



# RADIO

**STAFF MAGAZINE  
MAGAZINE DU PERSONNEL**

Vol. 3

No. 11

WHAT IS THIS RADIO ANYWAY?

BMI CANADA LIMITED - - - Jean Howson

RADIO-CANADA N'APPARTIENT

PAS AU GOUVERNEMENT - Jean Saint-Georges

PROPERTIES DEPARTMENT - Margaret McCrory

"... RAW MATERIAL OF OPINION"

NOVEMBER, 1947





## An Open Letter

My dear Mr. Lambert:

I read your review of the Kirkconnell-Woodhouse reports on the *Humanities in Canada* (Radio, September, 1947). I was pleased to learn that Queen's Summer Radio Institute was at least mentioned in that book. I was glad, too, that you deplored the neglect of radio in Canadian universities. I am sure that your supervising of School Broadcasts throughout the Dominion has brought you first-hand knowledge so that what you said about the universities was authoritative. I thought, however, that you made a rather sweeping generalization which, like most generalizations, has its exceptions. Queen's, both summer and winter, is an exception; and I had thought that a few other universities were not so deficient as your generalization implied.

Actual practice at Queen's refutes a few of the statements you made. Specifically: "The former university-owned stations are programmatically either extinct or dormant. . . . We have no campus stations such as those that stimulate undergraduate interest in radio in so many U.S. universities . . . radio committees of students and professors have sprung up, but they have rarely progressed beyond the talking stage, and have made little contribution to the development of music, drama, writing, etc., on the Canadian air . . . surely the time has arrived when more could be done to relate radio to university studies and to bring university learning into closer relation with the tastes of the listening audience?"

At least a few of your colleagues, sir, know that CFRC at Queen's is neither extinct nor dormant. I have been told that the CBC has monitored some of our regular programs and found them of acceptable quality. . . . At Queen's it is no longer a matter of *stimulating* undergraduate interest. With our time and facilities we are hard put to it, especially in the winter, to *satisfy* the demand that exists. About a hundred students get their opportunities on the air—most of them in the studios of CFRC, but some in the control room and at the transmitter—and a number more have to be disappointed because time is limited. So, obviously at Queen's we have progressed beyond a mere talking stage. And if any university has made little contribution to the Canadian air does the fault lie entirely with the University? At Queen's we have tried. But, as Dr. R. C. Wallace has said, "To operate a university station continuously is very costly, and revenue from advertising cannot be permitted. Otherwise universities would do more."

Last summer, teaching Dramatic Writing, an excellent person who had many professional programs to her credit (CBC, NBC, CBS) was on the staff—Elsie Park Gowan. Let me quote, sir, from her re-

port. "A primary purpose of the Queen's Summer Radio Institute is presumably to raise the standard of radio in Canada, and so to increase its value in our cultural life. This aim the Institute is eminently well equipped to serve. With the facilities available, a student is able to judge his own work by its *broadcast* effect. In 1947 students showed great readiness to work from Canadian themes. Several of them made marked progress in the technique of telling a story by radio. . . . Many who make writing an avocation, and professional writers already established in the magazine field, should welcome this unique opportunity to study a new medium." The CBC's Elspeth Chisholm did a splendid job in the field of Talks and Radio as an Informational Medium. And Rupert Caplan has commended the work in Production. You may have heard Kay Stevenson speak well of our Institute. All agree that at Queen's a student does get a good (though necessarily elementary) *introduction* to radio.

At Queen's something is being done "to relate radio to university studies." A course in the new Department of Drama—entitled "The Theatre as an Art Form"—cannot and will not ignore radio. And in their "laboratory work" students may well have some experience.

Finally, you said that "little or no advantage is taken in college lecture rooms of whatever cultural or instructional programs radio has to offer." Before the college lecture room can take these programs, the following conditions would need to prevail: a convenient time of broadcast, its content's being pertinent to the students' course and being of university level. The loan of transcriptions to university professors would be the most convenient for them. As you know, sir, our Summer Radio Institute has enjoyed this advantage and been most grateful for the pedagogical benefit thus derived. And this winter, thanks to the BBC, I shall make good use of the discs of the Third Program documentary, "The Operation Called 'Mulberry'".

So, sir, if a generalization has its exceptions, I thought you would not object to my defending the university that I serve.

With kindest regards and great respect, I am, sir,

Your obedient and humble servant,

WILLIAM ANGUS,  
Director, Queen's Summer  
Radio Institute.

Kingston, Ontario.

## Force For Correction

Sir:

While perhaps our interest in the proceedings of the Parliamentary Committee on Radio Broadcasting verged on the mercenary, at any rate the minutes of this year's sessions became dog-eared from much reading. As a result, we were all much impressed with the able way in which the various charges of the C.A.B. and others were refuted by the officials of the CBC.

It seems to me that in the rank and file of its staff the Corporation has a great potential force for the correction of erroneous public opinion. Would it not be possible to publish, for study by the staff, an analysis of these criticisms of

policy and practice, together with the facts as presented before the committee? Armed with this information, we ordinary *Joes* might do much in a quiet way to correct certain impressions regarding the Corporation which we hear aired from time to time with damaging effect.

Sackville, N.B.

MARGARET FORD.

## Standard Signals

Sir:

In your last issue, Mr. John Kannawin gives a full and reasoned answer to a question about the standardization of manual signals in the Corporation. I should like to take issue with him on one or two points and on his general conclusion. Very true it is that producers are individualists, and no one would be more sorry than I to see them forced into any sort of mold. Each producer is certain to use gestures of his own that will be understood by those who work with him.

However, that is not quite the problem. The large and skillful operation can be safely left in the hands of the experienced producer. It is the ordinary day to day work and the always-possible crisis, involving ordinary members of the staff, that are in question, I think.

It is very true that the less arm-waving there is across the glass, the better for all concerned—particularly the listener. I think that one of the surest ways of reducing that form of exercise to a minimum, is to have the first gesture recognized and its intent correctly interpreted. I have had people behind a piece of glass make three separate Indian signs at me with the same thought in mind. It turned out that on each occasion, the end in view was that I should identify the network. With one of the signs I was familiar, but the other two conveyed nothing but bewilderment. One of them, in my experience, requested a singer to sing an added chorus—a course of action not open to myself—and the other looked very coy, but was a new one on me.

It seems to me that the fact that, as Mr. Kannawin points out, there is a good deal of de facto standardization, makes it all the more necessary that our basic studio language should be *really* standardized. There are certain codifications that do nothing to rob creation of its freshness. I do not think that Mr. Sinclair would find himself less fettered to the machine were every typewriter he encountered to have its keys sprinkled about in a fine frenzy of non-standardization.

There are three quite separate and distinct methods in use among CBC operators and announcers to indicate the state of grace of a clock. On certain occasions they can easily be confused with timing instructions to performers. In practice, few errors gross enough to mar the operator's report result from this confusion, but puzzled and unhappy people are not likely to give as spirited and finished a performance as they might.

The only virtue of a means of communication is that its meaning be plain to all those involved in its use. I think that it is well worth while taking the slight trouble that would be necessary to avoid a small area of confusion.

Ottawa.

STEPHEN DALE.

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*Publishing Address: Canadian Broadcasting Corporation, 354 Jarvis Street, Toronto, Ontario*

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## "... raw material of opinion."

*(Extracted from opening address by CBC Director-General of Programs E. L. Bushnell at October program conference)*

**B**ROADCASTING today is suffering to a greater extent perhaps than most of us realize from a lack of originality. It seems to be satisfied to follow the old, well-worn, tried and true trails. We in Canada, and this applies to us in the CBC, appear to be content to adhere too closely to the trends and styles and gimmicks of our American neighbors.

There is much evidence to support the statement that broadcasting in the United States has sunk to the lowest level in its history. That something was radically wrong, and has at last been realized by the highest executives of the broadcasting industry in that country, is abundantly clear if one will read the new code prepared for presentation to the National Association of Broadcasters' convention recently held in Atlantic City.

Many of the standards they are now asking their members to observe have been basic with us for years. While it is true that most of the proposed changes in this

St. James version of the NAB bible have to do with advertising content and the like (and it must be a source of satisfaction to CBC management and regulations division

to notice how closely some items of their new code approximate the yardsticks the CBC has applied these many years) there are other sections that indicate with crystal clearness there has been an awakening, and now there is an awareness among them that a pretty thorough job of housecleaning is necessary if the industry is to thrive.

I draw that to your attention for this reason. We must ever be conscious that unless high standards of programming are maintained, inevitably our listening audience will diminish to the point where it will become uneconomical for any advertiser to use this medium.

What is equally important, some of you will say more so, is that with other means of good entertainment now so easily available more and more

*(Continued on Page 19)*

### OUR COVER THIS MONTH

#### Program Planners

Studio G at Toronto was cleared for three days during October for the CBC's national program conference (*story on page 7*). In addition to supervisors, program directors and regional representatives, there were representatives of other divisions of the Corporation; and Chairman A. D. Dunton, General Manager Dr. Augustin Frigon and Assistant General Manager Donald Manson attended from Ottawa. Our Cover This Month captures the genial mood prevalent during most of the sessions.

# What Is This Radio Anyway?

Being a symposium on a most intangible subject.



**Vancouver Operator Archie Pook:** Radio is a system of electrical communication without connecting wires between the sending and receiving stations . . . at least that's what our encyclopedia at home says. My wife, however, disagrees. As far as she is concerned, radio might just as well be a luscious, curvaceous blonde, for it keeps me away from home most nights of the week. But don't misunderstand me — I love radio and it interests me almost as much as that blonde I was talking about. (If my wife is reading this, I'm just kidding, honey.)

But to be serious, radio does make exacting demands upon its operators. From our viewpoint, the technical matters involved tend to keep us constantly on the alert. Pickup, balance and a hundred and one other details which go into the making of a good show keep us on the go all the time. It's hectic, sure, but just the same it's the way I like to make a living, even if the cost of that living is skyrocketing every day.

Just where would we be without it? Radio, that is. Your housewife has grown to depend on it. Probably she couldn't wash a dish now without the assurance that all will be well today with her favorite serial character — sustaining or commercial though he may be. The kids must have their thrillers before eating their spinach or crispie-crunchies and the dramatic and serious musical programs are life itself to many shut-ins. I think you'll agree with me that, whatever this thing Radio is, we need it in our everyday life.

