

RADIO



STAFF MAGAZINE DU PERSONNEL

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CBC BOARD ISSUES STATEMENT ON TELEVISION



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.

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THE CANADIAN Broadcasting Corporation has devoted much study in recent months to television. It has been in close touch with television developments in other countries. Senior officials have made thorough on-the-spot studies of the well-established television operations of the BBC in Great Britain where programming has made great progress. They visited France and other European countries where work is proceeding. They have also studied at first hand the rapid and extensive developments in the United States. The Board of Governors has carefully considered questions of television in relation to Canadian needs and conditions.

The Board sees great potentialities in television. It believes that television is likely to become a very important part of broadcasting and may eventually partly supersede straight sound broadcasting in some areas. It believes that Canada should not lag behind, particularly in view of the widespread developments in the United States.

The Board believes that in line with fundamental radio policies laid down by parliament for radio broadcasting, television should be developed in Canada so as to be of benefit to the greatest possible number of people; so that public air channels should be used in the public interest; and with the overall aim of stimulating Canadian national life and not merely of providing a means of broadcasting non-Canadian visual material in this country. The Board will strive for the maximum provision of Canadian television for Canadians.

The Board believes that development of television broadcasting by the national system can be of great benefit to Canada. It believes that it should be possible to make available the benefits of this new art to people in many parts of the country; to bring much of interest and value and pleasure into their homes by visual means, and eventually to link together many different parts of Canada by vision as well as by sound. It believes that television properly directed, has wide possibilities in

the cultural and broad educational fields.

The Board sees many problems, particularly of an economic nature, in developing television in Canada. Television is essentially much more expensive than sound broadcasting. The widely separated population centres in Canada will make the cost per head very much higher than in other countries. From studies which have been made, however, the Board believes that over a limited period of years television can be developed by the national system to reach the public in many parts of Canada to operate on the financial basis of revenues from television receiving set licence fee and from some commercial income. The Board is, therefore, of the opinion that there should be instituted a licence fee for television receiving sets. This must be considerably higher than the present fee for sound receiving sets because of the higher costs of television and television programming.

Special financing will be needed during the initial and development period. The Corporation will proceed just as soon as necessary financing can be arranged. The Board believes that public television in Canada should not fall behind developments in other countries.

In making recommendations regarding applications for licences for private television broadcasting stations the Board will recommend that the channels necessary be reserved for the national system.

In view of the limited number of frequencies likely to be available for television, the Board will exercise great care in recommendations regarding applications from individuals or private companies for licences.

The Board believes that network television broadcasting should be developed in the national interest. It believes that it would not be in the general Canadian public interest for individual private television stations to become outlets in Canada for non-Canadian television systems. Therefore, it will follow a policy of not granting permission for individual private Canadian television stations to become outlets for non-Canadian systems.



Voices of children at Children's Memorial Hospital were recorded for Montreal's sound-effects department. Jacques Souliere snapped the picture of Sound-effects Man Pierre Normandin and Recording Supervisor Mike Romanelli.

OUR COVER THIS MONTH

IN THE first section of this series I outlined briefly and in fairly general terms what the CBC expects of a producer. In this second section I intend to set out another aspect of the producer's responsibility—this time, his responsibility to the artist. Since the producer is the Corporation's chief contact with the artist, the organization expects the producer to have the interests and development of the artist at heart. Perhaps the primary purpose of the CBC is to develop and encourage Canadian radio expression. This can only be done by bringing our best Canadian writers, musicians and actors before the microphone and by presenting them over the air in the most showmanlike and effective radio manner possible.

The responsibility which the producer must feel toward the artist has several aspects. In almost every case where a performer is being presented on the air, the decision to present him has been reached because of an ability which the performer has acquired and developed. In many cases the artist has undertaken years of preparation and training either in the musical or dramatic field. This performer coming into a radio studio is in a position quite different from that which he experiences when he is before a live audience. He can reach the live audience direct, and he has an immediate gauge in the reaction that he receives of the success of his method of presentation. On his radio appearances, this same artist can reach the audience only through the technical devices of radio, about which he likely understands very little—and in addition he has no possibility of quickly assessing the success of his presentation.

Trust and Confidence

It is necessary for the artist to entrust his entire years of training and his entire native ability into the hands of a radio producer. He must then depend on the producer, in the first place, understanding his method of presentation, and in the second place understanding the technical facilities of radio sufficiently well to present his artistic expression in the most effective radio manner. To uphold the respect and integrity of the CBC, it is essential that every producer earn the confidence and respect of the artists working with him in these matters. . . . They are entrusting their training and careers to you, and, through you, to the CBC.

In addition to what we have just outlined, the producer is usually responsible for providing the setting in which the artist's work is heard. It is only in exceptional circumstances that the performer devises the type of show and the overall

THE PRODUCER'S RESPONSIBILITY TO THE ARTIST

by Doug Nixon

format of the show in which he takes part. He is usually called upon to make his contribution to fit into a program pattern already devised by the producer. Thus, the creative abilities of the producer are of real concern and of vital importance to the success and development of the artist. It is therefore important that the artist should respect the producer, not only for his abilities as a craftsman, but also for his creative feeling and judgment.

Little Courtesies

There are, too, many little courtesies which the producer should ensure for the artist. For example, studio conditions. The first consideration in the studio is going to be that of a proper pick-up from the standpoint of technical equipment and the acoustics involved. But, in addition, there are many ways in which the imaginative and thoughtful producer can assist the performer without, in any way, prejudicing the technical efficiency of his show. There are speakers, for example, who speak best standing, while others prefer a sitting position. It is possible, at times, to do away with tables before a microphone so that a speaker or actor may sit in a comfortable chair, with legs crossed, and achieve a relaxation which aids his performance. The thoughtful producer will attempt to arrange his studio so that every performer in the studio can have as full an idea as possible of the entire action in the show. There are many little things which can be done by the producer to make the performer more at ease and to assist in his full grasp of the program concept. I don't want, in any way, to suggest that the producer should pamper the over-temperamental performer. There are those who will take advantage of thoughtfulness and kindness, but by far the greater number of performers will recognize and appreciate anything done by the producer to assist them in making their radio work sound more effective. This will all work very much to the producer's advantage.

At the conclusion of a radio performance there is apt to be a definite feeling of let-down on the part of the artist. He has keyed himself up to the excitement of a show—then when the program ends there is little or no direct audience reaction. A word from the producer to the artists when they have done good jobs—and given immediately following a show, is often very effective in dispelling this let-down feeling and in maintaining the fact that the CBC and its officers are genuinely interested in the artists' work and development.

There are many other little items. For instance, the producer should be constantly on guard against either performers or announcers taking newspapers or magazines into a studio to read while they are not at the microphone. This is dangerous, not only for the artist or announcer doing the reading, but it has the inevitable effect of implying a lack of interest in the performance being given by other people on the show. Anything which suggests such lack of interest must be stopped. I, personally, feel that it is impolite on the part of producers or control engineers to smoke in control rooms. The artist is asked not to smoke in the studio, and the sight of someone else smoking is very apt to cause him to want to smoke himself, and to cause him to resent a ruling which applies for some of the people on the show and not for others. I feel that, if the producer is asked to enforce a "no smoking" regulation in the studios, he should make it binding on himself and the operator in the control room as well.

Final Quality

Your success as a producer is inevitably going to depend on the final quality of the programs you handle. While you have a very serious responsibility to the artist in the way you handle his talents in performance, it is also well to remember that the more willing co-operation you get from the performers on your show, the better will be the quality of the final program. If you create a feeling of confidence and respect in the artist, you will find that he is at his ease during his work, and if you create a set of working conditions and a studio atmosphere that is interesting, exciting and alive, you will find that the artists on your show are encouraged to do a performance that will be even better than their normal standard. The artist will benefit, of course, but in addition your worth as a producer will be increased, and your value to the Corporation will grow.

Out Damned Sunspot!

by

Wm. H. Hogg



W. H. Hogg is senior editor, Central Newsroom, Toronto

SUPPOSE a tidy housewife, after scouring tier pots and pans, could reach ninety-three million miles across space and wipe clean the face of the sun. Would the radio industry owe her a debt of gratitude for ridding us of sunspots? Would her housewifely instincts pay off in better radio reception? Or would wiping out the sunspots that mar the shining face of Old Sol just upset the balance of nature and make our business more complicated than it is now?

You may have read in your newspaper a while ago a story from New York that suggested that sunspots were the No. 1 enemy of the universe. It said, among other things, that sunspots black out radio reception. Just as you sit down to enjoy Fred Allen or the Happy Gang, there's a horrible hiss and clatter: the sunspots have pulled the switch on your favorite program.

Well, what about it? Is this true or false? Fact or fancy? Where's the evidence to convict the sunspot of the crime?

We decided to do a bit of detective work, and set out on a sunspot safari, armed only with a sharp pencil and a bottomless ignorance.

To track down a sunspot to its lair, just imagine the sun as a hot ball of energy that sends off rays in all directions—light rays that make life possible on this planet; ultra-violet rays that, taken in moderation, give you a nice tan; infra-red for night photography; and other assorted radiation.

