



# RADIO

CBC

STAFF MAGAZINE  
MAGAZINE DU PERSONNEL

RADIO  
CANADA



Vol. 3

No. 5

WHY DO I WORK FOR CBC?

FIVE-DAY WEEK - - - - C. R. Delafield

GLOIRE AU MERITE

SCRIPT-WRITERS BEWARE - - Lamont Tilden

WRITERS' CONTEST

MAY, 1947

# LETTERS

## Three of a Kind

Sir:

I believe there is a tradition in the Old Country to the effect that, when one is highly annoyed about some issue, one writes a letter to the Times. It is to be supposed that employees of the CBC turn to RADIO as a corresponding outlet for their griefs.

In this case my spleen is under stress because of three common features of radio programming. The first is the theory that successive radio programs should be studies in contrast. Now for all practical purposes it may be assumed that any given type of program has its followers but that an abrupt change of type turns the current audience away, leaving the program to follow without any significant starting audience, aside from those who leave their radios on continuously as an un-listened-to sound effect. Logical and sensible programming calls for a slow swing from one type of program to its contrasting type through a series of easy steps, each of which will hold most of the preceding audience. You can't make a jazz-hound out of a Bach-fiend by dropping him abruptly from Bach into swing, but if you are subtle you can lead him there by easy stages.

My second beef is directed at those who maintain that no-one wants to hear classical music in the morning, but that the fans must have something peppy to wake them up and get them out of bed! Now is it not true that people who like dance music like it at any time of day, and that people who like classics like them in the morning as well as in the evening and will be stimulated as much by a favorite classic as by a rhythm band session they don't care for at all?

My third complaint is suggested by the second. Why, when there are two or more stations in one location, must they run competing programs at the same period? Why, if one station puts on what seems like a smart show, must the others rush in with a similar type, feeling that the only way to get an audience is to take it away from the competitor on his own grounds? That's school-boy stuff, not good programming. No type of program has such universal appeal that everyone wants to listen to it, so the smart thing to do is to concede promptly to the program that has shown popular appeal and come to the rescue of those who want something different. To have people turn away from us because they don't like our type of program is easy to concede, since tastes differ. But for people to turn to a strictly competitive program because they think ours is inferior is defeat. Even if our program is so superior as to claim most of the listeners who like the type in question, it is still poor public service to offer no variety during a given period.

I have the honor, Sir, to be your complaining servant,

*International Service.* BILL HANKINSON.

## Toronto No Radio Mecca

Sir:

For a long time now I've been grabbing my copy of RADIO and hurriedly turning to the "Letters" column with the hope that some courageous soul has taken a good healthy swing at CBC, Toronto.

Salaaming to the East has a salutary effect on the waist line, but for a Westerner it's morally degrading and many of us refuse to acknowledge Toronto as the Radio Mecca.

Not that Toronto radio isn't good—it is! Very good! But then there's no reason why it shouldn't be. They've reached a professional standard in every branch of their operations. The announce, production, and operating staffs are the best in the country. (Well—nearly the best.) Their budget, while they might not consider it adequate, is gigantic compared to that of other points—and they have the largest reservoir of talent in the country to draw upon.

The trouble is, that while individually they're very modest about their accomplishments, collectively they're impregnated with Toronto provincialism. They can't conceive of radio—that is *real* radio existing outside their municipal boundaries. Of course, there is the occasional outstanding program that comes sneaking in under wraps from some rustic spot or other, and Toronto people are quick and unstinting with their praise. But they give it with an air of surprise—almost of incredulity. The implication being that it must have been caused by a combination of happy events—it's a flash in the pan!

In their opinion everything worthwhile emanates from 351 Jarvis or the Concert Hall, but very little that's consistently distinguished enters from other points. Vancouver, Halifax, Montreal and Winnipeg are mere exerescences on the national network, whose primary functions are to give wider distribution to Toronto programs. And that is why perhaps there is less consciousness of the idea of National radio in Toronto, or of what National radio is trying to accomplish—they're pre-occupied with what Toronto is doing, and what's doing in Toronto.

*Vancouver.*

MARCE MUNRO.

## World Reporters for CBC

Sir:

The CBC news department both in supplying coverage in regular bulletins and voice reports from all parts of the news world has earned for itself a splendid reputation for accuracy and dependability.

However, in light of the rapidly changing international situation today, why doesn't the Corporation maintain its own staff in the news centres of the world rather than depending upon reporters from various news services or newspapers. It seems to me in connection with our coverage of the Foreign Minister's conference for example, that while Ross Munro did a good job, he was speaking as a *Canadian Press* correspondent. I should also like to know why, for reasons other than pure economy, we don't maintain our own CBC staffed and operated bureaus in Washington, New York, and other important world centres. I am firmly convinced that the CBC as a news

organization is equally or even more important to the country than even *The Canadian Press* or any other single or chain of Canadian newspapers.

W. J. HERBERT

*Special Events, Vancouver, B.C.*

## Operations Monitors

Sir:

Many of our operators are required to monitor the network for long periods each day. As most of these men are conversant with production, technical operation and sound-effect problems they are competent to give a better than average criticism of our productions.

I believe that the CBC should benefit from this.

I suggest that these operators be requested to note in the "remarks" column of the day's log what they consider was the best CBC production they heard during their watch, consideration having been given to program content, production, technical operation and any special features such as a good on-the-scene broadcast.

Tabulation of these remarks in RADIO would certainly act as an added incentive for our producers and it would help all concerned.

We would have a technically trained, unbiased and youthful panel to criticize our productions. This would stimulate interest in our programs amongst all staff. It should help to raise the general level of our programs.

Organized criticism such as this, rather than the random remarks that very occasionally appear in the "remarks" column of the log as at present and which we feel go unnoticed, should prove to be a forward step.

*Sackville Transmitters.* E. F. MACDUFF.

## What's The Word From Above?

Sir:

If you really are an "editor" you must know all the CBC officials who know the answers.

Here's something that's puzzled me for years. What is the precise meaning of the following terms, and when is each of them to be used on the CBC:

- (a) a delayed broadcast
- (b) a transcription
- (c) a rebroadcast
- (d) a transcribed presentation
- (e) recorded earlier for presentation at this time
- (f) a recorded broadcast
- (g) a recorded presentation

I've heard all of these used on the network but they still don't sort themselves out. Perhaps they are synonymous.

Also—in CBC Broadcast Regulations, page 18, section 18 (2) it says quite definitely that mechanical reproductions are to be so identified at the opening and closing. I have a suspicion (I'm nasty that way) that some producers waste a lot of energy figuring out ways of avoiding this rule—identifying only in the closing—hiding the key word, etc. What's the word from above?

*Winnipeg.*

DAN E. CAMERON.

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.



