

RADIO

CBC

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RADIO
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No. 11

CBO OTTAWA

MONDAY THROUGH FRIDAY - - *Harry J. Boyle*

LE SON SUR UN CHEVEU - - *Maurice Valiquette*

BACKSTAGE AT THE SYMPHONY - *John W. Barnes*

EN EUROPE, ON VEUT TOUT CONNAITRE DU PAYS
Léopold Houlé

SPEECH STANDARDS

SEPTEMBER, 1945

PEACE RELEASES A FOR APPLES

"Here is a special message for all lightkeepers—all lightkeepers in all areas carry out instructions 'A'—'A' for 'Apples'."

Sometimes it was "Butter" in certain areas. It didn't ever reach "C". Perhaps it's a good thing.

It all started early in the war, March 5, 1941. Attacks on the Pacific Coast were not unforeseen. So, the Admiralty decided that there should be a secret code which would inform the lighthouse-keepers whether or not it was safe for them to keep their lights burning, or whether imminent danger suggested a black-out of beacons.

Accordingly, CBR at Vancouver and CFPR at Prince Rupert were entrusted with the warning job, and the announcers at those stations became "the men behind the lights". Three times each day, seven days each week, fifty-two weeks each year, these CBC coast stations have warned lightkeepers by means of their "apples and butter" announcements.

Don't think it was just a matter of form, either. For some weeks, at several widely-separated periods, lighthouses remained blacked-out on certain parts of the B.C. coast which were visible from the open Pacific, while beacons in hidden harbors were permitted, usually, to operate as usual.

And, now that peace has arrived, lightkeepers no longer require their apples. This delicious fruit no longer has to be carried out. The navigation-lights are burning brightly.



A CBC microphone has been on the docks at Halifax for most of the troopship arrivals. General Crerar is making use of this one to accept the key to the city just after he walked down the gangplank of the Ile de France. His words were carried later that day in an actuality broadcast by Syd Kennedy.

(Photo by Roy Tidman)

CANADA FIRST TO BROADCAST TO RUSSIA

CBC international service are putting out their chest these days—they have now beamed four or five special broadcasts in Russian to the Soviet Union. Reason for their elation is that Canada is the first country to have been invited by Moscow to broadcast programs to the Russian people. Stuart Griffiths arranged the broadcasts.

V-J DAY SEES WINNIPEG ALMOST FORGOTTEN CITY

As far as programs were concerned, Winnipeg was almost the forgotten city on V-J Day. Almost, but not quite.

In the afternoon, a wire to the program department requested that a 5-minute commentary on Winnipeg celebrations be prepared, ready to go on the air at an hour's notice. As soon as Mr. Attlee made the announcement of Japan's surrender, Jean Hinds hot-footed it out around town to get the story. She returned to the office and her script was no sooner off her typewriter than radios in the studios were giving out with commentaries from other cities, and Winnipeg had received no notice to take part. Later, it was discovered that Toronto had been unable to communicate with Winnipeg.

However, at 10.20 p.m. CDT, a 'phone call from national office requested that Winnipeg originate a 15-minute program at 11.15 p.m. Just 55 minutes to go, and not a musician to be found—only a few minutes earlier they'd all been given notice that it was no longer necessary to stand by. In the studios were J. R. Finlay, regional representative; Norman Lucas, senior producer; Helen Magill, talks producer; Esse Ljungh, drama producer, and Jean Hinds, commentator. They got to work. Jim Finlay and Esse Ljungh whacked out continuity, Norman Lucas and Helen Magill acted as producers Nos. 1 and 2, respectively, Jean Hinds revised her earlier prepared comment. With Esse Ljungh as announcer, Jean Hinds as commentator, and recorded music, the show went on at 11.15.

OUR NEW ADDRESS

The editorial office of RADIO has been moved to Toronto.

Please note the new address:

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V-J DAY

Radio's Greatest Short-order Job

A fortnight before V-J Day, an optimistic guess would have given the Pacific war another year of hard fighting, with perhaps many years of local clean-up jobs before the Japs were cleared out of China and Manchuria and Malaya and their many island strongholds.

The United States networks—which were more vitally concerned with the Pacific situation than any others—had announced no V-J Day plans. By early August, bombings of Japanese home islands had been stepped up to a point where an invasion seemed imminent. A memorandum went out to CBC program division heads, regional representatives and senior editors, suggesting that some thought should be given to V-J Day operations. They were asked to forward suggestions to reach Toronto by August 15.

On Monday, August 6, came the epochal news of the first atomic bomb. On August 8, Russia declared war on Japan. On August 9 the second atomic bomb fell on Nagasaki. On August 10, Japan had indicated her willingness to surrender if the Emperor's sovereignty in Japan were retained. On August 11, Japan had been sent the Allied reply that the Emperor could remain, but under the orders of the Supreme Allied Commander. It now rested with the Japanese to decide whether they would agree to unconditional surrender or face national destruction.

CBC emergency network news and program operations started with the opening of the national network at 7.30 a.m. EDT on Sunday, August 12. By early afternoon, news bulletins were provided every half hour; apart from that, a normal program service was maintained with few readjustments. To

facilitate operations, network control was centred in Toronto studios, and a special three-point telephone circuit, with loud speakers at each point, was set up between Toronto, Ottawa and Montreal, with E. L. Bushnell and Charles Wright on call in Ottawa, J. M. Beaudet and John Payne at the phone in Montreal, and Charles Jennings and D. C. McArthur in Toronto. Key members of program, engineering and traffic staff were on continuous duty at these points.

The Western network had maintained all-night service on Saturday night. On Sunday night the Eastern network was signed off at 12.30 a.m. and this was followed on Monday and Tuesday nights as well. Full network service

was opened at 7.30 a.m. on Monday and at 6.00 a.m. on Tuesday. NBC, ABC, CBS and BBC programs were monitored continuously by relays picked from Jarvis Street staff.

To those who were on duty at the principal production points in Eastern Canada, the three-day vigil is now a blurred memory

(Continued on page 15)

OUR COVER THIS MONTH

Our Cover This Month is a picture taken by Stuart Griffiths, at a German prisoner-of-war camp not far from Montreal where CBC international service have been recording talks by the prisoners, music and personal messages, for the prisoners' relatives at home. Word has already been received that many of these messages are getting through; and the week that this picture was taken, a prisoner proudly showed a letter which he had received from Germany, saying that his message had been heard.

Monday Through Friday

by

Harry J. Boyle

CBC Supervisor of
Farm Broadcasts.

Wherein Mr. Boyle discusses CBC Farm Broadcast Serials, which must not "resort to the unrealism of 'Souped-up' emotional conflict which sustains so many daytime serials".

SIX years ago the CBC launched an experiment in broadcasting. The first regional Farm Broadcast serial went on the air directed towards rural listeners in Ontario and English-speaking Quebec.

The broadcast was the first episode of "The Craigs" and it constituted a portion of the half-hour service broadcast directed at noon five days a week to rural listeners. The idea stood the test and later "The Gillans", "The Kirbys" and "The Carsons" were started in the other regions of Canada. We find now, in spite of the fact that they are primarily directed to the attention of rural listeners and carry on without any of the florid emotional appeal of soap operas, that they rank high in the affections of both urban and rural listeners. It would therefore seem to be a good time to appraise them and find out just exactly why this is so.

Undeclared Baggage

Sandwiched in a half-hour daily broadcast between detailed marketing information and agricultural commentary, you must remember that while they are designed for entertainment they carry what Arthur Phelps would call "undeclared baggage". In this case they advocate good farming practice by suggestion rather than by direction.

