à la sucrerie-école de Plessisville! Tout en recueillant le reportage, ils n'ont pas laissé passer l'occasion de goûter la tire nationale. A la fin de la journée, il paraît, de plus, qu'un "scotch" arrosé de sirop ne cède sa place à . . .

Octavine Beaulieu se remet d'un "cafard" printanier. Souhaitons-lui qu'il s'en aille sans entamer un si beau moral!

Toronto, je crois a fait une émission à la lampe de poche! CBV à Québec, a réussi une demi-heure de chansons à la lampe à essence. Un certain dimanche de l'autre mois, sous la pression des éléments, le courant électrique a fléchi. "Ici l'on chante" à l'horaire du réseau français a tourné en "bal à l'huile". Très pittoresque, et les traditions canadiennes s'en sont trouvées rafraîchies! Impossible malheureusement de se dénicher un photographe . . .

C'est avec beaucoup de regret que les CBjistes ont vu partir leur confrère Marcel Vidal, opérateur aux studios depuis plus de quatre ans. Marcel retourne au pays de ses amours, sur le Cap Diamant, afin d'occuper une situation importante aux services techniques d'une grande

(Suite à la page 12)

RADIO-CANADA A L'HONNEUR AU BAL DE LA RADIO

Le personnel de la rédaction de "RADIO" remporte un trophée et une plaque de bronze — Mérite de trois autres Radio-Canadiens reconnu



Dans le groupe, de g. à d. Jean-Maurice Bailly, Mme Bailly; debout Raymond Laplante, Maurice Valiquette, Mme Lavoie.

AU BAL de la Radio, tenu à l'hôtel Windsor le samedi 10 avril, plusieurs employés de la Société Radio-Canada se sont vu attribuer trophées et plaque de bronze. Quittant tour à tour leur place à la salle de banquets ils ont gravi l'estrade, aux applaudissements de la foule, pour recevoir des mains de sa Gracieuse Majesté la Reine le prix que leur avait mérité leur travail depuis un an.

Le palmarès portait les noms de Bruno Paradis, Adrien Goddu, Jean-Paul Nolet et Armand Gravel de même que le programme "FRANCINE LOUVAIN".

Bruno, Adrien, Jean-Paul et "Francine"

ont reçu des trophées Laflèche décernés par un jury composé de réalisateurs des postes de radio. Le premier lauréat, Paradis, a été le choix de ses collègues pour son magnifique travail de réalisation. Adrien a obtenu son trophée comme bruiteur. C'est la première année qu'on reconnaît ainsi le rendement particulièrement efficace de ce genre de travail si important dans le domaine de la radio. Fait intéressant à souligner, il a été longuement question, au cours du bal, parmi plusieurs personnalités radiophoniques, de reconnaître un jour les services éminemment importants des techniciens, opérateurs, "endisqueurs", etc.

Pour ce qui est de "Francine" couronnée comme meilleure émission commerciale, elle doit sûrement la plus grande partie de son mérite à Berthe Lavoie qui l'adapte et la réalise.

Quant à Jean-Paul Nolet et Armand Gravel, le premier, correspondant montréalais de notre magazine et le second rédacteur en chef adjoint de "Radio" notre publication est tout particulièrement heureuse de voir leur mérite ainsi reconnu. Il y a longtemps que "Radio" voulait les féliciter de leurs services et l'occasion nous est enfin offerte de leur rendre un double témoignage.

Jean-Paul Nolet a été le choix des réalisateurs pour son beau travail comme annonceur. Rempli d'initiative, doué d'une belle voix et d'une belle personnalité, il sait mettre sa souplesse au service des émissions les plus variées avec une égale facilité. D'ailleurs on n'a qu'à l'écouter à ses nombreux programmes pour souscrire de tout coeur au choix des réalisateurs et comprendre combien il a mérité son trophée Laflèche.

Armand Gravel a été le seul Radio-Canadien à décrocher une plaque de bronze, décerné par un jury spécial de Radio-Monde. Les applaudissements au moment où il traversait l'immense et somptueuse salle à dîner de l'hôtel pour recevoir son prix disaient éloquentement que son choix recevait une approbation unanime. (Suite à la page 12)



ADRIEN GODDU
Trophée Laflèche.

Au salon particulier de Radio-Canada, Mme Lavoie entourée de quelques invitées.



CBC USES SINGLE ANTENNA FOR TWO 50 KW STATIONS

WHAT IS believed to be the only radio installation on the North American continent where two 50 Kw. broadcast band transmitters are operated into a common antenna has been completed and is now being tested at Hornby, near Toronto, by the CBC. By means of this advanced engineering development, the CBC has saved well over \$100,000 in property and construction costs alone, and will effect additional savings on annual operating costs.

The transmitters are those for stations CBL, 740 kc. and CJBC. The installation is preparation for a move by CJBC from 1010 kc. to 860 kc., and an increase in its power from 5 kw to 50 kw., on or about July 1. By international agreement, Canada was assigned seven class 1-A radio channels in 1937, provided that all such channels would be occupied by transmitters with a minimum power of 50 kw on or before this date. As 860 kc. was one of the frequencies involved and as it was assigned for use in the province of Ontario, it was decided to increase the power of CJBC, key station of the CBC Dominion network, to 50 kw. and move it to 860 kc.

It was apparent that a great saving in capital outlay and annual operating costs would be made if the new transmitter for CJBC could be located in the existing CBL transmitter building at Hornby.

When the antennas of two radio stations are located close together, there is a possibility that the program being broadcast from one station will be heard in the background of the program from the other station. However, after an inspection of the existing CBL transmitter building, at Hornby, CBC engineers decided that by minor modifications and additions, a second transmitter could be accommodated.

A detailed engineering study was then made by CBC engineers, with the result that it was proven practical to operate both transmitters into the existing CBL antenna. Requirement specifications were drawn up.

In order to simplify operations, maintenance, and the handling of spare parts and spare tube stocks, the new transmitter for CJBC was purchased from the Northern Electric Company, makers of the CBL transmitter, so the two would be identical. The installation plans and

details were worked out jointly by engineers of the Northern Electric Company and the CBC.

The Corporation made available all preliminary calculations and data. The Northern Electric Company took up the problem from there, and after several months of study and several discussions among engineers of the Northern Electric Company, the Bell Telephone Laboratories and the CBC, orders for the work were placed. The NEC undertook to supply and install the equipment, and make both transmitters perform to the requirements of the Department of Transport specifications regarding quality of transmission.

The actual installation of the equipment was started in June, 1947, and testing began in February, 1948. While tests have not been completed, they have progressed sufficiently to determine that the equipment will perform in accordance with the specifications and calculations.

Engineering Transfers & Promotions

The CBC's expansion in transmitter and studio activity results in a large number of transfers and promotions this month in the engineering division.

F. Paul Johnson, assistant to the senior engineer at IS, has been promoted to senior engineer; and J. M. Laporte, engineering assistant at Sackville, has been made assistant to the senior engineer at IS studios, Montreal.

