

RADIO



STAFF MAGAZINE DU PERSONNEL

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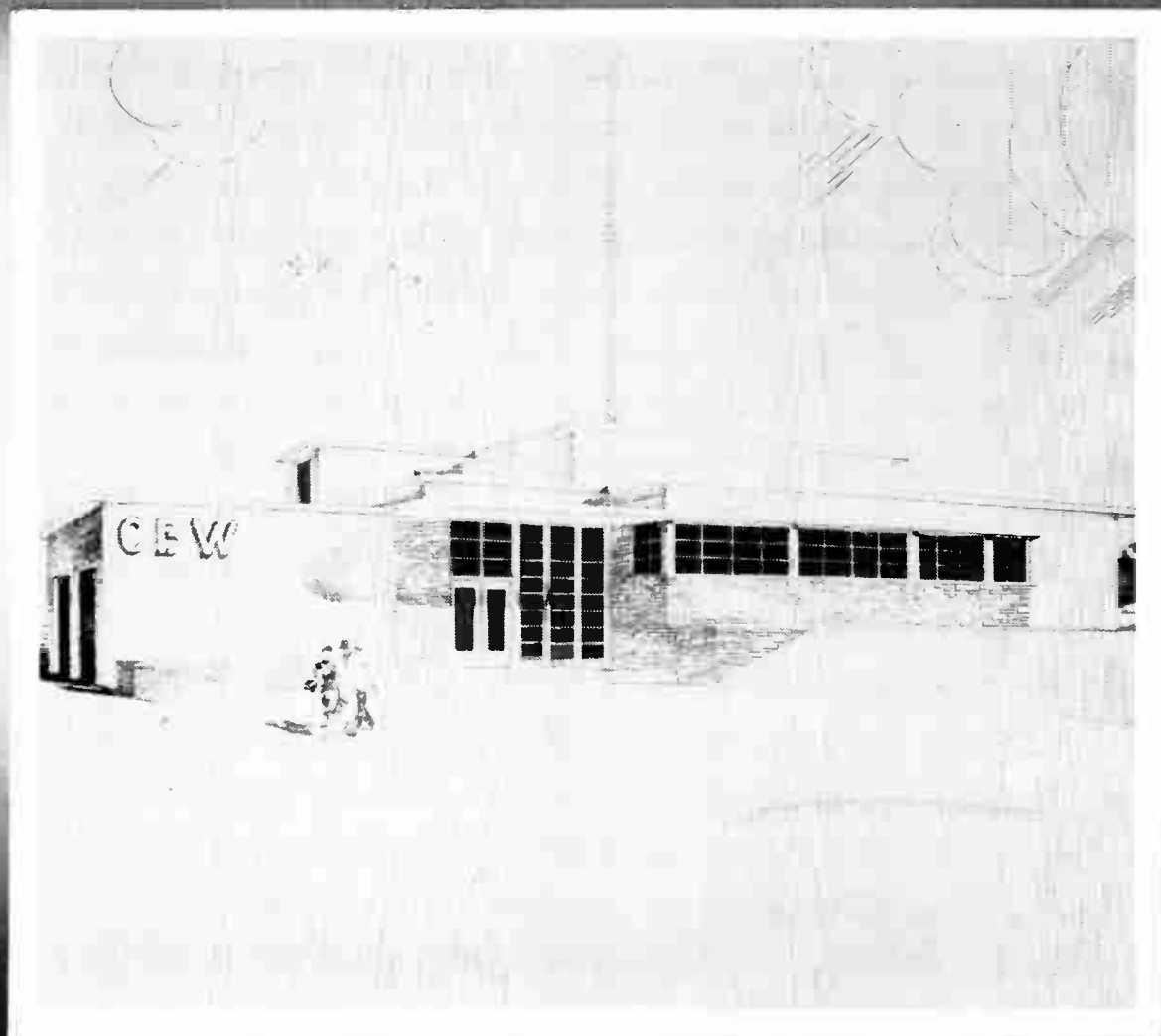
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No. 2

EDITORIAL:

THROUGH THE BOOK



MAGAZINE DU PERSONNEL

RADIO

STAFF MAGAZINE

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

Revue mensuelle des employés de la Société Radio-Canada. RADIO a pour objet de faciliter l'échange d'opinions et de renseignements de nature à contribuer au progrès de la radio-diffusion nationale.