When a writer is hired for one of the four regional broadcast serials by the CBC Farm Broadcast department, his instructions are quite simple. First of all his qualifications must be those of a writer with farm background. His job is to create a farm family and community typical of the region in which he is working. His story must record the simple everyday happenings of a farm and he mustn't resort to the unrealism of "souped-up" emotional conflict which sustains so many daytime serials. The characters must be

those of a progressive farm family interested in good farming. On the other hand, they must not be evangelistic in their attempts to make every new innovation in agriculture appear like a blessing at first sight. If they did, it would be out of character because typical Canadian farmers usually have to be shown that new ideas are practical before they adopt them.

Our Neighbors

If you ask the average listeners why they are keen on the Farm Broadcast serials they will tell you "because they are just like our neighbors"—which is another way of saying they are just like themselves. When Orville Shugg started setting up farm broadcasts for the CBC, he did so because he felt that national radio had a responsibility to its rural listeners. He himself was a practical farmer with little radio experience but he knew that what farmers needed most of all was unbiased and accurate information on markets and agricultural developments. The CBC, because of the character of its setup, was in a perfect position to supply this and he also realized that radio has a responsibility to entertain as well as inform. He conceived the idea that both jobs could be done at once. He had a strong antipathy for the type of daytime serial which appealed mainly on the strength of its emotionalism. He knew from his own experience that farm people would be interested in the homely, daily doings of typical families. He picked a man to write that original script who had a good farm background and had gained proficiency in the art of writing. Because he himself was an Ontario farmer he helped draft out the original list of characters and I suspect that they were plucked for the most part from his own concession in Lambton County.

Rural and Urban Appeal

Today we find the four regional farm families pursuing their ordinary daily doings. They are not perfect by any means but they have demonstrated a number of facts which should be recognized. City and country people alike enjoy listening to episodes where Thomas Craig misplaces his glasses and good-naturedly blames each individual member of his family for hiding them only to find them finally in his smock pocket. Maritime listeners are keenly interested in whether the Gillans get a new water-pressure system, and so it goes. The son grows up and gets married. Prairie listeners are anxious to know who will play the wedding march on the parlor organ at Ken Kirby's wedding.

Experience has taught us that while the main story line continues on its even tempered way, listeners are happy to hear about the small incidents which feature each day's happenings. The serial never closes with the 'Gay Nineties' sequence of the heroine chained to the railroad tracks and a villainous mustache twirler standing by. A typical day's episode might concern the returns from the last load of hogs marketed.

Authentic Setting

On the other hand listeners are very quick to notice any lack of authenticity in the scripts. A tractor that doesn't sound like a tractor is very quickly spotted. Recently Western listeners complained about the sound effects record of milking—it sounded too much like rain on a tin roof in place of squirting milk into a pail. When the story and day's setting is authentic as to color and happenings the listeners are happy.

How do you account for the fact that city listeners are equally interested in the affairs of these families? 150 factory workers recently informed us that they keep up with the affairs of their local family by listening over a loud speaker system where they work. They have no particular knowledge of farming but insist that they listen because the characters are so real.

Radio people might do well to study the CBC's radio farm families. Contrast them to the "John's Third Wife" technique and there is a big gap. Who is right—maybe there's a place for both of them. Frankly, I don't know. But with the confession type of radio serial threatening to wear out the welcome of radio in the homes of the listeners, I think it is worth considering.

THE announcer is constantly before the public, and before a public that varies in size and composition. But in general it may be said that his voice is heard at some time or other by practically everyone in the community served by his station or network, men and women, children and adults, educated and uneducated.

I don't know that any scientific survey has been made of the effects of radio upon general speech, but I am quite sure that the speech habits of announcers must eventually have some effect upon the general speech habits of the people. This fact puts upon the announcer's shoulders a load of responsibilities and duties.

It is perhaps the first duty of an announcer to strive continually to perfect his speech. You may have a magnificent voice, a friendly microphone personality, a real sense of showmanship, and all the natural qualities, but unless your pronunciation and articulation are good, you will never be a first-class announcer. A high standard of pronunciation and clean articulation can only be achieved by study and practice. An announcer's work in these fields is never finished. I doubt if there is anybody whose knowledge of English is so perfect that he wouldn't be hesitant about the correct or acceptable pronunciation of some English words, let alone of foreign words that are likely to be met with in reading news or continuity for musical programs. In fact I am inclined to believe that the more a man knows, the more frequently is he likely to doubt his knowledge and to go to a suitable source of information; and he would do so not only for some immediate problem, but between times, so to speak, as and when accident or interest turned his mind in some particular direction.

Practice

Similarly with practice. The great virtuosos of piano or violin—Schnabel, Serkin, Parlow or Milstein—have a much greater degree of nimbleness, dexterity and flexibility of finger, wrist and arm, much more control, than most announcers have over the muscles of lip, tongue, jaw, and diaphragm. Yet men and women like those I have mentioned find it necessary to practice up to six hours a day. I believe it was Fritz Kreisler who said that if he missed practising for one day he noticed the effect himself; if for two days the critics noticed it, and if for three the audience was aware of it. There is a lesson for announcers here. The exercise obtained from one's daily stint of work at the microphone and brief rehearsal for it is not enough. It should be supplemented

SPEECH STANDARDS

Being a digest of an hour's lecture given by W. H. Brodie, CBC supervisor of broadcast language, at the Summer Radio Institute held during July and August at Queen's University. Digests of other lectures will be published in future issues of RADIO.

by daily practice of breathing exercises and reading aloud.

To come back to the question of pronunciation. What are the criteria we are to use? What constitutes good or acceptable pronunciation? You will notice that I am generally careful not to use the term correct pronunciation.

Living Language

In the first place it must be remembered that English is a living language. It is not like classical Latin or Greek, languages which being in general no longer spoken, are dried and preserved in grammars and dictionaries and in the relatively few written works that have come down to us. English, on the other hand is being spoken today by millions of people in many parts of the world. It is still being handed down orally from mother to child, from generation to generation. It is being used daily by all sorts of people, and it is subject to the impact of new thoughts, new ideas, new ways of life. In fact the English language is a living and consequently a changing organism. Stop to consider the differences to be found in the language of Beowulf, Piers Plowman, The Canterbury Tales, Spenser, Shakespeare, The Authorized Version of the Bible, Addison, Dickens, Bernard Shaw, Ernest Hemingway. There you see development and change at work over centuries. Surely it is a delusion to imagine that our language will remain forever as we know it now.

Good use cannot be rigidly fixed. It is not even the same today as it was twenty years ago. And it varies from place to place as much as it does from time to time. The spoken language of London is not the spoken language of Ottawa or New York.

Let us look at educated speech standards as they exist today, remembering as we do so that today's practice is only

a transition stage between yesterday's and tomorrow's. According to such eminent authorities as Paul Carhart and Dr. Kenyon there are at least six types of cultivated speech—Southern English, Northern English, and the standard English of Scotland, along with Eastern, Southern and Western (or general) American. One might add to these the English spoken by educated Irishmen. Good and careful speech in any of these varieties is easily intelligible to any English listener.

Community Standards

Now it is desirable that an announcer should adopt as far as possible the best speech standards of the community that hears him, that his speech habits should be those of the educated section of the district in which he lives. The general speech of Canada is closer to American practice than it is to British practice as heard for instance on the BBC News.

We should not be unduly alarmed by differences. Along with the differences there is a much wider field of similarity—indeed of practical identity. It has been established that in a thousand words from *The Legend of Sleepy Hollow* pronounced as they would be by a native of Rochester, N.Y., and by a native of London, England, there are only 176 where there is any observable difference.

There are of course a number of words about which practice is different in American and British usage. Anybody who is interested in good speech would do well to investigate the treatment of the letter U, in words like news, duty, assume, lute, absolute, blue and so on. And then there are words where different practice exists with regard to accentuation—detail, laboratory; and there are words like clerk, ration, and tomato about which needless argument always rages. Many words too are commonly pronounced in two or more ways, whether by British or American speakers—quandary, anchovy, iodine, etc.

