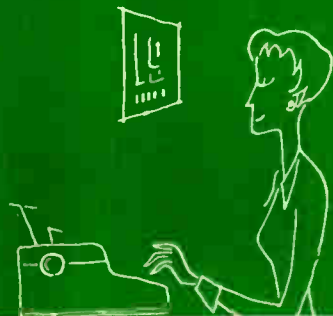
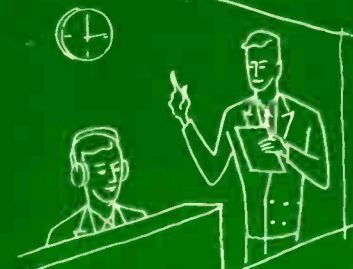
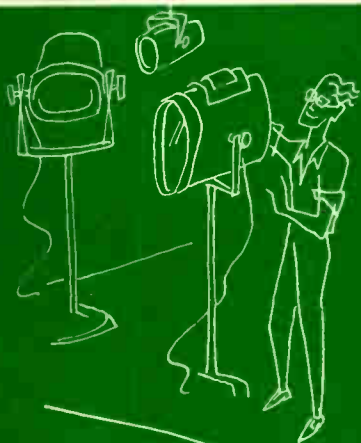


# radio



Vol. 13 no. 6 Ottawa July-August 1957  
Juillet-Août



# RADIO

## STAFF MAGAZINE MAGAZINE DU PERSONNEL

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

Revue publiée à l'intention des employés de la Société Radio-Canada, RADIO a pour objet de faciliter l'échange d'opinions et de renseignements de nature à contribuer au progrès de la radiodiffusion et de la télévision nationale.

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## GONE FISHING...

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

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

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

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

## EN VACANCES

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

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

Toutes les inscriptions au concours devront être envoyées avant le 15 octobre et signées par deux témoins. Une historiëtte racontant l'événement devra également accompagner la photo.

Bonne chance et bonnes vacances.

## OUR COVER — LA COUVERTURE

Plusieurs photographes amateurs et professionnels de Radio-Canada ont répondu à notre invitation de soumettre des pin-ups pour notre couverture des mois d'été.

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

☆☆☆

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

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

## PHOTOS

Pages 6, 7, George Huvos; Page 9, Mike Gravel; Page 10, Alf Spence. Sports cars—Oliver Henry, Vancouver; James Nihda, Toronto; Don Brownlee, Winnipeg. Page 20, Alvin Armstrong, Vancouver TV; Garland Studios, St. John's. Page 25, Doug Chevrier; Page 26; A. D. Squires. Page 30, Judo cartoon, Bob Crichton; Cartoon, BBC Bulletin. Pages 36, 37, Roland Truchon; Page 39, Perry Como and Writers' Awards, Ken Haslam.

# WHERE'S the TOP?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



THE AUTHOR

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

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

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

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

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

It could well be that for the first time in his fabulous career, Bill Stern has, at last, found the one precious thing that has always eluded him . . . a precious thing called: PEACE OF MIND.

# CBC TV-FILM SERVICE IN TORONTO

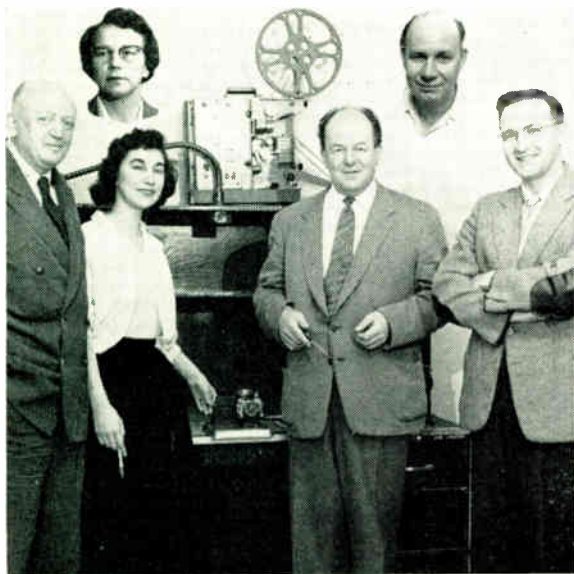
## LE SERVICE DU FILM DU RÉSEAU ANGLAIS

(Photos : Page Toles  
& George Huvos)

In cooperation with the TV-Film Service, RADIO presents to its readers a series of articles on the work of our film people in the CBC's English TV network. This does not cover the local operations which we hope to be able to describe at a later date.

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

### TORONTO, 1952



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

L'heure "H" de la télévision canadienne. Voici les membres du service du film d'alors et leur équipement de montage.

### — INTRODUCTION —

Four men, two girls and makeshift film editor's equipment five years ago. Today, in terms of footage handled, perhaps the biggest operation of its kind in the world.

En 1952, ils étaient six. L'équipement de montage était alors réduit à sa plus simple expression. Aujourd'hui, quantitativement à tout le moins, peut-être le service le plus vaste en son genre au monde.

Most TV programs use film of one kind or another. Commercial, news items, rear screen projection footage, program inserts for dramas, five or ten minute productions for children's programs, half-hour documentaries or two-hour features.

La plupart des émissions de télévision font usage du film. Réclames, nouvelles, reportages, projections par transparence, séquences filmées insérées dans une émission en direct, enfin documentaires et longs métrages.

It is the responsibility of the Film Service to produce these to order, have them produced, or procure them from agencies for use on the English TV network.

A Toronto, Radio-Canada doit réaliser ou produire ces films, ou encore les obtenir des distributeurs avant de les présenter au réseau Anglais.

Live programs are recorded on film. Prints are made either by the CBLT technical department or by Shelly Films Ltd. for play on the non-connected network.

Les émissions en direct sont souvent enregistrées sur kinéscope. C'est le service technique de CBLT ou la Shelly Films Ltd. qui se chargent de tirer les copies utilisées plus tard au réseau non relié.

All this film material is assembled, inspected, edited, timed, commercials inserted and shipped up to 3,000 miles with no margin for delay.

Il s'agit de monter ces films, de les inspecter, de les minuter, d'y insérer la réclame, de les nettoyer et de les expédier parfois à près de trois mille milles. Tout retard est évidemment inexcusable.

In this and following issues you will see some of the people who conduct this operation, and where and how they work.

La présente livraison et celles qui suivront vous feront connaître les artisans qui travaillent au service du film, les méthodes qu'ils emploient et quelques coins de leur atelier.

1957



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

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



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

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



Collecting, calling and distributing information, scheduling deadlines and expediting the flow of work are the functions of Anne Bell, Film Traffic Officer and her staff—Nancy Spotola, Merle Lister, Beatrice Elaszuk, Dorothy Emes, Betty Patrick and Larrain Waxberg. Not shown here are Tom Harrison, assistant Traffic Officer, Vicki Kawal, Diane Sheridan and Linda Anderson, expeditors in Exchange, CBLT unit and Negative Cutting.

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



Handling the paper work for 228 members of staff is a big job but it is kept under control by Joan Kirby and Nevi Polvetzian.

Joan Kirby et Nevi Polvetzian sont responsables de toute la papeterie requise par les 228 employés que compte le Service.



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

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



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

Oscar Burritt, conseiller technique, et Bill Ross, chef-monteur, discutent de l'efficacité des cours de montage qui se donnent à l'intention des employés de cette section.



Act I. Public square in Studio 1 — arches in the back lead to Studio 6.

SOME members of staff seem to think that the recent two-hour production of CARMEN (done on CBC FOLIO from Toronto) was the most complicated affair ever staged on TV.

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

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

When NBC did "War and Peace" by Prokofieff, they had a cast of 93 — and an orchestra of, at least, 55 men. They did it in colour and (although they had some ten or twelve basic sets to contend with) out of two studios. The orchestra was separated from the action. And the studio is naturally much bigger and higher than ours. I believe, in some ways, one can say, their task was more complicated, in others, easier than ours in CARMEN.

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

CARMEN, as I saw it, was a pretty dramatic and tight story with only three

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

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

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

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

How was it done?

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

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

# CARMEN...

How Bizet's vivid opera came to life on television

by

Franz Kraemer

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

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

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

6) We proceeded along those lines, using six cameras in two studios —



Act II. Lillas Pastia's Inn

*Conductor:*

JEAN BEAUDET

*Producer:*

FRANZ KRAEMER

*Sets and costumes:*

RUDI NICOLETTI

*Choreography:*

JOEY HARRIS

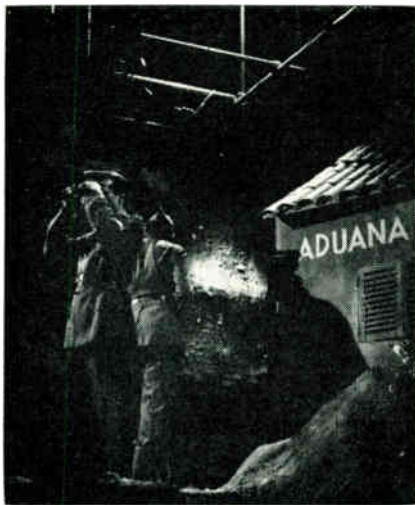
*Staging:*

HERMAN GEIGER-TOREL



Act III. Right to left — Carmen, José and Micaela.

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



Act III. The border post—invented for TV almost under the grid, as one can see.

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

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

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

10) As far as the orchestra was concerned, we had to put it into a separate sound-studio (we have done this often before, as have BBC and NBC). For CARMEN, we tried the sound-studio on Parliament Street, some 15 blocks away from our TV studios. Naturally, we needed a remote camera there and

an extra microwave link. In this way, the conductor saw what went on in the studio and the singers saw the conductor on monitors at all times.

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

Too bad we didn't have colour ! ! ! . . .

**THE CAST**

Carmen the gypsy ..... *Gloria Lane*  
Don Jose, sergeant in love with Carmen  
..... *Andre Turp*  
Micaela, peasant-girl in love with Jose  
..... *Claire Gagnier*  
Escamillo, bull-fighter *Morley Meredith*  
Zaniga, lieutenant ..... *Don Garrard*  
Morales, sergeant ..... *Bernard Johnson*  
Frasquita, gypsy ..... *Sylvia Grant*  
El Remendado, smuggler *Ernest Adams*  
El Dancairo, smuggler *Bernard Turgeon*  
Lillas Pastia ..... *John Harcourt*

Chorus, dancers, children's chorus,  
and orchestra

# GM HONORED BY U of M

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

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



# GLOIRE PUBLIQUE GLOIRE INTIME

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

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

Sur la photo, le nouveau Docteur, avec toge et bonnet carré, parle "ex officio" de Radio-Canada.



# HENRI AUDET À LA CONQUÊTE DE LA MAURICIE

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

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

Montréalais d'origine, Audet a fait son classique à Brébeuf et St-Charles-Garnier, a obtenu en '43 son diplôme en génie électrique à l'École Polytechnique de Montréal, et, boursier de la province de Québec, a décroché en

'45 sa maîtrise au Massachusetts Institute of Technology, la plus célèbre institution du genre en Amérique. Entre-temps, il a été attaché à de grands établissements comme la Shawinigan-Engineering, la compagnie de téléphone Bell et la Shell-Oil. A Radio-Canada depuis '45, il y a été successivement ingénieur au service des constructions radio-électriques, ingénieur du réseau Français (1946), ingénieur du district de Montréal ('47), ingénieur de la région du Québec ('53). En '49, il fut l'un des cinq administrateurs de Radio-Canada qui, sous l'experte direction d'Alphonse Ouimet, firent une



enquête préliminaire sur la TV en Europe et aux Etats-Unis. Il a, par la suite, joué un rôle considérable dans l'organisation à Montréal du troisième centre de vidéo le plus important au monde.