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BEWARE!! This constitutes fair warning!! If you have no interest in one of the most exciting and most exacting phases of radio . . . if you have no pioneer blood . . . then read no more!!

For this is to be a very meagre introduction to what we hope will be one of the most interesting features in RADIO.

And just before we get down to cases, just one more friendly tip: If you've been around in broadcasting for a while and think you know something about radio . . . if you're just a little bit self-assured . . . then stay away from CBC "hams" . . . unless, of course, you have a rig yourself.

For if you're a sensitive soul, these "hams" are bad for your ego . . . they reduce your self-assurance to a gibbering humility . . . in the face of their expert knowledge of things radio and their burning enthusiasm for a way of life known as Amateur Radio.

Within the CBC there are about two-score of these modern pioneers of the air. And if you think your ego can stand it, we're going to introduce you to some of their habits through the pages of RADIO.

There has been considerable demand from "hams" themselves for more news about their activities. And we feel that it may be interesting to other readers as well.

Marcel Vidal, ham enthusiast from CBC Chicoutimi, has suggested one way of introducing CBC hams to our readers (RADIO, December, 1947). And in this issue is a letter from T. A. Innes of Ottawa with further ideas on the subject.

As RADIO's contribution, we intend to set aside two columns of space in each issue for ham news; and we are setting up the organization now to handle the

gathering and co-ordinating of information.

Ham Enthusiast Innes suggests that all ham news be sent to a single point for orderly arrangement. With this idea we agree, and for convenience of handling, we have asked a committee of three hams in Toronto to handle all ham news for RADIO. More information about this in the next issue!

OUR QUESTION and answer page is back in this issue after a lapse of a couple of months. We hope this is of some use to you as an information medium, and will continue to try to obtain answers to your questions.

It is not necessary to sign your question, although you may do so if you wish. However, your question — to be used in *Would You Like To Know* — should be of general interest. Questions which affect only one or two people cannot be included. Such questions can usually be answered by a supervisor.

This department of RADIO is an *information* department. It is not a suggestion box. So, your questions should be genuine requests for information — not inverted suggestions put in the form of a question. There is another medium for suggestions — in the suggestion box set up at each location. Also, RADIO's Letters column is open for any constructive suggestions you may have.

Nor is *Would You Like To Know?* a gripe column. There are lots of other outlets for gripes.

The page is set aside merely as a medium of information. And actually, information supplied in answer to your questions is obviously the kind of information you want and need in your daily work.

The CBC's two new transmitters in Manitoba and Alberta should be on the air by the end of the summer. Our cover shows sketch of CBW, Corman, drawn by Assistant Chief

OUR COVER THIS MONTH Architect P. G. Leger. (For story, please see page 10.)

ARTICLE NO. 1: WHY THE CBC?

LET'S LOOK AT NATIONAL RADIO

By

CBC Chairman A. D. Dunton

From letters, questions, coffee-table chatter and other usually reliable sources, the editorial board of RADIO is given to believe that there is a big demand for information about national radio — information on a high policy level. Mr. Dunton, chairman of the board of governors, has consented to supply this information in a special series for RADIO on the general theme of the CBC's place in Canadian affairs. Herewith: "Why The CBC?"— No. 1 in the series.— ED.

"I'M AGAINST government radio." That's one kind of statement you hear some people direct against the CBC.

In the first place, of course, the CBC is not government-operated or government-controlled. But at least some of this type of critic seem to be against any form of public ownership of radio in Canada. They are perfectly entitled to their opinion; but in many cases they either do not understand or ignore some of the fundamental reasons and facts behind the establishment of the Canadian Broadcasting Corporation.

In the decisions of any country about its broadcasting system, the first factor must be the air waves themselves. To broadcast, any station must have the use of a certain air channel. The number of such channels or frequencies available to any country is limited. The big question, therefore, must be how the channels of any country can best be used in the interests of the public of the country to which they belong.