In all such cases I recommend the use of the form to which you yourself are accustomed, provided you can find authority for it in a reputable dictionary.

Don't rely on any but a standard dictionary, and don't be tempted to buy a dictionary off a drug store or novelty shop counter without checking on the authority of its editors.

Use your dictionary constantly, and check frequently what you believe you know for certain—it's amazing how often you will get a shock. And remember that

(Continued on page 16)

Le Personnel En Vedette

La saison creuse

Il est inévitable que cette chronique se ressente du fait que toute l'industrie de la radio marche au ralenti. Il est logique que les potins, les incidents, les faits qui alimentent la page consacrée au personnel trahissent à chaque ligne la préoccupation du moment: les vacances.

Impressions de vacances

Roland Bélanger, correspondant-radio-cbv devient pour ce numéro, la voix de la Baie des Chaleurs; il est intéressant de constater de nouveau, nous écrit-il de Carleton sur mer, le pouvoir-illimité des ondes qui transportent partout dans le Québec et beaucoup plus loin, la voix des interprètes populaires de Radio-Canada. Ainsi, à des milles des grands centres, nous demandons aux gens s'ils peuvent capter le poste CBV de Québec. "Est-ce le poste de Séraphin, ça?", vous demandent-ils. A votre réponse affirmative, ils se reconnaissent immédiatement. Les lettres d'appel d'un poste les laissent assez indifférents, mais les personnages d'un radio-roman populaire les passionnent.

A la fin des eaux profondes

Salutations amicales à l'ex-chj.iste Gaetan Barrette, devenu cbf.iste, et bienvenue à son remplaçant Lorenzo Campagna, qui jongle sur les gros caprices des microphones . . .

Du Cap Diamant, Marcel Vidal rapporte aux falaises saguenayennes une bonne provision d'énergie et d'histoires salées . . . la famille Garon a quitté le sommet de l'émetteur pour jouir de quelques semaines de repos sur les bords du lac Kénogami . . . Gaston Voyer aura bientôt l'occasion de rebazanner son teint d'écolier quelque part en villégiature avec madame et la marmaïlle . . . nos meilleurs voeux accompagnent Théo Tremblay et mademoiselle A. Bernard, aux pieds des autels de St-Félicien . . . on accueille avec plaisir, ce mois-ci, le colonel René Landry ainsi que Lucien L'Allier, madame L'Allier, et mademoiselle Louise L'Allier . . . grâce à l'amabilité de madame Georges Dufour, maman de Françoise, la secrétaire du patron, les membres du personnel de CBJ ont goûté immensément leur party annuel estival sur les bords du Lac Docteur . . . la partie récréative avait été organisée par le boute-en-train Jim Roberts . . . Lucien L'Allier et Vilmond Fortin se sont huma-

nisés . . . tâche facile dans leur cas . . . fin d'une chronique de période de vacances.

Activité au ralenti

Dans les postes du réseau français la vie s'est poursuivie au ralenti. Chacun a profité de la belle saison pour se reposer à la campagne, tandis que la relève travaillait deux fois plus fort . . .

Il y a bien eu le jour de la victoire sur le Japon, mais la nouvelle n'a pris personne à l'improviste et tout s'est déroulé pour le mieux dans le meilleur des mondes, sauf l'incident du discours du premier-ministre sur lequel personne n'aime à trop insister . . .

Conséquence directe de la fin de la guerre: Les temporaires de guerre deviennent-ils des temporaires de paix? . . .

Souvenirs de vacances: Roland Bélanger, annonceur-CBV se promène à Carleton-sur-Mer . . . Pierre Doré, imprimeur-CBF s'entraîne à la lutte à Val-Morin en promenant en chaloupe les jolies femmes du lac Raymond . . . Françoise Moreau, secrétaire du gérant du personnel CBF-CBM perd, à la Rivière-du-Loup deux de ses pensionnaires, une mouffette et une truite apprivoisées. Jeanne Sauriol, réceptionniste-Montréal se fait mordre à la main par un chien. Lui pardonne car il n'a pas brisé son ongle . . .

Est rentré de ses vacances-lune-de-miel Jean-Maurice Bailly. De retour aussi à Montréal, Gaetan Barrette, après quelques mois comme annonceur à Chicoutini . . .

Dans les sports à Montréal studio numéro un est toujours en tête de la ligue de balle-molle. Deux coups de circuits

sensationnels dans la dernière joute, par Jean Bélanger et Tchébi Mérette . . .

La fameuse coupe pour les quilles a enfin été gravée. Elle sera exposée quelque temps chez chacun des vainqueurs (de l'équipe du département des programmes) avant de revenir aux studios de Montréal . . .

Deux lours de mer à CBF: Réal Benoit, discothécaire, propriétaire du paquebot "Ondine" et Gilles Hénault, capitaine du trans-atlantique "Tout-Mouillé". Réal a passé trois semaines en croisière avec madame Benoit . . . s'est rendu jusqu'au canal Soulanges et à Oka. Gilles a dû louvoyer tout un jour pour sortir du lac Saint-Louis à cause d'un vent contraire. Son collègue Thomas Bertrand (nouvelles-CBF) en déduit que le "Tout-Mouillé" devait être "Tout-Trempe" . . .

Bruno Paradis, réalisateur CBF est l'heureux père d'un fils. A propos de beaux enfants, la nouvelle chez Pops est la fille de Max . . .

Seule nouvelle arrivée depuis un mois: Marie-Thérèse Trudel, à la discothèque. . .

Miville Côté et Roger Baulu reviennent tous deux d'un voyage à New-York où ils se sont cherchés pour apprendre, à leur retour, qu'ils ont habité le même hôtel . . .

On dira que les femmes ne savent pas garder un secret! Presque tout le *Grand-Quatre* savait depuis trois mois que René Lecavalier (annonceur-chanteur-CBF) allait épouser Jeannine Leclerc (secrétaire de Jean Beaudet) mais la nouvelle n'a été connue qu'après la cérémonie. Nos meilleurs voeux à nos deux collègues.

Scène première, acte deuxième d'Un Songe d'une Nuit d'Été, représenté récemment dans les jardins de l'Ermitage par l'Équipe.



This is the Canadian Broadcasting Corporation



In a pastoral setting, the CBC's short-wave receiving station at Britannia Heights, just west of Ottawa.



A busy conference in the music library. Left to right, Doris Richardson, Joyce Blondeau, Roger Proulx, Janie Ovans and Doris Hopper. Absent—Librarian Jack Cavill.



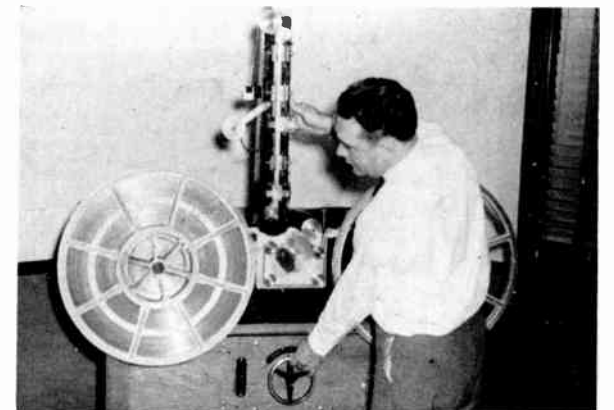
In CBO's general office, left to right: Secretary Barbara Claxton, Treasurer-Cashier Lillian Wadsworth, Receptionist Aileen Smyth. Absent—Berthe Soublière, Odette Ainsworth.



CBO Manager Charles Wright looks on as Anthony Eden makes a last minute change in his script.



