



# RADIO

**STAFF MAGAZINE  
MAGAZINE DU PERSONNEL**



*Vol. 3*

*No. 10*

**HOW TO BEAT  
THE HOUSING SHORTAGE**

**FARM TEAM ON THE BEAM** - - - *Ron Fraser*

**NOTRE PUBLIQUE L'EXIGE** - - - *Jacques Guay*

**CANADA SAVINGS BONDS**

**OCTOBER, 1947**



## Operation "Nemo"

Sir:

A few weeks ago I was assigned to a Nemo religious period at a local church. It was a three mike job, so I took along the O.P. 1 with its power supply and battery box weighing close to 80 pounds, along with other equipment. My complete load was around 300 pounds. I had to set up in a small corridor where the choir was putting on its gowns and waiting for rehearsal time. The temperature that Sunday was above 90 degrees, and by the time the announcer and producer had arrived, I was as wet as though I had just come from a ducking in the river!

When the show was over, the announcer and producer went merrily on their way. I still had a half an hour's work to do and all the equipment to take back to the studio. That day I said to myself—"Why did I ever get into this business and this is the last time I'm lugging this equipment around—I'm tired of being a flunky for the program department and in future I'll have a helper or else!"

Well, I've had a half dozen Nemo jobs since then and I'm still going alone and lugging several hundred pounds of equipment around. Now I ask you:—do any other operators ever get fed up and feel that way, or is it because I've been at it too long? Has anyone any suggestions or do we just keep on doing it?

One solution would be some light portable equipment such as the D Unit. No, we haven't one at CBO. Let us hope that our engineering department at Keefer will give some thought to weight, when designing new Nemo gear.

One other point that gets me at times, and I know others who feel the same way, is that the CBC can only afford to pay six cents a mile for city driving. I have used my car on CBC business for years, and feel that I have saved the CBC plenty of taxi bills. All our trips in Ottawa are quite short, say from two to ten miles and at the rate of six cents it's hardly worth while putting in an expense account. I haven't put one in for over a year. Someone said then, that the powers that be were working on a scheme to pay a flat rate of a dollar a trip or something like that—we're still waiting! Of course I could take a taxi, but I find it more convenient to drive myself, and besides it saves money for the CBC, something they tell me they haven't much of!

While I'm at it, does anyone know whether or not we'll get a cost of living bonus or will the pension come first?

One last word. We at CBO are still waiting for a visit from some of the CBC officials. It would do us all good to have someone in authority sit in on a bull session—let's say in the Chateau Cocktail Lounge.

Ottawa.

J. A. PICKARD.

## But Good!!

Sir:

So the Canadian National Exhibition occupied the sweaty efforts of "some 107 engineers, announcers and producers and 300 Canadian radio artists . . ." Also it wallowed through 298 program periods during the two weeks!

Well, good for the "world's largest permanent exhibition"!

And, good for the Town by the Lake! And, good for the boys and girls who made it possible!

Now what's good for the planners who went panicking overboard for that fortnight of unbalanced listening? Let's make them listen to the shows—all of them.

L. B. McLEHAGGA,  
International Service. Chief Announcer.

## Translation

Sir:

The very interesting article by Miss Marie Bourbonneau led me to reflect that there have been in the columns of RADIO a number of equally interesting and thought provoking contributions written in French by our colleagues of the French network.

Many of us are delighted to have this opportunity of keeping in touch with the views and outlook of our French speaking colleagues—and for most of us there is no other way of doing so. I am, however, a little bit afraid that there are too many of us who, through lack of sufficient knowledge of French, are cut off from this means of contact with our opposite numbers in the province of Quebec. In view of the general interest of many French articles this is a great pity.

I therefore suggest for your consideration that from time to time the more significant French contributions in French might be republished later in translation. Let those fortunate ones who know French have the pleasure of reading them in the original, but don't deprive the less fortunate of the privilege of getting the substance, even though they must often lose the piquant flavor.

I was about to suggest that there should be two-way traffic, but I remember that our French colleagues in Radio-Canada pay us the compliment of learning our language; and that all of them, I believe, can read our English articles in the original. Perhaps there should be two-way traffic in this sense.

Toronto.

W. H. BRODIE.

## Logging Objectives

Sir:

After reading Mr. Burton's letter (RADIO, September, 1947) on logging, several times, I am not at all sure that he has expressed himself fully. To put it another way, I don't feel that he makes it clear whether he is for, or against, the present system. I would like to answer Mr. Burton by listing the following explained objectives which underlie the present fault reporting system. If he can suggest some other means of reaching them which would entail less work or "confusion and embarrassment", I, for one, would like to have his proposals.

Network program transmission, being the complex and sensitive process that it is

today, is continually subject to imperfections (or faults) arising out of a variety of causes. To allow these faults to occur, exert their influence on the program service we broadcast and then disappear without any analysis of their severity, duration, nature, or location, would be obvious folly. Such a course is comparable to the operation of a motor car with no plan of preventive maintenance. Sooner or later the machine would develop complete failures at some points. "Knowledge is power" and in this case the power provided by the knowledge enables the CBC and the wire companies to effect remedies for conditions while they are in the symptomatic stage and before they become fatal.

**OBJECTIVE ONE—SECURE ALL POSSIBLE DATA, WITHIN REASON, ON FAULTS AND FAILURES OF ALL KINDS.**

As one swallow doesn't make a summer, so one fault doesn't make a crisis. Ten faults of the same general kind occurring at the same place would look suspiciously like a critical situation. But who is to know how many faults, what kind, and where, if the fault data is merely collected?

**OBJECTIVE TWO—SORT, GRADE AND CLASSIFY ALL DATA AND ANALYZE FOR WEAK SPOTS, TAKING SUCH ACTION TO REPAIR THE WEAKNESSES AS IS JUSTIFIED BY ALL THE CIRCUMSTANCES.**

To assume, at any time, that the ultimate possible degree of perfection has been reached is to deny the existence of change. On the contrary, no matter how good network operations generally appear to be, the assumption must be made that further improvements can be effected.

**OBJECTIVE THREE—MAKE CONTINUOUS COMPARISONS BETWEEN PRESENT AND PAST PERFORMANCES TO SHOW WHERE AND HOW REFINEMENTS OR ADVANCEMENTS IN TECHNIQUES CAN BE MADE.**

The foregoing is more philosophic than practical but should explain the starting point from which the present system of fault reporting has been devised. Of course, the system is far from perfect but that is no reason to abandon it. On the contrary, and until a better system is invented, we should seek to strengthen it by eliminating its weaknesses.

The hypothetical cases mentioned in Mr. Burton's letter are not completely stated and thus the reader cannot fairly assess the situations. However, there is certainly something wrong when the level at one point is found five db lower than it should be, while at the point of origin "the charge is denied". Is the first operator really "over-zealous", and is the operator at the pick-up being fair to call five db "hair-splitting"? Also where does anyone concerned in the case get his authority to discriminate between what should and what should not be logged where five whole decibels are missing? Certainly OS-4 doesn't supply such authority! On the other hand, OS-4 does specify certain duties about fault reporting which are as valid today as when written four years ago.

Regardless of Mr. Burton's attitude toward the fault reporting system which I remarked earlier as being unclear to me,

(Continued on page 14)



# HOW TO BEAT THE HOUSING SHORTAGE

**W**HEN BERNARD DEAVILLE, CBC Winnipeg producer, exchanged his Air Force blues for his well-worn worsted, the future seemed rosy. Then he was suddenly faced, like everyone else, with the problem of finding a place to live. So he and his wife, Ruth, put their heads together and decided that if the pioneers could do it they, too, could build their own house; just a small place, a shelter to tide them over the current housing crisis.