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

La téléstation privée de Trois-Rivières aura sûrement ses caractéristiques propres. Son rayonnement s'étend non seulement au nord et à l'ouest de la Mauricie, mais aussi du côté de la rive sud et de Nicolet (que la Mauricie réclame pour elle à juste titre). C'est à mi-chemin, géographiquement et spirituellement, de Montréal et de Québec, — situation enviable à plus d'un point de vue. Henri Audet est en plein l'homme qui agréera à l'esprit de politesse française, de travail industriel et

de vie d'ensemble de cette région-là. C'est un administrateur-né, d'une amabilité discrète à toute épreuve, un conciliateur incapable de se faire le moindre ennemi, un ingénieur de grande classe bien au courant de la télévision et disciple numéro un du "grand maître de l'électronique appliquée" que l'université de Montréal vient de saluer en M. Alphonse Ouimet.

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

E.-R. Bertrand.

☆☆☆

## LE NOUVEAU C-H-E-F

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

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

Provost est un moins-de-35-ans. Il n'a donc pas perdu de temps, et il a un long avenir devant lui. Né à Montréal, il a fait ses études secondaires chez les Jésuites. Après un cours de TSF et de technique radiophonique, il a fait la dernière Guerre comme sans-filiste à bord d'un 11.000-tonnes de la marine marchande qui a passé son temps à tirer de l'arrière dans les convois et éviter

de justesse tous les torpillages. Au retour, tout en se joignant à Radio-Canada, il a suivi un cours de mathématiques et de chimie au Sir George Williams College, a étudié les relations extérieures sous Philippe Hurteau aux Hautes Etudes Commerciales, et a décroché en '48 le diplôme de l'Institut de traduction de l'université de Montréal, avec la médaille de bronze de l'Ambassade de France pour avoir été haut-la-main le premier de sa "promotion".

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

Marié et père de deux enfants (... et demi, précise-t-il), il est président des Diplômés de traduction de l'uni-

versité de Montréal, et membre de la section presse-radio de la Légion canadienne (dont il a été vice-président un an).

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

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

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

E.-R. B.

Les chefs de service se sont réunis dans la grande salle du Conseil pour souhaiter bonne chance à Marcel Provost (à droite). Henri Audet, au nom de tous, lui a présenté un magnifique sac de voyage. Au centre, Jean Saint-Georges.





THE AUTHOR

# "ME SAIL INDIAN TIME"

by  
Rod Falconer  
Producer  
CFPR

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

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

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

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

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

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

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

I was perspiring like the proverbial stuck pig. Radio stations, weather stations, Department of Transport, Red Cross, international incident... and Falconer leaves suddenly for Timbuctu. However, this 'jamming of the airwaves' finally paid off when a nearby boat heard the message and radioed back the question: "Could this be anything to do with Rod of the CBC?" But of course! So the ship docked at Prince Rupert, picked me up, and

overtook the seiner fleet. It turned out that my saviour was an Indian chief who had once before helped me in my various manoeuvres along the B.C. coast.

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

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

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

P.S. *I did make the broadcast.*

## MACULLA

by

Will Hankinson

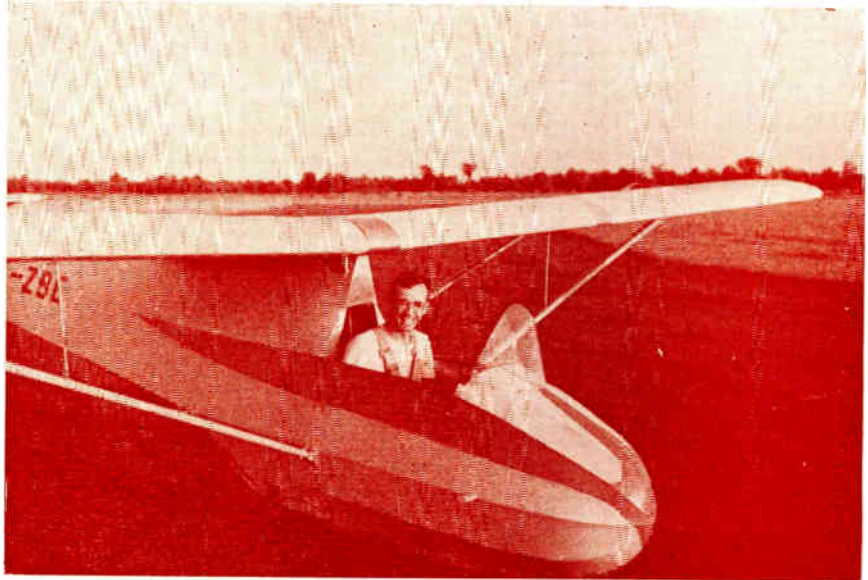
In a certain Toronto office, on or about the 13th of the month of May, 1957, *Hit Parade* officials came across a document which set their teeth on edge, started their ears buzzing, and seemed likely for a time to stump them completely.

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

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

*(Continued on page 32)*

# SOARING



by  
**Finlay Payne**  
P & I, Ottawa

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

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

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

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

## The equipment

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

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

## Method of launching

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

## The conditions necessary

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

(Continued on page 33)



Cameraman Steve Solilo, Director Thomas Knight, and Sound Technician Fred Dickson.

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

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

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

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

Producer Dan Waad and Bob McKay



# JUBILEE AUDITORIUMS —

... on the air

... on camera

by Bob McKay

Edmonton Correspondent

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

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

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

When it was all over and the rubble cleared away, everyone agreed that it had been a pretty successful day, — even Jerry Forbes from CHED Edmonton, who was supposed to describe the backstage facilities. When it came time for him to go on the air, the intermission crowd was scurrying in all directions, so his "vantage point" ended up being the Men's room. Incidents such as this notwithstanding, and despite the occasional interference caused by line noises, it was an exciting experience. The feelings of all concerned were summed up by one tired, enervated, and disheveled announcer who said, "Well, it started and ended on time anyway — it must have been a good show".



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

Edmonton's pride...



Dan Waad and O.B. Producer Dan MacDonald



# THAT RADIO MAN

## from BURMA

A young broadcasting engineer from Rangoon observes and absorbs CBC techniques

by Cindy Henmi,  
Snowdon Correspondent



Harry (left) inspecting the automatic network switching facilities in Master Control, Radio-Canada Building, Montreal, with Senior Operator Tam Derbyshire and Assistant Operations Manager Gerry Hudon.

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

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

At present, radio broadcasting in Burma is still in the experimental stage. The Burma Broadcasting

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

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

Harry was greatly impressed with CBC operations. When asked about

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

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

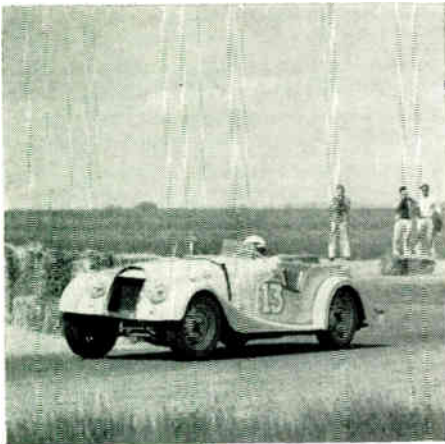
If one could not always gauge Harry's impressions as he quietly observed and absorbed, he himself left a very definite impression in the minds of CBC engineers whose only contact with Burma and the Far East is perhaps a movie or two along the lines of *Anna and the King of Siam* or *The Road to Burma*.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



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



If you count noses, or bonnets, at CBC Vancouver's parking lot you'll find four MG's, 3 TR's, a 1936 Bentley, a Thunderbird, a modified Austin Atlantic, and a not-so-Minor Morris. Some drivers shown here—Jim Flannery, Ed Bakony, Bob Miller, and Del Miller.



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

## CBC

## SPORTS CAR

## PARADE

*compiled by*

*KEN DOUGAN*

*PRODUCER, REGINA*

Film Editor Dove Ellison, of Toronto



TV News Editor Ken Chown, of Toronto



Film Editor Paul Sutherland, of Toronto.



Carl Erickson, syndication editor TV News, Toronto, recently won a night navigation exercise, involving map reading, elementary surveying, and a reasonable amount of mathematics. He's totolled more than 20,000 miles since he bought the car two years ago.

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

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

autophobia” or the type of sports car enthusiast known in the vernacular as “hairy.”

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

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



Verne Brooks, Regina, whose wife says: “I'd like it better if he spent more time painting and less time racing, but the fact of the matter is: he's a better driver than he is a painter.”

Salvador Samayoo (called Sammy) of the Latin-American Section, I.S., Montreal, runs his MG “A” in long distance and endurance rallies around Quebec province. A member of the Montreal MG Car Club, he intends to race in St. Eugene this summer with his newly acquired licence from the Canadian Automobile Sport Committee.



Dermot Beaumont-Nesbitt, studio director at Ottawa, and his “White Bomb” Triumph TR 111. Dermot is a member of the Ottawa Sports Car Club and has taken part in several local rallies.



## NOUVELLES DE LA DIVISION DU BIEN-ETRE

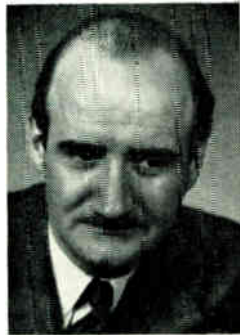
SI vous étiez affilié à la Caisse de retraite et à l'assurance collective sur la vie avant le 1<sup>er</sup> avril 1957, vous avez reçu un double dividende au cours du mois de juin.

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

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

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

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



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

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

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

## CBC REP IN PARIS REPRÉSENTANT À PARIS

JEAN-MARIE BEAUDET has been appointed CBC representative in Paris. Among other things, he will act as liaison between Canada and the various countries of Europe in the exchange of programs.

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

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

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

le moment, restons-en aux dividendes.

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

### RECETTES

Contributions de Radio-Canada au fonds de réserve, gardées en trust pour les participants .....	\$1,722,000.00
Profits retirés des placements effectués par les administrateurs .....	112,000.00
	<hr/>
	1,834,000.00

### DÉPENSES

Sommes payées et payables aux assu-

reurs gestionnaires de la Caisse de retraite de Radio-Canada (la Division des rentes sur l'Etat et la Mutual Life Assurance Company) pour accroître les pensions des employés .....	\$1,559,000.00*
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Valeur du fonds de réserve au 31 mars 1957 .....	\$275,000.00
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Comme vous le voyez ci-dessus (\*), Radio-Canada a acheté en votre nom, des prestations supplémentaires s'élevant à plus d'un million et demi de dollars. Ces prestations s'ajoutent à la pension pour service courant. Pour plus de détails, veuillez consulter votre brochure.



