



RADIO

Vol. 3

No. 7

REPORT TO PARLIAMENT

RADIO AND DEMOCRACY - - *A. D. Dunton*

DE LA MAGIE DE LA RADIO
- - *Eugène Cloutier*

SOMETHING FOR THE MAG
- - *Harry Heywood*

UNTITLED - - - - - *Dennis Sweeting*

STEVIE'S SCRAPBOOK

JULY-AUGUST, 1947

CBC **STAFF MAGAZINE** **RADIO**
MAGAZINE DU PERSONNEL **CANADA**





Quote Pretty

Sir:

May I refer you to the final paragraph of the letter in last month's edition of *RADIO* entitled: "... Without Regard to Origin."

I quote: "... we are pretty human..."
 "... our programs pretty good..."
 "... has a pretty good opinion..."

Surely this is endangering all those pretty, pretty, pretty flowers?

I.S.,

Montreal.

ROY WILLIAMS,

Another Gardener.

Play-writing Competition

Sir:

I'd like to reply to the letter carried in the June issue in which Peggy Edwards of Ottawa suggested that the CBC should hold a yearly play-writing competition.

As one of the members of the CBC staff actively engaged in selecting drama scripts for actual production, I feel that Miss Edwards has taken an unfortunate approach to the matter of encouraging new writers.

From my experience, contests are usually poor methods of encouraging writing, either from a quantity or quality point of view. A contest, if it is to be judged fairly at all, must have certain basic rules by which the entries are considered, and this immediately places a restriction on the scope open to a writer entering such a contest. I think it is quite generally true that, in the field of novels or short stories, the winner of a contest is, at best, only a mediocre effort. The CBC, in effect, is going far beyond Miss Edwards' suggestion in that we have in progress throughout the entire year a constant script competition. Radio plays are being bought each week for production in all our major centres, and in every case where a drama is submitted, either to a regional producer or to our Toronto drama office, the writer is assured that it will be judged on its individual merits as a script, and not by certain arbitrary rules set up by a group of contest judges. We are constantly having scripts submitted to us which have been chosen as winning scripts in contests sponsored by university departments or by outside writing groups, and it has been my personal experience that these scripts only occasionally come up to the standard of those which are regularly being accepted for production.

CBC drama producers in all centres are actively interested in developing new writers. I think we all are quite aware of the fact that our shows essentially are only as good as the scripts we have to work on. I think any young writer who approaches the drama department will find us extremely eager to give him every assistance possible, and I definitely feel that this can be made more effective

through our regular channels than through a script writing contest. It is essential that we keep our efforts on a professional scale, and I feel it extremely wise to leave script writing competitions to the universities and writing societies.

DOUG NIXON,

Producer,

Vancouver Theatre.

Vancouver, B.C.

Mumble-jumble

Sir:

In your May issue, Winnipeg's Mr. Dan Cameron asked for precise definitions of the many and varied terms which are applied to the many various types of recorded programs. We interviewed a group of Officials Anonymous and what follows is the result:

We do not doubt that Mr. Cameron penned this letter with tongue in cheek. After all, Mr. Cameron is a producer; furthermore he is a talks producer; he must be well aware of the principles involved.

The professions of the world—and radio ranks high in these—have long impressed the lay public by the use of a highly developed art called "mumble-jumble." "Mumble-jumble" has no precise definition, but with the somewhat free help of our old standby, the Shorter Oxford, we can define it loosely as "a confused heap of indistinct talk." But don't be led astray. "Mumble-jumble" is a very exact science. Medical students, for example, spend years at school learning the art of medicine, but many more studying the manipulations of "mumble-jumble". They protect thereby the integrity of their trade by the use of such terms as blepharocconjunctivitis for sore eyes, torticollis spastica for a stiff neck, and sub-acute bacterial endocarditis for a wonky heart. Engineers and lawyers and even army quartermasters lean heavily on this device, and we all know what the psychologists have done in recent years to plain ordinary things like a case of nerves. But, we must admit, it is impressive.

Hence the pyramids. Radio, too, must be impressive, and it is not without a careful plan that over the last decade "electrical transcriptions", "delayed broadcasts", "rebroadcasts", "transcribed presentations", etc., etc., etc., have come to live amongst us. We may not know exactly what they mean, but we know their implications. Perhaps the listeners don't.

Toronto.

H. Z. PALMER.

Mr. Cameron may really want the definitions. If he does, we have one here that Broadcast Regulations were good enough to prepare—we'd be glad to let him have it.—Ed.

The Curse Of The VI

Sir:

For my money the biggest curse in radio is the VI... because it isn't used properly.

The VI is a volume meter on a control panel which shows the operator the "mechanical" volume of the program being fed to the transmitter. The meter is divided into two sections—one in black and one in red.

When an operator "lines up" with master control, he receives over the line

a four hundred cycle tone. He sets his volume control at zero. Master control, on the other end of a telephone sets his amplifiers to match. Thereafter it is the duty of the operator in the control room to feed his program at that volume—that is, the "peaks" will register zero on his meter.

Through past experience the operator knows that if he feeds a higher level or volume, he may be "logged" with an error. The result is that every operator is terrified of running into the red.

Unconsciously, he will keep his volume below the red in order to insure himself against getting an error. Therefore, the purpose of lining up is defeated.

There is a very good reason for keeping out of the red—generally. If the peaks are too high, distortion may result; and, quite rightly, that should be avoided.

I say generally, because distortion does not always result. Voices, especially, vary greatly. Two men may be sitting at the same microphone, both "peaking" zero. Yet one man sounds as if he's screaming and the other can hardly be heard. That's why I say that the VI gives only the mechanical volume of the program.

I run into this type of thing daily on CBC News Roundup, so we'll use it as an example. We bring in reports from all over Canada and from many foreign countries. We run into trouble on the domestic items because many of them are recorded and the recording quality is not always good. Overseas items are seldom studio quality. The high frequencies are often lost in recording and overseas transmission, which results in a muddy or boomy quality. In order to hear the talk properly the volume has to be turned up.

But what happens very often is that the low frequencies will kick the VI needle up to zero with no trouble at all. The result is that "mechanically" the volume is correct, but the "listening" volume is away down.

Probably the only solution to the problem in the case of News Roundup is to set the volume of the muddiest disc at zero, and then grade the other recordings and voices down from that. There is a difficulty there, though. The announcer opening News Roundup may have a much lower level than the announcer on the previous program.

We finally came to an arrangement on News Roundup. If I, as producer, thought the volume was too low on a certain voice I would call for a higher level, even if it ran into the red. The understanding was that if the network "called" high level, I would have to take the error. We have been doing that for a year now, but I haven't yet been called for high level.

That sounds as if the operator was at fault in sending out too low a volume. That isn't the case. The boys at the repeater stations watch their instruments closely. But they apparently recognize that while the needle may be running into the red, the "listening" volume is right and there is no distortion.

Before someone else says this I'd better say it. We don't always manage to get matches levels on News Roundup, but we try. Occasionally we have to compromise with the VI needle.

The other day an executive in Toronto studios was listening to a program which had an overseas item in the middle. He set the volume on his radio and climbed

(Continued on page 15)

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"RADIO AND DEMOCRACY"

(Being a digest of a talk given by CBC Chairman A. D. Dunton at the annual meeting of the Radio Manufacturers Association.)

IN THE last 30 years scientists and manufacturers have presented society with a mighty new instrument for communication among people. Technical development has been startling in its speed and extent. It has opened immense new opportunities; it also sets some big questions and problems. When the technicians have established an instrument by which one man may talk simultaneously to millions of people, then it becomes very important to society how that instrument is used and by whom.

It used to be much more simple before the inventors went to work. In the old days people got their ideas to one another just by talk. That method doesn't raise many complications. Then people began to write, and that helped some in spreading ideas further and more accurately, although to a comparatively small number of readers.

The invention of printing was an immense step forward in communication among men. But publishing took some

time to develop because of early production methods—and also because people had to know how to read before they could gain anything from printed matter. (Remember that you don't even have to know how to read to listen to a radio broadcast.) It is well worth remembering that the democracy of the western world developed hand in hand with the expansion of printing and publishing methods. Effective methods of circulating information and ideas are essential for the working of democracy.

In a democracy this new marvel (radio) poses some big questions. Freedom of expression is one of the fundamentals of democracy. Under our system people make up their own minds one by one about how they want to be governed. But to make up his mind, an individual needs to have information about what is

going on—and clearly it must be as true and as full information as possible. He must also have a chance to get different

(Continued on page 9)

OUR COVER THIS MONTH

But Good!!

Ottawa staffers were quick to take advantage in an organized way of the five-day week. They held a field day June 28 (see page 20). After a 30-odd mile bus trip, some of them made straight for the lake, providing a cool setting for our Cover for July, snapped by Ruth O'Halloran. From the editor's chair at press time it looks inviting—but good!!

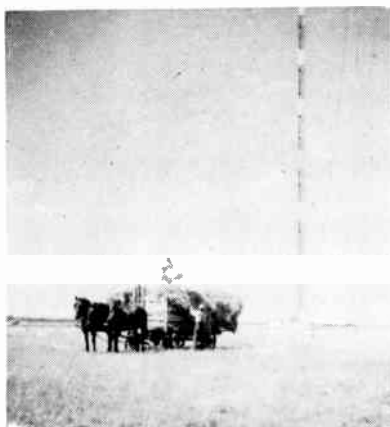
Something for the Mag . . .

THE DAY was perfect, especially so to one on the inside yearning to be out—soft spun clouds floated lazily while I had to be content with watching the day pass by and window-wishing at the same time. A shadow fell across my lap, then looking up from my ruminations, who should honor the presence but His Correspondship, our "requiring reporter".

"How about a statement for the mag?" was the opening blast, forceful, uninhibited—and before an evasion could be formulated he had backed it up with: "Well, some kind of story for RADIO!" Now, being associated with the engineering division makes me naturally modest and unpretentious as far as writing is concerned . . . but I promised with the hope he'd go away and leave me to my daze enjoyment.

As I settled back in my studio control chair with the room full of Strauss waltzes from the net, a thought filtered in through the air conditioning . . . why not describe our location and its surroundings? It is our home and native land so why not describe it to the foreigners on the other side of the Great Divide (just east of Winnipeg). Still looking out to the distance at eye length I thought it might be interesting to share my window pleasures with other members of our organization not so happily located.

