GONE FISHING...

is a stock title for a summer editorial, written by editors exhausted by the prospect of holidays, who find ideas for world-shaking editorials hard to come by. It describes sunsets and sunrises reflected in streams actually bristling with trout anxious to become dinners. A line or two about contentment, Nature, and coming back refreshed, and it’s done...

But, comes an idea. Wayne Dubien, Ottawa correspondent and fisherman, said: “We’ve had writing awards, a cover girl photo contest, now let’s have a real contest — a FISHING CONTEST!” Motion immediately seconded by Victor Godin, another angler.

Thus we have a contest. Deadline: October 15. Categories: (1) largest freshwater fish; (2) largest saltwater fish; (3) lightestest fish. Method of judging: Since fishermen are never liars, the judges ask for proof because lies seem to spring up about fishermen. All entries must, therefore, include a photograph of the catch and a testimonial, signed by two witnesses, describing the event.

Seriously, we hope all fishermen will respond. Send entries to Wayne Dubien, who is now fishing editor. And to non-anglers: Happy Holiday.

EN VACANCES

La saison estivale est aussi celle des vacances et plusieurs auront la bonne fortune d’aller se reposer sur les bords d’une rivière ou de la mer.

Il peut même arriver que le doux farniente soit interrompu par une excursion de pêche. Si tel est le cas et si votre pêche est fructueuse, vous pourrez participer à notre concours en envoyant à Wayne Dubien, correspondant de RADIO à Ottawa, une photo de votre prise. Trois catégories sont ouvertes à tous les amateurs ou les professionnels, sauf les menteurs. (1) le plus gros poisson d’eau douce (2) le plus gros poisson d’eau salée et (3) le poisson qui offrira le plus de résistance.

Toutes les inscriptions au concours devront être envoyées avant le 15 octobre et signées par deux témoins. Une histoire racontant l’événement devra également accompagner la photo. Bonne chance et bonnes vacances.

OUR COVER — LA COUVERTURE

Plusieurs photographes amateurs et professionnels du CBC ont répondu à notre invitation de soumettre des pin-ups pour notre couverture des mois d’été.

Les juges ont choisi cette splendide photo de Mario Romanini, caméraman à Montréal. Monique Gilbert, sténodactylo au Service du film, lui a servi de modèle. Félicitations au gagnant.

Many professional and amateur photographers within the CBC have submitted pin-up shots of staffers following our invitation to use the winning photo on our July-August cover.

It turned out to be that of Monique Gilbert, a Montreal steno in the Film Service, by Staff Cameraman Mario Romanini. Congratulations.

PHOTOS

WHERE'S the TOP?

Announcer Aubrey Mack of CBN, St. John's, believes the top may be close to the bottom—as some people measure it—if peace of mind is your goal. He tells about one man who finds this to be so...

I T WAS my day off. I was in one of my moods, so I just drove around, thinking about many things; I pondered the years gone by, and thought about ambition and ideals and the quest for fame.

A kid, with school books under his arm, hove in sight, and I thought of all the kids in all the schools. All growing up in an uncertain world.

That shaver brought me back to the time when I was very young, with star dust in my eyes. I had a goal, an ideal, an idol. He was Bill Stern, the great sports announcer. Somehow, someday, I would say, I'll be like him, reciting the mighty deeds of those who strut their stuff on the fabulous field of sport. I was full of the zest for living; I didn't mind work and sacrifice. Nothing too much to sacrifice if I could be like Bill Stern, of the National Broadcasting Company. No price too much to pay.

But, the weeks slipped into months and the months slipped into years, and I became less and less like Bill Stern every day.

I'd go to bed and dream of the day when I'd describe some big sports event from Yankee Stadium, only to awake to reality, to suffer the pangs of frustration, and feel the chill of the cruel winds of futility.

But, when you're young, you don't give up easily; you keep on, no matter what the odds. Every crisis just a stepping stone to "the top". However, the months and years go by as they do, and you begin to wonder how high is "up"?

I wrote Bill Stern, asking guidance, encouragement. He answered:

"To get anywhere in life, you must of necessity work very hard. But, you must get the breaks." So, remember that, Mr. Up-and-Coming.

You may have what it takes but always remember, you must get the breaks.

Once Bill Stern got his break his climb to fame was meteoric; he became a man of distinction. He was a success. He had reached "the top". And therein lies a story:

It's the story of a boy who came out of Rochester, New York, to set the sports world on fire; he became the greatest sportscaster of all time, a man to conjure with in every facet of sportscasting.

When he came to NBC, in 1932, he was paid 100 a week. Five short years later, he was making 100 thousand dollars a year, and was the recipient of every major award for sports announcing. Bill had arrived. He was "on top".

Millions idolized him; kids prayed that they, too, would be like him. I was one of those kids. I knew Bill was not only tops in his line, but, possessed the most distinctive voice in radio.

But, alas, I didn't figure on the price. Bill reached a pinnacle, but, there was a price tag. The leg he lost in an automobile accident, in 1932, has been giving him intense pain ever since.

One day, a new executive came to NBC. Bill and he didn't hit it off, and the great sportscaster was soon working for the American Broadcasting Company. Now he was working even harder, driving himself relentlessly.

One night, last year, another car crash. Bill was almost killed. However, if you'll excuse the pun, he was made of Stern stuff, and survived.

He went back to work. But, how much can a man endure? One day he relented, came on the air to say his "farewell". The doctor's verdict? Bill would have to rest for a long, long time. Mel Allen took over his nightly show. The weeks went by, and in the welter of events, Bill was all but forgotten.

A few weeks ago, Bill came out of hospital, and went back to his first love—radio. As a sport announcer? No! Just a disc jockey! How does Bill feel about it? "I'm glad" he says, "to be well enough to be back, even as a disc jockey. I don't want to get to the top. You see, I've been there!"

Is Bill Stern unhappy? Bitter? Oh, no! You see, he no longer rides on the back of a tiger. He's out of the rat race. He has time for his family, and can eat a leisurely meal. Bill is happier now than when he was "on top".

"Which prompts me to ask: Where is the top? Is it at the bottom?"

A man takes a beating from life before he realizes it's not what you have, or who you are, but, how you feel in your mind that really counts. Besides, they say it's lonely at the top.

It could well be that for the first time in his fabulous career, Bill Stern has, at last, found the one precious thing that has always eluded him... a precious thing called: PEACE OF MIND.
In cooperation with the TV-Film Service, RADIO presents to its readers a series of articles on the work of our film people in the CBC’s English TV network. This does not cover the local operations which we hope to be able to describe at a later date.

En collaboration avec le service du film du réseau Anglais de télévision, RADIO présente à ses lecteurs une série d’articles sur les métiers du cinéma qu’on retrouve dans les cadres de la Société Radio-Canada et en particulier sur le travail accompli par les employés de cet important service.

TORONTO, 1952

The day CBC television went on the air. O. C. Wilson, Anne Bell, Oscar Burritt and Ed Rollins. Inset, Arla Soare and Page Toles. Equipment in the background.

1957
O. C. Wilson, Manager TV Film Service, since the beginning. He was the first program person appointed to Television in the CBC.

O. C. Wilson, le directeur du Service depuis les débuts, est également la première personne affectée aux émissions de TV au pays.

Isobet Hewett and Grace Weatherup are part of the switchboard staff who handle up to 1,500 calls a day, with unfailing courtesy.

Le fait que le service du film ait ses propres téléphonistes donne une idée de la besogne qui lui échoit.

Collecting, collating and distributing information, scheduling deadlines and expediting the flow of work are the functions of Anne Bell, Film Traffic Officer and her staff—Nancy Spetola, Merle Lister, Beatrice Elaschuk, Dorothy Emes, Betty Patrick and Lorraine Waxberg. Not shown here are Tom Harrison, assistant Traffic Officer; Vicki Kowol, Diane Sheridan and Linda Anderson, expediters in Exchange, CBTL unit and Negative Cutting.

La section distribution et expédition est confiée à Anne Bell et ses employés.

Larry Conway, Supervisor of Office Services, and his Secretary Shirley Brown. Larry arranges the purchase of all equipment, from an $8,000.00 motion picture camera to a nickel's worth of tape. His duplicating machines turn out up to one million sheets of paper in the year.

Larry Conway est responsable de tous les achats, des caméras au papier collant.

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Oscar Burritt, TV Film Consultant, and Bill Ross, Supervising Film Editor discuss problems of the in-service training course for the editing staff.

Oscar Burritt, conseiller technique, et Bill Ross, chef-monteur, discutent de l'efficacité des cours de montage qui se donnent à l'intention des employés de cette section.
SOME members of staff seem to think that the recent two-hour production of CARMEN (done on CBC FOLIO from Toronto) was the most complicated affair ever staged on TV.

From the point-of-view of a television producer, a complicated technical set-up is desirable only if it provides the most uncomplicated realization of the work he is trying to transmit to the public.

It would have been much more complicated to realize a proper version of CARMEN with, let us say, two cameras, the orchestra of 44 men, and the 90 performers all in Studio One here in Toronto. In fact, it couldn't have been done — the thing to remember is that our TV studios were not primarily built to house opera productions.

When NBC did "War and Peace" by Prokofieff, they had a cast of 93 — and an orchestra of, at least, 35 men. They did it in colour and (although they had some ten or twelve basic sets to contend with) out of two studios. The orchestra was separated from the action. And the studio is naturally much bigger and higher than ours. I believe, in some ways, one can say, their task was more complicated, in others, easier than ours in CARMEN.

"War and Peace" is an episodic opera with many short scenes and they broke between each scene by putting up a slide and telling us what was to come next. That made it easier to shift scenery and rearrange the big cast, costume it, etc.

CARMEN, as I saw it, was a pretty dramatic and tight story with only three intermissions of about three minutes — and even those I disliked. One advantage that film and TV can have in opera is that it is doing away with the twenty-minute intermissions which make CARMEN often a long and diffuse evening in the opera house.

The most important aspect of CARMEN as an operatic masterpiece, I felt was the mixture of an intense love story with the gay, carefree, unchangeable life of the people (chorus!), both sides getting equally beautiful and important music in the score. Other productions of CARMEN on TV in the U.S. and in Great Britain seem to have sacrificed chorus activity in order to slim down the work for television. If they did not do that, they were up against what to do with these people in even their biggest studios.

It is then the conception of the work, the limitation of normal facilities, that leads to the complicated set-up, and so often to innovations, in our medium.

And, if you have understanding on the part of your superiors and the excellent and faultless co-operation of your technicians, a production like CARMEN becomes uncomplicated by the time you put it on the air and a thoroughly happy experience.

How was it done?

1) The Corporation agreed that CARMEN might be a fine thing to do on TV.

2) I decided to do a version based on the original (with spoken dialogues), rather than the full version with added recitatives (not by Bizet).

3) I found out that, within existing facilities, I could not realize what I wanted to do.

4) But, by a strange coincidence, I happened to walk one day from our Studio 6 (the old barracks) into Studio 1. The passage, low and outwardly unattractive, has a nice slope to it and it reminded me of the feeling you get when you pass through narrow old streets in Italy or Spain.

5) We began to investigate the possibility of using the passageway and the two studios. This entailed many problems, from fire regulations to communications, from sync-generators to bad variations in sound, but once I knew what I could expect from this arrangement everything in the opera seemed to fall into place.

6) We proceeded along those lines, using six cameras in two studios —
Conductor: Jean Beaudet  
Producer: Franz Kraemer  
Sets and costumes: Rudi Nicoletti  
Choreography: Joey Harris  
Staging: Herman Geiger-Torel

four in Studio 1 where three acts took place — two cameras in Studio 6 where the last (very dramatic and intimate) Act would mainly be housed. But one camera from each studio had also a position reserved in the passageway. In this way, we could realize a geographical entity between the two studios. In the First Act, people walked from Studio 6 into the public square (see photo). In the last Act, the toreros moved in the opposite direction. This solved a great deal of otherwise difficult staging of chorus and children. Of course, the positioning of 80 people and how to get them into their next position, how to cue them, presented some new problems, but it all worked smoothly eventually.

7) The show could have been done with five cameras. But room considerations in Studio 1 made me switch from two pedestals and the crane to three pedestals and a camera in the grid, which was able to cover the action almost anywhere in the studio and helped to create a feeling of space.

8) Studio 6, on the other hand, is a small room and in it was housed not only Act 4 (Escamillo's dressing-room), but also the dance-set used at the opening of Act 4. There was, therefore, very little room left for camera movement. To make up for it, I exchanged one pedestal for a crane, in order to get variation in height.

9) The technicians gave me complete control in Studio 1 over almost all facilities in both studios. With the help of excellent switchers, script assistants, and studio directors who could hear me, and I them, the production suddenly became very easy. At one point, I even rehearsed a bit of the opera in Studio 1 while simultaneously overlooking the movement of cameras in Studio 6. What more do you want? — it saved a lot of time.

10) As far as the orchestra was concerned, we had to put it into a separate sound-studio (we have done this often before, as have BBC and NBC). For CARMEN, we tried the sound-studio on Parliament Street, some 15 blocks away from our TV studios. Naturally, we needed a remote camera there and an extra microwave link. In this way, the conductor saw what went on in the studio and the singers saw the conductor on monitors at all times.

I could go on talking about dressing-room, make-up schedules, and the big chore of costuming all these people in such a short time, and many other things. But you can judge for yourself: was it complicated? If your answer is affirmative, let me add that this particular set-up helped to make it easier for the stage director, the artists, the cameramen, etc., to realize an adequate presentation of a great opera on TV.

Too bad we didn't have colour!!!

THE CAST  
Carmen the gypsy ——— Gloria Lane  
Don Jose, sergeant in love with Carmen ——— Andre Turpin  
Micaela, peasant-girl in love with Jose ——— Claire Gagnier  
Escamillo, bull-fighter Morley Meredith  
Zamiga, lieutenant ——— Don Garrard  
Morales, sergeant ——— Bernard Johnson  
Frasquita, gypsy ——— Sylvia Grant  
El Remendado, smuggler Ernest Adams  
El Dancairo, smuggler Bernard Turgeon  
Lillas Pastia ——— John Harcourt  
Chorus, dancers, children's chorus, and orchestra
GM HONORED BY U of M

The General Manager received an Honorary Doctorate in Applied Science at the University of Montreal's annual convocation on May 31. The University announced that Mr. Ouimet had been largely responsible for the establishment and rapid development of television service in Canada, and that he had won international recognition in the field of both radio and television. "It is only fitting", the announcement added, "that an institution in his own country should pay tribute to his foresight and achievement".