So, with much pencil-chewing and beating of brains, sketch after sketch was drawn and then discarded as more elaborate ideas crept in. Remembering the Fibber McGee conditions they had put up with during the war, Ruth would say, "After all, we may as well have *two* clothes closets in the bedroom." And Bernie, who came from the west coast, maintained firmly that a house just wasn't a house at all if it didn't have an open fireplace.

Finally the satisfaction point was reached and, with an architect's approval, the Deavilles found themselves gazing in awe at their own set of blueprints. The die had been cast! The blueprints called for three large rooms, a living room, kitchen and bedroom, as well as a bathroom. The overall dimensions were to be 28 feet by 29 feet.

## *This Is It*

Bernard and Ruth are justifiably proud of their home now needing only finishing touches.



## *Finished Bedroom*

Ruth planned two closets for bedroom.

## *Progress*

Wife Ruth pitched in with hammer and saw on framing.



concrete mixture. Neither of them had ever done anything like this before. However, Ruth pitched in beside Bernie, and when it came time for framing she soon learned the art of using hammer and saw.

Finally the framing was started. As work progressed a few changes were made, such as the addition of a big picture window opposite the fireplace in the living room, and a corner window in the kitchen to catch as much sunlight as possible.

In addition to excellent weather, good fortune added two special blessings. The first was a neighbor who had been a builder for the past 40 years. By his tactful and invaluable advice he guided the babes in the wood around a hundred pitfalls. The

*(Continued on next page)*



## *A Start*

Sewer excavation and concrete foundation were started in June, 1946.

Then followed their initiation into that vast and complex world, the construction industry. They applied for building permits, and got the official title to the land. They timidly approached a lumber dealer, and began negotiations with various minor deities such as the plumber, sewer contractor, and electrician, whose work must not be attempted by amateurs under the local building code.

Professionals were called in to sink the foundation piers, but all cement work above the ground was completed by the Deavilles who added equal parts of perspiration and strong language to the

**Ingenuity, hard work, back aches and persistence helped Ruth and Bernard Deaville to make their home in post-war Winnipeg.**



## Field Day

*J. Frank Willis and Operator Roly Anderson put Prime Minister King on the air September 8, at the Annual Rural Field Day at Waterloo, Ontario, during Mr. King's visit to his home town, nearby Kitchener.*

second piece of good luck was their choice of a lumber dealer who proved to be a pearl beyond price, always managing to supply them with just enough materials to keep going.

Thus the work went ahead, although slowly because the project was strictly a spare-time one. It was started in June, 1946, and a blanket of snow had covered the new shingles before Bernie and Ruth could move in under their own roof-top and cook their first dinner.

Not that the place was finished: the last touches are still being put on. But from the primitive beginning, hard work has brought the house to the point where you can, aided by your hosts' enthusiastic explanation, get a good idea of the finished product. (They both admit to being bores on the subject.)

Present plans call for landscaping and for another room that is fondly referred to as "the proposed west wing". Even as it is, the neat, "L"-shaped bungalow bears little resemblance to the first tentative sketch, which looked like a box-car with shutters. The bungalow cost about \$2700, approximately half of what it would have cost if bought from a contractor.

As for being just an emergency shelter, the house has become far more than that. Bernie and Ruth break into a warm glow whenever friends ask about it, forgetting the hammered thumbs and aching muscles. They still say, "We would do it again."

## LEAVES FOR ENGLAND

Gilbert Harding, he of the amazing command of the English language and the sometimes caustic tongue, has returned to England, after three years in Canada as assistant to the BBC representative in Canada.

His friends, and they were many at Toronto studios, were sorry to see him go. But they were given a last chance to hear him at his best at an informal party given for him by Michael Barkway, BBC representative.

Gilbert plans to come back to Canada. He hopes to live in either Toronto or Montreal. In a few *Hardingite* phrases he explained why: The Maritimes he has seen and therefore didn't wish to go there again. Manitoba froze him, Saskatchewan frightened him, Alberta startled him and British Columbia was phony. He would love to live in Quebec City, but it was too interesting to ever make a living in. Montreal and Toronto were both interesting cities where a man could make his living and enjoy living.

(It's impossible to quote Gilbert exactly. The phrases come too fast and too easily. There should have been recording equipment at the party.)

E. L. Bushnell, director-general of programs, called the party to order and expressed the regret of Gilbert's CBC

## So Long

*At Toronto BBC party, left to right, in front row: Michael Barkway, BBC representative, E. L. Bushnell, director-general of programs; Davidson Dunton, chairman, and Gilbert Harding.*



associates at his leaving. He then produced a parcel and a letter. He asked Gilbert not to open the parcel, which had a gurgling sound, but to open the letter and read it.

Gilbert did so. The letter was addressed to his mother and advised her that as a token of their friendship to Gilbert, his CBC associates would send each month for a year a parcel of food.

That Gilbert Harding was gratified was shown in his reply. It lacked the *Hardingite* twist and was a straight, completely simple "thank you".

## Born

To Halifax Announcer Barry and Mrs. McDonald a son, Andrew Carter, September 8.

## Newcomers

To head office: Clerks Guy Coderre and Pierre Fortier and Clerk-Steno Jacqueline Des Launieres . . . To IS: Announcer-Producer Viggi Ring in Danish section, Steno Madeleine Dorion in engineering . . . To Keefer: Secretary Miss J. Seguin and J. L'Ecuyer in central records . . . To Toronto: Helen Sanderson in farm broadcasts, Barbara Theis in education, Peggy Mathews in production . . . To Winnipeg: Stenos Barbara Ewart and Pamela Clarke in talks and Mary Williams in drama . . . To Vancouver: Steno Ann Beale and Talks Producer Art Sager, former special assistant to the president of U.B.C.

## Halifax Treasurer

Bryon MacMillan, storekeeper, was recently elected as treasurer of the Halifax Staff Council.



L'AUTEUR

# “NOTRE PUBLIC L'EXIGE...”

Par JACQUES GUAY

me servira longtemps. Ne sachant comment “fermer” une page pour laquelle je manquais de copie, je remplis le vide par quelques mots, imprimés en gros caractères, demandant aux lecteurs de présenter leurs suggestions pour améliorer la publication.

Quinze jours plus tard, personne n'avait répondu.

Découragé de l'apathie des abonnés, je publiai de nouveau la requête, cette fois en offrant une récompense assez intéressante à celui qui présenterait la meilleure suggestion.

Ce n'est que deux mois plus tard, à la veille d'abandonner la publication, que je reçus la première et dernière réponse à mon entrefilet. C'était une “bonne âme” du Lac-St-Jean qui, toute confuse d'arriver si tard (elle avait reçu le journal de la cousine de sa tante en visite dans la région), me suggérait d'entreprendre une campagne... anti-alcoolique.

Ce petit fait démontre assez bien l'indifférence du public en général. Sur la foi de cette expérience et de nombreuses autres encore plus probantes nous pouvons prendre pour acquit, après comparaison, qu'il est beaucoup plus profitable de s'adresser à l'ouïe qu'à la vue.

L'homme moyen achètera son journal favori du camelot qui le lui offre à sa sortie du bureau ou de l'usine, mais il posera là un geste machinal car, bien souvent, il ne le parcourera que d'un oeil distrait pour le troquer, l'instant d'après, contre la radio qui frappe beaucoup plus son imagination. Généralement, il regardera les photographies, les annonces et les pages sportive et financière, c'est-à-dire des domaines auxquels les ondes ne touchent guère ou pas du tout.

Des enquêtes publiques ont d'ailleurs démontré, depuis longtemps, que l'homme écoute la radio durant un nombre d'heures, de beaucoup supérieur à celles qu'il consacre à la lecture du journal.

Et, que dire des femmes: nombreuses sont celles qui ne lisent même pas la page féminine du journal familial... outre le “Courrier de...”, bien entendu.