The CBK transmitter site is a mile north-east of the town proper, a town of some 1200 souls. The building faces south, incidentally providing better lighting than

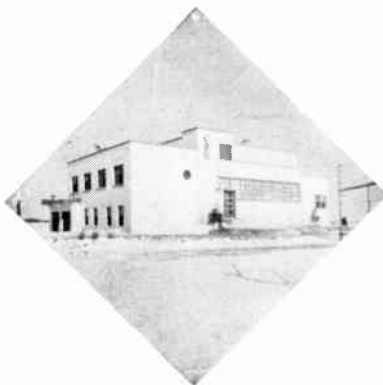


Window Pleasures

. . . prairie wool spiced with woody bluffs.

or A BREAK IN THE DAZE ENJOYMENT

by
HARRY HEYWOOD



Another Season at CBK

the fluorescent boys could ever hope to deliver. From where I sit in the control room the view is delightful with a foliage as green as all the "things in Glocomora". It is only prairie wool spiced with woody bluffs—native growth generated from time immemorial.

The High Points

Off in the distance to the south-west and beyond the town, smoke curls up from a busy yard engine shuffling and sorting box cars for delivery east and west. The town nestling behind more bluffs and stately street trees covers an area of about one square mile. The high points include a couple of grain elevators typical of the prairie, a majestic water tower, a church steeple pointing the way for the worshipful, and a school bell-tower to urge the urchins along the path to learning.

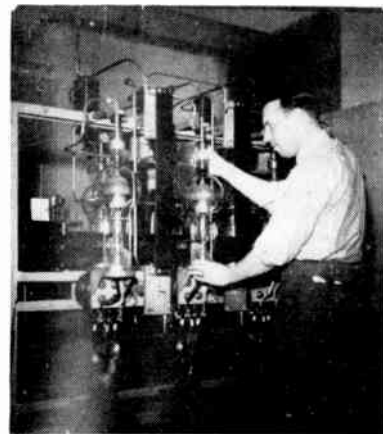
Glancing to the north-west we note more bluffs and prairie piled upon prairie—the scene interrupted every so often with a car or truck racing along the "Beach Road" . . . a road running north from Main Street to Manitou Lake some three miles away. It's an "all weather" highway, so the claim goes, but any kind of

motor travel in the winter season has to be approached with the courage born only of urgency. But looking at the scene now our thoughts are far from those of snow and ice, and we note the Dahl Farm in the foreground, just a few hundred yards to the west, where a herd of Holsteins browse complacently in the crested wheat grass. A flock of crows blackens the air, with the odd crow thrown out to a mate in the nesting bluffs while also in the picture a menacing hawk hedge-hops furtively on the lookout for a luncheon date with an unsuspecting gopher.

By Instinct

Out to the south-west clouds develop an ominous deep blue and before long we may be in the throes of a fierce thunderstorm—the operator's nightmare. Once again we are rudely recalled to the routine of our position due to odd sharp clicks on the program lines . . . line rumbles and unbalance . . . instinctively we look for a fault sheet and contact the repeater. A yell from the transmitter Joe also breaks the spell—he must go and see how the wheels are turning in the dungeon. So I take the ten steps down from the studio concourse to the transmitter level and once in this hallowed compound take a quick glance at the leering meters on the red panel of the RCA-50D.

Sounds of a rumbling oil truck reach the building from the main highway some forty feet away. The next vantage point



The Author

CBK Operator Harry Heywood checks connections on the 857-B Rectifier Tubes in the main rectifier bank at CBC'S prairie transmitter.

is the visitors' gallery fronting the transmitter control. From double-decker Venetian windows we look south. The eye impression is one of magnitude—miles and miles of miles is the order. Off to the east a small cloud of prairie powder spreads a veil hiding a farmer and his tractor. He's summerfallowing in readiness for next year. To the uninitiated we might add that this is a "next year" country, for in its wrath-cloud Nature can spew a load of hail that cuts a swath miles wide casting a spell of ruin and death on the stalks of ripening golden treasure. Another truck rumbles by—this time a farmer driving to town for supplies. But the Op is back from his inspection of the nether regions . . . before we wander back to the control booth, a pause and a glance reveals in the distance a freight train pulling in from the east on the main line of the CN.

It's nearly time to feed the Mountain Net, so "From Watrous the CBC presents . . ." and we hope that storm cloud in the west won't frolic with our 85 mile program line to Saskatoon repeater. Time trips by but we might mention in our eye view wandering that there are no windows facing north except at the rear of the chief operator's office . . . a revealing look would show our transmission line, tuning house and the tower, pointing a pencil-straight finger 165 feet into the sky.

A station break comes due and we proudly hail to all within range, "This is the Prairie Transmitter, CBK, Watrous, Saskatchewan."



Marcel Ouimet

JULY-AUGUST, 1947

Dilworth, Beaudet, Ouimet Receive New Appointments

AS A continuation of the CBC's policy to give staff members an opportunity to familiarize themselves with various aspects of Canadian life and with broadcasting in other countries, an East-West shift of top-flight officials was announced during the month.

Ira Dilworth, regional representative in British Columbia, has been appointed general supervisor of the CBC international service with headquarters in Montreal. And Jean-Marie Beaudet, director of the French network, has been made regional representative in B.C. Mr.



Jean M. Beaudet

Beaudet is also CBC supervisor of music, and was stationed for three years in Toronto in this capacity.

In announcing the appointments, General Manager Dr. A. Frigon said that they were for two years. Dr. Frigon added that Mr. Beaudet's position in Vancouver would enable him to work closely with James R. Finlay, prairie regional representative, in organizing regional broadcasting services in Manitoba, Saskatchewan and Alberta which will be required when the two new high-power stations are built in Manitoba and Alberta.

"Mr. Dilworth," said Dr. Frigon, "is widely known as a scholar in literature and the arts and his contributions to the CBC international service will be ex-



Ira Dilworth

tremely valuable. The same applies to Mr. Beaudet's contribution to British Columbia. A distinguished artist in his own right, he is highly qualified in music and the arts generally. He achieved great success last year when he represented the CBC at the international music festival in Prague."

Maceel Ouimet takes over Mr. Beaudet's position as director of the French network. Mr. Ouimet was head of the CBC French language correspondents overseas during the war and covered Italy and the Battle of France from D-Day until the final battles of Holland and Germany. He has been special correspondent and supervisor of talks for the French network since his return to Montreal.

Arthur L. Phelps, who has been in charge of the CBC international service, is leaving the Corporation to join the staff of McGill University.

Radio Golf

The first annual Ontario radio golf tournament held at St. Andrew's, Toronto, was widely attended by golfers from Ontario stations, agencies and the CBC. The trophy for the low gross, donated by the CBC, was won by Bob Lee of CKEY, as well as the replica which he will retain. Wells Ritchie was judged the best dressed golfer. H. F. Chevrier of CBC Statistics was most honest golfer with a score well over the century mark.

L'auteur de cet article est actuellement rédacteur de nouvelles au réseau français. Autrefois rédacteur en chef de la salle de dépêches du poste CHRC à Québec, il s'occupait aussi de la chronique littéraire et du reportage des événements spéciaux. Soulignons qu'il était très estimé au micro. Les observations qu'il expose ici sont donc le fruit d'une solide expérience de la radio et elles devraient susciter le plus vif intérêt chez nos lecteurs.— N.D.L.R.

DE LA MAGIE DE LA RADIO

par EUGENE CLOUTIER

RADIO ET MAGIE, voilà deux mots que l'on n'associe pas tous les jours.

Et pourtant si l'on cherchait à analyser les vagues de fonds de la puissance de la Radio, il faudrait conclure que cette puissance, elle la doit principalement peut-être à l'enveloppe de mystère et d'inconnu de ses émissions, ou mieux encore, au prestige magique qui en résulte.

Par magie, il faudrait entendre cette séduction collective et simultanée de centaines de milliers de personnes, par une même émission, une même phrase, une même voix. Il s'agit d'une expérience, d'une sensation qui dépasse toutes les grandes réussites théâtrales, même celles de l'ancienne Grèce. Et cette puissance de séduction est si grande que l'annonceur, par exemple, ou tel artiste, sera véritablement "adopté" au foyer, il deviendra à son insu l'enfant gâté de la famille dont l'on citera avec admiration tous les succès, tous les conseils ou simplement les bons mots.

Cette magie pourrait d'ailleurs se saisir dans le vif.

Dans le cas d'une émission théâtrale, la valeur suggestive d'une pièce radiophonique peut la rendre supérieure à un drame scénique ou même à un film.

Prenons l'exemple du Radio-Théâtre. Quel que soit le sujet, l'ampleur du décor est plus considérable, plus accentuée, et plus pénétrante, du fait que les lieux où évoluent les différents personnages peuvent être reconstitués dans l'esprit de l'auditeur suivant son idée personnelle, disons de l'Algérie, ou d'un petit village asiatique.

Les personnages, eux-mêmes dépouillés de tout facteur purement physique — sauf la voix — sont imaginés par l'auditeur selon son désir, et selon les types qu'il a déjà conçus. C'est ainsi qu'il se représentera un idéal d'ivrogne, de "Roméo" ou de "Juliette", dont on ne lui aura fourni que les voix.

Et l'intérêt de l'émission s'accroîtra pour lui de cet apport personnel au dé-

roulement de l'action. Plus il sera formé, et plus il aura accumulé les expériences personnelles, plus il aura de chances d'évoluer vers les types "purs", les concepts les plus universels "d'ivrogne" — de "Roméo" — ou de "Juliette" — pour lesquels on ne lui aura pas imposé comme à la scène ou à l'écran, des personnalités physiques susceptibles de nuire à son impression d'ensemble.

Un phénomène identique se rattache aux émissions de musique, de poésie, de divertissement ou d'information. Dans ce dernier cas, il est peut-être moins évident. . . Cependant, on peut défendre le point de vue que la nouvelle PARLÉE apporte un élément important à l'information écrite, même si elle est moins pratique, et si on ne peut pas la retenir aussi facilement. Elle a plus de prestige, parce qu'elle est racontée, comme dans la vie.

Mais comment exploiter cet influx magique de la radio?