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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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## THE FIVE-DAY WEEK

(By C. R. Delafield, National Chairman, CBC Staff Councils)

ONE OF the major issues for staff over the past year has now come into effect. The five-day week for a trial period of four months, for the majority of staff, began on May 1. This was a measure which, initially originated by one of the local councils, had received the unanimous support of all councils from coast to coast. It had been a major concern of your national executive throughout its development. It was accepted by your recent national meeting as a major issue for presentation to management. As such it was approved. And this not only redounds to the credit of Staff Councils but reveals your Corporation as a partnership in progressive staff-management relations.

It has wisely been decided that during this trial period, there will be a flexibility of operation for the plan. Apart from the necessary safeguards of the same number of hours worked each week, and the coverage of previous office hours, local latitude is given in determin-

ing how these hours are to be worked within the five days. No basic reduction of privileges in return has been extracted. Nor again is every staff member willy-nilly poured into a

five-day mould. Certain groups of employees, where differing circumstances of employment promote, have preferred and are permitted to continue operations on the previous basis without discrimination. Announcers and producers, tied as they are to program requirements, continue to operate on a weekly maximum of work hours. Through Staff Councils, working conditions for announcers were formulated and laid down some time ago and, through Staff Councils again, revisions are made as occasion arises. The matter of working hours for producers is again engaging the joint attention of your national executive and management as a result of the

## OUR COVER THIS MONTH

## Sign-Out

Nine a.m. and 5.00 p.m. are rush hours at CBC Toronto's reception desk. Our Cover This Month shows a typical office staff sign-out. Congestion here is nothing compared to the trip home on crowded trams.

recent national meeting.

It is no digression from the five-day week also to mention  
*(Continued on page 14)*





DON SMITH  
First — Section (b) English



MARCEL VIDAL  
Grand Prize — Section (a)



JACQUES SOULIERE  
First — Section (b) French



BARRY McDONALD  
Second — Section (b) English



GUY FONTAINE  
First — Photo



LUCIEN THERIAULT  
Second — Section (b) French

first prize of \$20 is awarded to Don Smith of Vancouver for "You Never Know" (May, 1946). Judges in this section were Stuart Richardson, publications manager for Northern Electric Company Limited, and R. W. Keyserlingk, managing director, British United Press. Their citation reads: ". . . A good piece of writing. The style is simple, that is, the writer is not striving to impress. The straightforwardness of the story gives it its impact."

Second prize of \$10 in section (b) goes to Barry McDonald of Halifax for his "The Radio Announcer—Man or Mouse" (April, 1946). Third prize of \$5 is awarded to Athol Stewart of Montreal for "All about Canada" (February, 1947).

Honorable mention is made of "Barbed Wire Broadcasts" by Helmut Blume, "Thinking Is Not Always Done With The Hands", anonymous, and "You Too Can Write By Ear" by W. H. Hogg.

For French articles in section (b) Gilles Sarault of Laval University and Claude Melançon, C.N.R. director of French publicity, select "Un Opérateur Bavarde" by Jacques Soulière (December, 1946) for first prize of \$20. Second prize of \$10 goes to Lucien Thériault for "Réponse à L'opérateur Qui Bavarde" (February, 1947). Third prize of \$5 is awarded to Raymond Laplante for "Un Speaker Speake" (March, 1947). Honorable mention is made of "La Première Radio Internationale" by Jean-Marie Marcotte, "Vendre du Reportage" by Roland

THE GRAND prize of \$25 for the article best serving the interests of national radio goes to Marcel Vidal of Chicoutimi, for his article "Technicien Jusque Dans La Moelle" (April, 1946). B. K. Sandwell and Dean Adrien Pouliot, judges in this section (a), give honorable mention to Don Smith for "You Never Know" (May, 1946); to Frank Willis for his article "Random Jottings On A Rare Old Print" (November, 1946) and to Roland Lelièvre for "Vendre Du Reportage" (January, 1947).

In section (b) for English articles having the best general reader interest,

RADIO

# Herewith:

## Winners in RADIO'S Writers' Contest

Lelièvre and "Le Théâtre Radiophonique"  
by Judith Jasmin.

In RADIO's photo contest (open to all staff photographers) Guy Fontaine wins the prize of \$5 for his cover photo (July, 1946). Gilbert Milne, Toronto photographer, judged the photos and gave honorable mention to W. W. Grant for his cover pic (September, 1946).

### ELIGIBLE

Articles published in RADIO from April, 1946, to March, 1947, were eligible for the contest.

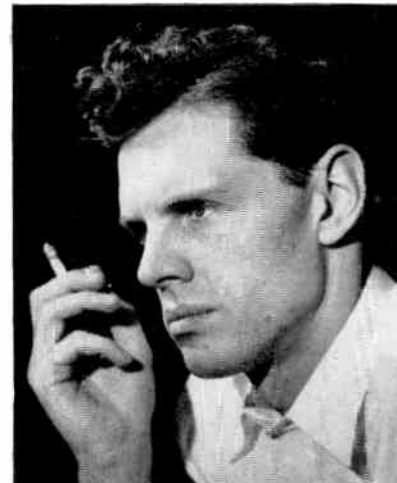
Articles written by staff (other than correspondents) and used during the current fiscal year are automatically entered in this year's contest.



RAYMOND LAPLANTE  
*Third — Section (b) French*



CLAUDE MELANCON  
*Judge — Section (b) French*



ATHOL STEWART  
*Third — Section (b) English*



B. K. Sandwell (left) and Dean Adrien Pouliot judged section (a) open to both English and French.



Stuart Richardson (standing) and R. W. Keyserlingk judged English articles in section (b).



*Roger Baulu reçoit son trophée des mains de la reine.*

## GLOIRE AU MERITE

**E**NCORE UNE FOIS cette année, les Radio-Canadiens se sont couverts de lauriers lors de la remise de distinctions aux plus méritants de la radio. à l'occasion du dîner-danse-gala du journal Radio Monde.

Roger Baulu, dont l'éloge n'est plus à faire tant sa personnalité, son érudition, sa verve, son talent et son tact sont reconnus, a remporté pour la seconde année consécutive le trophée Lafèche pour son travail de maître de cérémonie.

On le voit sur cette page recevant son trophée de la part de la toute gracieuse reine de la radio, Mme Lucile Dumont. Signalons en passant que la souveraine a pour princesse consort Jean-Maurice Bailly, de CBF, qui a déjà gagné le trophée Radio-Monde comme annonceur le plus populaire.

Un autre qui, au dernier dîner-danse-gala, a remporté un trophée bien mérité est Roland Lelièvre, as du reportage à Québec. Il est intéressant de noter que Roland a aussi mérité une mention honorable de la part des juges du concours de notre magazine "RADIO" pour son très intéressant article "Vendre du Reportage". Il a reçu des mains de la reine de la radio une plaque de bronze pour ses "reportages originaux et vivants".

En outre, le programme "Soirées de Chez-Nous", que réalise Berthe Lavoie, a été primé comme meilleure émission de soutien, alors qu'au chapitre des programmes commerciaux les "Radio-Concerts Canadiens" (réalisation Paul Leduc) ont remporté les honneurs.