The picture shows Mr. Ouimet speaking before the graduating class.

GLOIRE PUBLIQUE GLOIRE INTIME

S'il y a au Canada un "Docteur Télévision", c'est bien notre directeur général, M. Alphonse Ouimet. Il en était, de la télévision, bien avant qu'elle existât officiellement au pays, et dès 1930. C'est ce que l'université de Montréal a voulu reconnaître en décernant, le 31 mai, un doctorat honorifique à "un grand maître de l'électronique appliquée", qui "fait honneur au Canada français et au Canada tout entier par sa valeur reconnue non seulement chez nous mais à l'étranger."

C'était la consécration officielle d'une carrière aussi humaine que brillante et des plus modernes.

HENRI AUDET À LA CONQUÊTE DE LA MAURICIE

L'a Mauricie jubile. Trois-Rivières aura sa téléstation privée; le Bureau des gouverneurs de Radio-Canada en a fait la recommandation le 26 juin. Or, le poste privé de Trois-Rivières, c'est avant tout un homme, un moins-de-quarante ans que tout le monde connaît et estime à Montréal comme là-bas déjà; HENRI AUDET, jusqu'ici notre ingénieur régional du Québec. Il en a préparé les plans et l'organisation; il y a intéressé tous les milieux de la Mauricie; il sera le président et administrateur de cette station au canal 13 dont l'indicatif reste à désigner.

Quiconque rencontrait Henri Audet dans l'édifice Radio-Canada à Montréal en fin de juin lui trouvait déjà un regard lointain, presque trifluvien. Tout à la joie de son avenir promis à une activité intense, il avait aussi la nostalgie de ce long passé de Radio-Canada qu'il allait quitter. Et Radio-Canada aussi le regrettera; Audet a été l'un de ses tout-meilleurs "produits".

Montréalais d'origine, Audet a fait son classique à Brébeuf et St-Charles-Garnier, a obtenu en '43 son diplôme en génie électrique à l'Ecole Polytechnique de Montréal, et, boursier de la province de Québec, a décroché en '45 sa maîtrise au Massachusetts Institute of Technology, la plus célèbre institution du genre en Amérique. Entre-temps, il a été attaché à de grands établissements comme la Shawinigan-Engineering, la compagnie de téléphone Bell et la Shell Oil. A Radio-Canada depuis '45, il y a été successivement ingénieur au service des constructions radio-électriques, ingénieur du réseau Français (1946), ingénieur du district de Montréal ('47), ingénieur de la région du Québec ('53). En '49, il fut l'un des cinq administrateurs de Radio-Canada qui, sous l'experte direction d'Alphonse Ouimet, firent une
enquête préliminaire sur la TV en Europe et aux États-Unis. Il a, par la suite, joué un rôle considérable dans l'organisation à Montréal du troisième centre de vidéo le plus important au monde.

Père de deux garçons auxquels vient tout juste de s'adjoindre une petite fille (Denise), Henri Audet est actuellement président des anciens du Massachusetts Institute of Technology (section du Québec), et membre du comité de publication de l'Engineering Journal, organe officiel de la profession.

La télésation privée de Trois-Rivières aura sûrement ses caractéristiques propres. Son rayonnement s'étend non seulement au nord et à l'ouest de la Mauricie, mais aussi au côté de la rive sud et de Nicolet (que la Mauricie réclame pour elle à juste titre). C'est à mi-chemin, géographiquement et spirituellement, de Montréal et de Québec, — situation enviable à plus d'un point de vue. Henri Audet est en plein l'homme qui agréera à l'esprit de politesse française, de travail industriel et de vie d'ensemble de cette région-là. C'est un administrateur-né, d'une amabilité discrète à toute épreuve, un conciliateur incapable de se faire le moindre ennemi, un ingénieur de grande classe bien au courant de la télévision et disciple numéro un du "grand maître de l'électronique appliquée" que l'université de Montréal vient de saluer en M. Alphonse Ouimet.

S'il quitte Radio-Canada, il en restera par toute sa filtration technique et spirituelle et les amitiés qu'il y laisse. S'il doit à sa télésation privée de s'occuper des intérêts locaux de la Mauricie, elle restera affiliée au réseau Français pour l'ensemble de la programmation. Bref, grâce à l'un de ses fils les plus brillants, Radio-Canada essaime; elle étendra son rayonnement d'entreprise d'utilité publique, — et c'est normal, et c'était prévu. Audet s'en va donc "évangéliser", techniquement parlant; et la Mauricie est bien chanceuse . . .

E.-R. Bertrand.

LE NOUVEAU C.H.E.F

Marcel Provost, coordonnateur des services techniques à Montréal, a quitté Radio-Canada pour devenir propriétaire et directeur de la station de radio CHEF de Granby. Ce transfert de propriété est sujet, il va sans dire, à l'approbation officielle du Bureau des gouverneurs.

Il a prédité à sa vocation de chef d'entreprise par une formation des plus variées et des plus complètes, y compris naguère une collaboration très étroite au succès du Conseil du Personnel et du magazine Radio. Un article controversé qu'il écrivit jadis sur l'impossibilité du bilinguisme parfait fut primé par le jury du concours annuel.

Provost est un moins-de-35 ans. Il n'a donc pas perdu de temps, et il a un long avenir devant lui. Né à Montréal, il a fait ses études secondaires chez les Jésuites. Après un cours de tsf et de technique radiophonique, il a fait la dernière Guerre comme sans-filiste, à bord d'un 11.000-tonnes de la marine marchande qui a passé son temps à tirer de l'arrière dans les convois et éviter de justesse tous les torpillages. Au retour, tout en se joignant à Radio-Canada, il a suivi un cours de mathématiques et de chimie au Sir George Williams College, a étudié les relations extérieures sous Philippe Hurteau aux Hautes Études Commerciales, et a décroché en '48 le diplôme de l'Institut de traduction de l'université de Montréal, avec la medaille de bronze de l'ambassade de France pour avoir été l'homme le premier de sa "promotion".

A Radio-Canada il a été, depuis '45, technicien deux ans et demi, puis chargé au Service commercial de l'édition, la traduction et la révision des textes. En '50, il a remplacé André Ouimet comme adjoint d'Henri Audet, ingénieur du district de Montréal. En '53, il est devenu adjoint d'André Ouimet, directeur de la tv, et, l'année suivante, on l'a chargé du service administratif des émissions, pour enfin le nommer, il y a six mois, coordonnateur des services techniques.

Marié et père de deux enfants ( . . . et demi, précise-t-il), il est président des Diplômés de traduction de l'université de Montréal, et membre de la section presse-radio de la Légion canadienne (dont il a été vice-président un an).

Voici donc qu'après s'être promené, dans l'exercice de ses fonctions de guerre, aux Antilles, à Panama, en Colombie, au Venezuela, en Guyane anglaise, dans le golfe du Mexique, un peu partout dans les ports de l'est des États-Unis et du Canada, et en temps de paix à travers les départements de Radio-Canada, il vient de s'installer à demeure dans une jolie ville toujours un peu en avant du progrès moderne et connue déjà du monde entier, grâce au maire Horace Boivin, comme l'étoile du matin des Cantons de l'Est et le prolongement du meilleur Montréal. Il s'est taillé tout un programme pour mettre son poste privé en tête de ce progrès constant, car Provost est un jeune homme éveillé, actif, qui voit toujours plus loin. Il a le tour de s'occuper d'une multitude de choses d'un air tranquille et souriant, puisqu'il sait toujours où il va. Il connaît tout le monde, y compris les artistes de la radio, avec lesquels il lui a été donné souvent de transiger.

Il lui en a coûté de quitter, après douze ans, une Société Radio-Canada qui était devenue pour lui, comme pour son dernier patron, Henri Audet (qui part pour Trois-Rivières), une sorte de second foyer. C'est par l'application des principes solides qu'il a puisés à Radio-Canada qu'il entend faire le succès de son entreprise privée, et celui de la belle carrière de dirigeant qui s'ouvre pour lui dans le domaine de la radiophonie.

Bonne chance, donc, à CHEF, la voix de Granby, et n'oubliez pas, Marcel, de saluer pour nous le maire Boivin.

E.-R. B.
“ME SAIL INDIAN TIME”
by Rod Falconer
Producer
CFPR

Calling all boats, calling all boats. We are trying to contact all boats en route to Metlakatla, Alaska.”

Thus went a portion of a message which was sent over the airwaves of Northwest British Columbia and the southeastern coast of Alaska on March 29, 1957.

It all started when I watched five beautiful seiners of the Metlakatlan fleet slip away from the docks of Prince Rupert under the cover of nearing darkness. The trouble was that I should have been aboard one of those boats. ‘Special arrangements’ had been made for these seiners to transport me from Prince Rupert to Alaska but once again, I was forced to the somewhat painful conclusion that ‘special arrangements’ usually meant a ‘jumbled plan of hasty and inconclusive decisions.’

Worried plenty that I might miss my on-the-scene rendezvous at the Grand Opening of the Duncan Memorial Church at New Metlakatla, I ventured aboard a moored seiner in hopes of arousing the skipper into assisting me. He confidently advised that I need not worry because “the cbc man” was aboard the boats. After many explanations, I finally succeeded in getting his permission to operate the radio-phone. This proved to be fruitless for either I wasn’t working the thing properly or else nobody heard my rather frantic appeal for help. I was about to give up hope entirely when some thoughtful individual suggested contacting the local long-distance operator.

She said: “If you’ll do your part, I’ll do mine.” What did she mean? “Put it on your own radio station,” said she. So I did, presuming that she would simply call the retreating boats on the ship-to-shore long distance phone frequency. But, OH BROTHER!

After an agonizing 45 minutes, long distance phoned to tell me what she had done. While my confidence in a bright future sank lower and lower, she gave me the details:

“Well, first I had it put on all the wave-bands for fishermen. Then I had it put on the emergency band but it appeared the Metlakatlan boats weren't listening. I then had a message for all boats en route to Metlakatla to contact Prince Rupert’ aired over all the nearby weather stations. I didn’t have too much luck with this, so I decided to contact Ketchikan, Alaska. They in turn got in touch with the International Red Cross who had the message aired over all coastal Alaskan radio stations plus their weather stations.”

I was perspiring like the proverbial stuck pig. Radio stations, weather stations, Department of Transport, Red Cross, international incident... and Falconer leaves suddenly for Timbuctu. However, this ‘jamming of the airwaves’ finally paid off when a nearby boat heard the message and radioed back the question: “Could this be anything to do with Rod of the cbc?” But of course! So the ship docked at Prince Rupert, picked me up, and overtook the seiner fleet. It turned out that my saviour was an Indian chief who had once before helped me in my various manoeuvres along the B.C. coast.

As Sir Winston Churchill was heard to say in a broadcast a few days later: “Never... in the history of Canadian radio... Uh... have so many... transmitters... made so wide an appeal... on behalf... of such a small... feeling, that is) and redfaced portion of the human race.”

So I missed the boat! Why? It was explained to me by the seiner’s Indian skipper this way: “You come dock white man’s time; me sail Indian time.”

One thing for sure — there’s a code in these here hills of the Northwest: when there’s an emergency, everybody but EVERYBODY, turns to and lends a hand.

P.S. I did make the broadcast.

MACULLA
by Will Hankinson

In a certain Toronto office, on or about the 13th of the month of May, 1957, Hit Parade officials came across a document which set their teeth on edge, started their ears buzzing, and seemed likely for a time to stump them completely.

For, from the far-flung outposts of Empire, Prince Rupert, B.C., had come a report. And it had them going in circles. There, in No. 2 position on one of the contributory lists which go to make up the Hit Parade, was... The McCulloch Chain Saw Song — a singing commercial, no less.

Much as I should like to keep my fingers out of this thing, I feel I should explain. In fact, I shall probably be explaining for weeks to come — explaining to the Commercial Department, explaining to the sponsors, explaining to the General Manager and the Board of Governors (or Broadcast Governors, as the case may be), heaven knows, perhaps even explaining to Rawhide and the Prince Rupert Ministerial Association. But I can explain.

(Continued on page 32)
The first question asked of a soaring pilot almost inevitably is a variation of, “Well, what good is it?” This puts us on the defensive right away and generally we end up by spluttering something to the effect that the fresh air is great and so forth. Only rarely does it occur to us to shoot back with the question, “Well, what good is skiing or sailing or any one of many recreations men indulge?”

Phillip Wills, the Englishman who is a former world gliding champion, put the answer well in his book, On Being A Bird: “The powered aircraft provides the quickest, least tiring and most satisfactory way to deliver a business man to his board or an atom bomb to Hiroshima. Its functions may be quickest summed up in two words: death and dividends... But I don’t leap into my sailplane when I want to go anywhere or when I want to kill someone or to stop him killing me. I leap into my sailplane when I want to fly.”

To be soaring a thousand feet or more above the earth with no sound but the low whistle of the air passing around the wings and then suddenly have the glider leap up as you catch a thermal and rise up and up incredibly quickly on the wings of the wind is an unforgettable feeling. It is for this and for the challenge to stay airborne when the laws of gravity are pulling us to earth that we take to these frail, graceful craft as some men take to golf and others to sailing.

It is hard to talk sensibly about soaring without sounding either pompous or apologetic. So I suggest that some fine summer afternoon, when the cumulus clouds are billowing, you go out to the nearest club and ask for a flight.

The equipment

There are two main types of gliders. First, there is the nonsoaring glider, used widely during the war to carry troops and supplies. These were quite large and were towed to the landing area by powered aircraft, cut loose and made a controlled descent and landing. The type used by devotees of the sport is more truly described as a soaring plane.