# LA SOIRÉE DES ÉLECTIONS À CBOFT

par Pierre Tabarly,  
représentant du P&I

★ ★ ★

*“...Car on a vu des choses étranges...”*

*On a bien vu des rois épouser des bergères*

*Et partir des fusils qui n'étaient pas chargés !...”*

★ ★ ★

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

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

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

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

PIERRE BOURGAULT, régisseur, souriant — les yeux clos — de quelque pensée intérieure... HAROLD BRADLEY, fidèle gardien des approvisionnements et, pour l'occasion, grand pourvoyeur de sandwiches et cafés... BILL MASON dont la frêle (??) silhouette couvre sans difficulté aucune, un nombre considérable de bureaux de scrutin sur le



tableau du fond qu'il fixa lui-même!... JEAN-MARC DUMONT, dont les multiples allées et venues qu'il devait accomplir lui faisaient regretter de ne point avoir les chaussures ailées de Mercure... Votre serviteur, commis pour la circonstance — en tant que représentant du P.&I. — à l'accueil des “huiles” politiques... Incidemment, la main que l'on voit n'est pas celle de NEILS LUND, préposé aux décors, aujourd'hui de retour dans l'Aviation canadienne... BERNARD SAUVÉ, autre messenger-aux-pieds-agiles (et certainement enflés, aux alentours de 1 heure du matin!)... BRUNO COMEAU, représentant du réseau Français, sans qui les choses n'auraient pas été ce qu'elles furent! (Honni soit qui mal y pense, car ceci est un hommage rendu à ses réels talents d'organisateur!)... RAYMOND LEBRUN, dont la voix grave égrena en tons mélodieux les résultats au cours de la soirée... DON DIXON, autre préposé aux décors, qui, pour les besoins de la Cause (avec un C majuscule) ne s'exprima qu'en français (enfin, presque!)... PETE WARCHOW, technicien au visage plus énigmatique et impénétrable qu'un condensateur en panne... VERN MOORE, de qui jaillit la lumière (celle du studio, s'entend — cela dit encore une fois, sans malice aucune!)... Et au premier plan, SIMONE POITRAS,

script-assistante, dont la photo en noir et blanc ne rend pas justice au teint hâlé qui était le sien ce soir-là!... ANDRÉE LÉVESQUE, la toute gracie secrétaire de Bruno Comeau, laquelle, armée d'un énorme morceau de craie, faisait sans cesse — telle une institutrice — des corrections au tableau noir... HÉLÈNE BABIN, dont le charme proverbial réussissait — ô prodige! — à tempérer quelque peu l'aridité des chiffres... Précédé de sa “bouffarde” à la Maigret, le réalisateur AURÈLE LACOSTE, à qui cette aventure en... terre d'élection(s)... heu! fit perdre quelques livres de graisse (qu'il s'empresse d'ailleurs de regagner en vacances, actuellement... et enfin, pour la bonne bouche, PIERRE CHALOULT, écouteurs aux oreilles, qui, après un intermède très à point sur la chaleur ambiante (de fait, une étuve aurait, par comparaison, paru relativement fraîche!), et le costume qu'il aurait dû porter lors de son récent voyage en Afrique, s'acquitta avec son aisance coutumière des indispensables commentaires et interviews, presque toujours sur le mode impromptu!

Et bien, comme disait le jockey de l'histoire: “Nous sommes très contents d'avoir gagné et nous espérons faire fois la prochaine mieux...”

A moins que ce ne soit le contraire!



Téléscripteurs en pleine activité.

# LA SOIRÉE DES ÉLECTIONS

## AU RÉSEAU FRANÇAIS DE TÉLÉVISION

par Michel Hébert,  
chef des nouvelles du soir

12.50 a.m., le 11 juin 1957... Henri Bergeron vient de donner l'indicatif qui termine la soirée des élections. "Ici Radio-Canada"...

Ces trois mots m'apportent un immense soulagement qui fait aussitôt place à la lassitude. En quelques secondes, le café a perdu toutes ses vertus... Au "40" et au "58" tous les visages sont maintenant détendus. Pendant six heures d'affilée, chacun a joué fébrilement son rôle dans ce spectacle où l'imprévu était le seul maître. Tout semble avoir marché rondement, mais ce n'est que plus tard dans la journée que nous saurons comment le programme a été reçu par les téléspectateurs; jusqu'à quel point Radio-Canada était

justifiée de réunir un personnel aussi nombreux, de mettre en branle tous ses services techniques afin de présenter au public, en des images aussi fidèles que possible, les résultats du jugement que ce dernier venait de porter sur ses représentants à Ottawa... Quelques remerciements, des poignées de mains fatiguées... et l'on se sépare en se donnant rendez-vous à la prochaine... En moins de dix minutes le "40" se vide.

\* \* \*

Dans les jours qui ont suivi, tous ceux qui, de près ou de loin, avaient participé à la soirée des élections, n'ont pu qu'être flattés des témoignages reçus pour leur travail. Pour

une fois, la critique a été unanime à féliciter Radio-Canada. Même les journaux de langue anglaise de la métropole ont souligné la valeur du vaste reportage qu'a présenté le réseau Français de télévision. Quant au public, ses réactions ont toutes été favorables. Des téléspectateurs plutôt difficiles ont avoué être restés jusqu'à la fin les yeux rivés sur leur écran. Les circonstances, il est vrai, nous ont servi à souhait, mais sans la qualité du spectacle, on peut être assuré que la majorité nous aurait vite abandonnés pour syntoniser un poste de radio. La télévision venait de prouver qu'elle peut rivaliser avec succès dans un domaine où la radio semblait jusqu'alors un concurrent imbattable.

\* \* \*

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

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

Après des heures et des heures de discussion, le programme a pris forme. Dans chaque ville reliée au



TÉLÉVISION Pierre Stein et Wilfrid Lemoyne, annonceurs.



Vancouver radio: left to right—James K. Nesbitt, parliamentary correspondent, Victoria; Bill Good, freelance commentator; Editor-in-Charge Don Smith; Announcer G. Inglis; Announcer Tom Robinson; Editor Beverly Gortrell; Editor Com Stockand; Editor Lloyd Bulmer; Steno Ruth Derkson.



Central Studio in Toronto for radio coverage. Broadcasts were fed to two CBC networks from here from 7:30 p.m. to 2:00 a.m. Anchor Man Lamont Tilden held the fort for seven hours straight.



A scene at one end of Studio 2, Toronto, from which special Metropolitan election returns were telecast to CBLT, alternating on that station between the national coverage broadcast on the CBC-TV microwave network.



In Halifax, compiling Maritime returns, left to right—TV News Editor Bill Lever; Talks Steno Julie Dobson; O.B. Producer Bob Codman; Announcer Maurice Foisy.



Vancouver TV: left to right—seated, Editor Graham McMullin; Editor-in-Charge Les Jackson; Editor Vince Duggan. Seated, background—Editor Myron Loko; Editor Brian O'Brien; Editor Eros Pasutti.

St. John's, monitoring and taping closed circuit from Toronto, left to right—Doug Brophy, Bert House, Horvey Margon.



At CBM, Montreal—Announcer Ed McGibbon, Editor Phed Vosniocos.

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

CBC Chairman A. D. Dunton was among the first to congratulate the election staff, and Mr. Dunton himself has received letters of praise from men prominent in Canadian life. The president of the CPR, N. R. Crump, wrote to say that he had followed the TV coverage until after midnight and thought it was a "very excellent job." Other letters of praise have been received from leaders in the field of publishing and advertising — from Floyd S. Chalmers, president of Maclean-Hunter Publishing Company; from John J. Fitzgibbons, president of Famous Players; from Russell C. Ronalds, chairman, Ronalds Advertising Agency; and from St. Clair

Balfour Jr. of the Southam Company, who said that he had passed on his impressions to all his newspaper publishers with the suggestion that they consider them and adapt their reporting to the changes brought about by the CBC.

CBC veterans could not remember a time or a program where the newspapers had been so unstinting in their praise. Among the columnists, Pat Pearce of the *Montreal Star*, noted the lively coverage by French TV. Gordon Sinclair of the *Toronto Star* said that the election coverage was a triumph for the CBC, a triumph in efficiency, impartiality and informality. Bob Blackburn of the *Ottawa Citizen* said it was a "Smashing good piece of work." Scott Young of the *Toronto Globe and Mail* wrote a column congratulating those responsible for the television coverage.

On radio, each region put out its own election service, but contributed to and received dozens of contributions from other regions through Central Newsroom in Toronto. TV serviced the connected network, extending from Quebec City to

# SUCCESS STORY

as told by

## CBC NEWS NEWS

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

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

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

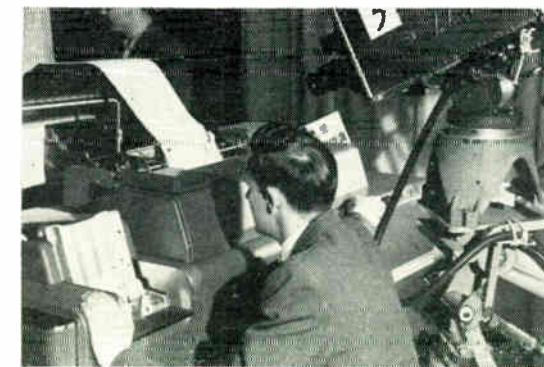
Inside the CBC, the congratulations were just as warm. Mr. Jennings said the election coverage was superb. Mr. Dilworth expressed his admiration of the English TV coverage and said he was thrilled and proud of the radio coverage.

In passing along his own thanks and favorable comment from the General Manager, the Director for Quebec summed it up in one word, "Magnifique."

And now it's over, the story can be told of how the CBC-TV coverage received a late jolt from the angry owner of a downtown Toronto building. The remote crew assigned to the International Business Machines office where an electronic computer worked on election returns had placed equipment on the next-door building to obtain a clear sighting to the 300-foot level of the TV tower. The building superintendent said it was all right to do this, but he had not told the owner who became very angry when he saw the equipment on the roof of his building. An hour before program time, he called the CBC and told it to get "that stuff" off the roof of his building. Fortunately, some soft words had an effect: the equipment stayed on the roof; and the electronic brain performed with TV cameras staring into its cranium.

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

*"Get ready for the next round."*



An IBM data processing machine printed forecasts and trends based on information fed to these machines on returns received. Results were televised from an IBM office in downtown Toronto through a mobile TV unit to the CBC-TV network as part of its national coverage.



Winnipeg radio—Announcers Bob Willson and Warren Davis left to right of rear near window; Editor-in-charge Norm Lacey standing rear with earphones; directly in front, Announcer Norm Micklewright.

Winnipeg television, left to right—Announcers Fred Cripps and Frank Stanley.



# Closed Circuit

## From London

SUMMER has come! The newly painted CAR PARK signs are dazzling the eye outside Lord's Cricket Ground and in the hall our Reuters ticker tape taps out the latest score. There are screams of joy or groans from the interested spectators as the yellow paper slides to the floor into an exhausted heap. I am waiting for the BBC's West Indian Section to get wise to the fact that the strange noise they hear over the wall is not Rosemary Clarkson letting off steam at the printing laboratory.