Other moves include: Broadcast Operator James P. Gilmore from Vancouver to Keefer operations, replacing Alec McDonald, who goes to Edmonton to supervise CBC technical operations in the new studio plant . . . Max H. Mosher from supervising operator, IS, Montreal, to chief operator, Winnipeg studios . . . Ralph L. Reed from 50 Kw. Watrous to 50 Kw. Lacombe, Alberta . . . Vic J. Rowe from acting chief operator, CBK Watrous, to the position of supervisor general, Winnipeg studios . . . S. L. Davis from 50 Kw. CBK, Watrous, to 50 Kw. Lacombe, Alberta . . . W. B. MacDonald from 5 Kw. Dixie, to 50 Kw. Lacombe, Alberta . . . John Smith from 50 Kw. CBK, Watrous to Winnipeg studios, recording and general operations . . . E. Steen Watters from transmitter operations engineer, Keefer, to chief operator, CBK, Watrous.

CBC AGAIN WINS AWARDS AT COLUMBUS

THE INSTITUTE for Education by Radio of Ohio State University has announced that Canadian Broadcasting Corporation programs won four first awards and two honorable mentions in the twelfth American exhibition of educational programs. Additional awards may be announced later.

CBC won top honors in national network categories in competition with programs from all American networks. The Canadian programs were winners in cultural, children's and one-time broadcast categories.

CBC *Wednesday Night* drew recognition from the contest judges who gave a first award to Lister Sinclair's radio adaptation of T. S. Eliot's play "Murder in the Cathedral". First awards also went to CBC for its presentation of "The Case Against Cancer", a special documentary broadcast, and for "Magic Adventures"—

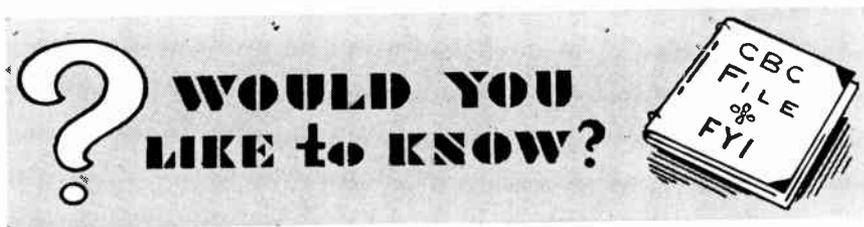
a series of children's programs originating in Vancouver.

The fourth first award went to a school broadcast produced by the CBC in cooperation with the Ontario department of education—"Ontario Social Studies"—which told the story of Magna Charta. The script was by Max Braithwaite, and production by Kay Stevenson.

Honorable mention went to another Ontario school broadcast, "Story Period for Juniors", with script by Fern Rahmal and production by Esse W. Ljungh.

The CBC's "Stage 48" added to its laurels when American judges gave an honorable mention to "The Flame of the Spirit"—a play which dealt with racial prejudice. The script was written by Harry J. Boyle, program director of the Trans-Canada network, and was produced by Andrew Allan.

RADIO



Vesting Period

Q. Is the ten-year period referred to in our pension policy as the "vesting period" reckoned from the time the pension was started or the time the employee started working with the Corporation? As an example, I would like to know what the return would be on the pension if one were to leave after completing ten years service, and still under the age of 35 (started working in 1937).

A. The vesting period is reckoned from the time you started working for the CBC. In the example, you would receive a benefit equal to the value of your own contributions plus the Corporation's share on your behalf for current services.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

Reduced Interest Rate

Q. Does the recent announcement of a reduction in government annuity interest rate affect the CBC pension plan?

A. The newspapers announced recently a reduction in the Government annuity interest rate from 4% to 3%. As far as the CBC pension plan is concerned, the benefits that were originally provided under contract will continue to be purchased for members of staff. That is to say, employee benefits will accumulate at the rate of 2% of average salary for each year of service.

Staff who were under the pension plan before April 19, 1948 will continue to have their contributions accumulate interest at the rate of 4%. Contributions of staff appointed after April 19 will accumulate interest only at 3% and the result will be that a larger amount will have to be taken from the Corporation's contribution in order to purchase the fixed annuity benefit for this latter group. The important fact to remember is, that employees who are in and who will be coming into the plan will derive exactly the same annuity upon retirement as before.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

MAY, 1948

Insurance Receipts

Q. I would like to know why receipts are not sent out to employees confirming that payments have been made on group insurance policies. A slip-up in bookkeeping could easily mean that an employee's policy was allowed to lapse for years. Receipts are issued showing that payments are being kept up on our annuities—why not on Group Insurance?

A. When a member of staff is registered for annuity benefits under our pension plan, an error in bookkeeping would not deprive a person of the benefits to which he is entitled. In any event, an annual check is made of the amount of pension being purchased for each member of staff from the insurance companies.

The reference to "Group Insurance" in the question is taken to mean the insurance companies' section of the pension plan. As far as the Group Insurance Plan is concerned, coverage begins from the date that appears on the individuals' certificate and continues throughout the period of employment.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

Standby Commercials

Q. Occasionally American commercial programs are cut to the Pacific region because of line difficulties—during February the lines were cut for 48 hours. When the duration of the line break is known to be of a lengthy period, why can't the American commercials be re-routed through Vancouver? A standby commercial announcement could be prepared to cover the Canadian commercial announcement insert; all that would be required from Toronto would be the time of these inserts. During these emergencies, this would partially supply the West Coast with its scheduled program service and would also save money from the loss of commercial radio time.

A. In theory, this seems like a good idea. In practice, it is doubtful that it would work to a sponsor's satisfaction. On some programs, commercial announcements are fairly well standardized and a set of "standby" commercials might be okay. But on many programs the commercials

change from week to week . . . last-minute corrections often occur . . . and all of this is tied in with an advertiser's sales and merchandising plans which have to be set up weeks in advance. There is the further factor, in many cases, that the time allotted to commercials is varied from week to week so that a "standby" commercial might not fit the show.—E. A. WEIR, COMMERCIAL MANAGER.

Housing Loans

Q. Would it be possible for the Corporation to advance a loan of up to \$1500 to established employees, for the express purpose of buying a home, with such loan to bear bank interest but to be repayable for an extended period?

A. No. The CBC has no funds available for this purpose. However, in special cases the Corporation may make arrangements to assist employees with housing arrangements at the more isolated points when, by order of the management, they are assigned for duty to such places.—AUGUSTIN FRIGON, GENERAL MANAGER.

Watrous Executive

Howard Simmonds has been elected chairman of the Watrous Staff Council. Other executive members are George McFadyen, secretary, and Doug Squires, treasurer.

To Edmonton

Bob Graham, assistant farm commentator for the Maritimes, has been transferred to Edmonton. He will take on the new position of farm commentator for the Prairies.



Bob Graham

"THAT'S WHERE WE KEEP THE RECORDS"

By

F. RENWICK BROWN

"THE NEWS of the explosion reached Toronto at 3.30 p.m. . . . The first program scheduled was just ten minutes later . . . A hurried call went out to our record library and a suitable recorded musical program was arranged."

The above quotation from a letter in the February, 1948 issue of *RADIO*, on the effects of the Montreal studios explosion, illustrates just one of the emergency services supplied by the CBC's record libraries across the country.

During the trying anxious days just before VE-Day the Toronto record library alone supplied music to keep the station on the air for four consecutive nights.

But those are just the emergencies.