It is usually very light, weighing about three hundred pounds empty and is of wood construction. Recently, because it is more durable than wood, metal is being used in some gliders. A glider responds to the controls for all practical purposes in exactly the same way as a powered aircraft. The instrument panel carries the same dials, etc., as that of a power plane, except of course there are no instruments to indicate engine performance. There are many two-place gliders in use now for training purposes but, generally speaking, most soaring planes are single place to increase performance.

Method of launching

Methods of launching a soaring plane on its way vary according to the affluence of the club and its location. The most widely used method in Canada, is the aero-tow. For this purpose most clubs have purchased war-surplus Tiger Moths, a sturdy, economical tow-plane. Winch launching and car towing are two other methods used with varying success because neither releases a glider much above 500 feet. The aero-tow, on the other hand, allows a pilot to study the thermal currents while he is actually on tow and perhaps, if he is lucky, release from tow while he is flying through the middle of a thermal. Because thermal strength grows as the air rises the pilot has a better chance to “catch” one at a higher altitude.

The conditions necessary

The pilot relies on what are known as thermals or rising columns of air to keep him aloft. A thermal is produced when the earth absorbs the sun’s rays and the warmed air that results begins to rise. Perhaps you have actually seen this process on a warm summer day. A glider pilot soon learns that the big billowing cumulus clouds are harbingers of thermal activity because the warm air of the thermals condenses to form

(Continued on page 33)
**JUBILEE AUDITORIUMS—**

... on the air
... on camera

by Bob McKay

Edmonton Correspondent

Whether your television set is by the seaside or in the mosquito belt, the chances are you’ve seen the CBC film, *Spirit in Stone*, shown in the *Here and There* series this spring.

This production, directed by Tom Knight of Toronto, took you to the official opening and dedication of the Northern and Southern Alberta Jubilee Auditoriums as a memorial to 50 years of Alberta history.

The event was recorded by a television crew from CBC Winnipeg, and by a radio team made up of CBC Edmonton personnel and announcers and engineers from six private stations as well.

A list of the CBC personnel involved would probably make you think the television program was coming from Winnipeg — the line-up included O.B. Producers Don MacDonald and Ron Hunka, Cameraman Steve Solilo, Technician Ken Lamb and Audio Operator Fred Dickson.

The CBC Edmonton line-up included Producers Bert Mayes, and Dan Wood, and myself as master control operator.

The television and radio presentations entailed remote pickups from the airports in both Edmonton and Calgary, as well as from both auditoriums. A master control at CBX was responsible for switching between these locations, and each auditorium was equipped with a sub-master control booth where pickups from many points throughout the buildings were controlled. Altogether, the operation involved nearly 30 people, including the personnel from the private stations.

The complete program format was scripted in advance and distributed to all those taking part — a mammoth task in itself, and one for which CBC Edmonton can take a bow. From there on, it was the chore of Bert Mayes in Calgary and Dan Wood in Edmonton to try to keep as closely to the schedule as possible. Bouquets also to Don MacDonald at master control, and Ron Hunka and Bill Gilmour (CJCA) at the sub-master controls, who were kept busy linking the pieces together, as well as monitoring other portions than their own in case of breakdowns in either the equipment or commentary. In such cases, they would be called on to fill in with whatever might be taking place at the time in their locations.

When it was all over and the rubble cleared away, everyone agreed that it had been a pretty successful day. — even Jerry Forbes from CHED Edmonton, who was supposed to describe the backstage facilities. When it came time for him to go on the air, the intermission crowd was scurrying in all directions, so his "vantage point" ended up being the Men’s room. Incidents such as this notwithstanding, and despite the occasional interference caused by line noises, it was an exciting experience.

The feelings of all concerned were summed up by one tired, enervated, and disheveled announcer who said, "Well, it started and ended on time anyway — it must have been a good show".

In Calgary—O.B. Producer Ron Hunka, Producer Bert Mayes

Don Wood and O.B. Producer Dan MacDonald

Producer Dan Wood and Bob McKay

Edmonton's pride...
THAT RADIO MAN
from BURMA

A young broadcasting engineer from Rangoon observes and absorbs CBC techniques

by Cindy Henmi,
Snowdon Correspondent

For six weeks, a familiar figure around CBC Engineering Headquarters was a slight, softspoken, modest, dark young man. To those who didn’t know him, he was “that radio man from Burma” with the musical name of Maung Myo Naing. To those with whom he came into contact, he was Harry Naing, engineer from the Burma Broadcasting Service of Rangoon.

This young man of 29 is destined to become one of the key men who will be responsible for the network operations of the Burma Broadcasting Service when it begins full operations with four new shortwave 50 KW RCA transmitters and a new studio building containing 10 studios. The Union of Burma’s $1,200,000 radio project will mean an urgent need for qualified engineers and trained technicians to meet the demands of increased broadcast hours. And Harry is his country’s representative to study operations and maintenance techniques of the CBC under the Colombo Aid Plan. To have him talk about himself is like trying to open the proverbial oyster. Perhaps illustrative of his ability is the fact that on the Anniversary of Burma’s Independence, he was among those honored by the Burmese Government for special contribution and service in the interests of radio. But Harry, with characteristic modesty, adds, “There were numerous like awards.”

At present, radio broadcasting in Burma is still in the experimental stage. The Burma Broadcasting Service’s present facilities consist of three transmitters left behind by the Psychological Warfare Division of the South East Asia Command and the Civil Administration Service (Burma). The two 7.5 KW shortwave Marconi transmitters broadcast on the 31 and 49 metre bands, while the remaining 5 KW medium-wave Marconi transmitter operates on 314 metres, primarily for listeners in the Rangoon area. The $1,200,000 radio project, however, will change all this. It will mean a broadcasting service embracing all indigenous languages as well as programs in English, Indian, Chinese, and Thai. It will mean a powerful force for disseminating nationwide the government’s political and educational programs. It will mean a service which will be heard by 90% of Burma’s total population of 20 million people.

When Harry finally gets back to Rangoon, he will have been away from home for over seven months. As part of his study of CBC operations, he spent 4½ months in Toronto. There, he was given every opportunity to study and observe CBC radio operating and maintenance procedures. At Montreal Studios, he observed the CBC’s own multi-language operations which embrace the French and English networks and the International Service. At Engineering Headquarters, he familiarized himself with the work of each engineering department and the way each functioned in relation to the others.

Harry was greatly impressed with CBC operations. When asked about it, he replied that the CBC is one of the largest and best organized broadcasting systems in the world. And if his collection of snaps of pretty Toronto CBC secretaries mean anything, Harry was quite impressed with Canadian scenery too!

Harry did confide that one of the highlights of his stay at Headquarters were his sessions with Engineer Reg Penton, CBC’s authority on acoustics. And with Chief Architect Gordon McKinstry and Mechanical Engineer Gerry Elliot, Harry discussed problems peculiar to Burma such as the extreme humidity — usually 99% — which necessitated the search for special moisture-resistant materials. Electrical components, Harry mentioned, must be tropicalized to resist fungi, moisture, and the crawling abundance of termites which literally gnaw through standard installation materials.

If one could not always gauge Harry’s impressions as he quietly observed and absorbed, he himself left a very definite impression in the minds of CBC engineers whose only contact with Burma and the Far East is perhaps a movie or two along the lines of Anna and the King of Siam or The Road to Burma. To them it was a realization — a revelation almost — that in that little country of Burma there are being accomplished today some of the most impressive engineering feats in a very quiet sort of way. And Maung Myo Naing will definitely pay an important part in his country’s radio broadcasting development.

JULY-AUGUST 1957 • PAGE 13
No one at Winnipeg actually owns a sports car—although Studio Attendant Dave Hodgkinson, Technician Ron Lumber, and Technician Ed Lepers can dream, can't they? Here they are, pooling their resources in a vain effort to raise the price of this $10,000 Mercedes Benz 300 SL.

Announcer Verne Brooks, Regina (see opposite page) a full-fledged racing driver, in action. In 1955 he was the champion driver of the Sports Car Club of Saskatchewan. Recently he acquired a Morgan Sports, and is preparing it for excursions to the Davidson Races, Abbotsford Races, Nettley Races, and, if Lady Luck holds firm, the six-hour Grand Prix of Endurance at Elkhart Lake, Wisconsin.

Film Editor Dave Ellison, of Toronto

CBC
SPORTS CAR PARADE
compiled by
KEN DOUGAN
PRODUCER, REGINA

TV News Editor Ken Chown, of Toronto
YOU may not have any of this unique species in your particular bailiwick — but on the other hand, chances are that you have! At any rate, there’s an easy way to tell. Check your lockers, your cloak rooms and your offices very carefully, and if you note some weird and peculiar appurtenances such as a hat with a belt in the back, or an overabundance of tweedy clothes — or if you should overhear a strange and unrecognizable lingo with such words as “double overhead camshafts”, “de-Dirom rear end”, “limit of adhesion” and “touring in the red” — chances are you’ve got ‘em, fellow staffer!

If positive identification is required, walk up to the suspect and say, “H.R.G. 1500, d.o.c. in B.R.G., with belted bonnet and dual pipes.” If this induces a glassy look in his eyes, he is a sports car enthusiast in the advanced stages of “dementia autophobia” or the type of sports car enthusiast known in the vernacular as “hairy.”

Sports car enthusiasts are by no means a minor species, within the CBC itself. CBC staffers have raced at Edenvale, and Harwood in Ontario, Nettley in Manitoba, Davidson, Saskatchewan, and at Abbotsford, B. C. They have also taken part in trials, rallies, and gymkhanas all over Canada, and from all reports, acquitted themselves nobly.

If you feel yourself getting the urge, we wish you luck, and when you have become the proud owner of that little demon on wheels, perhaps you’d like to send us a photo for the pages of RADIO. But before you rush out to the nearest MG dealer’s showrooms, better take another look at the Winnipeg photo! These boys finally settled on a yearly subscription to a sports car magazine.
NOUVELLES DE LA DIVISION DU BIEN-ÊTRE

Si vous étiez affilié à la Caisse de retraite et à l'assurance collective sur la vie avant le 1er avril 1957, vous avez reçu un double dividende au cours du mois de juin.

Le dividende afférent à l'assurance collective sur la vie représentait une somme égale à la moitié de votre cotisation pour l'année terminée le 31 mars 1957. En raison du nombre relativement peu élevé de décès, la Mutual Life, a remboursé à Radio-Canada environ $100,000 que la Société vous a remis selon la cotisation annuelle de chacun.

Le second dividende, celui de la Caisse de retraite, n'était pas de même nature: il s'agissait d'une pension supplémentaire accordée à tous ceux qui participeront (ou ont participé) à la Caisse pendant dix ans. Sa valeur était de beaucoup supérieure au dividende de l'assurance collective sur la vie. En effet, le dividende de la Caisse de retraite a été acquitté au moyen des contributions que Radio-Canada y avait versées et il a coûté plusieurs fois la somme du dividende afférent à l'assurance collective.

Le relevé de votre pension montre comment s'accroît votre propre pension. D'autre part, la brochure que vous avez reçue vous montre comment est constituée la pension que vous avez la faculté de changer de bénéficiaire? et comment s'accroît votre propre pension. Mais cette brochure ne peut pas tout vous apprendre et c'est pourquoi Radio va vous offrir d'autres articles sur la Caisse de retraite et l'assurance.

En réalité, les cotisations que vous versez à la Caisse de retraite constituent une forme d'assurance sur la vie, nous y reviendrons. Ne convient-il pas, dès qu'il s'agit d'assurance, d'élucider les questions relatives aux bénéficiaires: A qui doit aller cet argent, si vous mourrez avant l'âge de votre retraite? Quand pouvez-vous changer de bénéficiaire? et comment vous y prendre? Il y a aussi à expliquer les différents modes de pension que vous avez la faculté de choisir en plus du mode ordinaire exposé dans votre relevé. Ce dernier point intéresse surtout les personnes dont l'âge de retraite approche. Pour le moment, restons-en aux dividendes.

Voici un rapport préparé par les administrateurs de la Caisse de retraite de Radio-Canada et portant sur les sept années que les administrateurs ont géré, en votre nom, le fonds de réserve de la Caisse.

RECEETTES

| Contributions de Radio-Canada au fonds de réserve, gardées en trust pour les participants | $1,722,000.00 |
| Profits retirés des placements effectués par les administrateurs | $1,834,000.00 |

DÉPENSES

| Sommes payées et payables aux assurés | $112,000.00 |

Valeur du fonds de réserve au 31 mars 1957 $1,559,000.00

Comme vous le voyez ci-dessus (*), Radio-Canada a acheté en votre nom des prestations supplémentaires s'élevant à plus d'un million et demi de dollars. Ces prestations s'ajoutent à la pension pour service courant. Pour plus de détails, veuillez consulter votre brochure.

Jean-Marie Beaudet vient d'être nommé représentant de Radio-Canada à Paris. Entre autres fonctions, il agira comme agent de liaison entre le Canada et l'Europe afin de favoriser l'échange de programmes.

M. Beaudet a occupé de 1937 à 1947 divers postes dans la haute administration de Radio-Canada. Il a d'abord été directeur des programmes dans la région de Québec, ensuite directeur des émissions musicales pour tout le Canada et directeur du réseau Français; enfin, il a exercé les fonctions de représentant en Colombie-Britannique.

En 1947, M. Beaudet quitte Radio-Canada pour se consacrer entièrement à la musique et demeure un pianiste de concert, accompagnateur, professeur et chef d'orchestre recherché. Radio-Canada l'accueille de nouveau dans ses rangs en novembre 1953 et lui confie le poste de directeur de la production et de l'élaboration des programmes, qu'il a occupé jusqu'à sa présente nomination.

Jean-Marie Beaudet has been appointed cbc representative in Paris. Among other things, he will act as liaison between Canada and the various countries of Europe in the exchange of programs.

He was a cbc executive from 1937 to 1947, serving first as program director for the Quebec Region, then as music director for all of Canada and director of the French network, and later as representative in British Columbia.

He left the cbc in 1947 to devote his entire time to music, maintaining his wide reputation as a concert pianist, accompanist, teacher, and conductor.