A number of countries decided that their limited resources in air channels could best be developed in the national interest by public organizations, rather than by granting franchises for their exploitation by commercial enterprises. They saw the potentialities of broadcasting in broad educational, cultural and national ways if the air waves were used for these ends by bodies acting directly for the public.

Some countries, on the other hand, such as the United States, decided that the state should grant permission to private individuals and companies to use air channels for limited, renewable periods,

with a public body keeping watch on how franchise holders made use of the frequencies allotted to them. Other countries have adopted combinations of the two systems.

Conditions applying in different countries have had a great deal of influence on the broadcasting course they have followed. In Canada there are some facts which are fundamental, whatever anyone thinks about the relative merits of private versus public broadcasting.

Most of the population of our country lives within a short distance of the border of the United States, the richest nation in the world. Inevitably, one way or another, Canadians are going to hear a good deal of American broadcasting, just as they read a lot of American printed material. But if Canadian national life is to get stimulus from the use of its own air waves there must be a good measure of Canadian broadcasting reaching Canadian listeners.

But as far back as the time of the Aird Commission in 1929, it was seen clearly that unless deliberate public action was taken the Canadian air would carry little that was Canadian to Canadian ears. The natural tendency of commercial broadcasting would be for Canadian private stations to become offshoots of United States networks, strengthening the south to north course of broadcasting and ever increasing the domination of the Canadian air from outside Canada.

It was clear then that broadcasting could not be of service to the national life of Canada if it developed on a commercial basis with odd stations spotted

in densely populated areas, and tending as they developed to join with tentacles of United States networks stretching up from the south.

If broadcasting were to be of real service to the Canadian nation, it had to be developed on an east to west line deliberately linking together the provinces that sprawl across a continent.

It had to have the purpose of producing Canadian broadcasting and bringing national broadcasting service to all Canadians that could possibly be reached, whether in cities or distant farms. It had to have the means to provide worthy Canadian programs, to operate transmission facilities, to reach outlying areas

(Continued on page 4)



A. D. Dunton

"It's Great To Be A Canadian"

(Reprinted from a Kiwanis Club bulletin.)

IN SPITE of the high price of butter and meat. In spite of high income taxes and high excise taxes on jewellery and new cars. In spite of our bureaucrats and government orders. In spite of the fact we must spend our money at home — no more joy jaunts to the U.S.A. In spite of all these trials and tribulations of which we sorely complain, newspapers tell us that there are people in other parts of the world who will pay as much as \$1500 for fake passports in order to get into Canada.

Wonder why?

Guess they think it's worth something to get butter and meat — even at high prices. Perhaps they figure it's worth something to be able to criticize the government without being afraid of being thrown into the hoose-gow. Perhaps they know it is worth a lot to be permitted to go to Church on Sunday without fear

or favor; to be able to pass the time of day with one's neighbor without worrying about who is peeking; to be able to gather one's kids under one's own roof and go to sleep, confident they will be safe until morning. To be able to walk down the street without fear of molestation — to drive one's car and not worry about anything worse than a traffic cop.

Do we take too much for granted?

We can elect our governments by free, secret ballots — that is, if we even trouble to vote. We have reasonably good jobs, at reasonably good pay — but we're not keen about too much work. We have splendid educational facilities; good entertainment; lots of time for leisure; — but what do we do with these blessings? Churches are wide open for worship and thanksgiving — but do we use them?

Yes — it is Great to be a Canadian.

Government introduced a bill to establish the Canadian Radio Broadcasting Commission, which was to set up and operate a national broadcasting service in Canada.

Four years later Parliament, with the concurrence of all parties, passed the Canadian Broadcasting Act, setting up the Canadian Broadcasting Corporation. To the Corporation was handed the duty of operating a national broadcasting service. The chief changes from the previous Act were to set up a body more closely modelled on a private corporation, but with adequate powers of control of all broadcasting.

At the time broadcasting in Canada had been closely studied by a Royal Commission and by four Parliamentary Committees. All had agreed on the broad principles that must govern in this country. All had seen that if Canadian national life were to benefit from the potentialities of broadcasting, we had to have a publicly owned system. They had all seen that Canadian geographic conditions demanded public financial support and public operation if we were to have a nationwide broadcasting system at all.