In its steady day-to-day operations, the Toronto record library pours out more than 8000 separate programs a year. There are Piano Recital, Concert Varieties, Ballet Club, Do you Know Your Music? Symphonic Encores, The Concert Hour, to mention only a few.

Now, who is responsible for these programs? And what is the CBC's Toronto record library like?

The accompanying photos will show some of the three rooms where we keep the records and a staff of six.

Around the walls of these rooms, from floor to ceiling, are arranged the many cabinets in which the records are kept. For the most part, the cabinets are made of wood, since it was impossible to buy steel ones during the war years. The steel cabinets contain five shelves, the older wooden ones three, and the latest ones, which are sectional, have but one. Each shelf is divided into ten partitions

large enough to accommodate exactly 200 discs, so as to avoid the risk of their leaning or wedging. Since there are 73 of these shelves, each holding 200 discs, it requires merely a little multiplication to discover that the library houses at present some 14,600 records, among which may be found every make of disc that is available on this continent.

For quick reference the discs are arranged on the shelves under headings such as: Overtures & Short Orchestral Works, Instrumental Solos, Concertos & Chamber Music, Symphonies, Arias & Concert Songs, Pop Songs, Marches, Modern Dance, Hymns & Anthems, etc. For example, the section numbering from 1 to 999 comprises Overtures & Short Orchestral Works: from 1000 to 2999—Instrumental Solos, Concertos & Chamber Music; 3000 to 3999—Miscellaneous Orchestral Works played by such orchestras as Al Goodman, Morton Gould and Andre Kostelanetz; 4000 to 4999—Arias & Concert Songs; and so on throughout the library.

Of course, each individual record is entered in an extensive card-index system, with cross-indices under title, composer, and artist. While everyone in the library takes a part in the maintenance of this file, one member of the staff is engaged exclusively in keeping it up to date, for new records are constantly being added, while others, either through breakage or wear and tear, are being withdrawn. As new discs are received, they are auditioned for surface noise, and timed as to length of performance before being given a number and filed on the shelves. When a work requires more than one side of the record, we try whenever possible to acquire extra copies, to avoid the awkward, irritating



Auditions Clerk Joan Reany is the oldest member of the library staff in terms of service and is an able assistant to Record Librarian Ed Knapp. In addition to supervising the library staff and recorded programs, Ed Knapp is the final authority on the purchase of all records for use in Toronto Studios.



Record library listening booth is one of CBC Toronto's most popular rendezvous for platter spinners. Announcer Elwood ("Musically Yours") Glover plays over a selection for his afternoon show while his collaborator, Continuity Writer Len McColl stalls off Doug Hurley waiting to try out material for his "Hospital Party".

pause that would ensue if it had to be stopped and turned over.

In addition to the commercial discs, which we buy on the open market like any record collector, we subscribe to two different transcription services—Lang-Worth and Standard. Each of these libraries offers approximately 4000 selections, ranging from the latest dance tunes to movements from symphonies.

Nothing has been said so far of the work done in the library apart from the job of auditioning, tuning, labelling, cataloguing and filing the discs. The visitor to the library sees only the orderly arrangements of the records in their cabinets, and thinks what a wonderful time he could have if he were let loose among them. But to us, who work in the library, they are only the ingredients from which we fashion the 150 programs assigned to us each week.

When the program director decides that a certain period is to be programmed with records, the period is assigned to a program builder, with or without a suggestion of the type of music to be used. Then the program builder gets busy and works out a pattern for it, planning in his imagination exactly the effect he wants when it goes on the air. As he works, he keeps in mind the time of day it is to be heard, the types of program that precede and follow it, and the audience to whom it is directed. Then he selects discs containing music which he thinks will best fit this pattern and carry out his preconceived idea. Then he's off to the listening-

room to renew his acquaintance with the music and reconsider what he has chosen. As the program builder listens, he considers such questions as style, tempo, mood, tonality, and the length of the various compositions. These he juggles and alters and adjusts, until he has a varied, colorful program that he hopes will hold the listener in a state of delighted expectancy, from beginning to end. This done, if it is a new program, he must dream up a suitable theme.

Many things govern the choice of a theme. As the program's signature, it must be distinctive music that will not only identify the program, but will also command the listener's attention and create the proper mood for what is to follow. Since the theme will be heard each time the program is aired, it must be music that will stand repeated hearings without losing its appeal.

Once the program builder has solved the problem of a theme and has decided on the compositions to be played, he fills out a content sheet, which is later passed on to the writer who is to supply the continuity for his program. On this sheet are typed such details as the title of the program, the day and time it is to be aired, and, of course, the station and whether it is a local or a network program. Then the various compositions are listed in the order they are to be played, with the names of their composers and per-

formers, as well as the playing time of each selection, and the make and number of each record. The reason for listing the make and number of the records on these sheets is that they must be sent eventually to a clearing house for performing rights, since all recorded music is fully protected by copyright. Then a copy is filed for future reference by the program builder to remind him of what has already been played, so that he may avoid repeating any piece too soon on the same program.

Once the program has left the care of the continuity writer, it passes into the hands of the record operator and the announcer, and the realization of its purpose is incomplete if they fail to interpret the many details in the blueprint of the program that has been so carefully prepared for them.

All this is pertinent to the fact of the recorded programs' popularity and significance in the broadcast schedule, and the logical interest that the public takes in them. Each day brings letters from listeners all over Canada and the United States, telling how much the programs that originate in the record library are enjoyed and appreciated. Yet it is not unusual to hear some thoughtless member of the staff, when showing visitors through the CBC, say merely, in calling attention to the library: "That's where we keep the records."



"Veterans Varieties" takes shape under the guidance of Ken Dalziel of the Record Library (seated), Announcer Allan McFee and Dorothy Robb of the Continuity Department.



Experience and musical knowledge of Fred Brown, Pat Patterson and Ken Dalziel are put to good use in designing hundreds of recorded shows of all varieties emanating from Toronto every week. Fred Brown and Pat Patterson are seen in the photo above.



Library staff co-operate with producers in streamlining recorded programs to a pattern. Elvira Putrus assists Producer Norbert Bouman in locating discs for one of his shows "Sunday Evening Concert Hour".



ARMAND GRAVEL
Plaque de bronze de Radio Monde.

AU BAL DE LA RADIO

(Suite de la page 7)

Travailleur infatigable et discret, Armand Gravel a réussi, grâce à son expérience journalistique et radiophonique, à son flair et à son entregent, à faire un succès de son émission: "La Revue de l'Actualité". Ceux qui ont eu le plaisir de travailler sous sa direction, et je suis du nombre, vous diront que la consécration de son travail vient à son heure.

Un autre honneur échoit à Armand: la présidence du Comité du Personnel au King's Hall, avec une forte majorité. Les destinées du personnel sont entre bonnes mains. Avec le magazine, La "Revue de l'Actualité" et la présidence, il ne reste plus pour notre ami Gravel qu'à avoir des journées de 25 heures et des bottes de sept lieues.

A tous les lauréats, félicitations!

PERSONNEL EN VEDETTE

(Suite de la page 6)

entreprise québécoise. Ce qui est tout à l'honneur de l'ex-confrère Marcel Vidal, ses services ont été requis par son ancien patron avant son entrée à Radio-Canada.