Il faut d'abord éviter de la détruire. Et par une sorte de paradoxe, son élément technique de base — le micro — peut être aussi son élément de mort. Le micro est en effet le petit être le plus délicat à manier parce qu'il est trop "vrai". Si j'avais un jour à en faire la caricature, je le transformerais en une sorte de serpent à queue ouverte. Le micro ne ramoufle pas un accent nasal, une diction prétentieuse, une voix vide, un rythme fatigué ou une dissonance . . . souvent, il les accentue. Sa principale qualité est peut-être un défaut: C'est de transmettre fidèlement tout ce qu'on lui confie. Il s'agit d'en faire une connaissance intelligente, de se soustraire à sa fascination, et de le dompter, jusqu'à en faire un bon ami, un

ami véritable, qui ne gêne aucune émotion, aucun accent de l'âme ou des lèvres.

Il est bon, d'autre part, de faire sentir à l'auditeur qu'il n'est pas le seul à l'écouter: il faut l'inviter par une attitude générale, ou même parfois à l'aide de certains procédés, à communier avec les milliers d'autres qui partagent ses pensées ou ses sentiments. Il faut multiplier les données de la technique de la parole.

Et comme la magie de la radio est une puissance plutôt *sentimentale* si l'on peut dire, pour bien l'exploiter il faudra s'adresser au cœur de l'auditeur le plus souvent possible. Ce fut la chance de bien des postes radiophoniques, de conserver une grande partie de leur auditoire en dépit d'un très petit nombre d'émissions de réelle valeur, mais uniquement parce qu'ils avaient réussi à se rendre *sympathiques*.

Enfin, bien des réalisateurs ont compris déjà qu'il n'était peut-être pas de bonne politique d'initier le grand public aux secrets de la radio. Bien des émissions risqueraient d'y perdre leur prestige, leur valeur de suggestion, ou pour tout dire leur influx magique.

Pourquoi insister sur les "disques" de bruit, les "trucs" de métier, sur la fausseté du décor suggéré. Bien sûr, on peut construire une intéressante émission d'une heure sur les diverses façons de monter une pièce radiophonique, ou un "quiz" d'un océan à l'autre . . . mais que d'autres émissions auront été coulées du même coup, ou du moins risqueront de l'être. Il ne s'agit pas de grossir une supercherie, mais de conserver un compromis, d'ailleurs accepté avec reconnaissance par le

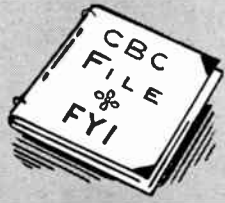
(Suite à la page 13)

L'AUTEUR





WOULD YOU LIKE to KNOW?



Salary Recommendations

Q. *Why is it that certain departments in the CBC must rely on local management for recommendations for salary increase or promotion? In some cases, they are responsible to a supervisor at head office, and in the discharge of their duties could incur the wrath of local management to their disadvantage.*

A. I must admit I do not quite understand this question. Nevertheless, I would like to explain that salary increases are suggested by officials who are fully familiar with the work of the individual for which an increase is recommended. P. & A. division officials simply keep a check on recommendations for the sake of uniform treatment across the organization, and the final decision takes into account not only the individual case under study but the overall problem of keeping increases reasonably uniform all down the line and keeping the total payroll within our financial means. — DR. A. FRIGON, GENERAL MANAGER.

Promotional Medium

Q. *Since we have such a small advertising budget, why does the CBC not use its own medium more to promote itself and its programs? e.g. Flashes in station breaks for station promotion and flashes just prior to cue for network promotion?*

A. In my opinion the CBC should be able to find ways of using its own medium more to promote itself and its programs. Experience and previous consideration has shown that such promotion must be cleverly done with a good deal of bright thinking behind it. I believe good suggestions would be welcomed by the program and P. & I. divisions.— A. D. DUNTON, CHAIRMAN.

Pensions

Q. *How much does the CBC pay into an employee's pension fund? Does the amount of his pension upon retirement depend in his highest year's earnings?*

Also, when does the employee receive the money he has paid into the pension plan if he resigns from the Corporation?

A. 1. The CBC pays an amount equal to six per cent of the payroll or, in other words, an amount equal to the total

contributions made by the CBC staff. In addition, annual payments of \$38,000 are made towards past service and whatever is required to purchase the benefits of permanent members of staff who served with the armed forces for the period during which they were absent on leave. (See Pension Plan Booklet, pp. 15 and 16).

2. See Pension Plan Booklet, question 23, p. 24.

3. See Pension Plan Booklet, questions 36, 37, 39 and 41, pp. 25 and 26.— R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

Traveller's Insurance

Regarding the Traveller's Insurance carried on CBC staff vehicles. Is this full coverage? Does it include Property Damage and Public Liability? In the case of an accident what would be the procedure in the case of passengers whether CBC employees or others?

A. Coverage on CBC Vehicles includes: *Public Liability* up to \$100,000 for one person; up to \$200,000 for each accident; includes passenger hazard provided not more than three passengers in addition to the driver. *Property Damage* up to \$5,000 each accident. *Fire* up to actual value of vehicle at time of loss. *Theft* up to actual value of vehicle at time of loss.

In case of accident, the "Report of Accident" form carried in each vehicle should be completed, sending original and one duplicate copy direct to Treasurer.

In case of serious accidents, nearest office or agent of the Traveller's Insurance Company should be telephoned immediately.

Any claims made against CBC should also be sent immediately to Treasurer.— H. BRAMAH, TREASURER.

Identifying Announcers

Q. *What is the CBC policy on announcers identifying themselves on musical and other studio programs?*

A. Two considerations govern our policy in this matter. We feel that the public likes to know who the announcers are; on the other hand the constant repetition of self-announced names may easily become irritating. Consequently producers have instructions to limit credits of this kind to those occasions on which the announcer

makes some real and personal contribution to the program. There can hardly be a hard and fast rule about this; it is a problem that can be solved only by discretion and the canons of good taste.— CHARLES JENNINGS, GENERAL SUPERVISOR OF PROGRAMS.

Compensation

Q. *Does the CBC carry any insurance to compensate staff members in the case of injuries incurred in performance of duties outside the studio plant—i.e. special events assignments?*

A. No, but employees are covered under the Workmen's Compensation Act in each Province.—H. BRAMAH, TREASURER.

Annual Leave

Q. *I understand that in spite of the inauguration of the five-day week, annual leave will still be reckoned on a six-day week basis. How will this arrangement affect those who have not been with the Corporation for a full year, and hence compute their vacation on a daily and not a weekly basis?*

A. If a person had completed four months of service as at April 1, 1947, he would be entitled to six days or one week of leave this year, computed on the six-day week basis. On the five-day week basis, he is still entitled to one week of leave, i.e., one and a quarter days of leave for each completed month of service.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

Operations Windsor

Q. *Why in the past, was considerable money spent on studios and transmitter at Windsor only to be completely closed down later, and why, in the future, do we anticipate starting all over again there?*

A. It was anticipated that CKLW would carry most of CBC broadcasts. Things did not turn out that way. Maybe we should have stayed in Windsor.—DR. A. FRIGON, GENERAL MANAGER.

Refunds

Q. *An employee has five years service with the Corporation, three of these as a War Temporary and two as a permanent member of staff. If he should leave the Corporation could he get a refund of pension contributions for the three years service as a War Temporary?*

A. No. The whole of his contributions would take the form of a paid-up annuity payable at the actual retirement date.— R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

IT'S HARD to say who or what was really to blame for what happened.

Some said it was the fact that it was April 30th which was the last income-tax day. I suppose there may be something in that but I feel myself that *he* just reached the breaking point as a natural outcome.

He'd been there every morning for ages, every week, every month, Monday through Friday, as they say, and it must have had a gradual wearing effect like water on a stone.

Looking back you can see that we should have begun to notice things quite a while before it happened. Some of the stenographers recalled that he'd been walking around with a queer fixed smile. His wife said, too, that he'd seemed to be getting moodier and more detached, but she thought it was the weather or worrying about the increment.

But perhaps I'd better tell you exactly what did happen. As I said, it was on Wednesday morning, the 30th of April. It was at 11.30 PDT (it had been PST, but they changed it the week before).

He took the transcription out as he did every day, and put it on the turntable. Then he said it was delayed and played it.

We know now that we've been able to talk to *him*, that he'd been trying not to listen to it for a long time. It had become a fascination, though. He'd turn down the speaker, watching only the needle of the meter, but then with horrible dread he'd turn it slowly up until he'd hear a few words . . . then more and more and louder until he'd be following every word in spite of himself. Then he'd tear himself away, or perhaps there would come a dramatic novachord crash and he'd be safe again. Then a relief would flow over him with such an overpowering welcome that he'd sit breathless and weak.

It was funny that Wednesday. He'd listened to it all, calmly, without flinching, even—if you can stretch your imagination so far—even with interest. Throughout the episode, the wife, (heroine) wept as she had done for the past seven episodes, but she wept without showing the goodness and purity which made her so noble, so absolutely undefilable. The mother

Bereavements

Sympathy of the staff is extended to Erland Miscner of Toronto music library, whose mother died June 20, and to Irene Finnie of commercial, whose father died June 4.

"UNTITLED"

by

DENNIS SWEETING



THE AUTHOR

Dennis Sweeting, recent addition to CBC announce staff at Vancouver, served for six years with the Canadian army where he rose through the ranks to Major.

He was awarded the DSO for conspicuous gallantry, and also received the Czech Military Cross.

After discharge, he won an amateur announcing competition opening the way to a job at CJAT, Trail. He moved from Trail to CBC.

played her part as she always did, with firm reliance, and the young romantic lead made his usual suave errors with the aplomb for which he had become so well known.

Then it changed. Beneath the dramatic music came the sound of a train, speeding Eastward, and there, on it, was the husband sitting sadly, writing a letter to his wife (heroine) whom he had left. He read the letter to himself as he wrote, in his voice the quaver, the indecisive break which was always there, the struggling tone which told that he was fine in character, true in purpose and that be-

neath his troubled exterior there lay a firm courage and a sincere determination. As he wrote a man came and sat with him. The man apologized, said he was himself sad and in trouble and that he was making an exclusive daytime appearance. Then he read the commercial. A few words of encouragement for the sick, a few words of warning for the well—it was all over.

EVEN THEN we didn't know that anything was wrong with *him*. When the master control operator, who shared the every morning vigil phoned and said it was the worst yet, if that were possible, *he* only mumbled something unintelligible and hung up.

It was only later that we realized what had happened. He was alone for a while when we came in. He talked rationally, his words on the air were firm, clear and dignified. But as he removed each record from the turntables, he carefully broke it and dropped it into the waste paper basket.

We said nothing. He was on duty and in charge. But when one of us opened an album of a Brahms symphony and found that each alternate record was either Billy Butterfield or the Great Gildersleeve, we sent for the Program Director. It wasn't until afterwards that they found he had carefully erased the P's and replaced them with the letter B on all recordings of Bach Fugues.