Au cours de la soirée, on a rendu hommage à l'oeuvre de Radio-Canada et à

son directeur, monsieur Augustin Frigon. Durant le dîner on lui a offert un portrait de lui-même, sculpté sur bois avec un talent remarquable, par Jean Lefebvre, opérateur de studio. Jean a fait de son violon d'Ingres un art consommé et si jamais vous avez l'occasion d'admirer quelques unes de ses oeuvres vous en serez charmés.

Radio-Canada a transmis une description de la fête. La tâche avait été confiée à Jean-Paul Nolet qui s'est acquitté de sa tâche de main de maître.

Inutile d'ajouter que cette fête ne manquera pas d'éperonner tous les Radio-Canadiens qui chercheront à devenir les émules des lauréats.



*Jean-Paul Nolet décrit la fête.*

"Radio" félicite chaleureusement les gagnants, de même que le journal Radio-Monde de leur travail inlassable afin d'obtenir une radio toujours meilleure.

### Elections

Au moment de notre "dead-line" Chicoutimi était le seul poste français à avoir tenu ses élections du conseil du personnel. Voeux de succès et long règne à Roland Dallaire, réélu à la présidence, Marcel Vidal, opérateur et Robert Quenneville qui demeure trésorier. Le mois prochain "RADIO" publiera la photo de ce conseil et des autres.



*Le gérant-général examine son portrait sculpté dans le bois.*



# Would You Like To Know?

## "Centralized" Or National

*Q. We have often heard it remarked— "Toronto is the radio town. That's where the talent is—that's where the money is". In view of this seemingly general opinion does it seem logical that the structure of the CBC is changing or going to change to a "centralized" rather than a really national network?*

A. The policy of the Corporation is to operate "a really national network" insofar as it is able. This inevitably includes concentration of a good deal of production in Toronto and Montreal. But it also includes continued encouragement of production in other regional centres, some for national networks and some for particular sections of the country  
—A. D. DUNTON, CBC CHAIRMAN

## Quarter-Hour Itis

*Q. Why are there so many quarter-hour periods during the day?*

A. Two factors have contributed to this: One is the comparatively large number of quarter-hour serial programs in the day-time schedule. The other is the progressive trend toward regionalization, not only for the presentation of material of regional interest and value such as news, school broadcasts, farm broadcasts, programs of interest to women listeners, etc., but so that we may schedule programs at the most convenient time for listeners in the various zones. Quite some time ago we recognized the danger of this quarter-hour-itis trend and we are taking steps to correct it as much as possible.—CHARLES JENNINGS, GENERAL SUPERVISOR OF PROGRAMS.

## Twice A Month ?

*Q. Would it be possible to be paid twice a month?*

A. No, because of the following reasons:  
1. The central pay office of the Dominion Government have the only machines available for printing our monthly cheques from the Hollerith Punch Cards previously prepared by the treasurer's division, and a special period is assigned for this purpose immediately after the totals are balanced.  
2. On the Hollerith cards the under-mentioned information is tabulated:

Code, name, gross salary, less deductions for pension plan, income tax, hospitalization, group life insurance, civil service insurance, civil service superannuation, tuition courses, rents, advances, etc. and net salary. Separate tabulations are necessary each month by the same machines for accounting purposes.

3. If paid twice a month the Hollerith cards would be useless, as different amounts would be paid each period and the typing of 1,000 cheques every two weeks would have to be done by hand instead of mechanically.

4. New control sheets would need setting up each period, excise stamp costs would be doubled, additional staff would be required and all existing salary ledgers would have to be scrapped and new ledgers installed. In other words a complete reorganization would be necessary.—H. BRAMAH, TREASURER.

## Post-Pension Insurance

*Q. Under the CBC Group Life Insurance Plan my monthly premium on a \$3000 policy is \$1.80. Suppose I were pensioned next month at age 65 and desired to continue this insurance, what would my new premium be?*

A. The new premium would depend upon the type of insurance desired. The CBC is not in a position to quote rates, but a local agent of the Mutual Life Assurance Company could give the information.—R. P. LANDRY, DIRECTOR OF P. & A. SERVICES

## Good Studio Operator

*Q. What are the required qualifications of a good studio operator?*

A. The answer to this and other questions in regard to the qualifications required for this and other CBC positions is covered in the Job and Wage Analysis Report which was issued in April, 1945. A copy of this report is available for inspection at all of our operating points.

Qualifications in this case include such personal qualities as dependability, pleasing personality in dealing with others, pleasing appearance, imagination, resourcefulness and considerable artistic ability.

The general educational requirements include Senior Matriculation plus a

minimum of eight months of specialized technical study. In addition to this, approximately three years practical experience in broadcast studio operations covering various types of productions and some knowledge of master control, booth and other operating functions is essential. In addition to the above requirements, a good studio operator should preferably be between twenty and forty years of age, should have normal hearing and eyesight, good motor co-ordination and enjoy good health.

An experienced studio operator is responsible to a high degree for the quality, effect and continuity of the pickup and must be able at times to do exacting work under high mental stress.—N. R. OLDING, OPERATIONS ENGINEER

## 10 Minutes National News

*Q. Why would it not be practical to reduce the National News period at night to ten minutes and allow five minutes for network stations to give news of local interest and the local weather forecast? This is with reference to the Trans-Canada.*

A. Consideration has been given at different times since the end of the war to cutting the National News bulletin to ten minutes. At the last national program conference the suggestion was made that the news and News Roundup might be incorporated into one continuous period with no network break between the news and Roundup. This would permit greater flexibility with regard to the length of the National News and on nights when there might be very little important news, its length could be reduced. This plan would impose rather serious difficulties, however, in the planning and production of News Roundup, since it would not be known in advance just what its length might be.

Generally speaking, there should be sufficient news to make a good fifteen-minute bulletin. One of the purposes of the national bulletin is to offer an exchange of news from all parts of the Dominion. Canada has no national newspapers and this is perhaps the only medium that can effectively carry out such an assignment. Canadians have a tendency to be more interested in their own bailiwick than in other parts of the country and it has been felt that one of the important justifications for the CBC is to counteract that tendency. There is the further consideration that when Parliament is in session almost a third of the bulletin is devoted to covering the debates.

As a matter of fact a plan of ten minutes of national news and five minutes of local  
(Continued on page 16)



**Expensive Habits**

**NEWS EDITOR Bill Metcalfe, Winnipeg:** Well, first of all, it's a job. There are four people at our house and none of us has yet been able to get away from those expensive habits of eating, sleeping and wearing clothes. And I have never been able to get the necessary money without working for it.

But while the necessity of some kind of a job is granted, why should that job be with the CBC? The demand for trained newsmen is good right now. There are other jobs available—good jobs too. So, without going into details, I guess there's no other answer, Mr. Editor, than that I work for CBC because I like to.