Au cours d'une réunion où la bonne humeur voisinait avec la plus franche cordialité, les confrères de Marcel lui ont apporté un beau témoignage d'estime en lui offrant une superbe serviette en cuir en guise de souvenir.

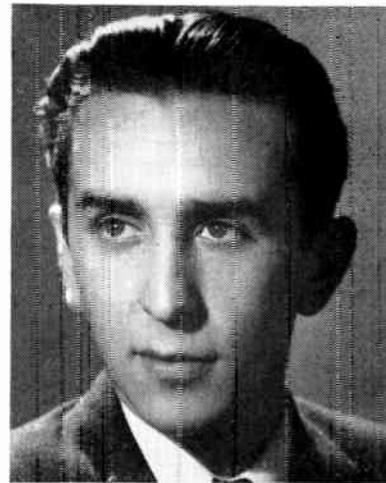
A cet excellent camarade aussi dévoué que jovial, qui apporta en maintes occasions sa précieuse collaboration à notre magazine, nos meilleurs vœux de succès.

Au moment où on lira ces lignes, tout le personnel de CBJ aura pris possession de

ses nouveaux studios spacieux et des plus modernes dans l'immeuble Thérberge. Il y aura de l'air . . . et de l'espace pour tout le monde ainsi "juché" au troisième étage qui domine "mon Saguenay" comme dirait Lionel Morin.

Un certain malin a osé prétendre que le déménagement a été tellement coûteux . . . que "tout l'argent des élections" au Conseil de Personnel est passé par là . . . ! C'est ce qui fait que le nouvel exécutif ne sera en fonctions . . . que vers la fin de mai . . . !

Marcel Provost, auteur de l'article "Peut-on être parfait bilingue?" paru dans le numéro de février du magazine a obtenu une intéressante promotion. Il



JEAN-PAUL NOLET
Trophée Laffèche

y a quelque temps il passait du poste d'opérateur de studios à celui de préposé à l'enregistrement. Depuis quelques jours il occupe le poste de traducteur au service commercial. Félicitations Marcel, c'est bien mérité!

Pour répondre à plusieurs de nos lecteurs qui nous ont posé la question, le concours annuel pour choisir les auteurs des meilleurs articles parus dans votre revue aura lieu prochainement. Messieurs Léopold Houllé, autrefois de Radio-Canada, et Claude Mélançon, publiciste français au C.N.R., seront les juges de la section française du concours.

La Société Radio-Canada, toujours soucieuse du bien-être physique de ses employés a fait subir à son personnel un examen des poumons aux Rayons X, gratuitement. L'initiative était très opportune et la parade des torsos nus, pittoresque . . .

Deux départs en avril, au King's Hall. Monique Chevalier, sténographe du pool, a dit adieu au monde pour entrer chez les Soeurs Ste-Croix. Tous nos vœux accompagnent la gentille petite Monique! Yves Cloutier, messenger, a aussi quitté les rangs de la Société. Qui dit départ dit arrivée, surtout dans une importante société comme la nôtre où chacun a un rôle essentiel à jouer. Bienvenue donc à Micheline Lefebvre, sténo et à Roland Dozois, messenger.

Geneviève Barré, publiciste de langue anglaise, a subi une grave opération. Nous lui souhaitons un prompt retour parmi nous.

Il y a ce chanceux de Noel Gauvin, réalisateur prospère, qui s'en va définitive-
(Suite à la page 13)

A Nos Abonnés
C'est ici qu'auraient paru les lettres à la Rédaction . . . si vous nous en aviez fait parvenir.



BRUNO PARADIS
Trophée Laffèche

10 ANS DE RADIOPHONIE RURALE AU RESEAU FRANCAIS

PERSONNEL EN VEDETTE

(Suite de la page 12)

ment respirer l'air pur de la Pointe-du-Buisson. Ne cherchez pas cet endroit sur la carte, vous ne le trouverez pas et c'est bien ce qu'il y a de plus magnifique! L'oasis est à une trentaine de milles de Montréal, en pleine verdure. Chose certaine, ce bon vieux Noël témoigne d'une sagesse consommée. Il ne nous reste plus qu'à envier son sort et... à nous organiser pour en faire autant.

Simonne Saucier, du Service Commercial, fera bientôt le grand bond du célibat au conjugo le 24 mai, jour de la Fête de Dollard des Ormeaux, un Brave. Coïncidence? Nous perdons en Simonne une charmante compagne et nous lui souhaitons dans son nouvel état de vie tout le bonheur qu'elle mérite.

De Champlain, technicien à GBV, se promet une saison de pêche des plus active! On peut en juger par les réserves d'hameçons-mouches qu'il accumule. Publiciste du Casting Club, de Québec, Yvan ne manque pour ça aucune occasion de pratiquer son "lancer." Bon sang!

Lucien Côté, gagné à la cause par De Champlain, a fait de son mieux pour diffuser les bienfaits étonnants des sports de la forêt. Tout ça, au cours d'une récente campagne, sous la rubrique "Le Salon du Sportsman". Lucien s'est assuré une excursion estivale dans le Parc des Laurentides... Veinards!



Armand Bérubé
parmi ses invités.

LE ONZE avril dernier, le "Réveil Rural" fêtait son dixième anniversaire. En radiophonie, cela prend figure de centenaire. A cette occasion, les directeurs de Radio-Canada et les amis du "Réveil" offrirent à Armand Bérubé, le directeur de l'émission et à ses collaborateurs, leurs meilleurs voeux de succès pour l'avenir. Dans un "Board Room" décoré de main de maître pour la circonstance par notre peintre et caricaturiste expert... L'atmosphère, on leva moult verres à la santé des jubilaires.

Le Réveil Rural a l'insigne honneur d'être la première en date des émissions

éducatives de Radio-Canada.

La grandeur de son rôle et son opportunité peuvent expliquer l'immense popularité dont jouit ce programme auprès des auditeurs de la campagne. Son complément "Le Choc des Idées" un peu plus jeune lui, fait aussi l'objet des plus vifs éloges.

Nos plus sincères félicitations vont donc à ces fringants poulains de notre radio! Nous formulons un souhait: pouvoir un jour profiter pleinement de ce judicieux enseignement agricole, à titre de *gentleman-farmer*...

RADIO-ROMAN PORTE A L'ECRAN

Le programme "Un homme et son péché" entendu à Radio-Canada cinq soirs par semaine, devenu une institution nationale au même titre que Fridolin et la Parade de la St-Jean-Baptiste, recevra prochainement une consécration définitive et entrera désormais dans les annales de notre pays.

La compagnie Quebec Productions a décidé de porter Séraphin au cinéma. Ce n'est plus seulement la province de Québec mais le monde entier qui connaîtra la profonde avarice de notre Harpagon à nous autres... Rien n'a encore été décidé mais nous osons croire que la distribution se composera en grande partie, sinon exclusivement, des interprètes de nos ondes.

Radio-Canada peut donc se flatter à juste titre d'avoir lancé cette très populaire émission et de l'avoir conduite à une si glorieuse apothéose.

Claude-Henri Grignon signe le contrat qui fera un film d'"Un Homme et Son Péché". Debout à gauche, Paul Langlais; à droite René Germain.