Mr. Beaudet returned to the cbc in November, 1953, as director of program planning and production, a position he has held until his present appointment. Prior to his rejoining the cbc, Mr. Beaudet spent a year in France on a fellowship awarded him by the Royal Society of Canada.

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* * *
LA SOIRÉE DES ÉLECTIONS À CBOFT

par Pierre Tabarly, représentant du P&I

...Car on a vu des choses étranges...
On a bien vu des rois épouser des bergères
Et partir des fusils qui n'étaient pas chargés !...

CES propos en forme d'exode... fleuri, ont une double utilisation! En effet, ils pourraient tout d'abord s'appliquer au résultat même des élections, et traduire, sous une forme concise, selon la volonté expressive de la rédaction de RADIO, l'ambiance qui régnait ce soir-là dans le studio de CBOFT!...

Car, si l'on vit réellement un jour d'étranges choses en ce bas-monde, ce fut bien le dix juin dernier à CBOFT. De la valeur intrinsèque de l'organisation mise sur pied pour "couvrir" l'événement, nous ne soufflerons mot: cela est déjà de l'histoire ancienne. D'ailleurs des voix beaucoup plus qualifiées que la nôtre se sont fait entendre, qui s'extasiaient (rendons à César...) sur l'efficacité d'un système que sa complexité même ne réussit point à entraîner!

Nous voudrions seulement, dans le cadre étroit qui nous est imparti, vous donner une légende "commentée" de la photo illustrant le produit de nos élucubrations.

Il y avait donc (parmi tant d'autres qui ne figurent malheureusement pas sur ce "portrait de famille"), de gauche à droite:

PIERRE BOURGAULT, régisseur, souriant — les yeux clos — de quelque pensée intérieure... HAROLD BRADLEY, fidèle gardien des approvisionnements et, pour l'occasion, grand pourvoyeur de sandwiches et cafés... BILL MASON dont la frêle silhouette couvre sans difficulté aucune, un nombre considérable de bureaux de scrutin sur le tableau du fond qu'il fixa lui-même!... JEAN-MARC DUMONT, dont les multiples allées et venues qu'il devait accomplir lui faisaient regretter de ne point avoir les chaussures ailées de Mercure... Votre serviteur, commis pour la circonstance — en tant que représentant du P&I — à l'accueil des "huiles" politiques... Incidemment, la main que l'on voit n'est pas celle de NEILs LUND, préposé aux décors, aujourd'hui de retour dans l'Aviation canadienne... BERNARD SAUVÉ, autre messager-aux-pieds-agiles (et certainement enflés, aux alentours de 1 heure du matin!)... BRUNO COMEAU, représentant du réseau Français, sans qui les choses n'auraient pas été ce qu'elles furent! (Honni soit qui mal y pense, car ceci est un hommage rendu à ses réels talents d'organisateur!)... DON DIXON, autre préposé aux décors, qui, pour les besoins de la Cause (avec un C majuscule) ne s'exprima qu'en français (enfin, presque!)... PETE WARCHOW, technicien au visage plus énigmatique et impénétrable qu'un condensateur en panne... VERN MOORE, de qui jaillit la lumière (celle du studio, s'entend — cela dit encore une fois, sans malice aucune!)... Et au premier plan, SIMONE POITRAS, script-assistante, dont la photo en noir et blanc ne rend pas justice au teint hâlé qui était le sien ce soir-là!... ANDRÉ LÉVESQUE, la toute gracieuse secrétaire de Bruno Comeau, laquelle, armée d'un énorme morceau de craie, faisait sans cesse — telle une institutrice — des corrections au tableau noir... HÉLÈNE Babin, dont le charme proverbial réussissait — ô prodige! — à tempérer quelque peu l'aridité des chiffres... Précedé de sa "bouffarde" à la Maigret, le réalisateur AURÈLE LACOSTE, à qui cette aventure en terre d'élection(s) ... heu! fit perdre quelques livres de graisse (qu'il s'empressa d'ailleurs de regagner en vacances, actuellement... et enfin, pour la bonne bouche, PIERRE CHALOUlt, écouteurs aux oreilles, qui, après un intermède très à point sur la chaleur ambiante (de fait, une étuve aurait, par comparaison, paru relativement fraîche!), et le costume qu'il aurait dû porter lors de son récent voyage en Afrique, s'acquitta avec son aisance coutumière des indispensables commentaires et interviews, presque toujours sur le mode impromptu!

Et bien, comme disait le jockey de l'histoire: "Nous sommes très contents d'avoir gagné et nous espérons faire fois la prochaine mieux..." A moins que ce ne soit le contraire!
12.50 a.m., le 11 juin 1957... Henri Bergeron vient de donner l'indicatif qui termine la soirée des élections. "Ici Radio-Canada"...

Ces trois mots m'apportent un immense soulagement qui fait aussitôt place à la lassitude. En quelques secondes, le café a perdu toutes ses vertus... Au "40" et au "58" tous les visages sont maintenant détenus. Pendant six heures d'affilée, chacun a joué fébrilement son rôle dans ce spectacle où l'imprévu était le seul maître. Tout semble avoir marché rondement, mais ce n'est que plus tard dans la journée que nous saurons comment le programme a été reçu par les téléspectateurs; jusque-là un programme qui, de près ou de loin, avait participé à la soirée des élections, n'ont pu qu'être flattés des témoignages reçus pour leur travail. Pour une fois, la critique a été unanime à féliciter Radio-Canada. Même les journaux de langue anglaise de la métropole ont souligné la valeur du vaste reportage qu'a présenté le réseau Français de télévision. Quant au public, ses réactions ont toutes été favorables. Des téléspectateurs plutôt difficiles ont avoué être restés jusqu'à la fin les yeux rivés sur leur écran. Les circonstances, il est vrai, nous ont servi à souhait, mais sans la qualité du spectacle, on peut être assuré que la majorité nous aurait vite abandonnés pour syntoniser un poste de radio. La télévision venait de prouver qu'elle peut rivaliser avec succès dans un domaine où la radio semblait jusqu'alors un concurrent imbattable.

Malgré l'expérience acquise lors des élections provinciales du Québec en 1956, il a fallu deux mois pour mettre au point le programme du 10 juin '57.

Depuis la dissolution du parlement, au début d'avril, les réunions se sont succédées sans arrêt, avec la participation de représentants de tous les services: Reportages, Causeries, Technique, Raccordements, Nouvelles, Graphiques, etc., auxquels sont venus s'ajouter à plusieurs reprises les organisateurs du programme au réseau Anglais de TV.

Après des heures et des heures de discussion, le programme a pris forme. Dans chaque ville reliée au
SUCCESS STORY
as told by CBC NEWS NEWS

HE flood of returns has been followed by a flood of praise for the radio and television coverage of the June 10th election. Millions of Canadians stayed up past midnight, gripped by the unfolding story of an election that had all the suspense of a horse-race. The voters had written a script with a surprise ending, but no less surprising has been the response to our election service—a service to which hundreds of people inside and outside News contributed.

CBC Chairman A. D. Dunton was among the first to congratulate the election staff, and Mr. Dunton himself has received letters of praise from men prominent in Canadian life. The president of the CPR, N. R. Cramp, wrote to say that he had followed the TV coverage until after midnight and thought it was "a very excellent job." Other letters of praise have been received from leaders in the field of publishing and advertising—from Floyd S. Chalmers, president of Maclean-Hunter Publishing Company; from John J. Fitgibbons, president of Famous Players; from Russell C. Rosales, chairman, Rosales Advertising Agency; and from St. Clair Balfour Jr. of the Southam Company, who said that he had passed on his impressions to all his newspaper publishers with the suggestion that they consider them and adapt their reporting to the changes brought about by the CBC.

CBC veterans could not remember a time or a program where the newspapers had been so unquenching in their praise. Among the columnists, Pat Pearce of the Montreal Star, noted the lively coverage by French TV. Gordon Stiebel of the Toronto Star said that the election coverage was a triumph for the CBC, a triumph in efficiency, impartiality and formality. Bob Blackburn of the Toronto Star said it was all right to do this, but he had not told the owner who because very angry when he saw the equipment on the roof of his building. An hour before program time, he called the CBC and told it to get "that stuff" off the roof of his building. Fortunately, some soft words had an effect; the equipment stayed on the roof; and the electronic brain performed with TV cameras staring into its cranium.

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Not a single bouquet contained a brickbat, but one of the most pleasing editorial comments was this excerpt from the Montreal Gazette:

"There are many widely differing opinions about CBC programming in general, whether on television or radio. In one field of operation, however, they have long held the respect of both broadcasters and audiences. That field is reporting, whether on television or radio. In one field of operation, however, they have long held the respect of both broadcasters and audiences. That field is reporting, whether the spot kind, the human interest feature, or the extended documentary."

Inside the CBC, the congratulations were just as warm. Mr. Jennings said the election coverage was superb. Mr. Dilworth expressed his admiration of the English TV coverage and said he was thrilled and proud of the radio coverage. In passing along his own thanks to those responsible for the television coverage.

Regina, with pickups at half a dozen outside points. Never had our service been so complex nor had it ever clicked so well.

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Just in case anyone should be tempted to rest on all the election laurels, a signal has gone out from News headquarters:

"Get ready for the next round."
Closed

Circuit

From London

SUMMER has come! The newly painted CAR PARK signs are dazzling the eye outside Lord's Cricket Ground, and the Massey Ferguson warehouse next door is loudly proclaiming its latest line. The outside world is beginning to stir. The yellow paper slides to the floor into an exhausted heap. I am waiting for the BBC's West Indian Section to get wise to the fact that the strange noise they hear over the wall is not their brand new office.
Oh flee, oh flea, the watchman cried
Or hop your last to heaven
The blood’s run out, so now get out
We’re cleansing 427...

My own office is quite snug — and air conditioned too, by two dear little holes in the cracked and flaking ceiling. So I’m either blown out, flooded out or blasted out. And I thought the umbrella strapped to my desk was a sunshade...

Things are generally very quiet except for the odd tornado threat — which everyone took most calmly, even though it was a trifle crowded in the basement.

And there was a fire next door to the very office from whence cometh our monthly loot — but the wind from the rush of volunteer firefighters quenched the flames before the poor firemen had a chance.

Well dears, it’s getting increasingly difficult to type with my boss’s foot on my neck, so Cheers, and have another cuppa on me.

— Joan Lorraine

CBC Correspondent in London

DONALD Gordon, former staff writer for The Canadian Press and Financial Post, has been appointed CBC correspondent in London, succeeding the late Matthew Halton who died last fall.

Mr. Gordon, a native of Toronto, graduated from Queen’s University in Kingston with a B.A. degree in political science and later completed an M.A. in political science at the University of Toronto while writing for CP. He went to the Financial Post in 1955.

Since his arrival in London last September, Mr. Gordon has travelled extensively through the Mediterranean covering the Israeli-Egyptian fighting in October and November, the U.N.E.F. build-up in Naples, and later Egypt. He also did a series of broadcasts and articles on conditions in Ireland, and more recently on Iceland.

Mr. Gordon is married to a medical doctor, the former Helen Elizabeth Currie of Ottawa and Peterborough, and has a small son, Donald John. He is the eldest son of the CNR president, Donald Gordon.

Newcomers

ST. JOHN’S

Angus Fleming, Clerk Accounting
Harold Brown, Announcer
Frederick Davies, Record Librarian
Olga Sheratte, Receptionist
David Warren, S. R. Operator
James Devereux, S. R. Operator
Edward Bromley, S. R. Announcer
Anthony Crawford, S. R. Announcer Cornerbrook
Donald Lang, S. R. Announcer-Operator

HALIFAX

Ronald Bear, Technician
Peter Coulson, Office Junior
William Curtis, Technician
Willem Duyn, Stagehand
Lorne Finlay, Technician
Tom Houlihan, Clerk Departmental
Fred Martin, Driver
Aire Vanderjagt, Stagehand
Florence Taylor, Steno
Donald Wood, Farm and Fish Commentator
Bronson Mason, Stagehand
Cecil Wambolt, Storekeeper
Pearl Graham, Steno
Mary Horne, Switchboard Receptionist
Roger Gentleman, Driver
Ruth Bartlett, Switchboard Receptionist
Ellen Johnson, Film Library Assistant
Mary Smith, Clerk General
Carroll Fraser, Steno
Colene Corbett, Steno
Douglas Dauphinee, Stagehand
Malcolm MacConnell, Office Junior
Al Grayston, Producer (Contract)
Eileen Haworth, Program Assistant
Thomas Cabill, Film Assistant
Harold Willar, Designer’s Helper

SACKVILLE

Lorna Seaman, Visitors’ Guide
Fred Woolridge, S. R. Operator

Dave Folster, S.R. Operator
Russell Babcock, Gardener

MONTREAL

Lawrence Lee, Technician, T&D
Jean-Louis Major, Engineer, Plant
Stanley Quinn, Engineer, Plant
Murray Yeudall, Electrical Draftsman
Tito Balbis, Studio Watchman
Ed Brown, Technician, Radio
Robert Burns, Announcer
Toni Flittman, Clerk General
Paul Herson, Announcer
Andre Kaltenback, Editor, Radio News
Sylvia Louza, Clerk Typist, Plant
Denis McDonald, Stagehand
Mark Mikus, Technician, TV
Alan Richardson, Editor, I.S.
Andrew Simon, Guide, P&I
Herbert Steinhouse, Producer, Radio
Charles Thurber, Micro Publicity Editor, P&I
Keith Waldron, Engineer Trainee, Plant
Roger Warmoes, Technical Assistant
Marcelle Piche, Clerk Departmental
Jacqueline Cardinal, Clerk General

OTTAWA

Theresa Lirette, Clerk Typist, Audience Research
John Trainor, Assistant to Director of Audience Research
Patrick O’Brien, IBM Operator, Treasurer’s
Brian Morin, Office Junior, P&A
Gordon Dyer, Office Junior, P&A
Juliette Lalone, Steno, P&I
Guy Millette, Job and Wage Analyst, P&A
Reid Watson, Clerk Departmental, Industrial Relations
Edward Waddington, Industrial Relations Assistant, P&A
W. A. (Bill) Anthony, Industrial Relations Assistant, P&A
Alexander Swift, Methods and Procedures Analyst, P&A
Jean-Yves Lajambe, Translator, P&I
Maureen Harwood, Writer-Analyst, Audience Research
Edgar Burkholder, Research Analyst, Audience Research
Constance Blakely, Steno, Program
Pamela Billington, Steno, Program