The sun is shooting off these rays all the time, but every so often, in a regular pattern over the years, there comes a burst of electrical energy as if Old Sol could contain himself no longer. These outbreaks are sunspots, blotches on the

face of the sun that you may have seen through a piece of smoked glass. Observers on earth can at times count two or three hundred of them on the surface facing us. Some last only a day or so; others may take months to burn themselves out.

The blotches are from a thousand to tens of thousands of miles in diameter, some bigger than the Earth, and they appear to take the form of whirling hurricanes. As they whirl, they emit floods of

spotted by the sky-gazers who have the interesting job of photographing and counting sunspots. Eight years later, by 1941, this average was down to eight a day, so that on some days in that year it appeared that Old Sol's rash had completely cleared up.

The spots began increasing again until in the present period at the top of the cycle an all-time record of more than 140 a day was recorded.

Interesting, you'll say, but how does

Is The Sunspot Guilty Or Not Guilty Of Crimes Against The Radio Industry?

ultra-violet rays—radiation that would be deadly for us mortals ninety-three million miles away if it weren't for the protection of space and the atmosphere.

Fortunately, the great proportion of electrical energy from sunspots is dissipated in the upper reaches, but some does come down to us, affecting life in many ways.

Right off we learned that sunspots come and go in predetermined rhythm, and that 1947 was the worst year on record. The top of this cycle which lasts from ten to twelve years extended into this year. In fact, the sun is still as spotty as Junior with a bad case of measles, even though the rash has started to clear up. It will keep on clearing gradually for a few years, then break out all over again.

The previous big sunspot year was 1936 when an average of 121 blotches were

that affect radio broadcasting?

"Is the sunspot the villain of broadcasting?"

We were at engineering headquarters in Montreal's Keefer Building, and J. E. (Eddie) Hayes took a while to answer. Then he said:

"Well, I can try and tell you what the sunspots do to us."

First, we found, you have to know about the ionosphere—a strange, electrically-charged region fifty to two hundred miles over our heads, above the stratosphere which is better known to most of us through the developments in high-speed flying and guided missiles.

This region called the ionosphere is under constant bombardment by solar radiation. It is a vast area that encloses the earth like the cover on a tennis ball, 150 miles thick. It is charged with elec-

tricity, or ionized, by ultra-violet rays from the sun.

Another thing you must know is that when you receive a short-wave broadcast on your radio, that program doesn't reach you on a straight line but has been shot up into the air, and bounced down again to your receiving set.

What it bounces on is the ionosphere which acts as a reflector for radio waves. If it weren't for the ionosphere, programs from abroad would just keep going on up until lost in space.

So you see that without radiation from the sun to create the ionosphere, there would be no short-wave broadcasting.

But how about the sunspots? Where do they come into the picture? In the amount of ionization there is in this upper region. If it weren't for sunspots, the ionosphere would remain a fairly constant factor for the radio engineer to reckon with. As it is, the more sunspots, the more ultra-violet rays the sun pours out, the more ionization, and the more complicated the problem of the engineer.

Actually, this is a problem that Canadian radio men, among others, have now licked. How they did it is an interesting story.

The trouble is that sunspots—and the amount of radiation they generate—do not stay constant. Short-wave reception would be fine one day; the next it would be washed out. Programs would come through clearly at night; next morning they'd be hash.

Experience soon showed that when the ionosphere became more densely charged, a different radio frequency or wave-length was needed to bounce the program off that big bouncing board in the sky so that it would come down to your receiving set at just the right spot.

So the radio engineer had to know his sunspots, how many there were at any given time, how much radiation they poured out, and how they'd likely behave a week or a month hence.

To keep track of the elusive sunspot, Canada became a member of a world-wide organization that does the detective work in this branch of radio science.

At lonely stations in the prairies, from ships far out at sea and in far parts of the world, the eyes and ears of radio were trained to probe into the upper reaches and bring back the secrets of the sunspots.

From these stations, a beep goes up from a transmitter, travelling at the amazing speed of 186,000 miles per second. This radio impulse takes only about one-one-thousandth of a second to go up the two hundred miles to the ionosphere; just about one-five hundredth of a second for the round trip.

A fast succession of these little beeps

measures the distance and density of the ionosphere. The sunspot detectives run through the whole band of frequencies available to broadcasting. Automatically, the results are recorded, telling the engineer what wave-lengths under certain conditions are the most effective.

At last report (1945) forty-four of these ionospheric observation posts were operating throughout the world to keep an eye on the ionosphere. At present Canada has three such stations, and Newfoundland has a fourth.

From the data collected, the radio engineer can figure out two months ahead just what frequencies he should use when broadcasting his short-wave programs.

In wartime this information was a top secret, sent in code to Washington from the Canadian observation posts and from other places. There it was correlated, and then distributed for use by the army, navy and air forces of the allies in their all-important signals operations.

This interchange of information continues today, and when you listen to Prime Minister Attlee's voice from London or Winston Churchill appealing for European union, you can thank the sunspot detectives for clear reception.

Likewise, the international programs broadcast from Sackville, N.B., from Canada's powerful short-wave transmitters are at the mercy of the sunspots. If it weren't for the work of the sunspotters, Canada's voice would not be heard abroad so clearly and strongly.

A wartime agency, the Canadian Radio Wave Propagation Committee, does the sunspotting in Canada. Its secretary is James C. Scott of the Defence Research Board in Ottawa.

As far as regular domestic broadcasting is concerned—apart from such overseas programs as the BBC news—the woman next door cleaning her rug or a passing street car will mess up Stage '48 quicker than a sunspot. Static, so the engineers say, is largely local interference.

While you can't blame the sun for noise you hear on the regular broadcast band, a sudden change in the composition of the ionosphere can—and does—black out reception from distant stations.

Signals from a distant station, say in the Southern States, come to us in Canada by sky-wave, bouncing off the ionosphere just as short-wave broadcasts do. Of course the bouncing board has to be at just the right height to angle them down to our receiving sets at the right spot.

And that—as a judge would say—is the evidence, Ladies and Gentlemen of the Jury. Is the sunspot guilty or not guilty of crimes against the radio industry?

That is for you to say.



Heads Purchasing Agents

C. E. Stiles, supervisor of purchasing and stores, has been elected President of the Purchasing Agents Association of Montreal. Mr. Stiles joined the association in 1940 and has been very active in its activities, last year acting as vice-president. The territory of the Montreal association extends west to Brockville and Ottawa, and east of Montreal as far as St. John's, Newfoundland.



X-ray Exams

All members of head office staff underwent an X-ray examination recently through the co-operation of the Ottawa Anti-Tuberculosis Association. Head office Staffer Gwen Ackland is shown in the picture getting "set up" in front of the latest type X-ray machine by Radiographer Victor Boisvert, while G. W. Richardson, assistant director of P. & A. services and Harry Bramah, treasurer, stand by awaiting their turn.

JEAN LEFEBVRE - UN ARTISTE QUI A DU RELIEF

par ARMAND GRAVEL

La vérité est toujours neuve, mais les moyens de l'exprimer varient avec les époques. Une formule semble toutefois n'avoir pas vieilli depuis que les scolastiques l'on exprimée au moyen âge. Ils ont trouvé que *des goûts et des couleurs il ne faut pas discuter*. Mais cette question de vérité, qui dans le domaine des arts se traduit par le mot *beau*, est-elle subjective ou objective? Si elle est subjective, la vérité tombe alors dans le domaine des goûts et des couleurs et elle cesse d'être éternelle. Ce qui revient à dire que ce qui est beau pour mon voisin, ou même pour la majorité des gens, peut me sembler indifférent ou même désagréable.

Telles sont les réflexions plus ou moins philosophiques qui m'étaient restées, il y a quelques mois, d'un interview à la Revue de l'Actualité. Après avoir fait interroger au micro les chefs de file d'un nouveau groupement artistique du genre impressionniste j'ai assisté à leur exposition. Je me dis alors que si j'avais vu les oeuvres avant, je n'aurais jamais accordé l'interview. Heureusement pour la réputation de mon programme, les circonstances ont prouvé que je ne connaissais rien aux arts puisque la pièce la pire à mon goût remportait, à un concours sérieux, le grand premier prix.

Je ne poserai donc pas au connaisseur après une pareille leçon d'humilité. A la suite d'une visite des oeuvres de notre



JEAN LEFEBVRE,
opérateur à CBF-M

camarade Jean Lefebvre je vous ferai donc simplement part de mes impressions et vous laisserai libres de prononcer votre jugement en voyant les photographies qui accompagnent le présent article.

Jamais il ne m'a été donné de passer par autant d'émotions diverses en examinant une collection artistique! J'ai été précipité dans le charme délicat que provoque un menuet de Mozart en admirant cette fine figure de femme dont la

cisclure reflète l'orient du camée; j'ai vibré jusqu'au plus profond de moi-même comme à l'audition d'une grande pièce de Bach en restant saisi devant cette figure d'homme d'âge mûr dont les traits, qu'on dirait assésés à coup de hache, marquent si intensément la profonde intelligence.