He wasn't violent when they took him away, but as he passed a window he suddenly seized an ash tray stand and threw it out, hitting a retired orchard grower from Wenatchee.

The boss was wonderful about it. The room in the nursing home was full of flowers, and a beautiful letter went to the retired orchard grower from Wenatchee's family. Later, instructions were given that no one should be left alone at 11.30 PDT (or later PST).

The only thing that worries us now, though, is that one of the operators in Master Control has taken to braiding patch-cords in his off-moments, and he goes around with a queer fixed smile.

To Lecture At Queen's

Elsbeth Chisholm, talks producer in the United Kingdom section at IS, has been booked to lecture at Queen's University Radio Summer School. The five weeks' course began July 13 and deals with "Radio as an Information Medium".

"RADIO AND DEMOCRACY"

(Continued from page 3)

ing opinions so that after hearing the pros and cons he can form his own views.

With radio comes a new set of conditions. Anyone with a few dollars can set up a printing press, turn out some material, and distribute it. But with radio you need more than a transmitter and a microphone. You need a franchise to use one of a limited number of air channels available for broadcasting. It is, as if, when printing was the only great means of mass communication, there would be only a limited number of presses available and there was a scramble as to who would own them and use them.

Since the air channels are in the public domain and are limited, the state, on behalf of the public, has to assign them for use by certain people or organizations. Here's a new and fundamental factor in a means of communication. This medium of broadcasting must by its nature be operated by the small number of people to whom air channels are entrusted. I shall refer as I go along to these people as "broadcasters", and I am making no difference among them, whether they use air channels directly on behalf of the public, or for private gain but with the essential obligation to the public involved in having a franchise to use something that belongs to the public.

The theories of freedom as applied to the printing press do not hold for radio. If someone doesn't like what he hears from a radio station he almost certainly can't go out and set up a station to broadcast his ideas because there is probably no frequency available to him. Those to whom channels are assigned share a monopoly among them.

Freedom of Expression

How then can our democratic ideals of freedom of expression be maintained in broadcasting? The answer is only by broadcasters giving free and fair opportunity for the expression of different and contrasting opinions on the air. By this I do not mean to suggest that any enthusiast with a bright idea has an absolute right to demand any given time on the air. Since the amount of air time is limited, the essential thing is that there is opportunity for the expression of all main points of view. Freedom of the air can come only from freedom to share—opportunity for different main viewpoints to share fairly

in the means of communication offered by radio.

Our democracy is based on freedom of expression and communication of ideas. Radio has become one of the most effective means of communicating ideas in the modern world, in some ways, *the* most effective. That puts a heavy responsibility on radio to ensure that it does provide for the fair and free transmission of all main viewpoints.

For All To Judge

It might be argued that it is enough for broadcasters just to put on the air what they like, or what *they* think people want to hear. Because of the fundamental nature and restrictions of radio there are great dangers of such a doctrine. Broadcasters are only a small group of people. If they put on the air only ideas which they liked there would be a grave danger that only some ideas would go over the air and others would never be heard. That would not be the freedom of expression on which our democracy rests, no matter what the ideas were. Whether ideas are good or bad is for all the people to judge, each for himself, not any one little group of individuals.

Nor, do I think, can radio escape its responsibility to society by saying: "Yes, we'll be fair to all ideas. We won't put any on the air." That isn't freedom of the air. Radio is too important a means for the circulation of thought, which democracy needs so badly right now, to be able to duck its inherent duty.

Radio can't hope just to seek a comfortable existence for itself, living on a fair income and giving some pleasure to some people. In the long run society is apt to be rather harsh on elements that want only to sit back and take it easy when they could contribute much. If radio doesn't make a good attempt at making a contribution to society, something in proportion to its potentialities, then it is heading for trouble.

It would not be enough for broadcasters to say: "A large number of people want to listen to popular records, and we can make money that way. So let's play them all the time." You might just as well argue that once a large vote had elected a government, no other views should be allowed circulation. Simply because a larger group of people seem to like one

type of program does not justify broadcasting that type all the time. Sections of the public who like another kind have also their rights to share in the opportunities of the air channels. And the opportunity to hear something new may create a new taste.

We certainly aren't going to move forward if we accept any idea that anything with an audience rating of 15 has a place in the history of our times, and anything with a rating under ten goes in the ash can. On those standards most of our literature, and most of our democratic principles, would be missing from our world.

I am not suggesting for a minute that radio shouldn't provide popular entertainment, and plenty of it. But it is capable of much more than just that. It must strive to match its performance to its potentialities. That means experimenting with new ideas, providing fare on which developing tastes in the public will feed. Radio must be a vehicle for the expression of the ideas that abound in the world, must stimulate both the creative and the appreciative powers that are alive or latent in human beings.

If radio is trying to do those things the public that owns the air channels cannot have real cause for complaint. If it is not, then radio, or the broadcasters in charge of it, will sooner or later have much to answer for.

Sometimes radio is thought of only as a business, sometimes only as a way of presenting popular entertainment easily to immense audiences. In both these respects radio does have very important functions, but it is still more than that.

Fundamental Demands

To take its full part, and assure its position in the future, radio must fill several fundamental demands.

It must provide a vigorous flow of information that is as accurate and objective as possible. It must provide adequately for the fair and free interchange of opinion on the air waves. It must try by various means at its command, and without bias, to help spread understanding of the conditions and problems of the times in which we are living. It must offer generous opportunity and stimulus for the expression of ideas and conceptions, for the growth of wider understandings and appreciations and creative impulses.

VP of BMI

Donald Manson, CBC assistant general manager, has been appointed vice-president and director of BMI (Canada) Limited.

Report To Parliament

BOTH LAST year and this year the Canadian Association of Broadcasters (comprising membership of 89 stations) urged that regulation of broadcasting should be removed from Canadian Broadcasting Corporation. Their claim has been in both cases that the privately owned broadcasting stations are placed under the control of the Canadian Broadcasting Corporation which, they allege, is their competitor. While last year the said association urged that some different body be made an appeal tribunal to which appeals from Canadian Broadcasting Corporation decisions could be taken, this year the association went further and advocated a regulatory body having complete control over all radio (licensing as well as regulating), and this body, they averred, could operate in somewhat the same way as the Transport Board operates. They were insistent that any such organization must be set up by the Parliament of Canada as a whole and appointments to it should be by Parliament of Canada as a whole and any review of its actions must be by Parliament as a whole. They also pressed for a general revision of all laws relating to Radio, asserting them to be greatly out of date.

The Canadian Daily Newspapers Association, (comprising 110 members, 39 of whom own radio stations), supported the Canadian Association of Broadcasters in the advocacy of a board such as described. Both associations argued strongly that Canadian radio laws are obsolete.

Active Campaign

Coincidentally with its appearances before your Committee the Canadian Association of Broadcasters carried on an active campaign throughout the country by way of a wide distribution of its brief, and by means of radio broadcasts over private stations, and also by advertisements in newspapers across Canada attacking radio legislation and administration of it as belonging to "horse and buggy days", and hence requiring revision.

Your Committee has given very careful consideration to the proposals for a separate regulating board and has also received numerous arguments from other bodies such as trade unions, agricultural organizations, co-operative societies, and the like, in opposition to those proposals, to which also the Committee has given careful consideration.

The Committee recalls that it stated in its report to Parliament last year that the functions of the two types of radio service are different, one, the private stations being designed to serve community interests, and the other, Canadian Broadcasting Corporation, designed to serve the whole of Canada by chain broadcasting; and that these two types of radio service should be complementary to each other. The area of competition is small and your Committee believes that private stations are not in danger from Canadian Broadcasting Corporation regulation.

No Change

In the result, your Committee is not prepared at the present time to suggest any fundamental change in radio regulation. The National Broadcasting System is still in the transitional and developmental stage and the principles underlying its institution have the same force today as when the decision to establish it was made. Notwithstanding arguments advanced we do not feel justified under all the circumstances in recommending a fundamental change now.

Your Committee recommends that the Board of Governors hold public sessions when hearing representations on matters of licenses or regulations. It believes that among other advantages this procedure should make more clear to the public and to private stations the respective functions of the Board of Governors and of the Management of the CBC. Such procedure would necessarily involve the publishing of CBC recommendations to the licensing authority on licensing matters. Your Committee also believes that after hearing such representations, the Board of Governors should give statements of its decisions or recommendations, including reasons for them.

Private Surpluses

From a revenue point of view the private stations would seem to be in a not unhappy condition. On the whole your Committee is impressed with the fact that radio broadcasting is in most cases a quite lucrative form of private business. Some stations have not made a profit but in the main the private stations have substantial surpluses. Evidence on this point came from the department of Transport. (*In a statement showing financial opera-*

tions of broadcasting stations based on reports received from 85 stations, 1946.)

Private Fee Higher

Your Committee is aware that such a statement fails of giving a complete picture of the business of private radio stations but there is enough in it to suggest that private broadcasters may not be paying a large enough fee for the part of a monopoly in broadcasting which is granted to them, and your Committee recommends to the licensing authority that consideration be given to a revision of the fees presently being charged, perhaps with special regard to the possibility of relating them more closely to business opportunities and income of stations.

Your Committee recommends that the Canadian Broadcasting Corporation give

Being a digest of the third and final report of the special committee on radio broadcasting to the House of Commons, July 8, 1947.

consideration to the raising of the 5 kilowatt ceiling for private stations particularly where some future potential coverage by Canadian Stations might be affected.

CBC Expansion

Bearing in mind that parts of Canada do not benefit from Canadian Broadcasting Corporation programs or only get partial benefits therefrom, your Committee recommends that the expansion and development program of the corporation be speeded up, and that the establishment of a second French network, which would provide to French language listeners alternative French language network programs as are now enjoyed by English language listeners, be included in the said expansion and development program.

Objection has been made that one year is a too short license period; that it is hardly long enough for a licensee to make with confidence expenditures for good broadcasting or to institute major improvements in a broadcasting station. Private broadcasters represented that they should have greater security of tenure than the one year license gives. Your Committee believes that there is much to be said in favor of a longer license period

and believes it would be better to grant licenses for, say, up to 3 years. Your Committee also believes that renewals of licenses after such a period should be made to depend among other things upon the character of the service given by the licensee; that at the end of the license period and before a license is renewed the Department of Transport and the Canadian Broadcasting Corporation should examine most carefully, and certainly more carefully than hitherto, the manner in which the licensed broadcaster has been serving the public over the air channel which had been granted him to use. It should be understood that the committee is not recommending, in case a greater security of tenure is given, that such longer license period would in any way prevent the revocation of a license for cause.

