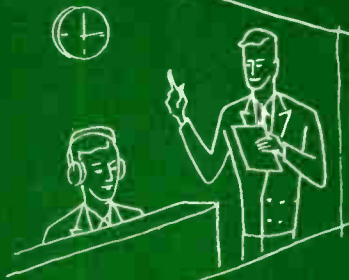


radio

TV



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May 1958



RADIO-TV

STAFF MAGAZINE

MAGAZINE DU PERSONNEL

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

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

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EDITORIAL

Elsewhere in this issue is a letter from one of our readers which provides food for thought.

Along with several helpful suggestions, Mr. Nelms makes two charges. He finds very little criticism of the CBC. This is true and, we think, unfortunate. Sensible criticism shows concern for the health of an organization. He also mentions that while there is a good flow of information from the organization there is very little from the individual. This is not so: almost all our articles are written by you the reader and do express individual comment. This magazine, since the day it was sponsored by the Staff Councils (ancestors of our unions), was intended to be a means of staff intercommunication. It has never been a company magazine of the type that bombards the employee with words about how lucky you are to be working for the J. P. Bidome Corporation.

Few will deny that as our technological world grows more complex less and less is heard of the voice of the individual. But this magazine is a place where the voice of the individual — critical or not — can be heard. It's up to you.

Nous publions en tribune libre une lettre qu'un employé nous faisait parvenir récemment. En marge de cette lettre, voici quelques points que nous aimerions élucider.

M. Nelms, l'auteur, est d'avis que l'autocritique manque à la Société Radio-Canada. Nous partageons ce point de vue et nous serions les premiers à nous réjouir d'un changement d'attitude.

Cependant, ailleurs dans sa lettre, M. Nelms parle de la faiblesse de la voix des employés en regard de celle de la direction en ce qui concerne les relations internes. Il n'en est pas ainsi. Au contraire, presque tous nos articles sont écrits par vous, les lecteurs, et expriment généralement une opinion personnelle.

D'ailleurs, RADIO-TV est le continuateur d'une politique établie par les Associations d'employés (Staff Councils). Son but est justement de promouvoir les relations internes, de favoriser les échanges de vues entre employés de diverses sections et de différentes localités.

Jamais la revue n'a pu être qualifiée de *magazine de compagnie* dont la mission est de harceler le lecteur, de lui inculquer de gré ou de force l'idée qu'il a de la veine de travailler pour la Société Une Telle.

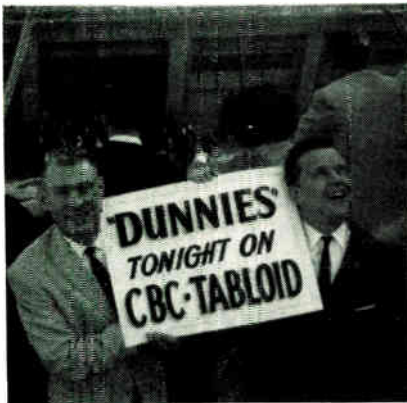
Nous sommes tous d'accord pour reconnaître que la place de l'individu est hélas de moins en moins grande sous le soleil et ceci est la rançon d'un monde aux dimensions impensables. Mais chez nous, à Radio-Canada, dans notre revue, il y a et il y aura toujours un coin qui vous sera réservé. C'est à vous d'en profiter.

OUR COVER

Ottawa really does bloom in the spring. Although the emphasis is on the tulip festival during May, the daffodils put on their own golden show, which marks a premiere for little Linda, daughter of Antony Kirby, coordinating producer. CBOT.

LA COUVERTURE

Le printemps fleurit tout Ottawa. La splendeur du festival des tulipes ne doit pas nous faire oublier les jonquilles. La petite Linda, fille de M. Antony Kirby, coordonnateur de la production à CBOT, a déjà commencé, elle, à s'émerveiller devant cette fraîche toilette printanière.



THE Whitby Dunlops, returning from Europe and the World Hockey Championships, left the *Empress of Britain* at West Saint John, New Brunswick, on Thursday afternoon, March 27. After a motor tour of the port area, a reception, and a civic dinner, they boarded the Montreal train. In the half-hour between dinner time and train time, the 20-odd members of the team, their trainer, the manager, and the liaison man from Dunlop (Canada) Limited, the club sponsor, talked to Gil Christie and Max Ferguson and, through the Maritime microwave link, to Joyce Davidson, Percy Saltzman and John O'Leary in Studio Two, Toronto, home of *Tabloid*. This was Canada's first glimpse of the new champions, a modest group who had gone abroad with the country's doubts chasing them and had no idea yet what a welcome lay ahead of them; and it was an interesting venture for *Tabloid*, a program which usually stays closer to its home base. Here are some recollections of the project.

Gil and I reached Saint John the day before the Dunnies and their ship, the *Empress of Britain*. We met the people at CHSJ-TV, whose facilities we were going to use. We looked at the reversing falls, and got permission for ourselves and for Max Ferguson, who would join us next morning, to meet the *Empress* in the pilot boat.

We had a corner room on the seventh floor of the Admiral Beatty Hotel. One window looked across a tidal basin; the other across the harbor mouth, a big piece of rock

or,

t a b l o i d a f l o a t

by Ted Pope,
Producer,
Public Affairs, TV

called Partridge Island, and beyond that the Bay of Fundy.

In the morning, Gil looked out of the window pointing with his tooth brush: "Somebody's pulled the plug!" Where the water had been before supper on Wednesday there was now only mud. Then he moved to the other window, looked, and shouted. Out in the bay, off Partridge Island, was a big white ship, undoubtedly the *Empress*.

We're late, we thought. Missed the pilot boat — lazy, inexcusable; it's three o'clock, high tide, *Empress* coming in. But the basin's empty — can't be three o'clock, tide's out; low tide nine o'clock; pilot boat leaves at one o'clock, as planned; four hours yet; relax and have some breakfast.

In the restaurant, we played beat-the-95-cent special and looked at the list of things to do: find a sign painter, phone for that; confirm boat leaving time — phone again; look at CHSJ studio and control room; find out where the pilot's jetty is — phone; arrange transport for Max — try hotel desk.

Things got managed or managed themselves (except Max hadn't showed yet) and a little after noon we found ourselves on the jetty. Away below us, though the tide was already half in, lay the pilot boat, *Mauvais*. Funny name for a pilot boat, or any boat, but all our luck had been good so far, so why worry.

The time to slip grew closer; still no sign of Max. We'd borrowed a Polaroid Land camera — one of

(Continued on page 17)

Gil Christie, Commodore Dobson, and Max Ferguson on the bridge of the *EMPRESS OF BRITAIN*



AWARDS TO RADIO-TV WRITERS

1957 - 1958

Grand Award, \$25.00, Section A, for the article in English best serving the interests of national broadcasting in Canada:



JEAN POULIOT, Features Editor TV News, Toronto, for *Television — we knew it when.*

“An article that caught and expressed the spirit of those who started Canadian television in 1952 — the spirit that has been the driving force in the terrific development of national television since then.”

A. DAVIDSON DUNTON



Chairman, CBC Board of Governors, who judged the English entries

Section B, for articles having the greatest reader interest:



First Prize, \$20.00

FRANZ KRAEMER, Producer, for *Carmen.* “An account of an extremely complicated and successful television production that would be of sharp interest to television viewers and to people on the production side.”



Second Prize, \$10.00

FRANK NICHOLSON, Production Supervisor, for *Farm and Fisheries.* “This ably tells the story of an important CBC Department and adds interest by showing the direct connection of its work with individual Canadians.”



Third Prize, \$5.00

RON HALLAM, Editor-in-Charge, National TV News, for *Assignment Bermuda.* “A lively, highly readable story about an important piece of television news work — and a neat CBC success.”

Section C — Humor, \$10.00



NEIL SMITH, Announcer-Operator at CBX, Edmonton, for *An Announcer's Album of Familiar Cliches.* “Good sharp humour, with not a little reality in it, that not only amuses, but reminds.” (Ed's note: This happened to be published with Bob McKay's byline.)

Special Mention, \$10.00



W. H. BRODIE's *Please Don't Tread on the Flowers* — “for his continued sensible, penetrating and fascinating observations on the use of the English language with the emphasis on use.”

CONCOURS LITTÉRAIRE DE RADIO-TV 1957 - 1958

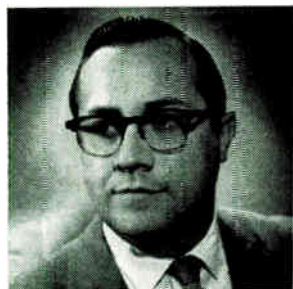
MARCEL QUIMET



contrôleur adjoint des émissions, qui a choisi les articles en langue française.

Premier prix (\$20)

attribué à Michel Hébert, rédacteur aux nouvelles-TV, pour son article *La soirée des élections au réseau français de télévision*, publié dans la livraison de juillet-août 1957. "M. Hébert y fait une description vivante de la complexité des préparatifs et de la mise en ondes de l'émission consacrée aux résultats de l'élection fédérale du 10 juin dernier."

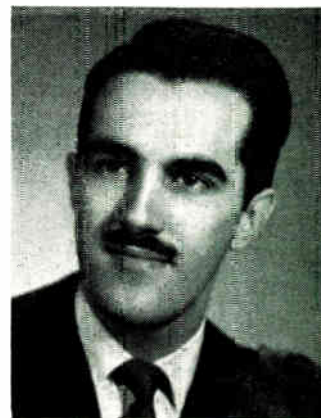


MICHEL HÉBERT

Aucun prix n'est attribué.

Section A : L'article en langue française servant le mieux les intérêts de la radio et de la télévision.

Grand prix (\$25) attribué à Pierre Charbonneau, des Services d'information, pour son article *Au delà du son et de l'image*, publié en septembre 1957. L'article de M. Charbonneau a été choisi "parce qu'il invitait à la réflexion et également à cause de sa qualité littéraire."



PIERRE CHARBONNEAU

Section B : Les articles pouvant susciter l'intérêt général de nos lecteurs.

Deuxième prix (\$10)

attribué à Jean-Marie Marcotte pour son article *La section française du Service international*, publié en novembre 1957. "M. Marcotte nous y donnait une excellente idée du travail qu'accomplissent nos émissions et de leur rayonnement sans cesse croissant à l'étranger, grâce à la collaboration intervenue entre le réseau français et la section française du Service international."



J.-M. MARCOTTE

Troisième prix (\$5)

attribué à Ephrem-Réginald Bertrand, pour son article *Le témoignage de Lazare*, publié en février 1958. "M. Bertrand souligne le courage d'un de nos plus anciens camarades dont le courage et la persévérance peuvent servir d'exemple à tous ceux qui dans un métier aussi ardu que celui de la radiodiffusion se sentent écrasés par le poids du travail ou de leurs responsabilités. Il fait connaître aux plus jeunes, dans un style vivant et précis, les qualités de cœur et de foi d'un homme dont la vie recommence à quarante ans."



E.-R. BERTRAND

Section C : Le meilleur article humoristique.

"Malheureusement, aucun des collaborateurs de RADIO-TV n'a semblé comprendre qu'à l'aide d'un peu d'humour, il pouvait empocher \$10".