Aside from the fact that it's warm, so we know it's summer, the Visiting Season has begun. We've started to pin up the mail on the Visitors' notice-board and we can now watch people wandering in, not yet sure of their land-legs, looking expectantly towards the wall. So far we've had "Mo" Smith from Sackville on a visit which appeared to consist of rushing off to keep appointments and dashing back with grapes and ice-cream for the starved-looking staff. (Joke).

Ronald Hambleton is here to interview the celebrities who managed to get away during Nathan Cohen's visit last summer! So far he's been to Switzerland to interview Dr. Carl Jung and is now engaged in chasing Colin Wilson round the Cornish coast.

Alice Frick from Toronto has been here on holiday and called in to say hello — a risky business because there's always the chance of finding a letter from Them suggesting just one small job seeing that...

Kingsley Brown, TV News Toronto, has been and gone on an assignment for Newsmagazine and I don't think he did anything but tie up rolls of film into cello-taped parcels. He should come back some time and spend a couple of weeks in slow motion.

John Robertson, RADIO's Vancouver Correspondent, phoned from Leicester Square the other day and announced he had just dropped in off a boat and thought he'd say hello, which he did ten minutes' later in the office. He came over with the Royal Canadian Navy but had only a short time in London. It was good to have him call in as a RADIO man because I haven't met any of you yet.

Ken Brown, Manager of the TV News Bureau here, is on the Continent. I think I saw him carrying a whip the evening he embarked, but I may be wrong. I am not sure either if he planned this trip or whether the arrival of the tortoise from one of the most select stores—Harrods—drove him away. The tortoise came in a brown cardboard box with lettuce leaf and we spent the day trying to find out who had sent it, why, and whether there was any special significance. (Yes, that's why your TV screen was blank that evening). We are still searching for the answers on all three counts. Of course, they gave the tortoise an LCB number and Ken

took it home, but it doesn't show any interest in Television and I think they sold a dud to whoever bought it.

Don Gordon has joined us (sounds like the Salvation Army) and it's wonderful to know there is somebody available for *News Roundup* without having to phone round all morning chasing reporters. (I hope he was told about getting out of bed for broadcast circuits at 1:00 a.m. before he signed the contract).

Stuart Griffiths from Toronto arrived the other day for a holiday. He called in and very sensibly hasn't been seen since so I can report he really is on holiday.

But perhaps the best news of all is that John MacRae, ex International Service, Montreal, has arrived as Assistant European Representative. We welcome him and wish him a very happy and successful tour of duty.

— Maxine de Felice

## Lorraine to London

Dear London Office,

I haven't time to write to you individually, so to save postage, I'm sending an open letter via the staff magazine.

As you know, I'm now with the Script Department in Toronto. We have a carefree little band of Stalwart English in this Section, so I don't feel the teeniest bit conspicuous about the pith helmet you presented me with before I left — (You were right Maxine when you said it was just ME). It was tactfully suggested that I use the chair provided instead of my shooting stick, and the Union Jack draped on the door wasn't too happily received — (I don't think that arrow was there when I came). But we have to make allowances, so I'm making do with a large cross of St. George.

The Script Department is housed in what one might loosely term a bijou little residence on Jarvis Street — which might be more loosely than ever referred to as "an area which has known better times." (I do hope so.) It's a sort of Kensington with knuckle-dusters, and the place just swarms with the most interesting characters from all countries — have you ever been whistled at in Serbo-Croat, dears? In fact, some of them remind one of the more abandoned producers at 200.

Women's Interests (not men, dears — program planners) are on the ground floor — then we have a covey of Farm Broadcasters, my, the fun they have with seedlings... and every night at five one can see the staff of Program Clearance emerge from a hole in the wall (Canadians have staircases in the oddest places!)

Well, that accounts for most of the staff. However, an unspecified number of uninvited inhabitants in 427 are periodically removed. This usually takes place at the weekend when the place is sealed up and the men can let off the gas quite safely...

réseau, les services de commentateurs avaient été retenus; à Québec, un car de reportage avait été affecté aux réseaux Français et Anglais conjointement; les services techniques avaient élaboré un réseau complexe de communication qui permettait à un instant d'avis, d'alimenter le réseau Français depuis Regina, Winnipeg, Toronto, etc., ou d'alimenter le réseau Anglais depuis Québec, Montréal, etc. Mais il ne s'agissait là que des grandes lignes. Il fallut ensuite des semaines avant que chacun puisse régler tous les problèmes qui se posaient dans son secteur. Ainsi à Québec, le car de reportage avec le réalisateur Yves Dumoulin et les commentateurs Charles Dussault et Jean Ducharme n'auraient pu nous rendre les services attendus sans les efforts déployés par le chef des reportages, Roland Giguère, en vue d'obtenir la présence devant les caméras du leader libéral, M. Saint-Laurent.

De son côté, le chef de la section des graphiques, Pierre Garneau, n'a eu qu'une dizaine de jours pour faire exécuter le décor préparé par Claude Fortin.

Pendant que des rédacteurs s'occupaient à recueillir toute la documentation possible sur les candidats, les comtés, l'histoire politique du pays, et à obtenir les films et graphiques nécessaires, le chef des nouvelles à la télévision, Salluste Duval LeMyre, devait passer en revue tous les résultats fournis par les agences lors des élections fédérales précédentes. Ce dernier travail devait nous permettre de connaître à l'avance le volume des dépêches à un moment donné de la soirée, de même que l'heure approximative à laquelle nous pouvions attendre des résultats sur tel chef de parti, tel ministre ou telle région du pays.

Jacques Landry, le coordonnateur du programme, et le chef des nouvelles qui, tous deux, avaient l'expérience des élections provinciales de '56, ont également dû passer des heures avec Gérard Renaud, réalisateur au "40", afin de prévoir les moindres détails devant assurer une émission homogène où rien ne viendrait ralentir la présentation rapide des résultats, ni diminuer à aucun moment l'intérêt des téléspectateurs.

Dès neuf heures, le matin du 10 juin, la majorité des participants sont au travail au "40" et au "58" pour vérifier une dernière fois les préparatifs: les machinistes mettent la première main au décor installé pendant la nuit; des techniciens effectuent les raccordements des téléscripteurs sans lesquels nous ne pourrions rien faire; le directeur technique, Jean-Marie Lafleur, et ses hommes s'assurent du bon fonctionnement de l'équipement: le réalisateur et sa script-assistante, Gabrielle Séguin, passent tout en revue pendant que le chef des nouvelles scrute cartes et tableaux.

A 7 heures, tout est prêt.

Au "58" où se fait la coordination, Jacques Landry assure la liaison avec Toronto tandis que Roland Giguère s'occupe des autres points extérieurs.

Le vaste studio "40", lui, semble beaucoup plus petit maintenant qu'y évoluent près de 80 personnes. En plus des caméramen, régisseurs, accessoiristes et des autres membres de l'équipe technique, on y compte huit annonceurs et commentateurs, une vingtaine de scripts, une quinzaine de rédacteurs, commis, etc.

Du côté information, nous avons les services de la Canadian Press, (trois téléscripteurs) de la British United Press, (deux téléscripteurs) et un sixième nous relie directement

au cerveau électronique de l'International Business Machine à Toronto.

\* \* \*

Les premiers résultats des provinces Maritimes laissent prévoir une lutte serrée qui va se poursuivre jusqu'à la dernière minute. Sans arrêt, les annonceurs donnent les résultats, interrompus seulement pour les reportages de l'extérieur et les analyses de René Lévesque et André Laurendeau qui régulièrement font le point dans la marche des événements.

Tout fonctionne sans heurt, comme si les participants étaient tous les membres d'une équipe de vieille date.

Un élément nouveau avait été ajouté avec l'invitation aux ministres et députés de venir remercier leurs électeurs. Accueillis au studio par Hubert Aquin, du service des causeries, les personnalités politiques étaient interviewées par nos deux commentateurs. Plusieurs devaient ensuite s'attarder devant les tableaux où les scripts changeaient continuellement les résultats.

Au début de l'émission, il y avait bien quelques hésitations, mais grâce à l'expérience et à la présence d'esprit du réalisateur et des annonceurs, on aurait pu croire à certains moments que la soirée des élections avait fait l'objet de multiples répétitions.



RADIO Jean-Paul Nolet, Raymond Charette, Jean-Maurice Bailly annonceurs, et Roger Bourbonnais, chef des nouvelles.

*Oh flee, oh flea, the watchman cried  
Or hop your last to heaven  
The blood's run out, so now get out  
We're cleansing 427...*

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

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

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

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

— Joan Lorraine

## CBC Correspondent in London

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

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

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

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

## Newcomers

### ST. JOHN'S

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

### HALIFAX

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

### SACKVILLE

Lorna Seaman, *Visitors' Guide*  
Fred Woolridge, *S.R. Operator*

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

### MONTREAL

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

### OTTAWA

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

David Mattice, *Teletype Operator, P&A*  
William Watson, *Office Junior, P&A*  
Gisèle Noel, *Steno, RADIO Magazine*  
Anne Grant, *Secretary to Presentation Officer, CBO*  
Lois Henry, *Secretary to Treasurer's Representative*  
John Davis, *Clerk Accounting, Treasurer's*

#### TORONTO

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

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

#### WINNIPEG

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

#### REGINA

Rita Gollinger, *Steno, Engineering*

#### EDMONTON

Bob Butchart, *Announcer-Operator*

#### VANCOUVER

D. Anderson, *Office Junior, C.R.*  
M. Devlin, *Stagehand*  
J. Dinsmore, *Receptionist*  
K. Douglas, *TV Technician*  
L. Fraser, *Operator, Radio*  
W. L. Freeth, *Stagehand*  
D. Hale, *TV Technician*  
F. Hampton, *Stagehand*  
J. Hogg, *Clerk Departmental, Treasurer's*  
G. Jones, *TV Technician*

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

**PRINCE RUPERT**

Walter John Must, *Announcer-Operator*  
 Brian Hall, *Announcer-Operator*

**WITH THANKS**

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

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

To all of you, our thanks.

The Editors



**Audience Research Appointment**

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

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

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

☆ ☆ ☆

**Congratulations**

To DAVID A. HARDING, *departmental assistant, coordinator's office, Snowdon engineering, for obtaining B.Sc. Degree from Sir George Williams College.*

To STANLEY S. WILSON, *supervisor of video operations, operations department, Snowdon engineering, for obtaining B.Sc. Degree from Sir George Williams College.*

☆ ☆ ☆



Left to right—Supervising Operator Dare Malmberg, Orv Wakaluk, Stan Stacey, Ian Stephen, Chief Operator George McFadyen, Relief Operator Wayne Bjorndahl.

### Sitdown at CBK, Watrous

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

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

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

— A. D. Squires

### Transfers

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

### Promotions

#### ST. JOHN'S

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

#### HALIFAX

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

#### MONTREAL



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

treau where he has been taking part in theatrical activities with amateur and professional groups.