So the CBC was set up, with its great task of providing a worthy national broadcasting service to reach the population of Canada spread across the continent.

WHY THE CBC?

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with small populations and to meet the immense costs of joining stations across the country in a network.

It was evident that these needs could be met only by a system having public financial support and operated in the public interest. It was plain that such a system would not develop on a strictly commercial basis when all the commercial arithmetic was against it. There was no doubt that if Canada wanted to have any kind of nationwide broadcasting service, it had to have a public system.

Those basic facts so clear 15 years ago before Canada had a national system, are still compelling reasons for the existence of the CBC.

Seeing the need very clearly, the Aird Commission in 1929 recommended the setting up of a national corporation to own

and operate all broadcasting stations in the country, and to develop a network system covering the populated parts of Canada from coast to coast. It said the system should produce Canadian programs but should also bring in programs from outside the country. The Commission recommended that the system should be supported by a licence fee of three dollars per receiving set, by income from advertising which it estimated as starting at \$700,000, and a subsidy of \$1,000,000 a year.

In 1932, following consideration by a Parliamentary Committee, the Bennett

Midgets To Giants

There's an awful lot of tubes at CBK . . . 196 to be exact . . . from the giant 100,000 watt water-cooled 898 held by Miss Betty Baril down to the midget 955 acorn with which George McFadyen holds Joyce Shirkey's interest. Just allow about \$12,000 for a complete set, \$3,000 for the largest and \$1.30 for the smallest.

Yes sir, the boys at CBK give these babies the greatest of care . . . the tubes, that is.

Handle With Care



THE CAROLLIN' CARILLON

or

Prayer Wheel For Sale — *Cheap*

IT WAS a bright idea. The Ottawa carillon all the way from Parliament Hill to the Gustav Adolfs Torg in Stockholm. That would be the CBC international service at its bell-ringing loudest and best. But the simple birth of the idea was nothing in prospect, to the painstaking details of the pre-natal care. You know the sort of thing—approvals to be secured—people to be sold on the idea? It's detail you want as proof?

Approvals: The custodian of the Parliament Buildings;
The Federal Department of Works; Robert Donnell, the carillonneur; The Swedish Minister to Canada.

Sales: Swedish Radio—for relay purposes;
Harry Boyle—for T.C. network coverage;
Charlie Wright—for lines from CBO to Peace Tower;
Stu Griffiths—for script; CBC—for payment.

P.S. But they forgot to whirl a prayer wheel, did the Swedish section. Came the Saturday—the day preceding the broadcast. Assembled in Ottawa were: members of the Swedish section, Stu Griffiths,

the script, the carillonneur, Charlie Wright, some well-connected lines, and every aircraft in the Dominion of Canada. Up come the gain, out peeled the bells, over came the planes, up went the noise, under went the bells, bang went the timing, over went Griffiths to a phone. Out went the call:—"Hello, airport manager? Look, how about cutting out the display of air strength and let us try out just one itty bitty bell, huh?"

All was well. Silence settled over Ottawa and Canadian-Swedish relations were assured.

P.S. But they forgot to whirl a prayer wheel, did the Swedish section. Came the Sunday morning of the broadcast. Griffiths and his comrades walked into CBO. The Swedish Minister bowed in. Max Gilbert, at the panel, opened the gain and along the silent lines, the minutes ticked by to broadcast time. Suddenly—bells—oodles of them. But not the carillon!!! Ottawa was going to church—and of all the calls to the faithful, none was as strong as that of the Basilica.

Out hurtles Griffiths, open comes the telephone book, up pop the "B's"—No Basilica listed. Out spurts the perspiration, down goes the finger, over goes the

pages, up pops name of the Monsignor of the Diocese. Round spins the dial, buzz goes the tone, click goes the receiver and the voice recovers from the yelled question to say, "Non Monsieur, il dorme encore. Il tres fatigued. En tout case, il ne parle pas l'anglaise."

"But il est tres important. Besides je parle bien le francaises. It is the cloches de l'eglise—elles sonent tres bien et le broadcast est en se cas tres complique. Dites vous a le monsignor si'il vous plait and tell him to hold les cloches pour today seulment?"