JULY-AUGUST 1957 • PAGE 23
David Mattice, Teletype Operator, P&A
William Watson, Office Junior, P&A
Gisèle Noel, Steno, Radio Magazine
Anne Grant, Secretary to Presentation Officer, CBO
Lois Henry, Secretary to Treasurer's Representative
John Davis, Clerk Accounting, Treasurer's

TORONTO

Kathleen Adams, Steno, TV Film
Earl Barn Holden, Editor, TV News
Joseph Brochet, Film Assistant
Carol Brown, Steno, Commercial Administration
Donald Brown, Clerk Departmental, Commercial Acceptance and Production
Elizabeth Brown, Steno, P&A
Charles Alan Bruce, Editor, Radio News
Mavis Bryan, Clerk General, Treasurer's
Frederick Bursill, Stagehand
Robert Christie, TV Producer (contract)
Gerald Davis, Stagehand
Elizabeth Eby, Steno, Commercial Sales
Joseph Ellison, TV Assistant
Judith Farmer, Steno, TV Film
Shelagh Gruchy, Steno, TV Commercial
Eileen Hemberger, Steno, Commercial Accounting
Francis Jankowiak, TV Technician
Kenneth Dean Lansden, Technician, Radio
Robert McKinstry, Storekeeper
Helen Miller, Steno, Network Operations
Gwen Anne Lawrence, Clerk General, Music Library
Eugene Lee, TV Technician
Mary Moore, Steno, Treasurer's
Olga Nachuk, Steno, TV Film
Margaret Noble, Steno, Commercial Sales
Donald Patterson, Technician, Radio
Marion Pryor, Clerk Departmental, Commercial Accounting
Phyllis Read, Clerk Accounting, Treasurer's
Muriel Roden, Steno, Talks
Sheila Scott, Steno, P&A
Dorothy Sharpe, Steno, TV Film
James Swackhammer, TV Film Director (contract)
Lyon Todd, TV Producer (contract)
Rosa Veis, Senior Clerk Departmental, Commercial Accounting
Elizabeth Veszpremi, Steno, TV Talks
Rosalyne Weiner, Steno, Commercial
Leonard White, TV Producer, (contract)
Sheila Baigent, Clerk General, Film Service
William Bell, TV Assistant
William Bennett, Publicity Editor, P&A
Mireille Brehaut, Steno, Commercial Sales
Gerald Brett, Office Junior
Denis Philip Brown, Stagehand
Keith Eric Carr, Clerk Departmental, Treasurer's
John Causebrook, TV Assistant
Shirley Copiak, Steno, Film Service
Lenore Clare, Script Editor
Diana Cotterell, Steno, Program Clearance
Keith Davidson, Editor, TV News
John Charles Day, TV Assistant
Taphne Ewing, Script Assistant
Douglas Catto, Chauffeur
Agnes Gatens, Switchboard Operator
Joseph Peter Gee, Stagehand

Helena Gierutto, Steno, Engineering
Eileen Goldman, Steno, School Broadcasts
Patricia Green, Clerk General, Properties
Shirley Hannaford, Clerk Departmental, Commercial
Gisela Hatton, Secretary, TV Talks
Doreen Hunter, Steno, P&A
Donald Jardine, TV Assistant
Gordon V. Jones, TV Technician
Kenneth Jordan, Office Junior, C.R.
Vera Kochanski, Assistant Set Designer
Ilse Laukat, Steno, Film Service
Joyce LeMaitre, Steno, TV Children's Programs
Sylvia Marshall, Steno, Commercial
John McKevy, TV Assistant
Bernard McLoughlin, Painter
Manivald Meiusi, Carpenter
Leon Poitras, TV Assistant
Roger Robert Newman, TV Assistant
Richard Obukuro, TV Technician
Brian David O'Leary, Stagehand
Joseph Rosati, TV Assistant
Patricia Rose, Steno, Commercial
Ralph Sears, Office Junior, C.R.
Michael Shanab, TV Technician
William Sokira, TV Assistant
Peter Sweet, TV Assistant
Barbara Anne Thorpe, Steno, Commercial
Elizabeth Wallace, Steno, Commercial
Trevor Wallace, TV Technician
Ruth Wilson, Clerk Departmental, Film Procurement
Richard Witte, TV Assistant
Patricia Woodward, Film Director-Writer (contract)
Evelyn Wylie, Clerk General, Treasurer's

WINNIPEG

Edward Fitzpatrick, Office Junior, C.R.
Gail Einason, Steno, Program Clearance
Lynette McClusky, Steno, P&A
Kenneth Nichol, Film Assistant
David White, TV Technician
Mary Hrnivc, Steno, Film Service
Mildred Hogberg, Steno, P&A
Caroline Dyer, Steno, P&A
Donald Brown, Clerk Departmental
Donald Hemmett, Office Junior
Roy Kozak, TV Technician
Dale England, Office Junior
Janice Jones, Steno, Treasurer's

REGINA

Rita Gollinger, Steno, Engineering

EDMONTON

Bob Butchart, Announcer-Operator

VANCOUVER

D. Anderson, Office Junior, C.R.
M. Devlin, Stagehand
J. Dinsmore, Receptionist
K. Douglas, TV Technician
L. Fraser, Operator, Radio
W. L. Freeth, Stagehand
D. Hale, TV Technician
F. Hampton, Stagehand
J. Hogg, Clerk Departmental, Treasurer's
G. Jones, TV Technician
D. Kemle, Operator, Radio
D. Liddell, TV Technician
B. Mason, Steno, TV News
O. Morier, TV Technician
C. Nelsen, Carpenter
G. Pearson, Operator, Radio
A. Pratt, Coordinating Producer
N. Rutherford, Operator, CBUT Transmitter
A. Sakiyama, Office Junior, C.R.
K. Stock, Stagehand
Turney, Operator, Radio
H. Vendrik, Carpenter
M. Watchman, Steno, Talks
W. Ballentine, Announcer
S. Bleuler, Steno, Treasurer's
J. Brown, Production Assistant
J. Carney, Editor, News
J. Carruthers, Switchboard Receptionist
J. Deeley, Steno, P&A
C. DeHeck, Stagehand
R. Gehrmann, Clerk, Treasurer's
J. Gerrath, TV Technician
J. Hireen, Storekeeper
G. Hrushowy, TV Technician
J. Irwin, Carpenter's Helper
F. Katelnikoff, Clerk Departmental, Treasurer's
R. Kelly, Printer, TV
E. Loverock, TV Technician
V. McGlinn, Clerk Departmental, Treasurer's
A. McNaully, Janitor, TV
M. Manzin, Steno, Radio Program
O. Medvedeff, Switchboard Receptionist
L. Miller, TV Technician
R. Rice, TV Technician
S. Rolston, Clerk Filing, C.R.
E. Ross, TV Technician
G. Shoemaker, Script Assistant
D. Smiley, P&A Assistant
S. Turnbull, Steno, TV Program
N. Wagner, TV Technician
M. Walsh, Clerk Filing, C.R.

PRINCE RUPERT
Walter John Must, Announcer-Operator
Brian Hall, Announcer-Operator

WITH THANKS
The following have been good enough to send along the back copies of Radio we requested in December:

Ray MacKay, Sydney
Margaret Ford, Sackville
E. R. Bertrand, Montreal
Art Gough, Montreal
Harry Shana, Montreal
Audience Research, Ottawa
Berthe Vesina, Ottawa
Jean-Paul Massé, Ottawa
John Hart, Ottawa
Alec Teto, Ottawa
Grace Athersich, Toronto
John Robertson, Vancouver
Miss M. Rhodes, Vancouver
School Broadcasts, Vancouver
Abbott Laboratories, North Chicago

To all of you, our thanks.

The Editors

Audience Research Appointment

Simon Yasin, sociologist from Michigan State University, has joined the CBC as research officer in the research projects department of the Audience Research division.

Mr. Yasin grew up and went to school in Montreal and served with the RCAF during the war both in Canada and overseas. After taking an honors degree in sociology at McGill in 1951, he spent a term at the University of Chicago studying sociology and communications. In 1953 he went to Michigan State on a graduate fellowship, where he took his M.A. degree in sociology in 1954. As well as acting as teaching assistant and research assistant at the university, Mr. Yasin continued his regular studies in sociology, social psychology, political science, and research methodology, and completed the examination and course requirements for his doctorate in 1956.

In the last five years, Mr. Yasin has had widely varied experience in research including design, analysis, field work, interviewing, analysis and report writing, particularly in the opinion research field. (“Small City Opinions Toward Minority Groups”, “Adolescent Opinions Toward Clothing”, “Student Athletic Interests and Preferences”, etc.) Since joining the CBC in March, he has been working with the Farm Broadcast Department in a pilot study of the experimental educational farm television program in the Maritimes, and in designing an evaluation study of a future farm forum experiment in television proposed for next year. He has also been working with R. S. Bryden of P&I, Toronto, on a survey of the reactions of CBC Times subscribers, as well as assisting with research in connection with TV election broadcasts and other projects.

Congratulations

To David A. Harding, departmental assistant, coordinator’s office, Snowdon engineering, for obtaining B.Sc. Degree from Sir George Williams College.

To Stanley S. Wilson, supervisor of video operations, operations department, Snowdon engineering, for obtaining B.Sc. Degree from Sir George Williams College.
SITDOWN AT CBK, WATROUS

When CBK's transmitter doors open at 2:30 in the afternoon, it generally means TROUBLE and our boys don't sit around so placidly. You see, the doors are interlocked for safety and opening any one of them cuts the high voltage to the tubes.

But "due to circumstances beyond our control" on May first, from 11:55:46 a.m. MDT for the next eight hours, 20 minutes, CBK was without power. The Saskatchewan Power Commission Hi-line fell down in a slough about 50 miles from Watrous (incidently giving 100 wild ducks a shot of something more potent than pellets).

The boys all came out to share in the novelty and to make life more interesting for Operator Orv Wakaluk. So we boiled some water with the trusty blow torch which the CBC provides for the purpose and enjoyed a lengthy coffee break ... such are the compensations of calamity.

— A. D. Squires

TRANSFERS

Paul Kimberley, producer, from Toronto to Halifax
James King, methods and procedures analyst, from Montreal to Ottawa
John Burns, methods and procedures analyst, from Montreal to Ottawa
Fred Skelton, announcer-operator from Prince Rupert to Regina
Walter Harris, technician, from Toronto to Winnipeg
Robert McCormack, producer, radio, from Montreal to Toronto
K. Campbell from Montreal to Vancouver as TV technician
Vincent Tovell, who has represented the CBC at UN headquarters for several years, to Toronto as TV talks and public affairs producer
Bernard Trotter, who has represented the CBC in London, to Toronto, as head of the TV talks and public affairs unit
Geoffrey Couling from Toronto to Halifax as scenic artist crewleader
Andrew Allan, supervisor of drama, Toronto, to Vancouver for the summer months

PROMOTIONS

ST. JOHN'S

Donald C.C. Stone from announcer to assistant school broadcasts organizer
Dermott Breen from announcer to producer (general). Mr. Breen, a graduate of St. Bonaventure's College, has been with the CBC for eight years. In June, he went to Goose Bay to relieve Dave Gunn, manager of CFLA-TV.

HALIFAX

Harold Buckley from stagehand to stagehand crewleader
George Hames from assistant film director to film director
Robert Vandekieff from stagehand crewleader to supervisor of staging
Max Corkum from technical instructor to supervisor of technical operations
Syd Davison from announcer 2 to announcer 1
Maurice Foisy from announcer 2 to announcer 1
Keith Barry from announcer to O.B. producer
Clary Pottie from acting editor-in-charge to editor-in-charge, TV news
Donald Ring from propsman (set) to propsman specialist
David Orr from news editor to assistant to the director of radio
Cecil Keeping from film assistant to senior film assistant
Fred Martin from driver to stagehand
Gary Hamilton from storekeeper to film assistant
Leo Creamer from janitor to building maintenance man
James Bell from film assistant to senior film assistant
Don Tabor from assistant technician to technician
"Tinker" Pullen from receptionist to script assistant
Ed Brown from assistant technician to technician
Burnell Spicer from film editor to assistant film director
Julie Dobson from steno to script assistant

MONTREAL

Ken Davey has been transferred from radio to television, with his summer's work cut out for him as producer-director of the Dorchester Theatre series. He joined the CBC not long after the war as announcer-producer in I.S. Three years ago he moved over to the national service as radio producer. A native of Prince Albert, Saskatchewan, he now makes his home in Montreal where he has been taking part in theatrical activities with amateur and professional groups.

Angela Ghezzi from wardrobe attendant to seamstress
Robert Reed from technical assistant to TV technician
Dov Zimmer from technical assistant to TV technician
Francine Petit from steno 2, plant, to steno 3, coordinator's office
Claude Pichette from clerk departmental 4, assets section, accounting, to clerk departmental 5, inventory section, accounting
OTTAWA

Arved Pedjase from supervisor of cost section to assistant cost accountant, treasurer's.
Dorothy Hadwen from clerk 3 to 4, treasurer's.
Robert Wilson from office junior to clerk B, P&A.
Mary Defalco from steno 2 to clerk 3, treasurer's.
Gerald Goudie from office junior to clerk 2, treasurer's.
Louise Kirkwood from steno 2 to 3, treasurer's.
Roger Landriault from senior clerk departmental to supervisor of cost section.
Franz Elmdorff from supervisor of budget section to financial research assistant.
Shirley Stocker from clerk to clerk departmental.
John Hartree from senior clerk departmental 5 to 6.
Paul Parent from senior clerk departmental 5 to 6.
Patrick Clarence Maher from office junior to clerk filing.
Ronald Shurtill from clerk general 2 to 3.