Quel que soit le tableau, on comprend l'auteur... pas de cet indécis, de ces ténèbres qui sont censés être l'expression lumineuse du goût soi-disant futuriste, moderne, expressionniste ou que sais-je encore.

Jean Lefebvre est-il donc un premier prix de sculpture? A-t-il consacré de longues années à étudier les maîtres, à explorer leur technique sous la direction de grands artistes? Ces yeux du portrait de Pinza par exemple, ils sont si pétillants, si pleins de feu qu'on les croirait vivants... la bouche semble sur le point de chanter... Et ce portrait de Belland, est-il rien de plus saisissant que son expression? Ces yeux, cette bouche, cette expression, où Lefebvre a-t-il appris à leur insuffler une âme?

Eh bien il n'a jamais pris de leçons! Il a commencé à découper des paysages, puis des animaux pour enfin se consacrer presque exclusivement au portrait. Chose extraordinaire, il ne comprend pas pourquoi tout le monde ne peut pas faire aussi bien que lui!

(Suite à la page 12)



JEAN BELLAND



SEVERIN MOISSE

DU MICRO, DE SES ROSSERIES ET DES FLEURS EN POT

par André Langevin

Il y a quelque temps paraissait dans *La Presse* de Montréal l'article suivant intitulé
DE BEC ET DE PLUME

L'ennui naquit un jour de l'uniformité.

Et de la répétition, peut-on ajouter.

C'est Maurice Chevalier, pourtant le moins ennuyeux des artistes, qui, croyez-le ou non, en a été la dernière victime. Comme on a depuis quelque temps la drôle d'idée de convoquer en même temps journalistes et reporters de la radio, il se trouve que le soir même le public aux écoutes entend l'artiste se répéter de poste en poste, pour le lendemain retrouver encore dans tous les journaux les mêmes propos. Peut-être l'artiste, si par hasard il écoute et... se relit partout, finira-t-il par avoir l'impression qu'il fait un peu le perroquet, non? Et nous donc!

Et puis, on peut se demander s'il est loyal de faire ainsi s'affronter brutalement micro et plume. La lutte n'est pas possible. Au micro, l'artiste est là tout de suite, sur le vif; le journaliste, lui, devra tout de même avoir le temps d'écrire son article et de le publier.



L'AUTEUR

Est-il juste que le journaliste, à qui l'artiste de façon générale doit tant, soit mis d'emblée en état d'infériorité, cède le pas et ait l'air de répéter des propos que, le plus souvent, il a lui-même provoqués? Cur, il faut l'admettre, le reporter de la radio est moins au fait, il laisse le

plus souvent parler le confrère plus expérimenté. Il est modeste, oui; n'empêche qu'il est éveillé et qu'il tire parti de tout. . . .

Il faut bien aussi admettre que le micro, lui, ne pardonne pas, tandis que la plume, elle, y allant plus lentement, arrondit les angles. Ainsi, l'autre soir, on pouvait entendre l'interviewer de la radio assommer l'artiste de fleurs-en-pot tandis que celui-ci, cherchant à placer un mot, avait l'air d'entrer lui aussi dans la plate-bande, alors que sa modestie devait être mise à rude épreuve.

Il n'y a pas à dire, le micro est rosse. Il est dangereux. Il fait trop vite, quoi!

Pour abrégé, je réclame un "no man's land" entre les courriéristes théâtraux des journaux et leurs aimables confrères de la radio. C'est simple, nous abaissons les armes. Que l'adversaire ait la grâce de nous laisser nos dernières plumes.

Jean Béraud.

Notre camarade André Langevin, de la salle de nouvelles du réseau français, répond à monsieur Béraud.
N.D.R.

Madame la presse se sent devenir vieille et recrée son dépérissement en fréquentant plus qu'il ne devrait l'autre poussiéreux où les ors perdent leur éclat et où les siècles morts s'entassent bien gentiment pardessus les humains qui ont voulu perpétuer leur souvenir en tentant bien vainement d'allonger leur squelette à la mesure de l'éternité.

Il fut un temps où cette dame n'avait qu'à expirer bruyamment pour faire éternuer les potentats de ce monde et se coucher dans la poussière les maîtresses des rois, les avaleurs de glaives, les ventres dorés et les poètes mégalomanes. Las! O tempora! o mores! des intrus sont venus qui ont partagé avec elle cette puissance et ont ébranlé son trône chenu.

Picrochole sénile, la bonne dame n'a pas encore exigé qu'on lui gratte les fesses en signe de respect mais elle morigène d'un ton hautain et légèrement rombière ses successeurs trop affamés.

Mais puisqu'il s'agit du micro et de ses rosseries venons-en au fait. Notre excellent confrère Jean Béraud, de *La*

Presse, s'en prenait il y a déjà quelque temps aux journalistes de la radio qu'il taxait d'inexpérience, de balourdise et presque de déloyauté. Selon lui, le micro est rosse et dangereux et les pauvres artistes qui en sont victimes sont exposés à recevoir des fleurs en pot et à piétiner eux aussi la plate-bande par suite des gaucheries d'un reporter peu au fait de ce dont il parle.

Certes, monsieur Béraud est trop familier avec les trucs du journalisme pour dire les choses aussi simplement mais la forme de ses propos ne change rien à leur rosserie. A l'égard de son malveillant papier c'est bien de rosserie qu'il faut parler. Monsieur Béraud emploie improprement ce qualificatif pour nos confrères de la radio. Le mot rosse implique une méchanceté qui n'a jamais été que je sache le propre de nos joviaux camarades.

Qu'exige en somme monsieur Béraud? Que l'on cesse de faciliter les entrevues simultanées de la presse et de la radio afin que le lecteur de son journal puisse d'abord connaître un artiste comme Cheva-

lier (ou n'importe quel autre) par le joli tableau que lui-même en aura tracé, avant que d'entendre la voix-même de cet artiste sur les ondes. Exigence un peu puérile et démission guère rassurante sur l'avenir de la presse.

L'artiste doit beaucoup aux journaux, écrit monsieur Béraud. La belle affaire! Est-ce que Néron qui devait beaucoup aux messagers qui couraient dix lieux par jour pour annoncer à l'univers qu'il avait roté en voyant les chrétiens brûler aurait hésité à employer la radio et le cinéma s'il en avait disposé? Trêve de sentiments, messire! La presse et la radio sont deux organismes créés pour servir le public et il paraît un peu simple de le répéter. Ce que le public désire c'est de connaître le plus tôt possible les nouvelles, c'est d'entendre la voix-même de tel artiste plutôt que d'en lire une interprétation plus ou moins juste dans les journaux. En ce domaine, la presse ne pourra jamais rivaliser avec la radio et nous n'y pouvons rien, monsieur Béraud non plus. La télé-

(Suite à la page 12)



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*Office
Chills*
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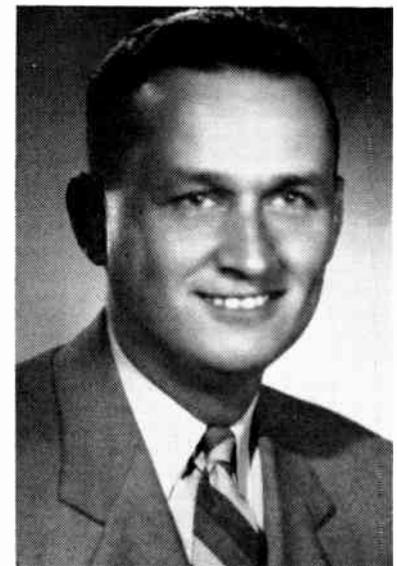
CBC OFFICIALS AT SUMMER INSTITUTE

THIS SUMMER several CBC executives and experts—on the staff and free lance—will become university professors for a short time. They will be part-time members of staff of the Queen's University Summer Radio Institute during July and August.

In the early part of the course the students will have the benefit of instruction from W. H. Brodie, supervisor of broadcast language. Another supervisor, Rupert Caplan, will make his fourth annual visit from Montreal to produce a half-hour drama in which the acting, sound-effects and operation will be handled by students during the broadcast. Another half-hour script will be produced by Esse W. Ljungh of Toronto. From the department of talks and public affairs in Toronto will go Helen James to give the students the advantage of her experience in producing women's programs, actualities, children's programs and several other talks programs. From the international service, Montreal, Elspeth Chisholm of the U.K. division, will return for a fourth time to deal with programs sent abroad.

From the ranks of the free lancers there are Joseph Schull, Hugh Kemp and Dr. Glen Shortliffe.

Besides these, regular full-time members of the summer staff will contribute to the students' instruction and practice. A feature of the Queen's course is the regular broadcasts from the University's own station by which the students get actual broadcast experience.



J. A. Ouimet

WINNIPEG FLOODS

Tom Benson was one of the hundreds of people whose homes were attacked by the dirty, swirling waters of the Red River. For two weeks the basement of his suburban home was filled with three feet of water. It was impossible to heat the house every day without pumping first, and sometimes the Benson family went without heat as there were only a few community pumps for the hundreds of flood victims.

Dikes were thrown up to prevent the river from making further inroads. Tom took his turn on the dike-building gangs which piled mud and sandbags by the hour. After the dikes were erected he lost several hours of sleep each night for about a week by putting in time on the patrols which watched for break-throughs.