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



## OTTAWA

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

## TORONTO

John Bellingham from clerk departmental 5 to 6, treasurer's  
Kenneth Cavanagh from assistant editor, News Roundup, to editor, TV News  
Patricia Clegg from clerk typist, TV Light Entertainment, to steno, talks  
Elizabeth Fox from steno, national script, to playreader  
Verna Fujino from steno 2A to 3, commercial radio sales  
Thomas Gibson from painter to scenic artist  
Nancy Iozaki from steno 2A to 3, commercial sales  
Pamela Jackson, from treasurer's to TV commercial, clerk departmental 5  
James Jones from scenic artist to scenic artist crewleader  
Jean Kernick from steno 2A to 3, talks  
Siegmond Krammer from clerk departmental to senior clerk departmental  
Jean Lincoln from clerk general to film assistant  
Robert Marshall from office junior to clerk filing, C.R.  
Anne McKee from clerk accounting to clerk departmental, treasurer's  
Jane Pratt from steno 2A, commercial acceptance to steno 3, O.B.  
Vince Reed from clerk departmental to assistant senior storekeeper  
Donald Reynolds from editor, radio news, to assistant editor, News Roundup  
Sally Schaffler from steno C, commercial administration, to steno 3, Farms and Fisheries  
Mary Soper from clerk departmental to film assistant  
Nancy Spatola from steno 2A to clerk general 3, film traffic  
Robert Spivak from stagehand to program research assistant, TV children's programs  
Evelyn Thorneycroft from steno B1 to C, P&A  
Jean Watt from steno 2A to C, commercial administration  
Ruth Addy from publicity editor 5 to 6, P&I  
John Andrew from TV assistant to TV technician  
Joyce Ansell from steno 2A to clerk typist 2, commercial accounting  
David Cazaly from TV assistant to TV technician  
Margaret Cook from librarian 5 to assistant librarian 6  
William Cooke from assistant sales representative to sales representative  
Helen Creamer from clerk departmental 4 to 5, program clearance  
Murray Creed from production supervisor, farms and fisheries, to TV producer (contract)  
Eugene S. Hallman from assistant supervisor of talks and public affairs to director of radio network programming (English)  
Peter McDonald from assistant director of program planning and production to director of television network programming (English)  
Lou Chambers from editor-in-charge, assignment and syndication, to assistant manager, National TV News  
Eleanor Ellins from clerk departmental to senior clerk departmental, TV design  
Daphne Evans from clerk general to clerk departmental, treasurer's  
Everett Ferguson from stagehand to TV assistant  
Lyman Finlayson from radio engineering to TV engineering, clerk departmental  
Joan French from clerk departmental 4 to 5, national traffic  
Marilyn Gill from program clearance to TV traffic, clerk general 3  
Nancy Glover from senior clerk departmental 6 to 7, commercial accounting  
Mary Greenwood from clerk typist to clerk departmental, national traffic  
Jean Hannant from steno, talks, to steno, national script department  
John Hawholdt from clerk departmental to personnel officer, P&A  
Kenneth King from senior clerk departmental to section head, treasurer's  
John Langdon from administrative control officer to TV budget control officer  
Gloria Lerner from steno 2A, radio news, to steno C, executive  
Adam Litzinger from clerk departmental to examiner, C.R.  
David Lumsden from office junior to copy clerk, TV news  
Mary Lynde from clerk general to clerk departmental, film service  
Gloria MacLean from clerk general to clerk departmental, TV coordination  
George McAfee from section head to supervisor of general accounting and audit section, treasurer's  
Wesla Maguire from assistant librarian 5 to 6  
Mildred Melenchuk from clerk general to clerk departmental, commercial acceptance  
Gerald Morrissey from film assistant to senior film assistant  
Margaret Nicol from steno to clerk general, P&I  
Alfred Norris from duplicating clerk to TV assistant  
Walter Percival from office junior to copy clerk, TV news  
Fred Phipps from film assistant to apprentice still photographer  
Kenneth Pogue from clerk departmental 5 to 6, commercial acceptance  
Nina Rabchuk from steno to clerk general, program clearance  
Susan Sakamoto from steno to clerk departmental, farm and fisheries  
Emily May Staples from TV program to radio program, steno C.  
James Stott from clerk general to clerk departmental, overtime payroll



Radio and television broadcasting was well represented by Jaycees from all across Canada at the 22nd National Convention of the Junior Chambers of Commerce held in Ottawa, June 30-July 3. Left to right — Ottawa Jaycee President Don Hamilton, CKOY; Murray Goldstein, CJKL, Kirkland Lake; Don Leblanc, CBHT, Halifax; Bob Gillis, CFOR, Orillia; Bob Elsdon, CFPL-TV, London; Ralph Robinson, CKOK, Penticton, B.C.; Bill Rees, CKCK-TV, Regina; and Lowell Hicks, Methods Analyst, CBC, Ottawa.

### About Don Leblanc . . .

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

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

### Promotions—continued

Patricia Stotts from clerk departmental to script assistant, TV children's programs

Robert Stroud from TV assistant to TV technician

Arlene Taylor from steno to clerk general, P&I

Hugh Taylor from TV assistant to TV technician

John Tulk from technician to senior technician, radio engineering

Ronald Verner from office junior to clerk general, P&I

Russell Waller from design draftsman to assistant set designer

Bruce Webster from office boy to duplicating clerk, P&A

Michael Wilkins from TV assistant to TV technician

Heather Williams from clerk general to clerk departmental, P&A

Murray Williamson from clerk duplicating 2 to 3, P&A

### WINNIPEG

Fred Boire from clerk general, P&I, to clerk departmental, program clearance

Bea Lamond from steno to script assistant

Irvine Bailey from clerk filling to clerk general, P&I

Jane Davis from steno to clerk accounting, treasurer's

Yvonne Sanders from clerk accounting to clerk departmental, treasurer's

Tony Koslock from clerk departmental to senior clerk departmental, treasurer's

Fred Smith from clerk departmental to senior clerk departmental, treasurer's

Shirley Fletcher from steno to clerk general, P&I

Donald Shinn from office junior to clerk duplicating

Bill Jones from senior clerk departmental to senior clerk departmental treasurer's

Blair Graham from office junior to clerk filing

### VANCOUVER

P. Boyse from assistant film librarian to film librarian

E. Finck from senior film assistant to film editor

H. Wilson from film librarian to secretary to the director for the province

K. Maxwell from TV program to P&A

L. Jackson from editor to editor-in-charge, TV

W. Smith from editor to editor-in-charge, radio

J. Wiebe from stagehand to stagehand crewleader

R. Gray from stagehand to stagehand crewleader

L. Butcher to acting assistant to supervisor of staging

E. Bowie from coder, C.R. to assistant film editor

A. Donaghey from steno, radio news, to steno, announcing services

B. Tosh from steno, treasurer's to steno, radio program

R. Fleming from treasurer's to TV design, clerk departmental



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

to most of the major mining camps in northern Quebec, Ontario and Manitoba.

### Weddings

Halifax — Steno GRACE MEAD to RALPH TOTTEN . . .

Steno SHIRLEY HEMPHILL to LAURIE BLUE . . . O.B.

Producer BOB CADMAN to Script Assistant KATHY SILVER . . .

FRAN THOMSON to nonstaffer Bill Mason . . .

Ottawa — MERVIN AUSTIN, Treasurer's, to Helene Charbonneau . . .

TOM SLICKMAN, Treasurer's, to Catherine Ann Mackay . . .

Clerk Departmental DOROTHY BRADLEY to Kenneth William Hamilton . . .

Clerk Departmental GLORIA MACPHERSON to F/O Peter Boyle . . .

Secretary CLAIRE EMOND to Charles Babby . . .

Clerk Departmental PAUL PARENT to Sheila Ann Dupuis . . .

MICHELINE LOUON (staff welfare) to Michel Vandebussche . . .

Clerk Departmental JOY LEPINE to David James Drew . . .

THÉRÈSE RANGER (RADIO's secretary) to Dr. Lorenzo Haché . . .

Montreal — T&D Engineer REG PENTON to Lois Maurine McLean . . .

T&D Technician MICHEL SAUCIER to Patricia Miller . . .

Supervisor of Video Operations STANLEY S. WILSON to Barbara Morris . . .

Winnipeg — PAM GARTON of program clearance to Don MacIver . . .

## CBC Exports

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



Gunnar Rugheimer

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

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

later, as manager, National TV News.

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

★ ★ ★

## Red Cross Appointment

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

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

## IN MEMORIAM

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

The following day Gerry Elliot was dead, leaving a void which will be very difficult to fill. To colleagues on staff and in the industry he was one of the foremost men in the field of air conditioning in Canada. A native Montrealer, he was born in

Westmount on November 24, 1895. In the First World War he was a member of the Royal Flying Corps. At the close of the war, he entered McGill, obtaining his B.Sc. in Mechanical Engineering in 1923. Early in his career he became associated with the internationally known Carrier Corporation, working with Willis Carrier, the American pioneer in air conditioning practices. On February 15, 1939 he joined the Corporation's Architectural Department and was responsible, until his death, for the plumbing, heating, ventilating and air conditioning problems and installations of the CBC.

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

—Cindy Henmi

## Special Events

- Halifax — Twin boys to CAMERAMAN WALTER and MRS. WICKS . . .
- Sackville — A son, DAVID ALAN, to Technician DEAN and CATHERINE BELL . . .
- Montreal — A son, DAVID CHRISTOPHER, to Construction Supervisor PETER and MRS. BOHONIS . . . A son, DANIEL, to Clerk Departmental ROLAND and MRS. PELLERIN . . . A son, GILBERT, to Section Head (Appropriations) JEAN LOUIS and MRS. PREGENT . . . A daughter SYLVIE, to Printing Machine Operator JACQUES and MRS. L'ECUYER . . .
- Ottawa — A son, DAVID, to Clerk Departmental GEORGE and PEGGY PAYETTE . . . A son GUY, to Assistant to Industrial Relations Officer GUY and JOVETTE CODERRE . . . A girl, JULIE RUTH, to CBO Technician JULIAN and RUTH MCCALLUM . . . A son, GLENN DOUGLAS, to Clerk Departmental BRIAN and JACKIE STAPLEDON . . . A son, BRUCE JAMES, to CODER CHARLES and MRS. MULDOON . . . A son, MARC, to Research Assistant MARCEL and MRS. CHARETTE . . . A daughter, BARBARA RUTH, to Supervisor of Travel Section CHARLES and MRS. MURRAY . . . A son, YVES, to JEAN-PAUL (Statistics Department, A.R.) and MRS. KIROUAC . . . A son, JOSEPH RICHARD CHARLES, to PHIL and MRS. RIGELHOFF . . .
- Windsor — A daughter to Technician GERALD and MRS. PAPINEAU . . .
- Edmonton — A daughter, Valerie Elaine, to Producer BERT and GERRY MAYES
- Vancouver — A son, ROBERT EDWARD, to CYRIL (treasurer's) and MRS. NELMS . . . A daughter, MARITZA CECILIA, to ARTHUR (TV design) and MRS. TSCHOPP . . . A daughter, ROBYN SUE, to ARVID (TV technical) and MRS. KENDALL . . . A daughter, GINA, to Research Assistant GEORGE and MRS. DICK . . . A daughter, CAITLAN, to TV Producer RON and MRS. KELLY . . .