Performance Promise

Your Committee approves the action of the Corporation in carrying out a recommendation of last year's committee "that as a condition of the issuance or renewal of any license a station should be required to submit to the Board of Governors of CBC an undertaking that it would faithfully perform its duties as a trustee of a radio frequency, and would indicate the amount of time and what proportion of its revenue it is prepared to devote to local community events, the discussion of matters of local interest and the development of local talent and other public service broadcasts". Although some of the stations did not supply statements as requested, the Board of Governors recommended the renewal of all licenses. Your Committee does not understand why any stations using public air channels should object to saying on the basis of their operations what amount of broadcast time they intend to devote to different public service activities. Your Committee believes that the Board of Governors was right, since it did not recommend non-renewal of these licenses, to indicate to stations which had not provided the requested statements that this fact would be taken into account in reviewing their activities before making recommendations for the licensing year 1948-49.

Your Committee is of the opinion that, in considering the activities of private stations in carrying out their duties as trustees of radio frequencies, particular attention should be paid to the amount of broadcasting devoted to community activities; to talks and discussions of public affairs; to provision for the expression of different viewpoints, to the use of local live talent, and to abuses of over-commer-

cialism. Your Committee fully understands that circumstances vary in different areas and for different stations and believes that these variations should be taken into account by the Board of Governors.

More Local Talent

Your Committee is of the opinion that many local stations should and could do more than they are doing to foster the development and maintenance of Canadian talent. Your Committee believes there has been an increasing tendency for private stations to rely too greatly on recordings and transcriptions. It believes that the Board of Governors should give more consideration than it has been giving to measures and recommendations encouraging the use of Canadian talent on private stations.

The Canadian Daily Newspapers Association made strong representations against any policy opposed to newspapers owning and operating radio broadcasting stations. This matter came before the Special Committee on Radio last year but the Committee was unable to give full consideration to it and reported that it would have to be dealt with at the, then, next year's committee meeting. We have this year given consideration to the question and we report that we do not think newspapers should be treated in any different manner than other applicants for radio broadcasting licenses.

Your Committee is not in favor of any absolute prohibition of the ownership by one person of more than one broadcasting station. The Committee is appreciative of the desire to prevent a too great concentration of control of radio broadcasting into the hands of one or of a few people.

Interim Report

YOUR COMMITTEE has reviewed the financial position of the Canadian Broadcasting Corporation very carefully this year and is impressed with the need of the corporation for a larger income and the Committee believes that the whole of the license fee received from holders of receiving sets should be paid over to the corporation by the Department of Transport. A like report was made last year and your Committee regrets that same was not implemented. Your Committee recommends that appropriate legislation be passed at this session to give effect to this recommendation.

Nevertheless, the Committee would not advise going so far as to prohibit what is called multiple ownership. It recommends that when applications for radio licenses are made that if there are satisfactory applicants who are not already licensees a preference should be given to such applicants over the applicant who is already an owner of one or more other licenses.

Respecting television: Canadian Broadcasting Corporation has indicated it does not look with favor on the expenditure of its funds, (which are public money), on television experiments but that it prefers to watch closely developments elsewhere with a view to taking advantage of such developments for Canada at the right time. In view of the fact that the Corporation has but limited funds and must put them to the most practical use, your Committee approves the CBC attitude.

Licenses & Profits

It has been represented that failure to grant licenses to private stations or applicants for private stations to experiment in television might retard technical advance. No evidence was presented to indicate the likelihood of this. Nevertheless, your Committee favors every opportunity being given to private experiments provided always that the interests of the listening and "viewing" public are carefully kept in mind. Especially the Committee points out that whenever a license is granted for experimental work or otherwise the licensee must, as soon as practicable, proceed to its use as applied for. People should not be allowed to obtain television, (or any), broadcasting rights merely with a view to holding them against the time when it may become profitable to put them to use.

Standing Committee

The Committee has understood that CBC has not been allowing licenses for FM Broadcasting. However, restrictions were removed as of July 1st, 1947. The Committee believes that, subject to the requirements of good broadcasting in a community, licenses should be issued to qualified applicants, subject, of course, to the limitations of the frequency spectrum.

Your Committee believes that every organization which is handling public funds independent from government control, should be under scrutiny at all time and Canadian Broadcasting Corporation is such an organization; and your Committee consequently, recommends that the Radio Broadcasting Committee should be a standing committee of Parliament for the purpose of scrutinizing each year the operations of the corporation.

IMPORTANTES PERMUTATIONS ON VEUT SAVOIR

TOUS SONT au courant des changements d'importance qui ont eu lieu dernièrement dans la direction.

Montréal et le Réseau Français perdent pour un temps Jean Beudet qui part pour l'ouest du pays. Est-il besoin de rappeler la carrière de monsieur Beudet?

Grand artiste, chef de service profondément humain, vivant organisateur, il est un homme qui laisse une vive impression chaque fois qu'on le rencontre. Il sait communiquer mieux que personne son dynamisme et nous connaissons bon nombre de gens qui, étant allés lui soumettre un problème qui paraissait insoluble, sont sortis de son bureau enthousiasmés et pleins d'ardeur.

Tous ceux du réseau français vont le manquer, mais comme nous savons que cet éloignement n'est que temporaire nous lui souhaiterons les meilleures choses du monde durant son séjour là-bas, au pays du soleil. Et peut-être aussi, pourra-t-il nous en rapporter un peu!

La vacance ainsi créée par le départ de Jean Beudet a été comblée par la nomination de Marcel Ouimet qui permuté de la direction du service des causeries et des affaires publiques de Radio Canada à la direction du réseau français.

Marcel Ouimet a débuté à Radio Canada en qualité d'annonceur. Peu après, quand Radio-Canada eut son service de nouvelles bien établi, Marcel Ouimet en devenait le rédacteur en chef. Et puis, ce fut la guerre.

La guerre a été l'occasion de bien des déplacements du personnel. Petits et longs voyages en Europe. Et aussi, grands espoirs d'aller tâter un peu de l'Asie, mais la bombe atomique a coupé court à ces rêves.

Marcel Ouimet, en compagnie de Benoît Lalleur et de Paul Barrette est arrivé en Angleterre, fin juin 1943. Peu après, il continuait vers l'Afrique du Nord et la Sicile. Puis, ce fut l'Italie. Le correspondant de "Radio", si on peut lui permettre des souvenirs personnels, se rappelle avoir rencontré Marcel Ouimet à Naples par un jour de pluie torrentielle au tout début de février 1944.

Naples, ce jour-là n'avait rien de ce qu'on en dit dans les chansons. Presque partout, ce n'étaient que ruines et sombre misère, agrémenté de pluie intarissable, on aurait dit.

Voici un peu la conversation qui s'est engagée dans l'"albergo" qui servait de mess, via Chiaja.

— "Allô Marcel!"

— "Ah! te voilà toi. Qu'est-ce que tu en penses de l'Italie?"

— "Jusqu'ici, ce n'est pas fameux, mais je ne veux pas me prononcer trop vite. Et puis, le front, est-ce que c'est loin?"

— "Ca prend une journée pour s'y rendre. Mais je t'avertis, ce n'est pas un voyage commode."

— "Je n'y attends bien un peu Marcel. Il y a du beau travail à faire là-bas?"

— "Tu le verras quand tu y seras. Mais c'est beaucoup plus tranquille maintenant. En tout cas, quand je suis parti, on n'était pas mal logé. Les gars de Radio Canada ont réquisitionné une maison et jusqu'à un valet de chambre."

— "Sans blague. Vous faites une belle guerre vous autres!"

— "Ce n'est pas toujours pareil, mon vieux. Juste avant San Vito, on a couché bien plus souvent à l'eau que sous un toit."

— "Oui, mais l'été s'en vient..."

Et la conversation s'est continué sur ce ton qui n'avait rien de grandiose. Ce qui importait, c'étaient les petits détails. Les grandes choses, les batailles, les faits d'armes, on l'avait dit sur disques pour le public. Mais dans cette pauvre chambre d'hôtel à Naples, le dialogue était humain, profondément. Au lieu de parler des risques, de raconter des épisodes dont il aurait pu tirer gloire auprès du nouveau venu, Marcel Ouimet donnait de simples et sages conseils.

Pas plus! Le correspondant de "Radio" est devenu par la suite un expert en choses italiennes tandis que Marcel Ouimet a continué vers d'autres fronts. Mais la simplicité de cette rencontre, par un jour de pluie à Naples, est de l'essence qui demeure.

*Jean St-Georges,
Ph.D., directeur du
service des nouvelles
françaises au lancement
de l'Abegweit.*



Sous cette rubrique, le magazine répond aux questions que lui adresse le personnel au sujet de Radio-Canada.

Q. Pourquoi le poste CBJ, faisant partie du réseau français au même titre que CBF et CBI, n'a-t-il pas l'occasion de se faire entendre plus souvent au réseau?

Les centres moins peuplés ne peuvent pas offrir le choix de musiciens, d'orchestres, de comédiens, etc. des grandes villes.

C'est le cas à toutes les radios du monde. Aux États-Unis la majorité des émissions de réseau sont transmises de New-York ou de quelque autre grand centre. En Angleterre c'est de Londres.

En outre, les grands centres, en plus de posséder une pléiade d'artistes, attirent ceux des villes moins importantes.

Quoiqu'il en soit, nous tâchons de mettre le plus souvent possible à contribution tous nos postes. Ainsi CBJ transmettra prochainement au réseau une série de conférences de monsieur l'abbé Victor Tremblay, président de la Société Historique du Saguenay, sur le tricentenaire de la découverte du Lac Saint-Jean.—
JEAN BEAUDET, directeur du réseau français.

Les auditeurs de Radio-Canada pouvaient entendre, il y a quelque temps, la description du lancement du plus gros navire jamais construit au Canada. C'est le traversier-brise glace *Abegweit* pouvant transporter 19 wagons de chemin de fer, 60 autos et 950 passagers. Il a été construit à Sorel en vertu du pacte confédératif obligeant le Canada à fournir un service de traversier sur le détroit de Northumberland.

