



RADIO

CBC

STAFF MAGAZINE
MAGAZINE DU PERSONNEL

RADIO
CANADA



Vol. 3

No. 1

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JANUARY, 1947

SOME CANADIAN TELEVISION ASPECTS

By G. W. Olive, CBC Chief Engineer

THE PROBLEMS associated with the setting up of a television service are both economic and technical and these, I am sure, will be a challenge to the radio and electronic industry in Canada. Insofar as it is within their province they will, as in the past, do their part in helping to establish when feasible the physical requirements for a television service.

During the war period, Canadian designed and built electronic equipment was found in all the theatres of war and, I believe, held an enviable reputation for excellence of design and production.

In all this, Canada's National Research Council, in conjunction with Research Enterprises Limited, made important contributions to radio and electronic research, working, of course, in closest co-operation with similar groups in Great Britain and the United States.

While the Canadian manufacturing facilities were being expanded for war purposes and research and development were likewise being engaged, the production of radio equipment for other than direct war use was practically at a standstill for over five years. Because of this, the broadcasting business in Canada today has built up a considerable back-log of peace-time demands for new transmitters, domestic receivers and associated facilities.

Some fifty-five Canadian broadcasting stations will increase power during 1946 and 1947 and some twenty new AM broadcasting stations will be built. Included in this group are three 50 Kw. transmitters, one 10 Kw. and 35.5 Kw. transmitters, and miscellaneous transmitters of lower power. In addition, many new FM stations are expected to go into operation in 1947. Of course, this after-war demand of broadcasting represents but a fraction of the total Canadian business that must be dealt with by the radio and electronic manufacturing industry in Canada at this time. Police, fire, forest, utilities, railways, highways, marine, navigational aids, aeronautical radio and industrial electronics have all special service requirements. Present indications are that total existing demands in this industry will not be fully met before the Fall of 1947.

In Canada, under the Canadian Broadcasting Act of 1936, the CBC is responsible to Parliament and hence to the people of Canada for exercising certain supervisory

Being a digest of a talk given by Mr. Olive at the 1946 Rochester Fall meeting of the R.M.A. engineering department and the Institute of Radio Engineers.

controls over radio broadcasting. Under the same Act broadcasting means: "the dissemination of any form of radio-electric communication, including radiotelegraph, radiotelephone, the wireless transmission of writing, signs, signals, pictures and sounds of all kinds by means of Hertzian waves, intended to be received by the public either directly or through the medium of relay stations."

The Chairman of the Board of the CBC, in outlining the CBC policy recently in respect to television has stated: "We believe that at the present time further development and improvement of sound broadcasting in Canada takes precedence over television. The development of television in other countries, however, is being watched closely and the CBC will have plans at a suitable time."

Unlike the United States and Great Britain, Canada had not commenced to operate a television service prior to the outbreak of war. At that time we were engaged in expanding and improving sound broadcasting facilities on a national basis across Canada and were only just considering the use of FM broadcasting to supplement the AM system following some experimental work carried out near Ottawa in the 40 megacycle band in 1936.

The radio broadcasting industry in Canada undoubtedly will look to the CBC to initiate a television service. Our responsibility in this respect has been fully realized. Some considerable attention has been paid to the peculiar problems associated with Canada's geographical and economic position on the North American Continent. Mention has been made of our vast areas and relatively small population. Here are some figures:

According to the 1941 census (the last census) the total population of the Dominion of Canada was approximately 11,500,000. The population within a 30-mile radius of Radio City, according to the 1940 census was approximately 11,700,000. (One television station in New York City would have a greater potential audience than the total population of Canada.)



G. W. Olive

Or we can compare the land areas with that of England where television plans are now well advanced. The whole of the population and land area of Britain, including England, Wales and Scotland, can be confined to an area extending from Montreal to Windsor and about 150 miles wide. This particular area is one of the most densely populated in Canada but, even then, the Canadian population would be something like 5,000,000 as compared to over 45,000,000 in Great Britain.

And so we have, as the most serious problem facing us in the introduction of television this very important matter of great distances and relatively small population. In the most populated areas of Ontario, Canada's largest and wealthiest province, there is a 25-cycle power region known as the Niagara Division of the Ontario Hydro Electric Commission. The population served by 25-cycle supply represents about twenty per cent of the total population of Canada and about twenty-seven per cent of the retail buying power of the country.

This is the area in which television undoubtedly should first be introduced because the density of population and per capita wealth would justify it. To date very little technical information has appeared on the subject of television operation on 25-cycle power systems. There are some problems introduced, of course, not found in 60-cycle areas. Insofar as 25-cycle operation of a television receiver itself is concerned, there would be the additional bulk of the power supply and an additional amount of filtering required to reduce hum to very low level. This, of course, would mean more cost to the purchaser of a 25-cycle television receiver. At the transmitter end, the cost

(Continued on page 7)

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



Revue mensuelle des employés de la Société Radio-Canada.

RADIO a pour objet de faciliter l'échange d'opinions et de renseignements de nature à contribuer au progrès de la radiodiffusion nationale.

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

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RADIO — PERSONAL AND INTIMATE

(Digested from CBC Chairman A. D. Dunton's recent talk to the Ottawa Canadian Club)

A radio is a friend that sits in your house and talks to you, but you can't talk back. You can shut him up, but you can't tell him there and then what you think of what he is saying, or how he is saying it. Yet you probably have some pretty definite views about this voice that lives in your house. Radio as you hear it is a rather personal, rather intimate thing. And human beings made as they are have widely different thinking about personal matters close to them. So it is with radio.

"I'd like some more decent classical music," says one man. "The trouble with the CBC is that it puts on too many long-hair symphonies," says another. "There's too much talk on the air," says one. "The radio should be more informative," says another. One person likes mystery plays, the next never turns them on. A farmer listens to the farm broadcasts daily. A city person skips them. "Why don't they take those

awful soap operas off the air" is a common complaint. Yet surveys show they are popular with hundreds of thousands of housewives. And we know the woman complains about a daytime serial, and then indicates in her conversation she has listened to every episode for the past three months. And so it goes on, all down the list.

It all means that the personal opinions of one person, or one group of people can't be taken as a guide in planning a program schedule.

The opinion of every listener is very important, because the job of radio is to serve all listeners. But the opinion of each must be taken in relation to the opinions of others, which may be quite different. And I should like to say here that it is very helpful to people on the

broadcasting side to get opinions from listeners.

There are some programs which a great many people like.

(Continued on page 16)

OUR COVER THIS MONTH

200 Oxford Street

Our Cover This Month shows CBC overseas unit staffers catching a breath of fresh air over London's famed Oxford Street from the window of their office at number 200. Oxford Circus is in the background with Regent Street leading off toward the left to Piccadilly Circus. Straight across the road is the Oxford Circus Tube Station, and around the corner to the left on Argyll Street, the Palladium. Off in the distance on a clear day you might see Marble Arch and the entrance to Hyde Park.

Santa & Gnome at Toronto

About 3.30 on Monday, December 23, there was a clatter of hoofs and the tinkling of sleigh bells over Toronto's big Studio "G". A great, rollicking laugh announced that Santa had come to the CBC party.

The jolly, fat man with the red nose and the pack on his back laughed loud and long at the two hundred-odd staffers and his stomach shook like a pillow. He swung off his pack, reached in, and tossed great handfuls of favors to the crowd.

After Santa had delivered his presents the Gnome in the green tights and feathered cap—Emcee John Fisher—called on the director-general of programs, E. L. Bushnell, to make a presentation. It was then we found that the man behind the pillow and the red nose was Jack Radford, manager of broadcast regulations, who is leaving the CBC to take over his own radio station at Brockville, Ontario. Mr. Bushnell presented him on behalf of the CBC, with an oil painting of a sailing ship at sea a painting which Jack Radford had seen and longed to own.