Pick the bones out of this mess !!! It's a good shot of the way six cameras and hundreds of bodies were crammed into the TV studio



TV—Left to right, Editor Bill Cunningham, Announcer and Editor Eros Pasutti

Vancouver

TV — News Supervisor for B.C. Dick Elson (a Liberal, judging by his expression) with Editor Bill Cunningham (left) and assignment Editor Groham MacMullen



RADIO — Regional Supervisor of Outside Broadcasts Bill Herbert (centre) interviews Chief Announcer Ray Mackness who has just arrived back from Party H.Q. At left is political analyst Dr. David Corbett of University of B.C.

'Cross CANADA ELECTION

7,600,000 Canadians watched or listened to CBC coverage of the General Election — Here are a few of the people who kept the show going

RADIO — Editor in charge Don Smith (left) with announcers George McLean and Tom Robinson



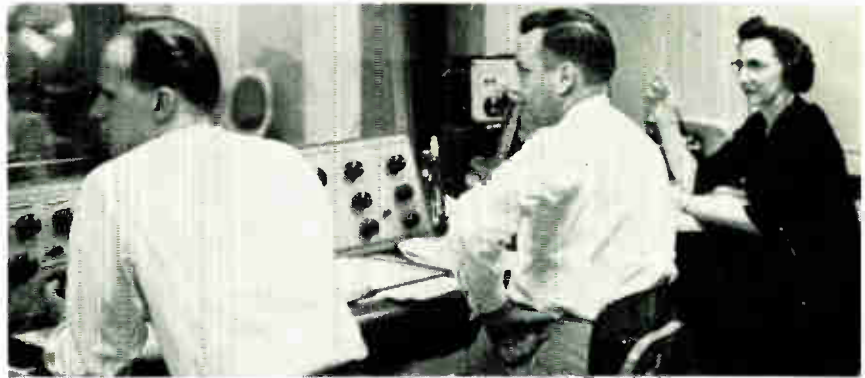


Radio Election Studio in Winnipeg — l. to r. — Norm Lacey (standing) Warren Davis, Bob Burton, Lloyd Robertson (seated) At boards — Bill Hendry (PGA Rep.) Geoff Nightingale (News Ed.) Duncan McKercher (from Record Library). In foreground is Alec Lyons



CBWT Election Studio — Cameraman Stan Parker, Announcer Frank Stanley

Radio Election Control Room — l. to r. — operator Ron Pambrun, CBW Program Director Alf Parr, Jackie Wilson (She's from Program Clearance, but she manned distribution cue circuit on election night)



Winnipeg

NIGHT

1958

Toronto



Ontario regional coverage in Studio G

What the commentators saw. Birds-eye view of main TV studio



TV — Ontario results being tabulated and assessed

Looking in an busy Studio G from the control room



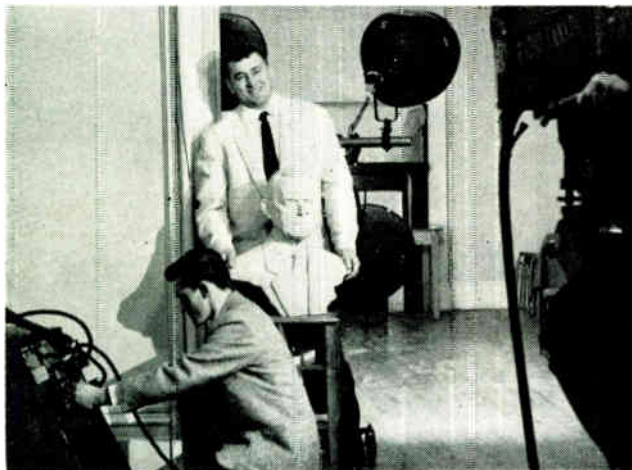
ELECTION NIGHT 1958



TORONTO — In National Radio Coverage Control Room. Left to right: Rolly Anderson, supervising technician; Del MacKenzie, News Roundup producer; Senior Technicians Bruce Armstrong and Stan Talk



TORONTO — In Studio G Control Room, Technician Gordon Jackson and Producer Arthur Scholes



OTTAWA — Bust of former Prime Minister Louis St. Laurent is used in setting up lighting for Hon. Lester Pearson's speech. Propsman Bill Mason is standing while Technician Peter Warchow adjusts lighting board

HALIFAX — Yves Brunelle covering returns on special feed from Maritimes to French Network

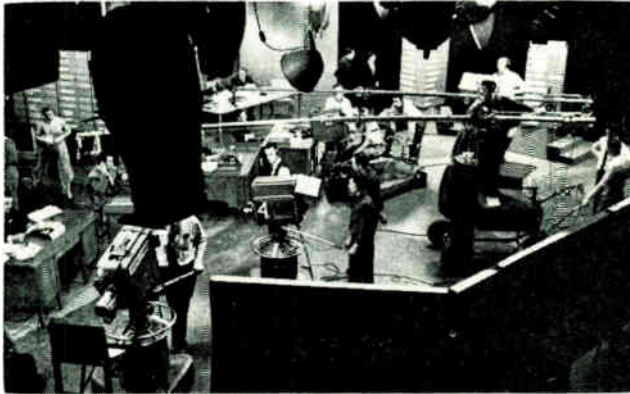


HALIFAX — TV News Editor Bill Lever and Yves Brunelle of French Network in a huddle. In background TV News Editors Bill Curtis and Paddy Gregg

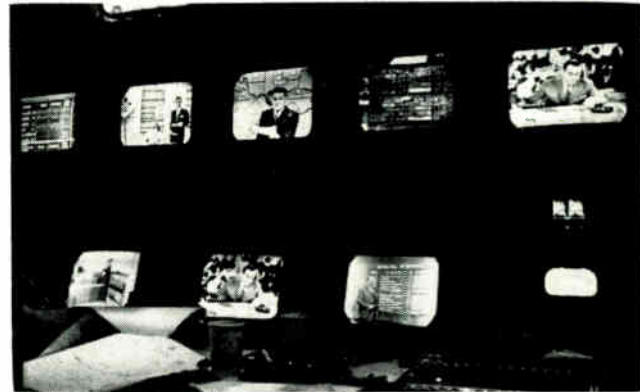
ST. JOHN'S — Leading the way with the first returns of the night; Announcer Harry Brown; Director for Newfoundland W. F. Galgay; Outside Broadcasts Producer Doug Brophy and Supervising Operator Bert House



LA SOIRÉE DES ÉLECTIONS À MONTRÉAL



De 6 h. à 11 h. 30 du soir, le studio 40 a gardé l'allure d'une ruche. Malgré le désordre apparent que, du haut des décors, soulignaient impitoyablement des dizaines de réflecteurs, le tout se déroulait avec précision et efficacité, grâce à l'étroite collaboration des caméramen, régisseurs, accessoiristes, décorateurs, éclairagistes, techniciens, rédacteurs, commis, scripts, annonceurs et commentateurs.



Sauf quelques modifications, on a procédé, le 31 mars, de la même façon qu'aux élections générales du 10 juin. Mais pour la première fois, le reportage au réseau français était télédiffusé en direct d'un océan à l'autre. Ces images prises sur le vif dans la cabine de contrôle proviennent de plusieurs centres de Radio-Canada au pays.



Tandis qu'au studio 40 Gérard Renaud dirigeait la réalisation du reportage en provenance de Montréal, le directeur du Service des reportages, Roland Giguère, assumait le travail de coordination avec les autres postes du réseau. On l'aperçoit ici dans la cabine de régie du studio 58.



C'était la première fois que le réseau français pouvait compter sur les prestigieux appareils IBM pour analyser les tendances du vote. L'équipe du car de reportage, sous la direction de Yves Dumoulin, s'était installée dans les bureaux des Chemins de fer nationaux. À huit occasions dans la soirée, dont six pour le réseau français, Lucien Côté, réalisateur de la revue de l'Actualité, a fait part aux téléspectateurs des prédictions du cerveau IBM.



Convertie en studio spécial, la salle des dépêches de la radio a bourdonné d'activité durant toute la soirée du 31 mars. C'est de là que provenaient les résultats alimentant les postes du réseau français de radio. De g. à d., Fernand Rochan, rédacteur, Jean Tétréau, chef des nouvelles (radio), Rastie Chouguine, chef des nouvelles du soir, Roger Baurbonnais, directeur du Service des nouvelles aux réseaux français, qui dirigeait les opérations, Gaëtan Barrette, Raymond Charette et Jean-Maurice Bailly, annonceurs, Pierre Brunet, technicien, et Ollivier Mercier-Gouin, réalisateur adjoint.



Pendant qu'un poste d'une région éloignée apporte au public des renseignements sur les résultats du vote dans ce secteur du pays, on attend attentivement au centre nerveux du réseau français de radio le moment d'entrer de nouveau en scène. Dans la demi-obscurité du studio 26, on remarque Roger Mondaloni, réalisateur, Yalande Russel, assistante à la production, Jacques Terroux, chef technicien, et Jacques Fautoux, annonceur-pilote. Ce studio était constamment en communication avec Pierre-Marcel Claude, directeur adjoint du Service des reportages, qui assurait la coordination au studio 58. Là également se trouvaient Huguette Pilon, assistante à la production, et Réal Labelle, technicien.

LE BUREAU DE TRADUCTION

par Robert Dubuc

Depuis mars 1956, le bureau central de Radio-Canada possède son sanctuaire de l'expression juste qu'est un bureau de traduction.

Notre article d'aujourd'hui tentera d'exposer les difficultés propres au métier et peut-être, du même coup, démontrera que tout bilingue n'est pas nécessairement traducteur.

Traduction, art et science

LES traductions, dit-on, sont comme les femmes, les plus jolies sont souvent les moins fidèles. C'est une comparaison qui en vaut d'autres. Il ne faudrait cependant pas conclure trop vite à la facilité. C'est oublier les caprices et les méandres du cœur féminin et de... la traduction. L'un et l'autre exigent sens des nuances et nuances de sens.

Traduire un texte "par oreille", au petit bonheur, c'est se condamner à un mauvais travail. Traduction et vitesse sont incompatibles. Si un texte vaut d'être traduit, il mérite une bonne traduction. La précipitation ne permet pas d'accorder suffisamment d'attention à la perfection du détail, à l'exactitude du choix des mots et à l'équilibre de la phrase. Traduire c'est en quelque sorte faire de l'orfèvrerie avec des mots.

Le traducteur qui doit traduire un texte procède d'abord à une lecture attentive qui lui permet d'en saisir le sens général et d'en prévoir les principales difficultés. Il tente ensuite de se procurer la documentation nécessaire ou de prendre les informations qui s'imposent pour bien connaître son sujet et en donner une traduction fidèle.

Puis il faut analyser le texte, en voir les idées principales, les mots en relief et les mots-clés qui donneront le ton à toute la traduction et qui garantiront en quelque sorte sa fidélité à l'original. C'est la compréhension du texte: tout comme pour une symphonie, il faut en saisir les thèmes.