CBO program staff enjoy a song in a moment of leisure. Left to right, Announcers Madeleine Charlebois and Ian Crockatt, Producer Don Pringle and Announcer John Benson. Absent on holidays, Announcer Bill Beatty.



Operator Harold Wadsworth "winds up" CBO's blattnerphone, ancestor of the modern wire-recorder.



CBO operators—standing, left to right: John McIntyre, Tommy Innes, Guy Fontaine, Neil Mathies, Maxted Gilbert (chief operator), Joe Bongiorno; seated: George "Slim" Gould, Harold Wadsworth, Joe Pickard, Freda Rushton; operators absent—Charles Finlay, F. J. Garrod, Norman Moore, Jack Sterling, Bill Falconer, James Book.

In a lofty corner of the Chateau Laurier, located cosily, just under its turreted roof, are the attractively modern studios of the CBC's station CBO, serving officials, government workers and ordinary citizens, in the Dominion's capital.

This service, discharged capably by Manager Charles P. Wright and his staff of thirty-two, has many forms and often adds up to heavy responsibility.

Among the many extra duties of the CBC's Ottawa outlet, the work of the short-wave receiving station is interesting and important. Throughout this war and years before, Ottawa has received and recorded for the network, by far the greater part of the broadcasts from overseas. These have included the daily reports of CBC war correspondents, for both French and English networks, plus regular and special BBC transmissions, of interest to Canadians. For this work, a large staff of operators is maintained, and CBO's recording turntables often roll for hours on end, through day and evening. Indeed, in many tense times, during the war, receivers and recorders have stood at the ready, through twenty-four hours. The staff recalls with pride that the Britannia receivers picked up the first announcement of the Sicilian invasion from Allied Force Headquarters in Algiers.

Statements of program originations are frequently accepted as an estimate of the respective importance of the CBC centres

across the country. However, these often do not tell the complete story, and are certainly not a true measure of the duties performed in Ottawa. Any CBO employee will argue the point, with conviction.

Many of CBO's outstanding originations have never been heard by Canadians; for instance, broadcasts to occupied countries, as part of the vital "psychological warfare". People of the Netherlands will not forget the broadcast they stealthily listened to, of the christening of their baby princess, Marguerite Francisca, in St. Andrews Presbyterian Church, Ottawa. CBO's equipment and staff made that pickup and other memorable ones. When General De Gaulle spoke from Parliament Hill CBO's facilities sent out his message,

in three separate transmissions, one to the English network, one to French-speaking Canadians, and one to France itself.

Famous Visitors

The years of the war have seen Canada's steady progress as a nation. In those same years, Ottawa has become more and more a port-of-call for the world's leaders. In CBO's handsome Studio "C", there is a leather bound volume, bearing the autographs of all the famous personalities, who have spoken there. Often, during their brief visits, Ottawa is all they see of Canada, and CBO's staff their only contact with the Canadian Broadcasting Corporation. Winston Churchill, Franklin Roosevelt, Madame Chiang Kai-shek and

Clement Attlee have spoken from Ottawa, and their words have gone out to the world, through CBO's microphones. Apart from these special occasions CBC's Ottawa studios and staff are in contact constantly with Government officials and departments and with the representatives of other nations. The responsibilities are considerable but the employees take it in their stride.

Over and above these unique functions CBO faces the routine and the tribulations common to radio. This station even has its own storm story.

At the close of 1942, the worst storm in fifty years literally isolated Ottawa. All communications with the outside were cut, including the line from studio to transmitter. Undismayed, Manager Wright and his co-workers kept the station on the air. Records were played from a solitary turntable at the transmitter. With the help of the receiving station, programs and news were picked up from the nearest network outlet, and rebroadcast without benefit of lines.

I have left one of CBO's chores until the last. It is certainly not the least. One commentator referred to it as the CBC's most popular program: ("It must be," he reasoned, "It's been on the longest")—the familiar "beep beep" of the Dominion Observatory Time Signal, announcing "one o'clock Eastern Daylight Time".

CBO OTTAWA

By
DON PRINGLE

EN EUROPE, ON VEUT TOUT CONNAITRE DU PAYS,

par
LÉOPOLD HOULÉ

Paul Barette qui fit partie de l'équipe des correspondants de guerre de Radio-Canada en Europe, est de retour à Montréal. Il vient de passer au Service international des ondes courtes, sous la direction de René Garneau.

Paul Barette partit, il y a un peu plus de deux ans, avec Marcel Ouimet, chef des nouvelles à Montréal, et Benoit Laffleur. Ces deux derniers sont encore en Europe. Marcel Ouimet, comme les auditeurs ont pu le constater, a fait le reportage du procès du maréchal Pétain.

Il est toujours difficile d'interroger un journaliste quand il s'agit d'interview. Dans le cas de Paul Barette, il vous répondra qu'il n'a pas autre chose à dire que ce qu'il a déjà raconté, soit en reportage, soit en commentaires, de ses séjours en Angleterre, en Italie et en Hollande. Il nous a cependant dit que son expérience à titre de correspondant, lui laisse des souvenirs que rien ne peut égaler et qui valent, ne fût-ce qu'au point de vue professionnel, tout une richesse.

Il se flatte d'avoir rencontré une très vive sympathie chez tous les correspondants de quelque nationalité qu'ils fussent. Appelé à raconter ce qu'il voyait et entendait, il n'a pas remarqué cette rivalité qui existe, ailleurs, en temps de paix entre les représentants des journaux. Il fait observer à ce sujet que tous n'avaient qu'un seul souci, travailler avec ardeur pour la même cause. Les instructions qu'ils reçurent facilitèrent leur tâche.

"Les commentaires que j'ai pu faire, dit-il traduisaient les observations recueillies ici et là tantôt chez les officiers, tantôt chez les soldats dont le moral était vraiment magnifique. Il faut dire que plus nous nous approchions du front, plus la sympathie était grande et vive de la part des combattants."

Barette nous dit que son émotion la plus grande, il l'a ressentie lorsqu'il assista à la reddition des armées allemandes en Hollande. Le général Blas-



M. Paul Barette, correspondant de guerre de Radio-Canada en Europe, revenu récemment au pays après 2 ans d'absence.

kowitz qui commandait se rendit avec quelques membres de son état-major à Wageningen où l'attendait le général commandant de l'armée canadienne. L'acte de reddition se déroula dans un petit hôtel à moitié démoli par l'artillerie. Wageningen est situé à peu de distance de Doorn où l'ex-empereur Guillaume s'est exilé et où il mourut.

Blasowitz, dit Barette, s'accommoda assez bien, semble-t-il, des conditions imposées par les vainqueurs mais dans son entourage les officiers conservaient leur arrogance et leur morgue.

Nous parlant de la vie de Londres, il explique que la situation au moment de son départ était encore très grave quant au rationnement des vivres. Néanmoins, les gens sont si heureux maintenant que les hostilités sur le continent sont ter-

minées, qu'ils font bonne figure contre mauvaise fortune. "A Londres, comme d'ailleurs en Hollande, les Canadiens ont été et sont très considérés. On les accueille partout avec enthousiasme..." Et Barette ajoute, "Savez-vous que cette bonne entente s'est manifestée au point qu'il y a eu environ 40,000 mariages entre Canadiens et anglaises..." On veut tout connaître du Canada au point de vue économique et social.

En terminant, Barette nous dit qu'il est toutefois heureux d'être rentré au Canada, de reprendre son travail, cette fois, au Service des Ondes courtes de Radio-Canada. Il s'y occupera plus particulièrement des émissions destinées à l'armée d'outre-mer.

Barette est originaire de St-Romuald. Il a fait ses études à Québec puis à New-York, où il décrocha un diplôme du Newspaper Institute of America, fit un stage à la Gazette de Montréal et entra au service de nouvelles de Radio-Canada en 1941.