Le Personnel En Vedette

IL N'Y A PAS que dans la direction qu'on permute. Madeleine Gagnon de Radio-Collège s'en étant allée à l'ONU, Margot Bérubé a pris ses attributions. Et l'ex-fauteuil de Margot Bérubé est occupé maintenant par Magella Quesnel, une nouvelle venue à qui nous souhaitons de toujours garder le sourire de Margot.

Pour l'été, nous avons la visite de Jean-Pierre Houle, historien et tout et tout, nous a raconté une gentille personne que ce personnage intimidait bien un peu. Jean-Pierre Houle manipule les boutons du studio F, en speaker d'été accompli qu'il est.

Aux nouvelles, un nouveau rédacteur, Jacques Guay. Il a été tour à tour journaliste au Devoir, à la Patrie et à la Canadian Press. Avec pareille expérience il constitue une magnifique acquisition pour notre Radio-Journal.

Gaston Bélanger, ci-devant des classeurs s'acquitte fort bien de la tâche ingrate de distribuer à chacun le meilleur studio du King's Hall. Dans cette besogne, il faut surtout être vendeur. N'est-ce pas vieux Gaston?

Dans ce même bureau du quatrième, un nouveau aux fichiers et aux dossiers: Gérard Desormeaux. Bienvenue.

Guy Dumais, directeur intérimaire à CBV; Roland Lelièvre, "reportages vivants et originaux", de Québec également, et Léon Baldwin, technicien, en compagnie de et pilotés par Arnaud Bérubé, ont entrepris, au début du mois, un tour de la Gaspésie en passant par le Bas du Fleuve. Ils sont allés recueillir aussi nombreuses que possible, des scènes typiques du Réveil Rural, des images du Québec et des micro-actualités. Avec une telle équipe, la tournée aura été fructueuse.

Son jardin retourné, entièrement ensemençé et fumé, Claude Garneau de CBV n'a plus qu'à fumer... sa pipe en attendant l'époque des récoltes et un peu plus tard la période de la chasse aux canards! Le sarclage, c'est une affaire de rien!

Au nombre des Montréalais qui ont visité leurs confrères québécois on compte Roger Daveluy, directeur des services radiophoniques et Gilles Rioux, du service international.

Sachant que Roger raffole de Québec et plus, de sa terrasse Dufferin, on dit qu'il veut concrétiser un projet d'émission

auquel est associé comme décor... imaginez quoi?

Quant à Gilles, il assistait au mariage d'un de ses frères. Il a profité de l'occasion pour fêter la Saint-Jean-Baptiste très Chvienne!

Il paraît qu'Annette Filteau de Québec rêve de vacances à l'Île d'Orléans, mais en se promettant de prendre garde aux randonnées en voilier avant d'avoir consulté la météo.

Le correspondant de RADIO à Chicoutimi voudrait commettre certaines indiscretions sur la marche des travaux au nouvel émetteur de 10,000 watts et des futurs studios, mais la direction se montre d'un mutisme à toute épreuve. Ce qui ne l'empêche pas d'avoir vu de ses yeux vu une immense tour métallique de 300 pieds s'élever dans les airs, qui sera accompagnée d'une jumelle dans quelques jours. Tous les Cljistes soupirent après le jour où ils pourront travailler dans des conditions plus agréables. On rapporte cependant que leur ambition ne sera réalisée qu'en mai 1948, alors qu'on espérait les nouveaux locaux pour cet automne.

Plusieurs de nos collègues ont quitté Chicoutimi durant les vacances. Marcel Vidal est allé admirer les beautés de Québec... Robert Quenneville taquine la truite dans un lac de la région saguenayenne alors que Laval Raymond est allé au pays de ses amours, un beau coin de Gaspésie.

Chicoutimi a aussi eu ses visiteurs distingués, même s'il ne s'agit pas de personnes de notre société (radio-canadienne

s'entend). Le spirituel maire de Montréal a accordé à l'annonceur Lionel Morin un interview consacré à la belle région du Saguenay. Quelques jours plus tard, CBJ accueillait le chanoine Cardijn, fondateur de la J.O.C. internationale.

A l'occasion d'un important salon de l'automobile à Jonquière, Lionel Morin a offert aux auditeurs de CBJ une très vivante description de l'événement. On le voit sur cette page en compagnie du maire de Jonquière, le notaire Turcotte (à sa gauche).

DE LA MAGIE

(Suite de la page 6)

public.

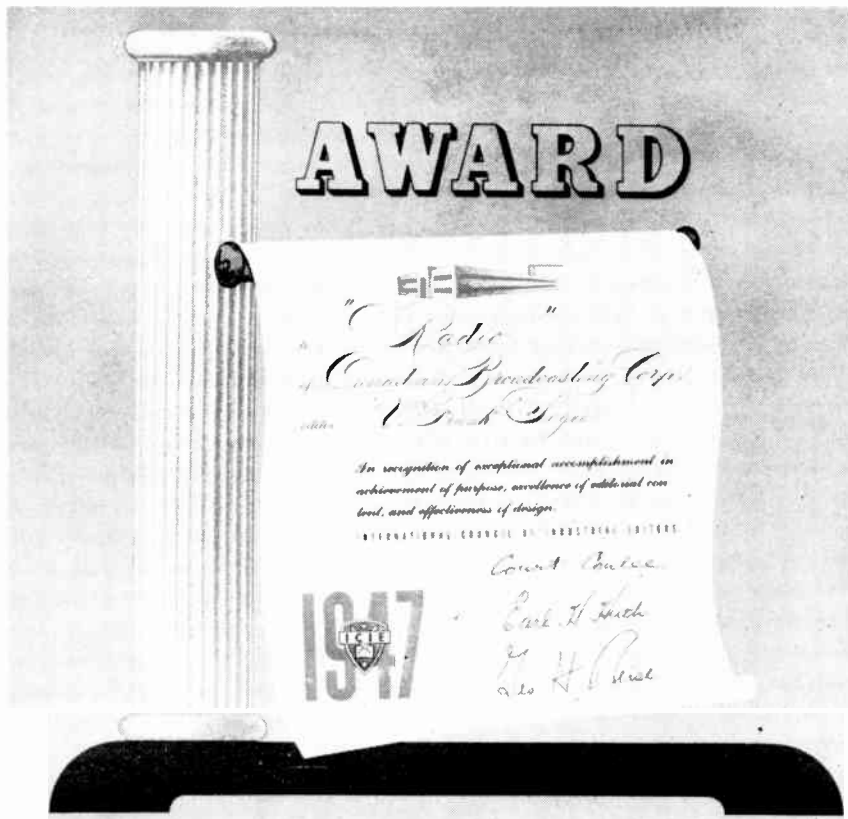
Le meilleur signe de décadence du théâtre est que tout le monde croit pouvoir en faire et aussi que personne ou à peu près, ne peut oublier les coulisses, et les machinistes et tout le tra-la-la de l'arrière-scène. On risque d'autre part de détruire la valeur suggestive de l'écran, en faisant assister le public à tous les détails de la prise de vue, et cela même dans certains films à grand succès.

On ne peut pas encore faire ce reproche à la radio, et c'est tant mieux.

Car il faut comprendre que la radio ouvre une fenêtre "magique" sur l'extérieur... que l'auditeur s'est habitué à parer cette fenêtre d'un paysage de sa propre imagination... que ce paysage lui appartient, et que ce serait si mal de le détruire.



Lionel Morin à l'Expo de l'auto.



More Details Arrive On RADIO'S 1947 Award

FURTHER DETAILS (including picture nearby) have come in on RADIO's award in the 1947 International Industrial Publications Contest (RADIO, June, 1947).

Awards were given "in recognition of exceptional accomplishment in achievement of purpose, excellence of editorial content, and effectiveness of design."

Judges were Courtland Conlee, promotional and research manager of the *Milwaukee Journal*; George H. Reise, director of personnel and industrial relations at Milprint, Incorporated, Milwaukee, and Professor Earl H. Huth of the Marquette University College of Journalism.

Their opinion of the 1947 contest is as follows:

"Judging of the many fine entries in this year's contest was no simple task, and each set of publications submitted was given three readings. Those in the final bracket, before winners were decided, were read five times to assure absolute fairness in the grading.

"Awards were given to those publications scoring 90 or better in the final grading. There were many excellent entries with scores in the 80 or 90 bracket which might have come into the award-winning class with a different set of judges.

"Since the 1946 competition, it is evident that editors of company publications have come a long way. In this time, they have found it is one thing to say that their publications have definite objectives but still another thing to truly accomplish everything they profess in their statements of policy.

"One of the gratifying trends in editorial content and handling is the tendency to get away from the paternalistic or management point of view in the internal house organ. This practice is in conformance with sound employee relations. For years, many employee publications were hardly worth the paper they were printed on because of the distinct management flavor of the content. Most of them are now written from the employee's point of view."

Staff Council Recommends Five-Day Week Continue

A RECOMMENDATION that the five-day week should be continued, and discussions on the need for a Staff Council information booklet and greater publicity and public relations efforts by the Corporation were among developments at the recent national Staff Council executive meeting held in Montreal.

All members of the national executive praised the five-day week and expressed satisfaction with the way it had worked out. It was recommended to management that at the end of the trial period the five-day week should be continued.

Proposals for a Staff Council information booklet for staff members, first raised several years ago, were again brought up and it was agreed that R. S. Bryden, Staff Council publicist, and Frank Segee, editor of RADIO, would be asked to cooperate in drafting a plan of the booklet for presentation to the next executive meeting in the fall. The proposals call for a readable booklet to give staff a factual and complete view of Staff Council operations and their value to the organization.

Concern was expressed over the seeming lack of understanding, during the Parliamentary Committee meetings, of the Corporation's position and its work as a broadcasting body, and the Staff Council executive agreed that the Corporation should lay much greater emphasis on publicizing its own activities, to achieve wider staff understanding and increased public support.

Since the Parliamentary Committee had not at that time reached a decision on the license fee monies to be paid to the Corporation, consideration of efforts to gain a cost-of-living bonus were postponed until the next meeting.

Working conditions for operators were discussed and clarified with the operations department, and the executive has asked for official acceptance of the terms of work. Members of the executive urged



Stevie's SCRAPBOOK



A. J. BLACK

"Stevie's Scrapbook" (RADIO, June, 1947) was so well received by our readers that A. J. Black, supervisor of records, Toronto, (who created Stevie and authors his scrapbook) has consented to make this a monthly feature. Herewith page 2.