Long pause. Then: "Allo Monsieur, the monsignor says he is how you say the boss—and the bells shall be stopped."

Down goes the blood-pressure, out comes the handkerchief, back goes Griff, up goes the second hand, open goes the pot—flap go the ears—silence.

Then—from CBO: "From the Peace Tower in Ottawa. . ." The carillonneur is poised, he can hardly hear the far off wail of a fire siren up on Bank Street, the only discordant sound on the Sunday morning air.

P.S. Does anyone want an unused prayer wheel, cheap?

"HE FELL AMONG P. AND I."

(With apologies to Sir Henry Newbolt.)

Wherein a producer, with head bloody but unbowed, admits
the terrible power of the press and information service.

"Ye have omitted", said he, "Ye have ignored and made obscure,
Take your ill-write sheet and drop dead:

What will ye more of your fellow-employee and oftime boor?"
"Blood for our blood", they said.

He laughed: "If one may settle the score for many,
I am ready: but let the reckoning stand till next issue:
I have loved my name in print as dearly as any."
"You shall die at dawn", sez you.

He flung his unwound stopwatch down the slope,
He climbed alone to the control-

room—hallowed nook!

All night long in a dream untroubled
by program dope
He brooded, clasping his joke-book.

He saw the actors, musicians, staff and the rest,
The operator crouched beside him: the changing scene.
He flung his cue again with utmost zest
His name over all—serene.

He saw the cafeteria with sound-absorbent roof,
The many tables and the faces, merry and keen,
The P. and I. staff and their clippings, dining aloof,

The Staff Council on the dais—hungry and lean.

And now it was dawn. He rose strong on his feet,
And strode to the P. and I. office as best he could.

He drank the breath of the morning cool and sweet:
His murderers around him stood.

"O Glorious P. and I., Who dwellest in earth and Sun,
I have lived and I praise and adore Thee."

The presses rolled.
O'er the network the voices one by one
Faded and the release grew cold.

—Peter McDonald.

LE CHANT DU CYGNE

À L'OCCASION D'UN DÉPART— IMPRESSION DE LA DERNIÈRE HEURE

par Léopold Houlé
de la Société Royale
du Canada

Léopold Houlé, directeur du Service de Presse et d'Information, a pris sa retraite le premier février.

Entré au service de la Commission Canadienne de la Radio en juin 1933, il prend aujourd'hui un repos bien mérité après une carrière des plus active. Il est le deuxième (et le premier de langue française) à bénéficier du fonds de pension.

En plus d'être publiciste, M. Houlé a connu une carrière de littérateur et de journaliste unique dans nos annales canadiennes. Ses connaissances littéraires, théâtrales et historiques lui ont mérité les plus hauts titres, qui ont fait rejaillir sur Radio-Canada un prestige dont nous avons tous bénéficié.

Docteur ès lettres et vice-président de la Société Royale, il a publié en 1945 une lumineuse "Histoire du Théâtre au Canada." Cet ouvrage d'une extrême importance lui a valu le Prix David. Il a aussi publié une "Clinique des Mots", un traité de diction et de vocabulaire dont nous attendons tous impatiemment une réimpression prochaine. Sa réputation a traversé les mers. Il est membre de la Société des Auteurs Dramatiques de France, lauréat de l'Académie française et officier de l'Académie, de même qu'officier de l'Instruction Publique.

Nous nous consolons de son départ en songeant aux agréables surprises littéraires qu'il nous réserve désormais.

— N.D.R.

Par définition, le Chant du Cygne, c'est le "Nunc Dimittis" d'un ouvrier des lettres, mais pour moi, c'est la mise en page définitive d'un inoubliable chapitre. Il restera dans mes souvenirs, celui d'une merveilleuse aventure, celle qu'offrent le travail, l'observation et le contentement.

Armand Gravel a bien voulu me demander, à l'occasion de ma séparation des rangs actifs de Radio-Canada, d'écrire des mémoires. Or, cela infirmerait tout ce que renferment les archives de la Société parce qu'elles ne sauraient, en tout, concorder avec ce qu'elles ont d'officiel ou d'officieux, de conformisme et d'unilatéral.