L'analyse de son texte terminée, le traducteur en commence la traduction. C'est là, à proprement parler, qu'il doit faire usage de toutes ses ressources. Transposer un texte d'une langue à une autre avec le maximum de fidélité et d'élégance sans que l'une n'ait trop à souffrir de l'autre, c'est un tour de force. La vie du traducteur peut même devenir un véritable cauchemar quand il tombe sur un titre comme celui-ci: "Shorts to Plug Plays Into Pix". Qui pourrait s'y trouver? Cette tournure hagiographique signifie, paraît-il, en anglais compréhensible: "Film companies were to use very short films to advertise current plays which they intended later to transform into longer films." (*Le Second Vrai Ami du traducteur*, Félix Boillot, p. 28).

Les énigmes du genre ne sont pas les seules difficultés qui attendent le traducteur: les embûches du vocabulaire ne sont pas pour lui de tout repos. Comment en effet rendre heureusement en français, *after-show* et *warm-up*, *twelve bay super gain antenna*, *syndicated films*? Les meilleurs dictionnaires ne sont alors d'aucun secours. C'est au traducteur de se triturer les méninges. S'il se contente de rendre les mots anglais par leur assonance française, il peut se faire jouer de mauvais tours: *a public woman* n'est pas précisément la femme que vous savez. Quand un Outaouais se plaint que sa femme est expansive (*expensive*), il ne lui reproche pas de trop manifester ses sentiments, mais de disposer trop facilement de la paye du chef de



Philippe Desjardins, chef de la traduction au bureau central.

"... LA TRADUCTION A SES BONS MOMENTS..."

famille. L'autre qui racontait que son mari avait été délayé (*delayed*) par la pluie, ne croyait pas si bien expliquer son retard. Ces exemples de traduction par assonance laissent supposer les différences énormes qui peuvent subsister entre deux mots de graphie à peu près identique. Ces faux amis tendent parfois des pièges assez sournois.

La qualité de la traduction est aussi, dans une bonne mesure, conditionnée par l'emploi du terme propre. Le français n'a pas de synonymes. Ainsi salaire, traitement, gages, émoluments, cachets, honoraires sont tous des termes qui désignent la rémunération du travail, mais chacun a son sens propre. Se servir sans discernement du premier mot qui vient au bout de sa plume, c'est un genre de paresse que le traducteur ne peut se permettre.

Ce souci d'exactitude ne doit pas se limiter au vocabulaire. La syntaxe toute synthétique de l'anglais ne peut se transposer telle quelle dans le génie analytique du français. Il faut en quelque sorte repenser sa phrase en français, sans en déplacer l'accent ni en trahir le sens.

L'anglais peut dire sans ambiguïté, *a mental hospital*, *a general clerk*; mais en français un hôpital mental n'a aucun sens et commis général désignerait plutôt un premier commis qu'un commis à tout faire. De même les expressions comme *the fact that*, *to be under the impression*, *to be positive*, *to make an application* (for a job) rendues littéralement acquièrent une résonance "petit nègre" qui ne manque pas de



Les sténodactylos Sylvia Farmer, Nicole Boulanger et Pierrette Lauzon

... SES CHARMES ...

choquer l'oreille le moins avertie.

Voici quelques exemples des méfaits qu'entraînent la négligence et l'ignorance dans l'exercice du métier de traducteur.

Vu sur l'étiquette d'une boîte de ciment. "Tenez le ciment couvert avec un linge trempé quand le canis est ouvert (sic) ... Mouillez le fer sur lequel le ciment doit être appliqué (sic), servez vous (sic) d'une truelle ou couteau, sautez votre truelle dans l'eau et polissez (sic) le ciment four (sic) faire un joint fini."

Un vendeur de combustible envoie une lettre à ses clients d'expression française: "Merci pour l'opportunité que vous nous avez accordée de vous supplier l'alimentation de votre huile à chauffage... Nous apprécions le privilège que vous nous accordé (sic) de protéger votre famille et domicile par Livraison automatique de chauffage liquide durant les longs jours de la saison froide"... c'est même poétique.

Un fabricant donne à ses clients des instructions sur le mode d'utilisation de son produit: "Les circulateurs domestiques et de bureau, en service toute l'année, devront être vérifiés pour lubrification chaque trois mois. Les Circulateurs commerciaux (sic) devront être lubrifiés au moins chaque deux mois, et plus souvent si le XX opère continuellement aux températures hautes.

"Probablement l'épreuve le (sic) meilleur et le plus facile pour vérifier la lubrification suffisante, est la chaleur du moteur. Le moteur ne devrait pas être trop chaud pour y mettre la main... Les entrées d'huile devront être remplies mais pas permis

à déborder... Gardez contre trop d'huile (*Guard against too much oil*)..."

Et l'on pourrait multiplier les exemples à l'infini. Tous plus barbares les uns que les autres.

Pour résoudre les difficultés auxquelles il doit faire face, le traducteur ne peut se fier uniquement à ses propres ressources. Personne mieux que lui n'a expérimenté la vérité du proverbe: deux têtes valent mieux qu'une. Que de fois, le coup de pouce d'un confrère sait le tirer d'embarras, ses vues sur une difficulté font jaillir la lumière. D'ailleurs, bien des détails peuvent échapper à l'attention du traducteur pris par les difficultés de sa traduction. C'est ici que rend d'immenses services, ce qu'on appelle dans le métier, "la lecture à deux", sorte de confrontation du texte traduit avec l'original. Cette opération permet de déceler certains demi-sens ou contresens, de rectifier certaines expressions et d'éviter les omissions toujours possibles.

Le chef de la traduction apporte par ses corrections sémantiques et stylistiques le dernier vernis au travail. Quand un texte est terminé, chacun y a si bien contribué qu'il n'est plus l'oeuvre d'un traducteur en particulier, mais de l'équipe entière.

Voilà, en résumé, l'Odyssée du texte traduit. Le travail immédiat qu'il a exigé présupposait cependant des connaissances acquises par un travail de recherches et d'études poussées.

Dans un domaine aussi spécialisé que la radio-télévision, il est normal



Les traducteurs, Robert Dubuc et Honorius Locombe

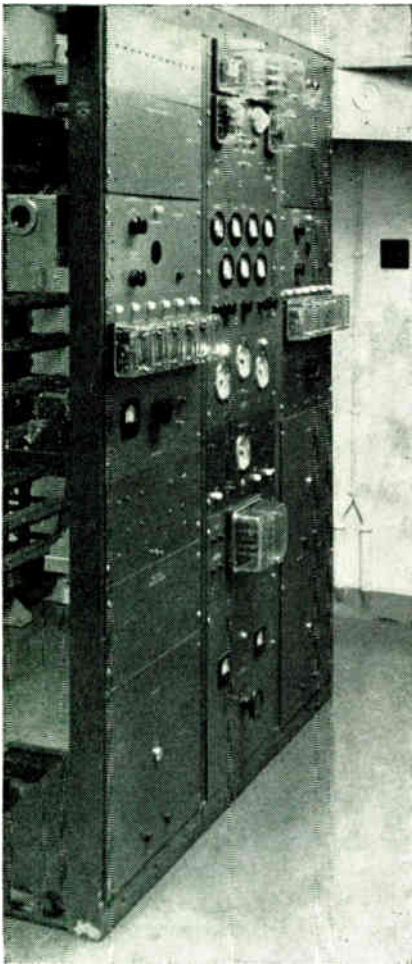
... ET SES ENNUIS'

que la recherche s'oriente d'abord vers le vocabulaire propre à ce domaine. Même la langue courante de la radio-télévision a ses particularités. Il faut connaître ce qu'on pourrait appeler l'argot du métier. Le Bureau dépouille les meilleures revues françaises et canadiennes pour y recueillir expressions, tournures et termes sanctionnés par le bon usage. Ces matériaux sont ensuite consignés sur des fiches de consultation facile.

La langue proprement technique recèle encore plus de mystères. Les traducteurs doivent s'y initier, lire des traités d'électronique, des ouvrages de vulgarisation qui leur permettront d'élargir leur vocabulaire aux dimensions des exigences de leur travail.

Enfin, il reste le domaine proprement linguistique, où le traducteur en a toujours à apprendre: grammaire, études comparées des langues française et anglaise, stylistique; le français ne connaît pas de limites à la perfection.

A travers tout ce travail, le principal souci du Bureau c'est de rendre justice aux textes qui lui sont confiés. En donner une traduction fidèle et d'une correction irréprochable. C'est vers ce but que se polarisent ses efforts. Mais le Bureau estime qu'il peut, par ricochet, aider à extirper de l'usage certains anglicismes, certains barbarismes et leur substituer les mots qui ont la sanction du bon usage français. La tâche n'est pas mince. C'est une longue patience. Mais qui n'est pas naturellement traducteur.



Relais, ampoules lumineuses, cadrans-moniteurs et commutateurs parsèment le panneau derrière lequel se trouvent les appareils qui dirigent la course des horloges des studios et des salles de contrôle. (Photos : Peter Ford)

LA SYNCHRONISATION DES HORLOGES

par Roland Gendreau,
correspondant à Montréal

Voici brièvement l'histoire du "cerveau" électrique qui règle la course des quelque 200 horloges de Radio-Canada, à Montréal

Cinq secondes, quatre, trois, deux, une . . .

Et voilà qu'une émission de radio ou de télévision vient de succéder à une autre au moment prévu, avec une précision presque mathématique.

Cette précision est assurée certes par les facilités techniques d'intercommunication entre les salles de contrôle et les studios, mais aussi par le système de synchronisation des horloges de Radio-Canada. Il importe en effet que les horloges qui indiquent dans tel ou tel studio le début comme la fin d'une émission marquent la même heure. Tout écart sensible en ce domaine risque de provoquer des erreurs — chevauchement des émissions, interruptions prolongées entre les programmes — erreurs que le public ne saurait pardonner, notamment à la radio et à la télévision d'Etat.

Mais il ne suffit pas que les horloges fonctionnent avec uniformité. Encore faut-il qu'elles suivent avec la plus rigoureuse exactitude les données de l'observatoire du pays, c'est-à-dire qu'elles donnent l'heure juste. Car c'est à la radio et à la télévision que les citoyens se fient pour régler leurs horloges, leurs cadrans et leurs montres. Ce service au public ne constitue qu'un détail dans l'ensemble de la radiodiffusion, mais Radio-Canada lui a cependant accordé une grande attention.

On est parvenu à assurer aux horloges des studios de Montréal le maximum d'exactitude par la création d'un système particulièrement ingénieux. Réalisé sous sa forme dé-

finitive par Antonio Guimond, du Service d'entretien technique (audio) de Radio-Canada, à Montréal, ce système était unique en son genre jusqu'à ce qu'on en fasse une réplique pour les studios de la Société, à Halifax. Le coeur du système de synchronisation des horloges se trouve à l'édifice Radio-Canada, rue Dorchester, dans une pièce qui contient aussi des appareils servant à d'autres fins. Constamment fermée à clef, cette pièce est, autant que possible, maintenue à une température constante car les fluctuations de température sont susceptibles d'altérer le rendement des appareils. Dans un coin de la pièce, voisinant avec des réseaux de câbles téléphoniques, se dresse un panneau (voir photo) d'environ sept pieds et demi de hauteur par six pieds de largeur, d'où nous parvient le son des dé clics réguliers. Ce sont là les pulsations du système. Derrière le panneau, nous apercevons des centaines de fils qui courent d'un appareil à l'autre; pour le non-initié, l'ensemble donne l'impression d'un fouillis inextricable. A l'avant, nous voyons des cadrans-moniteurs, des commutateurs, des signaux lumineux, etc.