Gerald Elliot



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

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

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

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

But (and there is so often a "but" in these matters), sometimes even countable things can represent a quantity — a measure. For instance, a hundred yards represents a distance rather than one hundred separate yards; so you can properly say "less than a hundred yards". Similarly a hundred dollars may represent a quantity (a price for instance) rather than a hundred separate, countable dollar bills; so it is proper to say "I had less than a hundred dollars". By the way, it is permissible for the same reason to say "A hundred dollars was the price — or was stolen".

This remains to be said. Avoid **less** and **lesser** when another word would be more suitable; say "a lower price" rather than "a less price", and "a smaller prize" rather than "a lesser prize".

These may be small points but their observance may well make for clarity and certainly makes for elegance.

**Larynx** — pronounce **larrinks**, not **larniks**; think of **laryngitis**.

**Integral** — pronounce **inti-gral**, not **intri-gal**; think of **integrity** and **integer**.

**Irrelevant** — pronounce **irrell-avant**, not **irrev-elant**.

I have listened to a great number of auditions by people who wish to be announcers, and I have found that these three words are mispronounced by from 25% to 30% of the readers, even the generally well-educated.

The reason for this kind of mistake is to be found in a very old tendency for people to transpose the position of sounds or letters in a word. The technical term for this is **metathesis**. It is found in all languages, and in our own language, it is responsible for the present shape and sound of many of our words. For instance, **to ask** used to be **to ax** — a form still heard in some forms of sub-standard speech. **Curly** used to be **crulle**; **clasp** was once **clapse**. In old English, sometimes called Anglo-Saxon, **bird** was **brid**. Nowadays when everybody can read and see words in print, this tendency is not likely to have as much influence as when most people knew words only by ear. So, with words of this kind, you will do better to follow good general practice rather than to hope that posterity will show you to be right.

**None** — in spite of purists, **none** may be properly used with a plural verb. "None of them were hurt". The Oxford Dictionary says "None (plural); no persons (now the commoner usage)". Webster agrees.

## MACULLA . . .

(Continued from page 10)

Those Chain Saw people sent along some singing commercials with the advertising message contained in a 30-second live tag. The music was admittedly better than the average singing commercial; in fact, it was almost good! Anyway, the fans thought so and presently, in going through the "thousands" of fan letters we receive daily, we ran across one which read:

*Dear Sir: Will you please play on Friday my uncle's birthday and he is 69 and has bin a loger all his life and dedcate to him that new song you fellers played the other day I think it was maculla chain saw you will no what I mean. Yours truly. P.S. Pleas play it on my uncle's berth-day and don't say anything about him being an old buzzer which he is just say its frum his nevw better play it early becaus he goes to work about 1:30."*

We thought someone was trying to be funny and so we put the request aside. But when the following and later mails brought more requests for the same ditty, we said: Who are we to dispute the taste of the "average Canadian listener", particularly on the request program? Who knows? If the thing gets started, it may even make position No. 10 on the local Hit Parade and wouldn't that make a story for RADIO!

So we played the *McCulloch Chain Saw Singing Commercial* with appropriate dedications. The fans hollered for more. Then came the weekly poll-taking for the High School Hit Parade. Two hundred high school students gathered for the weekly voting for their Friday night Bo-Me-Hi Hit Parade — and to make out the weekly report for Tranna. First on the list was *Sittin' in the Balcony* by Eddie Cochran. And in mighty second place was — well, I'm not going to write that title all out again but you know which one I mean by now. Imagine that — in second place arreddy.

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

## CBC Exports

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



Gunnar Rugheimer

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

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

later, as manager, National TV News.

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

★ ★ ★

## Red Cross Appointment

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

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

## IN MEMORIAM

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

The following day Gerry Elliot was dead, leaving a void which will be very difficult to fill. To colleagues on staff and in the industry he was one of the foremost men in the field of air conditioning in Canada. A native Montrealer, he was born in

Westmount on November 24, 1895. In the First World War he was a member of the Royal Flying Corps. At the close of the war, he entered McGill, obtaining his B.Sc. in Mechanical Engineering in 1923. Early in his career he became associated with the internationally known Carrier Corporation, working with Willis Carrier, the American pioneer in air conditioning practices. On February 15, 1939 he joined the Corporation's Architectural Department and was responsible, until his death, for the plumbing, heating, ventilating and air conditioning problems and installations of the CBC.

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

—Cindy Henmi

## Special Events

Halifax — Twin boys to CAMERAMAN WALTER and MRS. WICKS...

Sackville — A son, DAVID ALAN, to Technician DEAN and CATHERINE BELL...

Montreal — A son, DAVID CHRISTOPHER, to Construction Supervisor PETER and MRS. BOHONIS... A son, DANIEL, to Clerk Departmental ROLAND and MRS. PELLERIN... A son, GILBERT, to Section Head (Appropriations) JEAN LOUIS and MRS. PREGENT... A daughter SYLVIE, to Printing Machine Operator JACQUES and MRS. L'ECUYER...

Ottawa — A son, DAVID, to Clerk Departmental GEORGE and PEGGY PAYETTE... A son GUY, to Assistant to Industrial Relations Officer GUY and JOVETTE CODERRE... A girl, JULIE RUTH, to CBO Technician JULIAN and RUTH MCCALLUM... A son, GLENN DOUGLAS, to Clerk Departmental BRIAN and JACKIE STAPLEDON... A son, BRUCE JAMES, to CODER CHARLES and MRS. MULDOON... A son, MARC, to Research Assistant MARCEL and MRS. CHARETTE... A daughter, BARBARA RUTH, to Supervisor of Travel Section CHARLES and MRS. MURRAY... A son, YVES, to JEAN-PAUL (Statistics Department, A.R.) and MRS. KIROUAC... A son, JOSEPH RICHARD CHARLES, to PHIL and MRS. RIGELHOFF...

Windsor — A daughter to Technician GERALD and MRS. PAPINEAU...

Edmonton — A daughter, Valerie Elaine, to Producer BERT and GERRY MAYES

Vancouver — A son, ROBERT EDWARD, to CYRIL (treasurer's) and MRS. NELMS... A daughter, MARITZA CECILIA, to ARTHUR (TV design) and MRS. TSCHEPP... A daughter, ROBYN SUE, to ARVID (TV technical) and MRS. KENDALL... A daughter, GINA, to Research Assistant GEORGE and MRS. DICK... A daughter, CAITLAN, to TV Producer RON and MRS. KELLY...



Gerald Elliot

## Have you met?

LARRY PALEF



It was a beautiful day last summer at the new Don Mills subdivision. Larry Palef, Toronto announcer, armed with his new rotary

power mower, (a gift from his wife) decided to make an assault on the recently laid sod in front of his new bungalow.

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

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

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

He decided with all his free time (a neighborhood lad now cutting the lawn at the expense of Bev's

household budget) he would capture some of this beauty on canvas.

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

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

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

—Wes Dority

### The Gentle Art

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

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



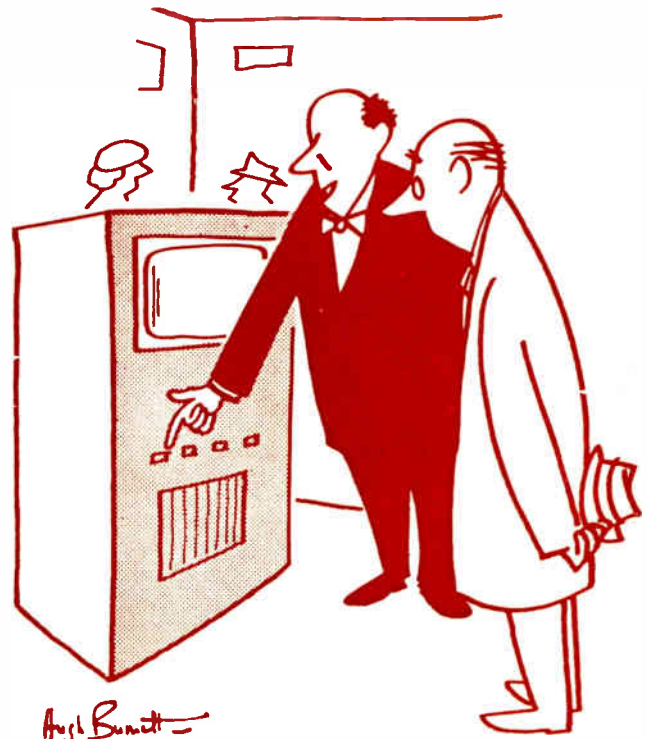
Judo is the best and most complete form of exercise there is, and contrary to popular belief it is one of the cleanest and safest sports. Very rigid control is maintained on the "Dojo" — the mat — in all good schools.

The name "Judo" literally translated means "The Gentle Art" or "Easy Way". It is just that, as it depends on a

knowledge of balance and the principles of leverage to overcome a stronger adversary rather than on brute force.

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

— George Yates  
TV Design, Vancouver



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

# LETTERS TO THE EDITOR

Dear Sir —

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

Perhaps the growth of unions and television has accelerated the process of regimentation and people being considered as numbers rather than human beings — but surely the rea-

son is that the CBC in every location has grown so tremendously in the last few years, partially due, of course, to the growth of TV.

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

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

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

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

The Association organizes a Christmas party — now restricted to staff

only, as the studio just can't accommodate any more people; a children's party, a spring or summer dance for staff and friends and private stations. It also puts out a monthly news sheet, INTERCOM.

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

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

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

Editor,  
Vancouver INTERCOM

## IN THE PUBLIC PRINTS...

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

★ ★ ★

Helen James, CBC's supervisor of women's interests, left Toronto in June on a trip which will take her around the world. She is a member of the delegation of the Federated Women's Institutes of Canada to the triennial convention of the Associ-

ated Country Women of the World in Colombo, Ceylon. She will also act as the delegation's radio and television consultant.

★ ★ ★

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

★ ★ ★

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

The Australian Broadcasting Commission's staff magazine, RADIO-ACTIVE, has reprinted Joan Lorraine's story, *That Parcel* (RADIO, October '56), in its March issue.

★ ★ ★

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

★ ★ ★

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



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

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

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

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

But (and there is so often a "but" in these matters), sometimes even countable things can represent a quantity — a measure. For instance, a hundred yards represents a distance rather than one hundred separate yards; so you can properly say "less than a hundred yards". Similarly a hundred dollars may represent a quantity (a price for instance) rather than a hundred separate, countable dollar bills; so it is proper to say "I had less than a hundred dollars". By the way, it is permissible for the same reason to say "A hundred dollars was the price — or was stolen".

This remains to be said. Avoid **less** and **lesser** when another word would be more suitable; say "a lower price" rather than "a less price", and "a smaller prize" rather than "a lesser prize".

These may be small points but their observance may well make for clarity and certainly makes for elegance.

**Larynx** — pronounce **larrinks**, not **larniks**; think of **laryngitis**.

**Integral** — pronounce **inti-gral**, not **intri-gal**; think of **integrity** and **integer**.

**Irrelevant** — pronounce **irrell-avant**, not **irrev-elant**.

I have listened to a great number of auditions by people who wish to be announcers, and I have found that these three words are mispronounced by from 25% to 30% of the readers, even the generally well-educated.