The party started off with Christmas music from the pipe organ in Studio "G" with Ruby Ramsey Rouse at the console. Then the Gnome called on chairman of the party, Manager of P. & A. Services Dick Claringbull, to read greetings from management, and to present the golf trophy to Announcer Ken Murray.

Gnome Fisher announced the entertainment. Lou Snyder and his Jazz Group curled the air of the studio. Gisele LaFleche soothed it with songs in English and French as she sang and played her own accompaniment at the grand.

Ellis McClintock and his orchestra swung out the music for the dancing. Blue-eyed blond Beverley Chambers of traffic brought coos and woos from the males as she sang "Begin the Beguine". Chico Valle varied the musical pace with



Christmas Party Month

Being Accounts in Part of Staff Celebrations of The Season

the staccato rhythm of South America.

An international flavor was brought to the party in a shapeless form behind a long coat that reached from throat to heel, topped by large handlebar mustaches and a military cap. It looked as if a certain chieftain in a far-off capital had been drawn to Canada by the color of Santa's suit. However, the CBC's counter-intelligence service reports officially that it was not Uncle Joe but Producer Ernest Morgan.

News Features Editor A. E. Powley took a beating from the Toronto recording room with a recorded report from Lower Slobovia. (A. E. Powley: Producer Jackie Ray, CBC Announcer: Producer Reid Forsee. Other voice: Announcer Don Simms. Script: Announcer Byng Whitteker. Recording: Harold Wright.) Mr. Powley was later presented with a framed and delicately colored map of Lower Slobovia with signs at certain spots reading "Powley Was Here". Cartographer: Harold Wright.

The party this year was different from other years. The Toronto staff has grown too big (over three hundred) for Santa to hand out gifts to all, but he had favors for everyone.

Everybody wore a ticket with name and department so people could get acquainted. The ticket was in two parts and numbered, and one half was put in a box. Lucky numbers were drawn for prizes such as perfume, nylons and men's shaving kits.

Along the south wall of the studio were tables covered with food. There were sandwiches of all kinds, including spiced baby beef. There were great trays of

pickles and cases of cokes.

Gladys Chappell of P. & A. was in charge of arranging the food. The entertainment was arranged by George Young, supervisor of station relations, and Geoffrey Waddington, who arranged for the music and saw about the important matter of the Musicians' Union.

The big job of collecting fifty cents from each staffer was handled by Marjorie Meyer of News Roundup. Part of the money went to Bob Bryden of P. & I. who took it downtown and exchanged it for the favors and the lucky number gifts.

Oh yes! It was quite a party.



Santa Jack Radford and Emcee "Gnome" John Fisher at Toronto party.

Central Records Entertain Head Office

"Variety and plenty" would seem to describe the first Christmas party given by Head Office central records on December 20.

It was an all-central records affair, organized and carried through by central records staff. They had sent invitations for the buffet luncheon to all members of Head Office staff, hoping to have at least a dozen or so as guests. All but half a dozen turned up.

At the head table were Chairman A. D. Dunton, Donald Manson, R. P. Landry, Harry Bramah, G. W. Richardson, E. L. Bushnell, Peter Aylen and Leo Hutton.

Mr. Dunton received a Christmas present. Beneath many folds of wrapping paper emerged the gift—in the form of

Tables were turned this year at Toronto party. Santa (Jack Radford) was on receiving end of presentation by E. L. Bushnell.

"Fido", one of those articulated dogs which under pressure assume fantastic, characteristic and amusing postures.

Vancouver in Salon "C"

It certainly takes a party to get people together. Yes sir . . . and when you add a brightly-tinselled Christmas tree; assorted plates of tidbits; the plush surroundings of Hotel Vancouver's Salon "C" and a gift for each and every member of staff present, the Christmas spirit is indeed in evidence.



"Pierre" A. E. Tetu and Emma Hodgson at the Bar—Head Office Central Records party — Customers are Grace Taillefer and Agathe Perrault.

It was the occasion of the Annual Staff Christmas Cocktail Party at CBC Vancouver and sharp at five the clink of fragile, long-stemmed beer mugs and the murmur of brittle, scintillating conversation became audible even in the hushed main lobby of the hotel. It was an occasion where A, who labors in the announce booth, met B, from P. and I. And many happy friendships, which will no doubt mellow as the years pass, were formed.

As merry a St. Nick as ever shouldered a bag of toys, was Regional Representative Ira Dilworth, who passed out the goodies midst the delighted squeals of the assembled throng, and many a hardened radio veteran brushed away a tear as Ken Caple, CBR program director, made his way through the crowd and claimed the two pairs of nylon his lucky raffle ticket had won him.

JANUARY, 1947

In the opinion of all concerned, the party was a huge success and all are looking forward to next year, when the ration will be dropped and Salon "C" will echo once more to the friendly, uninhibited shoptalk of staffers in the Vancouver region.

Santa Afloat

On Christmas eve CBC and the citizens of Halifax played Santa to merchant seamen. The whole thing was Syd Kennedy's idea. He thought a hand-out of gifts to seamen on Christmas eve would not only be good public relations but would provide material for a broadcast.

So, contacting the mayor, Syd obtained his assistance in soliciting the merchants of the city for gifts, and the Navy contributed the use of their harbor craft "HMCS Riverton". Then he got in touch with several professional singers around town and they gladly donated their services to form the nucleus of a choir . . . to which was added the enthusiastic support of most of the members of CBC staff at Halifax.

Everybody did his share and when evening came the "Riverton" steamed up and down Halifax harbor, handing out boxes of juicy Nova Scotia apples, cartons of candy, nuts, cookies and cases of pop, while the choir stood under the lighted Christmas tree on the after-deck and serenaded the ships with carols. Ships of four nations were visited, and a half-hour of the operation was broadcast from the deck of the "Riverton" by Ted Briggs and Syd Kennedy.



Chairman A. D. Dumton discovers "Fido".

Departures

From Halifax: Announcer Harry Dewar . . . From I. S.: Tove Elias Nielsen from Scandinavian section to Denmark; Edith Muller from European section . . . From Toronto: Caryl White from commercial to return to Saint John; Mildred Carpenter and Norma Duncan from talks; Receptionists Nancy Eastman and Vicki Reeve; Alice Frick and Edna Woodgate from drama; Jean Albertson from P. & I.; Jack LeRoy from central records to Arthur Murray dancing school; Dolores Tingey from teletype to TCA.



Group shot by Percy Palef at Head Office party.



L'AUTEUR

UN AVANT-POSTE A L'OUEST- CBK WATROUS

par
GILBERT LESSARD

Il y a un service de Radio-Canada qui n'est pas connu de la majorité des membres du personnel de la Société, c'est le service des programmes français à CBK. Afin de le faire connaître on m'a demandé de donner ici quelques précisions.

A Watrous, la Société possède un poste émetteur de 50 kilowatts et un très petit studio. Le village a une population de 1,200 habitants, tous de langue anglaise. Il est situé sur la ligne de chemin de fer Trans-Continentale du Canadien National à 80 milles de Saskatoon, la plus proche ville. L'émetteur dessert une population de langue française de 150,000 des trois provinces des Prairies. C'était jusqu'en mai dernier le seul poste à émissions françaises à l'ouest d'Ottawa. Le sol de son emplacement se prête merveilleusement bien à la diffusion radiophonique, à un tel point qu'il est entendu régulièrement des limites de l'Ontario jusqu'en Colombie Britannique.