Le dispositif dont nous venons de donner une description sommaire est relié à une table de contrôle située dans les locaux du Service d'entretien technique, au troisième étage de l'édifice Radio-Canada. De la table de contrôle, on peut constater si tout fonctionne bien. Un oeil électrique y permet notamment de comparer, au centième de seconde, l'heure de Radio-Canada avec celle des observatoires d'Ottawa et de Washington.

Merveille de précision

Le "cerveau" électrique rythme la course de 200 horloges, disséminées à différents endroits de l'île de Montréal. Outre, évidemment, à l'édifice de la rue Dorchester, on en trouve à l'émetteur situé sur le Mont-Royal, à l'Auditorium du Plateau, à l'Auditorium Saint-Laurent, à l'Ermitage et dans les studios de la Société, rue Stanley. En février dernier, on a également relié au système le Collège Brébeuf, pour fins d'expériences sismographiques.

Les appareils qui donnent le ton à toutes ces horloges constituent une merveille de précision et de prévoyance... Merveille de précision en ce que les 200 horloges reliées au système central indiquent le temps à la seconde: 175 d'entre elles avancent d'une seconde à la fois, par mode de pulsations, tandis que les 25 autres sont à mouvement continu, comme la plupart des horloges électriques.

Le système lui-même donne l'heure avec plus de précision encore que les horloges qu'il dirige. En effet, compte tenu des légères corrections qu'on lui impose éventuellement, il ne se permet jamais plus d'un dixième de seconde d'avance ou de retard sur les observatoires du Canada et des États-Unis. Tout a été prévu pour lui assurer un caractère d'infaillibilité et de continuité. Il possède en effet deux secteurs, dont un seul est en opération, l'autre demeurant disponible pour suppléer à toute défectuosité. En ce cas, l'échange se fait automatiquement, sans délai.

De même, les pannes d'électricité ne peuvent affecter le fonctionnement des horloges dépendant du dispositif central, puisque celui-ci est muni d'accumulateurs propres à dispenser durant plusieurs heures l'énergie requise. Comme question de fait, depuis son inauguration il y a plus de trois ans, le système de synchronisation des horloges n'a jamais failli à sa tâche.

À la fin de mors dernier, on y a apporté une nouvelle amélioration. On a fait installer, dans la salle de régie centrale, un signal lumineux propre à avertir l'opérateur si, pour une raison quelconque, le système venait à accuser une seconde ou plus d'erreur.

Principe directeur

Tout profane qui contemple les appareils et qui essaie d'en comprendre le mécanisme, se rattache en vain aux notions élémentaires de physique et d'électricité qu'il a pu retenir de ses études; il y perd tout simplement son latin! Mais si ces appareils paraissent fort compliqués, il est toutefois relativement facile de saisir leurs buts premiers et leur fonctionnement.

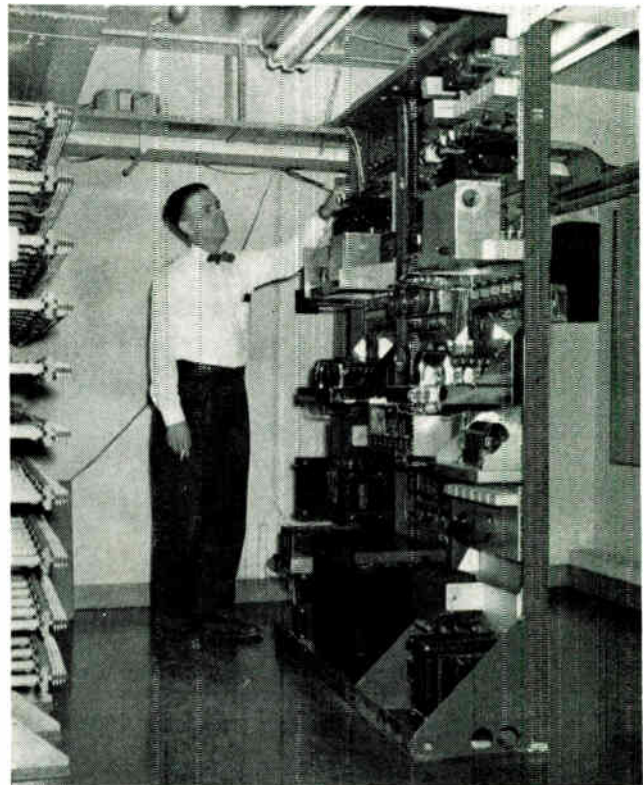
En partant du principe qu'une bonne horloge électrique à laquelle on applique une puissance de 110 volts, selon une fréquence de 60 cycles, marquera le temps de façon précise, il s'agira, pour obtenir un rendement parfait, de toujours maintenir cette fréquence. S'il y a moins de 60 cycles, l'horloge retardera; s'il y en a plus, elle prendra de l'avance.

Comme l'expérience démontre que l'énergie électrique fournie au public subit certaines variations d'intensité, il faut corriger ces variations. Ce à quoi s'emploient essentiellement quelques appareils. Outre ces appareils qui servent à stabiliser la fréquence, le système comprend entre autres des amplificateurs et un moteur spécial actionnant une série de relais. Ces relais libèrent, seconde par seconde, les pulsations que reproduisent fidèlement les 175 horloges dont nous avons déjà parlé. Quant aux horloges à mouvement continu, elles sont actionnées par des amplificateurs spéciaux, à la fréquence de 60 cycles dérivant du stabilisateur.

Nous sommes donc bien loin de l'ère de la clepsydre et du cadran solaire. Nous sommes loin aussi de cette époque où les gens devaient consulter la position des astres, la nuit, pour savoir l'heure. Grâce aux découvertes scientifiques, aux progrès techniques, nous réussissons aujourd'hui à "conserver" le temps artificiellement, de façon parfaite pour ainsi dire. Et ce, avec autant de facilité que la ménagère conserve ses aliments dans un congélateur.

Changement d'heure

Donc, si les appareils énumérés plus haut sont compliqués, leur maniement ne l'est pas. Le tout se résume à un travail de surveillance et à de rares corrections qui s'effec-



Voici les principaux appareils du système de synchronisation des horloges. À gauche, Antonio Guimont.

tuent au moyen de commutateurs. Même lorsqu'il faut changer d'heure, comme au printemps et à l'automne, il s'agit d'une opération très simple. Mais sans le système de synchronisation, on ferait face à une besogne fastidieuse. En effet, un technicien et un assistant devraient travailler durant 75 heures pour porter de l'heure normale à l'heure avancée (ou vice-versa), une à une, les 200 horloges de Radio-Canada. On estime qu'il faudrait donc 15 hommes, bien outillés, pour accomplir le même travail dans l'espace de temps disponible entre la fin des émissions de la soirée et la reprise des émissions du lendemain matin.

Dans la nuit du 27 avril dernier, un seul technicien a suffi à cette tâche, avec l'aide d'un oscillateur et par le jeu de quelques commutateurs. Le procédé employé était peu banal. On a fait fonctionner les horloges à un rythme plus rapide, leurs aiguilles se hâtant de façon inaccoutumée d'un chiffre à l'autre du cadran. En provoquant un accroissement sensible de la fréquence, le technicien a fait gagner à toutes les horloges dépendant du système environ onze minutes et demie par heure, durant un peu plus de cinq heures.

Le matin même, Radio-Canada était prêt à nouveau à donner l'heure exacte au public desservi par les postes du réseau français de radio.

Trait sonore significatif

Depuis le 15 juillet 1957, les postes du réseau français de radio émettent à chaque heure un trait sonore. C'est là une manifestation significative du dispositif établi à Montréal.

Pour ceux qui aiment la précision, ils trouveront à l'audition de ce trait sonore une occasion idéale de régler leur montre; en répétant l'expérience assez fréquemment, ils sauront s'ils possèdent une montre qui fonctionne bien. Et si l'expérience est peu encourageante, ils feront peut-être mieux d'aller consulter leur horloger...

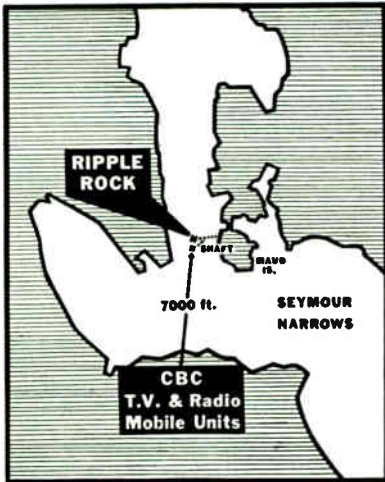
“HAVE ROCK

W

by Bill H



Here's a view of Ripple Rock just before the blast. Those whirlpools and currents were caused by two underwater peaks, shown in diagram on opposite page.



This diagram shows CBC radio and TV mobile location 7,000 feet south of The Rock. Below, a temporary shelter for camera fitted with the 30-inch zoomer lens which was used to bring the blast right into your living room. Our main bunker and radio and TV master controls were in that cluster of logging shacks. To the right, a view of our bunker looking toward The Rock. It housed two film units, two "live" cameras and their operators, three radio commentators, two English TV commentators, one French "live" TV commentator, and two floor directors.

ONE minute to blast time at Ripple Rock!

Overhead, white and dark grey clouds, rain-filled and ominous, square-danced in slow motion 2,000 feet above us. The wind barely sighed as it kissed the forest of cedars and pines and alders around us. The waters of Seymour Narrows, 20 feet below us, slithered and slid in evil-looking whirlpools, skidding finally 7,000 feet to the north, where the water was churned into a cauldron of whitecaps as the tide ebbed at 10 knots.

Our commentators tensed their voices as we neared the 30-second mark and the count-down began. Twenty-nine, twenty-eight, twenty-seven. The sepulchral voice of the announcer sounded like doom on the low-class circuit bringing his voice into our earphones. The microphone pots in the bunker were faded out. As we neared the exact moment of the blast, 9:31 PST, Saturday, April 5, one of the announcers swallowed and said, almost to himself, "God! How I wish I was home."

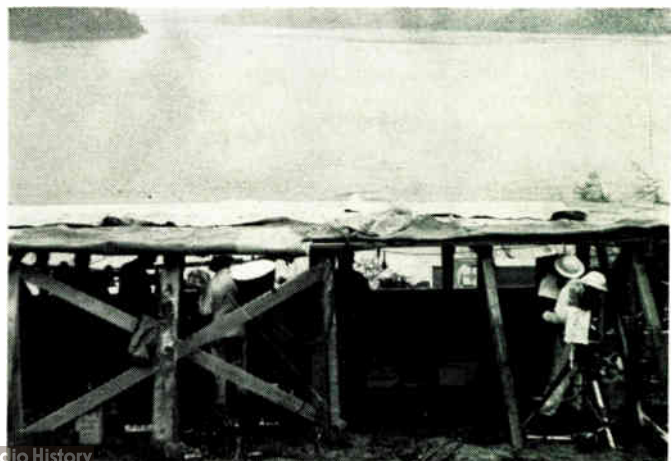
Perhaps that's how we all felt at that moment. The unexpected was about to take place. Stories raced through our minds as to what might happen. A 25-foot tidal wave, racing towards us at 65 miles an hour. Huge boulders, some as big as office desks, hurtling down on us from 7,000 feet away. A tremor through the earth with the same intensity as a force-three earthquake. Danger-

ous gasses, released by the blast, raining down on us like atomic fall-out. These were the rumors we'd heard could or would take place.