The reason for this kind of mistake is to be found in a very old tendency for people to transpose the position of sounds or letters in a word. The technical term for this is **metathesis**. It is found in all languages, and in our own language, it is responsible for the present shape and sound of many of our words. For instance, **to ask** used to be **to ax** — a form still heard in some forms of sub-standard speech. **Curly** used to be **crulle**; **clasp** was once **clapse**. In old English, sometimes called Anglo-Saxon, **bird** was **brid**. Nowadays when everybody can read and see words in print, this tendency is not likely to have as much influence as when most people knew words only by ear. So, with words of this kind, you will do better to follow good general practice rather than to hope that posterity will show you to be right.

**None** — in spite of purists, **none** may be properly used with a plural verb. "None of them were hurt". The Oxford Dictionary says "None (plural); no persons (now the commoner usage)". Webster agrees.

## MACULLA . . .

(Continued from page 10)

Those Chain Saw people sent along some singing commercials with the advertising message contained in a 30-second live tag. The music was admittedly better than the average singing commercial; in fact, it was almost good! Anyway, the fans thought so and presently, in going through the "thousands" of fan letters we receive daily, we ran across one which read:

*Dear Sir: Will you please play on Friday my uncle's birthday and he is 69 and has bin a loger all his life and dedcate to him that new song you fellers played the other day I think it was maculla chain saw you will no what I mean. Yours truly. P.S. Pleas play it on my uncle's berthday and don't say anything about him being an old buzzer which he is just say its frum his nevew better play it early becaus he goes to work about 1:30."*

We thought someone was trying to be funny and so we put the request aside. But when the following and later mails brought more requests for the same ditty, we said: Who are we to dispute the taste of the "average Canadian listener", particularly on the request program? Who knows? If the thing gets started, it may even make position No. 10 on the local Hit Parade and wouldn't that make a story for RADIO!

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



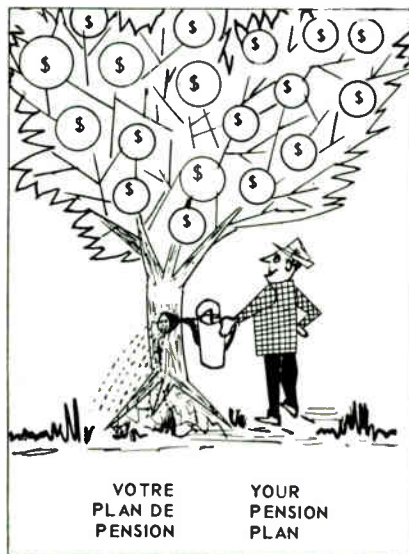
# YOUR WELFARE PLANS paid DIVIDENDS in June

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

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

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

Your pension statement showed how your own personal pension is growing. The booklet you received shows how pensions are built up. This booklet does not tell you everything you may need, and RADIO will have more articles on pensions and insurance. Pension contributions are in fact a form of life insurance, and



this will be discussed further. This raises the question of beneficiaries — to whom the money would be paid if you were to die before retirement — and when and how you may change your beneficiary. There is also the question of the alternative types of pension you may choose instead of the normal type described on your statement. This is of particular interest to those approaching retirement age. In this issue, however, we are on the subject of dividends.

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

### Income

CBC contribution to the reserve fund, to be held in trust for contributors .....	\$1,722,000.00
Earnings from the investments of the Trustees .....	112,000.00
	<hr/>
	\$1,834,000.00

### Expenditures

Paid and payable to the insurers of the CBC Pension Plan (Government Annuities Branch and The Mutual Life Assurance Company) to increase the pensions of employees .....	1,559,000.00*
Value of the Trust Fund on March 31, 1957 .....	275,000.00

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

## SOARING . . .

(Continued from page 11)

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

### Cross-country flying

Cross-country flying is the glider pilot's greatest challenge. Contrary to popular belief, the pilot has a pretty good idea where he is heading when he sets out. His aim is to gain altitude by circling in thermal currents and then, when he thinks he has "milked" the thermal for altitude, he flies on losing height but looking for the next thermal to start the process all over again. All this time of course, he is weighing the possibilities of not finding another thermal. When that happens, he begins to look around for a safe spot to set down. He has plenty of

time to do this and, if there is no airport nearby, usually chooses a field close to a main highway so as to make the job of retrieving simpler. A "retrieving" team is made up of three devotees who follow the route of the cross-country flight in a car and trailer. Shortly after the pilot "runs out" of thermals and makes his landing the team arrives (if it is an alert team) dismantles the glider and heads for home.

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

flight record (attained over the Gatineau Hills, north of Ottawa) is 8.04 hours.

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



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

# Radio-Journal

## Permutations

### À MONTRÉAL

Pierre Aumais, *de messenger aux archives à assistant au service du film*  
Elzéar Bélanger, *de commis-départemental au bureau du représentant du trésorier à chef de section à la comptabilité*  
Gaston Bélanger, *de représentant des ventes à représentant sénior*  
Jean Bibaud, *de commis-général à commis-départemental au bureau du représentant du trésorier*  
Claude-Yvon Bourgon, *de technicien à technicien sénior à la radio*  
Gilles Brunet, *d'aide-technicien à technicien à la TV*  
Francine Canty, *de dactylo au service des horaires, TV, à sténodactylo au pool*  
Jean Conjusteau, *de technicien sénior à la radio à technicien à la TV*  
Renée Contant, *de sténodactylo au pool, TV, à sténodactylo au service des textes*  
Jean Dalphoné, *d'aide-machiniste à machiniste aux services scéniques*  
Marcel Deschamps, *de technicien à la radio à administrateur d'unité de production à la TV*  
Marguerite Dozois, *d'habilleuse à couturière aux costumes*  
Jean Drapeau, *de commis à commis-départemental au bureau du représentant du trésorier*  
Gérard Dumas, *d'aide-technicien à technicien à la TV*  
Maurice Dumas, *d'aide-camionneur à aide-machiniste aux services scéniques*  
Pierrette Emond, *de commis-départemental aux archives à commis sénior à la scénographie*  
Gérald Florent, *d'aide-technicien à technicien à la TV*  
Alain Forest, *de commis-général à commis-départemental au bureau du représentant du trésorier*  
Régeant Francoeur, *de journaliste d'entrepôt à aide-camionneur aux services scéniques*  
Charles Gagné, *d'aide-technicien à technicien à la radio*  
Claude Gagnon, *de rédacteur au P. & I. à administrateur d'unité de production à la TV*  
Jules Gagnon, *d'aide-technicien à technicien à la radio*  
Huguette Gangeau, *de commis à commis-général au bureau du représentant du trésorier*  
Philippe Garon, *de machiniste de plateau à aide-menuisier aux services scéniques*  
Paul Gendron, *de commis-départemental à commis sénior au bureau du représentant du trésorier*  
Gisèle Goulet, *de dactylo à commis-général à la scénographie*  
Claire Hébert, *de commis à commis-général à la scénographie*

Jean-Pierre Hogues, *de machiniste à journaliste d'entrepôt aux services scéniques*  
Roger Holstein, *d'aide-technicien à technicien au service technique, TV*  
Roland Houde, *de messenger à commis aux archives*  
Lionel Houle, *de journaliste d'entrepôt à machiniste de plateau aux services scéniques*  
Roland Lacombe, *d'aide-technicien à technicien à la radio*  
Claude Lafond, *d'aide-technicien à technicien au service technique, TV*  
Jacques Lamontagne, *de commis-départemental à commis sénior au service commercial*  
Gérard Lemyre, *de journaliste d'entrepôt à machiniste aux services scéniques*  
Jean-Louis Major, *d'ingénieur stagiaire à ingénieur d'outillage*  
Yvon Malo, *d'aide-technicien à technicien à la radio*  
Lisette Mapp, *de commis à commis-général au service des auditions*  
André Mielle, *d'aide-technicien à technicien au service technique, TV*  
Pierrette O'Brien, *de dactylo à commis-général au service des horaires, radio*  
Francine Petit, *de commis-dactylo à commis-général au génie*  
Gaston Poirier, *de machiniste à machiniste chef de groupe aux services scéniques*  
Jean-Louis Prigent, *de commis-départemental à chef de section à la comptabilité*  
Guy Robillard, *de messenger à commis aux archives*  
Normand Rochon, *de messenger à commis aux archives*  
Jean-Paul Rompré, *d'aide-technicien à technicien au service technique, TV*  
Théophile Sauriol, *de gardien de studio à machiniste de plateau aux services scéniques*  
Maurice St-Pierre, *d'aide-camionneur à machiniste de plateau aux services scéniques*  
Claude Taillefer, *d'aide-technicien à technicien au service technique, TV*  
Rodolphe Vanasse, *de journaliste d'entrepôt à aide-camionneur aux services scéniques*  
Roger Vigneau, *d'assistant au P. & I. à réalisateur à la radio*