If I may be allowed to quote somebody or other in this regard, let me say this to

help my definition — "Radio is like women. You can't get along with them or without them."

**Halifax Announcer Barry MacDonald:** Radio is an invention which permits sound to travel around without any visible means of support — a highly dubious proposition, but there it is. Credit for the invention belongs chiefly to Mar-



coni, an Italian; but several other names should be mentioned as they help to fill the space allotted to this article. Among these are Ohm, of Germany, Ampere (who was assisted in his researches by his wife Millie), the Englishman Baffle, Demetrios Rheostat, a Greek, and the Frenchman, Variable Condenser, who followed in the footsteps of his fellow countryman, Rectifier.

Radio as it has developed through the years is a strange creature, 50% Science, 50% Art and 99 and 44/100% Business. The scientific part of Radio is very complicated and can be understood only after considerable study. However, if you follow the manufacturer's instructions very carefully you will learn in time that the left-hand knob turns the radio off and on; the middle one controls the volume; and the right-hand one controls the tuning. When you have mastered this, the scientific side of Radio will have no more secrets for you. I should add that on some radios the middle knob is missing and the radio is then said to have Automatic Volume Control. This is very chic.

There are two schools of thought on Radio as an art. One school wants to raise the public up; the other wants to leave the public where it is. To date the public's attitude is one of spectacular indifference. Radio as an art is made up of soap operas, dance music, plays, soap operas, quiz programs, news, soap operas, symphonic music, sports broadcasts, recorded interludes and soap operas. Radio artists are all "personalities" and according to the amount of money they are entitled to be temperamental. However, they are not so temperamental as film stars who are much better paid.

Radio as a business is used to sell patent medicines, breakfast foods, automobiles, about three thousand other commodities and, of course, soap. As a selling medium Radio makes people want things they don't need and takes their minds off their old worries by giving them new ones. People engaged in Radio as a business always refer to it as the "Radio Game" thus creating the illusion that it's all good, clean fun and it doesn't matter who gets the profit. This, of course, is to laugh.

Radio has a great future if it is kept out of the hands of:

(SELECT ANY ONE OF THE FOLLOWING):

Sponsors, Advertising Agencies, R.C. M.P., CBC, Disc Jockeys, National Committee for Mental Hygiene, C.A.B., S.P.C.A.



**Supervisor of Personnel and Welfare K. M. Kelly, Ottawa:** Through Radio Achmed, Baptiste, Gunnar and John, Wong and Giuseppe and I theoretically can learn of the same events and ideas at the same time. We can come to understand, too, one another's interpretations of them. And that refers to the latest bit of jive or the most recent symphony, to the price of coffee in Brazil, a discovery

of uranium in the Urals or a riot in Trieste; to the outcome of the Davis Cup matches or of today's U.N. session.

Through Radio the manufacturer advertises his wares; the artist and wage and salary earner make a living; those who have opinions express them; and most important — the listeners get entertainment. And the variety of fare must be wide, for there is the farmer, the housewife, school child and shut-in, the family together, adolescent and car traveller — each with a like and dislike.

But the output of radio is fleeting. The stimulus can be experienced only once and just now by ear alone. Each bit has to be so excellent, so true in value and so sincere in expression — else the effect is lost or marred beyond repair.

So — it's an industry and an art. Its utterances form a pattern of our living, as varied as creative minds can make it and as broad as the way of life in the countries it serves. In prospect it has no limit.

Who would not be a part of this radio, anyway?

Plant Engineer W. A. Nichols, Montreal: Radio to an engineer? I sometimes wonder. It doesn't seem to mean the same thing to him as it does to those who use it, particularly in broadcasting. Radio, to an engineer, is a strictly technical proposition in providing equip-



ment to do a specific job. It is, in any case, accepted in the profession as one of the multiple branches of engineering, although somewhat doubtfully considering the liberal sprinkling it has of mathematical-physics, meteorology, geology and other -ologies. It is difficult to apprehend and classify anything that is moving almost as fast as the Abbé Lemaitre's expanding universe. Basically, it is a means of communication (or of transmitting intelli-

gence), now some fifty years old; broadcasting — one small corner of it — some twenty-five years old. But in that time the collected scientific and engineering knowledge has devolved into literally thousands of specialties.

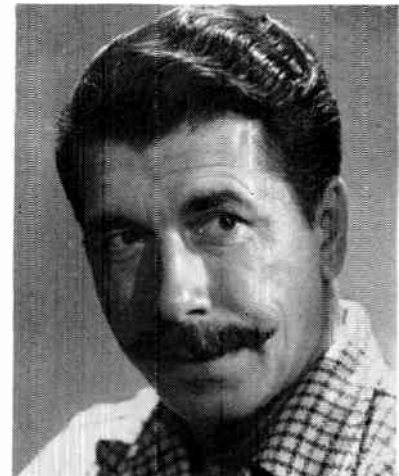
Our particular specialties are those — a relatively few — which concern the Corporation's business of broadcasting. We try to keep a running acquaintance with the others, since it is impossible to foretell the future cross-currents that will impinge on one's immediate work, but it is frequently with frustration and always under the pressure of time.

The engineer's responsibility is production and use of that fundamental and completely intangible entity, the electro magnetic wave — the radio wave — insofar as these come within the limited range assigned to broadcasting. It requires the study and prediction of propagation phenomenon and the organization of equipment to produce, control and radiate the energy — and involves measurements, mostly of other intangibles, ranging in magnitude from millions to millionths.

As with other specialists, there is a tendency to see only the trees immediately surrounding the work. Occasionally, some philosophically inclined engineer will look up from his work long enough to cast a curious eye at the uses his "brain-children" are put to — but decides that Webster's "a posteriori" definition is probably better than the Utopian one, "the transmission of intelligence".

Toronto Producer and Features Supervisor J. Frank Willis: Radio is what you make it. Yes "What you make it" . . . with the "You" in eight point bold face caps, like this . . . YOU.

Tother day your editor came into my office. I am not sure whether he came under his own power, or was carried in by mistake along with the morning mail delivery. In less than two minutes he had put a foul complexion on what I had innocently mistaken for a social call by firing an unexpected question at me. "What is Radio?" he asked quietly.



It was the relaxed and conversational manner in which the question was posed that really threw me. With a seeming disregard for the enormity of what he asked, with a practiced callousness, he eyed me closely as I got busy trying to formulate some kind of a reply. I had just arrived at what I thought was a pretty good comeback — something to the effect that he shouldn't go around asking questions like that when he is editor of a magazine that bears the very name . . . It might reflect on his competence. But before I could unburden myself of the blast he said. "No thanks . . . give it to me in writing."

Well, I've thought a lot about an answer since then. There isn't any quick or easy answer. Radio is many different things to many different people; in and out of the business; here and abroad. Even in our own organization there is a spacious difference of opinion as the other writers in this symposium have indicated. But to get on with a few truisms on radio in Canada (and that is what I think the editor meant by his fiendish question); Radio in Canada, as we make it, is a national vehicle that totes a terrific load.

In the absence of a National Theatre we fill that role. We provide the only steady market for the playwright; the only nation-wide Proscenium Arch to frame the actor and his talent. By what other

(Continued on page 18)

Our panel have spoken . . .

Radio is an invention . . . a science . . . art . . . business . . . communication . . . industry . . . prospect unlimited . . . fulfillment . . . Radio is what

You make it.

What Do You Think?

# LA PAROLE EST D'OR

Par JACQUES GUAY

**T**ous les Radio-Canadiens attendent avec une impatience facile à comprendre le premier versement du boni. Si on ne parle plus que de cela, on n'oublie pas cependant que monsieur Frigon n'a pas été lent à faire suivre les actes à la parole.

Au cours d'une entrevue qu'il accordait à tout le personnel de Montréal et de représentants des postes de l'extérieur — dont Vilmont Fortin de CBJ et Guy Dumais de CBV — le directeur général de Radio-Canada avait laissé entendre que la Société ferait très prochainement quelque chose pour aider chacun de nous à faire face à l'augmentation du coût de la vie. Trois jours plus tard on apprenait la bonne nouvelle du boni!

La réunion où monsieur Frigon a fait allusion pour la première fois au boni n'a pas manqué de fortement impressionner tout le personnel. Le directeur général a discuté d'homme à homme, de façon claire et complètement démocratique tous les problèmes que l'on a voulu lui soumettre. Il avait même demandé avant la réunion, à ceux qui auraient quelque point à soumettre, de préparer leurs questions.

Je n'ai pas souvenir, dans toute ma carrière de journaliste, d'un procédé aussi large.

Comme bien on pense, les questions ont été nombreuses. En plus de celle du boni, réglée depuis, qui nous accorde dix pour cent d'augmentation de salaire de novembre à mars prochain, le directeur a parlé, notamment de la situation financière de Radio-Canada.

Notre budget, a-t-il expliqué, est établi de façon fort simple. Les estimés sont réglés d'avance par les chefs de service qui discutent ensuite avec le directeur et le trésorier. On procède alors aux coupures traditionnelles que nécessite malheureusement le budget modique dont dispose la société.

Mais les choses ne vont pas aussi rondement qu'il pourrait le sembler et durant les trois dernières années, nous avons subi des déficits. Celui de '47 sera de \$265,000.

C'est donc fréquemment en tablant sur une perte assurée qu'on établit le budget.

Afin d'aider Radio-Canada, un comité parlementaire a recommandé de faire verser à Radio-Canada le montant entier des permis de récepteurs. Cela nous donnera un demi-million de plus que prévu.

Mais, d'ajouter monsieur Frigon, il faut soustraire de cette somme le déficit de cette année — \$265,000 —, il nous reste un actif de \$235,000 qui, lui-même

En attendant la réponse à la "Question de \$100,000"



est déjà engagé par des frais et des dépenses imprévus. Il y aura un surplus, mais nous ignorons totalement de combien il sera.

Quant aux dépenses, monsieur Frigon ne croit pas pouvoir les réduire. Il faut compter un million de dollars pour les lignes de transmission et un million deux-cent mille dollars pour les cachets des artistes.

On s'objectera peut-être que les cachets augmentent considérablement et que les artistes continuent quand même de recevoir ce qu'ils réclament. Tout cela est vrai, mais nous devons ajouter que le nombre des engagements diminue en proportion. Ainsi un orchestre qui autrefois aurait été composé de 30 musiciens peut n'en compter plus que 25 ou même 20.