Les débuts du service français à Watrous datent de juillet 1940. Radio-Canada présente alors trois émissions du roman "Un Homme et son Pêché" par l'entremise de disques. Le 6 novembre de la même année, on inaugure un service de nouvelles en français de cinq minutes du lundi au vendredi. A mesure que les besoins se font sentir, Radio-Canada augmente le nombre des émissions. A l'heure actuelle, CBK diffuse quotidiennement une heure de français dont un bulletin de nouvelles de quinze minutes. Les programmes à l'horaire sont: Un Homme et son Pêché, Radio-Journal, La Fiancée du Commando, Céleste et Valentin, Les Voix du Pays, l'École des Parents et des émissions de chansonnets françaises.

J'ai dit plus haut que la Société avait inauguré un service de nouvelles. Il faut préciser cependant. Pour les initiés, un tel service comprend l'alimentation régulière des bulletins de la Presse Canadienne et de la British United Press. Tel n'est pas le cas pour Watrous. A cause de la distance qui sépare Watrous des grands centres il est impossible d'alimenter CBK de cette façon. On doit donc le faire par l'entremise des postes à ondes courtes. Le procédé actuel consiste à capter les émissions de nouvelles de CBFN pour les enregistrer sur fil magnétique. Ces bulletins sont ensuite dactylographiés pour en permettre la lecture par l'annonceur de CBK. Mais il faut aussi tenir compte des conditions atmosphériques et parfois on est des semaines sans pouvoir capter CBFN. La seule source d'information alors est le bulletin de nouvelles du réseau anglais qu'il faut hélas traduire, non pas de la copie mais toujours du fil magnétique. Vous, messieurs les nouvellistes de Montréal, Toronto et d'ailleurs, plaignez ces pauvres nouvellistes de CBK qui doivent donner un service parfait dans ces conditions difficiles. A CBK on a exactement quarante-cinq minutes pour rédiger un texte de quinze minutes.

Pour assurer le bon fonctionnement de cet important service de la Société, un personnel de deux annonceurs est en permanence à Watrous. Je dis annonceurs, mais ce n'est qu'une façon de s'exprimer, car chaque membre du personnel doit être à la fois annonceur, traducteur, rédacteur de textes, dactylo et réalisateur. Il faut également certaines connaissances techniques qui peuvent simplifier singulièrement le travail. Il n'y a pas de routine à Watrous puisque chaque jour apporte de nouveaux problèmes parfois angoissants. Je me souviens de certains jours où j'ai dû rédiger de mémoire tout un bulletin de nouvelles. Je me souviens également d'avoir résumé en une émission d'une demi-heure "Le Songe d'une Nuit de Noël" de Jean Narrache, émission qui avait une durée d'une heure et demie à CBF et tout cela sur disques. Pour bien comprendre la situation, reportez-vous à une vingtaine d'années en arrière et vous aurez les inconvénients que doivent endurer les membres du personnel français de CBK. Il y a certains avantages cependant. En de telles circonstances on devient débrouillard et l'expérience ainsi acquise

sera précieuse plus tard. Les cinq années que j'ai passées dans l'ouest ont été pour moi une révélation. J'y ai rencontré des gens comme on n'en voit pas ailleurs. Au Manitoba, en Saskatchewan et en Alberta on parle français et on tient au français. Je me souviens d'un bon curé qui me disait: "Monsieur Lessard, dans l'ancien temps nous avions la première place chez nos paroissiens à l'occasion de nos visites mais maintenant tout est changé. Il faut attendre que Séraphin Poudrier ait terminé son émission pour que la famille nous donne toute son attention." Dans l'ouest, les hommes travaillant aux champs rentreront à la maison spécialement pour entendre leurs programmes français quitte à reprendre le travail plus tard. La vie quotidienne est règlementée pour s'adapter à l'horaire des programmes français afin que tous puissent les écouter. Toute activité cesse à l'appel de l'annonceur français de Watrous et on écoute religieusement.



Le personnel français actuel de CBK: Berthe Baril (à gauche) et Ghislaine Gravel.

L'annonceur français dans l'ouest devient, par adoption, membre de chaque famille et quand on parle de lui, on le nomme par son prénom. Joies et peines sont partagées avec l'auditeur et on y trouve ce lien qui fait de l'auditeur presque un frère. C'est à regret qu'on quitte de tels amis après plus de cinq ans de contact constant.

N.D.R. Gilbert Lessard, qui s'occupe actuellement de la réclame d'émissions commerciales au réseau français, à Montréal, a été plusieurs années le chef du service français de Radio-Canada à Watrous.



Andrew Cowan—Wallah-in-Chief



Matthew Halton and Pauline Cook replying to Canadian fan mail

ON THE third floor of what was once a large departmental store, on Oxford Street, London's main shopping centre, are the offices—in the plural because there are one and a half rooms—the offices of the overseas unit of the CBC.

Officially, we're a part of the British Broadcasting Corporation, a sort of left hand that doesn't quite know what the right hand's doing—a buffer between BBC London and CBC Canada.

This is the Canadian Broadcasting Corporation

CBC OVERSEAS UNIT *By Pauline M. Cook*

Being an introduction to the post-war overseas unit of the CBC and to RADIO's new overseas correspondent—Pauline M. Cook.

We're housed in one of the many buildings which the BBC converted for their overseas services. We use their studios, their recording facilities, their continuity announcers, and their air. We do use our own imagination!

Apart from our one and a half rooms, we have a small studio in the basement with the semi-secret-service title of L.G. 14. At one time, it did contain rather complicated recording gear, and any of the enterprising engineers, who were sent over from Canada from time to time, could, with a fair share of luck, record speakers. We have no such engineers now, and have to rely entirely upon BBC facilities. We do still have down there, however, an ingenious playback apparatus, which is controlled rather cunningly by the electric light switch, and which still works, due to constant efforts in the past of Engineer Lloyd Moore. The unit is eternally grateful to him. The walls of this L.G. 14 are stacked high with discs, and it's our claim that we can locate any recording known to be stored there.

Far Flung Outpost

This little unit, now fondly christened the far flung outpost of the CBC Empire, came into being in 1940. It's been going, if not flourishing, ever since.

In wartime, it was the dispersal point for CBC war correspondents, and their despatches... the end to which they all came: Matthew Halton, Andrew Cowan, Bill Herbert, Marcel Quimet, Benoit Lafleur, and a host of others. To London, and the overseas unit came their despatches, from Algiers, Sicily, Italy, France and Germany. From all battle fronts, by way of on-the-spot transmitters to be picked up and recorded in London, or on discs made by CBC mobile recording vans.

It was the job of the unit, then under John Kannawin and A. E. Powley, to collect these despatches from receiving points, arrange censorship, sorting, etc. and finally to compile them, together with reports originating in London, into a half hour program which went out nightly, on the North American service of the BBC, under the title "Canadian News Commentary". These transmissions were picked up and the various items re-recorded in Canada, and from there on were national traffic's baby, to do with as they saw fit.

It was a two-way job. Instructions, ideas, suggestions and 'beefs' came to the unit from CBC in Canada, and they were fed or "onpassed" to correspondents in the field.

And so on to peace, with the instructions, ideas, suggestions and 'beefs' still coming. Under Andrew Cowan, with Matthew Halton as correspondent, and the trio, Daphne Burrows, the oldest inhabitant (she's been with the unit since 1941), myself (I joined in 1944) and

Joan Kimber, the baby, who came to us last February (1946), the unit now feeds to Canada, nightly, reports on outstanding events here in London, and in Europe, actualities, political commentaries, and odd items that crop up in day to day life, which may or may not, according to the deciding powers in the program office, be of interest to Canadian listeners.

Through our hands, and so on to CBC domestic programs have gone, in the past year alone, coverage of United Nations Assembly held in London, Nuremberg trials, the Paris peace conference, the food conference in Copenhagen, the UNRRA conference in Geneva, and a galaxy of other events.