Mais, y a-t-il une femme qui n'écoute pas la radio, y en a-t-il une qui ne tienne son appareil récepteur ouvert durant au moins une ou deux heures par jour. Je ne le crois pas.

La radio, de par le nombre de ses adeptes, exerce donc une influence prépondérante sur la vie de l'homme, une influence qui ne se dément pas un seul instant et

qu'il importe de conserver en autant qu'on sache l'utiliser à bon escient.

Cette influence, presque illimitée, entraîne des responsabilités non moins grandes.

C'est ainsi que la radio se doit de maintenir ses émissions à un niveau tel que la masse de ses auditeurs en profite, c'est-à-dire qu'on doit éviter ce qui se produit malheureusement dans plusieurs cas: L'emploi d'un jargon pour bien déterminer que le personnage est canadien. Il est possible et même beaucoup plus facile de prêter aux acteurs un langage de bon goût tout en y insérant quelques expressions qui révéleront le milieu où l'on veut camper le personnage. D'ailleurs, la chose se pratique couramment.

Pour remplir ses responsabilités, la radio doit également diffuser des programmes éducatifs mais, de grâce, ne nous adressons jamais à la masse au moyen de conférence: C'est un système facile mais trop peu sûr. Des milliers d'auditeurs ferment leur appareil lorsqu'ils entendent une voix “vieille barbe” leur définir les particularités de la planète mars.

Au contraire, une dramatisation du même sujet gagnera beaucoup plus facilement les foules auxquelles elle inculquera précisément le même sujet.

Ainsi, la masse profitera de ce que seul un petit nombre aurait entendu.

\* \* \* \* \*

Quant au “rideau de fer”, son existence est réelle, mais l'idée que se fait généralement le public de la radio est assez juste.

\* \* \* \* \*

Enfin, une suggestion: il serait bon que les employés soient davantage au courant de l'activité de Radio-Canada, de ses entreprises et de ses réussites.

Pourquoi ne rédigerait-on pas, par exemple, un bulletin hebdomadaire dans lequel seraient publiées toutes les nouvelles concernant non seulement le personnel, mais aussi et surtout celles qui touchent Radio-Canada même. On y expliquerait les changements, les innovations, les rouages techniques et administratifs, enfin tout ce qui est susceptible d'intéresser.

Ainsi, les employés seraient en mesure d'expliquer, à leur tour, à leurs amis et à leurs connaissances, comment fonctionne la radio. Tous profiteraient d'une telle initiative car, à vrai dire, il est pour le moins étrange d'ignorer comment fonctionne l'industrie où on est employé.

(Suite à la page 10)

Ce rideau de fer, entre les antennes et le poste récepteur, existe-t-il au point de rendre impossible l'unité de pensée essentielle à un rendement adéquat de la radio?

Dans l'affirmative, vaudrait-il mieux le percer complètement ou se contenter d'y pratiquer une brèche qui suffirait à une compréhension juste et nécessaire?

Et de quelle façon procéder... ?

La question mérite sans aucun doute une étude approfondie, mais l'espace dont nous disposons la réduira nécessairement à quelques faits saillants qui, s'ils ne sont pas les principaux, n'en constituent pas moins un facteur important dans l'accomplissement de ce que nous considérons être notre devoir, c'est-à-dire l'instruction populaire jointe à une saine récréation.

La radio atteint-elle ce but qui est de hausser le niveau intellectuel de la masse, de le porter à un sommet impossible à atteindre avant son avènement? Très probablement, et les preuves en sont nombreuses. Il suffit de jeter un coup d'oeil sur le courrier reçu par les postes et envoyé des quatre coins du pays pour s'en rendre compte. Nombreuses y sont les demandes de feuillets éducatifs ou encore de simples renseignements que le public est avide de connaître.

Offre-t-on telle ou telle brochure envoyée sur demande? Peu de temps s'écoule avant que l'édition en soit épuisée.

Ce fait semblera peut-être bénin à première vue, mais il démontre le meilleur indice de l'intérêt général. Il suffit, pour s'en convaincre, d'avoir déjà eu affaire au public. Comme directeur d'un petit journal de quelque 3,000 de circulation, j'ai subi, si je puis dire, une expérience qui

# THIS IS THE CANADIAN BROADCASTING CORPORATION



Steno and Girl Friday Evelyn Harper gets the pitch and some inside information on farming from B.C. Commentator Tom Leach.



"Farm Broadcast . . . Farm Broadcast,  
Now don't feel any alarm,  
We don't sell soap—and we don't  
sell tea  
Just try to help you farm.

For your license fee, we try to be  
On rural matters wise.  
We take no dough for this radio  
show,  
We advise—not advertise."

**I**F YOU'RE feeling vocal, try those verses over to the tune of Jingle Bells. They'll give you an idea of CBC farm broadcast department philosophy — and work off that urge to sing which your neighbor doesn't appreciate.

Nowhere in CBC is morale higher than in FB because the department is providing a needed service for 738,000 Canadian farmers and their families which is unique in radio anywhere. About three million people live on farms in Canada and the nine men in FB often work a seven-day five-day week to see that they're kept up to date on everything which concerns them. CBC farm broadcasters love their

work — and thousands of both rural and urban listeners love the way they do it. They tell them so in thousands of letters every year. That's what keeps the eight girls in Farm so busy.

All this started back in 1939 when a far-sighted farmer from Ontario's Lambton County, by the name of Orville Shugg, was given the go-ahead signal by CBC to develop his idea of organizing a department which would provide information for Canadian farmers from BC's Cariboo to the backwoods interval farms of Nova Scotia. For the past eight years, FB has been doing just that on a public service basis despite offers of sponsorship for its many programs. Last year, the department was responsible for more than 2500 programs — nearly 1200 of them half-hour spots, as well as advising other departments on agricultural matters, acting as liaison officers between the Dominion Public Weather Office and CBC, providing its own coverage of important agricultural meetings and contributing to the International Service, BBC, and the American networks.

All this activity needs direction . . . and that explains why the farm department is organized on both a national and regional basis. National office consists of three men: Supervisor Fergus Mutrie, Assistant Supervisor Ab Kemp and Farm Producer Ron Fraser. Their job is to decide on policy, to provide direction

for the regional farm broadcast commentators from coast to coast, to make certain that regional broadcasts all follow the same impartial line, to be responsible for national network farm shows such as *National Farm Radio Forum* and *Summer Fallow*, to maintain relations with the national farm organization and the Dominion Department of Agriculture, keep in touch with foreign agricultural developments and to make those dollars in the annual budget go further. All three men started with the department as regional commentators: Mutrie in BC, Kemp in Ontario, and Fraser in the Maritimes. This provides the national office with a cross section of Canadian farm thought — assuring a definite national outlook.

But the Canadian farmer doesn't hear of these men very often. The man he knows is his regional farm commentator or assistant commentator . . . the man he hears five days a week and who can walk into practically any farmhouse in his region and receive a fast invitation to sit down and chew the fat over home-grown beef, potatoes, fresh bread and dairy butter. He's a personal friend to the farm families who hear him five days a week on the half-hour noontime *Farm Broadcast*. They send him gifts at Christ-



mas, cards for Easter, fudge for his birthday, invite him to speak at farm meetings, open exhibitions, and even, at times, to do a bit of shopping for them. The commentator has a great reputation for dependability and accuracy, of giving his listener both sides of a story, of having a personal interest in the people who hear him each day. His main job is to put on a half-hour

regional *Farm Broadcast* Monday to Friday which keeps his farmer friends right up to the minute on the latest prices for farm produce, the weather, the best way to get rid of weeds or fatten a hog, and a summary of farm news that is local, regional, national and international. The commentator usually has a simple rule of thumb to guide his selection of material for his broadcasts — "Will it help or interest the farmer?" If the answer is "Yes" it goes on the air. He's thorough. He might spend two hours writing a five-minute item, checking news services, departments of agriculture, colleges and personal experience to compile a complete item. He talks the language of the hog producer, the beefman, the dairyman, the vegetable grower and the orchardist.