D'autres diront que nous pourrions fort bien économiser l'argent employé à de nouveaux émetteurs. Ces dépenses, répond monsieur Frigon, se rembourseront d'elles-mêmes. De fait, un poste élevé au coût de \$200,000 par exemple, nous rapportera 50 ou 60-mille dollars par année tout en contribuant au prestige de la société par l'accroissement du nombre de ses auditeurs.

Quant à augmenter le nombre des programmes commerciaux, presque impossible d'en accepter davantage car il ne resterait pas de temps pour les émissions de soutien.

Nous tournons donc dans un cercle vicieux et la meilleure solution serait peut-être de porter le coût des permis d'appareils récepteurs à cinq dollars. Aucun pays, si ce n'est les Etats-Unis, ne requiert un taux aussi minime pour les permis. En Angleterre, où il est le plus bas, on doit payer environ quatre dollars.

Après les finances viennent les autres problèmes qui intéressent plus particulièrement certaines classes d'employés. Le directeur répond en toute franchise, et de bonne grâce, à toutes les questions qu'on lui pose. Il se montre ferme, mais toujours courtois.

Comment procède-t-on aux engagements?

On affiche les situations libres et les salaires qui y sont attachés. Avant de s'enquérir à l'extérieur on cherche qui, parmi le personnel pourrait remplir le poste vacant, et à qui, de ce fait, on pourrait donner une promotion.

Quand une demande est présentée, on la soumet à l'approbation du chef de service, qui la transmet aux services administratifs qui se chargent de l'analyser et de la confirmer. Vient ensuite la ratification du directeur-général.

Il est faux, dit monsieur Frigon, d'affirmer que ce sont les services administratifs qui font les nominations. Ils servent uniquement à maintenir l'équilibre entre les divers postes et les classes de salaires qui y sont attachés.

Monsieur Frigon rappelle ensuite la générosité du fonds de pension plus particulièrement à l'égard des employées féminines.

La semaine de cinq jours sera très probablement maintenue. L'essai tenté durant la saison dernière a satisfait les autorités qui ne voient aucune objection à ce qu'il devienne permanent.

Il a aussi été question des réalisateurs dont le cas reste toujours à l'étude et des opérateurs qui voudraient obtenir un groupe "7". Ils pourront y parvenir s'ils présentent certaines qualifications spéciales, en plus de celles d'opérateur.

Enfin monsieur Frigon a demandé à ses auditeurs de toujours continuer à se montrer consciencieux au travail, ce qui est le tremplin du succès.

En somme cette conférence a été des plus fructueuse et déjà on manifeste plus d'entrain et d'enthousiasme car on se rend compte davantage de l'importance du rôle qui incombe à chacun de nous dans une Société qui prend soin de nos intérêts pour le plus grand bénéfice, en définitive, du pays tout entier.



### Farm

Seated—l. to r.: R. G. (Bob) Knowles, Tom Leach, Jack McPherson, Fergus Muir, A. R. (Ab) Kemp, Peter B. Whittall, Ron Fraser, Keith Morrow, Bob Graham. Standing: Joan Burke, Betty Dewar, Helen Sanderson. Absent: Margaret McDermid.

## Program Planners Gather In Toronto

TORONTO was the gathering point for program planners from all the CBC's main production points during October.

In general, they reviewed program policy during recent months, discussed regional and national problems, ironed out operating difficulties, and developed plans for next year's broadcasts.

The farm broadcast and talks and public affairs departments held meetings first, and these were followed by the CBC national program conference.

At the national conference, departmental reports by supervisors were followed by discussion on points which included the financial position of the Corporation; relations with Broadcast Music Incorporated (Canada), in which the CBC is a partner; long-term program planning, in connection with the provision of programs at suitable listening times in each of the five time zones covered by CBC networks; the co-ordination of activities between the CBC international service and the domestic service; possible expansion of actuality broadcasting and special events coverage; and production problems including the training and supervision of producers and announcers. The national conference also reviewed relations with musicians' and artists' organizations in Canada and the United States.

### Farm Broadcasts

The farm broadcast conference was held from October 3 to October 6. Not only did the farm broadcasters thresh out

problems among themselves, but also with representatives of co-operating organizations. For example, Gil Clark, of the Dominion Meteorological Service, joined in the talks about weather broadcasts. As a result the farm broadcast department will assist the weather forecasters in developing new terms and a new style more suited to the needs of radio. Similarly, plans were formed that will give Junior Farm Clubs a greater share of attention through national radio, thus assisting them in their work and encouraging them to become regular CBC listeners. Participation in National Farm Radio Forum will be on a broader scale as a result of examination of the program with *Forum* representatives. The visitors gained some in-

sight into future farm broadcast plans. They caught a bit of the farm broadcast enthusiasm for giving rural people a complete service. The result will be better team-work, better service, and greater smoothness in farm broadcast operations.

After three days of discussion at the national program office the conference moved to the Ontario Agricultural College and the Ontario Veterinary College at Guelph, Ontario, for sessions with experts on various phases of technical agriculture. The staff of the two colleges were hosts at an informal luncheon, after which the talk-weary farm broadcasters adjourned to the Cutten Golf Course for relaxation in the form of a not-too-serious game of golf. All agreed the conference was one of the best yet, and each returned to his home region with a clear picture of the work ahead and with renewed inspiration to tackle it.

### Talks Talks . . .

All regions were represented at the week-long talks conference, under the chairmanship of Supervisor Neil Morrison.

Representatives of other departments within the program division also sat in on the meetings; and Dr. J. D. M. Griffin of the Canadian National Committee for Mental Hygiene was invited to explain the need for information about mental hygiene and the methods which radio might use to help.

Theory and practice were well balanced during the talks sessions. For instance, the problem of world peace was discussed in terms of "What *should* we do? What *can* we do? What *are* we doing?" Problems of Canadian unity, cultural development, interpretation of current happenings, etc. were handled in a similar manner.

### Talks

Standing—l. to r.: Charles Harris, Marjorie McEunaney, Reid Forsee, Madeleine Charlebois, Dan Cameron, Emma Jane Holmes, Frank Peers, Helen Bromley, Art Sager. Seated: Marjorie Steele, Margaret Howes, Jean Hinds, Elspeth Chisholm, Neil Morrison, Benoit Le Fleur, Dorothea Cox, Elizabeth Long, Catherine MacIver. Absent: James Scott, John Fisher.



# BMI Canada Limited Reorganized To Provide Music For Canadian Radio

By Jean L. Howson

**B**MI CANADA LIMITED is an important child of Canadian radio. It was born, actually, in 1940, shortly after the American company, Broadcast Music, Incorporated, New York (BMI), was established by resolution of the National Association of Broadcasters (N.A.B.), an organization representing all the broadcasters—both network and independent—in the United States.

At that time, BMI CANADA remained just a technical office for the copyright convenience of Canadian broadcasters who carried American programs and transcriptions on their stations. Early this year, however, by action of the CBC and the C.A.B., plans were completed for reorganizing and enlarging the activities of the Canadian company.

This was done because it had become increasingly evident during the war that Canadian music was very much in need of active, organized support if Canada wished to hold her composers here and stop the drain of top musical talent going from this country to Britain and the U.S. Publication and wide promotion of Canadian music was quite obviously the only practical method to adopt in solving the problem.

Until the end of the war it was difficult to institute the changes necessary to alter the status of BMI CANADA. Broadcasting officials had all seen what BMI had accomplished for music in the United States, and for the broadcasting industry. Originally created merely to provide an alternative source of supply of music for American radio, BMI grew, in six years, into a significant musical arm of the broadcasting industry. The radio executives who had been released or loaned to establish the non-profit organization had succeeded in securing an entirely new repertoire of music—standard, orchestral and popular; they had organized services to aid in the programming of this music—with the total result that broadcasters became discoverers, creators and patrons of contemporary American composers and authors.

Thus, during the past summer, BMI CANADA LIMITED was thoroughly re-activated as a non-profit Canadian counterpart of BMI, under control of the CBC and C.A.B. Donald Manson, CBC assistant general manager, became a

vice-president; as did Harry Sedgwick, chairman of the board of the C.A.B.; and other board directors are E. L. Bushnell, CBC director-general of programs; Jack Slatter, head of Radio Representatives Ltd., Toronto; and Carl Haverlin, president of BMI, who was also elected president of BMI CANADA. Actively engaged in administering the firm's operations are Robert J. Burton, legal counsel and vice-president in charge of BMI affiliated publishers, who was appointed general manager of the Canadian company by its directors; Wm. Harold Moon, prominent figure in Canada's music and broadcasting circles, who is director of station relations; and Jean Howson, a member of CBC's staff for over four years, who has been put in charge of publication of standard music. Additional staff is assisting in copyright research and logging performances.

Since going into operation BMI CANADA has distributed throughout the Dominion the music it has already published. This includes several small standard works and a popular song, and several more works are now in the process of being published. Distribution of serious works will be handled in the U.S. by the Associated Music Publishers (AMP), wholly owned subsidiary of BMI; and the popular works will be promoted in the U.S. by BMI's professional staff. Arrangements for securing recordings are now proceeding—recordings, of course, being an important element in the promotion of music. This kind of promotion Canadian music has never enjoyed, with the possible exception of the CBC albums of Canadian standard works distributed principally to Canadian embassies abroad.

Publication and promotion, therefore, constitute the chief activity of BMI CANADA. The company's task is to make Canadian music available to broadcasters and others throughout the Dominion, and eventually throughout the world. Its license also makes available the international repertoire of BMI. Thus Canadian radio has at its disposal music ranging from Sibelius, Hindemith, Schoenberg, Debussy, Kurt Weill and Gerald Bales to "Dreaming of You" (Canadian), "For Sentimental Reasons", "L'Amour a la Boogie Woogie" (Canadian), "Missing" (Canadian) and "A Girl That I Remember", etc. etc.



