

RADIO

**STAFF MAGAZINE
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Vol. 3

No. 8

SOME ASPECTS OF ADMINISTRATION
PROGRAMMING FOR CHILDREN

- - *Catharine MacIver*

VA-ET-VIENT SANS PRECEDENT

A RADIO-CANADA

STEVIE'S SCRAPBOOK - - - - A. J. Black

DE MESOMEDES A FRANK SINATRA

- - *Marie G. Bourbeau*

THAT'S RADIO!!

SEPTEMBER, 1947





Criticism Of The Arts

Sir:

The current talks series, "Mainly About Music", in which Lister Sinclair cracks the critic's whip over some of our CBC programs, suggests the idea that independent criticism should have a larger and a regular place in our program schedule. Moreover, such criticism should not stop at self-criticism (though that is the beginning of wisdom) but should cover the arts generally.

A permanent element of self-criticism in our program schedule would have several benefits. It would help improve our programs; it would help to establish radio's right to be treated as a worthwhile artistic medium; and it would be excellent public relations.

This public relations angle may need a little explaining. Self-criticism would win friends for the CBC only if it were unquestionably independent. Granted this as public knowledge, listeners would give us credit for being big enough to take it on the chin, and praise for our programs, when it did come, would carry much more weight with the public than if it were known or suspected to be partial.

On the subject of general criticism, it seems to me that the CBC is in an excellent position to do something about the oft-lamented scarcity in this country of serious criticism of the arts. Books and music have received some attention from us, it is true, but our efforts should be expanded to include the theatre, films and the graphic arts and they should be made a continuing part of our schedule. A three-month or six-month series won't do much to elevate the status of criticism in Canada, but a sustained effort over a period of five or ten years might.

Halifax, N.S. BARRY McDONALD.

CBC Camera Club?

Sir:

It is well known that the CBC harbors many excellent photography amateurs. It has been my privilege to see some of their work which could be shown in salons alongside masterpieces by reputed professionals.

The idea has been germinating for some little time that CBC Camera Clubs could be organized to bring to light the work of these amateurs, and perhaps you would consider setting aside a portion of a page of RADIO for the print selected each month by outside judges as the best contribution with, perhaps, a wee monthly prize and a grand yearly prize for the best picture of the year, or several prizes to be awarded the winner in each predetermined class of photography.

If you think the scheme has possibilities, would you give publicity to the idea, please?

Ottawa. A. E. TETU.

To Log Or Not To Log?

Sir:

Phil Carscallen's recent letter about the VI brings to mind the present generally unsatisfactory manner of logging faults on the networks. If the purpose of fault reporting is as Mr. Hamilton puts it, "so that a higher standard of network operation may be achieved", then it is time a general review of procedure was considered. I wonder if those in authority are familiar with the routine that network repeater attendants and control operators go through each time a fault occurs?

As an instance, a recorded program begins at a level comparable to the previous, judging by ear. A few miles down the line, an over-zealous operator watches his VI closely and concludes the level is five db lower than it should be. A call to the attendant results and telegraphic instruments start clicking. At the originating point, the charge is denied—with a few mutterings about hair-splitting. The argument continues until everyone "agrees" to log or not to log.

Equally confusing is the matter of light hits and scrapes. Whether they are logged or not is largely dependent upon the state of someone's digestion. These are only a few sources of confusion and embarrassment—the idea with some being to get away with logging as little as possible.

The point is this. Either all faults should be logged immediately—then reported, with consequent opinions and information then noted,—following the rules laid down by Mr. Hamilton,—OR the purpose of the fault report should be modified. That is, fault reporting should be more or less a record of the operator's remarks which would be useful in improving the standard of operations. Isn't that the main idea behind it all?

Ottawa. R. BURTON.

In Support Of The VI

Sir:

I find that, after reading a letter criticizing the manner in which the volume indicator is used by CBC operators, published in your July-August issue of RADIO, I cannot let it pass without making an effort to clarify some of the apparent misunderstandings on the part of the writer, Mr. Phil Carscallen. These misunderstandings are reflected by several inaccuracies upon which I shall try to comment with apologies to the Toronto operations staff.

Very near the opening of the submission, after a general statement to the effect that the VI is not used properly, the writer goes on to say that the VI meter "shows the operator the 'mechanical' volume of the program being fed." This is quite incorrect. What the meter does show is a mean, or average indication of the electro-acoustical power being fed. This is accomplished by having the dial calibrated to show the current variation in decibels or units of sound intensity. This variation is caused by the acoustical effects of the vocal or musical source upon the microphone being used.

Whether this indication or reading is being correctly interpreted is up to the joint efforts of the operator and the producer. An intelligent co-operation between the two will yield best results in the loud speakers of listeners from coast to coast.

Mr. Carscallen's next rash statement is one in which he accuses "every" operator

of being "terrified" of running program peaks of level above the established zero maximum. The use of the word "every" makes this a ridiculous statement. Most operators worthy of the profession will tell you that sudden peaks above the zero mark will not cause noticeable distortion, and will be smoothed out at transmitters by limiting amplifiers which are installed for this and other purposes.

The muddy peaks which, according to Mr. Carscallen's next section, have been fed well above the zero for at least a year on CBC News Roundup without any adverse reports from repeater operators, are very interesting. I suggest that the reason for this is that the major portion of the power in these peaks may be below the network cut-off of 100 cycles. In so doing, however, I should like to have a comment on the action of the limiting amplifier at the CBL transmitter, assuming that the master control in Toronto has not in any way cut down these heavy peaks.

In the final section of his letter Mr. Carscallen gives an example of a broadcast in which a short-wave item came in at a very low level by comparison with the domestic material preceding and following it, so low in fact, that a listener was forced to leave the comfort of a bath to make adjustments in his receiver volume control. This would require a discrepancy in level in the nature of six to ten db's which would seem to indicate poor operation and production, as, after all, the producer is in charge of the show, it says in the Job Analysis. And this again brings up an interesting point. In a studio control room the monitor amplifier may be operating at quite a high volume—everything may seem to be balanced as to volume, due to overloading of the human ear. The VI however will tell instantly that there is some part of the show going to suffer because the ear is receiving a false impression.

Here again the middle of the road course is, I think, the more correct one. Instead of throwing out the VI, which is in effect what Mr. Carscallen suggests, in stating that it should be used only as a guide to "warn the operator when he is going too far into the red", a careful check should be kept between ear and VI, and the harmonic content of various voices noted and balance established on this basis. This may all be done, and is being done, by use of the zero peak scale of the VI and listening checks, not only in high fidelity control room speakers, but also in office monitors, which, on the average, will give a more accurate picture of how the show will sound on the air.

In the matter of Mr. Carscallen's observation of announce levels and low level monitor loud speakers I cannot comment, as this would seem to be a local problem and as he has not specified whether he is referring to booth, studio, or master control operators. May I conclude by suggesting to Mr. Carscallen that before writing another general criticism on technical difficulties, he might discuss the subject a little more thoroughly with the operators concerned, who I am sure will be the first to admit that there is much work to do and more careful attention to be given to this subject of comparative levels.

Vancouver J. P. GILMORE,
Broadcast Operator.

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THAT'S RADIO!!

THE CANADIAN National Exhibition—the world's largest permanent exhibition—has closed its turnstiles for another year. The "Ex" is now part of Toronto's story for 1947.

It's a big part of radio's story, too!

All together, Toronto radio men and women put out 94 hours of broadcasts from the C.N.E. Some 107 engineers, announcers and producers and 300 Canadian radio artists took part in 298 programs from the "Ex".

There were daily commentaries for the CBC's international service in at least eight languages.

There were radio people at the "Ex" from radio stations CFRB, CKEY, CHUM, CJBC and CBL, all working together under a joint radio committee representing privately-owned and CBC stations.

Jack Dunlop, CBC's representative on the committee, has some interesting comments for RADIO's readers.

First, plans for the exhibition had been all but completed

before radio was called in to participate. As a result, *impromptu* is an under-sized word for much of the broadcasting from this year's fair.

OUR COVER THIS MONTH

The New CBJ

Our Cover This Month is CBC properties department drawing of the new CBJ transmitter five miles west of Chicoutimi. In the tradition of this romantic country of Maria Chapdelaine, it is of French Provincial design with sloping roofs of black asbestos shingles, walls of Nepean sandstone, and aluminum windows. Inside are large control room for the 10 Kw. Marconi transmitter, office, shop, tube room, staff bunkroom, shower and kitchenette. Station is expected to be completed by spring.

Operators were called back from holidays. Sound-effects men doubled in engineering duties. Announcers and producers prepared shows with only seconds to go. In fact, for one broadcast, the principals to be interviewed turned up miles away from the originating point previously arranged. Engineers arranged lines, set up mikes, made contact with master control, all within a few minutes. Seemingly an impossibility, *the broadcast went on the air.*

Other broadcasts went on the air under almost as impossible conditions. And they were of good quality, too, and well and enthusiastically received. Attraction at one broadcast was

so great that the CBC supervisor responsible couldn't even get in to his own show. He couldn't break through the

(Continued on page 15)

PROGRAMMING FOR CHILDREN

By

Catherine MacIver

WHAT CONSTITUTES a good children's program? For that matter, you might just as well ask what constitutes—a good program. There's no formula. But there are essentials—the essentials of all good art—simplicity, sincerity, and purpose.

Take the first—simplicity. Obviously, the child's mind, intricate as it is, can't follow a complex pattern. His vocabulary and his experiences are limited, though we must remember that it's part of our job to help him expand his knowledge of words and of life. But that we can do only if we speak to him in simple and vivid language that he understands. The same simplicity should extend beyond words and ideas, to announcements, music, narration, dialogue—in short to the entire production. For even children's programs—especially children's programs—must conform to the standards of good taste.