When the river finally receded the Benson family had the task of cleaning the rubble out of their basement. One trunk was ruined but the rest of their basement belongings had been moved to safety.

Perhaps the Winnipeg staffer most sympathetic to Tom was Theresa Timmins, assistant music librarian. The basement of her home was flooded for one week but the home did not go unheated as the stoker had been put up on blocks.

It was cold in the Winnipeg offices and staffers obligingly posed for the illustration—Producer Sidney Dixon dictating to Steno Barbara Ewart while Steno Pamela Clark looks on and Steno Phyllis Goukling glances up from her typewriter.

Winnipeg Has a Ham



Mervyn Curley, the latest addition to CBC hams, aided R.C.M.P. during the spring flooding in Manitoba. One of the most har-hit flood areas was Emerson, south of Winnipeg on the United States border. Because of technical difficulties at the R.C.M.P. post in Emerson, a complete amateur station was sent there from Winnipeg. Curley worked on the receiving end, picking up messages at a high-powered station near Winnipeg, VE1R0, and delivering them to city R.C.M.P. In all he copied some 50 messages containing reports on water levels and other aspects of the flood situation. Some of the messages were broadcast by local radio stations. Mervyn operates phone and CW on all bands.

Wins Ross Medal

J. A. Ouimet, assistant chief engineer, was among the 1947 winners of the Engineering Institute of Canada medals. Mr. Ouimet attended the annual general and professional E.I.C. meeting in Bauff at the beginning of June, at which time he was awarded the Ross Medal for a paper on "Certain Aspects of Frequency Modulation and Television Broadcasting in Canada".



INTERNATIONAL SERVICE: (seated l. to r.) Chairman R. M. Robitaille, F. Kramer, Secretary I. L. Kirby; (standing) Paul Johnson, T. J. Derbyshire, J. W. McBurney, G. Dupre, N. Grover, W. Schmolka.



CBO: (l. to r.) Joe Pickard, Bill Bellman, John Benson (chairman), Berthe Soublere, Stephen Dale (secretary), Slim Gould.



HALIFAX: (l. to r.) Doug Fraser, Hildegard Morrison, Carl MacCaul, Bob Brazil (chairman), Keith Morrow, Inez Trotsky. Absent: Len Cosh.



MONTREAL STUDIOS: (seated l. to r.) Jean-Louis Huard, Carl Codère, Alice Phaneuf (recording secretary) Armand Gravel (president), Clo. Salviati (corresponding secretary); (standing) Lamont Tilden (vice-president), Jean-Maurice Bailly, Gaston Bélanger, Léo Guérette, Paul Barette (treasurer).

New CBC Staff Council Executives

PURPOSE

- (a) The promotion of employee welfare.
 - (b) The maximum co-operation between Staff and Management to achieve the maximum efficiency in operation.
 - (c) The provision of a means whereby employees may secure consideration of inequities in their terms or conditions of employment, and of an agency to make every reasonable attempt to correct injustice or discrimination.
- Constitution of Staff Councils.



KEEFER: (l. to r.) Rene Frenette, A. E. Altherr, H. Rogers (CBM Xmitter), Suzanne Archambault (secretary), E. C. Stewart (chairman), Alec Grant, James Carlisle, M. Guimond (CBF Xmitter), J. A. Rousseau. Absent: Roger Germain.

VANCOUVER: (l. to r.) Doug Nixon, Art Sager, Marce Munro, Don Smith, June Saint, Jim Wighton, Jimmy Gilmore, Ray Mackness, Tony Geluch and Don Horne.



CHICOUTIMI: (l. to r.) Armand Saintonge, Jacques Lambert, Paul Garon, Lionel Morin (chairman).



HEAD OFFICE: (standing l. to r.) Percy Palef, Jack Halbert, Doug Stockley; (seated) Eileen Elias, J. Paul Massé, chairman.



WATROUS: (l. to r.) Treasurer Doug Squires, Chairman Howard Simmonds, Secretary George McFadyen.



WINNIPEG: (standing l. to r.) Charles Gunning, June Hodgins (secretary), Dick Punshon; (seated) Catherine McIver, Charles L'Ami (chairman), Helen Sinclair (treasurer).



TORONTO: (clockwise) Jack Spalding, Al Hockin, Marg Harris, Addie McDonald, Helen James, Jack Kennedy, Vic Ferry, Bruce Smith, Hugh Clark. Absent: Larry Henderson.



LA DERNIERE CENE

JEAN LEFEBVRE

(Suite de la page 6)

Les portraits de Lefebvre sont presque tous faits d'après photo. Impossible, explique-t-il, d'immobiliser son sujet durant les 50 heures qu'exige le travail. Le peintre, pour qui les retouches sont possibles si son modèle modifie un peu son expression, peut faire poser. Pour le sculpteur, un coup de gouge mal placé et tout est à recommencer. Car jamais Lefebvre ne cherche à masquer un défaut d'un soupçon de plasticine ou d'autres produits.

Ce que la photo ne donne pas, il le trouve dans sa mémoire. Jamais il n'oublie une expression qu'il saisit d'un coup d'oeil si vif qu'on dirait celui d'un aigle prêt à fondre sur sa proie. Ce regard laisse pourtant deviner le sensibilité, la douceur des artistes vraiment forts, la modestie de ceux qui sont vraiment doués.

Son désintéressement nous laisse rêveurs. Dernièrement il sculptait une magnifique dernière cène, inspirée de Léonard de Vinci, reproduite ci-contre.



EZIO PINZA

DU MICRO

(Suite de la page 7)

vision nous enlèvera nos plumes à nous aussi et il n'y aura pas lieu de se fendre la tête à coups de sentiments.

L'artiste est exposé à se répéter? *Bis repetita placent*... disait le bon Horace. L'on n'a qu'à retenir les noms des pièces musicales à la mode et ceux des films pour se convaincre que le public se sature difficilement de la répétition.

Venons-en maintenant à la compétence des reporters que la radio envoie sur la route. Monsieur Béraud leur attribue trop volontiers une inexpérience, une balourdise et un sans-gêne qui sont le fait de plusieurs journalistes de la presse mais

qui ne sont certainement pas le leur. Monsieur Béraud leur reproche de profiter des propos que leurs confrères de la presse, plus expérimentés, plus documentés et, admettons-le plus à leur aise, auraient provoqués. Il n'y a là, que je sache, qu'une tactique utilisée par tous nos confrères de la presse à un moment de leur carrière. L'on sait aussi que certains de ces messieurs de la presse ont la détestable habitude d'accaparer les entrevues, c'est-à-dire de "garder le crachoir" plus longtemps qu'il ne convient.

Est-ce à dire que nos confrères de la radio réclament tous les premiers prix de vertu? Certes pas et ils sont les premiers à déplorer leurs lacunes et à vouloir les combler. Il faut avouer que ce travail de reportage, à cause des circonstances qui exigent le livre, et, par conséquent, une voix radiogénique est souvent confié à des annonceurs qui s'en tirent généralement à leur honneur mais ne possèdent pas toujours la compétence requise.

On nous pardonnera notre ton dogmatique, c'est qu'il s'agit ici d'une question. (Suite à la page 13)



GIUSEPPE AGOSTINI

P. & I. SUPERVISOR

Ronald C. Fraser has been appointed supervisor of press and information service. Mr. Fraser succeeds Wells Ritchie who left the Corporation last fall (1947) to become managing editor of Mayfair magazine, Toronto.

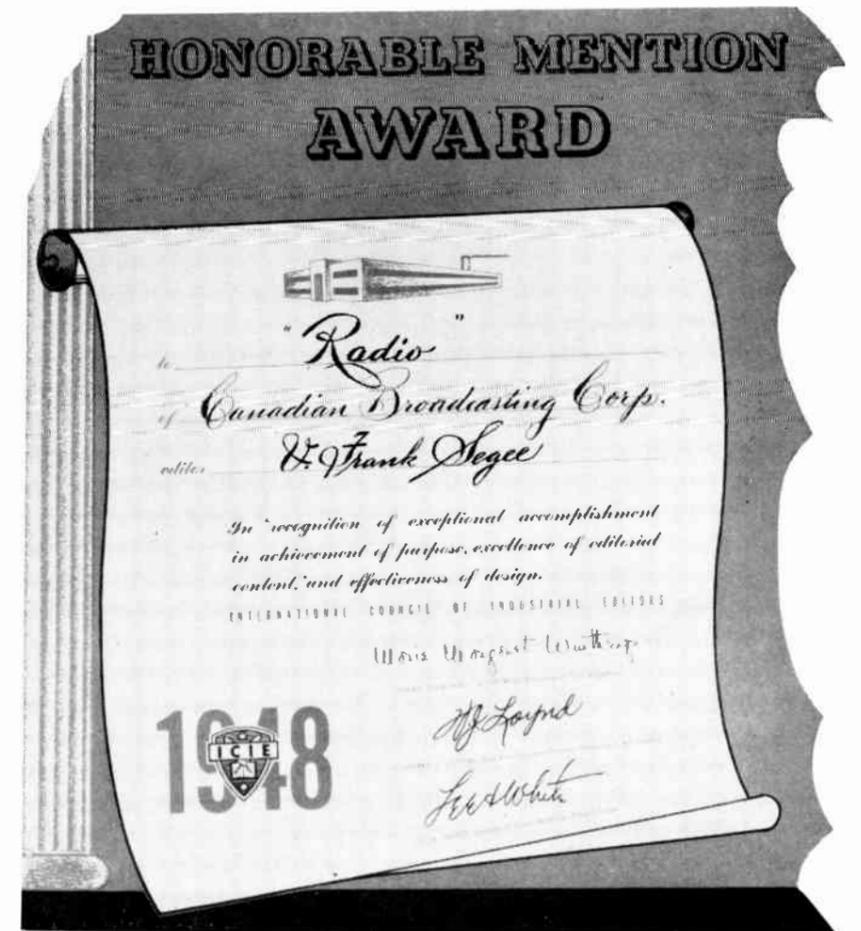
One of the Corporation's youngest administrative officers—he is 32—Mr. Fraser joined the CBC staff at Halifax in 1943 after several years in broadcasting and newspaper work in the Maritimes. His first position with the Corporation was as farm broadcast commentator for the Maritime region, responsible for daily network broadcasts of agricultural news, market information and the presentation of "The Gillans", popular Maritime region farm-family drama series. While in Halifax, he originated the CBC's Maritime Fishermen's Broadcast, designed to aid Canada's east-coast fishermen in planning operations and marketing their catch.