Aside from the feeding of the news items to Canada, we feed, by the same process in reverse, international service items to the BBC. The U.S. transmits material to London, it's picked up and recorded, and all items which might be of interest to the British listeners are delivered, on disc, or brought to the attention of BBC domestic services by the unit here. And so it is that listeners here in Britain hear reports on the United Nations meeting in New York, ice hockey commentaries, Canadian music and variety programs.

It's a sort of Lend-Lease arrangement with the London unit acting as clearing house.

Well, this, in a nutshell, is the work of this sometimes forgotten overseas unit. With its help Canada heard the thunderous voice of war. With its help now, Canada hears the diffident voice of peace.



The trio—Pauline Cook, Daphne Burrows and Joan Kimber in L.G. 14



Andrew Cowan and the girls with yet another suggestion from Toronto

"VENDRE DU REPORTAGE"

par
ROLAND LELIEVRE

Je recevais récemment un appel téléphonique.

Un nouveau marchand de je ne sais trop quoi voulait avoir une demi-heure au poste. Il s'agissait pour lui de profiter d'un séjour en ville de son père... le meilleur violoneux du village.

Il me dit comme ça: "...voyez-vous, j'pourrais passer ma marchandise par mes annonces, pendant que mon père passerait ses chansons par son violon..." (sic)

C'était là tout de même l'expression simpliste des meilleurs principes de publicité: croire à l'efficacité de l'annonce, penser répondre à un besoin et avoir foi en la qualité de son organe de publicité.

Le bonhomme vendait peut-être... des chemises, dans une vieille échoppe de la basse-ville. Il savait toutefois que les gens ont besoin de chemises, que son père est bon violoneux et que, le lendemain, sa caisse enregistreuse chanterait sans doute sur un tempo plus accéléré.

De cette proposition qui n'a pas eu de suite, au projet d'envergure que le service commercial étudie avec soin depuis des semaines, il n'y a que la différence des proportions.

L'on compte à la radio, des émissions commanditées et des émissions de soutien. Exclusion faite du comptable qui trouve pour sa part, une différence bien marquée entre les unes et les autres, il demeure, qu'au point de vue programme, toutes deux doivent être d'abord "vendues" aux auditeurs pour répondre à un besoin.

A cette fin, on a échelonné sur l'horaire différents genres d'émissions: du nombre, se trouvent la nouvelle, le commentaire et le reportage. A Radio-Canada, on n'a jamais toléré une commandite à ces trois types de programmes et c'est fort heureux. Pour n'avoir jamais été commercialisés, la nouvelle, le commentaire et le reportage n'en demeurent pas moins les programmes qui semblent répondre le mieux à un besoin bien spécifique du public auditeur. Et des trois, aucun n'est peut-être plus en demande... et plus facile "à vendre" à l'auditeur, que le reportage.

Et pour cause...

L'événement spécial a, depuis toujours, fasciné la foule: on écoute la radio, on s'enlève le journal pour lire le détail d'une tragédie, suivre le compte rendu d'une

manifestation. Chacun veut être le premier rendu sur la scène d'un incendie ou d'un accident. Tout ce qui brise la routine a toujours réussi à distraire l'homme le plus sérieux.

C'est dire qu'avoir à décrire une cérémonie ou un événement particulier assure d'emblée un auditoire. A condition toutefois que le reporter réponde parfaitement au besoin de renseignements, à la soif de détails des auditeurs. Chacun d'eux voudrait se trouver sur les lieux de la manifestation. Il s'agit alors pour le speaker d'avoir des yeux pour ses auditeurs, de répondre à leurs questions, de leur décrire l'événement, avec naturel, le plus simplement du monde, comme on le fait à un ami et voilà, le reportage sera peut-être VENDU.

Le reportage a des chances d'être vendu...

...si le speaker sait décrire avec chaleur l'événement qui se déroule à travers les clameurs, les bruits de la foule, au quai, à la gare, ici et là dans la ville... pour la petite tricotant dans le calme du soir au fond de sa campagne.

...s'il sait parler, avec l'esprit qu'il faut, au vieillard de l'hospice, des cérémonies religieuses d'un lieu de pèlerinage, d'une procession aux flambeaux, des prières, des chants du peuple... pour que le vieux s'évade un moment de l'emprise des murs blancs de sa chambre.

...si le garçonnnet peut suivre chez lui, près de ses modèles d'avions, la description d'un appareil à l'aéroport, faire "ses" comparaisons et se voir, à travers le bruit du vrombissement des moteurs, là-haut dans l'azur, face aux manettes de contrôle d'un gros avion.

...si le cultivateur laisse son tabac sur la tranche, dans le bas-côté, pour venir suivre à la cuisine, la tournée de micro à l'exposition régionale, ou la "jasette" d'une fin de forum à un congrès de terriens.

...si la petite sténo, se pondrant le nez face à sa vaniteuse, semble s'intéresser à l'événement mondain sur les ondes, au point de délaissier la houppette et de se glisser plus près de l'appareil.

...si l'ouvrier, après sa journée de travail, en vient à s'amuser au récit des méfaits d'une tempête qui a créé embêtements sur embêtements: les pannes d'électricité, leurs conséquences cocasses parfois, les filées d'autos embourbées dans



L'AUTEUR

la neige et la veille improvisée chez l'habitant du rang.

... enfin, si tous et chacun sont retenus par le récit typique d'un exploit ou par l'enthousiasme d'une manifestation populaire.

Tous ces reportages seront sans doute "vendus" à l'auditoire, si, et la petite du village, et le vieillard de l'hospice, et le petit gars de la ville, et l'ouvrier, et la sténo, et le cultivateur ont cru saisir suffisamment de détails qui les intéressent pour les amener tous à côté de leur appareil-récepteur... attirés tous autant par la couleur et le naturel de la description, que par les effets sonores captés sur place: les uns et les autres devant les transporter tous par la pensée sur les lieux mêmes du reportage.

Toutefois, en bon vendeur, le speaker devra se bien préparer à "couvrir" son événement: son reportage ne s'improvisera pas. Il lui faudra prévoir dans le détail ce qu'il aura à décrire, il devra se créer d'avance toute une catégorie d'auditeurs, sonder leurs goûts, voir à leur place et penser "en images" pour eux.

Au moment de son émission, il n'aura alors qu'à ajouter les précisions nécessitées par l'imprévu. Il sera d'autant à l'aise qu'il possèdera son sujet. Il pourra alors en parler avec abondance et avec assurance.

Le speaker aura des chances de succès en tant qu'il aura psychologiquement préparé sa "vente"... et cela d'autant plus consciencieusement qu'il s'agira pour lui d'une vente-éclair: 4, 8, 15 ou 30 minutes... sans reprise possible!

La psychologie de la vente et celle de la radio sont presqu'identiques.

Television Aspects

(Continued from page 2)

of the 25-cycle power supply will be higher than that for 60-cycle supply. This is aggravated by the necessity of improving the filtering beyond that which would ordinarily be required from a 60-cycle source. It may be that, in such 25-cycle areas, rotary converters will be employed with power supplies operating at higher frequencies.

Then, at the studio, there is the problem of studio lighting. It does not appear probable that we could use 25-cycle power for the lighting system in television studios because the flicker would be too severe. All this means that, in an area that could best afford to pay for television, and in which television might first be introduced, there are certain special technical problems which must be dealt with and the cost, both to the television operator and to the ultimate user of the service, is going to be higher than would otherwise be the case in a 60-cycle area.

Montreal, the largest city in Canada with regard to population and purchasing power, fortunately is outside the 25-cycle area in Ontario, but there we have the problem of two languages and two cultures and different racial origins.

There are in Canada some seventeen major market areas. It will be observed that, of these seventeen market areas, five of the most important lie within the 25-cycle power region in Ontario. The largest single market area is in Montreal where we have the dual language problem, and the other areas, which do not have the language problem or that of power supply, are located at great distances from the important centres of population in Montreal and Toronto.