Why must they meet these standards? Because we're not just keeping the children quiet for fifteen minutes—we're not just entertaining them—important as that is. We are, or should be, helping them to form their own standards of taste. And finally, our productions must be of high quality for our own sakes.

Nutritionists tell us we are what we eat; but we are also what we say and think and do—what we produce.

And that brings us to the second essential—sincerity. It's a first cousin of simplicity—and like the latter, it must permeate every phase of the presentation—writing, reading or acting, and production. But what does sincerity mean? Does it mean that, in order to write about Santa Claus, we must believe in him as a person? Of course not. But we must believe in what he stands for, and we must feel that he is worth writing about. If we write about elves and fairies, we must know the beauty of the world of fantasy. If we write about the advantages of a healthy body, we must write *because we want children to be healthy—not because we want to sell them a certain breakfast food.*

For every writer, consciously or unconsciously, writes with a purpose. That purpose may be to please a certain publisher or producer. It may be to play on the emotions or the gullibility of the public. It may be to glorify himself, or to pass along something that he has learned. It may be simply to entertain.

The good writer knows exactly what he is trying to do, and is convinced it is worth doing. The producer must try to avoid being saddled with a script whose purpose is not clear to him, or with whose aim he is not in sympathy. Once he has accepted a script, he must accept the



The Author

Catherine MacIver holds an honors B.A. in French and English from the University of Western Ontario. She taught at collegiates in Windsor and Toronto for six years, doing choral work and directing amateur plays as a sideline.

She joined CBC about a year ago, and gave several radio talks from Toronto on the subject of entertaining children. More recently, Miss MacIver wrote and produced a series of children's programs under the title "James and John", which ran for 18 weeks on the national network. At present she is assisting talks producer for the prairie region.

purpose behind it as well, and take pains not to distort it or detract from it in any way.

Simplicity, sincerity, purpose—those we look for. That short list doesn't tell us whether to write about animals or fairies or people. It doesn't tell us whether we should avoid or favor excitement and suspense. It provides no recipe for a sure-fire children's story.

The truth is that children are interested in almost everything on the face of the earth. It's all new to them. So no field of material can be arbitrarily banned. But it must be carefully presented; it must never be dull, or they won't listen. It

must never be shoddy, because they may listen and form shoddy tastes. It must never give a wrong picture of life, because a child suffers as much from thinking that life is all sunshine as from thinking that monsters lurk in every dark corner. The good radio program for children, like the good book, opens new doors, provides pleasure at the moment, and builds a taste for the best in amusement. And unless it conforms to the standards of all good art, it will do no such thing.

TORONTO PIANIST HOSPITALIZED

Lou Snyder, Toronto pianist, heard coast-to-coast on CBC programs, crashed in his plane August 2nd and was injured seriously.

He took a friend up for a flip and about seven P.M. had to make a forced landing on a road which is under construction north of Toronto. The undercarriage buckled and one wing tip crumpled. The passenger stepped out of the crash with just a bad shaking up.

Lou was taken to hospital in Toronto, where he was unconscious for eleven days. His jaw was not broken, but pulverized. He lost all his lower teeth and a couple of upper ones. The joy stick caught him and collapsed one lung and part of the other. That caused pneumonia to set in and it was nip and tuck for a couple of weeks. Other injuries included a dislocated hip and an injured leg.

On the telephone Lou said he asked the nurse where he was and was told he was in St. Michael's Hospital, Toronto. He asked how he got there and was told he had crashed.

"It can't be me," he said. "It must be someone else you've got here. I'm a good flyer."

Lou will be in hospital a while yet, but the doctor claims he will have him back at the keyboard as good as new. An odd thing about the accident was that of the few parts of his body which were not injured were his arms and hands.

Transfers and Promotions

Hildegard Morrison now treasurer's representative in Halifax following "Rolie" Robitaille's appointment to IS in Montreal. Her assistant is newcomer Mildred Smith . . . John Cole transferred from IS to head office accounts . . . Yvette Barbeau from Keefer operations to purchasing and stores as secretary to C. E. Stiles.

Drama Lurks

Who would suspect that within the green confines of Week-end Corrections on Station CIBC Program Schedule there lurks undiscovered and powerful drama? Below that stark line: "All Times Listed Are Eastern Daylight" there is the essence of true (if truculent) Life with a capital PHEW! It all came to light on Sunday, July 20: "Kill; Married for Life. Sched: The Story of The Mormon Pioneers—one occasion only."

In Car Accident

Mary Gurney, secretary to Chief News Editor D. C. McArthur, was injured in a car accident near Ingersoll, Ontario, August 21, and is in Ingersoll hospital suffering from a broken pelvis.

She was driving from Toronto to Detroit with her brother for a holiday when their car met in a head-on collision with another car on the highway.

Leaves Watrous

CBK staff met at the home of Mr. and Mrs. George McFadyen to bid farewell to Mr. and Mrs. R. L. Punshon. Mr. Punshon had been chief operator at CBK for the past three years and left to assume charge of CBC technical facilities at Winnipeg and Carman. Staff presented him with a leather wallet containing a receipt for several years' subscription to the magazine of his favorite hobby, "Photography". The ladies gave Mrs. Punshon a set of individual crystal salt and pepper shakers.

Dick has long been looked on as a 'part' of the original RCA 50,000-watter. He is the last of the original operating staff of 1939 to leave Watrous. . . "Be good to her" were his parting words.



Party
for
Punshon's

World Conferees



Radio Men

A short while ago Bill Shearer, of Keefer staff, found himself in a hotel in Shediac, N.B., awaiting the arrival of a Transport man known to him by name only. While sitting in the lobby he heard someone inquire at the desk for the same party.

Bill immediately approached the stranger and asked if he were interested in radio.

"Yes," replied the stranger, "I'm with the CBC."

Whereupon Shearer quipped: "You look too intelligent for that," and continued: "My name is Shearer, I'm with the transmission and development department."

The stranger smiled, extended his hand and remarked: "I'm Danton."

In Atlantic City

Attending the World Radio Conference at Atlantic City are CBC Assistant General Manager Donald Manson and Transmission and Development Engineer W. G. Richardson. They are seen (above) with the Greek delegate, Stamatis J. Nikolis, director of the division of telegraph and telephone exploitation.

But Once In A Lifetime

At noon one day—August 12, it was—staffers in the Toronto "Kremlin" celebrated the fiftieth birthday of Chief News Editor D. C. McArthur, affectionately known as "Dan". There was a bouquet of flowers from the newsroom on his desk beside a beautifully wrapped bottle accompanied by a suitable birthday card from his secretary, to greet him on this very auspicious day. And there was a birthday cake with fifty candles all blazing merrily.

Even though he was fifty on that day, Mr. McArthur had enough strength to blow out all the candles with one breath. Congratulations were offered to Dan by all, the girls receiving an anniversary kiss from the guest of honor. Then they all had a piece of the birthday cake with a glass of milk.

Hornby Building Ready

The alterations to the Hornby building to house the new 50 Kw. transmitter are completed except for decorating. This work will be undertaken as soon as the plant department staff, now connecting up the transmitter, have finished their work. It is expected the station will be ready to go on the air for testing by the first of the year.

VA-ET-VIENT SANS PRECEDENT A RADIO-CANADA

PROMOTION DE DEUX CORRESPONDANTS DE GUERRE ET D'UN DOCTEUR
NOUVEAU CORRESPONDANT AU MAGAZINE — QUATRE NOUVEAUX REALISATEURS

Jean Beaudet — dont on annonçait le mois dernier la nomination au poste de directeur régional pour le côté du Pacifique, a résigné son poste. Le docteur Frigon annonce qu'il se consacrera dorénavant à la musique. On sait que monsieur Beaudet a été directeur du réseau français durant de longues années.

Et maintenant, les promotions.

Benoît Lafleur est devenu directeur des causeries, Jean St-Georges le remplace au poste d'adjoint au directeur de la publicité tandis que Paul Barette est promu à la direction du service des nouvelles.

On ne peut que féliciter la direction de son choix dans les trois cas. Benoît Lafleur a derrière lui une belle carrière dans le journalisme tant écrit que parlé. Durant la guerre son flair lui a permis d'être le seul correspondant de guerre canadien à couvrir l'invasion de la Corse. Un autre de ses scoops a constitué un précédent dans l'histoire. Il a été la première personne à obtenir une interview radiophonique d'un pape. Il saura exercer avec tact et diplomatie, mais aussi avec fermeté des fonctions difficiles.

Pour ce qui est de Jean Saint-Georges, homme de lettres dont l'érudition fait l'admiration de ses collègues, sa nomination à la publicité contribuera à faire connaître et aimer davantage Radio-Canada au grand public. Rappelons que c'est beaucoup grâce à Jean Saint-Georges que le service des nouvelles s'est taillé une réputation de probité à toute épreuve



BENOIT LAFLEUR



JEAN ST-GEORGES

durant la période difficile de la guerre.

Paul Barette—un des rares rédacteurs de nouvelles de Radio-Canada pouvant écrire en même temps des nouvelles anglaises ou françaises a une très belle culture générale et une longue expérience comme journaliste et correspondant. Sa très grande compréhension de la nature humaine, le secret qu'il possède comme pas un de se faire estimer de tous et d'obtenir en même temps une coopération empressée font de lui un chef de service idéal.

Une nomination non moins importante est celle d'Henri Audet au poste d'ingénieur métropolitain aux studios de Montréal. C'est de lui que relèvent maintenant les studios de Montréal, les émetteurs CBF et CBM, les émetteurs de FM et d'ondes courtes de la région et les programmes transmis des salles publiques de la métropole et des environs. Henri Audet était auparavant chez les ingénieurs au Keefer, où il s'est distingué par ses vastes connaissances.