In 1946, Mr. Fraser was transferred to the CBC's national offices, in Toronto, where he became a program producer with the farm broadcasts department. As such he included network feature presentations "National Farm Radio Forum" and "Summer Fallow" among his responsibilities.

In December, 1947, Mr. Fraser left the farm broadcasts department to become assistant supervisor of press and information service, of which he has now been made supervisor.

Bereavement

Sympathy of the staff is extended to Roger Germain of the operations department, Keefer, in the death of his brother.



Your staff magazine has won another international award "in recognition of exceptional accomplishment in achievement of purpose, excellence of editorial content, and effectiveness of design."

Last year, you may remember, Radio received an award in the 1947 International Industrial Publications Contest, sponsored by the International Council of Industrial Editors.

This year we have been honored again by the award pictured above, which was presented at the recent annual convention of the international council in Milwaukee, Wisconsin.



Wedding Group

To Benedicts

A group of Toronto staffers caught by Bob Macpherson's camera as Bud Walker, manager of the Dominion network, loses another secretary to the 'benedicts'. L. to r.: Shirle Yeo, Betty Stringer, Joie Benson, Mrs. J. Worthington (née Anne Bennett) Husband John, Dorothy Robb and Doug Sackfield.

Le Personnel En Vedette

Pour quelques uns d'entre nous, l'euphorie des vacances n'est plus un rêve, mais une réalité. Une réalité qui prend naissance dans les coins les plus pittoresques de la province.

Il est bien possible que nos camarades de Québec et de Chicoutimi reçoivent la visite de Montréalais livides et désoxygénés. Leur pays est si beau et si invitant.

Aussi leur conseillons-nous de ne pas venir à Montréal au cours de l'été perdre leur teint d'écolière.

Il y a quelque temps un incendie (pas une explosion et c'est là que ça devient original) ravageait le sous-sol de l'immeuble du Service International, rue Bishop. Nos amis de Radio-Collège, déjà d'illustres sinistrés, ont vu une vulgaire fumée maculer effrontément leurs classiques documents et les refouler dans la rue. Heureusement, le bon vieux Keefer a encore consenti à esquisser un sourire de bienvenue. Une prière fervente s.v.p. pour la bonne santé du Keefer!

Jean-Pierre Houle, professeur, journaliste, critique et le plus charmant des camarades revient au studio F faire son petit stage coutumier de la belle saison à titre d'annonceur. Nous lui souhaitons la bienvenue et un heureux travail du système de climatisation.

Une nouvelle téléphoniste: Rita Deschênes. Son gracieux sourire devrait lui assurer la conquête de toutes les sympathies. Ça doit pourtant n'être pas si facile, devant le tableau téléphonique exigeant et impératif. "Radio" profite de l'occasion pour souligner publiquement le travail

hautement efficace des téléphonistes de la Société. Elles se tirent toutes avec honneur de leur tâche extrêmement délicate et ingrate. Elles savent, et avec quelle élégance, se plier aux caprices et aux sautes d'humeur de tous les tempéraments. Ce qui n'empêche pas deux de ces demoiselles de nous quitter. Simone Aumais prend un repos bien mérité et Denise Brazeau prend... mari.

Gaston Bélanger, chef du service des dossiers, est l'heureux papa d'un gros fils. Félicitations.

Gaston perd en même temps deux de ses hommes. Pierre Sarazin et Yves Cloutier quittent la Société.

L'as reporter Raymond Laplante a eu l'occasion de faire un beau voyage ces jours derniers. Il s'est rendu en plein cœur du Témiscamingue pour parler de l'installation d'un pont Bailey. Comme d'habitude il a fait du beau travail, mais ce dont il parle avec le plus d'enthousiasme c'est de l'avion à bord duquel il a voyagé. Il a pu ainsi se consoler d'une mésaventure lors d'une ballade en locomotive pour le compte de Micro-Actualités. Toute une journée durant à avaler de la saie et de la poussière sans aucun malaise. En rentrant au studio à six heures du soir pan! un grain de charbon qui se baladait rue Ste-Catherine est venu se loger bien gentiment dans son oeil droit. Il fallut deux jours de siège pour le faire déguerpir!

Un peu partout le mois dernier les divers bureaux de Radio-Canada ont procédé à l'élection annuelle des conseils de personnel. On verra les groupes d'élus

dans une section spéciale du présent numéro.

Le personnel de l'émetteur CBJ compte un nouvel employé depuis le 1er mai. L'ex-CJBRiste Roland Bérubé est venu remplacer Marcel Vidal au personnel technique. Bienvenue au petit dernier... qui mesure six pieds... en plus de posséder l'atout... d'être célibataire...!

Depuis le 29 avril, les esprits sont en effervescence aux nouveaux studios de CBJ. Chacun met l'épaule à la roue qui actionnera le nouvel émetteur de 10 kw. à l'inauguration officielle, fixée au 24 juin. Notre correspondant de Chicoutimi se propose de faire un reportage photographique de l'événement pour satisfaire la curiosité de la confrérie de Vancouver à Halifax (si on veut bien lui accorder l'espace nécessaire).

À Québec, le personnel a procédé à son élection annuelle. Léon Baldwin et Octavine Beaulieu sont président et secrétaire. Le nouveau conseil comprend aussi Guy Fontaine, Yvan de Champlain, et Roland Bélanger.

Le printemps qui a réussi à se frayer un rayon dans les bruines de mai a amené deux gentils minois à CBV. Nous saluons l'arrivée de deux gentilles réceptionnistes: Edith Hodgson et Muriel Piché. Bienvenues et heureux séjour.

M. Saillant, concierge à CBV, complète ses apprêts. Il prépare, avis aux intéressés, un voyage de pêche à St-Siméon. Il connaît là, prétend-il, deux ou trois laes... oui, m'sieu!

DU MICRO

(Suite de la page 12)

tion assez grave. Le service d'information d'un poste de radio en est un très important et je ne crois pas que cette affirmation puisse choquer qui que ce soit. Glissons sur le service d'information générale où nous n'avons pas à porter une appréciation et donnons-nous licence d'aborder le reportage proprement dit qui ne dépend pas des agences de nouvelles mais du personnel des postes de radio.

Il nous semble qu'en ce domaine, quelques réformes seraient justifiées. Ce travail est confié chez nous à un personnel très restreint qui dispose de ce fait d'une latitude assez mince, d'autant plus que des raisons budgétaires lui interdisent d'entreprendre certaines réalisations.

Il ne déplairait pas au public, croyons-nous, que ce service de reportage qui comporte une émission permanente: *La Revue de l'Actualité* et certaines réalisations isolées, ait une envergure sinon égale à celle du journal parlé du moins proportionnée à l'importance de cet aspect de la vie sociale, artistique ou commerciale qui ne peut trouver place dans un bulletin de nouvelles. Ce que nous nous permettons de suggérer c'est l'expansion de ce service.

La première lacune à combler serait celle des journalistes-annonceurs ou vice-versa. Nous ne voulons pas juger le travail des annonceurs qui sacrifient souvent leur temps libre pour aider un confrère, mais, tous l'admettront, il est guère probable qu'un annonceur puisse automa-

tiquement devenir journaliste du fait qu'il interviewe une célébrité de même qu'il est impossible que tout journaliste devienne annonceur du soir au lendemain. Il peut arriver, toutefois, que l'un ou l'autre réunisse les qualités des deux métiers et dans un tel cas, surtout s'il s'agit d'un annonceur, il serait profitable qu'il soit affecté pendant un certain nombre d'heures au service des reportages.