**Two Reasons And A Hope**

**BROADCAST OPERATOR Jimmie Gilmore, Vancouver:** I work for the CBC for two main reasons. Firstly I wish to work

**Herewith:**

**WHY DO I WORK FOR CBC?**

as a broadcast operator. Now this may appear to some to be a rather abstract bit of reasoning, but I subscribe to it very strongly. Further to this, it is almost impossible to find satisfactory working conditions in broadcast operations in Canada outside of the CBC. The reasons for this are far too numerous to set down here, and are well known to many, particularly those who have worked in independent radio in our Dominion.

Secondly, I wish to contribute all that I am able in support of the principle of National Radio. I feel that I can accomplish this most effectively while working for the CBC. I hope I am right.



**"Big Happy Family"**

**STENOGRAPHER Madeleine de Guise, Montreal:** Never a dull moment tangled with the CBM talks department! After working here for several months, this is really an opportunity to express the real pleasure of being associated with this "Big Happy Family". The original atmosphere which enlivens the spirit of mutual human understanding couldn't help but capture

anyone. Surrounded by the great "voice" reaching the earth's corners, no doubt rouses one's ambition and significance—What employee here doesn't feel it?

Doesn't the CBC Beehive pick the honey of entertainment? Well, you can't help hearing it buzzing night and day and like it!



**Of Some Importance . . .**

**SUPERVISOR S. W. Griffiths, European section, International Service:** I often ask myself. And when I get right down to it the answer is that I like my work, and the people I work with and meet. When my friends in the advertising agencies and commercial radio tell me about their incomes I often wonder if I'm some kind of a damn fool, but when I see the lengths to which they have to go to compensate outside of their jobs for the dreariness of merely making money, I don't feel so badly. I also feel that national broadcasting and particularly international broadcasting has some importance to my country and without feeling too prissy about it, I'm glad to be able to participate.





**Fatherly Hand**

**ANNOUNCER Max Ferguson, Halifax:** Well, I could cite such things as a minimum of commercialism, the security offered by insurance and pension schemes and so on, but for my money\* it's a thing called "managerial affability" as personified by Ted Briggs, Maritime regional program director.

True, it has been rumored that in the seclusion of his office he uses the shrunken heads of past announcers as paperweights, but nevertheless his love for actuality broadcasting has been a great boon to us . . . from that early lesson when we were forced by a vice-like grip to speak for seven hours on the Rise and Development of Funeral Homes in the Belgian Congo, to the advanced stage of hanging by the heels for an afternoon from an 80-foot caves-trough reporting on the nature and extent of guano erosion on the window sill of his office.

And whenever, beset by the "nuts and bolts" of radio, we would fain throw our towels in, always down here at Halifax we are sustained by that fatherly hand on the throat and the kindly words, "You buttered your bread . . . now lie in it!"

\*Announcer, Group 11

**Shucks!!**

**TRANSMITTER OPERATOR Doug Squires, Watrous:** That's the "sixty-four dollar" question for which some day I hope to have the \$2700 answer.

Meanwhile, these points appeal to me: I like to belong to a big concern that is sound and solid; one that offers a good measure of permanence and security, encouragement to study, opportunity for advancement, and good working conditions (though still, of course, expecting some work). All this I get in the CBC. In addition, an annual increment for satisfactory service is given in April,



a most excellent "Spring tonic".

And should I "shuffle off this mortal coil" the Welfare Benefits would wind up my earthly cares here below.

Shucks, I'm fixed for 'Eternity'.

**A Challenge All Right!!**

**PRODUCER Ernest Morgan, Toronto:** That's the \$64 question I've been asking myself since 1936. Some of my high minded colleagues in production—all fugitives from a stop watch—say it's the "challenge" that intrigues them. It's a challenge all right.

So you get a hundred bucks to do a half-hour show. You gather unto yourself five Petrillo boys and three vocalists from ACRA and because it doesn't sound like the Toronto Symphony Orchestra and the Mendelssohn Choir in a performance of the Bach B Minor Mass they tell you the quality is "thin". You know, the old malarky. You get kicked upstairs and you get kicked downstairs. One month you're the head of a department and the next month the office boy is sassing you. At the Spring and Fall program conferences (where solemn visaged gentlemen who never produced a show in their lives talk about producers behind their backs) you are trotted out with monotonous regularity to be the whipping boys. Budgetitis. No money for programs. No arrangements. No copying. NO. You are underpaid, undernourished, overdressed and rarely understood. The fuzzi checked lad fresh from the "academy" who is put under your wing to "learn" production and to whom you impart all your cute little tricks . . . so help me! in a couple of months he's your boss. So you have a chronic arthritic condition of the right index finger

*(Continued on page 16)*



**THAT'S IT! THE REASONS WHY! THOSE WHO SHOULD KNOW HAVE TOLD ALL.**

**Why do YOU work for CBC?**

# Le Personnel En Vedette



Alphonse Ouimet à droite et Bob Santo. (Photo Jacques Soulière, technicien au King's Hall.)

## OUIMET

**A**LPHONSE OUIMET, assistant de l'ingénieur en chef de Radio-Canada, a donné dernièrement à l'École Polytechnique de Montréal pour l'Association des Diplômés de Polytechnique, la Société de Mathématiques et de Physique et l'Association Canadienne Française pour l'Avancement des Sciences une causerie sur deux développements très importants dans le domaine de la radio: L'Usage de la Modulation de Fréquence pour la Radiodiffusion et les Débuts de la Télévision comme Service Régulier aux États-Unis.

On aurait pu croire que les profanes ne seraient pas intéressés par un tel sujet, mais bien au contraire, Alphonse Ouimet a dû répéter sa causerie et ses démonstrations afin de satisfaire à la curiosité croissante. La première conférence a eu lieu le 11 mars. Il l'a répétée le 25 du même mois, et à la demande d'un groupe professionnel de la métropole, il répétait encore le 8 avril.

Pour sa démonstration pratique, Alphonse Ouimet s'est servi des appareils AM et FM que manipulait Bob Santo, ingénieur des recherches au Keefer. La photo nous indique le conférencier et son démonstrateur à l'oeuvre.

Alphonse Ouimet a d'abord tracé un parallèle entre la fameuse bataille des courants, (alternatif vs continu) qui a fait rage en 1860, soit à l'avènement de la science électrique appliquée de façon pratique, et la controverse du même

genre qui existe aujourd'hui pour la radio entre FM et AM.

Et, comme de la discussion jaillit la lumière, il a opposé AM à FM en les expliquant.

Cependant, toute explication risque d'être aride et c'est ici qu'il a demandé l'aide de ses appareils de démonstration, au grand plaisir de l'auditoire qui ne demandait pas mieux que de se rendre compte de ce qu'était bien ce mystérieux FM dont on parle tant.

On a eu des démonstrations de parasites atmosphériques autant qu'industriels, d'interférence et de brouillage en général.

On s'est rendu compte de l'excellence de FM à faire disparaître ces ennuis, mais on a aussi compris les difficultés d'ordre technique amenées par le très court rayon pratique de FM.