Quatre nouveaux réalisateurs sont aussi venus compléter les vides laissés par le départ récents de Paul Leduc, Joseph Beauregard et Jean Monté. Deux des nouveaux producteurs étaient déjà de Radio-Canada.

Marcel Henry, autrefois des services techniques a une expérience extrêmement riche en radio en plus d'une formation musicale qui lui permettra d'espérer des réalisations les plus harmonieuses.

Eugène Cloutier, dont *RADIO* reproduisait l'intéressant article le mois dernier, est un tout jeune Radio-Canadien mais quand même un vieux de la vieille en radio. Les auditeurs de Québec se souviennent des bulletins de nouvelles qu'il rédigeait et lisait lui-même et aussi de ses reportages si vivants.

Quant aux deux autres nouveaux réalisateurs ils sont tout aussi bien connus des radiophiles. Depuis déjà plusieurs années Yves Thériault maintient avec une qualité toujours soutenue l'émission "Studio G-7" qui nous a permis de connaître les multiples facettes de son talent d'écrivain. Romancier et collaborateur à nombre de revues il est tout indiqué pour diriger les émissions théâtrales de Radio-Canada. Nous attendons de lui des réalisations fortes et originales.

Noel Gauvin aussi n'est pas le dernier venu à la radio. Homme d'expérience, diplomate, travailleur, il possède des connaissances assez étendues en peinture et en musique. Et c'est un photographe et cinéaste invétéré. Se prépare-t-il à la télévision?

Chez les annonceurs Roger Baulu, le prince des spiqueurs, est devenu surtout un
(Suite à la page 12)



PAUL BARETTE



De Mésomèdes à Frank Sinatra

Par MARIE G. BOURBEAU,

Bibliothécaire, Section des Disques

CE QUI, ces jours-ci, s'approchent de la discothèque et entendent quelques voix chaudes, entraînant ou langoureuses, chanter et murmurer: "Je ne veux obéir qu'à la loi de l'amour" ou "L'amour grise comme une rose et comme elle s'effeuille aussi..." Ceux-là dis-je lèvent les épaules et passent convaincus de notre frivolité et pas très rassurés sur l'importance, la valeur et même l'utilité de notre travail. Ils trouvent même, je crois, que nous nous prenons un peu trop au sérieux.

Comment alors les convaincre que nous sommes vraiment l'épine dorsale des programmes? Que notre travail long, varié et assidu collabore avec les réalisateurs pour au moins 12 heures par jour de programmes, c'est-à-dire environ 89 heures ou 200 programmes par semaine.

Pour alimenter toutes ces heures, la discothèque de Radio-Canada à Montréal compte environ 12,500 disques. Il faut évidemment, pour en faire l'achat, une connaissance du matériel sur le marché, des artistes, du répertoire, des œuvres musicales depuis le moyen âge, je dirais même depuis l'hymne au soleil, de Mésomèdes, des Grecs, jusqu'à Frank Sinatra.

Vous n'avez pas idée du flot de disques qu'il faut, dans chaque genre, pour alimenter nos deux postes CBF et CBM. Ici à Montréal, le problème est autre qu'à Toronto, par exemple, ou qu'à un autre endroit tête de réseau, parce que nous servons deux publics, deux tendances, deux avenir. Si CBM exige les derniers jazz parus, le dernier *hit*, les chanteurs et les artistes les mieux connus des grands réseaux américains, les mélodies irlandaises, écossaises, les chants de cowboys, les comédies musicales du Broadway, le public français lui, réclame les chanson-

nettes, les mélodies françaises les plus fines et les plus modernes, les artistes de Paris, la musique plus sérieuse et plus nouvelle. Son goût est-il plus formé et sa curiosité plus aiguisée?

Il faut donc acheter et acheter sans cesse de tout; suivre les revues, les catalogues américains, anglais, français; être en contact constant et journalier avec divers marchands et agents; lire les critiques des derniers disques parus. Il faut aussi bien connaître et suivre de près nos émissions et acheter souvent en vue de tel ou tel programme ou de tel *producer* qui veut préparer une série sur les différents folklores des pays slaves... ou pour un autre qui veut illustrer l'histoire de la musique pour Radio-Collège ou encore pour celui qui veut présenter des émissions de musique de chambre. Il faut acheter aussi, en pensant à la musique de scène et aux différents épisodes dramatiques, sentimentaux ou loufoques des prochains drames et radio-théâtres. Il faut acheter de la musique turque et javanaise pour illustrer la vie de Pierre Loti et une petite musique militaire, et pas trop, pour servir de thème à l'histoire du Régiment de Carignan.

Ces disques sont écoutés, minutés, catalogués et classifiés. Nous les gardons dans des classeurs de métal fabriqués spécialement, et dans des armoires style glacière ou tiroirs de morgue (matériel de guerre). Ils sont dans ces classeurs et armoires en position verticale, chacun dans une chemise numérotée, numéro qui correspond à une carte de catalogue. Après bien des discussions avec d'autres bibliothécaires qui préfèrent les tablettes, ou encore la position horizontale à la verticale, je suis allée au cours de quelques voyages de vacances visiter des sections de disques dans des bibliothèques de New-York, de Boston, de Philadelphie, des discothèques de bibliothèques publiques (New York Public Library—42nd Street, New York Music Library—58th Street), des bibliothèques d'université (Harvard, Widener Library), et aussi de postes de radio (NBC, Mutual WOR). Après toutes ces comparaisons nous décidons de notre système de classeur. Il est le plus pratique et aussi le plus rapide. Car voilà, dans une bibliothèque de radio, toujours le système le plus rapide est à préconiser, surtout si l'espace et le personnel sont limités.

Sont aussi gardées, classées et cataloguées les transcriptions comprenant conférences, reportages, discours célèbres,

interviews de personnalités politiques et littéraires. Ce sont des archives.

Depuis que la discothèque existe, c'est son personnel qui s'est occupé de la préparation de tous les programmes de disques. Mais voilà! le nombre des programmes augmentait sans cesse et il devint impossible de suffire à la besogne. Depuis janvier 1947, les programmes sont préparés par les réalisateurs et nous ne nous occupons maintenant que de l'organisation de la discothèque, de la distribution des disques dans les studios et du service de recherches pour les *producers*.

Ce service de recherches est très varié. Il comprend les suggestions que nous faisons aux réalisateurs pour leurs programmes et les réponses aux questions les plus diverses telles que "Quelle musique jouait-ou chez la duchesse de Langeais à ses réceptions, c'est-à-dire sous la Restauration?" "Sur quel air dansait-on au bal chez les Capulets?" (et au fait, quelle danse était-ce?) "Avez-vous des notes sur les concerti Grossi de Handel?" "Comment traduit-on en anglais "C'est l'extase amoureuse, extrait des Ariettes oubliées de Debussy?" "Avez-vous de la musique chinoise?" "Quelle marche funèbre a-t-on jouée aux funérailles de sir Wilfrid Laurier?" "De qui est le Lamento de Frédéric?" etc., etc.

C'est à la discothèque que viennent se poser toutes les questions. C'est avec joie que nous nous plongeons dans les quelques douzaines de livres et dictionnaires musicaux à notre disposition pour trouver la réponse. Et l'auditeur, parfois indifférent, ne saura jamais combien d'heures nous avons passées à la recherche d'un détail qui rend une émission plus parfaite.

Si je parle souvent de notre manque d'espace c'est que je déplore, entre autres choses, que nous ne puissions—comme à la BBC—garder tous nos vieux disques usés pour en faire une sorte de musée. Tous ces disques anciens, retirés du marché, ne seront plus jamais entendus et ainsi qu'on ne détruit pas un vieux tableau parce que la peinture se fendille, ainsi nous pourrions, même avec force *clicks*, parfois préparer des programmes intéressants. Nos quelques trésors comptent présentement un disque enregistré par Sarah Bernhardt et deux autres par Ricardo Vines qui fut l'interprète idéal et le premier des œuvres de Debussy et de Ravel. Nous avons le concerto pour piano

(Suite à la page 13)



Seated: Treasurer H. W. Bramah. Standing—L. to R.: R. H. Prissick, Vancouver; Miss P. Edwards, W. R. Mortimer, head office; Miss H. M. Morrison, Halifax; J. H. Hart, head office; Miss B. Soubliere, CBO; S. Schnobb, head office; R. S. Joynt, Toronto; J. B. Galin, Montreal studios; S. A. Campbell, Winnipeg; R. Robitaille, I.S., Montreal.

Television Tour

CBC Assistant Chief Engineer J. A. Quimet and Dominion Network Manager H. G. Walker are on a tour of England and other parts of Europe. They are studying television methods in use in the European countries.



V. J. Rowe

New CBK Chief

V. J. Rowe returned to Watrous from Sackville transmitters in August to take over the duties and responsibilities of acting chief operator at CBK. Mr. Rowe has had considerable experience in the announcing, program and engineering fields to qualify for this position. Joining the staff of CFQC Saskatoon in 1937 he worked as an announcer and technician, was chief announcer there in 1940 when he joined the CBC at Watrous. In 1944 he was chosen for the maintenance staff of Sackville transmitters.

Vic is also sole owner of a "private" radio station—a 250 watt job VEISY... this makes him a blood brother of four other members of CBK staff.

Get Your Teeth Into This

BELOW ARE copies of two telegrams. The first one was sent by Dan Cameron, talks producer for the prairie region, to Maurice Western, former war correspondent for the Sifton newspapers and now a staff member of the *Regina Leader Post*. The second telegram is Mr. Western's reply.

CBC staffers at Winnipeg were stumped in their efforts to find out what Mr. Western's reply meant, until Mr. Cameron finally deciphered it. Go ahead and take a crack at it. If, after a suitable amount of cogitation, you still can't figure it out, turn to page 14.