Grapevine Network



Halifax Hoedown

Halifax staff held a "Hoedown" party April 3, under the sponsorship of the farm broadcast department. An old time fiddler and his piano player were hauled in and special instruction in the finer points of "plankin' er down" was given by a qualified instructress. Photo shows the gang in mid-reel complete in "rube" costume, and (so it's said) Stanfields' Longs.

About That Baby

The prairie farm broadcaster, Peter Whittall, has appeared quite often in Radio news from Winnipeg and we had intended to go lightly on his exploits for the next while at least. However, his wife presented him with a baby girl, Judith Patricia, April 8, and this fact is duly recorded.

Prairie listeners are also aware of the addition to his family although for a time they might have been a bit confused. The baby was born at 2 a.m. and Peter missed several hours of sleep.

When he made his regular broadcast several hours later he mentioned the baby but gave her weight as 16³/₄ ounces. Noticing the puzzled looks on the faces of other members of the studio cast, he promptly made a correction. The weight was 16³/₄ pounds, he said.

As the broadcast continued one of the women members of the cast began to make frantic motions, finally whispering to Peter that the baby's weight seemed extraordinary. Peter took over the microphone again and this time he got his figures straight . . . about that baby, he said . . . the weight was 6³/₄ pounds.

•
*Mid
Reel*
•

Newcomers

TO IS: Office Boy Alan Burns; Clerk-Stenos Joyce Dapp, Rosemary Kavanagh, Gisele Pepin; Announcers Fred C. Gowin, Charles Gursky; Clerk Lorne B. Maguire; Announcer-Producer Sture B. Persson; Translator Birgit Wahllof . . . To Keefer: Mireille Prezean in purchasing and stores and Suzanne Wyse in properties . . . To head office: Clerk Francois Boulton in accounts . . . To CBO: Announcer John Sherman of Victoria, B.C., graduate and scholarship winner from Academy of Radio Arts . . . To Toronto: Rita Himelford in P. & I., Office Boys Earle Oksenberg and Roy Dean; June Ziegler in newsroom; Mavis Partridge in national traffic; Yvonne Green in commercial; Charles Walls to develop microphone publicity in P. & I. Charles is a graduate of U. of Toronto and has spent last four years at CKTB where he wrote a daily

column for St. Catharines *Standard* . . . To Edmonton: Gordon Shillabeer, former senior broadcast operator at CJCA Edmonton. Gordon is well known to many CBC staffers for his work on "Food For Britain", "U.S. Army Hour", "Alaska Highway" and many other pickups made for the CBC.

Rings—Set & Plain

From international service comes word of the engagement of Eric Koch to Sonia Mecklenburg, and the marriage of Roland Chaput to Aline Laferriere with presentation by staff of presto-cooker . . . CBO marriage news includes Receptionist Jean Stephens wedded to Orville Dunnigan March 30 . . . Leaving Toronto offices are Ann Bennett to marry John Worthington; Ainslie Shannon to wed E. M. Wilson May 22; Shirley Hunter to marry Ronald Fraser (non-staffer) June 19. Teletypist Jan M. Empey was married May 8 to Lawrie Joslin, following staff serenade and presentation of silver bread tray by central records and P. & A. staff.

Song Title Tome

Miss Nellie Latcher, the individual stylist who plays and sings her own songs, appeared on Byngtyme April 22, during her visit to Toronto to appear at Massey Hall. Do you know some of her songs? The picture shows Byng Whittaker, a "Real Gone Guy" with "That Fine Brown Frame" who "Hurried on Down" to Toronto studios to make a personal appearance on Byngtyme.

•
*"You Better
Watch
Yourself
Bub!"*
•





Children's Corner

One morning about a year ago, a little girl of three dropped into CBM's studio party "It's Time To Wake Up".

Sandra Miller, her name is. She's the proud daughter of proud Daddy and CBM Announcer Ted Miller. That morning, about a year ago, Sandra read the Lord's Prayer and sang Jesus Loves Me.

The experiment gave Ted and Frank Heron an idea for a special children's corner on the early morning show. And Sandra is now a regular part of the breakfast fare of thousands of children each Tuesday morning. Mothers and fathers listen, too. In two weeks she received 2500 letters asking for her picture.

The children's corner is made up of Uncle Wiggily stories told by Ted Miller and Frank Heron, with Sandra entering into the conversation just as any other little girl or boy would if their father or mother were reading to them. When things are tough going for Uncle Wiggily, Sandra becomes his nurse, or his helper, or his protector . . . with songs and recitations. She has been known to discuss babies, chipmunks, life on the farm . . . just about anything that comes along.

In the photo, Sandra and "Uncle" Frank are listening to Daddy Miller's reading of another story from the book.

D. G. McKinstry . . . Robert Allen from IS to Vancouver production; Vancouver Producer John Barnes to IS as supervisor of production; Lillian C. Goode from secretary to supervising operator at IS to secretary to senior engineer; Tom Derbyshire from IS Announcer-producer to operator; Alfreda M. Mordas to IS traffic . . . Don McGill from announcer to producer at Montreal studios . . . In Toronto: Grace Whytock made secretary to A. E. Powley; Art Crighton from stores to operator; Announcer Harry J. Mannis from Halifax to Toronto; Bill Turnbull and Alan Hockin named coders at central records and John Robertson promoted to clerk.



Bowling Champs At H.Q.

Ed Gravel's team, the "Greyhounds" captured the Gladstone Murray Trophy by defeating the "Eskies" in the bowling finals for the head office championship. The "Eskies", captained by Eileen Elias, consisted of: Eileen Buttler, Mary Paul, Irene Innes, Doug Chevrier and J. Beaulieu.

Individual winners for the season included:

- Ladies' High Average—Eileen Elias —179
- Ladies' High Single—Berthe Soublie —328
- Men's High Average—J. P. Beaulieu —210
- Men's High Single—C. P. Wright —349

In the photo are: seated—Jeanette Legare, Captain Ed Gravel, Joyce McGregor; standing — Barbara Stockley, Roger Landriault; absent—John Lavigne.

Born

To Maurice and Mrs. Bernard (Keefer) son Jacques, March 12 . . . To Jack Halbert (head office) daughter Margaret Elaine, April 6 . . . To Toronto Announcer Dick and Mrs. MacDougal son Ian, April 11; to Toronto Producer Wes Dority a daughter; to operator Jack Hawkins son John Timothy, February 26 . . . To Vancouver Operator James and Mrs. Gilmore son John Patrick, appropriately enough on March 17th; to Vancouver Announcer Dennis and Mrs. Sweeting daughter Pamela, March 13.

Character Breakdown

Halifax Announcer Max Ferguson (Rawhide) poses as some of the characters he portrays in his daily hill-billy show "After Breakfast Breakdown" on the Maritime net. From left to right: Angus MacNab; Pierre, the lumberjack from the Nort' Shore; Max (Rawhide) as himself; Terrence O'Toole; Sir Cedric Fitz-Bumblebee.