We'd been working on the Ripple Rock story for about a year. We'd made several surveys and discovered that there were two locations we'd like to set up a joint radio-TV master control position. One was on Quadra Island, 2,500 feet from the twin peaks of Ripple Rock — the two-headed, hag-back mountain which sat squarely in the middle of the narrowest part of the main ship channel linking Pacific Northwest parts with Alaska and Northern B.C. cities. Quadra Island would have been ideal, since it was from that point that the blast would be exploded. By the way, early on in the piece we were informed by engineers that this would be a "blast", not an "explosion," since the latter in scientific terms is an "uncontrolled" effort and believe me, this one was controlled down to the last inch of nitramex 2H, the explosive used to reduce The Rock to rubble.

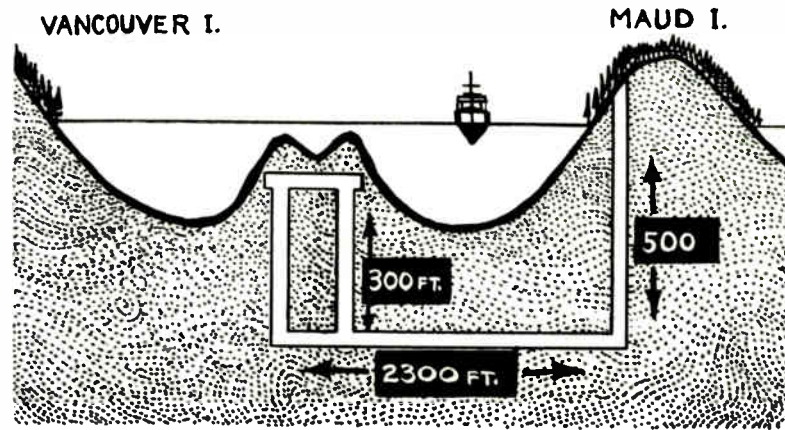
Several weeks before the blast, our hopes for a Quadra Island set-up were exploded. The telephone company, because of the risk to their personnel, said they would not provide men or equipment that close. We hassled, argued, pleaded, screamed and begged. But no dice. So, we had to look around.

Ken Bray, TV producer, John Christensen, TV technical producer, Tony Geluch, chief radio operator, and E. G. Winton,



ILL BLOW”

erbert



Sketch shows tunnels cut into the heart of Ripple Rock for the placing of explosives.

special events radio technician, along with this reporter, made another survey. We drove for miles around the countryside trying to find a suitable place. Then, by accident, we stumbled on a logging road leading down to the waterfront almost exactly due south of The Rock. Down we went and found the Lowery Logging Company, with Mrs. Eve Lowery in her private cabin acting as the "spread boss." Over steaming logger-type coffee (that's strong, man!) we told her our story and she was most pleased to have us move in.

The phone company received our orders for all the loops they could supply and we thought our problem of pickup was over. But no! Twelve alder trees were right in the way of our microwave link, which was pointed upwards to a receiving station 500 feet behind and above the Lowery Logging location. So for three days, this writer searched for the owners of the property (the trees were on a lot not leased by Lowery). I finally tracked down the agent in Victoria, who informed me the land was owned by Seattle, Washington, interests. However, he thought that cutting down the alder trees would present no problem and gave us the go-ahead.

Then came another jolt. We had to have a bunker. The Department of Public Works was insistent that we protect our personnel from possible flying rock. We were able to erect a temporary shelter, despite the fact that all of us felt it was a bit ridiculous since we

were 7,000 feet away. And, we erected a second one to house the camera equipped with the 30-inch zoom. Radio, film, TV news, and "live" TV were to share this bunker, really big enough for perhaps radio and "live" TV.

Three days before blast time, our crews arrived to instal the equipment. It had been raining for several days and the ground everywhere was messy, soupy-thick gumbo. Working under those conditions, the technical boys of both CBC and the B.C. Telephone Company did a magnificent job. Despite wet feet, clothes soaked through to the skin, and wet, wet B.C. rain that made little rivers down their ears and into their collars, the crews even found time to laugh as they got the gear for radio and TV into position in time for a rehearsal on Good Friday.

For the radio boys, there was an additional rehearsal. To keep CBC in the picture, we agreed to bring the weather reports to and from Quadra Island on our private line, through Vancouver master control, which was linked directly to the Dominion Weather Office at the Vancouver airport. The authorities wanted a complete rehearsal "just as it's gonna be on the day."

At 4:00 a.m., Tony Geluch, Jim Laurie, Bill Seeback and your reporter

were up and, like the condemned man, ate a hearty breakfast. At 5:00 o'clock we were on the location. So were the representatives of the authorities. They gave us the local weather picture. We rang on our private line, calling Vancouver master. Nothing. We called and called. Still nothing. Finally we put through a long distance call to the studios to see what was up and to pass the weather. As we were talking to Vancouver, a sheepish telephone man came into our control room to report that someone had forgotten to patch us up. We breathed easier.

We tried a dry run all morning in both media and things seemed to go well. We returned to our hotel about noon and a light lunch.

That evening we attended a final briefing which lasted until 1:30 or so, and then on returning to the hotel I found I was short of car passes. After detecting like a poor-man's Joe Friday, I found them and passed them out. At midnight, I tucked into a steak, which was my dinner.

At 4:00 o'clock we were up again and at the site. This time, everything worked like a bomb. Reports flashed back and forth as radio tied together Quadra,

(Continued on next page)

Thirty seconds after blast time.

Radio commentators Telford Oliver, John Sharpe and Ray Mackness check over their notes just before airtime from their corner of the bunker.



“HAVE ROCK... WILL BLOW”

(Continued from page 15)



Ten seconds before blast time: Bill Herbert (in helmet) counts off the last few seconds while Ted Reynolds waits. It was a tense moment, with no one knowing what to expect.



Radio master control was set up in the kitchen of a small logging shack. Technician Elmer Winton (left), Chief Radio Operator Tony Geluch, and Technician Jim Laurie check gear that linked the explosion bunker on Quadra Island, the broadcast bunker, and CBC master control at Vancouver.

our location, Vancouver master, and the Sea Island weather bureau. You could feel the tension begin to mount as time drew near.

Rain began pelting down, but quit just as suddenly as it had started.

The immediate Ripple Rock area was shrouded in fog. The clouds were low. It had the earmarks of a postponement.

As the minutes plodded by, no improvement in the weather. Then, to the west, it began to brighten and far out over the mountains a patch of blue sky appeared and it grew larger and larger by the minute.

Within minutes of broadcast time, there was a complete saucer of cloud over our heads. Almost everywhere else there was blue sky.

On the air! The cramped quarters rang with the sound of commentators' voices... radio, TV, newsreel and "live" French, while time signals beeped and beeped and beeped in our ears.

I tried desperately to contact Dr. Victor Dolmage, Mr. Ripple Rock himself, the man who had master-minded the whole plan.

And a simple plan it was really, a routine mining operation. First they sank a shaft 570 feet down inside Maud Island, a tiny bit of land, hugging close to Quadra. Then, they tunnelled out underneath Seymour Narrows in a dog-leg some 2,500 feet to the bases of the two peaks. Then, they struck straight up 300 feet into the peaks themselves with two vertical raises, which in turn were honeycombed with smaller tunnels

called coyotes. These they stuffed, scientifically, with 1,350 tons of explosive agent... enough to fill 75 box cars. All in all, about 2,800,000 pounds of nitramex 2H were piled inside those peaks.

But Dr. Dolmage was nowhere to be found. Our interview had been pre-arranged and all sorts of crazy things buzzed in my head when I couldn't find him. We never did get him on TV, but I was able to talk to him on radio. He said, with 25 minutes to go, it was 100 to one that the blast would be fired. (By the way, your guess as to where he was when we called him first is entirely correct!)

The minutes began to race by. Everything, radio and TV-wise, was going smoothly. English listeners to TV heard the French commentators, French viewers heard both English TV and radio commentators and, at one point, during the presentation of the film, two TV crewmen got out hammers and began to strengthen their part of the bunker. The noise was duly recorded on English radio.

Then. One minute to blast time! The weather was unchanged but good enough for the blast. At zero-minus-five seconds, eight rockets, with 50-pound heads shrieked off into the sky, leaving white vapor trails, as scientists prepared to measure the shock wave in the air. Other scientists switched on their delicate portable seismographs and cameramen turned switches on satellite, or remotely controlled cameras.

Two seconds ticked by — it seemed

forever — and then like some pre-historic flower, 700,000 tons of rock and water opened into a grey and black and brown flower which blossomed 850 feet into the air from its 2,500 foot base. Boulders, some as big as small shacks, were hurled to the east and west sides of the channel. There was a series of short, sharp cracks and then a long, angry-sounding rumble. Rocks and water continued to shoot out like stars from the huge flower-shaped cloud over The Rock.

Anxiously we awaited the tremor and the tidal wave.

Nothing. A slight shudder, not even as violent as the sudden stop of a bus or street car, moved through the bunker. The tidal wave was only about six feet high and although it bore on at a fast rate, the speed nowhere reached the possible 65 mph.

And within a couple of minutes it was all over. Ripple Rock was no more. And just as the huge cloud over The Rock died, it began to rain... a heavy, thunder-shower type rain.

Briskly, we wrapped up and signed off. Our show was over. We grinned and shook hands all around. The rain-filled air was sweet to breathe. Our apprehensive feeling had been groundless. Boy, was it great to be alive!

Later came the post-mortems. I guess you've had yours, too.

One big laugh for all. For a while, we thought that since this was a real western show, we should have entitled the program "Have Rock, Will Blow!"

RADIO-CANADA À BRUXELLES

La Société Radio-Canada manifeste sa présence de plusieurs façons à l'Exposition Universelle de Bruxelles. Elle y a d'abord délégué le réalisateur Georges Francon, de Montréal, afin d'y préparer deux reportages sur l'exposition. Cette initiative a permis aux téléspectateurs, le 21 avril, d'avoir un aperçu général de cet événement et de connaître, le 28 avril, les réalisations du Pavillon canadien.

Gérard Poupart, réalisateur au Service des transcriptions musicales du Service international, s'est également rendu à Bruxelles pour le compte de la Société. Il avait pour fonction de voir à la présentation de 19 concerts de musique canadienne. L'audition de ces concerts, d'une heure chacun, a lieu dans une salle de l'Office National du Film, au Pavillon canadien. Le Service international a aussi mis à la disposition des visiteurs de l'exposition une série assez considérable d'enregistrements musicaux comprenant des oeuvres canadiennes de facture classique ou légère et des oeuvres folkloriques. On peut y entendre, par exemple, les plus belles chansons de Félix Leclerc.

Radio-Canada contribue aussi à faire connaître un autre aspect de la culture canadienne durant cette exposition. En effet, le Service du film a expédié à Bruxelles plusieurs kinoscopes d'émissions de télévision. Cet envoi comprenait des productions dramatiques, mais on se propose de soumettre plus tard d'autres émissions, également représentatives de ce qui se fait à la télévision canadienne.