I THINK we of the "lower ranks" owe Management a vote of thanks for what they've done to "raise" the floor on salaries, Groups One to Four. It surely means a lot to us, acts as a sort of stimulus to greater effort towards the "cause" that we, in common, share, because we feel that in the scheme of things, we count, though we be "underlings". It serves to give each lad and gal a "boost" to his and her morale; creates, as nothing has before, among our groups "esprit de corps". Staff Councils for their efforts, too, a lot of credit sure are due, considering that they "paved the way" to bring about our increased pay. Theirs was the task H.O. to "court", to them should go our full support; we've them to thank for all we've got towards the improvement of our lot. For instance, there's the five-day week, they in our interests did bespeak,

which proves throughout our breadth and length, in unity lies our real strength; if we, amongst ourselves agree, then Management can better see how justified may be our need and, where they can, a point concede.

We've made a good initial start, now it's for us to do our part, and, as a team co-operate to show that we appreciate the privileges that we have won and make worthwhile all that's been done. But, as I started out to say, it's swell to get this increased pay, not that it means we've more to hoard (we'll likely have to pay more "board"), get our necks closer to the axe, be "chipped" some more by Income Tax; but still, it makes us all feel good to think our needs are understood; 'twill give us an incentive, too, our utmost efforts to renew and weld us into one great whole, all pulling for the common goal. So, for the memo sent our way, our thanks, Director P. & A.; we're much encouraged just to know we're not forgotten "down below"; but now my "ravings" I must cease, I'm off to cash my "big" increase; so in conclusion I would say (as I, rejoicing, go my way), I don't ask questions—just have fun; You see, I'm "OFFICE BOY, GROUP ONE"!

LETTERS

(Continued from page 2)

into the bathtub. When the overseas item came along, the listening volume was so low he couldn't hear it, and he had to climb out of the tub and twist up the volume control. The next item—a local talk—nearly took the roof off the house, because the volume was too high.

There it is in a nutshell. Radio programs should be set by ear and not by eye. The VI should only be used as a guide in lining up and to warn the operator when he is going too far into the red.

There is another serious practice prevalent today. Operators tend to turn their speakers down and just glance now and then at the VI to make sure the needle is jumping. They may set the level properly for one announcer on, say, a newscast. But when the next announcer comes in they leave the volume set at the same spot. It's rarely that two voices have the same listening volume and the second announcer may sound as if he's screaming or whispering.

This whole subject was brought up, not by me, but by listeners who have asked me if there wasn't something that could be done about it. They say that they get awfully tired turning the volume control up and down. They're not complaining about any special program or station but radio in general—including radio in the United States and other countries.

Toronto.

PHIL CARSCALLEN.

Launched

There was no fanfare—no red carpet—no foot-guards in splendid uniform—no peel of bells. But early one morning in June on the second floor at IS studios a square of golden oak became the Sydney of Montreal. On it stood a typewriter and a large electric fan. Suddenly, from the carriage of the typewriter there fluttered in the slipstream of the fan, the Southern Cross on a field of blue. "Hi, Cobbers!" called Neville Friedlander. The IS Australian section was open for business.

strongly that staff vacancies in groups 6 to 10 should be posted on a national basis, emphasizing the importance of such a move in maintaining staff morale.

The director of P. & A. services reported that the whole matter of personnel coordination was being carefully studied by management. A report would be prepared shortly, and Staff Councils would have an opportunity to examine and discuss the plan to be considered.

Minutes of the national executive meeting will be forwarded to local Staff Council executives as soon as possible. It was urged that the minutes should be studied carefully.

JULY-AUGUST, 1947

National Executive

Clockwise: Andre Ouimet, Quebec representative; Joan Solomon, stenographer; Charles Delafield, national chairman; William C. Hankinson, national secretary; V. J. Roze, Eastern representative; James Gilmore, Western representative.



Grapevine Network



Honeymoon in N.Y.

CBC newlyweds honeymooned in New York—and hit the jackpot: In the pic above, Mrs. Ray Allen, (nee Marjorie Meyer, formerly of CBC News Roundup staff) left, seems to be getting a few pointers on ironing hubby's lapels from Eye Young, singing bridesmaid on the NBC "Honeymoon in New York" program. Iron is part of the jackpot including pop-up toasters, slack suits, and a chest of silver which came the newlywed's way when they appeared on the famous give-away show. Ray Allen is a former CBC sound-effects operator.

Normal Shift

Al Timms of IS engineering staff is a law-abiding citizen. He watches his decibels and pays his taxes. He does his shift and takes a normal lunch hour. But on the morning of May 29 his own frequency curve registered an all-time high. At eleven that morning, Greig Timms, seven pounds and one ounce entered his life. Al logged his own bumps and clicks in Control Y until half past three in the afternoon. Only then, and cigarless at that, was he able to see for the first time son Greig as well as the prettiest third of the proud Timms trio.

Traveller

Vancouver Music Clerk Hilda Wilson—off to Great Britain.

Pressing Pointers

On & Off Sick List

Halifax Storekeeper Byron MacMillan back on the job after two weeks convalescence with broken ankle, sporting multi-autographed cast and yen to develop a new non-skid floor wax . . . Also back to work is Maurice Bernard in Keefer operations department after extended sick leave . . . Reported on sick list from Vancouver are Announcer Shiela Russell and traffic Steno Jane Jones.

Smokes Easy

Les Jackson, associate editor in the Winnipeg newsroom, has a package of 50 cigarettes which could not have come any easier. He won the pack at the annual golf tournament of the Winnipeg Press Club, as a prize for being the best CBC golfer. As a matter of fact, he was the only CBC golfer present.

Engaged

Announcer Jack Bingham to Miss Doreen Hayes of Vancouver.

No August Issue

Following the practice begun last year, RADIO will combine the summer's reports in one issue.

No August issue !!

The next number will be coming your way in September.

Born

To Tony and Margaret Geluch (Vancouver) second son, Patrick Terrence.

Transfers

Vic Rowe from Sackville to Western Canada, temporarily at Lacombe, after staff party at Fort Beausejour National Park with dancing later at the homes of Ed Ryan and Russ Walsh. Vic was presented with crystal microphone by staff . . . Ruth Dobrescu from I.S. traffic to Canadian Chronicle (plugged by its perpetrators as "the biggest little show on earth"—you're welcome, Jack).



Goal Post

After cycling 14 miles from Ottawa to the town of Manotick—all of a Saturday morning—"Jackie" Noel and Eileen Elias of head office collapse noisily but happily beside their ultimate goal. It all goes to show how happily some people take the five-day week!

Newcomers

To Halifax: Switchboard Operator Sally Arab, formerly with Station CHNS, replacing Kay Hazeldine who was married June 17; Ann Ellis in farm broadcasts replacing Jean Phinney who took vows June 21; summer relief Operators Paul Grandy and Doug Johnson; Apprentice Writer Orval Troy in newsroom, recently appointed managing editor of *Dalhousie Gazette* . . . To I.S.: Stenos Ruth Nemtin and Barbara Henderson; Herliel Ashien to Norwegian section; Anton Diel to Netherlands section . . . To Toronto: Lola Davis, graduate of Academy of Radio Arts, in education department as script writer; Helen Pannell, Joyce Partridge, Joyce Olding in commercial; Charles Harris in talks to handle labor and business programs. Charlie has been reporter and feature writer on Canadian dailies and magazines, has honors B.A. in modern history, and has R.C.A.F. experience behind him during the war . . . To CBK: Steno Joyce Shirkey of Imperial, Saskatchewan, and relief Operator Derick Morfitt of Watrous, electrical engineering student at McGill . . . To Vancouver: Clarice Onarheim in commercial, and Steno Deborah Garman from American Red Cross and British Air Ministry in Britain during the war and more recently in India.

Married

Recently appointed Halifax Operator Doug Fraser to Miss Blanche Richards June 27 . . . John Lavigne, accounts clerk at head office, to Betty Leigh, after staff presentation of toaster . . . CBO Announcer Stephen Dale to Louise Bertram June 12 . . . Steno Gladys McLaren of CBK to Edward Kirk. Staff tea'd and presented her with novelty table lamp, had another farewell party and presentation at the home of Mrs. R. L. Punshon.

Halifax Executive

Sitting, L. to R.: Marion Ritchie, administrative; "Rollie" Robitaille, chairman; Len Cosh, engineering, (vice-chairman); Marjorie Smith, administrative. Standing: Keith Merrow and Syd Kennedy, both program. Absent: Geoff Fish, engineering.



Radio Comes To H.O.

The chairman's office provided a vantage point for a CBC broadcast of the float procession in connection with the Marian Congress in Ottawa during June. It was one of the few times that mikes, control panels and such have invaded head office. In the above pic Gilbert Harding of BBC is at the mike, Alex McDonald of Montreal is at the controls and Herbert Maitland of CBO is on the windowsill. Percy Palef of head office was behind the camera.

I. S. Executive

L. to R.: Chairman F. P. Johnson; J. A. Acton (technical); R. G. Allen (retiring chairman); P. Waddington (program); W. Schmolka (program); Jacqueline Brunet (administration); J. S. Peach (program). Absent: M. Belanger (administration); A. D. Monk (administration); J. Baribeau (technical).



FISHING REEL JIG UP

MAYBE the playing of too many Perry Mason discs had something to do with it . . . we don't know, but CBO Operator Harold Wadsworth staged a one-man obstacle race through the mid-town streets of Ottawa the other day in hot pursuit of an escaping thief.

It happened this way. Our hero was visiting a local sports shop owned by Frank Richardson, husband of ex-staffer Doris Richardson. While inspecting a new shipment of fishing reels he noticed a "customer" standing beside him lift one of the newer models and make for the door. "Reel"-izing in a flash what was happening "Waddy" let out a shout as only "Waddy" can . . . but the thief not realizing, as CBO announcers do, that when "Waddy" shouts he means business, kept going. Our hero sprinted for two blocks, along Queen street and 'round the corner on Elgin, finally running his quarry to earth in the Elgin building. There in no uncertain terms he "persuaded" the culprit to return with him to the store, where he handed him over to the astounded owner, the aforesaid Frank Richardson, who had been quite unaware that anything unusual had been happening.

Departures

L. Kingsley, accounts clerk at head office, to take position with department of external affairs, after staff presentation of Parker 51 pen and pencil set . . . Jean Howson, P. & I. assistant in Toronto, to BMI (Canada) Limited. Jean has taken particular interest in publicizing Canadian composers in her press releases with BMI . . . From Vancouver: Enid Eaton from commerciale; Bubbles Bosquet to Banff Springs Hotel; Margaret Imrie to C.P.R.