Very often he spends five days a week in his office and then uses his Saturdays and Sundays to get out in his region to meet his listeners. Personal contact is essential. If he has an assistant commentator, more travelling is done, providing farmyard interviews for the broadcast, coverage of agricultural events, and

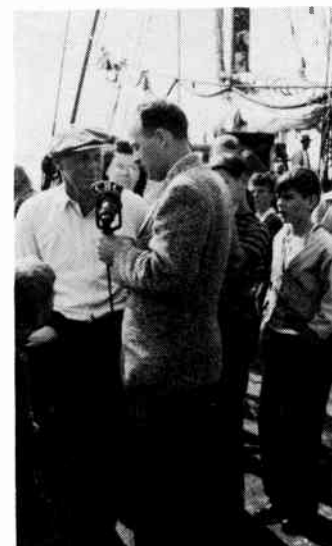
(Continued on page 16)



Ontario Commentator Jack McPherson explains how to check a chick for conformation to Stenos Helen Sanderson and Marg McDermid.



Maritime Commentator Keith Morrow talks over some points of Nova Scotia County Fairs with Bill McLeod, director of agricultural services, while Steno Ann Ellis makes notes for a recorded interview "in the field."



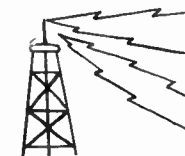
Assistant Maritime Commentator Bob Graham interviews Captain Victor Crouse of the "Muriel Isabel" during the Nova Scotia Fisheries Exhibition, held at Lunenburg.



★Left to right: Announcer Monty Tilden who acts as farm markets reporter in Montreal; Ab Kemp; Fergus Mutrie; Ron Fraser; Steno Betty Dewar. Standing: Steno Joan Burke.



Prairie fence-leaners above are Commentator Pete Whittall, Steno Joan Christian, Assistant Commentator Bob Knowles.



## FARM TEAM ON THE BEAM!

By RON FRASER

# STUDIO "DE LUXE" POURQUOI PAS... ?

Par ROLAND LELIÈVRE

Avant-hier, grand branle-bas au studio "C": on déménage temporairement tourne-disques et micro au studio "B", le studiosalon de CBV à Québec.

Les techniciens viennent de recevoir, des laboratoires du "Keefer", une console neuve et tous les raccordements qui s'imposent au contrôle central motivent le déménagement temporaire.

Le "C" à Québec, comme ailleurs sans doute, c'est la cuisine du poste. On y prépare et sert de tout: programmes sur disques, causeries, interviews... on y donne les annonces-éclairés et les identifications. C'est une belle boîte carrée, aux quatre murs nus; une table aux lignes rigides... deux chaises droites.

L'identification de 5 hres est donnée du "C". Les programmes locaux qui suivent de 5.30 hres à 6.00 hres, viendront du "B". Les opérateurs l'ont ainsi décidé et s'empressent de monter un contrôle temporaire dans la cabine du studio "B"; le tout ressemble à un "remote" en studio.

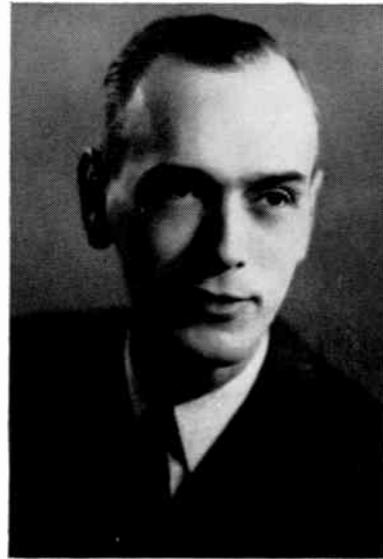
Cahiers de "spots" et communiqués du Service de Presse et d'Information sous le bras, je m'achemine donc au studio "de luxe", réservé aux dignitaires et personnages de marque invités à venir au micro de CBV.

Il n'y a pas à dire, ça fait quelque chose de penser qu'on va vivre là au moins pour une semaine. L'ameublement du Studio "B" justifie son titre de "de luxe": un pupitre en acajou avec surface de verre, un tapis moelleux à la grandeur de la pièce, des tentures aux tons riches, deux fauteuils confortables, deux chaises de style, une lampe avec abat-jour, une peinture au-dessus du manteau de cheminée: la scène représente un étag dans le sous-bois.

Le climat du "B" semble meilleur. On a des envies de se surpasser dans une telle ambiance.

Si l'habit fait le moine, je commence à me demander si, dans une certaine mesure, l'aménagement d'un studio ne ferait pas l'annonceur?

Qu'est-ce qu'un annonceur? Un parleur, intermédiaire entre la direction, les commanditaires, les invités ou les artistes d'un poste et l'auditoire multiple et varié... un ambassadeur quoi!



L'AUTEUR

Et l'ambassadeur doit se faire vendeur de sourire, de joie, de saine gaieté et d'optimisme à la journée longue.

Comment peut-il le faire s'il vit dans un studio aux murs froids, aux lignes rigides comme deux colonnes d'un livre de comptabilité?

La plupart des auditeurs écoutent la radio dans leur "living room". Si l'annonceur retrouve au studio un peu du climat moyen des foyers où va son programme, il sera sans doute plus au diapason, plus intime, plus près.

La psychologie appliquée apporte innovation sur innovation dans plusieurs domaines de l'activité humaine: à l'usine, telle ou telle autre couleur de peinture assurera un meilleur rendement de tout un groupe d'ouvriers. L'ambiance du milieu de travail semble devoir à l'avenir attirer de plus en plus l'attention des chefs d'entreprise.

Deux jours ont passé... Mes confrères-annonceurs subissent la même réaction.

Quelques livres font déjà leur apparition sur la tablette du manteau de cheminée... le fauteuil est à côté, invitant à la lecture.

Au mur opposé, le benjamin du groupe a placé hier une fantaisie de sa composition: un bateau de papier blanc se découpant sur le fond bleu d'une rondelle d'emballage de disques.

Le foyer prend vie...

Rien de cela ne se serait produit dans notre vieux "C" aux lignes mathématiques.

Speakers-ambassadeurs, nous voilà donc quatre dans une ambiance que nous croyons plus identique à celle où vivent les gens à qui l'on parle.

Reste à savoir, si les auditeurs nous trouvent "meilleurs"!!!

Aura-t-on demain en radio, des studios "de luxe" pour le personnel annonceur? Qui vivra, verra.

D'ici là, nous regagnerons sous peu les lignes rigides et les murs froids de notre bonne vieille cuisine... le "C".

D'ambassadeurs de salon, nous reviendrons tout simplement Speakers de cuisine.

## NOTRE PUBLIC

(Suite de la page 6)

Ainsi, en se basant sur ce fait, il serait peut-être à déconseiller d'entreprendre un plus grand rapprochement entre le micro et l'appareil récepteur. Il est des choses que le public doit connaître, mais il en est d'autres qu'il doit continuer d'ignorer. La radio est semblable à une oeuvre d'art qu'on admire à distance. Plus on s'en approche, moins on la trouve belle quoi-elle demeure la même.

Quant au public, il ressemble à un petit enfant qui trouverait tous les attraits imaginables dans la montre de sa mère à laquelle il lui est interdit de toucher. Il s'en désintéressera complètement le jour où elle la lui aura confiée.

Il importerait donc de maintenir l'auditeur à une certaine distance afin qu'il ne puisse connaître de la radio que ce qui comporte un intérêt général: autrement les ondes risqueraient de perdre le prestige acquis depuis des années.