### A OTTAWA

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

## Nominations

### A OTTAWA

Thérèse Lirette, *commis dactylo aux recherches et sondages*

Juliette Lalonde, *sténodactylo au service du P&I.*

Guy Millette, *évaluateur des tâches et des traitements*

Jean-Yves Lajambe, *traducteur au siège social*

### À MONTRÉAL

#### Aux services scéniques

André Bailey, *machiniste*

Rémi Beaulieu, *journalier d'entrepôt*

Claude Brazeau, *journalier d'entrepôt*

Jean-Marie Bureau, *messenger*

Guy Foisy, *aide-camionneur*

René Germain, *aide-menuisier*

Yvon Gervais, *machiniste*

René Hamel, *machiniste*

Bernard Hamelin, *machiniste*

Fernand Harmois, *journalier d'entrepôt*

Hugues Hétu, *journalier d'entrepôt*

Albert Himbeault, *camionneur*

Denis L'Heureux, *machiniste*

Réal Parent, *aide-menuisier*

Pierre Rochon, *camionneur*

Germain St-Roch, *machiniste*

Bernard Viau, *machiniste*

#### Au service technique — TV

Réal Beaudoin, *aide-technicien*

Lucien Brault, *aide-technicien*

Jacques Brillon, *technicien*

Réjan Champagne, *aide-technicien*

André Choquette, *aide-technicien*

Christian Gabelier, *aide-technicien*

Louis Jette, *aide-technicien*

Normand Lareau, *aide-technicien*

André Lefebvre, *aide-technicien*

Jacques Richard, *aide-technicien*

Serge Riendeau, *aide-technicien*

Guy Vaillancourt, *aide-technicien*

René Yelle, *aide-technicien*

#### Aux programmes

André Groulx, *régisseur*

Louise Joubert, *script-assistante*

Rita Martel, *script-assistante*

Maurice Martin, *réalisateur*

Louise Mercier, *secrétaire du directeur de la TV*

Jean St-Vincent, *commis général*

#### Au service du film

Micheline Cadieux, *assistante à la cinémathèque*

Pierre Peladeau, *assistant-monteur*

Roger Samson, *assistant-monteur*

#### Au service des horaires

Louise Beaulieu, *sténodactylo*

Raphael Gareau, *commis général*

#### Aux nouvelles — TV

George Doré, *rédacteur*

Louis Roberge, *rédacteur*

## Aux titres et illustrations

Jean Dufresne, *dessinateur*

### A la distribution des rôles

André Rousseau, *responsable d'auditions*

### Aux costumes

Réjeanne Paquette, *habilleuse*

### Au service technique — Radio

Bernard Blouin, *technicien*

André Deslauriers, *aide-technicien*

Claude Jobin, *technicien*

Jean-Pierre Lefebvre, *technicien*

Richard Lemoine, *technicien*

André Martin, *technicien*

Pierre Perron, *technicien*

Jean-Luc Senay, *technicien aux nouvelles*

Claude Girard, *messenger*

### Au génie

Pierre Labarre, *ingénieur*

Dominique Niquille, *électricien*

Marcelle Piché, *commis à la comptabilité*

### Au P. & A.

Jeannine Brassard, *sténodactylo au pool*

Robert Daoust, *messenger aux archives*

Yvan Lalonde, *messenger aux archives*

Roger Latourelle, *messenger aux archives*

Maurice Levasseur, *préposé à la correspondance*

Suzanne Maher, *dactylo au pool*

Pierre Marcoux, *messenger aux archives*

Mario Rioux, *messenger aux archives*

Denise Sauvage, *commis au pool*

Pierrette Tardif, *sténodactylo au pool*

Yvon Tessier, *messenger aux archives*

Maurice Valade, *commis aux archives*

### Au P. & I.

André Boily, *guide*

Yves Lapierre, *assistant publiciste*

### Au service commercial

Pierre Boucher, *commis*

Nicole Mireault, *sténodactylo*

### Au bureau du représentant du trésorier

Monique Emond, *sténodactylo*

Nicole Foreman, *commis général*

Roger Périard, *commis général*

Roger Venne, *commis général*

### A l'entretien des édifices

Sylvie Beauchamp, *préposé d'ascenseur*

## Naissances

### À MONTRÉAL

A Jacques LeBlanc, *magasinier aux services scéniques, des jumeaux, Gilbert et Bruno*

A Robert Desrosiers, *monteur sénior au film, un fils. Robert*



L'équipe championne de l'année (trophée Olive) composée de Claude Ste-Marie, Charlotte Lindsay, Jacques Fallis, Denise Prézeau et Jean-Guy Marel.

L'équipe championne des éliminatoires. Benoit Lafleur, directeur de la radio présente le trophée Frigon à Fernand Baudreau, Marcel Landry, Jean-Claude St-Germain et Francine Canty. Nicole Pigeon n'apparaît pas sur la photo.



★ ★ ★

## LE BASEBALL



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

## SAUTERIE DU PRINTEMPS À CBOT/CBOFT SPRINGTIME PARTY



Photo prise lors de la sauterie dite du printemps des employés de la télévision à Ottawa. La saignée qui eut lieu à la mi-juin avait été organisée par Vern Maare et Françoise Carrière.

This picture was taken at the Springtime Party of the TV employees in Ottawa. The event took place in mid-June and was organized by Vern Moore and Françoise Carrière.

**(Naissances — suite)**

**À OTTAWA**

A Guy Goderre, adjoint de l'agent des relations industrielles, un fils, Guy

A Roger Charron, co-rédacteur de RADIO, une fille, Brigitte

A Georges Payette, commis départemental, un fils, David

A Jean-Paul Kirouac, adjoint au statisticien, un fils, Yves

**Mariages**

**À MONTRÉAL**

Michelle Bernard, dessinatrice aux costumes, à Jacques Desfossés, des ateliers de la rue Guy

Gilles Chauvin, technicien à la régie centrale de la télévision, à Mlle Solange Mireault

Annette Dagenais, commis au service des auditions, à M. Gilles Poirier

Richard Garneau, annonceur, à Mlle Lucie Bégin.

René Bergevin, adjoint de l'agent du personnel, à Monique Gravel, commis au P. & A.

Roger Lefebvre, technicien à la télévision, à Mlle Pauline Chateaufort

Gérard Poissant, technicien à la télévision, à Suzanne Roy, sténodactylo au pool.

Estelle Poupert, couturière aux costumes, à M. François Brouillet.

Léo Proulx, adjoint du représentant du trésorier à Mlle Denise Jodoin

**À OTTAWA**

Robert Beaudin, directeur technique, à Mlle Irène Thériault

Claire Emond, secrétaire, à M. Charles Baby

Paul Parent, commis sénior, à Mlle Sheila Ann Dupuis

Thérèse Ranger, secrétaire de RADIO, au docteur Lorenzo Haché

Micheline Louon, secrétaire au service du bien-être, à M. Michel Vandebussche

**Décès**

**À MONTRÉAL**

Nos sympathies vont à:

Hélène Rocque, script-assistante qui a perdu sa mère.  
Léopold Hébert, dessinateur aux costumes qui a perdu sa mère.

Paul-Emile Goudreau, accessoiriste qui a perdu son père.  
Paul Béti, des ateliers de la rue Guy qui a perdu son père.

Richard Poirier, technicien à la TV qui a perdu son père.  
Marcel Laplante, régisseur qui a perdu sa mère.

Gilbert Fontaine, commis au bureau du représentant du trésorier qui a perdu son père.

Maurice Pilote, agent de l'organisation du travail qui a perdu son père.

Gilbert Lessard, chef adjoint au service commercial qui a perdu sa mère.

Xavier Lange, concierge qui a perdu son épouse.

Jean-Paul LePailleur, directeur du service du film qui a perdu sa mère.

Yvon Duhaime, préposé aux magasins locaux qui a perdu sa mère.

Mme J. Ouellette, habilleuse aux costumes qui a perdu sa mère.

Renée Blais, script-assistante qui a perdu sa mère.

**BERGEVIN-GRAVEL**



A l'occasion de son mariage à René Bergevin, adjoint de l'agent du personnel à Montréal, Monique Gravel, commis au P & A, reçoit des mains du colonel Samson, gerant du P & A, une magnifique corafe en verre taillé. En bas, André Lapointe, agent du personnel remet à son adjoint un splendide radio réveil-matin. Leur deux secrétaires, Lise Gaudet et Solange St-Chorles assistent à la présentation.

**MORGA-BEAUDOIN**



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

# CEUX DE MONTRÉAL

## La littérature continue...

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

ANDRÉ LANGEVIN, réalisateur aux Causeries et écrivain trois fois consacré déjà depuis 1951, l'a emporté sur 78 concurrents au concours de mille dollars organisé par le Théâtre du Nouveau-Monde. Sa nouvelle pièce, *L'Oeil du Peuple*, sera créée à l'automne à Montréal et à Québec et publiée par le Cercle du Livre de France. On nous assure que l'oeuvre ne ressemble en rien à ce que le jeune auteur a publié jusqu'ici et que, pour être une satire parfois féroce, elle n'en est pas moins "optimiste", cette fois-ci.

JEAN-RENÉ MAJOR, réalisateur au Service international, vient de publier son roman *Où nos pas nous attendent*, vanté par la critique pour son esprit sain, son écriture soignée et discrète, de même que son atmosphère attachante; c'est l'histoire de l'amour d'un citadin cultivé pour une simple jeune fille de la campagne.

JEAN PELLERIN, réalisateur à la TV, raconte dans son roman *Le Diable par la queue* l'histoire d'une famille canadienne-française transplantée dans la misère de New-York. Selon la critique, c'est un récit très vivant, qui se déroule dans une logique implacable, dans une langue voisine du naturalisme.

MAURICE BEAULIEU, réalisateur à la section française du Service international, vient, à son tour, de commettre des poèmes *A glaise fendre* qui sont de véritables cris du coeur, tandis que ceux d'OLLIVIER MERCIER-GOUIN, réalisateur à la radio, sont mi-poèmes, mi-chansons, et ont eu comme parrain Jean Cocteau lui-même.

MIVILLE COUTURE, qui porte aujourd'hui le titre d'annonceur-conseil du réseau Français, est devenu auteur, lui aussi, (et ce n'est pas une de ses blagues coutumières), puisqu'on a publié et distribué de lui un petit *Lexique de la prononciation des noms de musiciens*.

ROBERT ELIE, directeur du P. & I. et membre de la Société Royale, continue de faire partie de tous les jurys littéraires; on l'a désigné à celui qui décidera du prochain roman primé au Cercle du Livre de France. ROGER ROLLAND, directeur des programmes, a été l'un des ju-

ges du concours organisé par le Théâtre du Nouveau-Monde. CHARLES FRENETTE, directeur des services techniques de la télévision, a été invité à écrire un article sur l'électronique dans un prochain supplément des éditions Grolier. GASTON SARAULT, directeur de la scénographie, a été l'un des juges des travaux de fin d'année aux Beaux-Arts de Montréal.

## Opération Saint-Luc

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

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

le Bureau du Gérant régional du P. & A.

Du Département du Personnel : le Surintendant, le Bureau d'emploi, la Documentation, le Bien-Être, l'Initiation, le Surtemps et

le Bordereau de paye, l'Assiduité. Du Département de l'Administration : le Surintendant, la Polycopie, le pool des sténos-dactylos, l'Adressographe, les Objets perdus. Aussi le Service commercial, le Bureau des Auditions et des Distributions, la section des Titres et Illustrations.

## En voyage

Il faudrait trois pleines colonnes de "Déplacements" dans le Carnet social du "plus grand quotidien français d'Amérique" pour dresser la liste de tous ceux de Montréal qui font de grands voyages ou en reviennent. Il semble que tout Radio-Canada soit devenu nomade ces mois-ci. Voici quelques noms au hasard :

En Europe : LAURIER HÉBERT, du Bureau des Auditions; LOUIS-GEORGES ARPIN, caméraman; JEAN-PAUL LEPAILLEUR, directeur du Service du film (qui séjournera plus particulièrement au Portugal); ROGER MELCHIE, commentateur sportif; PIERRE MERCURE, directeur des émissions musicales et boursier du Conseil des Arts; ANDRÉ GIROUX, auteur de feu *14, rue de Galais* étant un autre des boursiers. En Haïti : PIERRE NORMANDIN technicien sénior à la TV. Retour du Mexique: le réalisateur FRANCIS COLEMAN.

Quant à la Gaspésie, on n'en parle plus; elle est devenue une annexe d'été de Radio-Canada.



(photo Roland Truchon)

Montréal ont mérité cinq des prix du concours littéraire 56-57 de "Radio", on a jugé que cela valait bien une petite cérémonie de remise des chèques chez le Directeur de la région du Québec. La photo montre, de gauche à droite: Benoît Lofleur, l'un des juges du concours (section française); Edith Mitchell (1er prix, section fr.); Cindy Henmi (grand prix, sect. anglaise); Gérard Lomarche, directeur de la région du Québec; Pierre Garneau (grand prix, sect. fr.); Robert Charbonneau, l'un des juges du concours (sect. fr.); et Ephrem-Réginald Bertrand (2e prix, sect. ang.). Robert Elie, troisième juge du concours, était en voyage à Ottawa à ce moment-là, et Louis-Philippe Galerneau (2e prix, sect. fr.) était déjà loin en vacances. A cause de la situation internationale, on n'a pas voulu faire revenir exprès d'Allemagne, pour cette occasion notre ami André Hébert (3e prix, sect. fr.).

# HERE AND THERE...



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



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



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

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



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