UN SONGE DE NUIT D'ÉTÉ PAR PIERRE CARL DUBUC

L'Equipe a donné, à Montréal seulement, quatre représentations du Songe d'une Nuit d'Été au cours du mois d'août. Cette féerie de Shakespeare, dans la version de Paul Spaak, a connu un succès que peu de pièces de théâtre ont connu ici.

Ce succès est évidemment dû à l'énergie et aux capacités de Pierre Dagenais, directeur de l'Equipe, qui a su comprendre l'oeuvre qu'il a représentée, et la faire vivre. Mais il faut dire aussi que le jeune directeur a trouvé une telle collaboration dans tous les milieux que le retentissement de la présentation du "Songe" s'en est trouvé décuplé; et il n'aurait sans doute pas réussi à donner une oeuvre si complète sans l'aide que

(Suite à la page 11)

Backstage At The Symphony

by
JOHN W. BARNES

It is ten minutes past three in Vancouver on a winter Sunday afternoon, and in the city's largest theatre an audience of 3,000 is settling down to listen to a concert by the Vancouver Symphony Orchestra.

To the audience the stage presents the conventional disorderly appearance of brown instruments, black gowns, and white shirt fronts engaged in various stages of cacophonous tuning. The concert-master keeps his eye on the wings ready to give the players the signal to stand for the entrance of the conductor.

But where is the conductor?

The concert must start at 3.13 today so that the overture will finish at 3.28, and the broadcast portion be ready to hit the air at 3.30 "on the nose". Where is the conductor? Backstage the engineer twists his dials hopefully looking for a "level", the announcer tries again to smooth out the pronunciation of "komarinskaya", the producer tries to maintain his professional nonchalance while his watch clicks off irrecoverable seconds, while the concert manager does not attempt to conceal his concern, but paces back and forth cursing the guest conductor, all conductors, all musicians—till he remembers that he himself is one.

Where is that conductor? At 3.14, the concert master is signalled to go ahead with "O Canada" even though the guest star has not arrived. But lo! just as everyone is "standing on guard" (for Canada) the Great Man appears, strolling into the wings as if he had all the time in the world. The concert manager can contain himself no longer.

"Sir Thomas, we've begun the concert. You're late!"

Beecham looks at him unmoved, and straightens his hair.

"Oh, to hell with punctuality!" And so, another broadcast of the Vancouver Symphony Orchestra is under way.

Vancouver's season, being under many different guest conductors, is a continuous experience in patience and understanding for all concerned. At the same time each program is full of the excitement and expectancy of a new and interesting problem.

Rabbit's Foot

The 1944-1945 season opened with that able musician and superb showman, Fabien Sevitzy. Very tall, with black hair, bushy eyebrows, and a thick Russian accent, Sevitzy maintains his imperious

bearing in every situation, even when embraced by a slightly over-enthusiastic female member of the Symphony Society in the crowded lobby of the Vancouver Hotel. Sevitzy possesses that uncanny "sense" of time, which no mere stopwatch can refute, and in spite of the fact that his concerto was badly over-time, he gave us a performance which left just five seconds to announce that "This is the Trans-Canada network of the Canadian Broadcasting Corporation".—Or is that sort of thing due to the little rabbit's foot that hangs on the producer's stopwatch?

It is recognized that conductors are a race apart, a sort of special group of supermen who enjoy the reputation of being the world's most successful tyrants. Yet each varies in his methods as widely as one can imagine. Tall, suave, imperturbable Eugene Goossens—efficient, business-like Sir Ernest MacMillan—short and smiling William Steinberg—each exhibits an amazing number of tricks to bully, coax, wheedle, plead, shout-down, inspire the members of the orchestra to a vital performance of anything from a Bach "Chorale" to "The Stars and Stripes for Ever".

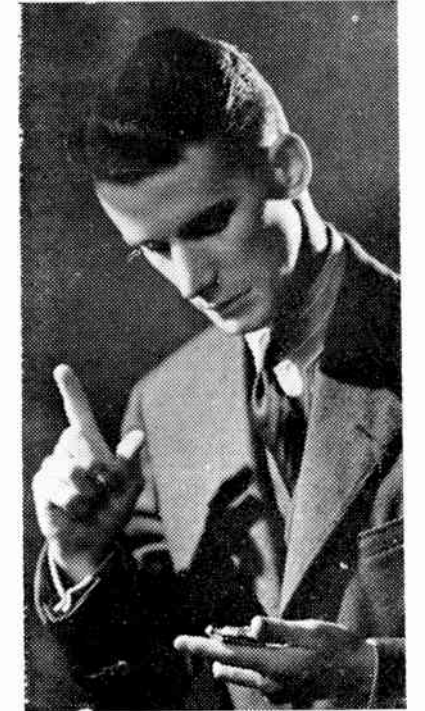
Leonard Bernstein climaxed the series by conducting a performance of Mendelssohn and Tchaikowsky. Thoroughly familiar with radio and its problems, a conductor like Bernstein is a treat to work with. As we signalled for him to go out on stage for the first time, he made one last vain effort to straighten his curls and said:

"Well, here goes for the big game!"

He won.

Diplomacy

A symphony concert is an unwieldy thing to pick up successfully for broadcast, but in Vancouver the chief fascination lies in these personalities who come to conduct. It is often necessary for us to go through many devious ways and means of persuading a conductor that he really ought not to be distracted by the little cord hanging down from the microphone, and that it really is necessary for the broadcast, to get the fellow on and off the stage so that the applause will fit into the continuity, or vice versa, or to suggest that as we only have 29 minutes and 40



THE AUTHOR

John Wickham Barnes, a graduate of the University of Toronto and the Toronto Conservatory of Music, has been with the CBC five years. Both in Toronto and Vancouver, where he is now a producer, John has been active in amateur music and drama circles. His hobby is camping and scouting, and he is director of the Vancouver District Scout Camp. Another hobby is art, and two of his murals adorn the walls of CBR's studios.

seconds, it will be impossible to allow him one minute more to play his favorite "repeat" in the first movement. These are problems in tact and persuasion which might well qualify the producer of a symphony concert for an advanced degree in diplomacy.

After the broadcast portion is done, the equipment packed away, the technicians and announcer departed, and the producer and concert manager vanished, the fabulous Beecham looks at the vacant wings and mutters sarcastically to the lone stagehand:

"Well, how do you suppose I can finish this concert without all those 'people' to tell me what to do?"

So perhaps, after all, he has the last word.

LE SON SUR UN CHEVEU

Expérience unique à Trois-Pistoles

Au début du mois d'août, Radio-Canada avait délégué aux Trois-Pistoles une équipe de CBV-Québec: Roland Lelièvre, commentateur, Léon Baldwin, ingénieur et Maurice Valiquette, réalisateur.

L'intention de la Société était de réaliser un programme radiophonique mettant en relief la remarquable initiative de l'Université Western Ontario, l'École des Cours d'Été des Trois-Pistoles. Cette école, dirigée par le professeur de français de l'Université, M. Herbert Jenkin, a été fondée il y a douze ans pour enseigner le français aux anglophones; elle compte également depuis cinq ans une section d'anglais à l'intention des Canadiens français.

Cette oeuvre de l'Université Western Ontario, notre directeur général a voulu pour la troisième année consécutive la mettre en évidence par un reportage radiophonique.

Procédé d'enregistrement

Tous les postes du réseau français de Radio-Canada diffusaient vendredi le 10 août, de 8.30 à 9.00, une émission spéciale qui constituait à la fois un reportage en marge des cours d'été des Trois-Pistoles et l'illustration d'un étonnant procédé d'enregistrement. En effet Radio-Canada avait mis cette fois à la disposition de l'équipe de reportage de CBV-Québec un appareil encore très peu en usage dans le monde, si ce n'est pour fins militaires ou techniques proprement dites.