Un autre aspect de la causerie d'Alphonse Ouimet qui a beaucoup intéressé l'auditoire, fut la démonstration de la Reproduction Stéréophonique. L'illusion en chambre si on peut dire.

Ensuite, la Télévision. La télévision à propos de laquelle tous ceux qu'intéresse la radio se demandent quand elle va arriver. Il y a le point de vue technique qui avance à grands pas. Mais il y a aussi le point de vue pratique et économique qui pose des problèmes d'un ordre difficile à résoudre.

Voilà en résumé, les grandes lignes de cette intéressante causerie de l'Assistant

de l'ingénieur en Chef de Radio-Canada, Alphonse Ouimet. Cette conférence a eu lieu à trois reprises à l'École Polytechnique de Montréal.

## On Déménage

Si le gouvernement interdit toujours aux propriétaires de faire déguerpir leurs locataires, si les dits locataires se trouvent toujours dans l'impossibilité de se trouver un nouveau gîte à cause de la pénurie de logements, il ne faut pas croire pour cela que les traditionnels déménagements du premier mai ont pris la route du paquet de cigarettes à vingt-cinq cents, de la tablette de chocolat à cinq cents ou de l'automobile d'occasion à deux cent quatre-vingt-dix-neuf dollars. Que non! Ce mois-ci les chf-iens ont déménagé en grand nombre pour chercher dans d'autres domaines la réalisation de leurs ambitions.

Avec la renaissance d'une foule d'industries qui marchaient au ralenti depuis le début de la guerre, ils peuvent enfin trouver les situations qu'ils auraient occupées bien auparavant si les circonstances avaient été différentes.

Il faut aussi tenir compte des mariages, qui avec l'approche de l'été, fauchent toujours dans les rangs des célibataires!

Parmi celles qui, ce mois-ci, embellissent les colonnes sociales de nos grands quotidiens on compte Fleurette Cardinal qui, si elle avait vécu au pays de Frank Sinatra, aurait obtenu de ceux qui appellent le Plateau 7161 le surnom de "The Voice of the Dial".

Margot Rochon se servira pour sa part de l'expérience acquise durant ses années passées à empêcher les réalisateurs de trop pleurer après des studios, pour garder son mari toujours heureux.

Et parmi les grosses légumes qui nous quittent mentionnons Omer Renaud, chef du service commercial, qui s'établit à son compte.

Mais la liste est si longue que nous nous voyons forcés de ne pas accorder ici tout l'espace qui devrait revenir à chacun et chacune. Chez celles qui s'en vont il y a encore Marthe Gagnon, Annette Massicotte, sténo des annonceurs, Claire Patry, de la télétypie et Jacqueline Bissonnette, du pool.

Chez les bruiteurs, Gilles Rivest a lui aussi quitté le service de Radio-Canada.

RADIO

## LE CONCOURS LITTÉRAIRE DE "RADIO"

**E**N MARGE de tous les autres concours offerts au public radiophile, le magazine du personnel de Radio Canada tient depuis deux ans déjà, et sans beaucoup de fanfare, un concours littéraire destiné à primer les meilleurs pontes littéraires de ses collaborateurs d'occasion. En sont exclus tous les correspondants dûment nommés pour rapporter les potins de leur patelin.

Les juges de ce concours sont des gens de l'extérieur reconnus comme des compétences en la matière.

Il faut d'abord expliquer que ce concours est un triple concours. Il y a un gagnant national, français ou anglais, six gagnants d'une section anglaise et six gagnants d'une section française. Ce qui en fait treize en tout et pour tout.

Cette année, le gagnant national est Marcel Vidal de CBJ Chicoutimi qui est le grand lauréat avec son papier de "Radio" du mois d'Avril 1946, "Technicien Jusque dans la Moelle". Nous lui offrons nos plus chaleureuses félicitations avec l'espoir qu'il récidive souvent.

A la section française du concours, voici les gagnants dans l'ordre de mérite attribué par les juges. Disons tout de suite que les juges à cette section particulière étaient messieurs Claude Melançon, savant naturaliste et homme de lettres et Gilles Sarault, anciennement Ingénieur Régional à Montréal pour la province, et qui est maintenant à l'École des Mines de Québec.

Mais il est temps de revenir tout de suite à la nomenclature des gagnants.

Le premier est Jacques Soulière, qui avait commencé une bien intéressante controverse par son article: "Un Opérateur Bavarde". Si intéressante cette controverse qu'elle a apporté un second prix à Lucien Thériault dans sa "Réponse à l'Opérateur qui Bavarde" et un troisième prix à Raymond Laplante qui n'a pas voulu être en reste d'éloquence afin de prouver l'apport des annonceurs à la radio. L'article primé de Laplante était: "Un Speaker Speake".

Le quatrième prix est décerné à Jean-Marie Marcotte pour sa page d'histoire contemporaine: "La Première Radio Internationale".

Roland Lelièvre de Québec, dont on retrouvera ailleurs la photo vu qu'il gagne aussi un trophée radiophonique, gagne aussi la cinquième place dans le concours littéraire de "Radio" avec son article: "Vendre du Reportage".

Enfin, la sixième place est décernée à Judith Jasmin qui a dit "Le Théâtre Radiophonique".

Tous les camarades des gagnants s'associent aux rédacteurs du magazine des employés pour offrir leurs plus chaleureuses félicitations. Il n'y a pas de doute que le concours annuel continuera d'être un excellent stimulant pour les articles à venir.

Tous les articles écrits dans "RADIO" ont leur valeur propre, mais ce qui a influencé le choix des gagnants, c'est surtout l'intérêt suscité chez tous les groupes d'employés, la bonne tenue littéraire et la justesse des idées énoncées.

Quels seront les gagnants l'an prochain? Mystère! Profond mystère!

### VEDETTES

(Suite de la page 10)

#### Les Nouveaux

Au moment d'aller sous presse, toutes les vacances n'étaient pas encore remplies. Il nous fait tout de même plaisir de souhaiter la plus cordiale bienvenue à ceux qui sont déjà arrivés. Ils comprennent Mariette Charpentier et Jeannine Hébert du pool et Yves Ouimet, messager.

#### Permutations

Tout de même plusieurs promotions ont suivi les départs. Fabienne Hubert devient télétypiste, Jean Desmarais monte au "trafic" et Raymond Monette remplace Lucile Isabelle qui remplace Marthe Gagnon.

#### Carnets de Bal

Nombreux ont été ceux et celles de Radio-Canada qui sont allés acclamer au dîner-gala les collègues qui ont obtenu des trophées et plaques de bronze.

Comme par le passé tout le monde s'est amusé ferme. L'événement n'a fait qu'une seule victime. C'est Bibiane Germain qui s'est blessée à la jambe et qui a dû se servir d'une canne pour se rendre à son travail.