When the CBC began to plan actively its post-war expansion program in 1944, one of the first considerations was the extent to which FM would be employed to supplement and improve the existing sound broadcasting facilities in Canada. In all, the CBC, this year, will install seven FM transmitters across Canada and, at the locations chosen, sites will also be available for experimental television service.

In our initial planning for post-war expansion, consideration was given to the

possibility of establishing an initial television service at some five locations in Canada. It was thought, because of the difficulties to be encountered in the 25-cycle area, that the first installation would be made in Montreal and at the FM site selected on Mount Royal. It has been realized that, even in the experimental stages, some facilities would be needed for linking up such important centres of television programming as Toronto and Montreal.

Here is a statement from the Communications Companies in Canada who jointly supply the CBC with sound broadcast network facilities:

"The Communication Departments of the Canadian National Railways and the Canadian Pacific Railway Company are together actively exploring the application of radio relay systems. A field survey and propagation tests have already been made for microwave system linking Montreal, Ottawa and Toronto. A complete system, including multiplexing equipment for the derivation of telegraph, telephone and programme transmission channels, will shortly be placed in operation between Toronto and Hamilton, Ontario.

"Present plans place special emphasis upon the development of high fidelity programme transmission channels over such radio systems and will be broadened to include consideration of television relay channels when required. Some twelve sites have been selected for unattended intermediate repeaters for the Montreal, Ottawa, Toronto route, with an average spacing of thirty miles. Plans for the development of these radio facilities in the section Montreal, Ottawa, Toronto and Hamilton, represent a basic establishment in a programme to be extended progressively on a national basis following the successful development of the basic area and in line with service requirements."

As indicated, the ultimate aim of the companies supplying the service is to provide a facility that will take care of considerable commercial traffic besides the requirements for high fidelity broadcasting networks or television. This initiative and development on the part of the wire companies in Canada will be watched with interest and it is hoped that further information will be submitted in this connection very soon.

This is probably not the place to deal with the matter of who is going to pay for television in Canada. Of course, the people of Canada will pay for it, directly or indirectly. According to the Dominion Bureau of Statistics, the total dollar volume of advertising business in Canada of all kinds, for the year 1944, was \$104,000,000. Of this approximately eleven

per cent was for radio advertising. If we add to this the revenue from license fees and other items, the total spent to finance sound broadcasting in 1944 would be about \$17,000,000. I am advised by those who are supposed to be "in the know" that for 1946 the amount spent for broadcasting will be higher, probably close to \$25,000,000. The CBC receives only about one-quarter of this amount (i.e., the revenue from license fees and radio advertising) and has to pay from this about \$1,000,000 annually for wire lines and \$3,000,000 annually for talent and sustaining programming cost and the remainder for engineering and administration expenses.

It has been suggested that the television bill for a national service comparable to our present sound service will be at least ten times that at present. If this were so, then the total annual dollar volume of radio advertising business might need to be over \$100,000,000 and the CBC's annual revenue more than \$50,000,000 instead of about \$6,000,000 as at present. Radio advertising in Canada does not now pay the whole cost for sound broadcasting and would not be expected to bear the whole cost for television. If and when the time comes that the people of Canada can afford a national television service extending to all the main urban centres in the Dominion, even with a population double the present, an annual license fee for television probably considerably in excess of that charged for sound broadcasting will be needed. There are at present over 1,200,000 private homes (not including business) equipped with telephones, each subscriber paying about \$1.00 per month. Perhaps the day may come when telephone service may be as necessary to the average family as is the telephone. If that should come about in the years that lie ahead, then the problem of financing the ultimate in broadcasting service may not be too difficult even for such a vast country as Canada.

It is obvious that, at this stage, the planning of a national network television service in Canada would be simply wishful thinking. With a population of some 20,000,000 or more people, Canada will be much better able to afford a national television service and it may not be too much to hope that such a service will be feasible within the next ten to fifteen years.

In Montreal and Toronto, where the CBC will likely start its initial television service, two of the problems peculiar to Canada will arise:

In Montreal, language and cultural differences requiring dual programming

(Continued on page 15)

Le Personnel En Vedette

Noël

A la radio comme partout ailleurs, eh bien oui! on a vu arriver Noël avec beaucoup de joie et... un peu d'appréhension. Le monde est ainsi fait et le monde de la radio plus que les autres. Mais chacun s'en est tiré au mieux dans sa sphère. Le père Noël a été généreux, très prodigue même pour la plupart, à en juger par les larges sourires qui réjouissent encore les visages. Ceux qui ont travaillé en ce jour l'ont fait comme par les années passées, sans beaucoup d'enthousiasme pour se rendre au bureau, au studio ou à l'émetteur, et puis, la grâce d'état aidant, il n'a pas fallu grand temps avant que la norme se réaffirme. Et voilà!

Premier de l'An

Il est déjà disparu ce Premier de l'An, mais il n'est jamais trop tard pour les bons souhaits. Bonne année donc! et bonne chance, santé, bonheur et prospérité... et tout ce qui s'en suit. C'est du fond du cœur qu'on vous le souhaite d'ici.

Québec communique

Longue vie et meilleurs vœux au technicien de CBV, Yvan de Champlain et à Madame qui célébraient le mois dernier un dixième anniversaire de vie conjugale.

Les hasards du "Questionnaire de l'Opéra" ramènent régulièrement à CBV, Québec, Roger Daveluy, animateur du populaire Quizz. Roger semble très heureux de la visite qui lui permet de se retremper dans une atmosphère dont il semble raffoler. Ses séjours, au gré des amis de Québec, sont sûrement trop brefs. Tout de même, l'autre soir, Roger Daveluy a eu l'occasion de tâter un peu de quel côté soufflent le vent et la neige sur la pointe de la Terrasse du Château Frontenac. Un fameux p'tit nordêt, n'est-ce pas Roger!

Claude Garneau, speaker à CBV a fait l'acquisition, récemment d'une "Austin"... Merveilleux, d'après Claude, pour se faufiler à travers les lois de la circulation. Cependant, l'autre jour à l'occasion de

réparations majeures, Claude a été bien surpris de constater qu'il fallait y mettre autant de temps que pour une auto de poids normal!

Une fois chaque mois, également, s'amène à CBV, Québec, Raymond Laplante de CBF... l'oncle Raymond des écoliers de la province radiophonique... Raymond, à en juger par son addoiteur du Palais Montcalm, est en aussi bons termes avec la gent écolière de la vieille capitale qu'avec celle de la métropole.

Montréal a son tour

Mlle Yolande Laurencelle à la discothèque s'absorbe depuis près de trois mois dans la musique, à tel point que "RADIO" avait manqué de remarquer son arrivée. Nous rectifions donc illico. Et la même chose s'applique à Thérèse Tessier, au "pool" des réalisateurs. C'est vraiment trop de modestie de la part de ces nouvelles camarades. Il faut crier un peu plus fort pour vous faire entendre, mesdemoiselles.

Simone Bouchard au sourire toujours jovial a quitté le Service de Presse et d'Information pour tâter du commercial en qualité de secrétaire d'Omer Renaud. Jeanne Gironard qui occupait cette fonction est passée chez Rupert Caplan, comme assistante de programmes. Jeanne Gironard a déjà elle aussi travaillé au Service de Presse et d'Information, ce qui fait que l'excellence de la formation qu'on acquiert dans ce service perce au grand jour. Toujours là, on a fêté Mme Yvonne Rivest-Gagnon, l'adjoindue de monsieur Houlié, en une occasion mémorable qui a coûté à l'héroïne le jambon dominical, quand la joyeuse compagnie a décidé d'aller terminer le "party" chez elle. On a de fiers appétits à Radio-Canada... et ce sont les Gagnon qui pourront vous en parler en toute connaissance de cause. La fête avait été organisée à l'occasion du départ de madame Gagnon.