Depuis le début de l'exposition, le public peut voir au Pavillon canadien les kinoscopes suivants : *Est-il bon ? Est-il méchant ?*, présenté au *Téléthéâtre* en octobre 1956, réalisation de Gérard Robert; *la Locandiera* ou *la Belle aubergiste*, oeuvre jouée au *Théâtre populaire* en novembre 1957, réalisation de Guy Beaulne; un épisode du *Survenant* de Germaine Guèvremont, alors réalisé par Maurice LeRoux; un épisode de *Cap-aux-Sorciers*, réalisé par Paul Blouin.

Le 25 août prochain, jour consacré au Canada à l'Exposition de Bruxelles, les téléspectateurs belges auront l'occasion de voir une production du réseau anglais de Radio-Canada. Il s'agit d'une oeuvre présentée en décembre dernier dans les cadres de la série *Folio* et intitulée *Peace and Plenty*. Cette réalisation de J. Frank Willis fut adaptée par le Service international de Radio-Canada en deux versions de 30 minutes chacune, l'une en français, l'autre en flamand. En passant ce documentaire, la télévision belge permettra à son auditoire de mieux connaître notre pays, ses ressources et ses promesses d'avenir.

Radio-Canada participera à un autre événement international au cours des prochains mois, soit le Festival du film de Vancouver. Le réseau français de télévision y soumettra le kinoscope d'*Un simple soldat*, drame de Marcel Dubé, joué au *Téléthéâtre* le 10 décembre 1957. Cette production, qui fut l'une des plus marquantes de la dernière saison du *Téléthéâtre*, avait été réalisée par Jean-Paul Fugère. Le Festival international du film de Vancouver se tiendra du 20 juillet au 3 août; il est organisé par l'Université de Colombie-Britannique.

GRAND PRIX À FILION



Voilà une façon bien agréable de recevoir des félicitations, semble penser Jean-Paul Filion, que Lise Ray embrasse après avoir interprété la *Falle*, chanson qui a valu à Filion le grand prix du CONCOURS DE LA CHANSON CANADIENNE. Le directeur général de Radio-Canada, Alphonse Ouimet assiste à la scène d'un air appréhateur...

A MONCTON

Un des animateurs de notre émission la mieux cotée, Le chapelet, le curé de la cathédrale de Moncton, a invité les employés de CBAF à une partie de sucre à la cabane de M. Fred Carmier, à Ste-Marie-de-Kent. On aperçoit ici Jeannette Richard, réceptionniste, Virginie Ouellette, archiviste et M. le curé Léger, autour du chaudron, tandis que les autres se régalaient plus loin.



PERMUTATION



Ce n'est pas une fête de départ, mais l'événement méritait d'être sauligné. En effet, Huguette Pilon, ci-devant assistante à la production au Service des reportages permute au poste de script au Service des émissions de TV. Huguette avait occupé ses fonctions depuis les débuts du Service des reportages. René Lévesque, premier directeur du Service, fait ici la présentation. On remarque sur la photo, Roland Giguère et Pierre-Marcel Claude, respectivement directeur et directeur adjoint du Service

Closed Circuit

Tapes for the Blind



The library voices — Ted Miller (left) and Earl Pennington

An almost blind science student in his final year at McGill University had a problem. Volunteers to read his text-books, though quite generous with their time, were inconsistent. The Canadian National Institute for the Blind had an answer: tape recordings. But who would record them?

The CBC was asked if they could help with the result that operation "Tapes for the Blind" was set in motion. Announcers TED MILLER and EARL PENNINGTON volunteered to make eight hours of recordings per week. Studio clearance was obtained through KEN WITHERS, Program Director for CBC, and the Technical Department donated the tapes — old ones from the editing room. That was back in March. Since then several volumes on medicine, history and geophysics have been transformed from print to sound.

The C.N.I.B. loaned our friend a play-back unit and, filled with a sense of deep appreciation, he can now study to his heart's content. When his studies are completed, the student has promised to give the recordings to the C.N.I.B.'s sound library so that others may also benefit.

—Peter Ford

Newcomers

HALIFAX

Kathryn Elliott, Steno, P & A
Karen Wilson, Steno, Engineering
Allison Stephens, Office Junior, P & A
Miriam Bard, Steno, Radio
Valerie Higgins, Steno, Radio
Jone Conrad, Steno, P & I
James Edwards, Office Junior, P & A

MONTREAL

Mary Woolhead, Clerk General, Architectural
Hugh Summer, Engineer, Plant
Leonia Golaszewski, Clerk General, Accounts

OTTAWA

Margaret Holloway, Steno, Information Services
Frank Kane, Forms Draftsman, Management Planning and Development
Marion Derouin, Clerk Typist, Audience Research
Brenda Gunter-Smith, Steno, Office of the Controller of Operations
Thomas Parrott, Job and Wage Analyst, Salaries Administration
Maurice Hauser, Job and Wage Analyst, Salaries Administration
Jack Lusher, Editor, Special Projects, Information Services
Charlotte Graham, Clerk Departmental, Audience Research
Miluska Cada, Clerk Departmental, Audience Research
Harry Walker, Research Analyst, Audience Research
Gilles Pelletier, Senior Clerk Departmental, Audience Research
Betty Ann Young, Clerk Typist, Industrial Relations
Kenneth Ross, Apprentice Graphic Designer
Marguerite Monty, Steno, TV News
Ruth Campbell, Receptionist
Andre Vaillancourt, Office Junior
Peter Villeneuve, Office Junior

TORONTO

Laszlo Alberti, Office Junior, Duplicating
Peter Allender, Film Assistant
Dalton Barnes, Film Assistant
Lucy Barnes, Steno 2A, Network Operations
Hugh Cancino, Film Assistant
Pauline Chorniuk, Script Assistant
Janice Denton, Steno, Employment
Yolande Deschenes, Clerk General, Overtime Payroll
Barry Dimock, Publicity Editor, Information Services
Valerie Donaldson, Steno, Radio
Terence Durkin, Film Assistant
Audrey Ewen, Key Punch Operator
Janet Fowlie, Clerk Typist, Record Library
Jacqueline Goode, Steno, Purchasing
Irene Grabarczyk, Clerk Typist, Film Library
Pat Green, Switchboard Operator
Patricia Harkin, Steno, Information Services
Ursula Haun, Clerk Filing, C. R.
Constance Howard, Steno, Treasurer's
Pauline Ireland, Steno, TV Design
Robert Ishmael, Office Junior, Film
Jean Kirejczyk, Steno, Personnel
Gerald MacDonald, Copy Clerk, TV News
Helen Mallan, Key Punch Operator
William McNeill, Propsman
Marion Misner, Clerk Typist, Information Services
Joan Palmeri, Steno, Information Services
Christine Pearce, Clerk General, TV Engineering

To Toronto

J. Douglas Nixon, former Regional Program Director for the CBC in British Columbia, has been appointed to the position of Assistant Director of Radio Network Programming in Toronto.



Mr. Nixon was born in Saskatchewan in 1915 but was educated in Victoria. He began his radio work as continuity writer with private stations in Vancouver and Edmonton and wrote freelance scripts for the CBC. In 1942 he joined the CBC Vancouver newsroom. He was then, in turn, Talks Producer, Drama Producer, Production Manager and Regional Program Director. In 1951 he was awarded an Imperial Relations Bursary and studied both radio and television with the BBC in Britain.

Mr. Nixon, who is married with one son, has written a great many radio plays and documentaries, plus a musical comedy. He has been president of the Community Arts Council and chairman of the Dominion Drama Festival for British Columbia.

Newcomers . . . continued

Sylvia Peatling, Steno, TV Traffic
Jaroslav Petruck, Trainee Operator Radio
Helen Rosenblatt, Steno, National Traffic
James Roy, Film Library Assistant
Werner Schulz, Propsman Specialist
Patricia Sinclair, Steno, TV Film
John Smith, Publicity Editor, Information Services
Charlotte Trende, Wardrobe Attendant
Margaret Wakefield, Clerk General, TV Design
Derek Waters, Film Assistant

Promotions

HALIFAX

Sara Estey from music clerk to script assistant

MONTREAL

Frederick Honeywill from senior wireman to assistant shop superintendent, plant
Frederick Stone from storekeeper 3 to 4
Marie Giunta from steno 2 to 2A, architectural
Stanley Wilson from supervisor of video operations to technical liaison officer, operations

OTTAWA

Maurice Clermont from senior IBM operator to senior clerk departmental, tabulating
Philip Doyle from IBM operator to senior IBM operator
Patrick O'Brien from IBM operator to senior IBM operator
Gerard Tremblay from clerk general to IBM operator
James Brookes from clerk departmental to assistant head of IBM tabulating
Persis McLenaghan from steno 3 to C, broadcasting
Leona Moran from clerk typist to steno, treasurer's
Jacques Simard from clerk general, commercial, to propsman (set)
Germain Tessier from TV assistant to technician
Bernard Sauve from office junior to clerk general, commercial
Eugene Lajoie from supervising technician to supervisor of technical operations

TORONTO

Richard Clark from script assistant to production assistant, TV sports
Stanely Cornish from propsman (set) to staging attendant
Geoffrey Greer from film assistant to senior film assistant
Jean Mary Lincoln from film assistant to senior film assistant
Jack McAdam from scenic artist to propsman specialist
Marjorie Osaka from steno to clerk general, information services
Emily May Staples from steno to secretary-steno, radio
Walter Stochansky from TV assistant to TV technician
David Thomas from senior film assistant to employment interviewer
Mary Usami from steno 2A to steno B1, treasurer's
Heather Wilson from clerk departmental to publicity assistant, information services

Transfers

J. E. Thorne, forms draftsman, from Ottawa to Toronto
D. R. Burrows, job and wage analyst, from Ottawa to Toronto
George Fink, senior clerk departmental, from Ottawa to Montreal
Guy Millette, job and wage analyst, from Ottawa to Montreal
Guy Ducharme from Montreal to Ottawa as senior assistant to the supervisor of expenditures
Jean-Louis Major from engineer, plant, to senior TV technician, Calgary
Gerald Don from Ottawa to Winnipeg as technician
Willem van Veen from Ottawa to Toronto as I.S. representative

Moose Jaw Alumni



Has any town of its size (population 30,000) contributed so many important staffers to CBC as Moose Jaw, Saskatchewan?

When DAN CRONE, director of systems and procedures, Ottawa, visited the Winnipeg studios recently, he met no fewer than nine former "Moose-Juicers".

The roll call? Top row, left to right — Cameraman FRED JONES; Regional Supervisor of Outside Broadcasts RON HUNKA; Technical Director HARRY HEYWOOD (CBWT); Radio Producer DAN WOOD; and Senior Sales Representative, Prairie Region, RALPH HORLEY.

Front row, left to right — Announcer BOB BURTON; Program Director ALF PARR (CBW); DAN CRONE; and CBWT Sportscaster JACK WELLS.

All former Moose Jaw men are not in Winnipeg. Among the better known in other locations are Toronto announcers EARL CAMERON (brother of Dan Cameron) and ELWOOD GLOVER.

Have you met?