WINNIPEG MANITOBA
AUGUST 9 1947

MAURICE WESTERN
LEADER POST
REGINA SASK
CANST COMMENT INTERNA-
TIONAL AFFAIRS MIDWEEK
REVIEW AUGUST TWENTI-
ETH

DAN E CAMERON
CHARGE CBC CBC

COLLECT REGINA SASK
AUGUST 9 1947

DAN CAMERON
CBC WINNIPEG
UNADJUSTED NEW THRESH-
ING MACHINERY USELESS
AUGUST DATE REGRET
MAURICE WESTERN

Treasurer's Reps Meet

Representatives of the treasurer met in Ottawa from July 31 to August 2, for the first national meeting of the treasurer's division. This meeting provided an opportunity for representatives located at points as far distant from head office as Halifax and Vancouver, to discuss problems of a national and local character.

An exceptionally long and diversified agenda was covered and, wherever possible, action was taken to attain uniformity of procedure at all points.

At the close of the meeting, those attending were entertained at dinner by the treasurer, at the Rivermead Golf Club.

Maritime Trip

CBC Chairman A. D. Dunton paid his first visit to the CBC Maritime region during the month. On top of a yachting cruise and a press and radio reception, Mr. Dunton's visit wound up with a free-for-all question and answer session by staff and an informal social evening.



Co-ordinator

W. J. Dunlop has been appointed co-ordinator of children's programs for the CBC. His new task will be in addition to the supervision of institutional broadcasting. Children's programming has developed to such a point that it has been found necessary to co-ordinate the work being done in all regions. Present department plans call for the development and improved use of existing programs rather than enlarged planning.



In the shadow of the West Block, Director Col. R. P. Landry interrupts dictation to Secretary Emma Hodgson to discuss a subject with Assistant G. W. Richardson.



In the pool, Eileen Elias recounts "one" to senior Steno Ruth O'Halloran; Marcel Carter, supervisor of administrative services, hands requisitions to Yvette de la Durantaye; and Helen Westfall types a stencilled report.



At Toronto: Dorothy Hudson, Gladys Chappell, D. J. Van Bommel, Manager Dick Claringbull. Absent: Isabel Belk.



At Montreal studios: Françoise Moreau, Manager Colonel J. R. Samson, Gilles Rioux and Monique Chevalier.



Jean Bell registers a newcomer under plans for pension, group insurance, and hospital care, as Supervisor of Personnel and Welfare K. M. Kelly turns over a memo to Evelyn Preston.

Florence Tobalt and Agathe Perrault verify personnel establishment of positions, salaries, etc., and skandex history of staff; Percy Palef puzzles over who gets the fraction in the application for holiday leave.

THE CBC is engaged in a most interesting and fascinating business. The product in the broad sense is entertainment but it seems a safe bet that no other public service is in a position to wield as much influence on the mind and spirit of the nation. It follows then that this business of broadcasting involves a high degree of responsibility in creating and presenting programs that hold the interest of the mass of our population and are acceptable in the living room.

The program division being that part of our organization responsible for program production and presentation is in the forefront of our operations, with the engineering division closely associated with it. The two operating divisions must work hand in hand, and closely allied with them in a servicing function there must be an administrative unit. This administrative unit happens to be the division of personnel and administrative services, or P. & A., as it is now commonly known.

What is administration? There is at times a great deal of confusion in the minds of some persons about what administration really means. In their well-known book entitled *The Principles of Organization*, Mooney & Reilly state: "The art or technique of administration, in its human

relations, can be described as the art of directing and inspiring people, which must be based on a deep and enlightened human understanding." That is a definition of good administration in its truest sense. Administration should not be a bug-bear but rather a stable force inspiring confidence in the application of business principles necessary for the attainment of a common purpose. The measure of an enterprise can be taken by the efficiency, or lack of efficiency, of its administration, so it is important that administration be viewed in its proper perspective.

Organization

The organization of the CBC's administrative division consists of a director, assistant director, supervisor of personnel & welfare, supervisor of administrative services, and chief of records, at head office. There are managers of P. & A. at Toronto studios, Montreal studios and International Service. The supervisor of purchasing & stores represents the director at engineering division headquarters. In the regions the director is represented by the Maritime program director, Prairie regional representative, and B. C. regional

representative.

The functions of the division of personnel and administrative services cannot be defined satisfactorily in a few words. They embrace, first of all, personnel administration, which includes new appointments, salary increases, reclassifications, establishment of new positions, separations of staff, leave, and administration of the pension and group life insurance plans. In a business so widespread as the CBC it is essential that personnel services should be co-ordinated and a common practice followed throughout the service.

Special reference must be made to the fact that under the provisions of CBC by-law number seven the "employment, dismissal, and remuneration of the officers and other employees of the Corporation shall be determined by the General Manager"; and as this authority cannot be delegated, all recommendations within this category must receive executive consideration. Executive directions for the control of personnel are applied by the director of P. & A. services, and in the same sense that the heads of other divisions are called on by the executive for

advice within their respective functions so is the director of P. & A. services called on in an advisory capacity.

The various regulations that have been approved by management for personnel control are merely the yardstick by which an attempt is made to achieve co-ordination. They permit flexibility in action, and in general one of the important considerations is to maintain a balance throughout the service.

Over-all Perspective

Of the many problems handled daily, each one receives the personal consideration of the director and his senior staff. There must be an appreciation of the best interests of the service in all action taken and consequently there must be a perspective of the whole service at all times. In administering control, however, the division is constantly alert to see that the employees receive the full measure of any benefits for which they are eligible. Whether it is a salary increase, a promotion, or an application for leave the facts are closely checked to ensure fairness and to avoid any unwarranted penalty.

The emphasis that has been given to
(Continued on page 14)



At international service: Manager Doug Monk, Louise de Martigny and J. W. McBurney.



C. E. Stiles and P. V. Tremblay represent P. & A. of Keefer.



Under the eye of his family Paul Massé dictates a letter of appointment to Estelle Simak.

This is the Canadian Broadcasting Corporation

Le Personnel En Vedette



LE WALTER WINCHELL MONTREALAIS

A Québec Lucien Côté jubile. La cigogne de passage au dessus de la rue Claire-Fontaine lui a laissé tomber dans les bras un gentil poupon de huit livres roses, baptisée Lucie. Le même oiseau a fait cadeau d'une seconde fille à Robert Quenneville, de CBJ. Elle se nommera Marie-Thérèse-Andrée.

A propos de Rimouski, on vient d'y accueillir Jacques Lambert, réceptionniste aux studios et Rémi Dallaire, opérateur. A Montréal les nouveaux sont Maurice Racicot, aux dossiers, et Louis Portugais et Robert Vallée chez les messagers.

Autrefois des nouvelles Jacques "Tarzan" Hardy fera dorénavant la lutte aux lions "endisquées" des bruiteurs.

Jean-Guy Chartrand, ancien messenger, le remplace comme commis.

Les démissionnaires: Gaston Lamoureux a sans doute trop souffert de la chaleur, car il s'occupera dorénavant de réfrigération après avoir été bruiteur à CBF-CBM.

Claude Garneau de CBV croit à la vie et lui fait confiance. L'autre semaine il a vendu sa maison, subi une opération délicate, s'est rétabli et a troqué sa Austin pour une autre, modèle de l'année.

Ginette Roy, réceptionniste au même poste, a de la veine. Ginette avait réussi à vendre tous ses billets de loterie moins un à Côté, de Champlain, Fontaine et Pickford. Ce dernier billet, qu'elle a payé et gardé lui a décroché le gros lot. Le billet dédaigné lui a valu un Frigidaire!

Au pays de Maria Chapdelaine le tricentenaire du Lac Saint-Jean a mobilisé bon nombre de cbjistes pour les grandes fêtes. A cette occasion le sympathique gérant de CBJ—Vilmond Fortin—s'est remis en mémoire trois siècles d'histoire, à l'ombre de la statue du fondateur, le Père Dequen, dont le monument a été dévoilé à Desbiens Mills le 13 juillet. (Voir la photo).

VA ET VIENT

(Suite de la page 6)

"héros de Verdun" mais il conserve plusieurs programmes à Radio-Canada.

Aux nouvelles deux nouveaux rédacteurs. André Langevin, ancien journaliste au Devoir et à Notre Temps. Lucien Godin autrefois de La Patrie, de La Presse et des postes CKVL, CKRN et CHLT. Il a été tour à tour gérant, annonceur, rédacteur, préposé aux ventes et il est encore romancier et collaborateur de revues.



HENRI AUDET

Au magazine Jean-Paul Nolet a remplacé Jos. Beauregard. Le nouveau correspondant, qui est tout jeune, a une riche expérience radiophonique. Après avoir fait ses débuts dans un poste privé, il s'est joint au personnel annonceur de CBF où sa culture, sa personnalité et sa voix ont vite fait de lui assurer une place en vue et de lui faire obtenir de belles émissions.

Pour ce qui est de son prédécesseur, que nous regrettons infiniment de perdre au magazine, il s'est chargé lui-même de faire son propre éloge par la lettre suivante

où l'on retrouve sa gaieté, son style si personnel et si savoureux.

Mon cher patron,

Voilà, je ne suis plus correspondant! C'est juste, c'est clair et précis, c'est même brutal, mais je ne suis plus correspondant. De grâce, ne me demandez pas d'explication!

Je ne suis plus correspondant, mais j'ai un successeur. Celui-là, il vous en donnera de la nouvelle! C'est un bon jeune homme (te fâche pas Nolet!), spiker de son état, ce qui ne l'empêche pas de taper furieusement la machine. Il est nerveux, fringant et... célibataire. De sorte qu'il saura s'attendrir et se passionner, deux vertus essentielles au bon correspondant. Je lui laisse toute la besogne la conscience en paix et la confiance ditto. Ce n'est pas lui qui lésinera sur les lignes à remplir. Il a une faconde de tous les diables, ce qui lui permettra d'enjoliver magistralement les faits divers les plus banals.