TORONTO

John Bellingham from clerk departmental 5 to 6, treasurer's.
Kenneth Cavanagh from assistant editor, News Roundup, to editor, TV News.
Patricia Clegg from clerk typist, TV Light Entertainment, to steno, talks.
Elizabeth Fox from steno, national script, to playreader.
Verna Fujino from steno 2A to 3, commercial radio sales.
Thomas Gibson from painter to scenic artist.
Nancy Isozaki from steno 2A to 3, commercial sales.
Pamela Jackson, from treasury's to TV commercial, clerk departmental 5.
James Jones from scenic artist to scenic artist crewleader.
Jean Kernick from steno 2A to 3, talks.
Siegmund Kramer from clerk departmental to senior clerk departmental.
Jean Lincoln from clerk general to film assistant.
Robert Marshall from office junior to clerk filing, C.R.
Anne McKee from clerk accounting to clerk departmental, treasurer's.
Jane Pratt from steno 2A, commercial acceptance to steno 3, O.B.
Vince Reed from clerk departmental to assistant senior storekeeper.
Donald Reynolds from editor, radio news, to assistant editor, News Roundup.
Sally Schaffer from steno C, commercial administration, to steno 3, Farms and Fisheries.
Mary Soper from clerk departmental to film assistant.
Nancy Spatola from steno 2A to clerk general 3, film traffic.
Robert Spivak from stagehand to program research assistant, TV children's programs.
Evelyn Thorneweck from steno B1 to C, P&A.
Jean Watt from steno 2A to C, commercial administration.
Ruth Addy from publicity editor 5 to 6, P&A.
John Andrew from TV assistant to TV technician.
Joyce Ansell from steno 2A to clerk typist 2, commercial accounting.
David Cazaly from TV assistant to TV technician.
Margaret Cook from librarian 5 to assistant librarian 6.
William Cooke from assistant sales representative to sales representative.
Helen Creamer from clerk departmental 4 to 5, program clearance.

Murray Creed from production supervisor, farms and fisheries, to TV producer (contract).
Eugene S. Hallman from assistant supervisor of talks and public affairs to director of radio network programming (English).
Peter McDonald from assistant director of program planning and production to director of television network programming (English).
Lou Chambers from editor-in-charge, assignment and syndication, to assistant manager, National TV News.
Eleanor Ellins from clerk departmental to senior clerk departmental, TV design.
Daphne Evans from clerk general to clerk departmental, treasurer's.
Everett Ferguson from stagehand to TV assistant.
Lyman Finlayson from radio engineering to TV engineering, clerk departmental.
Joan French from clerk departmental 4 to 5, national traffic.
Marilyn Gill from program clearance to TV traffic, clerk general 3.
Nancy Glover from senior clerk departmental 6 to 7, commercial accounting.
Mary Greenwood from clerk typist to clerk departmental, national traffic.
Jean Hannant from steno, talks, to steno, national script department.
John Hawboldt from clerk departmental to personnel officer, P&A.
Kenneth King from senior clerk departmental to section head, treasurer's.
John Langdon from administrative control officer to TV budget control officer.
Gloria Lerner from steno 2A, radio news, to steno C, executive.
Adam Litzinger from clerk departmental to examiner, C.R.
David Lumsden from office junior to copy clerk, TV news.
Mary Lynde from clerk general to clerk departmental, film service.
Gloria MacLean from clerk general to clerk departmental, TV coordination.
George McAtee from section head to supervisor of general accounting and audit section, treasurer's.
Wesla Maguire from assistant librarian 5 to 6.
Mildred Melechuk from clerk general to clerk departmental, commercial acceptance.
Gerald Morrissey from film assistant to senior film assistant.
Margaret Nicol from steno to clerk general, P&A.
Alfred Norris from duplicating clerk to TV assistant.
Walter Percival from office junior to copy clerk, TV news.
Fred Phillips from film assistant to apprentice still photographer.
Kenneth Pogue from clerk departmental 5 to 6, commercial acceptance.
Nina Rabchuk from steno to clerk general, program clearance.
Susan Sakamoto from steno to clerk departmental, farm and fisheries.
Emily May Staples from TV program to radio program, steno C.
James Stott from clerk general to clerk departmental, overtime payroll.
Radio and television broadcasting was well represented by Jaycees from all across Canada at the 22nd National Convention of the Junior Chambers of Commerce held in Ottawa, June 30 - July 3. Left to right — Ottawa Jaycee President Don Hamilton, CKOY; Murray Goldstein, CJKL, Kirkland Lake; Don Leblanc, CBHT, Halifax; Bob Gillis, CFOR, Orillia; Bob Elsden, CFPL-TV, London; Ralph Robinson, CKOK, Penticton, B.C.; Bob Ilia; and Lowell Hicks, Methods Analyst, CBC, Ottawa.

About Don Leblanc...

Don Leblanc, shown in the above picture, is the CBC Commercial Representative in Halifax. He attended the Ottawa convention of the Jaycees as President of the Maritime Provinces Junior Chamber of Commerce, which is a member of the Atlantic Provinces Economic Council.

Mr. Leblanc joined the CBC three years ago after seven years with Radio Station CHNS in Halifax. He's married with two children, and besides his activity in the Jaycees, he's a member of the Halifax Tourist Commission and public relations officer with the R.C.O.C. Militia.

Promotions — continued

Patricia Stotts from clerk departmental to script assistant, TV children's programs
Robert Stroud from TV assistant to TV technician
Arlene Taylor from steno to clerk general, P&I
Hugh Taylor from TV assistant to TV technician
John Tulik from technician to senior technician, radio engineering
Ronald Verner from office junior to clerk general, P&I
Russell Waller from design draftsman to assistant set designer
Bruce Webster from office boy to duplicating clerk, P&A
Michael Wilkins from TV assistan to TV technician
Heather Williams from clerk general to clerk departmental, P&A
Murray Williamson from clerk duplicating 2 to 3, P&A

WINNIPEG

Fred Boire from clerk general, P&I, to clerk departmental, program clearance
Bea Lamond from steno to script assistant
Irvine Bailey from clerk filling to clerk general, P&I
Jane Davis from steno to clerk accounting, treasurer's
Yvonne Sanders from clerk accounting to clerk departmental, treasurer's

Tony Koslock from clerk departmental to senior clerk departmental, treasurer's
Fred Smith from clerk departmental to senior clerk departmental, treasurer's
Shirley Fletcher from steno to clerk general, P&I
Donald Shinn from office junior to clerk duplicating
Bill Jones from senior clerk departmental to senior clerk departmental treasurer's
Blair Graham from office junior to clerk filing

VANCOUVER

P. Buyse from assistant film librarian to film librarian
E. Finck from senior film assistant to film editor
H. Wilson from film librarian to secretary to the director for the province
K. Maxwell from TV program to P&A
L. Jackson from editor to editor-in-charge, TV
W. Smith from editor to editor-in-charge, radio
J. Wiebe from stagehand to stagehand crewleader
R. Gray from stagehand to stagehand crewleader
I. Butcher from acting assistant to supervisor of staging
E. Bowie from coder, C.R. to assistant film editor
A. Donaghey from steno, radio news, to steno, announcing services
B. Tosh from steno, treasurer's to steno, radio program
R. Fleming from treasurer's to TV design, clerk departmental

Marce Munro, who has held executive posts with the CBC for more than 10 years, is now commercial representative for British Columbia. He was chief announcer for the Pacific radio network for seven years and in 1953 was appointed television program director at Vancouver. He was born in Calgary, and his pre-radio career as a diamond driller took him to most of the major mining camps in northern Quebec, Ontario and Manitoba.

Weddings

Halifax — Steno Grace Mead to Ralph Totten...
Steno Shirley Hemphill to Laurie Blue... O.B. Producer Bob Cadman to Script Assistant Kathy Silver... Fran Thomson to nonstaffer Bill Mason...

Ottawa — Mervin Austin, Treasurer's, to Helene Charbonneau... Tom Sluckman, Treasurer's, to Catherine Ann Mackay... Clerk Departmental Dorothy Bradley to Kenneth William Hamilton... Clerk Departmental Gloria MacPherson to F/O Peter Boyle... Secretary Claire Emson to Charles Baby... Clerk Departmental Paul Parent to Sheila Anne Dupuis... Micheline Louon (staff welfare) to Michel Vandenbussche... Clerk Departmental Joy Lepine to David James Drew... Therese Ranger (radio's secretary) to Dr. Lorenzo Hache...

Montreal — T&D Engineer Reg Penton to Lois Maurine McLean... T&D Technician Michel Saucher to Patricia Miller... Supervisor of Video Operations Stanley S. Wilson to Barbara Morris...

Winnipeg — Pam Garton of program clearance to Don MacIver...
CBC Exports

The CBC is setting up an export department as a special branch of its commercial division because of the expanding foreign market for Canadian-produced television programs.

Mr. Rugheimer, formerly special assistant in the commercial division, came to the CBC International Service in 1949 after working with Swedish Radio and Radio Free Norway. With the advent of television, he transferred to Toronto as newsreel editor and later, as manager, National TV News.

During the last year, the CBC has sold over 20 film recordings of top television dramas to the BBC for telecast in the United Kingdom. These included five hour-long productions and 15 half-hour plays.

Red Cross Appointment

W. John Dunlop of Toronto, who directs public service broadcasting for the CBC, has been named chairman of the National Public Relations Committee of the Canadian Red Cross Society. Mr. Dunlop has been active on its Campaign Publicity Committee for 11 years, and coordinated publicity during the Manitoba Flood Campaign, the European Flood Relief Fund, Hurricane Hazel Relief and, recently, the Canadian Hungarian Relief Fund.

Mr. Dunlop joined the CBC in 1938 in station relations, and by 1942 he was commercial representative of CBC Toronto’s commercial division. Then time out for duty with the RCNVR, returning to the CBC after the war as special assistant in religious and institutional broadcasts.

IN MEMORIAM

Gerald Burton Elliot died suddenly on Friday, June 14, 1957. Although he had never fully recovered from his illness of September 1956, he had never looked so well as he did the Thursday afternoon he said goodbye to a steno who was leaving next day for another position. Gerry himself had decided to take the following day off, perhaps to get away for a long week-end at his favourite haunt, Bark Lake, among the wild things he loved. “I’m going to take tomorrow off. You’re leaving us tomorrow and I may never see you again”. With these words, Gerry gave her a token of his appreciation for all the little errands she had run for him.

The following day Gerry Elliot was dead, leaving a void which will be very difficult to fill. To colleagues on staff and in the industry he was one of the foremost men in the field of air conditioning in Canada. A native Montrealer, he was born in Westmount on November 24, 1895. In the First World War he was a member of the Royal Flying Corps. At the close of the war, he entered McGill, obtaining his B.Sc. in Mechanical Engineering in 1923. Early in his career he became associated with the internationally known Carrier Corporation, working with Willis Carrier, the American pioneer in air conditioning practices. On February 15, 1939 he joined the Corporation’s Architectural Department and was responsible, until his death, for the plumbing, heating, ventilating and air conditioning problems and installations of the CBC.

To us who were closely associated with him his end was unexpectedly sudden. To us who respected his ability and knowledge, to us who were influenced by his vigor, his vitality, kindliness and humour, there is some small comfort in the knowledge that he himself would have preferred the end to be sudden and swift.

—Cindy Henmi

Special Events

Halifax — Twin boys to Cameraman Walter and Mrs. Wicks...

Sackville — A son, David Alan, to Technician Dean and Catherine Bell...

Montreal — A son, David Christopher, to Construction Supervisor Peter and Mrs. Boihonis... A son, Daniel, to Clerk Departmental Roland and Mrs. Pellerin... A son, Gilbert, to Section Head (Appropriations) Jean Louis and Mrs. Present... A daughter Sylvie, to Printing Machine Operator Jacques and Mrs. L’Ecuyer...

Ottawa — A son, David, to Clerk Departmental George and Peggy Payette... A son Guy, to Assistant to Industrial Relations Officer Guy and Jovette Coardere... A girl, Julie Ruth, to Cho Technician Julian and Ruth McCallum... A son, Glenn Douglas, to Clerk Departmental Brian and Jackie Stapledon... A son, Bruce James, to Coder Charles and Mrs. Muldoon... A son, Marc, to Research Assistant Marcel and Mrs. Charette... A daughter, Barbara Ruth, to Supervisor of Travel Section Charles and Mrs. Murray... A son, Yves, to Jean-Paul (Statistics Department, A.R.) and Mrs. Kirouac... A son, Joseph Richard Charles, to Phil and Mrs. Rigelhoff...

Windsor — A daughter to Technician Gerald and Mrs. Papineau...

Edmonton — A daughter, Valerie Elaine, to Producer Bert and Gerry Mayes

Vancouver — A son, Robert Edward, to Cyril (treasurer’s) and Mrs. Nelms... A daughter, Maritza Cecilia, to Arthur (tv design) and Mrs. Tschep... A daughter, Robyn Sue, to Arvid (tv technical) and Mrs. Kendall... A daughter, Gina, to Research Assistant George and Mrs. Dick... A daughter, Caitlan, to TV Producer Ron and Mrs. Kelly...
Similarly a hundred dollars may say "less than a hundred yards".

A hundred dollars was the price — or was stolen".

A good general rule is that less should be reserved for things that are measured by quantity, and fewer for things that can be counted by units. A little sugar, less sugar, less than a pound of sugar. Sixteen books, fewer books, fewer than 20 books.

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(Continued from page 10)

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P.S. Please play it on my uncle's birthday and don't say anything about him being an old buzz he is just say its from his new better play it early because he goes to work about 1:30." We thought someone was trying to be funny and so we put the request aside. But when the following and later mails brought more requests for the same ditty, we said: Who are we to dispute the taste of the "average Canadian listener", particularly on the request program? Who knows? If the thing gets started, it may even make position No. 10 on the local Hit Parade and wouldn't that make a story for RADIO!

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But there's a bright side to the picture (non-TV): when we consider some of the singing commercials they might have chosen, we can only be exceedingly grateful for what the cue has been able to accomplish in elevating the level of cultural tastes in the few short years the T-Can Network has been coming this way.
CBC Exports

The CBC is setting up an export department as a special branch of its commercial division because of the expanding foreign market for Canadian-produced television programs.