Il s'agit d'un mécanisme combiné d'enregistrement et de reproduction sonore par le moyen d'un mince fil de métal. Ce fil, d'un diamètre de quatre millièmes de pouce, à peu près celui d'un cheveu, enregistre les sons captés par le microphone et peut, l'instant après, les faire entendre par un haut-parleur. L'onde sonore produite devant le microphone, par la voix par exemple, fait naître des courants électriques dans un électro-aimant, y créant un champ magnétique variable. Un mécanisme de rotation à bobines fait dérouler au milieu de ce champ un fil d'acier qui reçoit à son tour des impulsions magnétiques correspondant aux variations du son



M. Maurice Valiquette, directeur du poste CBV, auteur d'un article très intéressant sur un nouveau procédé d'enregistrement.

original. Inversement il suffit de faire repasser le fil dans le champ magnétique de l'électro-aimant pour y produire des courants alternatifs, qui, dans un haut-parleur, répètent avec une étonnante netteté les sons captés à l'origine par le microphone.

Le fil magnétique peut retenir la modulation, c'est-à-dire la voix ou la musique, indéfiniment et sans déformation, quelque soit le nombre d'auditions subséquentes. On a donné à l'appareil la forme d'une petite valise à peine plus volumineuse et plus lourde qu'une machine à écrire. Quant au procédé d'enregistrement, il est des plus simples; il suffit de relier la machine à un circuit électrique ordinaire, de pousser un dé clic et tous les sons reçus par le microphone sont enregistrés sur le fil. Si on enregistre une causerie et que le conférencier fasse une maladresse, on peut faire revenir le fil magnétique à la pause qui précède et au moment où l'appareil se remet à dérouler le fil, le conférencier reprend sa lecture sans erreur. Lorsque ensuite on écoute l'enregistrement on se rend compte que l'erreur est disparue et la lecture semble avoir été tout à fait normale.

L'émission de vendredi 10 août, aux postes de Radio-Canada, en marge des cours de l'École d'Été des Trois-Pistoles, a fourni l'occasion de constater avec quelle fidélité le fil magnétique reproduit les sons. Ce procédé a permis d'enregistrer en classe au moment des cours, sur le bord de la grève, durant une soirée d'étudiants, sans qu'il soit nécessaire à chaque endroit d'installer un équipement volumineux, lourd, fragile et d'usage capricieux comme celui de l'enregistrement instantané sur disque.

UN SONGE DE NUIT

(Suite de la page 10)

lui ont apportée une foule de gens qui d'ordinaire restent insensibles aux grandes manifestations et qui cette fois se sont chargés de propager l'enthousiasme.

La Société Radio-Canada a fait sa part et elle est énorme; l'appui moral qu'elle a donné a été généreux. M. Beaudet, le directeur, a encouragé l'Équipe par tous les moyens en son pouvoir, tant par le programme Canadiana que par les diverses faveurs que lui permettaient les coutumes de la Société; on n'a pas hésité à laisser jouer l'Équipe dans les jardins de l'Ermitage, même lorsque des programmes étaient en cours dans la salle. Et enfin, chacun s'est fait un devoir, à Radio-Canada, de contribuer à la réussite. De nombreux artistes de la Société, et trois annonceurs, François Bertrand, René Lecavalier et Carl Dubuc ont participé aux représentations.

D'autres membres du personnel, Bruno Paradis, Jean Monté et Ernest Hébert ont collaboré au travail d'organisation.

Cet appui donné à la jeune troupe de l'Équipe par Radio-Canada est à souligner.

— AVIS —

La ville de Toronto hébergera à l'avenir la rédaction du magazine RADIO. Les correspondants de langue française devront toutefois expédier leurs textes au rédacteur adjoint, Charles-Léon Lorrain, 1231 ouest, rue Ste-Catherine, à Montréal.

Grapevine Network



APARTMENT HUNTER

Lieutenant Gordon Yull has rejoined the purchasing & stores staff at Keefer, having recently arrived from overseas aboard the Queen Mary. He has been busy apartment-hunting for his English bride who arrived in Canada a few weeks ago.

From the Forces

Corporal Ted Lawledge, R.C.A.F., formerly of the accounting division, head office, and commercial department, Toronto, dropped into head office recently. Ted is on a month's leave after 3 years overseas . . . Telegraphist Paul Lapierre, R.C.N.V.R., on 30 days Pacific leave after serving at sea eleven months, resumed his duties with the accounting division, head office, during part of his leave.

Flight-Lieutenant Gordon Fraser, R.C.A.F., who was with the CBC office staff in Winnipeg before he joined up, dropped in to see old acquaintances in the Winnipeg offices August 11. Gordon was on his way to Vancouver to spend his 30-day furlough with his wife in that city.

Proud Papas:

John Fisher, of eight and one-half pounds first son, August 6; Staff Council Secretary J. Paul Massé, of a big girl, August 25.

New Faces • • •

• • • In Halifax front office—Marjorie Smith, assistant to Hildegard Morrison recently promoted to acting treasurer's cashier . . . Stenographer Bernice Gauvreau and Henri Audet at Keefer—Mr. Audet in the plant department . . . At international service—Operator Murray S. Ferguson and Announcers Larry Henderson and Captain Athol Stewart . . . Steno Evelyn Richards with head office accounts . . . Newest member of CBK's engineering staff is Ralph L. Reed, a local Watrous man recently discharged from the Air Force, in Radar. Mr. Reed replaces E. G. Brockman, who has left to take over the local tinsmith shop.

Awarded Fellowship

Radio Writer-Actor-Producer Fletcher Markle has been awarded one of five literary fellowships for \$1,500 by 20th Century-Fox Films. The award is to enable Markle to finish a novel, "There Was A Young Man".



CIVVY STREET

Ray Mackness, who has just returned from overseas service with the Air Force, has returned to the announce staff at CBC's Vancouver studios. Always popular with his colleagues, Ray was given an enthusiastic welcome upon his return to work.



FISH STORY

The Wadsworths of CBO recently returned from a holiday at Temagami Lake, Ontario . . . and brought back the above picture to prove they really caught it. Tho' Lillian hooked it—her first experience lake trout fishing and her FIRST strike—Harold had to take over after she got tired reeling in 100 of the 300 feet of copper line.

Wedding Bells

On August 25 wedding bells rang in St. Michael's Church, Belleville, Ontario, for Miss Pamela Wright, press and information service, international service, and Stoker (M) Henry Richard Boyle, R.C.N.V.R. . . . It's matrimony September 15 for Miss Ola Rodrigue, switchboard operator at Keefer. At an informal get-together at the home of Mrs. Ursula Glashan, the girls of Keefer staff presented Mrs. Woolward-to-be with a breakfast set.

Sparkler

Betty Parke-Taylor of the Halifax announce staff is sporting a diamond on the third finger, left hand. She got it from Phil Walker, a Halifax lad who recently returned from overseas and is now completing a law course at Dalhousie University. The wedding is set for next year.



To CFNB

Malcolm Neill, assistant to the supervisor of station relations, has announced his resignation effective the end of August. Mr. Neill has been with the CBC for more than eight years. He is leaving to join his father's firm of James S. Neill & Sons Limited, Fredericton, New Brunswick, where he will become station manager of Station CFNB. (Photo by Ashley & Crippen)

Departures:

Guy Corrigan of Keefer central records, to join TCA . . . Clerk Mrs. Olive Hobday and Office Boy Harvey Speirs of head office accounts. Harvey returned to school at end of August.

Record?

John McNamee, music librarian at the Halifax studios, may have achieved something of a record with the program "From the Classics," which is heard daily at 5.00 p.m. EDT.