Moi, je m'en vais au petit bonheur. J'ai eu bien du plaisir et de l'agrément, mais comme la Chèvre de Monsieur Seguin, il y a l'herbe de la montagne qui me tente. Ne craignez pas pour moi à cause du loup cependant, parce que j'ai fait avec éclat la campagne des pubs et m'en suis tiré indemne. Il n'y a pas un loup qui aurait résisté à ça.

Adieu patron. Je n'ai plus de papier.

JOS. BEAUREGARD.



VILMOND FORTIN

WOULD YOU LIKE to KNOW?



Buying Tubes

Q. Why does the CBC buy radio tubes from so many different companies? Wouldn't our records show that some companies make better tubes than others using cost per hour as the criterion? I believe the CBC could save a considerable amount of money each year if they asked for bids from the best companies to meet their tube requirements for a year.

Buying tubes from the best companies on a contract basis would give us better tubes at lower cost. Can we do this?

A. Several companies manufacture and sell domestic radio tubes, such as are used in our studio equipment. This is done on a sort of pool arrangement and tubes are interchanged among the manufacturers by mutual agreement. Tubes made by one company might reach the consumer contained in a carton of a second company. Tubes of the same type number have similar characteristics, no matter which firm's name appears on the carton. Since prices are standard and there being no advantage in purchasing from one firm exclusively, we endeavor to distribute our orders among the various suppliers. However it can be said that we do purchase tubes at the lowest possible price. With regard to transmitting tubes, the situation is somewhat different. We maintain records showing the hours of life of each tube and comparisons are made between similar tubes by different manufacturers. Always our judgment in purchasing transmitter tubes is based upon past performances and the manufacturer's quotation.—M. L. POOLE, HEAD PROJECT ENGINEER.

Paid-Up Pension

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

A. The purpose of the pension plan from the beginning was to establish an annuity payable at the time an employee would

retire from active work. An exception was made for two groups: women below the age of 35 years and war temporary employees.

It was felt that a cash refund would be most satisfactory when a female employee left the service to be married. And for war temporary employees it seemed desirable to provide a cash withdrawal as long as no assurance of continued employment could be given.

When a war temporary employee gains permanent status, the general terms of the plan apply and all his contributions would be converted into a paid-up annuity if he left the CBC.—R. P. LANDRY, DIRECTOR OF P. & A. SERVICES.

CJBC Equipment

Q. What will happen to old CJBC when replaced by new equipment?

A. The CBC will, of course, cease to operate the plant. The equipment may be moved to some other point or sold. This includes the two towers. When the radio equipment has been moved, the site and the house could be sold to anyone making a satisfactory offer. It may be pointed out that the transmitter is composed of the equipment we used at Windsor, to which has been added amplifiers built in our own shops.—DR. A. FRIGON, GENERAL MANAGER.

Standard Signals

Q. Why has the Corporation not developed and Codified a standard system of manual signals for the use of personnel involved in production?

A. Rightly or wrongly I would say that the Corporation to date has not felt the need of adopting a standardized system of manual signals. Producers inherently are a group of individualists and any attempt to avoid inhibiting them by forcing a hard and fast set of operating instructions upon them may be commendable. Conductors and announcers get to

know their producers quickly and few operating errors result.

On the other hand it may be argued with reason that one such error is quite sufficient to prove the need for more standardized procedure. As a matter of fact there is a good deal of standardization at the present time—a kind of control room unwritten law which you'll find practised behind the plate glass coast-to-coast in both Canada and the United States. It's been handed down through the years from producer to producer. The "go ahead" cue; the "off the air" throat-cut cue; the "speed-up" and "slow down" cues; the "on the nose" cue; the network cue are all well known and so far as I know, universally used.

We do have an occasional problem in CBC operations whereby, because of our rather unusual set-up, we make continual use of four network cues: CBC; Trans-Canada; Dominion and French. But it is my contention that the specified cue need never be chosen and thrown by a hand signal. If producer and announcer don't know the proper cue before air time, then something is radically wrong. The proper cue decided upon in advance will automatically reach the air on a universal cue signal.

The less hand waving from control room to studio the better. In many cases it makes little contribution to the show. I fear that any attempt to introduce formal standardization will give rise to a zealous committee which, in its recommendations, will submit a hatful of vague manoeuvres calculated only to confuse the issue.—JOHN KANNAWIN, SUPERVISOR OF PRESENTATION.

Early Retirement

Q. What is the approximate percentage reduction in pension when an employee retires at 55, and at 60, in the case of men, and 50 and 55 in the case of women?

A. Table Showing Annuity Taken at Earlier Ages Expressed as Percentage of Paid-up Annuity at Normal Retirement Date.

Age	Male	Female
60	73 approx.	
55	55 approx.	76 approx.
50		59 approx.

—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

LE VRAI SPORT

Depuis presque le début de l'été les Radio-Canadiens montréalais se sont donné deux excellentes équipes de balle-molle qui ont été la terreur des équipes des postes locaux comme de divers groupements sociaux ou autres.

Il ne faudrait pas déduire que nous sommes toujours sortis gagnants, mais nous avons bataillé dur et chacun reconnaît que nos équipes ont constamment manifesté le plus bel esprit sportif.

Je pourrais philosopher là-dessus et dire que c'est justement parce que la nature de notre travail nous forme à une coopération complète que nous avons pu nous distinguer sur les champs... de balle-molle.

Cependant, j'aime mieux rester dans les cadres fixés et ne parler que de sport. Je ne suis pas de ceux qui refusent de simplifier les choses quand c'est si simple de les compliquer.

Donc, depuis plus de deux mois nous avons affronté plusieurs équipes avec des succès divers. CBC-CBM a défait CJAD par 19 à 4, puis CBC-SERVICE INTERNATIONAL a infligé une autre défaite à CJAD par 11 à 4. CBF-CBM-Tout-Etoile a subi deux défaites consécutives à Contrecoeur 19-12 et 8-6 pour se reprendre plus tard en battant la Chambre de Commerce Cadette 19-10. CBC-IS a pour sa part essuyé une défaite de 11 à 7 aux mains de CKAC renforcé de quelques vedettes du micro.

Ceci nous a permis de mieux connaître et estimer nos collègues de Radio-Canada et des autres postes, équipiers comme spectateurs.

Comme on aura joué plusieurs parties d'ici la publication du présent article, je

L'Équipe CBF-CBM: (de g. à d.) Raymond Monette, Jean Desmarais, Jean-Guy Forget, Jean-Guy Chartrand, Marcel Tardif, Émile Genest, Gaston Bélanger (gérant), Georges Dupont, Paul Mérette (capitaine).



ne tenterai pas de donner des résultats détaillés des joutes. Mais je veux signaler les exploits de quelques joueurs. Georges Dupont (King's Hall) a cogné deux coups de circuit dans une seule joute, l'un avec un homme et l'autre avec deux hommes sur les buts. Jimmy Young (Keefer) faisait le tour du diamant avec trois hommes sur les buts! Le lanceur Paul Tardif est lui aussi une vedette du coup de circuit. Donner à chacun le crédit qui lui revient prendrait trop de place, car j'ai déjà dépassé la colonne qu'on m'a attribuée. Je veux tout de même remercier l'administration de l'aide qu'elle nous a donnée.

P.S. Mes exploits à moi? Comme substitut au champ une fois. Moyenne au bâton? Trois fois mort en trois apparitions. Mais je me propose de faire mieux à l'avenir et je demande l'absolution à Dieu et à vous mes confrères. Amen.

GUY D'AVIGNON,
Commis aux Dossiers,
Service International.

DE MÉSOMÈDES . . .

(Suite de la page 7)

de Schumann enregistré par Fauny Davis, élève de Clara Schumann.

Un disque de Léon Daudet nous trace d'une voix bien monotone un portrait de son père, le délicieux Alphonse Daudet. Il y a nos volumes de l'Anthologie Sonore, cette admirable collection préparée sous la direction du célèbre musicologue Kurt Sachs. Elle comprend des compositions de différents pays et de plusieurs époques jusqu'au 18^e siècle. On y trouve notamment des chansons flamandes, des danses françaises du 16^e siècle, des ballades italiennes du 14^e, de la musique pour luth, pour clavecin, du chant grégorien d'avant l'an nul, des ballades de troubadours français et de Numesinger allemands. Un peu dans la même veine, nous avons une importante collection des disques de l'Oiseau Lyre que nous commandions à Paris très tôt après la libération. Lors de son passage à Montréal, en avril dernier, madame Louise B. M. Dyer, la très intelligente directrice et propriétaire de cette maison me disait que ce qu'elle nous avait adressé était tout ce que les Allemands avaient bien voulu laisser derrière eux. Elle nous a voué une affection toute spéciale parce que notre commande était la première qu'elle recevait d'Amérique depuis la guerre.

Je veux terminer ce récit de nos peines et de nos joies quotidiennes en vous prescrivant d'essayer, dans vos heures d'insomnie, le petit jeu d'épeler le mot discothèque de trente manières différentes. Vous verrez bien si vous avez autant d'imagination que tous les auditeurs qui, bien à leur insu, m'ont fourni cette précieuse et ineffable collection.



L'Équipe Engineering-H.Q.-IS: (de g. à d.) Henri Asselin, André Mérette (capitaine), André Turcotte, Robert Dé-nommé, Maurice Pilote, Paul Tardif, Jean-Guy Villeneuve, Roger Germain (gérant).