Il y a une histoire de la radio, mais il y a aussi les petites histoires qui, sans se heurter, renferment l'une et les autres, leur caractère propre. Ce sont en effet les petites histoires qui offrent le plus de suc-

culence et aussi le plus de matière à réflexion. Mais ici, il faut la maturité du changement, car à cette dernière minute, puisqu'on vient de m'inviter, ce serait improviser.

L'improvisation, c'est s'exposer sans le vouloir, à se compromettre ou à compromettre ses amis les plus chers. Je ne veux ni l'un ni l'autre. Ce serait autrement faire le jeu du paradoxe et de la fantaisie, et Dieu m'en préserve!

Quinze ans d'un service varié et fort attrayant, c'est une série d'étapes les plus diverses et les plus inattendues. Ce serait déjà trop long à les parcourir toutes, à cause de leur nombre multiple. Épisodes typiques qui sont le lot de la vie quotidienne dans ce monde de la radio.

Radio-Canada a toujours été pour moi, en effet, une boîte à surprise, en raison de ses rapides chevauchées, tout un univers en si peu de temps. Ces étapes se sont échelonnées entre la Commission de la Radio, presque oubliée aujourd'hui, et la Société Radio-Canada.

Ma doyeneté me donne droit de rappeler la sagesse des gestes accomplis sous de sages directives, tant au point de vue des émissions radiophoniques que par la valeur des organismes créés à cette fin, à savoir son personnel artistique, technique et administratif. Radio-Canada a ouvert ainsi la voie à des carrières aussi intéressantes que celles des autres professions. Il convient que les jeunes, à l'exception bien entendu de nos demoiselles qui viennent ici chercher un mari —ces chères!—sachent apprécier ces nouvelles carrières. C'est qu'on n'a pas toujours saisi l'importance des postes qu'on leur avait confiés par leur peu de goût du savoir, par des aspirations lamentablement mesurées. Le secret de tout avancement, c'est, avec la loyauté, l'amour des études.



Léopold Houlé est reçu par ses collègues de Montréal au moment de son départ. A ses pieds, les cadeaux qu'on lui a offerts.

Si aujourd'hui il y a des avantages, il n'en a pas toujours été ainsi dans les débuts de la Radio officielle. Un exemple. Le publiciste se devait d'inscrire à son programme nombre de travaux divers comme l'organisation des conférences, la lecture et la censure des pièces de théâtre, la rédaction des speeches pour des camarades en peine, des articles de magazines sous différents noms, ça paraît toujours mieux, et quoi encore!

Du temps de la Commission de la Radio, on m'avait même demandé d'exercer une certaine surveillance sur les postes privés dont les textes versaient dans le baragouinage. Si je ne m'abuse, ce fut une personnalité de la ville de Québec, aujourd'hui ministre dans le cabinet fédéral qui le demanda. Je m'y suis mis avec bonne volonté, par devoir, mais mon Dieu! quelle déconvenue! On promettait bien de s'amender, mais on devait retomber dans les mêmes fautes, si bien qu'il me fut impossible d'exercer ce genre de surveillance.

En parlant de carrière, à cause de la garantie que pouvait offrir à cet égard Radio-Canada, des camarades eurent la velléité de "tenter leur chance" dans d'autres sphères radiophoniques. Aussi combien ont quitté Radio-Canada et qui aujourd'hui seraient heureux d'y revenir!

Quand on regarde cette réalisation, on a droit d'admirer. Il ne s'agit pas ici de flagornerie. Ce vaste organisme a été divisé et subdivisé conformément à des besoins nés de divers facteurs d'ordre instructif et récréatif. Aussi il répond à la préparation et aux aptitudes de chacun pour tel ou tel service. Celui-ci est technicien, cet autre est administrateur, un troisième a le don des langues, un dernier s'adonne à la dramaturgie. Cet organisme se suffit à lui-même. Nous nous trouvons

(Suite à la page 13)



PEUT-ON ÊTRE PARFAIT BILINGUE?