LILIAN SHAW



So you think you have been a long time in the broadcasting business? Maybe you have. But so also has one of our lesser-known staffers — Miss Lilian Shaw, Supervisor of Records at Winnipeg. Lilian has just entered her 35th year of continuous service which she started back in November 1923 with the old Manitoba Telephone System's station CKY, to which she came as a youngster direct from Business college. She became the third member of its staff in the days when the transmitter plant was right beside the office, which was also the studio. CKY was one of the old-time 500-watt stations which, in 1924, became an integral part of the CNR network, using the

phantom call-letters CNRW; the Canadian Radio Broadcasting Commission (as CRCW) in 1933; and the CBC (as CBW) in 1936.

Lilian started in as a stenographer, subsequently becoming secretary to the manager. But, besides having the ability to type and transcribe her Pitman hieroglyphics, it was soon discovered that she had other talents. One was music, which led to her being appointed studio accompanist in which she read, with equal facility, her piano notes. Being the versatile person that she is, she also became interested in the art of announcing in which, in her first year (1924) she won a trophy. Two years later (in 1926) she entered a contest and polled a large vote. As a result, she was awarded an impressive cup, which reads:

*Awarded by Radio Digest
1926 to Lilian Shaw,
Canada's Most Popular
Radio Announcer, Station CKY.*

Lilian was taken over, with other members of CKY staff, by the CBC in 1948 when it established permanent headquarters in Winnipeg and became a member of the Treasurer's representative's office. On December 1st, 1950, she was appointed to her present position in which she has served faithfully ever since. Those who have seen Winnipeg's Central Registry can testify to its orderly appearance and efficiency under her supervision.

Lilian does not profess to have any very real hobbies. She likes to play golf during the summer, but main-

tains it is mainly for the sake of the exercise and confesses it would greatly help her morale if someone would donate a prize for the highest score! She *did* have a "green thumb" when she lived at home with her family and could give rein to her enthusiasm for gardening. But now that she is on her own and has only a small suite, the garden has been telescoped into window-boxes in which she cultivates a few African violet plants.

A quiet and conscientious laborer in the vineyard, Lilian has a pleasing personality, is most co-operative and courteous, and enjoys the daily contact with her associates, by whom she is highly regarded. Which is not surprising, considering her own kindly, warm-hearted nature.

"I often wonder where the years have gone", she says, "and if I shouldn't have accomplished something truly worthwhile during all that time." It all depends on one's interpretation of what *is* worthwhile. The spectacular is fleeting and soon forgotten (like a sponsor's contract!) but loyalty and devotion to duty and the quiet, sincere qualities of heart and mind are the things that count.

Lilian's greatest problem is getting people to spell her name correctly — with one middle "l" (not two). So keep that in mind if you ever write her, or send her a Christmas card. Incidentally, will Mr. Printer please note?

—A. J. Black

CLOSED CIRCUIT (Continued from page 21)

Special Events

- Halifax** — A daughter to P&A Assistant Jack and Mrs. Ingram... A daughter to Technician Harold and Mrs. Danielson... A daughter to Film Assistant Mike and Mrs. Covington...
- Sackville** — A daughter, Heather Gail, to Transmitter Attendant Oscar and Betty Palmer...
- Montreal** — A daughter, Debra Lynn, to Engineer Peter and former CBC-er (Vancouver newsroom) Elizabeth Mundie... A son to Engineer Omar and Mrs. Richard...
- Ottawa** — A son, Donald Bryan, to Examiner Don and Mrs. Pyefinch... A daughter, Christina, to Assistant Program Director Raymond and Mrs. Joberty...
- Toronto** — A son, Christopher Michael, to Technician Robert and Joan Vollum... A son, Dean Owen, to Technician Ed and Marion Scott... A daughter Carole Elizabeth, to Administrative Officer Gordon and Mrs. Davis...

Weddings

- Halifax** — Technician Peter MacNeil to Script Assistant Patricia Pigot... Technician Nil D'Entremont to Mary LeBlanc... Treasurer's Clerk Benny Borge to Sheila Noseworthy...
- Sackville** — Steno Barbara Johnson to Donald Bowser...
- Ottawa** — Clerk Departmental Pauline Legault to Edward L. White... Technician Edward McCadden to Margo Beauchamp... Film Clerk Mary Gail Stanger to Edey R. Wilson...
- Toronto** — Evelyn Madge MacDougal to Ralph Legate... Coder John Dimon (C.R.) to Marlene Young...

Bereavements

The sympathy of staff is extended to Office Junior **Robert Small**, Halifax, on the death of his mother... to News Editor **Bill Lever** Halifax, on the death of his father... to Engineer **Rodolphe Fournier**, Plant Department, Montreal, on the death of his mother... to Technician **Don Walder**, Ottawa, on the death of his father...

Ottawa Credit Union



The CBC (Ottawa) Employees' Credit Union Limited officially came into being on May 1, 1958, with the presentation of a charter by the Ontario Government Credit Union.

Shown here at the presentation meeting are (left to right) :

Valerie Hoare, Secretary

Tom Egan, member of the Credit Committee

Joan Rondeau, Assistant to the Treasurer

Pat Murphy, Vice-President

Jane Bell, secretary of the Ottawa Credit Union Chapter

Nelson Corbett, Ontario Credit Union field representative

Geoff Fish, President

Marge Ashton, Treasurer.

Ottawa Producer to the U.K.

Michael Hind-Smith of CBOT, Ottawa, has been awarded an Imperial Relations Bursary. This award is made each year to a broadcaster of one of the Commonwealth countries, and provides for study and travel in the United Kingdom.



with first-class honors.

He then became the executive director of the United Nations Association, in Toronto. In 1952 he joined the department of public information, United Nations, in New York.

Mr. Hind-Smith joined the CBC in Winnipeg, in 1953, as a talks and public affairs producer. He was transferred to Ottawa in 1955.

A producer at CBOT in Ottawa, Mr. Hind-Smith was CBC production co-ordinator during the visit of Queen Elizabeth to that city in October, 1957. He acted in the same capacity during the Progressive Conservative and the Liberal conventions. He has been until recently the producer of **Press Conference**, and **The Notion's Business**, on TV.

Born in England in 1930, he received his early education there. He came to Ottawa in 1948 to study political science and international relations at the University of British Columbia, where he graduated in 1951

CBX Sings



A one-occasion-only appearance for the Singing Stars at CBX, Edmonton (left to right) Elaine Conroy, Barbara Ruskin and Bert Mayes. They're rendering a rather lengthy version of "With a Little Bit of Luck", written by Elaine in honour of Roberta Wilson, who recently left CBX to devote her attentions to matters maternal. In the background, Glen Buick is actually studying the lyrics of the masterpiece.

GOING FISHIN' ?

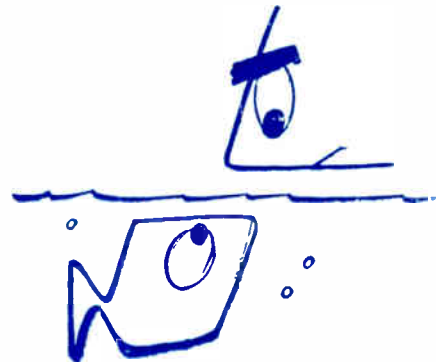
Well, don't forget to take a camera along. A picture of your catch, with a testimonial signed by two witnesses, may win you a prize.

The categories of RADIO-TV's annual contest are :

- (1) The largest fresh water fish,
- (2) The largest salt water fish,
- (3) The fightin'est fish.

Send pictures and statements to the Editor, RADIO-TV, P.O. Box 806, Ottawa, not later than October 15.

The prizes will be awarded in November.





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

In order to keep this series going, Mr. Brodie would appreciate suggestions from readers, or questions about changing or varied pronunciations, the acceptability of new words, how words come to have their meanings, etc. Please send your questions or topics to The Editor, RADIC-TV Magazine, P.O. Box 806, Ottawa.

ENGLISH, like all other languages, is perpetually and inevitably changing. The process of change may be slow and gradual, but it is always going on in pronunciation, in grammar and in vocabulary.

Some words are today used with meanings almost diametrically opposed to the meanings they had two or three centuries ago. *Prevent* used to mean to go before as a spiritual guide or help: "that Thy grace may always prevent and follow us". This is the very opposite of its present meaning to hinder or to stop from happening. Oddly enough too, the verb *to let* has reversed its earlier meaning; today it means to allow; it used to mean to hinder; it still has this sense as a technical term in the game of tennis.

To show you that this kind of change is or may be continuous, let me briefly sketch the history of the word *commodity*. An early meaning was something convenient; then it came to mean anything that was profitable or advantageous, self-interest; next an opportunity; and finally, anything produced for use or sale — goods, wares, merchandise, etc.

Sometimes an extension or slight shift of meaning is of advantage to the language, making for clarity or simplification. *Contact* was originally and until quite recently only a noun meaning a touching or meeting of two bodies. Today we have a verb *to contact*: "Contact me be-

fore the weekend". This use was not to be found in the Shorter Oxford English Dictionary of 1936, but it is among the words added to the 1950 edition; and it is listed without any comment such as "colloquial" or "slang". It is a convenient and useful new word; as that fastidious writer Ivor Brown says, "There is no word which covers approach by telephone, letter and speech, and *contact* is self-explanatory and concise".

All this is not to advocate a wholesale adoption of the principle "anything goes". Liberty must not be allowed to degenerate into license. To change the meaning of an old word or to create a new one is justified only if the new form serves a really useful purpose. A mere itch to be different and the vulgar desire to show off by using (or mis-using) words of which you only dimly apprehend the meaning do not of themselves justify distortion of the present vocabulary. They result only in making the language poorer and less efficient.

Let me illustrate what I mean by an example. The word *replica* properly means a copy, duplicate or reproduction of a work of art *made by the original artist*. By extending its meaning to cover any kind of copy or reproduction we have added nothing to our useful vocabulary, which is already adequate, and we have lost a precise word, leaving ourselves without any single word to express what *replica* originally meant.

The same might be said for *alibi*. Today, through careless extension, we have almost lost an exact word for a precise idea: i.e. a plea in court of law that you could not have committed a crime because you were somewhere else at the time. What are we to say today if we mean exactly that and not a mere excuse or justification for having committed a fault?

Perhaps it is too late to reinstate these two words to their proper rank. Progress may be in a forward direction, but it is sometimes downhill. I think all who have a care for the exact use of language should attempt to put a brake on progress of this kind by never themselves misusing the words. The brake will slow up movement, but it cannot stop it if the forward momentum is sufficient. With these and with other words like them only time will tell.

Juridical

I recently came across a good example of a writer using or reporting a word with which he was not familiar and ending up with a grotesque spelling error. In dealing with the rather abstract term *a juridical concept* (something assumed by the law to exist), the writer, apparently confusing *judicial* and *jurisdictional*, spelt *juridicial*. I have seen this spelling error twice in the last few weeks. By the way, if you ever have occasion to use this word, and few of us do, it should be pronounced *jooriddikle*, with the stress on *rid*.

I know that in reporting what somebody says a writer must be exact, but I suggest that in a newspaper or in a radio news bulletin for a general audience, if such an expression as *juridical concept* must be used, the writer or editor should find out what it means and explain it. Here is the original sentence: "Equality between the French and English races in Canada is . . . a juridical concept". Only a few people with specialized training would know what that means.