Composite Character



STEVIE'S SCRAPBOOK



A. J. BLACK

WEE WILLIE WINKIE, in his nightgown, has nothing on me in my trips around town, and my record, too, to advantage compares, in physical jerks, climbing up and down stairs. But Wee Willie doesn't have to travel so far, or start "on the double" to catch a street-car, or figure out streets, north south, east or west, or dope out which routing is shortest and best. He never was loaded right up to the gills with all kinds of errands and "Petty Cash" bills, nor chased elevators, nor "whirled" swing doors, nor wore down his heels with a score of odd chores. Is there a "staffer" who, somewhere, perchance, is wise to his need of a "Travelling Advance?" Then the forms I must grab and, in haste, bear away to officialdom's desk for review and "Okay". Is there train transportation downtown to be got? Then, assuredly, picking it up is my lot. Or, maybe, some fellow who's come "down to earth", finds he's got all his tickets, but *hasn't a berth!* Or, his trip being cancelled, he cannot now go, and looks to me pronto to get back his "dough"! If his plane should be "grounded", he must re-arrange and for "rail fare" and "sleeper" effect an exchange. Then again, it's "Commercial", with special "rush" note that to some local Agency I promptly must tote, or a "disk" that is wrapped up and labelled right slick, which, if not there "on time", will result in a "kick"! Or it may be those "news-hawks" within P. and L., with dope

for the "papers" that, like a good guy, I'm to get there right smart at the "drop of the hat"—failing which, I'm considered a darn little rat! And there *are* odd occasions, in sheer terror gripped, some lad makes the studios minus his script, who "glassy-eyed" phones to ask if I'll race and pick it up quickly and thus "save his face"! Then these "Farm Broadcast" fellows want, each working day, their "Market Quotations" for mid-day "relay"; that's a job I must do on the strict "P.D.Q."; dare I miss on the "deadline", I'm sure in a "stew"! So I'm back and I'm forth on the "Farm Broadcasts" floor, 'til I've worn down a "cowpath" straight to their door! In all kinds of weather I'm out and around, in rainstorms and blizzards, the sidewalks to "pound". But that is the life that is cut out for me as "Runner-in-Chief" for ye olde C.B.C. Ah! Wee Willie Winkie, the tempo has changed, nowadays you're outmoded and greatly outranged. So stick to your fanciful flights and your name, and keep on enjoying your "story-book" fame. For me, I must wrestle with problems mundane, consider I'm lucky that I can keep sane, while struggling with parcels and tickets and bills, and chewing, between times, a few headache pills! So, you see, Willie Winkie, compared to my lot, what a genuine "cinch" of a job you have got. Your life's a continuous round of sheer joy, whereas mine's just that of a poor "OFFICE BOY"!



Elizabeth Long

To Europe

Elizabeth Long, in charge of women's interests for the CBC, has gone to Europe on a seven weeks' tour to gather material for broadcast talks to Canadian housewives about women in other lands. Her aim is to get a first hand idea of what European women are thinking and doing; to find out how they are picking up the threads of their pre-war family and community life; and their plans for the future.

Miss Long's travels will take her through Italy, France, Switzerland, Belgium, the Netherlands, and Britain. Another purpose of Elizabeth Long's trip is to find out what types of programs these women would like to hear on the CBC's international service broadcasts to foreign countries, and to make notes of their suggestions for improvements in the existing service.

Miss Long is world convener of broadcasting for the International Council of Women, and while overseas she will attend a meeting of the Council in Zurich, Switzerland, beginning May 12. She will go to Geneva the following week to represent the Council at a conference of non-governmental organizations connected with the United Nations.

First I.R.E. Convention In Canada

The first I.R.E. Canadian convention was held in Toronto at the Royal York April 30 and May 1 and was attended by many CBC'ers, among whom were Gordon W. Olive, J. E. Hayes, Jim Carlisle, Norman Olding from Montreal, and H. R. Hilliard and H. E. S. Hamilton from Toronto. Mr. Hayes was one of the speakers, giving an interesting paper on "Field Intensity Measurements".

COLLECTOR'S RECORD

By Pat Patterson

&

John Rae

"Henry V" — (H.M.V. — 8 sides): Here, preserved on discs, as all such good things should be, are some of the greatest moments from the film "Henry V", complete with Williams Walton's excellent score. The only speaking voice is that of Laurence Olivier, who gives such thrilling speeches as "Once more unto the breach. . ."; "Now entertain conjecture of a time"; "Upon the king let us our lives, our souls. . ."; "St. Crispin's Day", and Burgundy's speech to the two kings. The Philharmonic orchestra is conducted by Walton himself and the recording is excellent. All in all, this set would seem a "must" for any comprehensive library.

•

Born To Be Blue; It Happened In Monterey — Mel Torme and the Mel-Tones with Sunny Burke and his orchestra. (Musiraft 397 vocal with orchestra): Mel 'the velvet fog' Torme backed by his Mel-Tones and Sunny Burke make these two sides a collector's item. On the first Mel not only proves he can sing them, but also, he can write them. To our mind this side is the best he has recorded so far. An accolade also to Sunny Burke's backing. "It Happened In Monterey" becomes something more than just a balad when Torme 'fogs' his way through backed by the Mel-Tones. The vocal arrangement is by Torme with Sunny Burke again present with a nice showcase. The overall effect shimmers.

•

"Madame Butterfly": Mi Chiamano Mimi & Un Bel Di Vendremo—Jeanette MacDonald (Victor 12 Inch): This is very good reproduction, and the many non-opera fiends who are fond of Un Bel Di as a song will find it a satisfactory replacement for their worn-out Bori or Farrar. Serious opera enthusiasts will deplore the fact that Miss MacDonald puts into these heart-rending arias about as much emotion as one might expect from a suet pudding.

MAY, 1948

PLEASE DON'T
TREAD
ON THE FLOWERS



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

ONE QUESTION that seems greatly to puzzle those who are anxious to be correct concerns the proper form of verb to be used after a noun which means a group of individuals. Are we to say "The Government has decided" or "The Government have decided"? No absolute rule can be laid down; each case must be decided on its merits. If you consider the objects or persons represented by the collective noun as a unit, you should use a singular verb: "The public is kept up to date by the radio". On the other hand, if you are thinking chiefly of individuals, use a plural verb: "The public are requested to keep off the grass". Often the decision is a close one, and it sometimes makes little difference which form is used; but a little consideration will show that there is nearly always one form which is better in the particular context. For instance, "The orchestra play" and "The orchestra plays" are both grammatically correct; but obviously a good orchestra is a unit, and consequently "The orchestra plays" is preferable. To say "The orchestra play" is perhaps an adverse criticism of the orchestra.

The really important point in this matter is to see that once you have made up your mind in favor of one form you must stick to that form throughout. If you say: "The orchestra plays", you must keep to the singular and go on, for instance, "under its leader"—not "their leader".

When you are really in doubt, you can, as you can in so many doubtful matters, recast your sentence. Instead of saying: "The jury are agreed", you can avoid the problem by saying: "The members of the jury are agreed".

Judicial, judicious. — These two words are sometimes confused. Judicial should be used only of courts of law, legal proceedings, judges, etc. By extension it may be used to mean judge-like or impartial, as a judicial mind. Judicious simply means having sound judgment, wise, discreet, sensible.

Oblivious. — Does not mean un-mindful or unconscious; it means no longer mindful, no longer conscious. In fact it derives from the Latin for "to forget". The proper construction is oblivious of, not to.