Dans un autre domaine, saviez-vous que c'est monsieur Wattier qui est le vainqueur du bowling? On sera en garde contre lui l'année prochaine, quand la saison reprendra.

Le 28 décembre 1916! Une date mémorable encore (ce qu'il y en a...) Fête de fin d'année pour tous ceux de Montréal. Et quelques invités de l'extérieur en plus. Déploiement de l'arbre de Noël, petits cadeaux (pas chers) au personnel, sirops contre le rhume à profusion dansée... Le tout s'est passé à l'Ermitage, Chemin de la Côte des Neiges, parce que les studios devenaient par trop exigus pour l'occasion. On ne s'est pas gêné pour rire, et même, pour se *bequeter* un peu aussi suivant l'usage traditionnel. Et qui à cette date n'y tient pas, aux usages?... Il faudrait être vraiment malcommode, n'est-ce pas?

Marcel Oumet et John de B. Payne sont revenus de New-York, contents de réintégrer le bercail pour les fêtes. Mais très, très absorbés par leurs comptes de dépenses. Les plus belles choses, comme tous les voyages en arrivent toujours à cette fin pénible.

On signale l'arrêt de l'oiseau au long bec et aux longues pattes chez les Marcel Provost (CBM *booth*). L'heureux père parle avec enthousiasme de sa fille Danièle. Félicitations et meilleurs vœux à la maman.

Comme quoi la vertu est toujours récompensée, Raymond Monette est passé chef des messagers. S'il y avait une enquête Gallup chez ceux qui ont eu besoin de lui, on serait unanime à prédire que ce jeune homme ira loin.

Nous offrons à Monsieur Léopold Houlié l'expression de notre condoléance la plus vive dans le grand deuil qui l'a frappé quand sa mère est disparue à la fin-décembre.

Grapevine Network



MUSCLES

"It's Time to Wake Up"; and *CBM* Announcers Frank Heron (on scale) and Ted Miller advise listeners every morning to exercise. Jean Beaudet, director of CBC network, checks Heron's ounces.

Newcomers

To Halifax: Operator Ross McNaughton from the army; Announcer Max Ferguson from London, Ontario . . . To I.S.: Stenos Elly Bayer, Deena Claire Cohen, Myriam Isobel Mendoza; Producers Abel Parassu de Carvalho and Fritz Thors; Teletypist Gertrude J. Lavoie; Messenger Paul Tardif . . . To Toronto: Marjorie David and Betty Jones in commercial; Bob Phillips and Ralph Blattner in central records; Elizabeth Robinson and Kathleen Biernat in talks; Teletypist Audrey Connett; Cynthia Moore in library; Copy Clerk E. Wickens; Stock Clerk John Gregory; Receptionists Mary Rogers and Marilyn Massey; A. E. Bridgman in engineering . . . To Winnipeg: Switchboard Operator Isobel Martin; Steno Enid Elliot in music library comes from England (to see Indians, she says) so far has met mostly radio people — refuses to comment.

Bereavement

Sympathy of the staff is extended to J. R. Radford whose mother died December 26.

Best Wishes to Old Observer

Sportscaster Clary Settell, the Old Observer, had to take to hospital just before Christmas so the doctors could check up on his ticker.

Clary has a sports broadcast every night on CJBC Toronto, and since he can't make it in person now, he writes a sportstorial daily and sends it in to the station, where it's read by an announcer. Clary is known from coast to coast for his program "Clary's Gazette" which was heard on the Dominion network until the end of last season.

Announcer Byng Whitteker and Producer Dick Glumms went to see "The Old Observer" in hospital at Guelph, Ontario, and found that he had received over seven hundred Christmas cards. Byng and Dick took with them gifts from CBC staffers: a radio, a smoking jacket, fleeced-lined slippers, and a big silk handkerchief for the jacket with the letters CS embroidered in the corner.

Toronto staffers are all hoping that Clary will soon be back in harness, and wish him a healthful 1947. And Clary has been permitted to sip (strictly medicinally, of course) a toast for a grand and better 1947 for them.

Engaged

Vi Watters of international service to Jack Hill of Montreal . . . In Toronto: Loreen Walton to Don Keilty, Margery Scott to Dr. Bob Ritchie, Beverly Chambers to ex-staffer Bill Winter, Margaret McDermid to Allan Goodway, Joan Strong to Sid Perry, Helen Mears to Lloyd Ham. Draftsman Vern Dowker also parted with a diamond over the holiday.

Married

Tom Odell of the commercial division to Barbara Evans on December 7.

Apartment Catcher

Is Dot Cox, Maritime talks producer.

Golden Wedding Anniversary

Mr. and Mrs. Charles Summers (Charles is janitor at CBC Vancouver studios) celebrated 50 years of married life December 31.



There was dancing, too, in Toronto's Studio "G".

Toronto Storms

Snow and sleet storms over the Christmas holidays played hob with radio in Toronto.

CJBC, on the night of Friday, December 27, was off the air eleven times in one hour, and finally gave up the ghost at 10:19 p.m., and was off the air until noon on Saturday. A major power break, caused by the sleet storm, was responsible. The transmitter was unable to get emergency power into operation.

That same night, CBL was off the air eighteen times between 8:13 and 10:30 p.m., due to power interruption.

CBC News Roundup went on the air from Studio M at 10:15 to feed the Trans-Canada network and CBL. A minute and twenty seconds after the program started, there was a power failure in Toronto. All the lights went out in the studio and all the equipment went off.

CBL transmitter staff got their turntables going and played records for a little over five minutes, until the network could be switched to Montreal. Then, with a flashlight, Master Control Operator Mae Smith picked up the incoming program from the line, and fed it directly to the transmitter.

Sunday, the sleet and snow storm repeated itself, and around noon all the lines to the CBL transmitter at Hornby went out. A long distance telephone line had to be pressed into emergency operation to carry the CBL programs. It wasn't until New Year's Eve that all the lines were back in operation. Even then, the storm caused noise, and master control operators were kept busy switching back and forth to get a noiseless broadcast line.

Toronto sailed through until past the middle of December without a flake of

snow staying on the ground, but since then Old Man Winter made up for it. There was rain, snow or sleet almost every minute up to the time we went to press.

Turkeys, Chickens & Eggs

The Toronto Bowling League is going great guns this year. There are twelve teams and over sixty people turning out every Saturday to knock over the five pins.

The men's high single without handicap is held by Bert Morris of cashier's office with 336.

The women's by Jean Hodder with 322.

The men's high three game without handicap is held by Johnny Grozelle of engineering with 711.

The women's by Jean Hodder with 672.

As is usual at the Christmas season there was a turkey roll. There were four turkeys—High three game with handicap (men) Ray Cahill, record library; (women) Dottie Wilson, formerly of station relations. Lucky draws: men, Walter Anderson, night manager, Toronto studios; women, Adelaide Cameron, wife of Announcer Earl Cameron.

There were four chickens: High single game, Jan Empey of Teletype with 252; consecutive spares in one game (1) Al Hockin, central records; total head pins in three games (7) Anne Woolley, central records; total blows in three games (10) Mary Ritchie, engineering.

There was a booby prize for the lowest single game. Your correspondent (Carscallen) suggested that a good prize would be a dozen eggs. So we went bowling, and guess who won the eggs? Well, anyway, they were Grade A Large.