Ainsi en est-il du théâtre où le public n'est jamais invité à visiter les coulisses... l'envers du décor n'est pas toujours attirant.

## A TOUS NOS LECTEURS

**RADIO est votre magazine. N'y paraissent que les articles, questions, suggestions, photos que vous lui faites parvenir. Votre collaboration est donc essentielle pour en assurer le succès. Dès que vous pensez à quelque chose qui pourrait intéresser les lecteurs de RADIO, notez-le pour ne pas l'oublier et faites en part à la première occasion au correspondant de votre localité. Merci d'avance.**

# Le Personnel En Vedette

## Le Grand Ménage

Charles Frénette, de qui relèvent les services techniques de la région de CBV est aux oiseaux! Son personnel évolue depuis quelques semaines au milieu d'appareils techniques dernier cri. L'installation du nouvel outillage a cependant produit un remue-ménage et des réactions diverses. Tandis que quelques-uns flânaient autour, en curieux, d'autres maugréaient à cause du branle-bas. Roland Lelièvre, pour sa part, a pris l'affaire en philosophe et il s'en est inspiré pour un "poulet" destiné à nos lecteurs. (On lira son spirituel article en page 11).

Tout ceci devrait donner à nos collègues de Chicoutimi un avant-goût de ce qu'ils devront subir quand seront complétées les transformations de l'immeuble où se logeront les studios au printemps. Pour le moment tous les CBjistés déplorent la perte prochaine de l'intéressant coup d'oeil qu'offrent les studios actuels au rez-de-chaussée d'une maison sise en plein quartier des affaires. Les prochains bureaux seront à l'arrière d'un troisième!

A propos de CBJ, les visiteurs ne peuvent s'empêcher d'admirer la collection de berets que tous les messieurs arborent, sauf le directeur qui est coiffé d'un chapeau noir de la plus sobre et plus haute élégance. Chose étrange, chez les porte-bérets, c'est à qui aurait le plus ancien. Roland Dallaire en a un qui date d'avant-guerre Jim Roberts d'avant l'emménagement, rue Racine. Et l'on vous indique, comme s'il s'agissait d'un Stradivarius, l'étiquette portant la date de fabrication. Il devrait y avoir de quoi inspirer une symphonie à l'excellent musicien qu'est Lorenzo Campagna.

## Dans l'Expectative

Les annonceurs montréalais René Lecavalier, Gérard Berthiaume et Raymond Laplante se pavent comme tout fier futur papa qui se respecte. Dans le cas de Raymond, cependant, le *paranage* se fait en tirant de la patte depuis qu'il s'est fait une entorse en tombant dans un buisson d'herbe à la puce!

## La Croix Bleue

souhaite un prompt rétablissement à Georges Dufresne, à Yolande St-Hilaire et à Gatién Dandois. Ce dernier a été victime d'un accident de moto avec Anselme Laperrière, lui aussi opérateur à CBF. Anselme s'en est heureusement tiré avec des égratignures.

A propos d'opérateurs signalons l'arrivée d'un nouveau, Allan Leclair, à CBF-M et d'une mignonne petite Gisèle chez Maurice Guimond et madame, de l'émetteur CBF.

## Sincères Condoléances

à Aurèle Séguin qui a eu la douleur de perdre sa femme et à Candide Lesage, en deuil de son père.

## Départs

Signalons celui de Madeleine Papineau, ex-secrétaire de Benoit Lalleur, puis de Jean St-Georges, partie pour Paris... et

celui de Lucien Côté et d'Ivan de Champlain (tous deux de Québec) pour la Gaspésie. Leur voyage n'a cependant duré que quelques jours. Il a servi à recueillir une petite scène radiophonique pour le gouvernement du Québec... et aux frais de la Princesse!

Claude Garneau, aussi de CBV, est un *Neurod endurci* surtout depuis qu'un garde-chasse du Bas du Fleuve lui a dressé procès verbal et que le juge s'est montré inaccessible à l'appel de la nature et de son gibier!

Enfin dernier départ, celui de Québec d'André Ste-Marie et Larry MacAdam qui ont complété l'installation du nouvel outillage.

# LE VRAI SPORT

par Guy Davignon

Malgré notre profonde humilité, nous sommes fiers de dire que le club de balle-molle CBC-IS a gagné le championnat cette saison, par défaut... Quelqu'un de bien aurait dit: "Et le combat cessa, faute de combattants."

Une bonne nouvelle ne vient jamais seule puisque Radio-Canada aura son club de hockey cet hiver à Montréal. Des problèmes financiers brident encore nos projets mais nous espérons que les Grands Manitous y pourvoient.

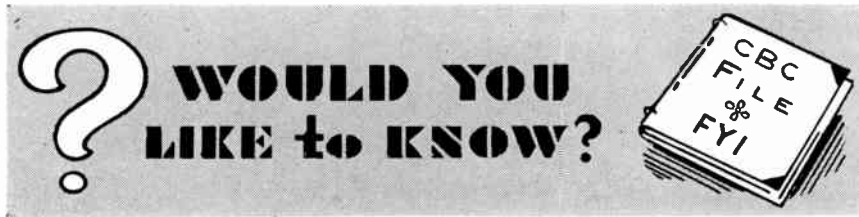
Quant au bowling, la première réunion des adeptes de ce sport a eu lieu au milieu du mois dernier.

Pour revenir à la balle-molle, la dernière joute (hors concours heureusement) a coûté une défaite des CBC-All-Stars par 7 à 6 aux mains des Alouettes. Étienne Labrosse, le lanceur perdant, et Gaston Bélanger, l'impénétrable premier-but, ont joué une de leurs meilleures parties. Une rumeur inquiétante veut que Gaston rende son chandail. Souhaitons que ce ne soit qu'un canard.



Groupe de Radio-Canadiens réunis à la maison de campagne de Jacques Guay pour souhaiter bon succès à Jean St-Georges à l'occasion de sa nomination au service de presse et d'information.





### Medical Report

**Q.** Why are CBC employees taken on the permanent staff not given a copy of their medical examination report? These days the average "family doctor" is up to his neck in work, with neither the time nor the facilities to give one a complete examination of the type given CBC staff members by the Corporation. A copy of the examining doctor's report would be extremely useful to one's "family doctor" as a basis for any further check-ups which the employee might feel were necessary from time to time.

**A.** Whenever a medical examiner's report indicates the need for medical care or further examination, the employee is advised through his officer in charge to consult his "family doctor". The number of such instances is small, however, in relation to satisfactory reports that are received.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

### Time Signal

**Q.** Regarding the time signal—does it actually come from the Dominion Observatory or from a studio in Ottawa and just how accurate is it? This may seem rather an obvious question but it's dubious just how many non-technical staff members know the facts about this.

**A.** The time signals which are broadcast over the CBC network each day at approximately 12.59.30 p.m. concluding with a long dash at exactly 1 p.m. do, in fact, originate at our studios in Ottawa. An audio frequency oscillator is so connected that its operation is controlled by electrical pulses received over wire lines direct from the Dominion Observatory in Ottawa. Thus the audio tone pulses sent to the network correspond with the pulses originating at the observatory.

It may be interesting to note that by Order in Council P.C. 6784, August 28, 1941, the Dominion Observatory is designated as the official source of Canadian time and time signals originating at the observatory are accurate within a few hundredths of a second of true time.—G. W. OLIVE, CHIEF ENGINEER.

### Under One Roof

**A.** International service and CBA transmitters are under one roof with CBI and CJBC next in line. Could not CBM and CBF do the same to take advantage of great savings in operations?

**A.** International service and CBA transmitters deal with two different types of broadcasting. CBI and CJBC will use the same aerial. CBF and CBM are located so that both will serve best the group of listeners for whom they are intended, when CBM operates at 50 Kw.—DR. A. FRIGON, GENERAL MANAGER.