### \$\$\$

A Chicoutimi, comme à Québec et à Montréal, on peut deviner par la "binette" des gens, qui a été favorisé par l'augmentation annuelle de salaire. Chez ces dames et demoiselles c'est encore plus facile, car les heureuses ont consacré leur augmentation à l'achat du "plus beau p'tit chapeau, ma chère, qui me rajeunit c'effrayant".

Chez nos confrères Cbjistes le *grand dernier* des annonceurs fait lentement mais sûrement son petit bonhomme de chemin, microphone en main... malgré l'épreuve quotidienne que lui font subir ses camarades Raymond et Campagna pour sa phobie des cendriers! Signalons que Lionel est devenu cent pour cent chicoutimien puisqu'il a déménagé ses pénates d'Arvida à Chicoutimi.

Toujours à Chicoutimi, le correspondant Laval Raymond veut remettre à l'épreuve son flair d'ancien journaliste en tâchant de dénicher les idées dénichées lors de la réunion du Conseil National du personnel. Il a fait parvenir à la boîte aux questions un problème qui suscitera beaucoup d'intérêt.

#### A CBV

L'une des importantes permutations de la saison vient de se produire à Québec.

Gilles Rioux, commis aux services administratifs, est passé au service international. Il y devient gérant adjoint du personnel et des services administratifs.

Louise Richard, réceptionniste, saura diriger ses loisirs. Aucune distance ne peut l'effrayer au volant de sa Plymouth.

Majorie Shink occupe de nouveaux locaux, et peut-être aussi de nouvelles attributions.

Annette Filteau du "trafic" a accompli des prouesses au concours de natation du Y.M.C.A. Marins, attention aux sirènes!

Les locaux de CBV ont été livrés aux peintres. Aucun rapport, s.v.p., avec les Peintres de la Chanson. Ceux dont il s'agit sifflotent ou fredonnent leurs p'tits airs sans égard à la mesure ou à l'harmonie.

A propos de ménage, rendons hommage au sens de l'ordre que possède en plus de celui du "Special Event" Lucien Côté, annonceur à CBV. En passant à Québec, demandez-lui de vous laisser voir son "coin de filière". Il paraît que c'est du beau travail.

En terminant, félicitation à M. et Mme Anselme Laferrière, de l'émetteur de Verchères, qui ont maintenant une petite Thérèse et à Gilles Langevin, opérateur à CBF, et à madame, qui ont un petit Pierre.



# Grapevine Network



Kelly's Bar

## San Demetrio, London

You'll find all sorts in Kelly's Bar. You'll even find Canadian radio men.

Just in case you don't know about Kelly's Bar, it's the hangout for merchant seamen, some of whom have signed papers for the "San Demetrio" on the Atlantic run during the toughest part of the war.

The proprietor of Kelly's Bar has a neat little racket discounting sailing papers. (He pays \$15 for \$25 worth of paper, gets his \$15 back selling the seaman beer, and then delivers the drunken seaman to the ship and collects the \$25 in full.)

Kelly's Bar is the location of one of the major scenes in "San Demetrio, London",

the British film now running in the U.S. and receiving exciting reviews. VARIETY describes it as "one of the best factual thrillers to come from a British studio since the war began."

In the above shot\* of Kelly's Bar is Robert Beatty (who used to be the voice of BBC Newsreel), playing the part of Robert Preston, hero of the film.

He is signing over sailing papers to the proprietor behind the mug—none other than John Kannawin, CBC supervisor of presentation, who at the time of filming was in charge of CBC's overseas unit.

To film this sequence took about 12 hours, during which John Kannawin *was forced* to consume an equal number of pints of beer—English pints, those are!

\* A still from the film.

## On & Off Sick List

John Cole, I.S. treasurer's cashier, reported ill . . . Chief Engineer G. W. Olive welcomed back on the job at Keefe.



## WATROUS COUNCIL

Left to right: D. Squires (treasurer); S. L. Davis (secretary); R. Reed (chairman).

## Cheque Despatcher



## WINNIPEG "HAPPY GANG"

Winnipeg Staff Council Executive for 1947. Back row: Dan Cameron, vice-chairman; Phyllis Goulding, secretary; Dick Halhed, chairman; front row: Catherine MacIver, entertainment committee head; Helen Sinclair, treasurer.

## Ferry Service

You can thank Ivy Wicker's Uncle Jack for getting your salary cheques on time last month. Ivy, our head office cheque despatcher, was really marooned during the recent floods which occurred in the vicinity of the Rideau River, and Ivy's family was really surrounded. So Uncle Jack, who lives near by, operated a "ferry service" from the Wicker residence to the roadway each day during the flood. Lucky a cold spell came along, otherwise Ivy says they would have had to "swim" into their kitchen for their breakfast.



### Bowling Dance

The Toronto CBC bowling league wound up the season at a dance held at Club Kingsway, April 10. Don Fairbairn made a presentation of the Stovin and Fairbairn trophies to the winning teams.

Stovin Trophy winners were: Cec Hobbs (Capt.), Bruce Annand, Dick Van Bomnel, Toni Caruso, June Smith, Bev. Chambers.

Fairbairn Trophy winners were: Walter Anderson (Capt.), Vern Dowker, Verna Staples, Ed Witherstone, Olive Ware, Al Hockins.

A presentation of an egg was made to Phil Carscallen for being so consistently consistent.



Stovin Winners

Fairbairn  
Winners

### Newcomers

To Keefer: Miss Janet Woods in Transmission and Development, Miss Peggy Hawkins in plant department . . . To I.S.: Noel Chapman of Jamaica in U.K. section . . . To CBM: Announcer John Bishopric, ex-CJCA Edmonton and Frank Whiston, production assistant to Frank Miller . . . To CBO: Announcer Al Maitland, ex naval writer at Halifax; Receptionist Eilene Humphries, and Steno Rita McElhearn . . . To Toronto: Kay Keenan in P. & L., A. Crighton in stores, Evelyn Hason in cashier's office, Vaughn Findlay in commercial, Stenos Winnifred Strong and Addie MacDonald . . . To Vancouver: Anne Palenchuck in Traffic from CJOC, Lethbridge; Kay Gayton in cashier's office . . . To Winnipeg: Switchboard Operator Dorene Hastman, replacing Isobel Martin who becomes steno in program clearance; Clerk Typist Phyllis Waplak in music library.

### Wedding Bells

Roland Aumais of Purchasing and Stores married Miss Fernande Groulx April 26, after presentations by P. & S. department and Keefer Benefit Club.

Miss Pat Duffie, formerly of operations department, and Alec McDonald of that department were married April 12.

### CBO Party

On March 27, some 23 members of the combined staffs of CBO studios, transmitter and short-wave station gathered at Madame Burger's widely known restaurant for a dinner in honor of Lillian Wadsworth and Doris Richardson who left CBO on March 31. The guests of honor were presented with smart handbags. After dinner the party moved on to the home of Madeleine Lemieux, of Head Office staff, where the rest of the evening was spent in playing games.

### Chicoutimi Executive

Left to right: Roland Dallaire, president, Marcel Vidal, vice-president, Robert Quenneville, secretary.