ASPECTS OF ADMINISTRATION

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(Continued from page 11)
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employees' welfare is evident in the group insurance plan, the pension plan, and the job and wage analysis. More recently the low end adjustments in starting salary rates in groups one to four, inclusive, were extended to raise to the new rates the salaries of employees in these groups which were below the new rates. Other ideas for the benefit of employees are under consideration and it should be no secret that the division of P. & A. services is ever on the alert to protect and assist the staff.

Administrative services cover a fairly general field and under the present system include assisting in handling contracts, preparation of reports and surveys, office management, office systems, control of budget for office furniture and equipment, promulgation of administrative orders and regulations, operation of central registries, and a variety of services arising from time to time which cannot be covered within a single definition. This is the business side of administration and as such is intended to provide assistance to management, and service to the various divisions. Here again co-ordination is essential, not only to maintain control but to provide for a



45 Seconds

At the C.N.E. Alan McFee and Reid Forsee are in a huddle with less than a minute to go. Stan Westlake watches the Prime Minister and his party come up to the platform for the official opening ceremony. The be-ribboned coat sleeve in the upper corner belongs to a trombonist of the 78-piece United States Navy Band performing at the C.N.E. Band Shell.

smooth working machine which will contribute in a substantial manner to the operations of the creative and technical side of our business.

The application of administrative principles does not rest entirely with the director and staff of the division of P. & A. services. They can only lay the pattern and act as a guide. The chief responsibility for carrying out the administrative practice rests with supervisory staff at all levels throughout the service, and without their close and effective co-operation the machine is apt to break down. As representatives of management the supervisory staff have an important function in apply-

★ ★ ★ ★ *Education Dull?*

THE SCHOOL broadcast department sends us the following gems culled recently from its postbag:

From A Regional Report: "This year our Manuals were improved by the inclusion of photographs of our radio teachers. During 1947 it is hoped an arrangement can be made to permit the printing of something with considerably more eye-appeal."

From A Nervous Housewife: "I have just listened to the final program on Birds and Animals. We have recently bought a log cabin on a large island. My trouble is *Bears*. I have just learned on good authority that a large bear is roving on our island and hunting around our only neighbor's cottage. Since then I have been uneasy as we have no firearms. I would like to get all the information available on Northern Ontario bears. Do they roam at night and would they be likely to break into a cabin if they smelled good? My husband doesn't know I am nervous (likely he is, too, if he'd let on), so in order for me to enjoy our beautiful desolate island, could you advise me?"

★ ★ ★ ★

ing administrative yardsticks, and if difficulties creep in at times it may be due to the method of application rather than any fault of the measure being applied.

Consequently, the standard of our administration depends very much on the

Answer To Problem On Page 8

Obviously, Mr. Western was not fully trained to mike technique with a new set of false teeth.

degree of co-operation between supervisory staff and the division of P. & A. services, and it should be the constant aim of all concerned to see that the utmost in co-operation and understanding prevails at all times.

From the administrative viewpoint, too much emphasis cannot be given to correct and complete information in submission of requests. The When, Where, Why, and How of the journalistic field are even more applicable in administration. If it is a request for the creation of a new position, or for a new appointment, or a requisition for some gadget, the facts should be stated clearly. Where is it needed? When is it needed? Why is it needed? How is it proposed to apply it—if the "how" is applicable. When these questions are properly answered, the administrative officer is saved many headaches and more prompt action is possible than if the request is half-baked and incomplete. One of the greatest difficulties of an administrative officer is that it seems that he is expected to be a mind reader. This can be avoided by submission of recommendations that are complete and persuasive.

National radio in Canada today presents a greater challenge than ever before. This challenge can be met squarely only by supporting our creative and technical staff with the best quality and standard of administration, in which aim every official with supervisory responsibilities must play an important part.

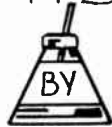


Halifax Chairman

Keith Morrow, Maritime farm broadcast commentator, was elected chairman of Halifax Staff Council when former Chairman Rollie Robitaille was transferred to Montreal. Carl MacCaull was elected to replace Keith as program representative on the local executive.



STEVIES SCRAPBOOK



A. J. BLACK

THERE'S NOTHING that can cause more "gripes" on busy days than "teletypes", as they go speeding to and fro; I speak with feeling, I should know, for I'm the "carrier pigeon" who has quite a lot with them to do, as I go hot-foot here and there, some urgent "red-hot" dope to bear to someone, somewhere on the "round" who (if I'm lucky) may be found, provided he is not engaged "rehearsing" or in confab "caged". That sounds, I know, like dull routine, but if on this job you have been, you'll understand that it can be a "headache" to the likes of me. It's not the first time I have knocked on someone's door to find it locked and felt myself just "out of luck" with a "Rush, Urgent" message stuck. But let delivery be delayed and on my head the blame is laid; or if a message unbeknown to me into some basket's thrown (when "rounds" are all completed) and, next morning it is still on hand, then I'm the culprit sure as fate, it's all my fault that it was late, even though I *know* it wasn't there (but to "insist" I just don't dare) or, if they're gone, I use my "dome" and 'phone it to someone at home in hopes that maybe there I'll find the one to whom it is consigned, I'm apt to learn that he's not in and so I take it "on the chin" and figure how to best convey its contents to someone, some way. I just can't figure how some folks are everlastingly such "pokes" when if they'd act just half-alive

they'd do things well ahead of five; but no, they have to "stall" and "hedge", get operators all "on edge" with piles of messages that could have gone by memo (in fact, should) to reach their target next A.M., since they're too late to then reach them. What good is it to send them on to folks who have already gone? It's time and labor thrown away, since they're not dealt with 'til next day. Such unimportant teletypes are the root cause of lots of "gripes" by all concerned who should give thought to the poor Teletypist's lot as she sits toiling long and late with messages that well could wait (with no harm done) until next day and, meantime, let her get away. Please do your best, for goodness' sake, to give the little girl a "break"; she has a home the same as you and she is tired and hungry, too; to pile her up is most unfair and hardly seems like playing square; so if you'll take a hint from me, in her behalf I'd make this plea. The teletype has got its use, but it's subjected to abuse by those who could, with some foresight, serve the same ends if they would *write*. I hope some folks will take due note instead of making it the "goat". The teletype, it seems to me, (and I am sure that you'll agree) is for the business we contract, where there is need of prompt contact. To sum up my philosophy, the teletype was meant to be an "urgent" medium—not a "toy"; but shucks, I'm just the "OFFICE BOY".

THAT'S RADIO

(Continued from page 3)

crowd.

The committee hopes that confusion will be done away with next year by the use of a central radio theatre for all broadcasting.

Another big fact for the 1947 record is a little more intangible. It is in the attitude of the radio men and women who sweated through two weeks of resourcefulness unlimited.

Perhaps they muttered and chewed and ached and swore (off mike, of course). But

they worked together. They were doing something. It was exciting. And even though they wouldn't use the word—it was challenging.

And with the zest of good radio people, they worked together as a team. More than four hundred radio workers from at least five different radio stations worked together as a team. There was unanimous agreement among them on every problem.

They were radio people doing what they like to do best—put out good radio broadcasting.

B O O K S

University Contributions To Radio?

By R. S. Lambert

Why do our universities, which claim to be centres of culture as well as institutions of higher learning, pay so little attention to broadcasting? In the schools, in adult education, in the churches, among farmers' and women's organizations, the importance of radio is now fully recognized; yet in a 287 page report of "The Humanities in Canada" edited by Professor Watson, Kirkconnell and Woodhouse, and recently published with aid from the Rockefeller Foundation, the only mention of radio is a brief paragraph referring to Queen's Summer Radio Institute, and one or two similar activities elsewhere.

The report indeed implies missed opportunities when it observes that "radio offers a new and effective medium for drama and speech departments. It is a field in which Canadian universities may find an increasing opportunity for public service. Both the CBC and privately-owned stations are anxious to avail themselves of the contribution that the universities can make." All this is true but what contributions *do* the universities make to radio?

The former university-owned stations in Canada are, programmatically, either extinct or dormant. Our universities do not (as is common in the States) provide "Schools of the Air" or a regular program of adult education broadcasts. We have no campus radio stations such as those that stimulate under-graduate interest in radio in so many U.S. universities. Even the promise of FM has aroused little more than theoretical interest in universities. Here and there, radio committees of students and professors have sprung up, but they have rarely progressed beyond the talking stage, and have made little contribution to the development of music, drama, writing, etc. on the Canadian air. Little or no advantage is taken in college lecture rooms of whatever cultural or instructional programs radio has to offer. Little provision is made to help students gain opportunities for leisure time listening. Even the radio popularization of an historical, scientific or aesthetic discovery in research owes little to university initiative.

Wartime restrictions provided an excuse for leaving these possibilities undeveloped; but surely the time has arrived when more could be done to relate radio to university studies and to bring university learning into a closer relation with the tastes of the listening audience? The "humanities" in Canada are up to the present depriving themselves of a powerful instrument for strengthening their hold on the community at large.

T.B. Survey

The travelling tuberculosis clinical survey came to Watrous in July . . . CBK staff got a 100% clearance.

Grapevine Network



Ancient Rite

One of the summer-time entertainment projects of the Staff Council entertainment committee at Halifax was a wiccanic roast. Some of the gang are pictured here engaged in the ancient rite of the laying on of wiccanies.

Married

August 9, at Wesley United Church, Notre Dame de Grace, Montreal, Anne Higgins of IS (formerly of Toronto traffic), to Alexandre Stervieuou of Sun Life; August 23 in Montreal, Aime Audette to Andre Turcotte of IS central records . . . September 6, C. W. Shearer of transmission and development department at Keefer, to Miss Alberta Sinclair of Huntsville, Ontario; September 6, Margaret Whitton, former secretary to supervisor of purchasing and stores, to Robert Coates; Keefer staff presented her with handbag . . . Winnipeg Talks Steno Margaret Close to Jim Lyons; Winnipeg Steno Joyce Ramsay to Derek Edwards.