### Pension Payments

**Q.** Are salary deductions for the pension plan returned to us immediately if we die before the age of 65?

**A.** If death should occur before the normal retirement date (65 years for male employees, 60 years for female employees) contributions together with accrued interest are payable to the estate or named beneficiary of the employee, as the case may be.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

### Entertainment Expenses

**Q.** Why does it take so long to get entertainment expenses back from Ottawa?

**A.** The question is ambiguous and probably refers to a specific incident. As a general rule claims for duty entertainment are credited to an employee's personal account after authorization by management. Again, advances previously received are sufficient to take care of these claims. If not I should be so advised.—H. BRAMH, TREASURER.

### Salary Comparisons

**Q.** I would like to know why they persist paying much better salaries to the employees of the administration, to the announcers,

producers, etc. than to the operators of the CBC? As a matter of fact, here in Chicoutimi, there are laborers who earn more per month than a group 6 operator having the maximum salary, that is \$2,340 per year. And I have proof of this. Isn't this demoralizing for an employee of "a specialized craft?" When will this be corrected?

**A.** It is not right to state that administration officials are better paid than operators in the CBC. To establish a parallel one must compare such positions with those of engineering at headquarters. The parallel between a laborer at Chicoutimi and a group 6 operator is illogical. First, I doubt whether laborers in Chicoutimi make \$2,340 per year, year in and year out, with increases in salaries as they grow older. They certainly do not enjoy all the benefits of a pension plan and permanent employment. When it comes to announcers and producers, one must take into account their popularity as "performers". Why should some band leaders in the U.S.A. make \$1,000,000 a year when the Prime Minister of Canada is not paid 20% of that amount, whatever the political party in power may be?—DR. A. FRIGON, GENERAL MANAGER.

### "WT" Pension Deductions

**Q.** I joined the CBC early in the war and until recently was called a "War Temporary". During all the time I was listed as such, I was having deductions taken from my monthly cheque for my pension fund. However, recently I have received a voucher showing how much money I have paid into my pension fund but only from the time I was notified I am now on permanent staff. I should like to know what is happening to the deductions from my monthly cheque all the time I was a "War Temporary"? Is this to be added to my pension fund, or is it to be returned to me?

**A.** The deductions made while you were classified as a "War Temporary" were paid to the insurance companies' section of the plan. While no receipts were issued by the companies, there rests to your credit a paid-up annuity equal to your contributions with interest.

Since you were confirmed as a permanent member of staff, your salary deductions for the pension plan have been paid to the Government Annuities Branch from which you have been receiving regular receipts.

The sum of these two accounts represent your pension credit and they will both be held for you until retirement.—R. P. LANDRY, DIRECTOR, P. & A. SERVICES.

# Grapevine Network



*Toronto staffers entertained and were entertained at recent corn boil at Dixie transmitter.*

**U**NDER THE stars and in the moonlit shadow of the Dixie (CJBC Toronto) towers two hundred members of Toronto studios staff danced, ate corn and hot dogs and drank pop and— and drank pop, at the corn roast, September 12.

The social committee made all the arrangements and did a swell job. Ed Witherstone of maintenance and Johnny Grozelle of engineering set up mikes and a P.A. system on the parking lot. When the mob arrived the P.A. was put to use for an organized program with Ralph Blattner of the gestetner room acting as emcee and magician. Roger Greig of production played his guitar and sang. The Four Gentlemen sang. Dan McArthur, chief news editor, entertained with his accordion. There was a sing-song and E. L. Bushnell, director-general of programs, was persuaded to sing. Later, with operator Jack Barklay as disc jockey, the parking lot was cleared and dancing got under way.

Another part of the organized program was a conducted tour of the CJBC transmitter.

Tickets (at 50c) went slowly for the first few days. The last day there was a rush and one hundred and sixty were sold

altogether. Then, two hundred people showed up—the last forty stopped at the gates by Wells Ritchie, supervisor of P. & L., and asked for the required four bits.

The advance party went out about two o'clock. While Ed and Johnny set up the P.A., Marg Harris of Station relations and Rosemarie McKay of News roundup husked thirty dozen ears of corn, sliced thirty dozen hot dog buns. Wash boilers were set up on eight hot plates and the corn was cooked on them. The liquid refreshments ran into four pounds of coffee and sixteen cases of cold stuff—four of them coke. Paper cups were used so there was no need for a lot of crockery. Poptender was Frank Edwards of stores.

Mona Stopford of budget office and Connie Sheward of Station relations came out a little later than the others and helped slice up three pounds of butter and tie the little pieces in small bits of cheesecloth. They were used for the corn. The salt and pepper shakers were loaned by Bert Pooler of the Toronto studios canteen.

Cars were on hand at the end of the car line to take the people out to the transmitter.

The next day Ed, Johnny, Marg Harris and Anne Woolley of Central

## The Corn

## Boils

## in Dixie

records went out to do some cleaning up. When they got there they found that Art Holmes of the Dixie transmitter had everything under control. He and the transmitter boys had cleaned up the place.



### Creaked

“Now, this one was taken. . . .”

With summer holidays past, the season's crop of vacation snaps is making the rounds—further proof that the little black

box with the George Washington conscience never does lie.

Two heartbeats of the Halifax staff, Marion Ritchie and Marjorie Smith, were caught in a rain squall while navigating the dangerous, oyster infested seas around Prince Edward Island. After battling the rip tides, cross currents and battering down billowing bandannas, our hardy mermaids bailed out their eyes and found themselves in the mouth of a small creek. But they had a paddle. And before long they berthed at their home port where a rescue squad met them with a warm welcome, warm stimulants and the cold eye of the camera.

### Western Trip

Chief Engineer G. W. Olive, Chief Architect D. G. McKinstry and Plant Engineer W. A. Nichols are on an extended trip to the West, visiting Winnipeg, Carmen, Watrous, Lacombe, Edmonton and Vancouver, as well as several U. S. cities on the return trip.

### Married

CBO Announcer Al Maitland to Connie Smith, September 6, at Ottawa; in Vancouver, Announcer Bill Inglis to Phylis Dilworth, Announcer Jack Bingham to Doreen Hayes. October 3 set as date for Loreen Walton of broadcast regulations and Don Keilty.



### Elected World Convener

Miss Elizabeth Long, director of women's interests for the CBC, was elected World Convener of Broadcasting for the International Council of Women at the Council's first post-war conference held in September in Philadelphia. The conference was attended by 1,000 delegates representing 40 million women in 35 countries.

Miss Long was nominated by the National Council of Women of Switzerland,

## Out West



seconded by Canada. Her election is recognition of her efforts to promote mutual understanding between women of the world by radio programs presenting women speakers from various countries. Programs of this nature have been an established CBC feature since the end of the war.



### In BBC Office

John Polwarth has arrived in Toronto to take over from Gilbert Harding as assistant Canadian representative of the BBC.

Mr. Polwarth got into radio by accident. He had been trained as an accountant and at one time was principal of the Gregg School in London. Then twelve years ago he dislocated his spine, and during a spell in the hospital he wrote short stories to entertain fellow patients. The stories were submitted to the BBC at Newcastle and he was invited to broadcast them. Since then, he has been an announcer, narrator, script writer and producer, specializing in feature programs and international celebrity concerts. For the past five years he has been in charge of BBC programs in North East England.

Mr. Polwarth is also well known as a newspaper columnist. For ten years he wrote a weekly humor column for the Kemsley Press, and has contributed to *Punch* and other papers.

### At CBX

During their western trip to attend the recent meeting of the board of governors, General Manager Dr. Frigon and Assistant General Manager Donald Manson visited the new 50,000 watt transmitter CBX, now being built at Lacombe, Alberta. In the above photo they are shown with J. J. Bowlen, western member of the board.