### Transfers and Promotions

At Halifax: Don Northup from central records to newsroom as apprentice writer; Byron MacMillan from newsroom to new position as storekeeper . . . At CBO: Doris Hopper from stenographic staff to traffic clerk; Berthe Soubliere from filing to accounts; Aileen Smythe from receptionist to filing clerk; Madeleine Charlebois of announce staff to producer, replacing Don Pringle . . . At I.S.: Producer Stan Catton to Montreal studios . . . At Winnipeg: Steno Theresa (Tess) Timmins to music clerk.

### Born

To Eric and Mrs. Blache (Keefer) daughter Nicole April 20 . . . To John and Mrs. McCabe (Toronto) son Sean Patrick April 21 . . . To Bob and Mrs. MacPherson (Broadcast Regulations) daughter Sharron Jayne April 6, Bob's birthday too.

### Bereavements

Sympathy of the staff is extended to Denise Adam of I.S. record library on the death of her father April 18, and to Harry C. Heywood of Watrous whose father died March 28.



DR. A. FRIGON

# Management Memo:

*Five-day week on trial • Continuance depends on results •  
To inform staff on Parliamentary Committee • Study  
groups suggested • Lower groups salaries adjusted •*

**B**Y THE time this memo is distributed, our experiment with a five-day week will have started. Its success will depend almost entirely on the behavior of the personnel and on the co-operation of supervisors.

The idea of a five-day week originated within the engineering division. It was submitted to a general administrative conference and supported by all heads of divisions and their assistants. The national meeting of Staff Council representatives then submitted the plan officially to Management, and the general principle was approved, leaving all details of organization to responsible officials.

Since then, it has become apparent that operating on a five-day basis in an organization such as ours, where business is going on 15 hours per day (taking into account regional overlapping), is not a very easy task. It will make work much more difficult for quite a number of members of the staff, especially for those in the higher positions. Some men, responsible for policy matters, have no working hours, and it will not be easy for them to work without the help of the staff at certain times.

The five-day week does not mean that people will work less. The same amount of productive work is expected from all. We are simply trying to readjust working hours so that the leisure time of each individual may be profitable to him.

I know that the P. & A. division is having trouble in establishing satisfactory schedules. Important sections of the staff, even living under the same roof, do not agree as to what should be done. It

is evident that we must try to obtain the maximum uniformity across the organization, although this cannot be achieved completely. I am, therefore, appealing to each individual to give his full co-operation in making a success of this new endeavor, during the experimental period which will last about four months. Whether we continue afterwards will depend entirely on the results obtained. Success will be assured if people are actually at work at the required time, and keep on attending steadily to their assigned duties until the working day is actually over.

Leeway will have to be given to supervisors who, in some cases, will require special operating conditions to meet the needs of their particular operating problems. These special cases will have to be settled not by comparison with what is done in another department across the hall, but by considering only the actual conditions under which the employee involved must work. If we organize on a compassionate basis or on favoritism, the five-day week will be a total failure. Some of our people work under very exacting circumstances, others have more pleasant occupations which are not nerve breaking. A limited number must have a five-day week to protect their health and their morale; the majority, I am sure, could survive the present system; but all must help to make this new venture a success.

**B**Y THE time this article is read, it is most probable that the Parliamentary Com-

mittee will have started its enquiry. We will try to keep our people informed of what is going on, and to supplement the short press releases which everyone can read in daily newspapers. May I ask all the readers of RADIO to take an interest in the work of the Committee and especially to make sure that they fully understand the problems discussed. They will find the point of view of the CBC very interesting and should make an effort, if there are points that are doubtful in their mind, to write to the editor of RADIO or to the Staff Council. They will get the information for you. Why not organize small study groups within the personnel, where all angles of every problem could properly be considered and studied? I am sure you will derive a good deal of benefit if you devote some time to that type of study.

**A** NUMBER of problems were discussed with the representatives of the Staff Councils during the national meeting, which led to further improvement in working conditions. One important and costly decision was to readjust the beginning salaries of lower groups so as to conform with current existing conditions elsewhere. In consequence, the starting salaries of groups II, III and IV have been modified and a number of employees will receive a corresponding increase in salary.

A number of working conditions applying to technical operators were discussed and adjusted, also to the benefit of the employees.

## FIVE-DAY WEEK

*(Continued from page 3)*

the statement of working conditions for operators now also in force. This is the first time in CBC (from the fourth of May) that a statement in black and white, complete with detailed explanation, has gone into force. It is a major step—long delayed though it may be—and

Staff Councils may justly take credit. This is not to say that a statement such as this now remains unchanged. Through Staff Councils revisions can be sought as circumstances warrant. The charter, so to speak, is out in the open for all to see; the interpretation is laid down. The rights and duties are clearly stated, are to be equitably applied.

So, once again, it becomes clear that through Staff Councils we have a much bigger stake in our jobs, a much bigger stake in the Corporation. The councils are a partnership of effort, where our views, freely aired, can be concerted over and over again to successful accomplishment. The five-day week is but one of the latest examples.



# SCRIPT-WRITERS (OR AD-LIBBERS) BEWARE

## OR

### How Do You Spell Siberia?

by CBC Announcer Lamont Tilden

As I stood there eyes popping, mouth agape, the color draining from my normally ruddy face leaving it grey to the lips, the master schedule for Wednesday, April 16, 1947, slipped unnoticed from my nerveless fingers; and, in that moment, the future that might have been mine (but for the grace of God) seared itself indelibly upon my brain.

Yes there it was in my mind's eye as clear as a "comic-strip" . . . and just as grim.—Immediate suspension first—this by W. J. O'Reilly,—then the hum of the long-distance wires—W. J. O'R. to E. L. B.—E. L. B. to Dr. F.—Dr. F. to J. M. B.—and the consultations: J. M. B. with Col. S. and W. J. O'R.—E. L. B. with Chas. J. and H. J. B.—and the interminable waiting . . . waiting . . . pacing the floor with soul in torment—whisperings in corridors . . . friends turning away—ribald laughter, and, in the grey dawn . . . the verdict: "Tilden must go".

But whither could I fly? The whole country knew of it—every city, town, village and hamlet, all the dailies screamed it from the housetops—even the "Banner" published in little West Overshoes, N.W.T. blared forth the clarion cry: "Tilden confesses".

Telephone calls to the studios at Halifax, Montreal, Toronto, Vancouver, Nashville, Lynchburg, Danville, Ottawa . . . Ah yes! Ottawa.—And the letters to the Editor: Guelph Mercury, Montreal Gazette, Toronto Telegram, Vancouver Sun, Harriston Review, Halifax Herald.—Those embarrassing questions in the House of Commons. "P.M. under fire on Tilden Issue" . . . "P.M. Denies Gov't Collusion in Tilden Case".—"CBC not Responsible . . . Dunton" . . .