The department, headed by Gunnar Rugheimer, as national director of sales, will develop the sale of CBC program material outside Canada.

Mr. Rugheimer, formerly special assistant in the commercial division, came to the CBC International Service in 1949 after working with Swedish Radio and Radio Free Norway. With the advent of television, he transferred to Toronto as newsreel editor and later, as manager, National TV News.

During the last year, the CBC has sold over 20 film recordings of top television dramas to the BBC for telecast in the United Kingdom. These included five-hour-long productions and 15 half-hour plays.

Red Cross Appointment

W. John Dunlop of Toronto, who directs public service broadcasting for the CBC, has been named chairman of the National Public Relations Committee of the Canadian Red Cross Society. Mr. Dunlop has been active on its Campaign Publicity Committee for 11 years, and coordinated publicity during the Manitoba Flood Campaign, the European Flood Relief Fund, Hurricane Hazel Relief and, recently, the Canadian Hungarian Relief Fund.

Mr. Dunlop joined the CBC in 1938 in station relations, and by 1942 he was commercial representative of CBC Toronto’s commercial division. Then time out for duty with the RCNVR, returning to the CBC after the war as special assistant in religious and institutional broadcasts.

IN MEMORIAM

Gerald Burton Elliot died suddenly on Friday, June 14, 1957. Although he had never fully recovered from his illness of September 1956, he had never looked so well as he did the Thursday afternoon he said goodbye to a steno who was leaving the next day for another position. Gerry himself had decided to take the following day off, perhaps to get away for a long week-end at his favourite haunt, Bark Lake, among the wild things he loved. “I’m going to take tomorrow off. You’re leaving us tomorrow and I may never see you again”. With these words, Gerry gave her a token of his appreciation for all the little errands she had run for him.

The following day Gerry Elliot was dead, leaving a void which will be very difficult to fill. To colleagues on staff and in the industry he was one of the foremost men in the field of air conditioning in Canada. A native Montrealer, he was born in Westmount on November 24, 1895. In the First World War he was a member of the Royal Flying Corps. At the close of the war, he entered McGill, obtaining his B.Sc. in Mechanical Engineering in 1923. Early in his career he became associated with the internationally known Carrier Corporation, working with Willis Carrier, the American pioneer in air conditioning practices. On February 15, 1939 he joined the Corporation’s Architectural Department and was responsible, until his death, for the plumbing, heating, ventilating and air conditioning problems and installations of the CBC.

To us who were closely associated with him his end was unexpectedly sudden. To us who respected his ability and knowledge, to us who were influenced by his vigor, his vitality, kindness and humour, there is some small comfort in the knowledge that he himself would have preferred the end to be sudden and swift.

—Cindy Henmi

Special Events

Halifax — Twin boys to Cameraman Walter and Mrs. Wicks . . .

Sackville — A son, David Alan, to Technician Dean and Catherine Bell . . .


Ottawa — A son, David, to Clerk Departmental George and Peggy Payette . . . A son Guy, to Assistant to Industrial Relations Officer Guy and Joayete Codere . . . A girl, Julie Ruth, to CBO Technician Julian and Ruth McCallum . . . A son, Glenn Douglas, to Clerk Departmental Brian and Jackie Stapledon . . . A son, Bruce James, to Coder Charles and Mrs. Muldoon . . . A son, Marc, to Research Assistant Marcel and Mrs. Charette . . . A daughter, Barbara Ruth, to Supervisor of Travel Section Charles and Mrs. Murray . . . A son, Yves, to Jean-Paul (Statistics Department, A.R.) and Mrs. Kiouac . . . A son, Joseph Richard Charles, to Phil and Mrs. Rigelhoff . . .

Windsor — A daughter to Technician Gerald and Mrs. Papineau . . .

Edmonton — A daughter, Valerie Elaine, to Producer Bert and Gerry Mayes

Vancouver — A son, Robert Edward, to Cyril (treasurer’s) and Mrs. Nelms . . . A daughter, Martiza Cecilia, to Arthur (tv design) and Mrs. Tchepp . . . A daughter, Robyn Sue, to Arvid ( tv technical) and Mrs. Kendal . . . A daughter, Gina, to Research Assistant George and Mrs. Dick . . . A daughter, Caitlin, to TV Producer Ron and Mrs. Kelly . . .
It was a beautiful day last summer at the new Don Mills subdivision. Larry Palef, Toronto announcer, armed with his new rotary power mower, (a gift from his wife) decided to make an assault on the recently laid sod in front of his new bungalow.

Larry, an artist at heart, was soon overcome by the beauties of nature and while admiring a colorful bird on a nearby bench (so he says) he allowed the mower to roll back and, as a result, the air was rent with a terrible scream of pain. Net result: minus part of a toe, plus the ruination of a good pair of shoes.

Bev (Larry's wife) on hearing this cry rushed out and between getting a verbal bombardment for buying the deadly weapon and her futile attempt to shut the infernal machine off, could do little to restore tranquility.

But after a period of convalescence and disposal of said mower, things resumed their normal pattern. However, Larry never forgot his brief insight into beauty.

He decided with all his free time (a neighborhood lad now cutting the lawn at the expense of Bev's household budget) he would capture some of this beauty on canvas.

Out of his limited budget he purchased a pocket novel of know-how for would-be artists and, fitted with other tools of the trade (minus tam and beard) he began to draw lines by the score.

His progress was rapid and people started to distinguish the lines for what they were and so to further his ambition (and to put an added strain on his budget) he joined a night art class. He found he leaned more to earthy things — landscapes, etc. — than he did to robust beauty and was soon turning out reasonable facsimilies of calendars, Christmas cards, and so on.

Finally he graduated to fullsize canvases and, as proof of the excellence of these works, his home is the only home that I know of that boasts a fullsize reproduction of the paintings that formerly hung in the Toronto canteen. A living testimonial of a worshipping wife, or proof that the brush is mightier than the blade.

—Wes Dority

The Gentle Art

I STUDIED Judo at the Budokmai, in London, England. This school, the first in the western world, was founded by Gunji Kaizumi, 7th Dan.

I gained my "Black Belt" 1st Dan degree just before the war and have since instructed classes in England and Canada. I am now in my fourth season of teaching at the YWCA in Vancouver.

Judo is the best and most complete form of exercise there is, and contrary to popular belief it is one of the cleanest and safest sports. Very rigid control is maintained on the "Dojo" — the mat — in all good schools.

The name "Judo" literally translated means "The Gentle Art" or "Easy Way". It is just that, as it depends on a knowledge of balance and the principles of leverage to overcome a stronger adversary rather than on brute force.

It has become increasingly popular recently, and appeals to both sexes, but perhaps more to girls because of its usefulness as a means of defence.

—George Yates

TV Design, Vancouver

"This gadget automatically switches off the commercials — and this one automatically switches off the programs!"
Dear Sir —

Members of the Vancouver Staff Association have read the letter from Ephrem-Réginald Bertrand, published in the May-June issue of Radio, and feel that a letter of this kind deserves an answer.

Perhaps the growth of unions and television has accelerated the process of regimentation and people being considered as numbers rather than human beings — but surely the reason is that the CBC in every location has grown so tremendously in the last few years, partially due, of course, to the growth of TV.

In nearly every CBC location, offices and studios are scattered around town, wherever there happened to be more accommodation available at the right moment to house whichever department had been squeezed out of its current space.

It has become impossible for everyone to know everyone — you can speak on the phone to someone every day, and yet because you never have reason to visit his office across town, or he to visit yours, you never meet.

Your correspondent has made a number of suggestions to improve the situation — to help all CBC staff feel they all work for the same end together.

In Vancouver, we have a Staff Association which organizes social affairs and tries to keep the staff in the different buildings au fait with what goes on.

The Association organizes a Christmas party — now restricted to staff only, as the studio just can’t accommodate any more people; a children’s party, a spring or summer dance for staff and friends and private stations. It also puts out a monthly news sheet, INTERCOM.

New employees are given a long essay entitled This is the CBC, giving an outline of the history and workings of the CBC, which is also explained more fully by Mr. Caple, the Director for the Province, at meetings for new employees.

Surely, radio also helps employees to feel that they are part of the whole Corporation and important as such.

Maybe the soul of the CBC as you, Mr. Bertrand, knew it in the “good old days” has died. But we feel, rather, that it has changed, purely because the CBC is now so much bigger and the soul will be found as strong as ever within each part of the organization.

Editor, Vancouver INTERCOM

IN THE PUBLIC PRINTS...

From the Montreal Star: “One of the loneliest jobs in the world is that of broadcasting to countries behind the Iron Curtain... A broadcaster on a local or national scale always hears, directly or indirectly, how he gets on. But the broadcaster to the other end of the world seldom finds out... Hence the pleasure of the local staff of the CBC International Service when a delegation turned up from Buffalo, New York, to offer it a citation of merit and a golden key to the city. Buffalo has decided that the Montreal broadcasts to the Ukraine are the best from any part of the free world... To Mr. C. R. Delafield and his staff, to the Department of External Affairs which supervises CBC International, our general congratulations.”

Helen James, CBC’s supervisor of women’s interests, left Toronto in June on a trip which will take her around the world. She is a member of the delegation of the Federated Women’s Institutes of Canada to the triennial convention of the Associated Country Women of the World in Colombo, Ceylon. She will also act as the delegation’s radio and television consultant.

D. Hugh Gillis, CBC talks and Public Affairs program organizer, Toronto, has been awarded a fellowship for summer study at the University of Denver — the only Canadian chosen to attend. The course concerns radio and television programming in the area of world affairs. Mr. Gillis has been directing such CBC commentary programs as Capital Report and Weekend Review on radio, and This Week, on television.

Clive McKee, industrial relations officer, Ottawa, attended a labor relations convention in Chicago in May sponsored by the American Management Association. Mr. McKee was the only Canadian invited to speak before the convention, his subject being “Preparation for Collective Bargaining.”

The Australian Broadcasting Commission’s staff magazine, Radioactive, has reprinted Joan Lorraine’s story, That Parcel (Radio, October ’56), in its March issue.

Geoffrey Waddington, director of music for the CBC, is on the move this summer. On July 29 he will conduct a concert for organ and string orchestra in historic Westminster Abbey. The occasion is the International Congress of Organists being held this year in London... In mid-August, Mr. Waddington will conduct a concert with the CBC Symphony Orchestra at the Stratford Festival.

From the Canadian Broadcaster and Telescreen: “Len Starmer, formerly unit administrator of light entertainment for CBC-TV in the Ontario region, has been appointed assistant supervisor of variety for the CBC. The former dancer will work under Bob McGall, and will be concerned with national variety programming.”

JULY-AUGUST 1957 • PAGE 31
PLEASE DON'T TREAD ON THE FLOWERS

Few, fewer; Little, less; etc. There seems to be a good deal of confusion over the proper use of these words. It is possible, however, to make fairly clear distinctions, and I think it is desirable to preserve them.

A good general rule is that less should be reserved for things that are measured by quantity, and fewer for things that can be counted by units. A little sugar, less sugar, less than a pound of sugar. Sixteen books, fewer books, fewer than 20 books.

Another way of putting this rule is to say that less should be thought of in connection with much, and fewer in connection with many. Or, more briefly still, don’t use less with a plural, don’t say “less men” “less books”.

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YOUR WELFARE PLANS

paid DIVIDENDS in June

If you entered the Pension and Group Life Insurance Plans before April 1, 1957, you received two dividends in June.

The group life insurance dividend was a refund of half what you paid for your insurance in the year ended March 31, 1957. Because there were comparatively few death claims, Mutual Life returned approximately $100,000 to the CBC, which was then returned to you according to your payments during the year.

The dividend paid by the pension plan was different — an extra pension for those who will be (or already have been) in the plan for 10 years. It is really a far more substantial benefit than the group life insurance refund. For example, the pension dividend was paid for by CBC contributions to the plan and its cost was many times the amount of the group life insurance dividend.

Your pension statement showed how your own personal pension is growing. The booklet you received shows how pensions are built up. This booklet does not tell you everything you may need, and RADIO will have more articles on pensions and insurance. Pension contributions are in fact a form of life insurance, and this will be discussed further. This raises the question of beneficiaries — to whom the money would be paid if you were to die before retirement — and when and how you may change your beneficiary. There is also the question of the alternative types of pension you may choose instead of the normal type described on your statement. This is of particular interest to those approaching retirement age. In this issue, however, we are on the subject of dividends.

Here is a report from the CBC Pension Trustees, covering seven years in which the Trustees have looked after the pension reserve fund on your behalf:

Income

CBC contribution to the reserve fund, to be held in trust for contributors $1,722,000.00
Earnings from the investments of the Trustees 112,000.00

$1,834,000.00

Expenditures

Paid and payable to the insurers of the CBC Pension Plan (Government Annuities Branch and The Mutual Life Assurance Company) to increase the pensions of employees $1,559,000.00*

Value of the Trust Fund on March 31, 1957 275,000.00

As indicated above (*) the CBC has purchased on your behalf extra benefits costing over 1½ million dollars. These extra benefits are in addition to your regular current service benefits. They are described in the booklet.

SOARING . . .

(Continued from page 11)

the clouds. Therefore, he looks for a strong thermal beneath a cumulus cloud. Some of these thermals can be very powerful, lifting a light glider a thousand feet a minute or more.

Cross-country flying

Cross-country flying is the glider pilot's greatest challenge. Contrary to popular belief, the pilot has a pretty good idea where he is heading when he sets out. His aim is to gain altitude by circling in thermal currents and then, when he thinks he has "milked" the thermal for altitude, he flies on losing height but looking for the next thermal to start the process all over again. All this time of course, he is weighing the possibilities of not finding another thermal. When that happens, he begins to look around for a safe spot to set down. He has plenty of time to do this and, if there is no airport nearby, usually chooses a field close to a main highway so as to make the job of retrieving simpler.

A "retrieving" team is made up of three devotees who follow the route of the cross-country flight in a car and trailer. Shortly after the pilot "runs out" of thermals and makes his landing the team arrives (if it is an alert team) dismantles the glider and heads for home.