## The Author

*Jean Howson has charge of publications for BMI Canada Limited, a job she undertook in September, 1947, after five years with CBC in press and information service.*

*In the CBC, she devoted a major part of her time, interest and effort to music publicity, particularly to programs and events concerning Canadian composers. Jean is also a musician in her own rights — having studied piano, theory, harmony and voice.*

Inseparably connected with this promotion are all the BMI CANADA station services—professional copies, orchestrations and recordings; specialized indices to aid program building and make possible the most effective use of the BMI catalogues; monthly scripts cueing BMI music; copyright research releases; the BMI Pin Up Sheet listing the current hit tunes in Canada; a monthly Newsletter concerning upcoming services and Canadian station events; Music Memo and Disc Data—two services for disc jockeys; BMI CANADA Pin Up Patter, a regular news account, with "inside stories" about songs and their authors; Songs of the Month, a monthly survey of the most-played BMI songs; Folk Tune Leaders—a sheet compiled and distributed to inform those broadcasters interested in this type of music.

These services are constantly being augmented, because BMI CANADA is a non-profit organization and therefore all income not paid to composers and authors must be expended in increased services to broadcasters. Hence the banner line: "When it's BMI CANADA LIMITED, it's Yours."

Unlike other performing right organiza-



# This is the Canadian Broadcasting Corporation

**B**UILDING is a fascinating process, as witnessed by the multitude of "side-walk superintendents" who stand around in all kinds of weather watching some phase or other of construction. In the CBC the group responsible for all construction of new plant, as well as altera-

tions to existing plant, is called *Properties*, one of the engineering division's departments located on the tenth floor of the Keefer building, Montreal. The chief architect is D. G. McKinstry, and P. G. Leger is the assistant chief architect.

To get down to cases, let's look at an

## Properties Department by Margaret McCrory

actual job. There are many underway at the present time: the new 50 Kw. transmitter buildings at Lacombe, Alberta, and Carman, Manitoba, the 10 Kw. at Chicoutimi, new studios at Chicoutimi, alterations to the buildings at Hornby to permit increase in power of CJBC to 50 Kw.

Before ground is broken and construction starts, there is a great deal of work to be done at HQ. The first step consists of the gathering of the requirements of different departments. With this information in hand, a design is made up and submitted to all concerned to make sure that all requirements are met. Once this first phase is completed, the department really gets rolling on drawings and specifications. To start with, there may be as many as 55 working drawings, and, when the job is completed with all detail drawings, i.e., architectural, mechanical and electrical, the number of drawings goes up to between 400 and 500. The specification is in the order of a short novel, generally running to approximately 150 pages.

The duties of various staff members are varied and specialized. G. B. Elliot, the mechanical engineer, is responsible for the engineering and designing of all heating and air conditioning equipment and plumbing systems. Paul Lambert, supervising architect, does a certain amount of drafting in addition to maintaining up-to-date records of all expenses on each job. The detailed drawings for speech input equipment and all electrical work for new construction are done by A. W. S. Odell and H. Poole.

When the specs and drawings are

completed, tenders are called and a contract let. Work gets underway, a CBC architect moves out to the job as supervisor, and then the headaches begin. Nobody needs to be reminded that there are building shortages, and the properties department has run up against its share in the last few years: no steel, no cement, no pipes—to mention a few—but eventually supplies come through or substitutes are made, and the work goes on.

To add to their troubles, the architects very often come out second best in a battle with Nature. At Carman, for instance, where the new 50,000-watt for Manitoba is located, a 247-foot well was drilled without striking water, and the location had to be abandoned and the drilling process started all over again at another spot on the property. At Lacombe, Alberta—another 50,000-watt station location—*properties* ran up against natural hazards in the form of frost, snow and ice in unmentionable quantities, but the job is now going along well and the roof was expected to be on by November 15. Both the Carman and Lacombe buildings are designed in the same modern style, with the exterior at Carman being of stone and brick with stone and brick walls inside, and the Lacombe building having exterior walls of stone and stucco, with inside walls of stone and brick. The building to house the new 10 Kw. station at Chicoutimi, where Maurice Labelle is the supervising architect for the department, is early French Canadian style. Work is also underway on the new Chicoutimi studios, consisting of one large and one small studio and master control. These are to be completed by

early Spring, as is the transmitter building.

The erection of broadcasting towers always presents a problem to the department as far as footings are concerned, because towers are built on soft and wet ground, conditions required for better broadcasting. These same difficult ground conditions also apply to the transmitter building proper.

Another phase of the departmental work consists of alterations to existing plant. Drawings for all plants are continually kept up to date by electrical draftsmen Alex Hastings and John Armstrong. The department also prepares all electrical drawings for the many pieces of

equipment built in our own shop.

One of the toughest problems with which the architects have to cope is that very controversial one—acoustical treatment of studios. Each studio is based on calculations made before construction. Upon completion, tests are conducted, the results compared with the pre-construction calculations, and corrections undertaken, if necessary.

There is considerable amount of clerical work involved which is ably shouldered by Suzanne Archambault. The properties department is proud of its very complete drawings of all work undertaken since the early days of the Corporation.

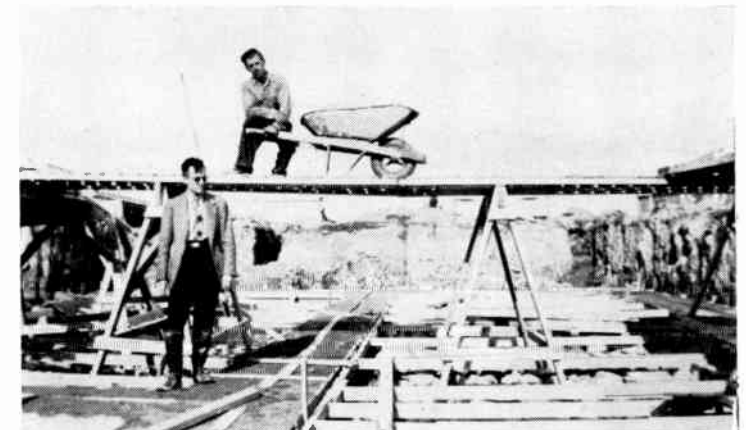


Chief Architect D. G. McKinstry photographed at CBX, Lacombe, Alberta, new CBC 50 Kw. transmitter building.



The properties department is in full swing these days due to the many new buildings under construction. Shown in the drafting room are: A. W. S. Odell, Paul Lambert, John Armstrong, Alec Hastings, G. B. Elliot and H. Poole.

Supervising Architect Maurice Labelle in foreground of new 10 Kw. transmitter building, Chicoutimi, P.Q.



Assistant Chief Architect P. G. Leger and Miss Suzanne Archambault, secretary to the properties department.

# Le Personnel En Vedette



Le nouveau chef des dossiers à CBF-M

NOUVEAU déménagement aux studios du King's Hall à Montréal. Au moment où s'écrivaient ces lignes, plusieurs services espéraient obtenir chacun un petit coin des bureaux laissés libres par le départ de monsieur Alfred Laliberté.

A propos de nouveaux locaux, Jean-Paul Nolet, correspondant Montréalais de RADIO, a pu se trouver un coin habitable. Après avoir aidé tous et chacun à traverser la crise du logis, il a dû s'agenouiller pour lui-même devant un proprio qui s'est enfin rendu à ses supplications.

Autre miracle, réalisateurs et annonceurs de Montréal n'ont pas perdu de poids malgré un jeûne assez prolongé.

Le Club de Bowling de CBF-M est disparu. Françoise Moreau prétend que c'est faute de combattants.

Depuis que l'automne a entraîné la chute des feuilles à Chicoutimi, on peut voir plus facilement... à travers les branches... que les Saint-Onge, les Garon, les Simard, les Morin, les Raymond vivent dans l'attente d'une future paternité. A Montréal, Lecavalier, Laplante et Berthiaume demeurent songeurs... A Québec, les Guy Fontaine sont aux petits et grands oiseaux. Félicitations à l'heureuse maman et au chef de la famille pour un joli poupon tout rose bien en chair et bien en vie!

Ginette Roy, réceptionniste à CBV est revenue l'autre lundi avec un sourire radieux. L'éclat particulier de ses yeux provenait ce jour-là des reflets uniques d'un magnifique diamant qui jetait à la ronde mille feux à chacun de ses gestes

sur les frappes du clavographe. Ginette est fiancée à Maurice Marois de Québec. Félicitations!

Yves Thériault, le prolifique auteur du populaire mais défunt "Studio G-7", depuis deux mois passé au service de la réalisation, quitte la société. Nous perdons en lui un excellent camarade.

Jean-Maurice Bailly se fraye un chemin à travers l'engorgement de la rue Ste-Catherine. L'Oldsmobile bleu poudre se porte toujours bien paraît-il. Tâche d'éviter de trop fréquents voyages rue Senneville, n'est-ce-pas, Maurice?

Sincères félicitations à Pierre Chayer, annonceur, pour sa nouvelle mine d'or: une belle grosse fillette toute rose, toute frémissante comme son père devant un micro qu'on a oublié de fermer...

"Les artistes de demain" foisonnent à Radio-Canada. Maurice Racicot, des dossiers à King's Hall, se spécialise dans l'interprétation des succès de Charles Trenet. Il chantera à une prochaine émission des Talents de Chez-Nous "N'y pensez pas trop." Bravo Maurice.

Nos sincères condoléances à Yolande Laurencelle de la discothèque qui a eu la douleur de perdre sa mère... à Mike Romanelli de l'enregistrement, pour la mort de son beau-père.

André Ouimet, représentant du Conseil national, a pris un contact avec le Con-

seil des Cbjistes qui a suscité le plus vif intérêt et qui constitue un stimulant à base d'harmonie et de compréhension. A Chicoutimi on reconnaît à Ouimet toute la diplomatie d'un ambassadeur.

Toujours à CBJ, le chef de la division technique se révèle excellent photographe amateur. Ses instantanés du dix-mille watts mériteraient une place de choix dans les archives de la Société

Félicitations aussi à Pauline Lacasse retournée à son bureau à CBV après un bref séjour à l'hôpital.

Gaston Bélanger a remplacé Oscar Favreau au poste de chef du service des dossiers à Montréal. Oscar a quitté Radio-Canada. Gaston, qui n'a que 23 ans, est probablement le plus jeune Radio-Canadien à occuper un tel poste. Il était au même service à Ottawa lorsqu'il a été d'abord employé par la Société. Avant de permuter à Montréal, il a passé un an dans la marine, durant la guerre.

Et pour terminer sur une note gaie, suivons une réquisition dans tous les labyrinthes — téléphones, mémos, messages de vive voix — qu'il faut pour enfin atteindre tous les intéressés. Armand Gravel demande un disque de trois minutes pour un interview du célèbre violoniste Zino Francescatti. La convocation

(Suite à la page 13)



"Let's Go..."