Ceci dit et espérant que cette conclusion malencontreuse ne nous vaudra pas la hargne des confrères et la réprobation de nos supérieurs, nous souhaitons longue vie à la presse, à laquelle cet article est un hommage involontaire puisqu'il nous a fallu l'imprimer noir sur blanc, procédé qui ne diffère guère du mode de transmission qu'elle emploie.

Grapevine Network



Balcony "G"

It seems that Noel Coward, Eugene O'Neill, and Messrs Rodgers and Hammerstein all insisted they could have written the balcony scene from "Romeo and Juliet" better than Will Shakespeare had done it. Their respective efforts, under the collective title of "Chacun a son Goût", were presented before the assembled staff of CBC Toronto, on Thursday noon, June 3, 1948, as one of the regular Workshop Productions of the CBC Amateur Dramatic Society.

The ghost-writers for Messrs. Coward, O'Neill and Hammerstein were Dodie Robb (continuity) and Pat Patterson (record library), . . . and we are all clamoring for more plays from this brilliant team. "Chacun a son goût" was very funny, and it was even cleverer than most people noticed.

— F. P. MacD.

Departures

From IS: Marguerite McDonald, Diana Whittall . . . From Keefer: Mrs. Ola Woolward, switchboard operator, after staff presentation of navy corde handbag . . . from Vancouver: Office Boy Kenneth Bulir, after presentation of automatic telegraph key, to CFAC, Calgary transmitter; Receptionist Trudy Robb; Mrs. Ada McGeer retired from CBC but still active in public life.

Newcomers

To IS liaison office, head office: Thelma C. Sullivan, stenographer to Arthur L. Pidgeon . . . To IS: Clerk-Steno Kathryn A. Holbrook in Latin-American section; Copy Clerks John W. Kieran and Henri M. R. Soucie; Announcer-Producer Raymond B. Lank in Latin-American section; Ruth Wreshner, secretary to supervisor of European section . . . To Keefer: Steno Elise Hurtubise in plant department; Switchboard Operator Helen Marin; Henry A. Bowen from navy and Roger Castonguay in purchasing and stores . . . To Winnipeg: Stenos Marjorie Scott and Margaret Thorsteinson . . . To Vancouver: Norman Campbell in production, from U.B.C.; Office Boy Buster Golightly.

Head Office Bowling Banquet

The head office bowling league wound up another successful season when its 13th annual banquet was held at the Chateau Laurier May 5, with approximately sixty people present. In the photo CBC Chairman A. D. Dunton is seen presenting the Gladstone Murray Trophy to Ed Gravel who captained the "Greyhounds". Looking on are members of the winning team (l. to r.) John Lavigne, Joyce McGregor, Roger Landriault, with Jeannette Legare and Barbara Stockley in the background, as well as J. Paul Massé, chairman of the bowling league.

Ira Dilworth, general supervisor of international service, was guest speaker, and other head table guests included: D. Manson, E. L. Bushnell, Harry Bramah, W. R. Mortimer (chairman, head office Staff Council), G. W. Richardson, F. W. Savignac, C. P. Wright and Leo Hutton.

Best Bowlers



Trophies

Representing CBO at the CBC's Bowling Banquet held at the Chateau Laurier May 5th, were, reading from left to right in the picture below: Max Gilbert, Barbara Claxton, Berthe Soubliere, Charles P. Wright, Rita McElheran and Frankie Carroll. Theresa Kavanagh was also present but was not around when the picture was taken.

Mr. Wright broke the CBC's bowling single record, established by himself a few years ago, with his 349 single and 741 cross, while Berthe Soubliere ran up the highest score made by a woman in 13 years—328 single and 715 cross. Rita McElheran proudly displays her trophy inscribed with the words—"Peanut Queen of 1948".

Max Gilbert, not to be outdone, tries to make an ice bucket look like a cup and Barbara Claxton basks in the borrowed

Cheque For Children



glory of the Gladstone Murray Trophy which was won by the "Greyhounds".

For Canadian Appeal

CBC staffers raised \$2,610 for the Canadian Appeal for Children. Shown above, presenting the cheque to Senator Thomas Vien, national vice-chairman of the appeal, is J. P. Gilmore, chairman of the national executive of the CBC Staff Councils. Standing (l. to r.) are W. R. Mortimer, William C. Hankinson, national council secretary, Andre Ouimet, C. E. Gravel, honorary provincial chairmen of the appeal, Helen James, E. A. MacNutt, honorary provincial chairman of the appeal, Redverse Pratt, national executive director, and F. G. Cooke.

Not To Be Outdone



Married

Eric Koch of IS to Sonia Mecklenburg . . . Winnipeg Switchboard Operator Anne Robertson to Gordon Manson.

Engaged

Ruth Nemtin of IS to Sim Eliasoph, wedding to take place July 6.



Sentimental Gentleman

Born

To transmission and development's Bill Chevrier and Mrs. Chevrier, son, William Patrick, May 19 . . . To Alan and Audrey Chamberlayne (Vancouver traffic), daughter, Ann Cecelia.

Dorsey Pick-Up

Tommy Dorsey brought his famous orchestra to the Capital City the night of May 11th and three members of the staff at CBO had the pleasure of putting the Sentimental Gentleman on the air for a half-hour show on the Eastern Trans-Canada net. Local musicians who heard the broadcast were loud in their praise of Operator Jack Sterling's pick-up. Cracked Jack "Well after all, Tommy Dorsey and I are both members of the same union" and put his A.F. of M. card alongside T.D.'s to prove it. Disguised as a bass fiddle, Percy Palef managed to snap this picture of Tommy Dorsey, Producer Steve Dale, Announcer Bill Bellman, and Operator Jack Sterling after the show.



STEVIE'S SCRAPBOOK

BY

A. J. BLACK

A YEAR AGO this month I took my **A**pen in hand to write this "book" and scribble down the odds and ends that color to my young life lends, as, month in, month out, every day, I meet the tasks that come my way. And here I am, still on the "go", that little sawed-off runt you know, chock full of ginger, hearty, hale, and still alive to tell the tale! It only goes to prove, I guess, with my first job I've had success, and just the fact that I'm still here, and have survived throughout the year, would seem to indicate to me I'm *some* use to the C.B.C., and must have done as I'm required, or likely I would have been "fired"! But, as it is, I'm still "in there", still striving hard to do my share, and still, though just a junior "Joe", a part of "National Radio"! A "necessary evil" I may seem to be and just "small fry", whose efforts don't somehow amount to much and are of small account. Well, now, that's something I would hate to have to start in to debate, but I can say — and with good ground — *at least I know my way around*, and on most folks I have "the laugh" in *knowing who are on the staff!* I know them all, both near and far, and what they do and where they are, and of the times I've helped them out, (that they so soon forget about!). By golly, as I breathe and live, although I'm no executive, I've

bent my efforts with a will these past twelve months to fill the bill, and turn in, as one of the crowd, a "service" of which I feel proud. Right now, the theme of my small rhyme is of that great, epochal time, that marks the spot where I came in, my new-found duties to begin. And I'm embarrassed, for, you see, it's my "first" anniversary! Just look up there, for goodness' sake, at how they've whipped me up a cake! It sort of throws me off my stride and makes me blush like any bride, or some great movie actor who comes, with the "Oscar", smiling through! And that one candle, though it's lone, I'm tickled pink is all my own. It marks one year of "service" given since June of Nineteen forty seven and proves that through the mill I've gone and still am fit to "carry on"! Just *nineteen* more such yet to go and I may join, for all I know, those Programme guys and Engineers the "TWENTY YEAR CLUB PIONEERS"! But—darn the luck—here comes the "boss", so in my drawer these notes I'll toss, leave pleasant memories behind, and get back to the daily "grind"! Meantime, all I can think to say is that it's been a swell "Birthday" and so exciting that I feel top-heavy, sort of, on my keel, and maybe just a wee bit "coy"—and "sheepish", too!—the "OFFICE BOY"!



WINNIPEG MANAGER

Nairn Mogridge, supervisor of program clearance in Toronto since 1945, took over as manager of CBW Winnipeg and CBK Watrous, at Winnipeg on June 1.

He started in radio back in 1921 with a ham station, VE3BI. His license was the two hundredth issued for Canada. When he left high school he went to a department store in his home town, Galt, Ontario, to open their radio department.

A few months later he went to Royal Oak, Michigan, where he worked in a radio department of a company and in the company's radio station. He operated a ham station there, too.

In 1930 he went to CKPC in Preston, Ontario, as manager-announcer and stayed there for three years. His next move was to Toronto to CKNC and the CRBC as an operator.

In 1937 he was put in charge of studio operations and in 1941 was night manager at the Davenport Road studios. He established the studio traffic and service departments at Toronto studios.

In September of 1945, when the Toronto studios had been moved to the present location, 354 Jarvis Street, he became supervisor of program clearance.

Nairn plans to move his wife, Helen, and three children, James Nairn, Jr., Marion and Bruce to Winnipeg just as soon as he can find a spot to live.

He hopes the fishing is good around Winnipeg, but if not, he'll rely on his other two hobbies, bowling and home workshop.