Up to now soaring has not aroused the interest in Canada that it has in most European countries. I suspect that this is because we are not truly an air-minded nation, even though we fly commercially more than most people. With the comparatively little soaring that has been done here, some quite remarkable records have been established; altitudes gained run up to over 14,000 feet, a distance flight of 256 miles has been recorded and the duration flight record (attained over the Gatineau Hills, north of Ottawa) is 8.04 hours.

As more and more Canadians experience the thrills and satisfactions of motorless flight, these records will be broken.

Montreal enthusiasts—John Agnew and O. B. Producer Norm McBain
Permutations

À MONtréal.

Pierre Aumais, de messager aux archives à assistant au service du film
Elzéar Bélanger, de commis-départemental au bureau du représentant du trésorier à chef de section à la comptabilité
Gaston Bélanger, de représentant des ventes à représentant sénior
Jean Bihaut, de commis-général à commis-départemental au bureau du représentant du trésorier
Claude-Yvon Bourgon, de technicien à technicien sénior à la radio
Gilles Brunet, d'aide-technicien à technicien à la TV
Francine Canty, de dactylo au service des horaires, TV, à sténodactylo au pool
Jean Conjusteau, de technicien sénior à la radio à technicien à la TV
Renée Contant, de sténodactylo au pool, TV, à sténodactylo au service des textes
Jean Dalphond, d'aide-machiniste à machiniste aux services scéniques
Marcel Deschamps, de technicien à la radio à administrateur d'unité de production à la TV
Marguerite Dozois, d'habilleuse à couturière aux costumes
Jean Drapeau, de commis à commis-départemental au bureau du représentant du trésorier
Gérard Dumas, d'aide-technicien à technicien à la TV
Maurice Dumas, d'aide-camionneur à aide-machiniste aux services scéniques
Pierrette Emond, de commis-départemental aux archives à commis sénior à la scénographie
Gérard Lemyre, de journalier d'entrepôt à machiniste aux services scéniques
Jean-Louis Major, d'ingénieur stagiaire à ingénieur d'outillage
Yvon Malo, d'aide-technicien à technicien à la radio
Lisette Mapp, de commis à commis-général au service des auditions
André Mielle, d'aide-technicien à technicien au service technique, TV
Pierrette O'Brien, de dactylo à commis-général au service des horaires, radio
Francine Petit, de commis-dactylo à commis-général au génie
Gaston Poirier, de machiniste à machiniste chef de groupe aux services scéniques
Jean-Louis Prégent, de commis-départemental à chef de section à la comptabilité
Guy Robillard, de messager à commis aux archives
Normand Rochon, de commis à commis aux archives
Jean-Paul Rompré, d'aide-technicien à technicien au service technique, TV
Théophile Sauriol, de gardien de studio à machiniste de plateau aux services scéniques
Maurice St-Pierre, d'aide-camionneur à machiniste de plateau aux services scéniques
Claude Tailléfer, d'aide-technicien à technicien au service technique, TV
Rodolphe Vanasse, de journalier d'entrepôt à aide-camionneur aux services scéniques
Roger Vigneau, d'assistant au P. & I. à réalisateur à la radio

À OTTAWA

Gisèle Noël, d'assistante au service des raccordements à secrétaire de radio
Louise Kirkwood, de sténodactylo 2 à sténodactylo 3
Roger Landriault, de commis sénior à chef de la section des prix de revient
Paul Parent, de commis sénior 5 à commis sénior 6
Nominations

A OTTAWA
Thérèse Lirette, commis dactylo aux recherches et sondages
Juliette Lalonde, sténodactylo au service du P&I.
Guy Millette, évaluateur des tâches et des traitements
Jean-Yves Lajambe, traducteur au siège social

A MONTRÉAL

Aux services scéniques
André Bailey, machiniste
Rémi Beaulieu, journalier d'entrepôt
Claude Brazeau, journalier d'entrepôt
Jean-Marie Bureau, messager
Guy Foisy, aide-camionneur
René Germain, aide-menuisier
Yvon Gervais, machiniste
René Hamel, machiniste
Bernard Hamelin, machiniste
Fernand Harmois, journalier d'entrepôt
Hugues Hétu, journalier d'entrepôt
Albert Himbeault, camionneur
Denis L'Heureux, machiniste
Réal Parent, aide-menuisier
Pierre Rochon, camionneur
Germain St-Roch, machiniste
Bernard Viau, machiniste

Au service technique — TV
Réal Beaudoin, aide-technicien
Lucien Brault, aide-technicien
Jacques Brillon, technicien
Réjan Champagne, aide-technicien
André Choquette, aide-technicien
Christian Gabelier, aide-technicien
Louis Jette, aide-technicien
Normand Larneau, aide-technicien
André Lefebvre, aide-technicien
Jacques Richard, aide-technicien
Serge Riedeau, aide-technicien
Guy Vaillancourt, aide-technicien
René Yelle, aide-technicien

Aux programmes
André Groulx, régisseur
Louise Joubert, script-assistante
Rita Martel, script-assistante
Maurice Martin, réalisateur
Louise Mercier, secrétaire du directeur de la TV
Jean St-Vincent, commis général

Au service du film
Micheline Cadieux, assistante à la cinémathèque
Pierre Peladeau, assistant-monteur
Roger Samson, assistant-monteur

Au service des horaires
Louise Beaulieu, sténodactylo
Raphael Gareau, commis général

Aux nouvelles — TV
George Doré, rédacteur
Louis Roberge, rédacteur

Aux titres et illustrations
Jean Dufresne, dessinateur

A la distribution des rôles
André Rousseau, responsable d'auditions

Aux costumes
Réjeanne Paquette, habilleuse

Au service technique — Radio
Bernard Blouin, technicien
André Deslauriers, aide-technicien
Claude Jobin, technicien
Jean-Pierre Lefebvre, technicien
Richard Lemoine, technicien
André Martin, technicien
Pierre Perron, technicien
Jean-Luc Senay, technicien aux nouvelles
Claude Girard, messager

Au génie
Pierre Labarre, ingénieur
Dominique Niquille, électricien
Marcelle Piché, commis à la comptabilité

Au P. & A.
Jeanine Brassard, sténodactylo au pool
Robert Daoust, messager aux archives
Roger Lalonde, messager aux archives
Maurice Levasseur, préposé à la correspondance
Suzanne Mahé, dactylo au pool
Pierre Marcoux, messager aux archives
Mario Rioux, messager aux archives
Denise Sauvage, commis au pool
Pierrette Tardif, sténodactylo au pool
Yvon Tessier, messager aux archives
Maurice Valade, commis aux archives

Au P. & I.
André Boily, guide
Yves Lapierre, assistant publiciste

Au service commercial
Pierre Boucher, commis
Nicolette Roberge, sténodactylo

Au bureau du représentant du trésorier
Monique Emond, sténodactylo
Nicolette Foreman, commis général
Roger Périard, commis général
Roger Venne, commis général

A l'entretien des édifices
Sylvie Beauchamp, préposé d'ascenseur

Naissances

À MONTRÉAL
A Jacques LeBlanc, magasinier aux services scéniques, des jumeaux, Gilbert et Bruno
A Robert Desrosiers, monteur sénior au film, un fils, Robert

JUILLET- AOÛT 1957 • PAGE 35
L'équipe championne de l'année (trophée Olive) composée de Claude Ste-Marie, Charlotte Lindsay, Jacques Follis, Denise Frezeau et Jean-Guy Marel.

LES QUILLES

Au Château Normand, à Ville LeMoyne, tous les quilleurs de Radio-Canada à Montréal se sont réunis lors du banquet qui a clôturé la saison 1956-57. (Ci-bas) A cette occasion des trophées ont été remis aux équipes gagnantes.

L'équipe championne des éliminatoires. Benoît Lofleur, directeur de la radio présente le trophée Frigon à Fernand Boudreau, Marcel Loundry, Jean-Claude St-Germain et Francine Conty. Nicole Pigeon n'apparaît pas sur la photo.

LE BASEBALL

Voici l'équipe de baseball de Radio-Canada qui a grand espoir de remporter les honneurs dans la ligue intermédiaire Jarry. Claude Rozan (avant-dernier, deuxième rangée), un des organisateurs de l'équipe, nous affirme que son club a de bonnes chances de remporter le championnat municipal, puisqu'il n'a perdu qu'une seule joute depuis le début de la saison.

SAUTERIE DU PRINTEMPS À CBOT/CBOFT

Photo prise lors de la sauterie dite du printemps des employés de la télévision à Ottawa. La soirée qui eut lieu à la mi-juin avait été organisée par Vern Moore et Françoise Carrière. This picture was taken at the Springtime Party of the TV employees in Ottawa. The event took place in mid-June and was organized by Vern Moore and Françoise Carrière.
(Naissances — suite)

À OTTAWA

A Guy Goderre, adjoint de l'agent des relations industrielles, un fils, Guy
A Roger Charron, co-rédacteur de Radio, une fille, Brigitte
A Georges Payette, commis départemental, un fils, David
A Jean-Paul Kirouac, adjoint au statisticien, un fils, Yves

Mariages

À MONTRÉAL

Michelle Bernard, dessinatrice aux costumes, à Jacques Desfossés, des ateliers de la rue Guy
Gilles Chauvin, technicien à la régie centrale de la télévision, à Mlle Solange Mireault
Annette Dagenais, commis au service des auditions, à M. Gilles Poirier
Richard Garneau, annoncer, à Mlle Lucie Bégin.
René Bergevin, adjoint de l'agent du personnel, à Monique Gravel, commis au P & A.
Roger Lefebvre, technicien à la télévision, à Mlle Pauline Chateauvert
Gérard Poissant, technicien à la télévision, à Suzanne Roy, sténodactylo au pool.
Estelle Poupart, couturière aux costumes, à M. François Brouillet.
Léo Proulx, adjoint du représentant du trésorier à Mlle Denise Jodoin

À OTTAWA

Robert Beaudin, directeur technique, à Mlle Irène Thériault
Claire Emond, secrétaire, à M. Charles Baby
Paul Parent, commis senior, à Mlle Sheila Ann Dupuis
Thérèse Ranger, secrétaire de Radio, au docteur Lorenzo Haché
Micheline Louon, secrétaire au service du bien-être, à M. Michel Vandenbusche

Décès

À MONTRÉAL

Nos sympathies vont à:
Hélène Rucque, script-assistante qui a perdu sa mère.
Léopold Hébert, dessinateur aux costumes qui a perdu sa mère.
Paul-Emile Goudreau, accessoiriste qui a perdu son père.
Paul Beil, des ateliers de la rue Guy qui a perdu son père.
Richard Poirier, technicien à la TV qui a perdu son père.
Marcel Laplante, régisseur qui a perdu sa mère.
Gilbert Fontaine, commis au bureau du représentant du trésorier qui a perdu son père.
Maurice Plotte, agent de l'organisation du travail qui a perdu son père.
Gilbert Lessard, chef adjoint au service commercial qui a perdu sa mère.
Xavier Lange, concierge qui a perdu son épouse.
Jean-Paul LePailleur, directeur du service du film qui a perdu sa mère.
Yvon Duhaime, préposé aux magasins locaux qui a perdu sa mère.
Mme J. Ouellette, habilicide aux costumes qui a perdu sa mère.
Renée Blais, script-assistante qui a perdu sa mère.

BERGEVIN-GRAVEL


MORGA-BEAUDOIN

Jean-Guy Vochon, en charge des registres de présence à Montréal, remet une "lazy susan" et un cendrier en verre importé à Camillia Morga, commis dans cette section, à l'occasion de son mariage à M. Roger Beaudoin.
LA LITTÉRATURE CONTINUE...

La culture continue de faire rage à Radio-Canada, et la liste de nos auteurs imprimes s'allonge sans cesse à Montréal.


Gaston Sarault, directeur de la scénographie, a été l'un des juges des travaux de fin d'année aux Beaux-Arts de Montréal.

Opération Saint-Luc

L'une des plus vastes opérations jamais entreprises par Radio-Canada en temps de paix a été le déménagement en bloc de l'édifice du 1625 rue Saint-Luc, de biais avec le théâtre Her Majesty's, d'étages complets de l'édifice Radio-Canada et de nombreux services installés jusqu'ici dans plusieurs maisons anciennes des alentours. L'opération s'est effectuée en deux temps, deux fins de semaines, avec un ordre parfait et une précision mathématique qui témoignent de l'esprit d'organisation de notre P. & A.

Sont maintenant installés dans leurs pénates, rue Saint-Luc, les services suivants :

- le Bureau du Gérant régional du P. & A.
- le Bureau du Gérant départemental du Personnel :
  - le Surintendant, le Bureau d'emploi, la Documentation, le Bien-Etre, l'Initiation, le Surtelpet

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HERE AND THERE...

Carol McMullen, engineering secretary at Edmonton, has been riding since she was ten. She's shown on Muntahi, the Arab stallion she has ridden for the last three years in Calgary and Edmonton horse shows. This year she and Muntahi won the Arabian championship at Calgary, and took a second at Edmonton.

Jeanette Kasten, P & I, Toronto, poses with "Miss Assignment", named after CBC Dominion's "ASSIGNMENT" program, who was one of five Ontario entries in International Frog Jumping Contest at Angels Camp, California, in May. Miss Assignment, trained under Lloyd Percival and Gus Ryder, beat the other Ontario frogs, but missed out on the world title. She was last reported in full retreat toward a California swamp.

The Director for Ontario, Ira Dilworth, presents Toronto winners Joan Lorraine and Jean Pouliot with RADIO's Writers' Awards, announced in the May-June issue.

At the 1957 Easter Seal Show in Toronto: Ron Trenouth and Perry Como.

On location at Camp Petawawa for the CBC-TV Theatre National Defence series. Left to right, back row—TV Producer Dick Knowles; Script Assistant Sandy Rokoff; Bob Leitch, Institution Programs, Toronto; Front row—Cameraman Wilf Doucette of Ottawa and two soldiers taking part in the film.
STATION BREAK

Shakespeare on Television

"And those musicians that shall play to you
Hang in the air a thousand leagues from hence:
And straight they shall be here."

"But for your company, I would have been abed
on hour ago."