Oblivious

In the same article I saw the phrase "oblivious to French-Canadian culture". The proper construction here is *oblivious of*, and *oblivious* doesn't mean unconscious or unaware, it means forgetful or unmindful.

STEVIE'S SCRAPBOOK

By A. J. BLACK

A most frequent-met guest... is the pet
Office Pest
As maybe at times you have found;
He's a real busy Joe... and wherever
you go,
Well-known, both by sight and by sound.

We've all seen *Sitting Bull*...to whom
chair or a stool
Is something to blithely ignore,
While the waste-basket he...often strad-
dles with glee
As with *yakety-yak* he will bore.

Then there's *Back-slapping Bill*... who
sure works with a will
That almost will rattle one's teeth
As he towers above...with fine brother-
ly love,
While you sit half jack-knifed beneath.

Or our friend *Smudgepot Steve*... who's
inclined to believe
(Poor, misguided, but well-meaning dope!)
You *won't mind* his cigar... that, though
puffed from afar,
Looks (and smells) like a hunk of old
rope.

And, of course, *Whistling Will*... whose
off-key notes so shrill
Is one of the worst kind of crimes;
While His Nibs *Toothpick Tom*... digs
his teeth with aplomb
And tempts one to mayhem at times.

Gabby Gus on the 'phone... is another
well-known
As he works out his doodles grotesque;
Pencil-tapping Pete, too... who beats out
a tattoo
While he leans back with feet on the desk.

Also *Fingerprint Frank*... and his cute
little prank
That he somehow can't hold in restraint
As he touches the wall... though in plain
sight of all
Is a four-inch-high notice — *Wet Paint*.

Mister *Galloping Ghost*... who beats all
to the post
For the first time all day is *alive*,
Signs out quick on the *sheet*... beats a
hasty retreat,
Though it's only a quarter-to-five.

There is not much that you... about such
ilk can do.
For he's likely a quite decent guy,
If such habits he'd quit... or perhaps else-
where flit
His favorite pastimes to try.

Maybe some I have got... although (perish
the thought!)
That unwittingly, too, may annoy;
If, for them, I am hung... there'll be
others, too, strung
Alongside of...

—The OFFICE BOY.

This Idea WORKED!

by

Alex McDonald,
Chief Operator,
Winnipeg

SOME technical tinkering saved the day recently when it looked like we had lost a program and almost lost the respect of the Canadian National Railways.

It all started when Announcer Warren Davis, Producer Fred Laight and Technician Ernie Pellerin took three children down to the CNR station in Winnipeg to interview an engine driver on a diesel locomotive. The railway went to great trouble to make sure our people got what they wanted. A train was assembled almost an hour before it was scheduled, special AC power feeds were run in for the recording equipment and about a dozen CNR officials were watching to see that everything went off okay. The interviews were completed and the tapes checked out fine.

But later at the studio — you guessed it — the announcer, the children and the engineer sounded like delegates to a Donald Duck family reunion. After some teeth gnashing, and a few caustic remarks about how the CNR was going to feel about the CBC, the technical boys went to work to see what they could salvage.

First they tried dropping the line voltage to the recorder — but no dice. After more playing around, they decided to set up an audio oscillator and to feed it into a MacIntosh 50 watt amplifier. They then connected the 600 ohm output winding of the amplifier to the AC cord of the Ampex. With a little adjustment of the oscillator frequency, the Ampex settled down to the speed at which the original recording was made, and the recording was dubbed on another recorder.

Voilà! It worked. This was a first for Winnipeg.



Dear Mr. Editor:

CBC staffs are fortunate to have a magazine of the nature and standard of RADIO-TV. But since you have invited comments on RADIO-TV, I offer the following for your consideration.

The appeal of RADIO-TV is directed at a widely scattered staff. So it is perhaps not surprising that CLOSED CIRCUIT — though possibly the most widely read in its entirety — means very little to the majority of readers as most of the people named are merely "names". The magazine can hardly achieve the personal flavor of a local broad-sheet and it is questionable, to my mind, as to whether it should try.

PLEASE DON'T TREAD ON THE FLOWERS. Goodness only knows how badly we are in need of this sort of instruction. I think this column is most valuable. In this connection, how about seeking permission to serialize W. Whyte's THE ORGANIZATION MAN in RADIO-TV, or extracts from some of the lectures broadcast in the UNIVERSITY OF THE AIR series? They might, like the FLOWERS articles, provide us with some salutary food for thought.

A breath of controversy, of competition would, I feel, work wonders for the magazine. Challenging, constructive criticism, statistics (of the illustrated variety), of CBC's effectiveness listener-wise, or comparable wage rates in other industries, financial and economic comments — all these things might be the means of increasing reader interest. I have not read any article in RADIO-TV which offers a single criticism of the CBC. That valid criticism does exist should be recognized as a possible source of counteracting the tendency of sterility of content from which the magazine suffers. An incidental effect of a possible change of policy in the direction indicated (dependent upon the reaction of the readers) is that management may be provided with an independent means of assessing staff opinion in a Letters to the Editor section.

And what can be done to sell our programs to our own staff? I am astonished at the small number of my colleagues who ever listen to CBC radio — many say quite frankly that they do not like them. I may be asking too much to expect people's tastes to be changed by magazine articles alone. But from them, we might learn that radio need not be the H. G. Wells "gabble machine", screeching about detergents, cars and the biggest, best buy of the week. They might also encourage us to make an effort to understand the good things that CBC radio offers.

RADIO-TV represents good internal public relations and in my opinion, more than justifies its cost. But it occurs to me that its effectiveness as a public relations medium could possibly be improved if its scope were broadened to include a flow of comment and information and, dare I say it? — criticism, from individuals to the organization, as well as from the organization to the employee. Of course, such a policy change would entail increased editorial responsibilities and call for a courageous attitude on the part of management. A certain amount of contention would inevitably appear. But

if this were to lead to a greater staff awareness of the idea and ideal of service, it would be a low price to pay for such education.

It might be argued that it is not the function of management to provide employees with such a means of expression — that it more properly falls to a union to do this; in which case, please allow me to clarify my suggestion. It may be deemed unwise to publish anything which falls under the purview of current or near future union interest or negotiation. But that is where strong, impartial editorial control and discretion would be needed. In any event, I base my suggestion on the premise that the interests of employees are not opposed to those of the Corporation. Both are vitally concerned in an essential service and it is the ideal of service that I am interested in stressing.

—Cyril A. Nelms,
Vancouver

Some Like It Hot . . .

Television history was made recently when fast thinking enabled the Vancouver television news team to make their first live insert in the evening news broadcast.

Forty minutes before air time the newsroom learned of a big fire raging in a sawmill directly across the harbour from the studio building. Normally a film cameraman would be sent to cover the story, and viewers would see the pictures on the late news show some four hours later. But Producer PETER ELKINGTON had other ideas.

A television camera from the mobile truck, complete with zoom lens to give a close-up view of the blaze, was hoisted onto the roof. Then with Technical Producer JOHN CHRISTENSEN manning the truck to link the camera with the studio control room, the picture was fed in as part of the news package — and for the first time Vancouver viewers were able to see the news as it happened.

Introducing — Studio 42



The first program to originate from Montreal's new Studio 42 was CONCERTS POUR LA JEUNESSE, conducted by Wilfrid Pelletier. It was a sort of unofficial opening of the new facilities, and a mobile unit was used, pending the installation of permanent equipment. This is how it looked, as of April 26, 1958.

TWO HOCKEY TITLES FOR OTTAWA TEAM



An 8-1 triumph brought CBC's Ottawa hockey team the City Recreational hockey championship. Above, holding the Spartan Air Service Trophy are Dave Drew, captain, and Julian McCallum, manager. Earlier, the team took the top place in the Civil Service Recreational League and home the Roberts Shield. Picture on the right shows the champs, new jackets (acquired via a highly successful raffle), crests and all, just after Mr. Bushnell and Mr. Stiles presented the jackets and their congratulations. Left to right: Mr. E. L. Bushnell, Assistant General Manager, Clem Pawers, Frank Chiarelli, Frank Carrall, Julian McCallum, Dave Drew, Charlie Muldaan, Stu



Cameron, Ves Eno, Cannie Brown (Coach), Dick Chiarelli, Herb Thomas, Mr. C. E. Stiles, Director, National P. & A. Services. Absent: Mae Watters, Mike Ito.

FOOLS' GUILD AWARD TO TV NEWS

Emmys, Beavers, Oscars and Ohio State University Awards are as nothing when compared with the one the staff of *Newsmagazine* received.

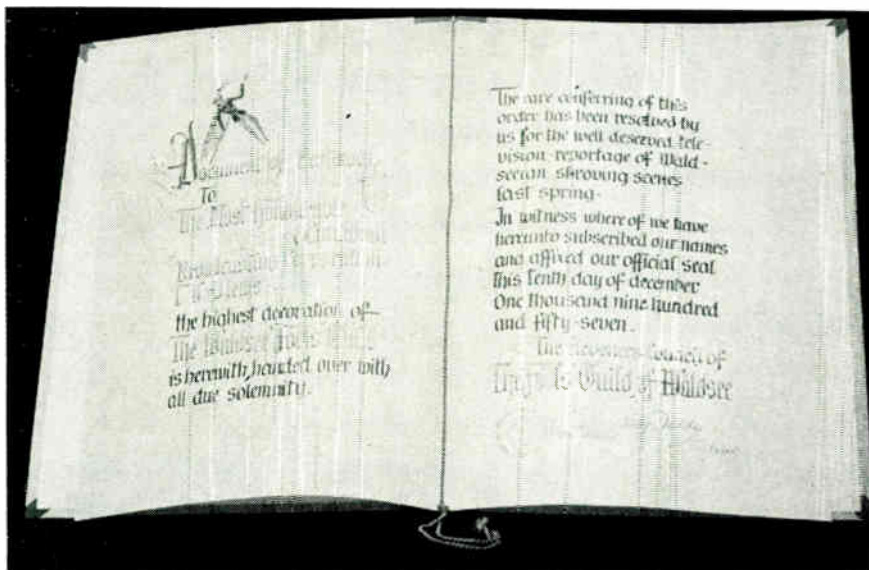
The highest decoration of The Waldsee Fools' Guild, no less! The Eleveners' Council of the Guild resolved to confer the very rare honor for "the well deserved television re-

portage of Waldseeian shroving scenes."

The film, shot by Cameraman Walter Niess, showed highlights of the West German city's historic annual festival when the first week in April means holidays for the children, parades and revelry by night and day.

A copy of the film was sent to Bad Waldsee.

An illuminated parchment and a Fool's Medal accompanied the award, which the staff of *Newsmagazine* value highly. "After all, we're the only group in North America to be so honored."



The illuminated parchment attesting of the award of highest decoration

The Fool's Medal — polished brass and impressive scarlet cord



STATION BREAK

CBC television and radio networks have been awarded two 1957 public interest awards by the National Safety Council in Chicago:

Non-competitive, the awards are made each year to public information media for exceptional service in the promotion of safety.

The awards to the CBC are in recognition of a year-round safety campaign through the use of institutional programs.