COLLECTOR'S RECORD

By Pat Patterson

Handel—Concerto in B minor, Viola and Orchestra (Wm. Primrose, with Weisman and RCA Orch.—Victor, 6 sides): There is some doubt as to whether this is really a Handel work or one by Henri Casadesus, who is supposed to have discovered and orchestrated it. But it really couldn't matter less, because it is exquisite music, performed beautifully and recorded exceptionally well, for domestic discs.

Khatchaturian — Masquerade Suite. (Boston Pops—Victor, 4 sides): More than anything this suite lacks originality, as it lacks the punch that the Gayne Ballet Suite had before popular dance bands discovered it. However, it has enough Tchaikovskyish melodies, and novel effects to keep it from being dull, besides some really good circusy touches in the Polka. Performance and recording are both good.

INSURANCE INCREASED

For the last two years the staff have received a cash rebate on their contributions to group insurance. After discussions with the insurance companies, management proposed to the national executive of the staff councils that the amount of the rebate be used to buy added benefits. Local councils made a staff survey to find out whether it was the general wish merely to extend the amount of coverage or to purchase a limited amount of paid-up insurance each year. When the returns were tallied, the national executive recommended that the CBC increase the insurance coverage.

From the first of June each \$1000 of coverage will increase to \$1350. A person whose policy amounted to \$2000 will find it has become \$2700; a policy of \$3000 becomes \$4050, etc. New booklets are being issued, which give the full schedule of coverage, and every member of staff will receive an *Increase Rider* to attach to his insurance policy.

Monthly contributions will remain unchanged, the only difference being that each 60 cents, instead of paying for \$1000 of coverage, pays for \$1350.

JUNE, 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 OF THE most prevalent grammatical errors among those who generally write correctly is a mistaken use of *whom* for *who*:—"Mr. X whom you know has studied this subject very deeply"; here *whom* should certainly be *who*. Let us consider how this thought might be expressed otherwise. "Mr. X who has studied this subject, you know, more deeply than anyone else"; that makes it clear that *who* should be used. What probably causes the wrong usage is that the writer gets confused between two alternatives. One might say "I know him to be an intelligent man", or "I know that he is an intelligent man"; if you use the relative pronoun, you must say either "Mr. X whom I know to be an intelligent man", or "Mr. X who, I know, is an intelligent man". In all such cases the writer should ask himself whether *who* (*whom*) is the object of the preceding verb or the subject of the one that follows; or perhaps to make it even clearer, ask himself whether he would use *he* or *him* if the thought were expressed in two sentences instead of one; e.g. "Mr. X says this; you know that *he* is an authority on the subject"; this will then become "Mr. X, *who* you know is an authority on the subject, says this".

Lie and Lay.—Twice recently I have heard ad lib broadcasts, interviews, which indicate that some well-informed people do not distinguish between these two words. *Lie* (past tense *lay*) is intransitive and takes no object; the books were lying on the table, they lay there for some time, I must lie down. *Lay*

(past tense *laid*) is transitive; he lays down the law, the hen lays eggs; he laid down the law, the hen laid an egg. The past participle of *lie* is *lain*; the books had lain there for some time. The past participle of *lay* is *laid*; the first submarine cable was laid in the 19th century.

Elegiac.—This word needs to be looked at; the spelling is *-iac* not *-aic*, consequently the often heard pronunciation *dejayik* is quite wrong. The most usual pronunciation among those who regularly use the word is *elly-jy-ak* with the stress on the *ly*, which rhymes with *by*. The alternative pronunciation *e-lee-jyak* is also given by some authorities. The letter *g* becomes *j* only before *e*, *i*, and *y* (gem, gymnasium, gin) otherwise it is, with two exceptions, hard as in *gate*; the exceptions, one certain and one still controversial, are *gaul* and *margarine*.

Larynx.—This is another word that calls for closer examination. On actual count six out of ten people who attempted the word called it *lar-nix*—people who presumably should know better. Proper division into syllables shows the pronunciation to be *lar-rinks*; think of *laryngitis*.

Succinct.—The general rule in English is to pronounce *c* as *s* when it occurs before *e*, *i*, *y* (cent, city, lacy, etc.), otherwise as *k* (cat, cot, cut, picnic). Words containing *cc* should be divided into syllables; then *suc-cinct*, *flac-cid*, *ac-cessory* become *suk-sinkt*, *flak-sid*, *ak-ses-sory*, etc.



Low Line Standards

Sir:

The other night, whilst handling a live feed into a program originating in Toronto, I listened to the local contribution fresh from the studio and as it returned from its round trip.

The startling contrast in quality led me to brood on the general state of grace of the lines which we use, perforce. CBC technicians have done a most creditable job, under difficult conditions, in raising the acoustical standards of our equipment and programs. The general public is slowly being educated to appreciate a degree of high fidelity in music. Our growing FM services are making available to increasing numbers something approaching a potential perfection. A great part of all our programs, however, reach their destination over lines which fall ever further below the standards set by the rest of our facilities.

It seems to me that it is time that a drive was made on this problem, and pressure brought to bear on the organizations supplying our wire needs to bring their service closer to the standard now generally accepted as a minimum. It is hard to avoid the conviction that the line-owning companies have not made technical efforts comparable with those of our engineers. It must be very discouraging to those latter to hear their labors so effectively nullified.

I am aware that repeater and terminal equipment is costly and that it may be argued that we are getting what we pay for. I should like to point out, however, that such gear becomes obsolescent very fast and that we may be paying for the services of equipment that has long been amortized—or should have been, if it has not.

It would seem to be in the public interest to review at high level our whole relationship with our carriers.

Ottawa,

STEPHEN DALE.

On Clipped Cues

Sir:

A few words in reply to Mr. Ira Stewart of Halifax, whose letter last month comments on clipped cues.

I would refer Mr. Stewart to a circular memo sent to all production points, by me, on October 16th, 1947, in which this subject was dealt with, I believe, adequately and thoroughly.

I agree with him that clipped background music is disturbing and is a poor way to finish up a program. However, most programs are subject to operating control methods which will prevent this occurring.

Other programs, when clipped following the cue, must continue to suffer since the transmission companies have the right

to 20 seconds switching interval. Attendants at repeaters prefer to make their switching operations as early as possible in this 20 seconds so that errors or troubles may be detected before the interval is over. However, the attendants are instructed to pause briefly following the cue before switching, although it cannot be expected that this pause should extend to anything like the five seconds that Mr. Stewart suggests.

The switching on "other networks", presumably refers to American networks where automatic rather than manual switching facilities are generally employed. As yet, Canada does not enjoy such advantages.

H. E. S. HAMILTON,

Toronto.

Technical Liaison Officer.

Errare Est Humanum—A Tragedy

Sir:

The Oxford Dictionary lists the noun "error" as a word which is taken to mean,—an act involving a departure from truth or accuracy; a mistake. When prefixed by the adjective "human", and coupled with the familiar heading "Fault Report", this presents an undeniable threat to the very foundation of the employee's home life.

Picture a table set for dinner—wife at one end, husband at the other. No gay, light-hearted after work banter, no small talk, no look of hungry anticipation crosses the face of this male, this CBC employee. Instead, a blank, glassy and unseeing stare. The wife, knowingly, refrains from speaking. The husband continues his silence. It's horrible!

Finally, after what seems like hours—the woman's nerves tattered and shaken—he speaks. The words carry the stark realism of sudden death. There is despair and anguish in the carefully chosen phrase—a phrase which spells doom. With faltering unfamiliarity he says, "Darling, I . . . I . . . ah, well you see, it's like this . . . I'VE BEEN LOGGED ON THE FAULT REPORT!!!!!"

Sackville, N.B.

A. SHERIDAN NELSON.

CBK's New Look

CBK is getting the "New Look" if bareness is any indication. All booth and studio equipment has been removed to Winnipeg and until the complete change-over is effected, portable equipment is being used,—C, D, G, M, and N units. Seven of the twelve staff members will be transferred to other points, including Steno Joyce Shirkey to Edmonton.

With so much spare space available, the operators are considering the possibilities for a "road house" to break the monotony of one-man operation.

On & Off Sick List

E. Steen Watters, Keefer, convalescing satisfactorily from an appendectomy . . . Assistant News Editor Albert Dentry, Winnipeg, recovered from appendectomy . . . Vic Rowe hospitalized at Watrous with severe pneumonia.

Pix Offered

When Halifax Announcer Max Ferguson offered pictures of his five selves (see last issue RADIO) to listeners of "After Breakfast Breakdown" . . . which he conducts in the character of "Rawhide" . . . this is what happened on the first day. Gal friends in CR (l. to r.: Marion Ritchie, Myrt Sheppard, Mildred Smith, Inez Trotsky, Marjorie Smith, Bernice Sheppard and Isabel Wallace) took over opening operations after the first hour, while our hero lolled and dreamed of star-studded contracts.

Contract Dreams





Prairie Sales Rep

Wilfred G. Carpentier, Winnipeg manager of a firm of station representatives, has been appointed commercial sales representative for the CBC's prairie region.

Mr. Carpentier has been connected with radio since 1936 when he joined the staff of radio station CKN in Brandon, Manitoba. Three years later he was transferred to station CKY in Winnipeg and remained there until 1946. During that time he worked in announcing, public relations, programming and production.