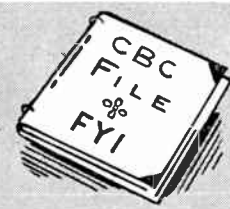
Byng Whitteker, whose car was stolen and burned last month, tries a new mode of transportation at the Shriner Circus at Maple Leaf Gardens, Toronto, while "Let's Go to the Circus" was being prepared for the T-Can net Oct. 8.

tions, BMI CANADA and BMI in the U.S. do not make blanket claims to licensing a vast unnamed repertoire of music; but, on the contrary, issue variegated catalogues available to all stations, in which are clearly set forth the works and arrangements performable. The general catalogue is supplemented by monthly lists of additions and changes, and this applies to recorded as well as printed music.

It is the intention of the administrative personnel of BMI CANADA to serve the needs of broadcasters and meet their requests accordingly. In the main, this will be done through the head office at 229 Yonge St., Toronto. Thoroughly familiar with broadcasting, with music, and with CBC policy, the BMI office is ready to provide copyright information or program assistance to any broadcaster requesting it, and ready to serve as an "office on the road" for any station personnel visiting in Toronto.

BMI CANADA plans, moreover, to hold regional field meetings in various cities. Such a meeting was held in Vancouver in June. Another takes place in Montreal this month (November). Similar meetings are to be held from time to time across the country in order to ensure that the objectives of BMI CANADA continue to coincide with those of Canadian broadcasters from coast to coast.

## WOULD YOU LIKE TO KNOW?



### Pension Payments

Q. The bulk of the members of the staff receive, several times during the year, a receipt from the Dominion of Canada Annuities Branch showing the cumulative total amount deducted from his, or her, salary on account of our pension fund. Can we get the following additional information?

- The amount subscribed by the Corporation during the same period.
- The amount subscribed by the Corporation for "past services", both on its own behalf and on behalf of the employee.
- Interest or any other feature that might affect the total amount, so that an employee knows how much, in grand total, is to his, or her, credit in the pension fund.

A. The Corporation makes payments in lump sums on account of current and past service of the staff. When a member of staff leaves the CBC an amount is drawn from the current and past service accounts sufficient to purchase for him at normal retirement date the specific benefit to which he is entitled.

A member of staff can therefore only reckon the benefit that has been earned. This can be computed from the table on page 15 of the pension plan booklet.

If the question is one of individual concern, it is suggested that an enquiry be directed to this office for more complete explanation.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

### Identification

Q. How much longer are we going to have to contend with increasing wordage on the network identification? From six words it has grown to eleven on Trans-Canada and ten on Dominion. Why couldn't we just say "This is the Trans-Canada Network" or this is "The Dominion Network" and leave it at that?

A. I really believe it to be most important that we identify the Canadian Broadcasting Corporation as such in our network cues; otherwise there might be a tendency on the public's part to assume the programs were on some other facilities than the Corporation's. And I do not agree that the wordage has increased in an irritating way.—CHARLES JENNINGS, GENERAL SUPERVISOR OF PROGRAMS.

### Uniform Leave

Q. When the five-day week was introduced on a trial basis for four months, announcers still worked a six-day week. If and when the five-day week is approved, will the announcers who have been working a six-day week throughout the summer, while the rest of the staff were on a five-day week, get credit on their annual leave and sick leave?

A. For those who worked on a five-day week, leave was computed on basis of a five-day week. For those who worked on a six-day week, leave was computed on a six-day week.

In both instances the weekly hours of work were uniform and no discrimination was shown on either side.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

### Record Libraries

Q. Why are regions which originate most live broadcasts also furnished with such an extensive library of recordings, while regions which are more dependent on recorded programs go short?

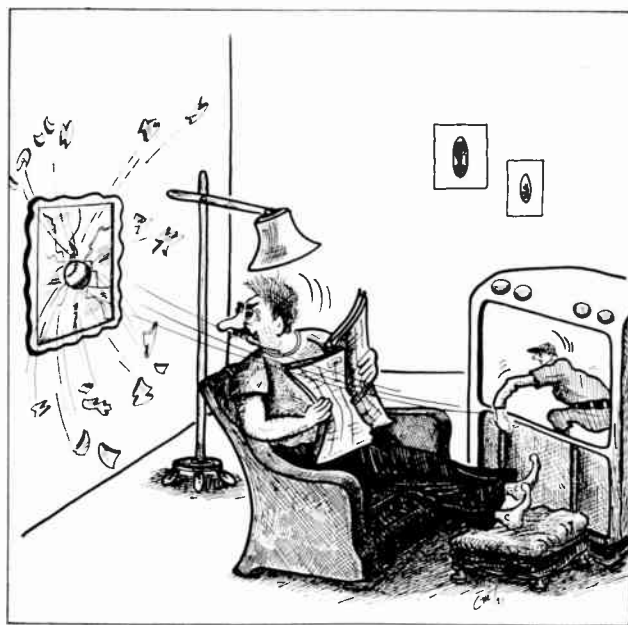
A. The answer to this question is simple. The regions which originate the greatest number of live broadcasts also originate the greatest number of recorded programs. For example, the average number of recorded programs originating per week from Toronto is 150. Of these, 16 per week are two-hour broadcasts.—CHARLES JENNINGS, GENERAL SUPERVISOR OF PROGRAMS.

### Program Budget

Q. When is the CBC going to have a budget sufficiently large to enable it to do really creative programming worthy of Canada and of the CBC?

A. I am sorry to know that an employee of the CBC feels that we are not doing "really creative programming worthy of Canada". Considering our financial means and the material at our disposal, we are not doing so badly after all. If this employee has suggestions to make, I would suggest that he should see the program official nearest to his office. When it comes to having a sufficient budget to do all we would like to do, all depends on how the Parliament of Canada feels about it and to what extent our one thousand old employees support their "team".—DR. A. FRIGON, GENERAL MANAGER.

Les dangers de la télévision par Jean-Gilles Langevin



# RADIO-CANADA N'APPARTIENT PAS AU GOUVERNEMENT

par JEAN SAINT-GEORGES

L'AUTRE JOUR, je discutais la question avec une jeune fille qui est à notre emploi depuis plusieurs années. "Bien sûr, dit-elle, que nous appartenons au gouvernement; regardez ces crayons; c'est indiqué dessus!"

Comme on le voit, cette fausse conception de notre statut continue de s'accréditer même parmi nos employés. J' imagine que son origine remonte à l'époque (1932-1936) où la radio tombait sous la juridiction d'une commission fédérale, donc, du gouvernement lui-même.

Au cours des derniers mois la campagne intensive de propagande de l'Association des postes privés a contribué à ranimer ce sophisme et à semer le doute parmi la population. Si les journaux avaient donné à nos réponses autant d'importance qu'aux affirmations de la CAB, la nécessité du présent article serait discutable.

Mais au fait, si nous n'appartenons pas au gouvernement, à qui appartenons-nous?

Avant de répondre, une brève définition de ce que veut dire le mot gouvernement. Le gouvernement, c'est l'ensemble des quelques 20 députés d'un même parti qui sont chargés d'administrer les différents départements fédéraux sous la présidence d'un premier-ministre. Ces ministres sont choisis parmi les 245 députés élus tous les quatre ou cinq ans par les neuf provinces.

Et, . . . voilà la réponse, c'est à ce groupe de 245 individus qui représentent toutes les allégeances politiques, bref, c'est au public lui-même que nous appartenons et à qui nous avons des comptes à rendre. D'autant plus que c'est ce même public qui nous fait vivre grâce au permis annuel de \$2.50 que la loi lui impose.

Remarquez bien que nous n'avons pas d'autres revenus que ce permis (ce n'est pas une taxe) et nos émissions commanditées. Au contraire du Service international, nous ne recevons pas d'octroi pour nos programmes. Bien plus, en 1936, nous avons *emprunté* une somme considérable du gouvernement et nous la lui avons remboursée intégralement. Le Service international ne touche pas un sou de ce \$2.50 car il serait injuste que l'auditeur canadien défraie le coût d'émissions qui ne lui sont pas destinées.

Jusqu'à ces derniers mois, nous ne touchions pas complètement ce \$2.50 car nous remettions la somme de 35 sous pour couvrir les frais de perception. Cette année le parlement a demandé au gouvernement d'assumer ces frais supplémentaires.

De 1932 à 1936, la Commission de la radio relevait directement du gouvernement. Créée sous un régime conservateur, elle devait sous l'égide des libéraux, mais avec l'approbation de tous les partis, céder la place à une corporation publique, indépendante du groupe dominant et du gouvernement au pouvoir: la Société Radio-Canada telle qu'elle fonctionne depuis.

En votant la loi de 1936, les 245 députés ont donc voulu faire de Radio-Canada un organisme autonome et responsable à eux seuls, mandataires de l'électorat, donc du public auditeur. C'est tellement vrai que depuis 1936, les députés ont formé pendant une demi-douzaine de sessions un comité *parlementaire* pour enquêter sur l'exercice du mandat qu'ils nous avaient confié il y a dix ans.

Nous n'avons pas de comptes à rendre à personne autre; personne autre non plus ne peut nous dicter une ligne de conduite et personne autre que ces 245 députés ne peut amender la loi qui nous a créés en 1936.

Pour administrer Radio-Canada au nom du public, ils ont décidé, toujours selon la loi de 1936, de former un bureau de neuf gouverneurs. Mais, comme vous le savez, les députés (et leur comité sur la radio) ne siègent pas sans interruption toute l'année et de plus, la radio n'est qu'un des nombreux problèmes qui sollicitent leur attention. Il fallait bien que quelqu'un les nomme ces gouverneurs et le parlement a demandé au gouvernement de le faire en son nom. Ces gouverneurs qui sont nommés pour trois ans ne reçoivent aucun traitement (sauf le président, depuis deux ans); il ne s'agit donc pas de récompenser des créatures politiques. On les choisit parmi les personnalités les plus marquantes. Ils se réunissent à peu près à tous les deux mois ici et là à travers le Canada et établissent au fur et à mesure des besoins la réglementation de tout ce qui concerne la radiodiffusion destinée aux auditeurs canadiens. Cela comprend non seulement les réseaux de Radio-Canada mais aussi les postes privés qui, sur leur recommandation, existent ou se créent.