Air Show

History was made as this Sikorsky S-51 Helicopter hovered over Uplands airport outside Ottawa for Canada's first coast-to-coast broadcast by direct line from a ship in flight. News Roundup Reporter Bill Beatty interviewed Helicopter Inventor Igor Sikorsky, and then described take-off, while Chief Operator Max Gilbert (lower right) paid out yards of mike cable carried aloft, and Joe Pickard and Bill Reid manned equipment. Show almost came to grief when ship landed, as "rotor wash" swept transcription from mobile recording unit, and hurled it a hundred yards across the airport. However, the disc, scarred and battered, but still usable, was recovered and Beatty's broadcast hit the air as scheduled.

Stork Stuff

To Tom (I. S. P. & L.) and Mrs. Fairley, Son Thomas Mark, December 22 . . . To Maurice (Toronto program clearance) and Mrs. Maden, Son Richard Harvey December 17. Mrs. Maden was formerly Bette Harvey of CBC talks . . . To J. R. (prairie regional representative) and Mrs. Finlay, Son John Robert, December 2 . . . To Mr. and Mrs. John Wickham Barnes, Son John Wickham in Vancouver.

Transfers

Huguette Côté from I.S. teletype to steno pool; Susan Gregovsky from pool to cashier's office . . . Charlie Gunning from Winnipeg to central newsroom . . . Bob McGall appointed I.S. representative in Toronto.

On & Off Sick List

Isobel Kirby of I. S. traffic on month's sick leave in Ottawa . . . Toronto Office Boy Geoffrey Minish back at work after illness of several weeks.



"Leave the dishes in the sink Ma (Evelyn)," chirped the girls of the head office steno pool during their Christmas party. They were getting back to Evelyn Preston—who was always reminding them about the dirty dishes they had been leaving around.



DR. A. FRIGON

Management Memo:

Le cas des annonceurs et réalisateurs • Le Service International prend de l'importance • La Société emprunte \$2,000,000 • Les réunions sociales des employés sont de bon augure •

EVERY employee of the CBC speaks English fluently; almost one-third of them also speak French because that language is that of their mothers and of their ancestors, as far back as history can record. French has a rightful place in Radio and all will understand, therefore, why I am using that language in this Memo.

DANS un dernier mémoire, j'annonçais certaines modifications à notre méthode de rémunérer nos annonceurs et réalisateurs qui s'occupent de programmes commandités. Ces derniers sont maintenant au courant des nouvelles conditions. Cette question a été l'objet d'un très grand nombre de réunions et de pourparlers depuis quelques années, car il est extrêmement difficile de concilier les exigences d'un service rendu exclusivement dans l'intérêt du public et d'un autre qui a pour objet de promouvoir la vente de certains produits à un plus grand nombre de personnes possible. La question se complique du fait que ces conditions ne s'appliquent qu'à un très petit nombre d'employés. Que ces privilégiés soient choisis par les commanditaires ne peut réellement pas faire de tort à la Société, et, par suite, à tous ses employés. Que nous désirions retenir chez nous un personnel qualifié et qui jouit d'une réputation enviable, cela va de soi. Tout ce que nous demandons, c'est que les services que nous recevons de ces annonceurs et réalisateurs, si bons vendeurs, soient proportionnés à la rémunération qu'ils reçoivent de nous. Je suis convaincu qu'ils reconnaissent que c'est là le moins que nous puissions attendre d'eux.

Si la nouvelle formule ne convient pas,

nous la modifierons de nouveau après une période d'essai suffisamment longue pour que l'on ait eu le temps de vérifier jusqu'à quel point elle s'applique aux conditions pratiques du travail.

IL EST bon de rappeler ici les succès de notre plus jeune division, c'est-à-dire le Service International de Radio-Canada. Grâce au dévouement de nos représentants et à la qualité technique extraordinaire des transmissions de Sackville, nous nous sommes acquis une réputation internationale qui a dépassé tous nos espoirs. Nos représentants aux conférences mondiales nous ont fait honneur et les différents organismes internationaux ont naturellement porté leurs regards vers nous lorsqu'ils ont eu besoin de la radiodiffusion pour atteindre les différents pays du globe. L'UNESCO utilise les programmes de "Radio-Collège" dans les pays dévastés d'Europe; la PICAO se sert de nos ondes pour renseigner le monde sur ses activités; la FAO invite un des nôtres à diriger les activités radiophoniques de son assemblée de Copenhague; enfin l'UN demande le privilège de se servir, deux heures par jour, de notre poste international à ondes courtes pour permettre aux délégués réunis à New York de parler à leurs concitoyens chez eux. Le dernier pays à reconnaître l'excellence de nos services est la Russie qui, après avoir songé à faire le relais à Prague de nos transmissions destinées à la Russie, a finalement décidé que cet intermédiaire était inutile, car nos postes sont entendus tellement bien à Moscou qu'on peut retransmettre les émissions directement sur les réseaux locaux.

Les nombreux télégrammes et messages de bons souhaits que nous avons reçus

réemment d'un grand nombre de pays étrangers témoignent du fait que nous sommes maintenant très bien connus dans le monde international.

CONFORMEMENT à la décision du dernier Parlement, nous empruntons \$2,000,000, du gouvernement pour l'expansion de nos services techniques. Cela comprendra tout d'abord les postes déjà annoncés d'Alberta, du Manitoba, d'Ontario et du Lac St-Jean, et, en plus, quelques postes à fréquence modulée et, si possible, l'amélioration de certains autres services. Les calculs indiquent que ces nouvelles activités se supporteront financièrement par elles-mêmes, c'est-à-dire qu'elles ne grèveront pas le budget tel qu'établi aujourd'hui. Cette expansion indique une vitalité de bon aloi et nous permettra, avec l'aide du personnel, de poursuivre avec succès la tâche compliquée et, à certains moments, difficile qui nous a été assignée.

ENCORE cette année, nous avons eu le plaisir de constater que partout à travers le Canada nos employés se sont réunis pour fêter la fin de l'année 1946 et la venue de 1947. Ces réunions reflètent une atmosphère d'excellent augure. Il est important que nous nous sentions les coudes et ces fêtes nous donnent l'occasion de rencontrer des collègues dont les occupations quotidiennes les tiennent malheureusement trop éloignés. Notre famille grandit très rapidement et comprend maintenant 1074 membres, tout compte fait. Avec l'agrandissement des services internationaux, ce nombre s'accroîtra encore cette année d'une façon appréciable. J'espère que les occasions de se rencontrer se multiplieront afin que l'esprit d'équipe qui existe aujourd'hui persiste au cœur de la Société.

Please ❄ Don't Tread ❄ ❄ On The ❄ Flowers!

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

FROM TIME to time one hears on the radio or reads in a newspaper something which makes one wish that speakers and writers would treat their mother-tongue with a little more care and affection.

The remarks which follow are the result of things heard and seen recently. I hope they will be found useful; I do not expect that all readers will agree with me in all cases, but if these remarks stimulate thought they will have fulfilled their purpose.

Aged. The pronunciation of the word "aged" varies according to the sense in which it is used. With the meanings "very old, of advanced age, or belonging to old age", the word should be pronounced in two syllables - a-jed, e.g. an aged man, aged wrinkles. When "aged" means having reached a specific age or having reached maturity, it should be pronounced as one syllable to rhyme with "waged", e.g. a man aged fifty years, wine aged in the wood, or the technical racing term "an aged horse".

Beloved. Pronounce the -ed, i.e. make this word three syllables, when it is used as a noun or in front of a noun - my be-lov-ed, the be-lov-ed mother, or dearly be-lov-ed brethren. Pronounce it in two syllables when it is used as a participle, e.g. beloved by all.

Ilk. Ilk is really a Scottish word; it means the same or identical. It does not mean class or family. To talk about "actors, singers, musicians and people of

that ilk" is a mark of illiteracy. The proper use of the word is seen in the phrase "Kinloch of that ilk", meaning Kinloch of the estate of the same name, Kinloch of Kinloch. Sir Walter Scott writes "Cosmo Comyne Bradwardine, Esq., of that ilk, commonly called Baron of Bradwardine". The word should not be used in any other sense.