Mr. Carpentier is a charter member of the Winnipeg Sales and Ad Club and an executive member of the Canadian Club in Winnipeg.

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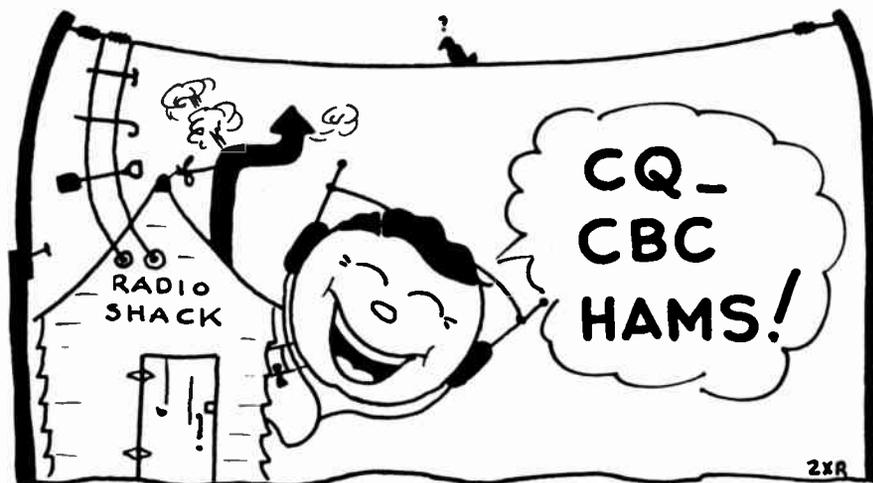
Halifax Alterations

Horsehair and plaster is the order of the day in Halifax: Alterations are being made to permit another small control room for studio "A" to help alleviate the press of what the engineers call "load hours".

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Transfers and Promotions

At IS: Jean Louis Pregent from copy clerk to stores clerk; Edith J. R. Clark from clerk to P. & I. assistant; Miss P. A. MacKinnon from clerk to departmental clerk in P. & I. . . . E. C. Stewart promoted to newly created position of assistant operations engineer, Kefer, to assist Norman Olding . . . J. E. Dubrenil from supervising operator of FM transmitters, Montreal, to operations department, Kefer, replacing Steen Watters . . . Edward F. MacDuff from Sackville to Carman.



CBV QUEBEC CITY reports that sixty per cent of the technical staff at the station are hams. The street number of the transmitter house at Charlesbourg is—73.

VE1AF, Geoff Fish of Dartmouth is busy stringing wire, experimenting with antennas and looking forward to the Annual Field Day. Incidentally, he claims he now qualifies as a member of the RCC, having chinned with another VE1 for two hours. Geoff's latest DX was a contact with an AC4 in Tibet. He'd like to hear more CBC VE3's down his way on 20.

Len Cosh, VE1DS has retired from the game. If any of you guys want to buy some good equipment contact him at Halifax studios.

High frequency droop, Carl MacCaul, would like any dope on super speaker setups you hi-fi vets might have. How about it guys?

Here's an introduction to the CBC staffers at Watrous:

VE5AG, Howard Simmonds, powered at 60 watts and generally found in the 10 meter band, crystal control at 29360 kc.

VE5III, Harry Heywood, has a converted Bendix TA-12 xmtr. Works both E.C.O. and crystal on his favorite bands, 75 and 10 meters.

VE5MP, George McFadyen, seats 100 watts to the four corners. Usually works on 75 and 10 meters.

VE5EF, John Smith, a newcomer to the amateur fraternity who "wings" 20 watts out of a small but efficient C.W. job.

Tony, Guimond, VE2LA, Quebec City, has made some fine commer-

cial-looking jobs for other local hams. He's heard frequently on 75 and 10 meter phone. He's getting ready to go on 2 meters with a 32 element beam.

Claude Dostie of Quebec City now has the call VE2ZN. He was a little slow renewing his license and lost his old call VE2NW.

Quebec City says a CBC ham network seems to be still in the dream stage, but on April third Chicoutimi (20E), Quebec (2TM and 2LA), Montreal (2DL) and Ottawa (3XW) had a two-hour QSO. That seems to be the closest we have come to a net for CBC hams. Quebec comment: Too bad it was for one occasion only.

VE2TM keeps traffic skeds on 40 meters with Laehine and Drummondville (2BB and 2LO), Canadian outlets for American cross-country slow speed trunk. He's still looking for a sked with Halifax—CW or phone. Name your own frequency.

This looks like a good chance for 2TM and 1AF to get together. How about trying, guys, and letting us know the results.

2TM was the first CBC contact made by the one and only YL in the CBC, VE2ACI, Françoise Dufour. They keep regular skeds on 7.1 me daily at 1 p.m. (Sorry 2ACI that I got your call wrong in the April issue. My info. was wrong.)

The power of 2ACI rig will be increased to 200 watts on CW very soon and she hopes then to be able to QSO with all of you.

—Phil Carscallen

Pass The Orchids, Please!

... **T**O THE traffic manager's assistant, N.P.O., who this month celebrates his 25th anniversary in the service of Canadian radio.

It was on June 1st, 1923, that Jack Carlyle transferred from the office of the vice-president of the CNR, to the then newly-formed radio department as secretary to the director of radio. On December 31st of that year he assisted in arrangements for the first Canadian network broadcast from CHYC Montreal to the Canadian Government station "OA", Ottawa. In February, 1924, he took an active part in the initial broadcast from station CKCH (now CBO) Ottawa. Six years later, in 1930, he was appointed travelling radio supervisor for CNR radio-equipped trains in Canada and to Boston and Chicago, from Montreal. On January 1st, 1932, he went to station CNRO (now CBO) as office assistant and part-time announcer and operator. In April of the following year he became a member of the staff of the CRBC, which took over CNR stations and staffs. In 1936 he was transferred to the newly-organized CBC, being promoted in September of the following year to manager of the Corporation's station at Windsor, Ontario. In March, 1938, he was moved to Toronto to become assistant to the national traffic manager, in which position he has served continuously for the past ten years.

But that isn't half the story—in fact, it's only a third, because Jack recently celebrated two other important events: in April last his 21st wedding anniversary



Jack Carlyle

(he got married four years after his initiation into broadcasting, probably figuring there was a future to the industry!) and in May (we're liable to be sued for this) his 50th birthday.

Blessed with a friendly disposition and an unflinching sense of humor, Jack is well known and well liked by the staff, many of whom he has helped and encouraged. A conscientious staffer, he has only once been on the sick list in over twenty years. He is also a great believer in punctuality, generally arriving on the job well ahead of time. Things mechanical have a great fascination for him and he likes fooling around with "gadgets". He's a bit of an actor, too, because most of his friends and acquaintances think he's a Scotsman (probably because he has a Scottish-born wife), whereas he's actually an Englishman and hails from Newcastle-on-Tyne.

Staffers from coast to coast, including many of his associates of pioneering radio days, join in extending to Jack hearty congratulations and all good wishes on the attainment of a noteworthy record of service in the field of national broadcasting.—A.J.B.

... To Don McGill, recently promoted from announcer to producer at CBM, who took care of most scripts for the "Wednesday Night" originating in Montreal May 5.

Here is a schedule of the programs:

- 7.30 to 8.00 Singing by the "Disciples de Massenet" choir. *Don wrote the script.*
- 8.00 to 8.15 Robert Choquette, well known radio author and poet whose works have been heard for years on the French net. Fifteen-minute talk, *translated by Don.*
- 8.15 to 9.00 "Chanson Gitane", operetta featuring André Dassary, French star. Script by Lionel Daumais and *Don McGill.*
- 9.00 to 10.00 One-hour adaptation of "Le Curé du Village", radio play by Robert Choquette. *Don McGill translated the complete show.*
- 10.00 to 10.30 News Summary and News Roundup, from Toronto.
- 10.30 to 11.00 Recital by a Spanish singer. *McGill wrote the script.*



Don McGill

Trade Fair Coverage

The International Trade Fair taking place in Toronto from May 31 to June 12, was an event of major importance in the advancement of post-war trade. Providing as it did a clearing house for the buyers and sellers of half the world, it played its part in assuring a distribution of goods to countries where they were most needed. Apart from these international aspects, the prestige such a fair brought to Canada was not inconsiderable.

Recognizing the importance of the International Trade Fair in all its aspects, CBC's international service covered the entire two weeks with a team of reporters representing all language groups. I.S. had a studio set up in the grounds in which facilities were available for recording talks on the spot by business men from all over the world. In addition, direct feeds to Montreal were made possible for items requiring immediate use in such programs as "Canadian Chronicle," "Discovering Canada" and "Speaker of the Week"—these of course in addition to our foreign language programs.

Canadian trade representatives in all countries were advised of the time of transmission of any particular broadcast directed to their area, so that wide publicity could be given to this service. In the interest of good public relations, a reverse feed from Montreal was constantly made available so that those who had contributed items might hear their own voices as they were presented in the framework of an overseas program.

All in all, the fair was a made-to-order opportunity for the international service once again to prove conclusively its worth in establishing closer contacts between this country and others overseas.