### To Own Station

His many very good friends at Keefer, as well as at other points, will learn with regret of the resignation of M. J. "Monty" Werry, while at the same time wish him every possible success in his new venture, his own 250-watt station, CKON, on 1340 Kes. at Woodstock, Ontario.

Monty joined the CBC in 1936, spending some time at Toronto studios where he became chief operator. In 1939, he was transferred to the plant department in Montreal. He has always shown keen interest in staff matters, having served on many occasions with the Staff Council. A well attended "stag" was held just before Monty left, at which time he was presented with a handsome pen set for his new desk at CKON.

### Heading IS

Ira Dilworth, newly appointed general supervisor IS, slipped quietly behind his desk on the morning of September 22nd, ending a long journey from British Columbia to Paris and London, to British Columbia, to 1236 Crescent Street, Montreal. Thus without fanfare, the temporarily decapitated IS became very much whole again.

### Plans Two Productions

The Toronto CBC Dramatic Society is planning two productions for the winter season. The first one will be "Out of the Frying Pan". Roger Greig, president of the society, has asked Andrew Allan to act as casting director for the first show.



# STEVIE'S SCRAPBOOK



A. J. BLACK

**T**HE "BOWLING" season's here again and brings to all of us the "yen" to "curve" a ball and take a "swing", stack up a record for a "string" by slugging copious "strikes" and "spares" to pile up in the "score-card" squares. If you are new, enroll your name, even though you've never played the game, you'll find it is swell exercise and who knows? you may win a prize; besides which, it's a lot of fun, as you'll admit once you've begun. So make a point to come along and help to swell the happy throng, to share the sport, enjoy a laugh and get acquainted with the staff. What if you're maybe one of those who drop the "sphere" on someone's toes (it's weight something that you appals, like salvaged Crimean cannon-balls), or, having "swung", you backward strut and watch it crawl into the rut, or throw three times and still the "pins" stand firm like goofy mannequins, 'til you feel worn out with the chore and swear they're glued right to the floor; don't be discouraged or succumb to thinking that perhaps you're dumb and feel for sure that other folk look on your efforts as a joke. I'll wager you my new Fall hat you'll witness funnier things than that before the evening's game is through: this I can guarantee to you. For instance, we

once had a guy who made us laugh 'til we'd near die as we'd observe the comic way he'd "bounce" a ball out on its way. Once in a while it hit the "gutter" and through clenched teeth he'd hiss and mutter; enraged at "missing" he'd stop dead, embarrass us by **WHAT HE SAID**; it obviously wasn't good, choice cuss words, impolite and crude, that by no means improved our minds, (but then, I guess, it takes all kinds!). On our team, too, we had a girl who'd give the ball a timid "whirl", then turn to get the second ball, while on its way the first would crawl unheeded, as she turned her back, when suddenly we'd hear a **WHACK** and holler, "For the luva Mike, she's actually made a "strike"! There's fun and frolic, thrills galore for those who woo the polished floor, but to get utmost satisfaction you've got to SEE such folk in action. So, come out, meet the girls and boys, join in the "smokes", the "cokes", the noise, the "ribbing", action, bally-hoo, and good, keen competition too. You'll find that it will stimulate your mind and body, you'll feel great; and you can bet there will be one who won't need coaxing to have fun, who'll every whit of it enjoy: You guessed it, kids, the "OFFICE BOY"!

## LETTERS

(Continued from page 2)

he has, at least, shown a concern that is to be commended. We could make greater progress, I believe, if there were more such concern demonstrated by operators wherever doubt or misunderstanding exists in these matters.

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

### Engaged

Jan Empey, teletype office, Toronto studios, is wearing a diamond.

### Transfers

Enid Ayerst from production to international service, Toronto; Anne Bennett has become Secretary to H. G. Walker replacing Audrey Wilson who was married in September.

### Cradle Club

A fellow takes a lot of kidding when he becomes a father, but what happened to Earl Anderson of national traffic shouldn't happen to any father.

Earl has one network program a day. Right in the middle of it three people walked in on him grinning like devils. They butted right into the program and presented Earl with a framed certificate making him a full-fledged member of the Cradle Club "with the rank and title of Floorwalker-at-Large and as such is permitted to enjoy all the privileges pertaining to this office."

The program is the Program Résume going coast-to-coast on a closed circuit which isn't so closed in some regions where there are remote-operated CBC relay stations.

The man who made the presentation was Bill Sanderson of Canadian National Telegraphs. The art work (professional) was by Ed Leekie of Canadian Pacific Communications, Montreal. The two men who escorted Bill Sanderson into the studio were Jack Carlyle, of national traffic, and Ted Pegg, of the commercial department.

Earl tried to read the Cradle Club certificate over the air, but fumbled and Ted Pegg read it and announced to everyone listening in that Earl was the father of a seven-pound baby daughter.

When Earl got back to the office there was a "program change" by teletype from Ottawa. It read:

"There'll be some changes made. Monday, September 22nd, and nightly thereafter until further notice. 12:00 Mid to 6:00 am Kill; Slumber Time. Sched: Geraldine Takes Over. Insert feeding bottle, pickup Geraldine and change white sheet as ordered. (Congrats from all of us) CBO Staff."

### Feathering The Nest

Roy Williams of IS recording library was trembling on the brink of the Great Adventure. The staff and Staff Council at IS steadied his fluttering pulse with the reassurance that they "understood". He was feathering the nest prior to the arrival of the Little Woman—the marriage took place a few days later. The IS contribution was another feather in the form of some handsome glassware for the new Williams household.

### On & Off Sick List

Bernice Sheppard, Halifax switchboard operator, expected back to work October 1, after an appendectomy; Jim McBurney of IS P. & A. services returned after long illness.

## COLLECTOR'S RECORD

By Pat Patterson

&

John Rae

Bach Arias — Marion Anderson (Victor, 6 sides): The smooth flow of Miss Anderson's voice is beautifully set off by the Victor Chamber Orchestra, conducted by Robert Shaw, with violin obbligato by Joseph Fuchs and excellent oboe and oboe d'amore work by Robert Bloom. Both performances and recording are excellent.

King Cole Trio: "That's What", "Naughty Angelina": (vocal, guitar and piano; Capitol B1337): The obviously right answer to the Buddy Stewart and Dave Lambert's "What's This", is Cole's "That's What", a be-bop riff for trio, spotting good guitar by Oscar Moore and not so good piano by the King. "Naughty" is our choice as it showcases the King Cole Trio that we like, playing in the manner we find them best suited. The vocal by King Cole on "Naughty" is way ahead of a few discs we've heard lately. If your 'gone' on the King, then you'll go for this. Recording, good.

Stravinsky: "Fireworks" & Faure: "Sicilienne" — Defauw & Chicago Symphony. (Victor, 12 inch): Few of Stravinsky's short works are on records, and his followers will find this one interesting. The Faure, (part of his Peleas and Melisande music) would go best with a good book and a box of chocolates. The recording is good.

Dave Lambert & Buddy Stewart: "A Cent And A Half", "Charge Account": (vocal, with Dave and Buddy with Red Rodney's Be-Boppers; Keynote K 668): Red's trumpet, Al Haig's piano, Stan Levy's drums and Curley Russell's bass plus the scat vocals of Dave and Buddy combine on both sides for some advanced harmonics in the realm of jazz. It has us wondering though, just where be-bop is going, or whether this is the beginning of the end. If the best in be-bop can be salvaged, (sic) harmonics, then all is not in vain. Record surface, fair.