Unique. — Is derived from the Latin word *unus*, meaning one. It means alone of its kind, sole, matchless. It is an undesirable extension of its proper meaning to use it in the sense of marvellous or strange. Why? Because by doing so we lose a useful word and have to replace it by a phrase. If we say that a sight is unique, meaning only that it is strange, then when we want to convey the idea that there is none like it, we have to say: "The sight is the only one of its kind". One good word has been lost, and nothing gained.

Out of all this arises the point that a thing is either unique or it is not; there are no degrees of uniqueness, so you should not use such expressions as rather unique, or very unique. You might of course speak of something as being nearly unique.

Ubiquitous. — Means to be found everywhere, or nearly everywhere. It does not mean usable for any purpose. The Royal Regiment of Artillery has only one battle honor — *Ubique*. This word simply means everywhere, and it is the root of ubiquitous.



Five-Second Fade

Sir:

In spite of a good technical explanation why the following can't be done, I still object to the manner in which shows are clipped IMMEDIATELY AFTER the CBC cue.

A show has been running smoothly for its duration and is signed off, shall we say, to applause or music. Then, over the still high-level background, the announcer does his cue and CLIP the show is off the air . . . but definitely. Perhaps I am a super-sensitive soul but the effect of such a "chopped" show is hair-raising and jarring in the extreme. I maintain that five seconds AT LEAST should be granted from the 40-45 second point, for the operator to FADE the show after the cue.

Unless the equipment of C.P. and the affiliated line companies is far more complex than that of our local offices, it shouldn't take more than ten seconds to complete the line reversal.

Other networks can do it. Why can't we? It's a small matter, perhaps, but it all adds to good broadcasting.

Halifax, N.S.

IRA STEWART.

Worthwhile Reading

Sir,

From numerous places lately members of staff have been making inquiries about our pension plan. It's a healthy sign and, while the details are often difficult to explain by letter, there is a good deal of pleasure derived from receiving and answering the questions.

An unusual query reached the office yesterday and its wording makes it appear that a serious misconception of the plan exists in the minds of some of the staff. It read as follows:

"Is it true, as is rumored, that if you leave the employ of the CBC, you lose the money contributed to the Pension Fund?"

Nothing could be farther from the fact than this.

The idea may have started in this way: Possibly some one said to a former War Temporary employee: "Well, when you're made permanent you can't get your money back." He should have added: "in cash." Because it's true that the pension plan was drafted to allow War Temporary employees and female employees under age 35 to withdraw their contributions *in cash* if they left the CBC. The reasons for this are given on page 13 of that little blue booklet called "Pension Plan".

For those of us (and I say "us" because

I would be one of the first to complain if I stood in danger of losing my money), for those of us who are in the Government Annuities' section of the plan, the pension contract provides a paid-up annuity if we leave the CBC, to which we may add personally if we wish.

This paid-up annuity always equals at least the value of the employee's own contributions with interest and for those with ten years or more of service it equals both the value of the employee's contributions and of the CBC's share on his behalf. If he has a past service credit, the annuity will be even larger. Look on page 18 of the booklet, any who are interested in the full picture of what happens on leaving the staff.

My main object in writing, Mr. Editor, is to draw to the attention of those who have the patience to read this letter, nine pages of moderately fine print. They tell of a scheme toward which we contribute several thousands of dollars a month together and from which we are all going to draw benefit. Their reading might lull many to sleep but the sleep should be more secure . . . Pages 12-20 of the little blue booklet.

Ottawa.

K. M. KELLY,
*Supervisor of Personnel
& Welfare.*

Appreciation

Sir:

May I use the medium of our magazine to convey my most sincere thanks to all those responsible for the presentation of a beautiful and delicately designed Tavanne pocket watch which I received after the last national meeting of Staff Council representatives. My appreciation of this fine gesture can hardly be expressed in words.

May I take this opportunity to state, however, that I was very happy and pleased to serve Staff Councils for such a long period. I hope in the best interests of all staff that Staff Councils will continue to operate for many, many more years as effectively as they have done in the past.

Ottawa.

J. PAUL MASSE.

"Dangerous Corner"

TRUTH, which the philosophers have sought with such fervor and reverence, is not always such a desirable thing. "Let sleeping dogs lie" was the warning that both Oedipus the King, and Robert Chatfield in J. B. Priestley's play "Dangerous Corner", refused to heed; and their stubborn determination to uncover the truth backfired on themselves, and brought down disaster on their heads. But the moral is different in each case. Sophocles was demonstrating that man cannot escape his fate; Priestley points out that it is all a matter of chance. Had there been dance music on the radio, Olwen's indiscreet remarks would have passed

unnoticed, and the whole train of disclosures would never have revealed the buried truths.

It is fitting that the Drama Club of the CBC's Toronto staff should produce a play in which the plot hinged on a radio program. But the reviewer of any amateur theatrical endeavor often finds that he must heed the other moral of the play; that truth is something that one should sometimes avoid.

Fortunately for his conscience, this reviewer doesn't need to compromise with truth. The production of "Dangerous Corner" (at the Duke of York School Auditorium, April 12 and 13) was excellent. Pallid phrases like "a commendable effort", or "acquitted themselves admirably", are unnecessary; it was a hell of a good show.

It was so good that it is unnecessary to pretend it was flawless . . . that the acting wasn't perfect (though some of it was indeed excellent), that stage movement was sometimes a little static, that there were a few mechanical errors. These things are no disgrace; the Drama Club make no pretence to be anything more than enthusiastic amateurs. Yet even professionals often forget something that this amateur group remembered: that the play is the thing, and the players must subordinate themselves to it. The director and his cast concentrated on putting the play across, with the result that the audience was entertained by an excellent play by a foremost English playwright, and even the weakest actor couldn't obscure it.

Orchids to Doug Sackfield, the director, whose intelligent pacing of the play brought out all its dramatic values, (just as his production of "Hay Fever" last year captured every laugh in the script)—and a special commendation for his set: very simple, but perfectly adequate and pleasant to look at. Orchids to a talented and hard-working cast (for productions like this don't come without long and thorough work), and to all the unseen workers who helped to make the production so smooth. And roses to the CBC staff, from Mr. Bushnell to Stevie the Office Boy, who loyally supported the play—even before they knew how good it was!

Just for the record, here are the players seen in the cover photo: l. to r.: Mona Stopford, Jonathan White, Leonard McColl, Dorothy Robb, Gordon Tanner, Pat Patterson, Joy Craig.

The director was Douglas Sackfield, stage manager (and president of the Drama Club) Earl Anderson.—*Fraser Macdonald.*



CBC
AND
THE NATION

(Continued from page 3)

the public, and the two cannot be separated.

We in the CBC should know, and I think do know as well as anyone about weaknesses that exist and improvements and advances that should be made. It is for us to make sure we press on implacably, in detail as well as in major plans, trying to do an ever better job of national radio. Through this persistence I believe the national system will always have due support from the Canadian people it is serving — the support that is necessary to maintain and improve the service to them so that it can carry out its worthy and necessary part in the life of the Canadian nation.

VANCOUVER reports that Ernie Rose, VE7ADJ, contacted the family of an English war bride and arranged schedule for a two-way phone conversation. He searched for six months before he found a Bromley, England, ham known only as "Bert". It turned out to be G8IG.