Since the beginning of February, "From the Classics" has been performed a hundred and twenty-nine times, and three hundred and four recorded compositions were used. The numbers played are classical, but of a light character, and out of the three hundred and four, only three were repeated; one by accident and two by request. Three very short pieces have been used twice but only to fill out and balance the programs.

That's not all. At the moment John has thirty-six more programs planned for coming weeks, and the numbers they contain have not been yet used in the "From the Classics" period.

Information, Please!

Which supervisor of drama for which Canadian network, who has been vacationing at Vancouver, was handed numerous bouquets recently for an outstanding performance as narrator on "Eventide," during the absence of E. V. Young?

To U. of Wisconsin

Gordon Skilling has left his position as supervisor of Central European broadcasts for CBC international service to return to the University of Wisconsin as associate professor of political science.



RADIO TIE-IN

F/L Jack Radford is interviewed overseas by P/O Don Fairbairn, former CBC staffer now with R.C.A.F. Radio. F/L Radford is eldest son of J. R. Radford, CBC supervisor of station relations. He expects discharge shortly; will return to Toronto University; has ambitions to be chemical engineer; was commissioned at 18 after winning top honors at observers school. He tells P/O Fairbairn about time his harness and parachute were torn off when his bomber blew up on a mission to Germany. He clutched it in his hand as he fell and pulled ripcord. (RCAF Photo)



Portable Tape

Roy Cahoon, senior engineer at international short-wave studios, spent the best part of three weeks finding how a "liberated" German tape-recorder worked. When Roy was in Europe a few months ago, he came across the gadget—presumed portable, although it weighs about 300 pounds—and had it sent on to him in Canada. The recorder is something

like the Blattnerphone which the CBC uses in Ottawa to record BBC. But the German model used German radio tubes—some of which were broken in transit—and the instructions were all in German. Roy called up all his college German and plagued the German section at international service to translate the "Know How". Finally, all of a sudden, it started to work and Roy has been having fun with it ever since.



M. L. Poole, recently appointed projects engineer for CBC (RADIO, July, 1945).

Pacific Coast Receives Short-Wave

By

A. B. Ellis, B.C. Regional Engineer

THE CBC West Coast short-wave receiving station now is in operation.

This station, established on an experimental basis for the time being, is intended primarily for the reception of broadcasts from Australia, China and other stations in the Pacific area.

At present, several Australian stations are coming in consistently well and XGOY, China, quite often. It means an early morning shift for the operators to get these Trans-Pacific broadcasts, though. From 3.00 a.m. to 6.00 a.m., P.D.T., the reception conditions are good, although Australia often maintains a good signal as late as 8.30 a.m.

Preliminary arrangements for the station, started by N. R. Olding while he was on the coast, have been carried on under the supervision of myself. Basil Hilton, Jim Laurie and Ernie Rose set up the antenna, strung transmission lines and installed the sets. All helped with the first few days of operations, then the new receiving station operator, Hartley Long, took over.

The three RCA AR-88-LF receivers, modified for improved diversity action in the Keefe laboratory, were installed and



Ernie Rose and ladder.

ready for operation in time to assist in the wave-propagation measurements, during the eclipse July 9. The three antennae, cut for about 9.5 megacycles, are spaced six hundred feet from the central location. This area is well-wooded, and necessitated a great deal of bush-slashing. You should see Jim Laurie at work with the axe and bush-knife!

This latest of the CBC operating locations is situated in the Point Grey area near the University of British Columbia and about six miles from the Vancouver studios, with which it is connected by telephone and program circuits. The tests proving satisfactory, it is anticipated that we will soon build our own "shack" and set up in a more permanent fashion. The B.C. Telephone Company also maintains a receiving station at this location and, at present, our equipment occupies space in one corner, alongside their amplifiers and oscillators.

When the receivers aren't being used to monitor Pacific areas, they are left tuned to two or more of WWV's frequencies, giving the studio staff the benefit of standard time-signals from the Bureau of Standards in Washington. This service is appreciated and useful to the operation staff and already is in demand by the line companies for time-signals, early in the morning.



Art Ellis and Basil Hilton outside short-wave receiver shack.

TO RIO CONFERENCE

CBC Assistant General Manager Donald Manson and W. G. Richardson, transmission and development engineer, have left for Rio de Janeiro to attend the 3rd Inter-American Radio Conference scheduled to begin there September 3.

The General Manager, Dr. Frigon, was to have attended the Conference, but important decisions pending in Ottawa make it more important for him to stay in Canada at the present time.

STAFF COUNCILS DISCUSS GROUP REPRESENTATION

The national executive of Staff Councils held their regular quarterly meeting recently in Ottawa at which preliminary plans were made for the annual meeting of the Staff Councils in the fall. Discussion centred on a more direct representation of all groups of employees in the Staff Councils setup. The proposal will shortly be presented to local councils so that there will be lots of time to mull it over before the annual meeting. The executive also think the meeting should be held earlier than November and are suggesting that beginning this year it be held in October.

HOME-WORK

The technical staff at the Vancouver studios are working hard on "theory" these days. All the boys are studying the Capitol Radio Engineering Institute course, and their "home-work" is being augmented by a regular class at the station. Each Monday afternoon, the technical staff-members gather in Studio "C" to discuss difficult questions and problems arising from the course of study. Regional Engineer A. B. Ellis leads the discussions, and a great deal of interest is being shown.

CONTROLLER APPROVES SALARY INCREASES

The salaries controller has approved salary increases affecting some 35 officials of the Corporation not covered by the Job Analysis. As in all other cases salary adjustments are retroactive to April 1, 1945. All those concerned have already received salaries on the new basis. The Corporation's action in that respect has now been confirmed.

V-J DAY

Radio's Greatest Short-order Job

(Continued from page 3)

of heat, humidity and frustration, until the authentic news of the surrender finally came with Prime Minister Attlee's broadcast from London at 7.00 p.m. EDT Tuesday. The news situation most of the time was an incredible international muddle of rumors and denials: stories from Berne, Switzerland, that the Japanese note was in process of transmission; later stories that it had not been received, other rumors and denials from as widely scattered points as Chungking and Stockholm. The only interlude of excitement was unfortunately provided by the false United Press flash received at 9.33 EDT Sunday evening. This actually went on the CBC network from the NBC newsroom in New York, in the exchange program "Album of Familiar Music". The NBC announcement received apparent confirmation in the CBC central newsroom by flashes on the British United Press press and radio wires. Before the message to withhold the flash was received, the statement which the Prime Minister of Canada had prepared in advance to be used following the news of surrender, was on the air.

Once the authentic news broke Tuesday evening with the BBC broadcast of Prime Minister Attlee's speech, things began to move. Following the broadcast from London, Canadian listeners were given a delayed broadcast of the same news from Washington, as presented to NBC listeners. Statements were given from Ottawa by the Chinese Minister, the High Commissioners for New Zealand and Australia, and the Charge d'affaires for Soviet Russia. A special service of thanksgiving was conducted by Archbishop Owen, Anglican Primate of all Canada, and this was followed by a thanksgiving service broadcast from London by the BBC.

During the balance of the evening many interesting features, some from Canadian points and others from the United States and Britain, were scheduled. These included sound pictures of the unprecedented popular rejoicing in American, Canadian and British cities. One of the liveliest of these programs was a special feature prepared for the CBC from the United States Army Air Force post at Edmonton. John Fisher presented a special roundup from the Chinese communities in Montreal, Toronto and Van-

couver, and a special victory musical program was carried from Montreal.

On Wednesday, August 15, an official holiday, special features included an actuality broadcast of the victory ceremony on Capitol Hill in Ottawa, a feature review of the Pacific war, "Forty-Four Months" prepared by J. Frank Willis, a musical program of thanksgiving from



Howard Hilliard, named supervising engineer, Toronto (RADIO, July, 1945).