## PLEASE DON'T TREAD ON THE FLOWERS

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

**S**CHEDULE—What should we do about schedule and why?

The Oxford Dictionary indicates the pronunciation thus (shed-ul, U.S. sked-ul). Webster says (sked-ul, British shedul). Both dictionaries might, with advantage, alter their terminology a little; the Oxford should say "in North America" rather than U.S.; Webster should alter British to "in Great Britain". Strangely enough there would appear to be no valid historical reason for either pronunciation, or for the spelling. The Middle English spelling was *cedule* or *sedule*, from the old French *cedule*; because this French word came from the Mediaeval Latin *schedula*, some English pedant inserted the "h". Shakespeare wrote it *seedule*. "I will giue out diuers seedules of my beauty." (First Folio, 1623). There is 17th century authority for the pronunciation *sked* in England, but Walker's pronouncing dictionary published in 1791 still gives the pronunciation of the first syllable as *sed*; apparently the *shed* form did not come into use until after the beginning of the 19th century. In view of all this it would appear that whether you say *shed* or *sked*, matters as little as whether you say *ee* or *i* in *either*; or perhaps your practice should be guided by your company. If one considers such words as "scheme", "school" and "schizo-phrenia", the pronunciation *sked* would appear to win the day on the grounds of consistency. Oddly enough the word *schism* has undergone the same process of evolution in spelling; originally spelt *scisme*, it had the "h" added in the 16th century to bring it into line with its Greek ancestry. But unlike *schedule*, *schism* retains its original pronunciation and is pro-

nounced *sizm*. Of course in such words as *escheat* and *discharge* the "s" and the "ch" belong to separate syllables and are pronounced separately.

**Exotic** — Means foreign. It is more or less an objective word and should not generally be used to suggest that the object to which it is applied is either desirable or undesirable; one can talk of an exotic plant, or exotic words. It does not mean glamorous or seductive, and should not be used in such senses. Exotic smells, for instance, might refer to all the perfumes of Arabia on the one hand, or to the stench of an eastern bazaar on the other.

**Nostalgic** — Means homesick. Nostalgia is a morbid longing for home, it is a form of melancholia. The word can be used to mean plain homesickness, but it cannot properly be used of such matters as a yearning for some unattainable ideal or as the feelings of a crooner who has lost his girl or wants a new one.

**Bona fide, bona fides** — The first may be used as an adjective or adverb, meaning "in good faith, without fraud", e.g. to act bona fide or a bona fide offer. *Bona fides* is not a plural; it is a singular noun meaning simply "good faith", e.g. he had to establish his bona fides. The words are now completely anglicized and should be pronounced without regard to Latin quantity *bo-na fie-dee(s)*; the last word never rhymes with *hide* or *hides*.

# Farm Team On The Beam!

(Continued from page 9)

gaining first-hand knowledge of the things his listeners want to hear about. A farm commentator cannot do a proper job sitting behind a desk in the city. And then he has his mail to answer — sometimes over a thousand pieces a month.

In addition to all this, the commentator looks after a regional gardener program — such as the *Ontario Gardener* or *BC Gardener* — which city and country gardeners alike hear every Sunday; regional *Farm Forum* originations and makes contributions to *Summer Fallow*. In the Maritimes they have the additional job of providing a five-a-week fifteen-minute *Maritime Fisherman's Broadcast*, while Ontario takes on extra programs in presenting a nightly farm market report and a once-weekly *Food Facts* and *Food Fashions* morning broadcast for the city housewife. The Prairies have an extra chore presenting a second complete half-hour broadcast each day for the Western section of their region during the period that Daylight Time is in effect.

## Farm Family

Added to all this is supervision of something that you'll find only in Canadian radio, and which is now a rural institution — the radio farm family. You know them in the Maritimes as "The Gillans"; in Ontario as "The Craigs"; in the Prairies as "The Jacksons"; and in British Columbia as "The Carsons". Each family has its own writers and dramatic cast. The department has a separate family in each region for the same reason that it has a separate *Farm Broadcast*. Farming conditions vary in Canada's four main agricultural regions — and so do the people. Each family portrays a typical farm family in its respective region.

Mims murder, mayhem, divorce and delinquency, CBC's farm radio families have been on the air longer than any other dramatized Canadian radio serial. Just recently "The Craigs" aired their 2,000th episode — the other families are not far behind. Town and country listeners alike appreciate their portrayal of everyday life on the farm, their easy humor and philosophical outlook. Although the purchase of a milking machine is a major event in their lives, their regular fans include doctors, lawyers, businessmen, housewives and laborers as well as farmers and their families. You'll hardly find a farmhouse that doesn't know its regional farm family and most city folk

have at least heard of them. During personal appearances at exhibitions and other events, the casts always draw huge crowds. And you can't tear down the listeners' illusions by introducing them as professional radio artists. The farm families remain as real people to their listeners.

## Purpose

The families have a threefold purpose in the broadcast: They entertain, they provide farm information and suggestions in an indirect manner and they serve to interpret a healthy country life to the city audience. It is the farm commentator's job to see that the writer's script faithfully reproduces farm life.

Constant contact between the commentators and national office is maintained by mail, an inter-departmental mimeographed monthly newspaper, and even telegraph and telephone when a fast decision must be reached. But the big event of the year is the annual farm broadcast conference when the commentators and their assistants come to Toronto to lay plans for the coming year. Discussion is frank — extremely so. FB believes confession is good for the soul — and everyone lays it on the line. Result of all this is a happy, healthy, thriving department whose members admit none better in the Corporation. They discuss everything from next year's *Summer Fallow* programs to the best length for FB interviews. They tear last year's programs apart — including their own — exchange suggestions for doing more work faster and then go back to their regions to carry out the new ideas they've gathered.

All this is done to make the Canadian farmer the best informed in the world. So far this year, Headman Mutrie has answered inquiries about Canada's farm broadcasts from many countries, including France, England, South Africa, Australia, New Zealand and South America. FB is gradually reaching its objective. Other countries recognize this.

## Too Diversified

Several years ago FB realized that the Canadian farmer could not be adequately served with one type of program. His interests were too diversified . . . his need for information too great. The Noontime farm broadcasts mean dollars and cents to the listener. They provide practical information. And that also applies to the *Fishermen's Broadcast* and

the night market report. The Sunday morning *Gardener* broadcasts are also practical — as well as the Friday morning *Food Facts* program. But the Canadian farmer needed more than practical information on raising and selling food — he needed food for thought. Out of that realization came *National Farm Radio Forum* — a national net broadcast dealing in ideas and problems affecting the farmer. After seven years of operation, NFRF is now the largest organized listening group program in the world and many back country farmers can now talk as intelligently of national and international farm problems as the big business farmer. And *National Farm Radio Forum* is still growing. In some provinces, forum groups now form the backbone of farm organization. It's national radio public service at its best.

During the war, city folk began to realize the importance of the farmer. To prevent them from forgetting this, *Farm Broadcast* has turned its national net summer replacement for *Farm Forum* into a half-hour dramatic program called *Summer Fallow*. The program dramatizes agricultural stories and is aimed at increasing the city listener's appreciation of agriculture as well as boosting the morale of farmers.

## Looking Ahead

Looking beyond the present, *Farm Broadcast* foresees the day when the welfare of the Canadian farmer will depend more directly on that of the farmer in Australia, England, the United States, South America and other countries. And so today FB is gathering all the information possible on foreign agriculture, and passing this along in simplified form to its listeners. On the other hand, FB does its best to make Canadian farm information available to farmers in other countries. If the world is ever to be fed properly, farmers of all nations must understand one another's problems.

All this is the collective task of the nine men and eight girls in CBC's farm broadcast department. When the Canadian farmer knows everything there is to know about growing, marketing, packaging, storing, and transporting food, when he can forecast the weather and market prices without assistance, when he lives a perfect social life and has constant personal contact with farmers in other lands — then CBC *Farm Broadcast* has completed its job. Past, present and future FB stenos, farm commentators, assistants, producers, assistant supervisors and supervisors can then lay down their typewriters, rest their tongues and take their ease in whatever heavenly haven awaits their coming.