Asked was made. Ernie went on the 20-metre band with his 200-watt job and a four-element rotary beam and contacted G8IG. For half an hour Margaret-Anne Cochran talked with her mother in Bromley. QSO was 100 per cent.

On April 13, Geoff Fish, VE1AF, Halifax, raised Jean-Louis Huard, VE2IG, Montreal, on 11010 Kc., C.W. They talked about getting a CBC ham network going, and ask anybody interested to give them a shout. Incidentally, we want to know, too.

By the way, Geoff was using a half-wave doublet which was low on one end. He finally levelled it up and found he couldn't get out nearly as well. So down she comes again. VE3MH, Frank Edwards, Toronto, reports the same results with a 40 metre antenna.

VE3MH has been chewing the fat with Floyd Gribben, VE2NR, Montreal, nearly every Monday since the 40-metre band was returned for ham use. The time is seven pm EDT. 2NR uses crystal controls on 7130 and 7134 Kc.; 3MH on 7132 Kc.

Murray McKenzie, Toronto, now has a call, VE3BW1. More about 3BW1 later.

The only active ham at CBV, Quebec, is Leon Baldwin, VE2TM.

His rig is an 807 final with Cathode modulation feeding a half-wave 40-metre antenna. Power is 30 watts, phone 60 watts c.w. Receiver is an SX25. He's on 80, 40 20, and 10, but mostly on 20-metre phone and 40 c.w. (11161 kes, or 7082 kes). You can find him on 20-metre phone most mornings. 2TM wants to work a CBC man in Toronto on 30 metres, either phone or CW. He's been working into Toronto almost daily between 10 a.m. and mid-afternoon.

2TM has been working a sked for some time now with Rene Frechette, VE2DL, Montreal, and Tommy Innes, VE3NW, Ottawa. Time is seven to eleven pm on 75 metre phone. They're anxious to extend the sked to include Toronto, Chicoutimi, Halifax and Sackville. They suggest getting crystals on the same frequency.

Here's some dope on a couple of the Montreal boys. We'll tell you about others in future columns.

Art Kemp, VE2EK, master control operator, was licensed in 1922 and is the oldest ham at Montreal studios. Has 250 watts to a pair of 810's. He operates at 28.336 mes, with a folded dipole. Four element rotary beam under construction. 2EK is also trying out NBFM on 10 and 75 with a new VFO and FM modulating unit.

Marcel Henry, VE2DZ, producer and ex-opr., was licensed in 1923, just a year after 2EK. He's active on 10 and 20 with 500 watts to an 810, using a three element rotary beam. Uses a Meissner Signal Shifter. Marcel lives in the country and says reception there is excellent.

—Phil Carscadden.



Roy Cahoon

Regional Engineer

Roy D. Cahoon has been reappointed to his former position of Prairie regional engineer after an absence of several years, during which period he supervised national transmitter operations in the engineering head office and assisted in the development of the international service in the capacity of senior engineer.

In the meantime, the Prairie region has grown from a single 50 Kw. transmitter establishment to a two-studio and three 50 Kw. transmitter region. Mr. Cahoon will make his headquarters in Winnipeg.

Pass The Orchids, Please!

TO THREE members of the Winnipeg staff:

... Jean Mackay of program clearance for her work as a member of the Winnipeg Junior League production "The Stranger Princess". Three performances were given in a downtown theatre for the benefit of hundreds of the smaller fry. The play is based on the Cinderella legend and Jean took the part of the fairy godmother. No newcomer to amateur drama, she has been active in children's theatre work for the past ten years, playing roles in previous League performances staged in schools.



JEAN MACKAY
Fairy godmother for small fry.

... Laurie Thompson, music librarian, who was the pianist for Barbara Ann Scott when she made two exhibition appearances in Winnipeg's Amphitheatre. There was no time for rehearsal but Laurie has had experience with such difficulties. He played with no rehearsals in the old vaudeville days, reading scores by dim light and improvising more often than not.

In the recent performance at the Amphitheatre the difficulties were increased by the fact that the piano had to be placed

on a wooden platform raised just slightly above the ice. Laurie had to keep a heater blowing on the piano keys while another heater on the floor warmed his feet. But he followed the figure skating routine with faultless timing and afterwards received an autographed program from the world champion as a mark of appreciation.



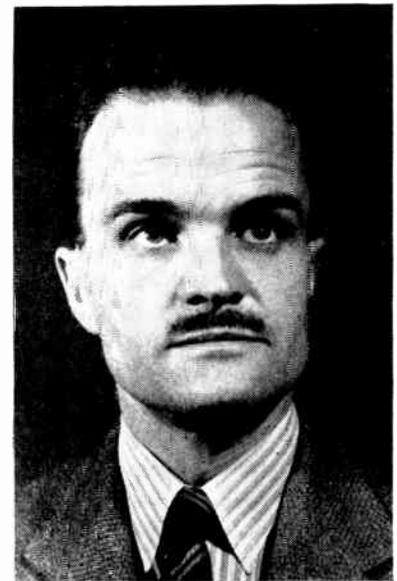
LAURIE THOMPSON
Pianist on ice.

... Peter Whittall, prairie farm broadcaster, who impersonated Barbara Ann Scott at the annual Beer and Skits Show of the Winnipeg Press Club. Whittall, who has never been classed as a lightweight, made his appearance clad in a pair of white tights and outsize gold slippers which he obtained after scouring half of Winnipeg. Backstage, the appearance was preceded by an alarming rumor, later proved to be false, that the lady in question was going to attend the show.

Out in front, the audience was regaled with a long buildup about the dainty, delicate figure it was about to see. When Peter was finally spotlighted he posed with his arms outflung and said not a word; speech was unnecessary. (Photo not available.—Ed.)

On Sick List

Helen Forsyth and Anne Bergin of Toronto have been on the commercial division sick list. Anne has been in St. Joseph's Hospital and Helen had an attack of tonsillitis.



Hugh Morrison

Latin American Supervisor

Hugh Whitney Morrison has returned to the CBC as supervisor of the Latin American section at international service.

Hugh Morrison graduated from the University of Alberta with a Rhodes Scholarship in 1930 and began newspaper work first with the *London Evening Standard* and then with the *Toronto Star*. He joined CBC in 1937 becoming supervisor of talks and public affairs broadcasts. He left CBC at the end of 1942 to become assistant to Lowell Yerex, famous and fabulous ex-RAF founder of Latin American airlines system known as TACA, which Yerex began in 1932 with a plane he didn't own and \$25.

During the war, Mr. Morrison "commuted" between Latin America and the United States in the course of flying strategic materials from Brazil for electronic purposes and silver bars from Nicaraguan mines for an unknown destination which later turned out to be Oak Ridge!

For the past two years Mr. Morrison has been a partner in a public relations firm in New York specializing in the Latin American field whose chief client was Bolivia's Tin Baron, Mauricio Hochschild.

Departures

From IS: Deena C. Cohen, Reginald H. Meek, Robin E. Murray, Marjorie L. Smith... From Toronto: Charles Henderson, Annabel West, Pat Everist, Pat Tweddell, Ralph Greenhill, Irene Bonnick, Mary Ritchie, Isabel Belk, Rose Campbell, Irving Kneller, Joan Stewart, Dorothy McQueen.