London followed by His Majesty the King at 4.00 in the afternoon (repeated during the evening), a special musical program "Through the Years" from Montreal and a talk from London by L. W. Brockington at 10.15 p.m.

To catch a bit of the atmosphere of that memorable evening of August 14, we quote from a commentary by Willson Woodside which followed the National News bulletin that night:

"It has been a wonderful night of celebration. Not quite like my boyhood memory of the big bonfire on top of Spy Hill in Calgary on November 11, 1918. But this time there was radio to carry one all round the world, and that has been something of an experience, too. You have heard the product. I have been in the midst of its production centre, for Canada at least. I wish we had had television to show you a few minutes of it. It has been one of the stickiest days of the summer. The corridors and offices in

BOARD APPROVES BONUS FOR OVERSEAS STAFF

Payment of a bonus for members of the CBC overseas unit was approved by the Board of Governors, meeting August 14.

All members of the overseas unit will get the bonus—\$15 per month for each month they have been away from Canada—in compensation for the risks and hardships which they have undergone.

The Board of Governors also agreed that the conclusions of the Commonwealth Broadcasting Conference held in London in February should be accepted by the CBC and implemented to the best of the Corporation's financial possibilities. These conclusions include news exchanges between countries within the Commonwealth, also exchanges of programs and program material. It also provides for the possibility of exchanging staff among broadcasting organizations and a number of measures which will help to standardize operations throughout the Commonwealth.

Some progress was made in planning for the expansion of CBC facilities, and preliminary steps were taken to advise the Government in the matter of allocating FM frequencies to private broadcasters. The CBC proposes to help in the rapid introduction of FM broadcasting in Canada. Equipment has already been bought and more orders are going out immediately.

the basement of our new CBC studios in Toronto are jammed with rather wild-eyed men and women, in crumpled shirts and rather bedraggled summer frocks. I suppose it would seem like a veritable bedlam—that was a famous English insane asylum—to a casual visitor. On every hand officials leaning on desks or standing in office corners shouting into telephones to people all across the continent, arranging programs for every minute of the evening. With their other ear they are trying to follow programs bellowing from loudspeakers, tuned to our own networks, the NBC, Mutual, Blue and Columbia.

"I suppose they are a good deal more tired than they were this morning, when I arrived here at seven a.m., but they don't know it. All the frustration is gone, all their energy has been released in covering the greatest news of our time. This is what they have been waiting to do ever since last Saturday, for this is their part in the victory celebration and in this age of radio's miraculous world coverage, it is an important one."

V-J MONTREAL

In Montreal as elsewhere throughout the Allied world, V-J Day came nearly as an anti-climax after five days of intense waiting.

The French network carried Prime Minister Attlee's announcement and followed with a special recorded program until 7.30. During the following half hour, special commentaries were broadcast, by René Garneau, Father Egide Roy (who spent 20 years in Tokyo), T. K. Djang, Chinese consultant at I.L.O. and Jan Poelhekke, director of the Netherlands Information Bureau. The program was rebroadcast at 9.30. At 8.30, the French network carried a special half-hour dramatic show in honor of the anonymous "Petit Khaki", produced by Paul Leduc. At 9.00, another half-hour program, this time a musical, directed by Albert Chamberland, was a "Tribute to the United Nations". And, at 10.15, Roger Baulu from Montreal and Roland Lelièvre, from Quebec City, made on-the-spot broadcasts with the crowds in the streets.

CBR TRANSMITTER THREATENED BY FIRE

Vancouver—August 18.

Vancouver's 410-foot self-supported radiator has been threatened by fire, for the past couple of weeks, as has the transmitter building and garage.

The CBR transmitter, located on Lulu Island, is in the heart of an enormous area of peat-bogs. Peat, as you know, is vegetable matter which has been decomposed by water and partly carbonized by chemical change. Each year, during the dry spell, the peat catches fire somewhere or other. This summer, it struck in the vicinity of CBR's transmitter.

The first fire was in brush, about a quarter-mile from the station. Then, surrounding long dry grass caught fire and, finally, the peat was ignited. Once peat catches fire, it will burn for ages, and as the peat formation continues for quite a distance below the surface, it will smoulder underground, and will then burst into flame on the surface some distance away.

The direction of the wind shifted several times, which made things somewhat awkward. As this is written, CBR engineers and technicians have been fighting the fire for some days. A pumping-engine and 1,000 feet of hose have been taken out to the transmitter site, and men are standing by. While the fire is quiet, right now, there is the constant danger of it breaking out actively, again, above ground.

NAME YOUR EFFECT— CBK Produces It!

If you've noticed any difference lately in the sound-effects from Winnipeg, it's probably due to technicians at CBK, Watrous.

A compact, flexible unit which performs equally well as an equalizer, straight line amplifier or driver for a recording head, was built recently at CBK especially for use on dramas where filter sound-effects are required. It is now being used by the production department in Winnipeg.

Easy adjustment of the control knobs to the various positions indicated on the frequency response graphs located above the knobs, enables the sound-effects man to obtain quickly any degree of voice distortion, representing to the listener a voice on the telephone; "ghost voices", a



ANY DESIRED EFFECT

voice heard down a hallway, "flow of consciousness", and many other effects.

The amplifier is complete with power supply. When the equalizing circuit is disconnected, it is flat within plus or minus 1 db., 30 to 10,000 C.P.S.; Noise, minus 75 db.

The amplifier was built by G. L. McFadyen, with wooden cabinet designed and built by A. D. Squires.

IT'S AN IDEA

PLAY-BY-PLAY

Program Administrative Officer John de B. Payne has developed a new format for auditioning play-by-play sports commentators in Montreal. Past auditions, based on a hypothetical game, were held in a studio. New idea uses films with sound-effects, giving the commentator a chance to describe a real game with cheers, boos, popcorn and peanuts.

V-J VANCOUVER

Prime Minister Attlee's voice awakened daytime Vancouver at four in the afternoon on V-J Day, and a microphone had already been extended through an open window outside master control.

CBC staffers decided it would be fun to record a sound which would be heard for the last time—the wails of 28 air-raid sirens in the city of Vancouver. A few minutes later, Don Horne and Tony Geluch of the technical staff piled recording equipment into the CBC car and finally managed to reach Chinatown, where they recorded the biggest celebration in Vancouver's history, with the Royal Visit mike dangling over a third-storey balcony of a Chinese gaming-establishment.

Then the boys returned to the studios, where they worked with Announcer Dick Hallid and Operator Jimmy Gilmore. Program Manager Roy Dunlop "lined up" the interviews, assisted by Talks Producer Doug Nixon. Dick Elson's newsroom staff were fairly red-eyed by the time V-J Day came to an end, but so were most of the other studio crews.

SPEECH STANDARDS

(Continued from page 5)

there are very many words which you have probably read, but never heard or spoken. One's passive vocabulary is always larger than one's active vocabulary. These words are often technical and used mostly by those within whose specialized field they fall, but you may be faced with them at any time in continuity or announcements. Check, never take a chance. Here are a few—emphysema, schism, hegemony, lese-majesty, reredos.

One last word about the dictionary. It is not infallible; it is not the final authority. A pronunciation appears in the dictionary not because it is necessarily and always right, but because it was right in the opinion of the editor at the time he made his dictionary. See for instance "cocaine" and "jugular" in Shorter Oxford.

I would not want you to gather from all that I have said that I advocate general anarchy in pronunciation. What I have tried to do is to advocate a liberal philosophy of language; to ask you to recognize and tolerate the existence of permissible and acceptable variants; to use knowledge and discretion in your own practice; and to make sure by study and constant checking that you never use an illiterate or unjustifiable pronunciation.