KILL: Ed - - SCHED: Belle

BACK FROM the Cariboo he came, a three-day growth of beard bristling on his chin. His eyes had a haunted look—of a man who had looked into the unknown and had lived to tell of his experiences. From point to point he had travelled, pausing here to speak to a native, stopping overnight there by a tumbling waterfall close to Mother Nature.

His story, pieced together from half-crazed utterances made even the more stolid P. and I. people blanch. A quarter-hour program standing radio listeners on their ears, clamoring for more about Herbert's feed to Montreal—drinking in the killing of Ellen Harris and the scheduling of Al Goodman! Hundreds of listeners neglecting business affairs, ears glued to sets, being thrilled by "The Voice"! And then the tremendous fury of the mob when the program did not appear at 2:15 pm EDT daily. Such exquisite torture—"The Voice" on Thursday and lo, not on Friday!

Operator Ernie Rose, for indeed it was he, swore it was true; that on his visit to the CBC repeater transmitters in the



Gardening At CBK

With spuds selling at \$4 a bag in the local stores these sons and daughters of the soil combine profit with back-breaking pleasure.

Shown in the above pic from the foreground: Anne Simmonds, Anne Squires, Doug Squires, Norma Heywood, Norm and Gina Micklewright and Mr. and Mrs. R. L. Punshon. At the corner of the end house Operator John Smith cynically surveys the scene,—John's got a sure-fire cure for wire worms, cut worms, army worms, grasshoppers, frost, drought, etc., also lame muscles, mosquito bites and sun-stroke . . . he's not gardening this year.

Cariboo he had stumbled upon an audience reaction that Mr. Elliott or Mr. Haynes would have enjoyed rating.

When Operator Rose's screeching nerves had been soothed by sedatives the whole story became coherent. It seems that occasionally the repeater transmitters, due to an error on the part of the attendant



Beans and . . .

At Ottawa Field Day (see page 20).

and Boswell—take note! Now that you have an established outside following you have also acquired a new and great responsibility to the listener. Your charge indeed is a grave one. Guard it well!—ALAN CHAMBERLAYNE, TRAFFIC CLERK, VANCOUVER.

Week-ends Afloat

"Admiral" Liston Burns Mellhagga, chief announcer IS, is polishing up the two gold hands on his blue wartime sleeves. First he will play hookey from his favorite microphone to help welcome the Tribal class destroyer HMCS Nootka to Quebec. Later, thanks to the five-day week, he will revive his brine-starved barnacles aboard a trim ML of the Royal Canadian Navy on Lake St. Louis. The vessel is slated for a busy season as a training craft—the "Admiral" is expected to spend most summer week-ends afloat—and the IS producers are prepared to pipe their marinated announcer aboard all shows.

Control Room Defined

Peter McDonald of Vancouver says it's "a room with a V.U."

Spacivitis

If you meet anyone from IS walking around with his arms outstretched sideways, be assured that he is a victim of nothing more serious than "spacivitis". This pleasant disease has claimed many victims since the supplementary offices opened on Bishop Street. Desks and chairs almost had become classified as "uppers" and "lowers" and it was rumored that the Crescent Street offices were to become an observing ground for apprentice sardine packers. Not before the walls had begun to bulge owing to the mob within, were the Bishop Street offices opened. Come down and see us sometime—we can inhale now without injuring the man at the next desk.

Explanation

MARY RITCHE and Bill Knott in the Toronto engineering office nearly went stark raving mad. The ceiling of their office is plaster board and Toronto weather is damp. As a safety measure a two-by-four was strung across the ceiling and propped up by three more two-by-fours.

The engineering office is in the busy corridor leading to Master Control, CJBC and CBL booths, Program Clearance, Newsroom and News Roundup. Hundreds of people passed the engineering door. Everyone had the same question. Finally, Mary and Bill posted a large notice on the door reading:

EXPLANATION!

- YES, Everything is OK.
- NO, the ceiling is NOT falling down.
- NO, We are NOT Nervous.
- YES, We HAVE our insurance.
- NO, They are NOT building a new office.
- NO, It is NOT a new architectural design.
- THE CEILING IS JUST SAGGING SLIGHTLY.

had broadcast the Program Resume, and that after their initial mystification the listeners had followed, on subsequent broadcasts the instructions of Messrs Anderson and Boswell with avid interest.

Program bigwigs, a happy group usually, were openly abashed by the success of the Program Resume. Such a type of broadcast being, you should excuse the expression "popular", was mystifying indeed. What all this will lead to, nobody is willing to forecast but Messrs. Anderson

COLLECTOR'S RECORD

By *Pat Patterson*
&
John Rae

Folksongs and Ballads: (Susan Reed; Victor, 6 sides). Folksinging is obviously as natural as breathing to Susan Reed. Some of the songs are well known, others not—all are charming. Folksongs recorded well, on durable discs . . . at last!

Bert Niosi: I Want To Be Happy; The World Is Waiting For The Sunrise: (Bert Niosi Sextet with leader doubling on alto and clarinet; Victor 2 sides). First Canadian jazz on record and long overdue. Group drawn from the Niosi big band play well on both sides with some outstanding ensembles in the accepted small band style. The tenor solo is by Phil Antonachi. Highly recommended with our nod going to "The World". Recording: good.

Khatchaturian: Piano Concerto: (Wm. Kapell, with Koussevitzky and the Boston Symphony; Victor, 8 sides). A brilliant work, full of strange harmonies and stirring rhythms—a tour de force for Kapell. The recording is good. If you like this concerto, try the recent Columbia recording of Khatchaturian's "Gayne" Ballet Suite.

Charlie Christian: Charlie's Choice; Stomping At The Savoy: (Charlie Christian, late and great Goodman Guitarist; Joe Guy, trumpet; Thelonius Monk, piano; Nick Fenton, bass; Ken Clark, drums; Vox Album, 6 sides). Cut at Minton's in Harlem, 1941, a year before his death, Charlie Christian in a relaxed mood at a Minton's 'session' plays inspired guitar, on both tunes. Made the same evening by amateur recording expert, Jerry Newman. Performance: excellent and both recommended for all jazz fans.

Manuel De Falla: El Amor Brujo: (Stokowski and the Hollywood Bowl Symphony Orchestra, with Nan Merriman; Victor, 6 sides). An interesting recording of a vivid, passionate score. The hackneyed "Ritual Fire Dance" is quite bearable here in its proper context. Nan Merriman has succeeded in capturing the gypsy flavor of the songs.

JULY-AUGUST, 1947

PLEASE DON'T
TREAD
ON THE FLOWERS

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

A DICTIONARY is an indispensable tool for the craftsman in words, be he writer or speaker. As the best carpenters are careful to choose good tools, so should you make sure that you use a good dictionary. Such a dictionary must be up-to-date; it must be a substantial volume—nobody can deal with the niceties of the language in a book which will fit into a pocket. A dictionary is no exception to the rule that you have to learn how to use a tool properly. Read the introduction and instructions, and make yourself thoroughly familiar with the signs and abbreviations used in your dictionary. Then use the book thoroughly; don't be satisfied with finding your word alphabetically and taking the first entry; two words may be spelt in the same way but pronounced differently, the same word may have pronunciations that vary with its function, you may even find your attention directed to the fine distinction between two near-synonyms. In short, read all about it.

Magna C(h)arta—Both spellings are prevalent, but whichever one is used the pronunciation should be *Carta*. It is of course permissible to speak of the Great Charter, but in the Latin form the sound of "k" should invariably be used for the initial consonant sound of *C(h)arta*.

At this same time—This phrase may well be thrown into the discard. Say *either* "at this time (tomorrow)", or "at the *same* time (tomorrow)". If you use "this" you don't need "same"; and if you

say "the same", the word "this" becomes redundant. The Oxford Dictionary says of "this same" that it usually expresses "some degree of irritation or contempt, sometimes playful familiarity". Mention of the exact time might sometimes be better than either phrase above, e.g. "At nine o'clock (again) next Tuesday night".

Equally as—This construction is often heard. It is not a desirable expression and Fowler condemns it as "illiterate tautology". "One thing is as heavy as another" is perfectly clear; nothing is added to it by saying "one thing is equally as heavy as another". In addition to being tautological, the phrase "equally as" is ugly and should be avoided.

Loan, Lend—We have in *loan* and *lend* two perfectly good words with well differentiated meanings; we lend a book, or we ask for a loan. *Lend* is a verb, and *loan* is here a noun. *Loan*, as a verb, is widely current but it is not generally used by careful writers, and is quite unnecessary. Use *loan* only as a noun, and use *lend* when a verb is required.

Donate—Is a pretentious and unnecessary synonym for *give*. The word is scarcely ever used in Great Britain and an American authority says it is "often used ambitiously where *give* would be more appropriate". The word *give* should be generally preferred.

"*Friends, Romans, Countrymen, loan me your ears*".
"*Donate the Devil his due*".



After a swim: cool, happy, hungry.

First Staff Field Day Held By Ottawa Staff

SATURDAY, June 28, will be a day long to be remembered by CBC staffers in the Ottawa area. They attended the first CBC organized Field Day which was held at Lac Philippe in the beautiful Gatineau Hills, some 30 miles north of Ottawa.

Employees from head office, CBO studios, Hawthorne transmitter and Britannia short-wave receiving station made merry, participated in sports and filled up on baked beans and weiners. The day ended with everyone grouped around a huge bonfire and joining in a sing-song led by Charlie Wright, manager of CBO studios, with accordion accompaniment by Doug Chevrier.

One of the outstanding features of the day was a male beauty contest which put everyone in stitches. Another highlight was the "dunking" of Leo Hutton, joint liaison officer, fully clothed into the cool lake, which did not seem to dampen his ardor in any way for the rest of the day.

Prizes to the winners were presented by E. L. Bushnell in his usual witty and gracious way. Other guests included Col. J. R. Samson and Douglas Monk of Montreal.

The Field Day was made possible through the efforts of an entertainment committee comprising Alex Têtu as chairman, J. Paul Massé, Paul Lapierre, Lucien Kingsley, Betty Keogh, Barbara Claxton of CBO studios, Eileen Elias and Ruth O'Halloran.

Male Beauties

L. to R.: "Misfit" Percy Palef, "Mississippi" Bob Dagenais, "Miscue" Ted Lawledge, "Mistletoe" Gaston Therien, "Mistake" André Brazeau, "Mischief" Roger Landriault.



Field day scenery.