Dans sa déposition devant le dernier comité parlementaire (voir page 473, fascicule 11), le président, M. Dunton, a énuméré les quatre ou cinq cas où le gouvernement intervient directement, comme par exemple la nomination des

gouverneurs, du directeur général et de son adjoint, l'approbation de certaines dépenses excédant \$10,000, et de baux de plus de trois ans et la sanction des règlements édictés par la Société. Ces privilèges, les députés les ont accordés au gouvernement afin, semble-t-il, d'exercer un contrôle sévère sur notre gestion. Si bien que de l'avis même de plusieurs, aucun organisme public à l'heure actuelle n'est surveillé de si près.

Lorsque le parlement siège, n'importe quel député peut poser n'importe quelle question sur Radio-Canada. Il faut bien quelqu'un pour répondre et comme seuls les députés ont accès à la Chambre des Communes, un ministre (actuellement le Dr McCann, ministre du Revenu national) transmet les renseignements que nous lui fournissons. Ce n'est pas le ministre de Radio-Canada: ça n'existe pas. Il sert tout simplement d'agent de liaison entre les Communes et nous.

Le dernier comité parlementaire a recommandé que désormais les gouverneurs tiennent des séances publiques plutôt qu'à huis clos comme c'était le cas depuis 1936 et que ce même comité parlementaire soit un comité permanent, c'est-à-dire qu'il siège régulièrement à chaque session. Ce double geste devrait contribuer à accentuer davantage si possible le caractère *public* et *national* de Radio-Canada.

Radio-Canada, c'est donc Radio-Canada tout court et pas autre chose. Ce n'est pas Radio-Etat, ce n'est pas la Radio officielle et encore moins la Radio du gouvernement. Quand vous serez en quête de synonymes, pensez au contraire du mot "poste privé" et dites "poste public". Voilà ce que nous sommes: un organisme public, qui vient du public et qui est responsable au public.

P.S.—A propos des crayons du gouvernement . . . nous les achetons! . . .

## PERSONNEL EN VEDETTE

(Suite de la page 12)

des *endisqueurs* parle de Frances Cati et celle de l'opérateur de Frances Kitty!

Enfin, quelque chose qui devrait inciter nos collègues à collaborer davantage à leur magazine. L'article si intéressant de Marie Bourbeau sur la discothèque a fait fureur. Les ondes courtes ont demandé à notre discothécaire de traiter le même sujet dans une émission transmise à l'Europe tandis que le mois dernier, dans la section des lettres à la rédaction (en page 2) monsieur W. H. Brodie, de Toronto, lui rendait un bel hommage. Ce qui prouve encore une fois que le journalisme mène à tout . . . Alors, à l'oeuvre chers futurs collaborateurs.

## TORONTO CONSORTS WITH THE DEVIL



### 2 Scots & A Mike

Fred (McHaggis) Bardeau and Bill (Sandy) Knott took top honors for comical costumes at Toronto staff Hallowe'en party.

**B**ATS FLEW around the ceiling, black cats arched their backs and horrid witches peered down at the strange humans who had the nerve to consort with the master evil spirit of all on a night when evil spirits are supposed to be chased away.

Right there in a booth stood the familiar evil one, complete with red clothing, sharp horns and forked tail. Over the top of the booth was a four-letter word which told everyone just where they were heading, and announced the home of the man in red. Yet, those silly humans had no hesitation in speaking to the horned one and accepting bottled liquids from him. It was all very confusing. Even the huge, grinning pumpkin head behind the glass of the control room couldn't make sense of it and finally closed his mouth and shut his eyes at 2.30 a.m.

Of course, on Hallowe'en the bats and cats and witches and pumpkins can't hear or they would have recognized the voice of the devil as that of Johnny Grozelle of engineering. They would have heard references to the CBC Playhouse and heard the names of CBC Toronto staff. They would have heard that it was a Hallowe'en party staged by Chairman Ed. Witherstone and his social committee. And had they listened earlier they would have heard a lot of groaning about six hundred slices of bread that had to be cut up, buttered and made into sandwiches by Rosemarie McKay of news roundup, Marg Harris and Connie Sheward of station relations, Mona Stopford of program clearance and Anne Woolley of central records.

They would have wondered at all the pretzels, potato chips, doughnuts, coffee and coke.

Had they been able to hear, they would have heard the names of Margaret Mc-



### Before and After

Cause of the above situation at the Toronto staff Hallowe'en party is Don Fairbairn, he of the over-size bouler.

After-effect is Reid Forsee.

Dermid of farm department and Peggy Mathews of production who won the prizes for the most beautiful costumes . . . that the girl with the long golden hair was Lady Godiva (Lynn Neuendorff) with the most original costume. The two men in kilts were Bill Knott of engineering and Freddie Bardeau of central records, winner of the funniest costumes prize. Then there was the long and short of it — or "before" and "after" (see cut).

The man with the camera was Bob Macpherson of broadcast regulations, who was commissioned by the social committee to take pictures. Profits went to the committee. The setting was a huge gold frame,

loaned by the T. Eaton Company.

The music-maker was Verne Ireland of engineering — disc jockey for the evening. Emece was Ralph Blattner of Gestetner room.

The party didn't break up until two-thirty, when the social committee, with the help of many guests, cleaned up the Playhouse.

There was only one sad note. A large number of people wanted to come but couldn't get in. It was their own fault. The social committee wanted to know how many were going to turn up so that there would be plenty of food for everyone and plenty of entertainment. Those who tried to leave off their ticket buying to the last minute were left out in the cold. There just weren't tickets.

Now the people know the parties will be good, that there will be lots of fun and eats for everyone, and they'll buy their tickets early.

## ENTIRE STAFF GATHER FOR WINNIPEG DINNER

On Monday, September 29, the entire Winnipeg CBC staff attended a dinner in the Oak Room of the St. Regis Hotel, Winnipeg, held in honor of Dr. Augustin Frigon, general manager.

The event gave Dr. Frigon an opportunity to renew acquaintances with members of the Winnipeg staff, and to meet those who have joined since his last visit to the city two and a half years ago.

It is believed that the occasion marked the first time that the staff at any CBC point had been assembled in entirety for any function. Complete attendance was made possible by calling on ex-members of the CBC to look after essential services.

After dinner, Dr. Frigon addressed the group and touched on many aspects of the corporation's work, and then answered questions. A vote of thanks was offered by Richard Halhed, chairman of the Winnipeg Staff Council.

Dancing followed until midnight to the piano tunes supplied by L. E. Thompson, Winnipeg music librarian. One of the highlights was a hilarious square dance called off in true professional manner by Robert Knowles, assistant prairie farm broadcaster.

### On And Off Sick List

IS operator Jim Baribeau on extended sick leave . . . Teletypist Jan Empey and Isabel Belk of P. & A. on Toronto sick list . . . John Kunnawin, supervisor of presentation, back at Toronto office after a lengthy and serious illness.

**T**HE IMPORTANT little places that lie outside the cities . . .

Straight from the announcement that, each Sunday at 10:03 a.m. puts Andy Clarke on the air with his "Neighborhood News from the Ontario and Quebec Weeklies" (presented every Sunday since January 7, 1940, by the CBC in co-operation with the Canadian Weekly Newspapers Association), those words are the keynote of one of the CBC's most popular and successful public service broadcasts.

For nearly eight years now, Andy Clarke, former newspaperman, has broadcast the human interest side of the news from "those important places that lie outside the cities". For the past two summer seasons, as a result of numerous invitations from the publishers of many of the weeklies, the CBC has presented Andy Clarke from nearly a dozen different communities in Ontario. Beginning with a broadcast in May, 1946, from Grimsby, Andy Clarke has broadcast from Durham, Creemore, Dundalk, Dundas, Mount Forest, Gravenhurst, Hanover, Belleville and Norwood.

Each of these out of town originations has been made into a very special event in the communities visited, with extensive newspaper publicity, banners, window cards — and, on one occasion, Neon lights on the main street — advertising Andy's visit. All of the publicity is handled by the host town or paper. As for Andy, Mrs. Clarke, Andy's producer and "advance agent" Reid Forsee, and Roly Anderson of the CBC engineering division — they

## Good Will In Important Places



are all treated almost like visiting royalty. Reid Forsee, who has covered over three thousand miles in Ontario arranging and handling the broadcasts, reports that these personal contacts and public appearances of Andy Clarke's have resulted in new goodwill toward, and understanding of, the CBC in every community visited.

Scene above is a view of the stage in the Town Hall at Hanover, Ontario, taken during Andy's broadcast from there on Sunday August 3, 1947, to launch the Hanover Old Home Week Celebrations. The Auditorium of the Hall on this occasion was packed to capacity. A big CBC banner, hanging in front of Andy's table, conceals from the audience the smart sport shoes visible in the picture.

would have to vote the amount out of reserves.

The general manager explained further that, unlike private business or a government department, the CBC is not permitted to accumulate a deficit. Private business, faced with increased costs, would plan to pay such a grant out of profits or by raising its charges for services. A government department would have to look for the money from the taxpayers. But the CBC, having neither of these sources of revenue, can spend only what it has.

Although the bonus was the most important item for the Staff Council executive, many other items were reported on and clarified. National Secretary W. C. Hankinson says they will be fully explained in the minutes as soon as they can be completed. Looking ahead to the annual meeting, the national executive is planning a date for the first week of February in Ottawa.

All members of the national executive attended the Montreal meetings, including Chairman C. R. Delafield, Quebec Representative André Ouimet, Maritimes Representative S. R. Kennedy, Western Representative J. P. Gilmore and Secretary Hankinson.

## CBC Employees Get Ten Percent Bonus

**T**HOSE MONTH-END SALARY envelopes will be fatter this month for most permanent members of CBC staff.

A bonus of one hundred thousand dollars has been allotted to be paid out to permanent members of staff between November 1, 1947, and March 31, 1948, to help offset the sudden increase in cost of living.

The money will be paid by separate cheque to each permanent employee now receiving \$6000 or less per year, and will be ten percent of the employee's gross monthly salary for the months November to March inclusive.

This bonus payment was the main decision reached by the general manager during meetings of the national executive of Staff Councils in Montreal, October 22 to 25.

The issue of cost of living and the serious effect it had been having on CBC staff was the most important item of business on the agenda. The national executive had made a survey of views of all Staff Councils across the country before the meetings began, and on the basis of this survey presented a strong brief to the general manager.