Stalling With Reason

The Tower of Babel was stilled. The Netherlands section paused in its tulip-potting, the United Kingdom section stopped converting its sterling, the Latin American section laid aside its maracas, and the Scandinavian section shut off the engine of its fjord. In the sound-proofed sanctity of the studios, life went on, but in the "main concourse" of 1236 Crescent Street, the nations gathered to bid farewell to Arthur L. Phelps. He was completing his final day at IS prior to joining the staff of McGill University. In his valedictory, he thanked the staff for their enthusiasm and loyalty. And lovingly fondling the gold wrist watch which he had just received from the Staff Council and section supervisors, Mr. Phelps said: "I'm stalling this goodbye for two reasons—One: it's hot, and I have a lot of work piled in my office which must be completed today. Two: I'm embarrassed as the devil because I hate to say goodbye to such a grand crowd."

Born

To Alfred and Mrs. Christopher (IS newsroom) a daughter; to Athol Stewart of United Kingdom and Commonwealth section of IS a son . . . To Mr. and Mrs. H. Russell of head office, daughter Charlotte Anne, June 12 . . . To D. J. and Mrs. Van Bommel of Toronto, daughter Barbara Lynn, August 7.

Radio Defined Commercial Announcer

"Wards sweet as honey from his lips distill'd."

—Pope

The Score

Alexander Brott, distinguished young Montreal conductor-composer-violinist, shows Jack Peach, editor of *Canadian Chronicle*, the IS daily news talks feature, the score of his latest work. It is "Canada—A Symphonic Suite". The work has been commissioned by the CBC's short-wave service and for use on the domestic network early this fall. The symphony is in five movements depicting the five regions of Canada served by the CBC. The photograph was taken at Alexander Brott's summer "studio"—a cottage by the shore of Fourteen Island Lake in the Laurentians.

Symphonic Suits



Engaged

Halifax Producer Syd Kennedy to Eleanor Fairn of Wolfville, N.S. . . . Winnipeg Talks Steno Phyllis Goulding to John H. Glover . . . September 20 has been set for wedding of Jean Salter of Hampstead, Montreal, to Ron Williams of IS record library.

Departures

From IS: Marjorie Smith, secretary to general supervisor, to train as a laboratory technician; Noel Chapman from Caribbean unit . . . Clerks Helen Kelly, Paul Lapierre and Lucien Kingsley from head office accounts; Helen and Lucien were presented by staff with Parker 51's; Paul was gifted with camera and leather case . . . From Winnipeg: Office Boy Jim Russell succeeded by Larry Mathews . . . From Vancouver: Steno Deborah Garman to New York.

CBX — Lacombe, Alberta

The properties department reports that the basement and ground floor of the building to house the new 50 Kw. transmitter at Lacombe have been completed, as well as the concrete and steel work. Work was started on the walls the last week of August.



Power!

Visitors to the prairie transmitter CBK, Watrous, are always amazed at this demonstration of power. Operator Stan Davis is shown holding a standard fluorescent lamp outside the port of a high power water-cooled 898 tube. The radiated energy passes through the quarter-inch plate glass lighting the bulb brilliantly.

Softball Leaders

A combined CBC team from Keefer and I.S. were leading Montreal's Radio Softball League at press time. They had won four and lost two games. Other teams stood as follows: CBF-CBM, CKAC, CHLP, CJAD.

★ ★ ★ ★

Came In The Mail:

You never know what an editorial will inspire. For instance, the following came in the other day from international service in Montreal:

Excerpt RADIO, June, 1947, ". . . We Should Be Proud" by R. S. Lambert, page three: ". . . we more than hold our own with networks having larger budgets. Is it just our invigorating Canadian climate . . . ?"

Tra la, ding a zoo-zah, fling cares to the devil,

The timing is right, and we've wonderful level!

Huzza for the brass and the woodwinds and strings!

Hurray for the thrill bold economy brings!

Sing ho for the stop-watch, the script and the disc!

*Hey nonny let's pioneer—run a new risk!
Who cares if it's pelting or flooding or snowing?*

We're winning awards! Our ability's growing!

The show's a success, and to be quite specific

It's thanks to one fact: that our climate's terrific! —CHA CHORNYA.

★ ★ ★ ★

Newcomers

To Halifax: Operator Claude (Wiggie) Wigle from CJCH . . . To Sackville: Operators Don Harborne and Dean Bell, both RCAF vets and graduates of the School of Electronics in Toronto; Announcer Sherry Nelson, RCNVR vet, formerly of CHNS in Halifax; Visitor's Guide Jean H. Godfrey; Russell E. Maxwell to caretaker's staff; Summer Relief Operators James R. Ayer, William W. Welch, H. Lloyd Langille, Vaughan A. Taylor, Philip R. Munro; Alex MacLeod in field maintenance . . . To head office: Clerks Maureen Gorman, Frank Isaac, Reginald Coghlan and Stenos Ruby K. Arcand and Joyce McGregor in accounting division; Stenos Claire Morin and Sheila Easton in P. & A. division . . . To IS: Switchboard Operator Laura Burton; Stenos Gwynneth Clark and Joan McMahon, and Phyllis Rodbourn to P. & I. . . . To Vancouver: Steno Anne Bealle.

Light Under a Bushel

WHEN CJBC needed an illustration recently to publicize the "League for the Prevention of Long Skirts for Women"—the spontaneous outgrowth of a Toronto girls' complaint on the "What's Your Beef?" quiz program—the word got around to Toronto P. & I.'s June Gibson, who had been hiding her artistic light under a bushel. Result: art reared the ugly head pictured herewith. Lulu Longskirt—described by correspondent-supporters of the "League" as "a threat to both economy and morale"—has appeared in two Toronto dailies and is scheduled to appear in *Newsweek*, which wants to carry a story on the LPLSW. June, with pencil poised, says she owes it all to the art course at Danforth Tech (and some native talent, we'd think).

On & Off Sick List

Phyllis Deal, secretary to the Maritime program director, and Halifax Steno Bernice Sheppard have undergone operations for appendicitis. At press time both were doing well . . . Joe Marcotte of Keefer operations department back in the office after summer bout with pneumonia . . . John Kannawin, Toronto supervisor of presentation, now out of hospital and expected back to work in October after serious illness . . . On Vancouver's sick list is Announcer Sheila Russell.

Transferee Honored

On the occasion of his transfer to Lacombe, Alberta, G. Ron Backhouse of Sackville was guest of honor at a dance held by the Sackville transmitters Staff Council. Ron was presented with a power transformer as an aid to his ham radio activities.

Bereavement

Sympathy of the staff is extended to Edgar Malette, supervisor of records at Keefer, on the death of his brother.

LETTERS

(Continued from page 2)

VI Verse

Sir:

With a wide open pot, do you like what you've got—
All those peaks and that lovely distortion?
Or do you like lows that are not on the nose
When you "woof"? Have a care—there's a portion
Of trouble in store in this decibel war;
Don't expect the West Coast to be silent.
It's not that they hate missing someone's debate—
But out there, VI's Vancouver Island.
International Service. JACK PEACH,
Montreal.

Another VU

Sir:

I am not convinced that Phil Carseallen means all he says in "The Curse of the VI". I feel reasonably sure that he is pulling the reader's leg, at least to some extent, in order to stimulate a greater interest in the handling of volume levels and in the use of the VI.

As the result of day to day experience with network transmission, fault reports, etc., I feel that these matters certainly do not receive the attention they deserve from some operators, and many producers, announcers and even performers. There is no escaping the fact that broadcast transmission is today still "inhibited" by certain technical restrictions in spite of the tremendous advance in transmission engineering made in the course of the last quarter century. Program people and listeners, yes, and even some technical people, may not be happy with this situation, but the fact remains and those who are concerned about it may as well face up to it.

I shall not attempt to reply to the various points and cases Phil brings forward in his "Curse", for there is not enough space in RADIO's "Letters" to do more than refer briefly to volume levels and their control. However, some salient points can be covered and I personally hope as a result of Phil's blast, that the subject will be pursued by those concerned with it more than in the past.

Let's take the statement Phil makes where he says, in effect, that the operator will unconsciously under-modulate in order to avoid over-modulation and that therefore the purpose of the line-up is defeated. This claim is not normally true, for the purpose of line-up is simply to create a condition at two or more points in tandem in which volume indicators will be synchronized with respect to their scale deflections. The line-up serves this purpose even if the monitoring is poor. Theoretically and ideally, at least, all VIs in any hookup should be synchronized by a line-up regardless of whether they are at the originating studio, in master control, at repeater points on the network,

at studios of network stations, or at the transmitters of those stations; and also regardless of the various program levels employed at the output of each of these points. Thus, and again in theory, all VIs will deflect to the same value at any given instant. This is the principle underlying the use of volume indicators on networks and unless there is some maladjustment of level along the route, or in other words when there is an incomplete line-up, an operator at any of these points can, by glancing at his volume indicator, know what the originating studio's VI is indicating. It will be seen from this that the operator monitoring the origination is responsible for any over—or under—modulation on all parts of the network system, including the actual radio transmitters.

It is impossible to say, without defining in detail the program circumstances and nature, which of the two is worse, of over—and under—modulation. Over-modulation, in all probability, will cause harmonic distortion. Under-modulation also causes a form of distortion by reducing the ratio of signal level to background noise. It will not likely be argued if I were to claim that three db over-modulation is worse than ten db under-modulation. In any case it all depends upon the circumstances and purpose.