Yes, whither could I fly?—Walking streets—knocking on personnel directors' doors: "Name?"—"Tilden"—"Sorry". Unhappy children whispering in the night: "Mummy?"—"Yes Dear"—"Is Daddy really a bad man?"—"Hush . . . my child".

Then flight. Haunted, hunted, berated and reviled—fleeing from this monstrous thing that I had done (or might have done) . . .

And in the dim future "some hoary-headed swain" might say: "But what of old Tilders? Tell me, where's he got to?"—"Oh that . . . a sad case really . . . lost his grip . . . pulled a floofer . . . some of us consider it the prize boner of all time . . . almost wrecked the CBC . . . political

repercussion . . . all that sort of thing . . . but we did just pull through . . . a near thing though . . ."

"Tell me about it".

"Well, old T. was writing the closing for a little sustainer thing to run 8.00-8.30 Trans. Canada on the night in question . . . and well, he just let his desire for a new gimmick get a bit away from him—His sign-off went something like this: 'Well, there it is, friends, our time is up . . . We don't like to do it but the Great White Father who looks after these things says we must pack up and surrender these network facilities to the program which follows.—We really hate to do this to you good listeners but try not to be too disappointed . . . We'll be back next Wednesday at the same time . . . Good night.'"

Yes, that was the ill-advised remark which put the skids under your late-lamented friend . . . all because he didn't remember to check.

*Author's note:*

*But, thank Heaven, I did remember to check. Before writing a line I turned up the master schedule and there staring me in the face was the following:*

8.30-8.45—Talk: John Bracken.

### SHIELA "AT HOME"

Currently beamed from CBR Vancouver's Lulu Island transmitter on Tuesday and Thursday afternoons each week, is a program which is listened to in most military hospitals in the Vancouver area and which results in a storm of mailed requests to Vancouver's popular woman announcer, Shiela Russell, who is responsible for the show.

"Shiela Presents" the records and features the veterans most want to hear, and they love it. Just to show the popularity of the informal, chatty little half-hour, the other day Shiela dropped the gentle hint that she was arranging a "behind the scenes" visit to the CBC studios for those of her listeners interested, and before she closed her mike key, it seemed, she was up to her neck in arranging what later proved to be one of the most successful "parties" during working hours the station had ever witnessed.

Forty men and women patients from Shaughnessy Military hospital turned up and were entertained by Shiela and a number of other Vancouver staffers. The guests watched "Leicester Square to Broadway" go on the air, went on a grand tour of the studios, had their voices recorded and heard them broadcast the following day, witnessed a demonstration of sound-effects both live and recorded and finally partook of a buffet supper spread out for them in Studio "C".

Musicians, artists, switchboard operators and everyone else who happened to be around at the time, pitched in to make the evening as memorable as possible for the visitors.

### CBC Toronto Bowling Champs

The CJBC five-pin bowling team won the Toronto Downtown Business Men's League championship April 28, in a five-game playoff.

This is the first year the CJBC players have bowled as a team and also their first experience in open competition.

Wells Ritchie also walked off with the season's high single game with handicap with a score of 377.

Snapped after the playoff are: standing, left to right—Johnny Grozelle, Wells Ritchie, Nairn Mogridge, Harold Tobin; seated, left to right—Maurice Maden, Captain Art Barr, Jim Crawford.

Toronto Champs



## WHY DO I WORK FOR CBC?

(Continued from page 9)

from eueing a conductor who is always looking the other way or the announcer in sun glasses deep in his Racing Form picking a sure one for the second race at Pimlico tomorrow. And you have a permanent twitch in the right eye from trying to see the minute hand on the studio clock tucked way up in a dark corner. And you've cultivated a fine cluster of ulcers which would delight the heart of any radiologist who takes his work seriously. Damn! that cue was an eighth of a second late and a commercial follows. Pass me the dyspepsia tablets, slave.

So to tide you over the barren season you got a recorded show. Next day all the lads who haven't heard one of your "live" shows in eight years fall all over you. It was marvellous! Stupendous! Sure! Andre Kostelanetz with ninety men and five thousand dollars worth of arrangements on a disc do sound "fuller" than your little five piece string ensemble playing "stocks" from Studio F.

So after eleven years you become a disc jockey.

You go home. After a glass of Ovaltine and two wheaties you retire to your virtuous couch a complete and utter wreck. Why do I work for CBC? I would die of ennui any other place. From portal to portal there's never a dull moment here.



### Science And Arts Together

ENGINEER Henri Audet, KEEFER: When you hear the

words: "This is the CBC?", you picture a young organization whose mighty assignment and rapid expansion make it a challenge to creation, activity and co-ordination.

You think of a team in which science and arts work together to create a very human atmosphere.

That very picture comes to my mind, too, and is the reason why "I work for CBC?"!

## VICTOR E. R. BOLTON

Toronto staff were shocked to learn of the death, April 18, of Victor E. R. Bolton.

Mr. Bolton, who was a partner with W. H. Pooler in the operation of the Toronto canteen, underwent an operation



for the removal of a bullet he had carried in his lung since the First Great War.

He had received the bullet wound while on active service with Imperial forces in Egypt and had experienced little trouble until a few months ago.

Mr. Bolton was 52, a veteran of two wars, and held the rank of major.

## WOULD YOU LIKE TO KNOW?

(Continued from page 7)

news was tried out on the Dominion network some time ago. For some reason the idea apparently failed to appeal to the private stations on the Dominion network and few of them bothered to fill in with local news. This formula is followed with our own Dominion network station CJBC, which carries the general summary from 11.00 to 11.10 p.m. EDT and follows with five minutes of Toronto and district news.—D. C. MCARTHUR, CHIEF EDITOR, CBC NEWS SERVICE.



SHAYNA GRANOVSKY

RADIO's new Winnipeg correspondent, replacing Jean Hinds, now in Toronto.

## Beer And Skits

Beer flowed—skits showed—guests glowed—and that was the 14th Annual Beer and Skits Show of the Winnipeg Press Club. CBC members were right in the thick of things.

Bill Metcalfe, senior news editor for the prairie region, acted as master of ceremonies and also admitted authorship of one of the more infamous skits. Peter Whittall, farm broadcast commentator, did a few quick changes, proved himself a triple threat actor first as an alderman, then as Fiorello LaGuardia, then as a lackadaisical fighter. Dave Tasker, sound-effects operator, took a postman's holiday, handled the sound-effects. Bill Good, CBC sports commentator, had a fine time playing the part of a sports commentator. James R. Findlay, prairie regional representative, watched the show from a ringside seat.

## 20-Year Marital Club

Jack and Mrs. Carlyle (Traffic) are full fledged members of the 20-year Marital Club, as of April 23. A. J. Black, supervisor of records at Toronto, who was in attendance at their wedding 20 years ago, presented Jack with a decorative scroll, which said in part:

"To mark the day—  
The Twentieth mile  
This Scroll's awarded  
—Jack Carlyle—"

## Keefer Chairman

James Carlisle has been re-elected chairman of Keefer Staff Council.