Before stating his decision to pay the bonus, the general manager expressed himself in complete sympathy with the needs of staff. At the same time, he made quite clear that there were imperative demands on the finances of the Corporation.

In announcing his bonus decision, Dr. Frigon explained that it would be paid from any surplus that might exist at the end of this fiscal year, if by chance there is any, or else the Board of Governors

### Seven Doubles & A Triple

At the international service they're inclined to concentrate their gaze outwardly—looking to the far horizons beyond which dwell those overseas listeners to whom they direct programs. In attempts also to gaze inwardly—keeping in touch with *Domestic* doings, they're apt to strain their bi-focals at times. But seeing double is old stuff at IS, for staffers there include many names—most of them unrelated. There are two each of: Robitaille, Smith, Fairley, Reynolds, Belanger, Solomon, Chisholm and three by the name of Clark.

# Grapevine Network



Score  
136



## Shower for Syd

Syd Kennedy, senior producer at Halifax, and Miss Eleanor Fair of Wolfville, N.S., were married on October 18. A few days before the ceremony girls of the Halifax staff held a utility shower for S.R.K., the result of which was snapped (*above*) at a high point of the evening.

Guy Vachon transferred from central records to purchasing and stores . . . Mona Stopford from Toronto budget office to program clearance; Pat Geraghty from Toronto switchboard to Winnipeg . . . Vancouver Office Boy Finlay Payne to Toronto.

## " . . . To The Dogs"

A. Davidson Dunton, chairman of the board of governors, launched the head office bowling league's twelfth season by rolling the first ball and posting a string of 136. J. Paul Massé, president, and Percy Palef, secretary of the league, introduced Mr. Dunton to the bowlers.

There are six teams in the league this year, and judging from the following names, they seem to have "gone to the dogs": Eileen Elias' "Eskies", Betty Keogh's "Korgies", Berthe Soubliere's "Spaniels", Gaston Theriens' "Terriers", Ed Gravel's "Greyhounds", Percy Palef's "Poodles".

CBO studios are strongly represented with Charles P. Wright and Max Gilbert among members of the fighting Spaniels team.

## Visits Maritimes

E. L. Bushnell, CBC director-general of programs, made his first visit to the Maritime region in eight years during October. While there he met members of the press and private radio stations and was guest of honor at a get-together of Halifax staff, during which he addressed the group, was presented with a box of Annapolis Valley apples and danced with every girl on the staff.

## Transfers and Promotions

R. D. Fairley from Sackville transmitters to IS as assistant in engineering; Elmer Hughes from Sackville to Halifax, after party at Sackville Country Club and presentation of Jensen loudspeaker . . . At IS: William C. Hankinson appointed program co-ordinator; Elspeth Chisholm, at one time with talks in Toronto, now on permanent staff of United Kingdom and Commonwealth section . . . Rollie Aunais, formerly of purchasing and stores, Keefer, now at Montreal studios as operator;

## Stag

Keefer men hold a stag for Monty Werry before he left CBC to open his station at Woodstock. Monty holds the beer mug.



## Again Wins Golf Trophy

Announcer Ken Murray can leave the CBC Golf Trophy on top of his radio for another year. He won the trophy for the second time at the annual tournament September 19 at The Elms at Weston, Ontario. Last year Ken tied with Harry Boyle, manager of the Trans-Canada network, for low gross, but since Harry had won the year before, Ken took the trophy. This year runner-up was Operator Bruce Armstrong.

The Don Bassett Trophy for non-CBCers was won by Bob Lee of CKEY. Runner-up was Sportscaster Wes McKnight of CFRB. Low net was scored by Roland Todd, Toronto organist.

## Married

Peggy Edwards, secretary to the treasurer at head office, married to J. D. Wegrich in Montreal. Staff Council presented her with cooker . . . Marilyn Massey of Toronto to Stewart Treviranus, October 4 . . . Loreen Walton of Toronto to Don Keilty, October 3.

## Feelings First

Les Jackson, associate editor in the Winnipeg newsroom, is beginning to wonder about the gentlemen who give out prizes in golf tournaments. Some time ago, Les received a package of cigarettes for being the best CBC golfer in the Winnipeg Press Club tournament. The catch—he was the only CBC golfer present.

Then the Manitoba Amateur Hockey Association held its annual tournament. Les turned in a net score of 83 and thus topped the radio division. But he was somewhat chagrined to find that the prize, a bottle of Scotch whiskey, had been awarded to Jack Wells, CKRC sports announcer.

It seems that the prize-giver mistook the 83 for an 88, and concluded that Wells was the winner with a score of 87. The committee finally decided to soothe Jackson's wounded feelings, if not his thirst, by awarding him three new golf balls.



Fisher  
afloat



*CBC contributed generously to the First Annual Golf Tournament for employees and artists of Montreal radio stations. Identified among those above are: Colonel J. R. Samson, Henri Audet, Connie Pope, Margaret McCrory, Bill Leishman, Jimmie Young, Marcel Lorrain, René Lecavalier and Albert Chamberland.*

## Stand-by for Father

This business of being a father is a very serious matter. It can cause all kinds of trouble. For instance A. E. Powley, news features editor, and Cec. Hobbs, program clearance, have both lost weight in the past few weeks.

Wait a minute. Better explain this. The offices of the supervisor of program clearance and the editor of news roundup face each other across a narrow hall in Toronto studios. Every night from September 15th on, Walter Anderson, night manager, and I (Phil Carscallen) rushed into one office or the other, watched our phones like hawks, and compared notes. We were both expectant fathers.

Every night the conversation went like this:

"Anything yet?"

"No. You?"

"No. Tough, ain't it?"

"Yeah. Well, it won't be long now."

Every time the phone rang, there was a tenseness in the face until it was known who called. And both phones ring like crazy all the time.

One night Walter's phone rang. He answered. It was Aggie, his wife. He paled a little.

"Yes?" he whispered.

"You won't forget to bring home that bag of groceries, will you?" she said.

Walter took a long, deep breath and burst out: "Don't DO that!"

What have A.E. and Cec. got to do with this? Well, Cec. stands by in case Walter has a hurry-up call. A.E. stands by in case I get a call. I'm telling you, it's really hard on them, this waiting.

Cec. can relax now. Walter is the father of a daughter. It was Sunday, September 28.

A.E.? Oh, he had to wait until October, AFTER Roundup was off the air. George Philip Carscallen refused to put in an appearance until 10.31 p.m. EST.

## Heavy Water . . .

There's a whole lakeful of it at Watrous. While it's true you can't walk on it, nevertheless, you can't sink in it either. Thousands of tourists and health seekers flock to this Karlsbad of North America every summer.

To give you an idea of its buoyant quality the photo shows the CBC's roving reporter, John Fisher, enjoying a rest and after-dinner cigar as he reads the "Watrous Manitou" on this briny couch.



# STEVIES SCRAPBOOK



A. J. BLACK

SOMETIMES, when he goes all berserk, I help the "duplicating" clerk and "man" one of those old "has-beens", the "clacking" mimeograph machines that spew out copy by the mile and form a formidable pile of paper stock gorged by the ton to meet the endless daily "run" of traffic orders, scripts and "news", reflecting departmental views, that come apace from every source and want "priority", of course, regardless of the work on hand or just how much a guy can stand. For, as with "teletypes" I find some folks forever are behind and still good "service" think they're due on work belatedly sent through. Much better "service" they would rate if they would just co-operate, get going on their pet "brain-waves" and not make operators slaves, expecting, by some magic power, a day's work turned out in an hour. At such "peak" times I feel the urge to step in and help break the "surge" and so to "duplicating" steal and put my "shoulder to the wheel", thereby to help a fellow out while something *new* I learn about. Now, duplicating is an art that plays a most important part—and one that I am proud to share—in keeping "broadcasts" on the air. But, gosh, sometimes it's really heck, with orders piled up to my neck, and some folks pestering to know just why production is so slow, and I have seldom seen it fail that just when they "step on

my tail" and badger with impatient "squawk", the mechanism starts to "balk" and by its action plainly says I'm due to have "one of those days". Then I get out my "box of tricks" and frantically try to fix whatever maybe ails the thing, in hopes to it new life I'll bring. I toil and sweat and roundly cuss the darn, provoking blunderbuss 'til, copiously daubed with ink, I realize it's "on the blink". I'm anxious to give "service" but the crazy thing just goes "splut-splut" and so towards the 'phone I crawl, in desperation place a call in hopes I'll contact if I can my friend-in-need the "service" man. Once in a while it has that trick of slowing down like it was sick, right in the middle of a page, as though in protest at its age, each time it does reminding me when I was at the C.N.E. I saw the latest model made in "streamlined" beauty there displayed and which, beside our ten-year-old, to me looks like the "pot of gold", with gadgets all concealed within—a swell inducement to "trade-in"! With such equipment, trim and neat, I really could "turn on the heat", a service give "par excellence" to justify the small expense. Gone would be all the grief and woe attendant on the daily "flow" and I would wager furthermore what previously was a "chore" without a doubt would be a joy, believe you me, the "OFFICE BOY"!

## WHAT IS RADIO?

(Continued from page 5)

means can the composer of new Canadian music have his efforts heard by a national audience? It is we, alone in Canada, who give the professional musician the chance to remain a professional musician, and provide an incentive for the student, and a career for the proficient. (Perhaps I should say: "We alone in Canada, outside of Toronto." But since there are still twelve and a half million Canadians smart enough to live outside of Toronto, I think I'll let it stand.)

We provide a national platform for the free expression of thought on topics of vital interest and importance to us all.

We work daily for the farmer, the fisherman, the sports fan, the symphony addict and the men who play them, the cats and the senders, the speaker and the listener . . . All kinds of Canadians, everywhere. We work for a great big collective fella called Jack Canuck and he's a swell guy to work for. I think he has confidence in us too. He has entrusted us with a great responsibility. He lets us run our show, and I think he feels we're doing a pretty good job of it. He's said so many times. (Don't stand around and let too many little punks contradict him.) What we have achieved that is good we have achieved as a concerted effort. Don't think this doesn't mean you. Just because you push a pen or play a hot Underwood, or twist knobs, or change needles, don't think that the big responsibility doesn't reach out to include you. You bet it does. (We guys that work on the "Production Line" are only fronting for you all.)