One thing to be clearly understood, however, is that over-modulation should never be the result of deliberate action. Under-modulation, on the contrary, is frequently the result of deliberate action when, for example, it is desired to transmit the voice, music or other program sound at a lower level than some other part of the program. This brings me to the crux of this item. Studio operators are supposed to be trained in the appreciation of variations in level as encountered in program material and consequently should be capable of judging what portions of the program should be carried at less than peak value. However, throughout the broadcast industry and certainly in the CBC, operators' judgment in this matter is very generally held to be subordinate to the controlling program director's judgment and in Phil's complaint this puts the onus right on him.

If the levels on News Roundup are unsatisfactory as between the various items, Phil has the remedy within his own control simply by instructing the operator to make the required changes. This does not give him (Phil) the right to instruct the operator to over-modulate *at any time* in spite of the experience during the past year which he relates, nor does this authority on his part as producer supply the answer to the difficulty of matching, for the ear's satisfaction, the woofy or bassy quality in one item against the brilliant high-fidelity quality in another. The only answer to this last problem is to be found in the elimination of bad standard quality.

Phil's remarks about using the VI only as a guide in line-up are only partly true—certainly not wholly. Going "into the red" should never be the result of deliberate intent! Through accident or by reason of inadequate rehearsal it may occasionally occur and be condoned. But to go "into the red" deliberately is not only bad operating, it reflects on the knowledge of the person responsible and, if persisted in, cannot help but result in defeating the very purpose in doing it. After all, zero VU on any properly established transmission system represents 100 percent modulation, at least nominally, and stands for a value of level beyond which it is not possible to secure any advantage with safety or with fidelity or both.

If it is possible to say nothing in extenuation of the practices Phil recounts in connection with operators ignoring levels and VIs, I would like to suggest, that where this conduct is evident, you may find the operator frustrated in his attempt to obtain the co-operation and collaboration of his associated announcers and producers. In other words, he may have "given up". Unless his supervisor is constantly checking on him (and where is this ever possible?) he may feel that without help and co-operation his level-controlling efforts are not only wasted but are made more arduous. The easiest way out then is to ignore levels—except, of course, for great extremes.

I should refer to one more point before winding up this letter. Phil speaks only of "VIs". I would like to clarify, for the sake of his readers, that VI is a generic term encompassing various types of volume indicators some of which are almost useless as such today. Throughout the CBC and most other organizations with modern equipment there is only one VI type employed and that is the VU or volume-unit meter. The VU meter is a relatively modern volume indicating device. In fact it is only about ten years old. It was designed to satisfy the need for an indicating meter which conveyed to the eye a conception of volume level changes similar to that conception given the ear by the reproduction of the signal on the loud speaker. It serves this function a hundred-fold better than previous indicating devices but due to circumstances outside the scope of any mere indicator, such as the characteristics of the circuit on which it is used, the response of the loud speaker used in conjunction with it, the acoustics of the space surrounding the loud speaker, the physiology and psychology of the listener, etc., etc., it is still an imperfect means of translating volume levels into visual indications. Used seriously and with the benefit of experience this much maligned device will do a very thorough and satisfactory job, but it cannot serve well if treated lightly.

To those of Phil's readers who may wish more light on the subject discussed, I suggest, among other texts, that they read the CBC Engineering Technical Bulletin No. 2. As a start this will give them an insight into the very complex factors involved and certainly will illustrate the need for much more serious thinking about volume levels and related problems if we, as broadcasters, are to do a really professional job.

Toronto

H. E. S. HAMILTON,
Technical Liaison Officer.

COLLECTOR'S RECORD

By Pat Patterson

&

John Rae

Mendelssohn: Symphony No. 5 in D minor ("Reformation"): (Beecham and London Philharmonic; Victor, 7 sides). This is a necessary addition to Canadian Victor's catalogue, but unfortunately, it is pressed from an English recording which sounds rather elderly. Sides end in the middle of phrases—an irritation practically eliminated in recent recordings. The surfaces are good.

Nellie Lutcher: Hurry On Down, The Lady's In Love With You: (Vocalist with rhythm accompaniment: Capitol Americana 40002). Play this one several times as we did, and then decide. Nellie's audience will be a limited one as she plays piano and leads her lush virtuoso vibrato into a series of jazz pyrotechnics that has the critics scurrying for words to name this new local jazz school. Recording excellent and we pick "The Lady's In Love With You".

Prokofiev: Symphony No. 5: (Rodzinski and New York Philharmonic—Columbia, 10 sides). This symphony is a worthy addition to any record library. The first and third movements contain lovely melodic themes; the second is a jaunty scherzo; in the fourth there is a certain amount of satire, aimed obviously at Shostakovich. Performance and recording are good.

Boyd Raeburn: "Innovations" by Boyd Raeburn and his orchestra with Ginny Powell and Dave Allen: Jewel Album D.1: (6 sides). Boyd Raeburn, along with arranger George Handy, protagonists of musical advancement, show on these six sides that symphonic jazz is advancing into a realm of extreme musical thought. "Dalvatore Sally" is Boyd Raeburn at his dissonant best as is "Little Boyd Blue", while "Blue Echoes" and "Body and Soul" show Boyd in a compromising mood. If you detect that current Stravinsky influence in these arrangements, you're absolutely right. The orchestra is big and skilled, and the recording is excellent; what are you waiting for?

PLEASE DON'T TREAD ON THE FLOWERS

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

KIND AND patient readers apparently wish the continuance of these random monthly remarks: I should like to express my appreciation of their interest. May I, at the same time, invite readers to suggest topics and to pose problems. The brief note on *telepathy* below was suggested to me by a reader, and I hope I may receive other hints and suggestions of the kind.

In this connection, here is today's tip for cheap and useful entertainment. On those occasions when you have to be idle for ten or fifteen minutes (waiting for a visitor or a telephone call, or when your letters are done and it's only ten to five) there is perhaps no more pleasant and profitable way of killing time than browsing at random through the pages of a good, complete dictionary. This practice will afford you a good deal of interest and plenty of surprises; moreover, it will greatly stimulate your knowledge and appreciation of the English language.

Telepathy — "The communication of impressions from one mind to another, independently of the recognized channels of sense." Consequently "*mental telepathy*" is tautological, it's like saying "a mental mind process".

Cabot — (e.g. the Cabot Trail). School teachers and others who pride themselves on being a little better than their neighbors, continue to pronounce this word *kabba*, as though it were French. The word properly rhymes with *abbot*; it has no connection with French, the famous explorers being Italians and their original name Caboto.

Infer, Imply, Involve — The word "*infer*" is sometimes erroneously used instead of "*imply*". To infer means to deduce or to conclude; to imply means to hint or to insinuate, to suggest by fair inference. Roughly, the speaker implies and his hearers infer.

The distinction between *imply* and *involve* is somewhat finer; when a thing is *implied*, it is fairly to be inferred from the words used or the acts performed; when a thing is *involved*, its connection is necessary so that the things in question cannot be separated. The act of signing an enlistment roll *implies* that one is of age and legally able to enlist; it *involves* the necessity of obeying orders.

Because, For — The distinction between *for* and *because* is a fine one, but it is as well to observe it. *Because* should be used only when the whole point of the sentence is to ascribe a cause or reason. *For* should be used when a statement is made, complete in itself, and then justified or explained almost as an afterthought.

"I hid myself *because* I was afraid."

"I hid myself, *for* (i.e. as I may add by way of justification) I was afraid."

Here is a rough rule of thumb. Don't use *because* unless you can put the clause first. "Because I was afraid, I hid myself." The following is open to objection: "Conditions won't be any better today, because the weather man says there will be snow and high winds." You could not transpose this to read: "Because the weather man says so, the weather will be bad." Either use *for*, or omit the conjunction altogether, putting a semicolon after "today".

Not all, all . . . not — Such sentences as "All the men are not employed" or "All the reports are not in" are open to ambiguous interpretation, e.g. *unemployed* and *not employed* may be regarded as synonymous. The sentences might be more accurately rewritten as "Not all the reports are in" or "The men are not all employed". Fowler describes the first usage as "a comfortable old sloveny", and suggests that the regular use of "not all" would save a good deal of ambiguity.



Thirteen is the lucky hole for these short-stoppers for a sing-song and refreshments.

Notes

ON A CBC STAFF GOLF TOURNAMENT



(Photos by Bob Macpherson)

DATE: August 12, 1947.

PLACE: Cliffside Golf Club, Toronto.

TIME: Arrivals from 1:00 p.m. to about 4:00 p.m.

PRESENT: 54 staff members teed off, the female of the species somewhat out-numbered but present nevertheless.

PRIZES: The lucky draw prizes were a Ronson lighter won by Wes Dority, and a donation from Hiram Walker won by Freddy Bardeau. The mystery prize—the Macpherson trophy and scroll with a tin of Bab-O to keep it shining—was won by Merle Lawson. Other prizes were won by Arlene Mead, Don Fairbairn, "Pat" Everist, Ed Witherstone, Jim Crawford, Mary Muir, Frank Herbert,



Behold the lucky prize winners with Merle Lawson holding the coveted "Macpherson Trophy".



Jack Dunlop holding his own during a tense moment with the farm department gang.

Harold Tobin, Ruth Browne, Bruce Armstrong, Joyce Craig and Ron Joynt.

DONATIONS: An album of recordings was donated by Danforth Radio Limited, and a second album of recordings by Mr. & Mrs. Ted Pegg. Dunn Sales Limited, distributors for E. D. Smith & Sons, contributed a generous box of their products. Good Friend Clary Settell kindly arranged for two baseball tickets from the Maple Leaf Baseball Club.

REMARKS: Tommy Dunne, salesman for Hiram Walker, a guest at the tournament, did not come empty handed. At the nineteenth hole, his hospitality was enjoyed by many.