Eke out. does not mean "to earn", it means "to supplement" or "to add to". To say "he ekes out a wretched living as a teacher" is nonsense. A teacher might eke out his salary by writing or with money received for writing. In earlier times "eke" was used as an adverb meaning "also", as in "A train-band captain eke was he, of famous London town". An "eke-name" was in earlier English an additional name; in time the "n" of "an" was transferred to the following word so that today we have "a nick-name".

Incognito. The stress should be on "cog" with "nit" rhyming with "bit". To put the stress on "ni" (pronounced "knee") is wrong.

Illegible, Unreadable. "Illegible" should be applied only to what cannot be read because it is difficult to decipher - faded print, poor handwriting, a tenth carbon copy, etc. "Unreadable" is best used of writing that repels because it is boring, tedious, unintelligible, uninteresting, etc.

85cent SNOW PLOW

Toronto Building Superintendent Bill Milne was bemoaning the fact that there were not enough people at the studios to shovel the two feet of snow that had fallen around the new year. He wished he had a snow plow.

Studio Supervisor Hugh Clark said: "Let's see what we can do about it." Building Maintenance Man Eddie Dunn, Studio Attendant Johnny Grozelle, and Field Supervisor Roly Anderson went out to the garages.

They took a few angles on the big four-wheel drive recording van which used to plow through the mud of Normandy and Germany; they scrounged around in the buildings.

Clark and Grozelle found some angle irons and laid them out. They found some more iron which was discarded from the fire escapes. They persuaded the men working on the fire escapes to use their acetylene cutters and welders to build the frame for them during their lunch hour. The welders were quite enthusiastic.

Planks for the plow were salvaged from material on hand. The only thing they had to buy were bolts—at a total cost of about eighty-five cents.

Now, attached to the big mobile van is an eight-foot snow plow to clear the snow from in front of the studio garages and to scrape the snow off the parking lot (which is big enough to hold fifty or sixty cars with ease).

And, at a total cost of just eighty-five cents.

Television

Aspects

(Continued from page 7)

and eventually dual transmitter equipment.

In Toronto, 25-cycle power supply.

So you see we will start the hard way and perhaps this is just as well for we have much to learn technically and from a programming standpoint. We realize that television might be the ultimate in broadcasting—adding sight to sound may be compared in broadcasting to the adding of sound to sight in the movie industry some twenty years ago. But in television there is one thing that we in Canada must keep in mind whatever we do is going to be costly. So that, when a start is made, it must be in the right direction from the standpoint of minimum cost, value of service to be given, and usefulness in the future.

**Radio—
Personal
and Intimate**

(Continued from page 3)

There are others which fewer like, but which they want badly and which they feel serve them particularly well. It might be argued that the way to make up a schedule would be to take a vote on all programs, then put on only the kinds that get the top votes. I think we would all agree that that is not the way a public radio service in Canada particularly should be run. Because a somewhat smaller group of people like a certain kind of program it does not mean that they should not have the right to hear their type, sometimes. But they should remember that they are a smaller group and larger numbers of people want other things.

I imagine you agree that the only proper policy is to try to put on a varied array of programs in the limited time available, relating them in time, and money and effort as fairly as possible to the size and strength of the different tastes among the public. We also feel it is part of the duty of the CBC not solely to cater to well-established appetites, but also to put out some material that may stimulate the growth of other tastes among listeners. It is certainly not our job to give people what we think they should have. It is our job to try and fit in equitable amounts of different things which important different public tastes seem to want. But at the same time we feel we should try to offer some fare which has been found good by those who have got to know it, so that a wider public may also have the chance to develop the same taste. Because radio cannot only give people pleasure; it can also roll back new horizons for us.

Canada had to deal not only with the questions posed by the character of radio, but also with those set by her own nature. How could radio best be developed to serve the people of Canada? In the early days it was clear that commercial radio would tend to concentrate naturally in more thickly populated areas. But people in outlying, thinly populated districts could derive as great, if not greater, benefit from broadcasting. There was the danger, then very strongly apparent, that Canadians would have a chance to listen

to very little Canadian produced broadcasting, and would hear almost entirely American programs coming directly through the air or from United States networks establishing more and more of their own direct outlets in Canada. It was plain that if properly organized, radio could do great service for the far-flung Canadian nation. So it was decided that Canada must have its own national system. This publicly owned system would develop the use of air channels for service to Canadians whether they lived in cities, or out on distant farms; it would produce Canadian broadcasting for Canadians, at the same time bringing in good programs from other countries; it would provide a national broadcasting service that would reach Canadians from coast to coast; it would be a new means of national communication and would strengthen the growth of Canada's nationhood.

So a national, publicly owned broadcasting system was set up, first under the former Canadian Radio Broadcasting Commission, and since 1936 as the Canadian Broadcasting Corporation. As in some other fields Canada has found that it suited her particular needs to use a compromise between, or a combination of, British and American methods. Canadian conditions demand a publicly owned, publicly supported radio system if the country is to have national broadcasting. But it also became clear that private commercial stations could also provide useful service to different community areas across Canada. The national body was given the responsibility of watching over all broadcasting in the interests of the public, and also of making recommendations regarding the licensing and use of air channels. It was envisaged that the national system would absorb all other stations. Instead the national body has recommended the continuance of private community stations, and the establishment of many more. Thus we have the dual Canadian system of public organization carrying on national broadcasting while private organizations do community broadcasting. Because of the dual nature there are bound to be certain rubs in such a system, but I think it is undoubtedly much the best suited to the nature of our country.

Listeners pay \$2.50 a year per set to support their national system. Some people then ask why, if the CBC has this public support does it carry commercial programs. There are two closely related reasons. Commercial programs provide a number of highly popular programs which a great many people wish to hear. I think it is a great advantage of our Canadian way that under it commercial programs con-

tribute to broadcasting fare offered to the public right across the country. They provide much popular entertainment, and incidentally they also provide, right on the national networks, competition and a source of comparison for CBC-produced programs.

In addition commercial programs provide revenues that help to support the national system. Now about two-thirds of the CBC revenues are from license fees, and one-third from commercial revenue. And it must be remembered that commercials fill broadcast time that it would cost money to program otherwise. A \$2.50 license fee is not nearly enough alone to maintain a national radio service in Canada on modern standards. Our country is far too expensive.

On the other hand some people have asked why, if a national system is to carry commercial programs, license fees are needed. The fact is that, apart from any question of desirability, commercialism alone is not nearly sufficient to support a Canadian national radio service in this expensive country of ours, and I believe could not be...

For some years total revenues from license fees grew from the wider distribution of receiving sets, as the national system itself was growing. But in the last two years the total funds available from fees has actually dropped slightly. In the future the number of homes with receivers cannot become so very much greater than it is now because the percentage of families having sets is already pretty high.

But at the same time broadcasting costs have risen very sharply and unavoidably. Necessary expenditures have risen right up to the ceiling of revenues. And costs are still climbing.

In this situation commercial revenues have increased somewhat and could perhaps be raised some degrees further. But it must be remembered that commercial revenues provide only a part of the funds supporting national radio. And there is the very important matter of good broadcasting, and keeping a sound balance of programs, in the interest of the public.

Public radio is an organ of the Canadian nation. It tries to serve the multitude of tastes and wants of our people. It must be its function to express to the Canadian people something of their own vigor and diversity, and the wealth that is in Canadian minds and Canadian abilities. Those are big purposes. The degree of their fulfillment depends on those responsible for serving the public in radio, and on the resources at their disposal, and above all, on the understanding and interest of the public.