More than anything else Radio should mean to us, *opportunity* . . . A chance to play to the swellest audience on earth, to serve the finest folks you'll ever meet . . . That big collective fella Jack Canuck.

We run the show and, day to day, it's as good a show as we make it . . . You and I and all of us. What we make it now, and in the future . . . our future . . . That's Radio.

### Engaged

Joyce Partridge of Toronto commercial to Edward Chandler . . . Winnipeg Switchboard Operator Anne Robertson to Gordon Manson . . . Winnipeg Steno Isobel Martin to Bud Mooney.

### Bereavement

Sympathy of the staff is extended to Joan Christian, steno in Winnipeg farm broadcast department, who lost her father October 19; and to Louis Waizman of Toronto, whose wife died on the same date.

### House Warming

The CBK "gang" surprised the new chief operator, V. J. Rowe, with an old-time "house-warming". Games and stunts and lunch and friendly gossip contributed to an enjoyable evening.



## RAW MATERIAL

(Continued from page 3)

of our potential listeners will turn the button that shuts us out of their homes in the same way that a door is slammed in the face of an intruder or an unwelcome guest—and for much the same reason. This is no time for anyone to lie down on the job—that is if he wants to have a job in broadcasting five years from now . . .

Will you bear with me while I mention another matter that recently has been giving me a feeling of uneasiness. I am afraid there has been an inclination for program departments to set themselves up as a sort of a separate pocket and for each to regard itself as being the whole garment rather than a very essential, but still only a component part of it. That may not be a very good analogy but I'm sure you grasp what I have in mind. If this is a reasonably correct assumption then I am positive you will agree that this is a completely erroneous conception of the part each department and every member of that department must play in establishing and maintaining a practicable, successful day-in day-out operation. No large organization can function properly and turn out a good product if every cog does not fit perfectly into the next one. A greater degree of co-ordination and co-operation between departments is vital to the success of the program division.

I might go further and suggest that this applies not only to departments but also to divisions. It must not be forgotten that we are working for one organization whose primary purpose is to serve the listeners of this country with the best radio fare that we can find.

Let us forget whether we work for the commercial division, the P. & A. division or any other division, but instead remember always, *and be proud of the fact*, that each and every one of us belongs to a great national organization—the Canadian Broadcasting Corporation—an institution that has strong roots reaching far down into the national life of this country—an institution that has weathered many a storm and may have to face worse ones in the future. But it will survive. Have no fear that it won't. I tell you now with all the conviction I possess that this is no time for faltering—this is no time to weaken. Let us consolidate our forces, let us unite as one and gather new strength so that those who are ready and eager to destroy the CBC, and all it stands for, will discover to their embarrassment and chagrin that we are not the empty, hollow shell they imagined us to be . . .

## PLEASE DON'T TREAD ON THE FLOWERS



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

LET ME get mad for once. Some people get real pleasure, occasionally not untinged with malice, out of always knowing better than their neighbors. This may be all right, but it's just as well to be sure that you really know. I was led to this reflection recently when I was corrected, with a slightly superior smile, for pronouncing "Don Quixote" as *don quixut*.

The famous novel became known to the English people as early as 1612, when it was first translated. Since then it has become as much a part of English culture as "Pilgrim's Progress", and for centuries English-speaking people have spoken of *Don Quixut* in two syllables; that is the pronunciation given by Webster and by the Oxford, though there is a note to the effect that the Spanish pronunciation is *kee-ho-tay*. To give this Spanish pronunciation in an English context seems to me mere display of knowledge. That is possibly prejudice; but after all we don't talk about *Parse*, though we may know that is how the French say it.

It is possible that the growing tribe of pedantic innovators will succeed in imposing the Spanish form on us as general usage; in which case they should give up the archaic spelling and write, as modern Spaniards do, *Don Quijote*. No doubt too, rejoicing in their newly acquired snippets of knowledge, they will persuade us to ask for a glass of hay-reth (Xeres, modern Jerez) instead of sherry. By the way, it must seem to these superior gentlemen that the French are as ill informed as the English, for the French, too, seem to be ignorant of Spanish and say *Don Quichotte* (kee-shot).

Much the same remarks can be applied to *Don Juan* (don Joo-an); consult your dictionary or read your Byron. A modern poet with an excellent ear, James Elroy Flecker, writes:

"I am *Don Juan*, curst from age to age

By priestly tract and sentimental stage."

Try Don Hwahn on that one!

Of course either *Quixote* or *Juan* occurring in a Spanish context must receive the Spanish pronunciation just as one pronounces differently "The Paris Conservatory" and "le Conservatoire de Paris"; so *Don Quixote de la Mancha*.

A final blast. *Quixotic* is not a Spanish word; it is an English formation. Whatever your views may be about *Don Quixote*, there is only one possible way of pronouncing *quixotic*—*quick-sottik*.

Somewhere—There is no "s" at the end. The pronunciation *some-cheres* is dialectal. The same applies to *anyway(s)*. Avoid *someplace*; it is not used by careful speakers or writers—say *somewhere*.

Recidivist—I see this word from time to time in discussions about prisons and penal reform. It is applied to one who habitually relapses into crime; it should be pronounced with stress on the second syllable, *sid*.

Protagonist—Does not properly mean champion, it is not the opposite of antagonist. It means chief actor or leading figure. Remember its derivation is not from Latin *pro* meaning *on behalf of*, but from the Greek *protos* meaning *first*.



### Fairbairn To Free Lance

Don Fairbairn, chairman of the Toronto Staff Council, has left the Corporation to go into free lance work.

Don joined the CBC in March, 1939, as farm commentator for Ontario and Quebec and worked with Orville Shugg in establishing the Ontario farm family "The Craigs". He served with the RCAF during the war as a radar mechanic and public relations officer. Early this year he was made sales representative with the commercial department.

Don has been replaced as chairman of the Toronto council by Helen James, and Joel Aldred has been added to the local executive as a representative of programs.

### Newcomers

To IS: Operator Stan Wilson, Teletypist Olive Clarke, Typist Myrna Clarabut, Stenos Freda Campbell, Ruth Marle, Madeleine Dorion . . . To head office: Clerk Guy Coderre, and Clerk-Steno Jacqueline Des Laurieres in accounts . . . To Toronto: Receptionist Edna Smith; Ken Catto, R. Gordon and John Dickins in newsroom; Talks Producer Frank Peers; Joyce Findlay in station relations, Gloria Sutton, Catherine Hunter and Ruby Mc-Naul in P. & I.; Donna Hutchinson and Isabel Thompson in commercial; Frances Kopp in music library; Myrna Kahnert and Draftsman Ernest Mathews in statistics; Doris White in budget; Gloria Whitten in IS. . . To Watrous: Roy Burke of Saskatoon, former radio operator with RCN, relieving operator for holiday and overtime periods.

### Even A Magician

Ernie Matthews of Toronto statistics is an obliging fellow. And as a rule nothing flusters him very much. But he was bowled over one day last month when a distinguished looking individual approached him with a haunted, lost look

in his eyes. The meeting occurred in the lower mazes of Toronto studios.

"Please," asked the stranger, "How do you get out of here?"

Ernie escorted the stranger gently along corridors, up and down stairs and through doors, arches and just plain openings, to the reception desk.

"Thanks," said the stranger, "Thank you very much, Mr. er . . ."

"Not at all," replied Ernie, "The name's Matthews."

"Well, thanks, anyway," reiterated the stranger. "My name is Blackstone."

### Departures

From head office: Clerk-Steno Helen Westfall and Clerk Roy Sims, after presentations by Staff Council . . . From IS: Teletypist Jeannine Martin . . . From Keefer operations: A. R. Leishman . . . From Toronto: Thelma Chappell to go South for a few months; Marjorie Steele from talks; Joy Reid from traffic; Shirley Dixon from statistics; Erma Ellis from program clearance; Frank Cantar from central records; David White and Sandy World from newsroom; Rosemary Clay and Thelma Clark from commercial; June Gibson from P. & I.; Enid Ayerst from international service . . . Ghislaine Gravel, assistant French announcer at Watrous.

### Cabbages Converted

Eugenio Llano of the Latin American section at IS walked into the office along the ceiling a few days ago. With loud South American hoots and a touch of Copocabanan samba, he began gibbering and pointing to the window. Sadistically leaning over the sill to view the crushed remains of some frustrated producer we believed had hurled himself from the IS roof, we too caught the mood. Llano's excitement was well founded. There, lolling in luxurious splendor at the grubby Crescent street curb was some thousands of cabbage-worth and hundreds of horsepower-worth of convertible sedan. Chrome and maroon in buxom sleek proportions cannot be denied. And Llano can think of nothing more delightful than to travel between home and the office.

### "Time Marches On"

Bob Knowles, CBC assistant farm broadcaster for the prairie region, has proved he can double in brass as an after-dinner speaker.

For a week his Winnipeg desk was enhanced by the presence of a gold statuette. Bob and fellow staffers were not sure what the figure represented, but they presumed it was a Greek god holding aloft a laurel wreath. At any rate, there was no doubt about the inscription. It said clearly: "Speaker of the Week".

Bob received the statuette from the Winnipeg Co-operative Toastmasters Club, one of several hundred such clubs in Canada and the United States that aim at self-improvement in public speaking. His winning topic—the thesis of which no reader will deny—was entitled: "Time Marches On".

### Wells Ritchie Goes to Mayfair

Wells Ritchie, supervisor of press and information, has left the Corporation to become managing editor of the magazine *Mayfair*. General supervision of P. & I. activities has been taken over on a provisional basis by Chief News Editor D. C. McArthur.

Wells Ritchie became supervisor of press and information in October, 1911, after two years as P. & I. representative for the Ontario region. He came to the division from the news service, where he had had the butterflies-in-the-stomach experience of writing the first news bulletin to reach the air after the service was established. Wells is a Torontonian, but earned his first pen-money by going to New York to write gags for a newspaper cartoonists. This was followed by contributions to the *New Yorker*, a whirl at movie and theatrical columns, and six years as a publicity man, when his clients ranged from a three-ring circus to a symphony orchestra.

On his last day at the CBC, Wells got a different sort of client—a new daughter, named Martha Julie. Mother and daughter are doing well. He also got a fine brief case which gurgled when shook, as a going away present from Toronto staff.



WELLS RITCHIE