PAR: Marcel Provost, opérateur à CBF-M

Contrairement à certains postes privés de la Province, et en particulier de Montréal, la Société Radio-Canada n'exige pas le bilinguisme de ses annonceurs français. Ses directeurs auraient-ils compris que le *bilinguisme parfait* est du domaine de l'impossibilité, et que, en insistant trop sur la connaissance de l'anglais, le français pourrait s'en ressentir? Vous êtes d'avis contraire? Eh bien, examinons ensemble certains aspects du problème. D'abord, il a été établi que personne ne peut se vanter de connaître parfaitement le français ou l'anglais. Le docteur ès lettres, de tous les savants mortels, sera sans doute un de ceux qui auront atteint le plus haut degré de perfection dans ce sens. Mais il ne connaîtra certainement pas *tous* les termes employés par l'ingénieur, le géologue, l'astronome, etc. Donc si la connaissance parfaite de sa propre langue est chose impossible, il en découle logiquement qu'il est plus qu'impossible de savoir parfaitement une langue étrangère.

Peut-on connaître une langue allogène aussi bien que la langue maternelle? Nos rédacteurs français du service des nouvelles, qui, n'ayant que des services de presses de langue anglaise à leur disposition, doivent traduire de l'anglais au français à la journée longue, éprouveront plus de difficultés quand il s'agira pour eux d'écrire ou simplement de traduire un texte français en anglais. Ils vous diront aussi que lorsqu'il s'agit de passer de l'anglais au français, ils peuvent choisir entre deux ou trois expressions ou tournures de phrases françaises pour rendre l'idée exprimée en anglais; mais lorsqu'il leur faut traduire du français à l'anglais plus souvent qu'autrement, une seule expression se présente à leur esprit

On pourrait peut-être diviser en trois catégories ceux qui ont cette faculté de pouvoir se servir des deux langues officielles de notre pays: les bilingues, les bons bilingues, et les excellents bilingues. Dans le premier groupe, on pourrait compter ceux qui, même illettrés, peuvent s'exprimer convenablement dans les deux langues; et aussi ceux qui peuvent à peine se faire comprendre dans la langue allogène, bien qu'ils soient d'éducation supérieure dans leur langue maternelle. Dans le deuxième groupe, figureraient ceux qui peuvent passer d'une langue à l'autre, dans le langage courant, sans que leur accent ne les trahisse. Mais ceux qui auront consacré leur vie à l'art difficile et plein d'embûches de la traduction, ou à l'enseignement spécialisé de leur propre langue dans une institution de langue allogène, feraient partie du troisième groupe.

Si vous êtes réfractaires aux idées énoncées plus haut, et si vous vous croyez encore "parfait bilingue", essayez de traduire un texte anglais, littéraire ou autre, en un français impeccable et élégant, tout en gardant le style de l'auteur anglais, et ceci sans l'aide d'un dictionnaire. Si vous parvenez à un résultat satisfaisant, je n'ai pas besoin d'insister, car vous êtes un expert et vous étiez de mon avis avant même de commencer le travail. Et si vous en êtes à votre première expérience, vous en retirerez un grand profit car c'est là une discipline intellectuelle des plus salutaires et des plus utiles.

Le bilinguisme peut-il nuire à la facilité d'expression et à l'usage correct de notre propre langue? Jusqu'à un certain point, oui; car le francophone qui ne parle que l'anglais au bureau ou à l'usine, glissera dans son langage un tas d'anglicismes et de tournures de phrases anglaises. Vous n'avez qu'à prêter l'oreille à une conversation tenue entre vos camarades de travail et vous pourrez entendre quelque chose comme ceci: "Tu as fait un LATE FADE-IN START sur ce programme?" — "Pardon, c'était un CUT-IN". Ou encore: "WATCH ton LEVEL". — "Mon LEVEL est CORRECT, les PEAKS ne dépassent pas zéro." — Opérateur: "Je ne peux pas SPOTTER ce disque au début, il est CHIPPE." Réalisateur: "Ça ne fait rien, vous FADEREZ DEDANS (Fade it in)". Oui mais tout cela, me direz-vous est un

jargon inévitable tel qu'on en emploie dans tous les métiers. Jargon, soit, et je suis sûr qu'en France on a aussi un jargon de métier, mais un jargon ou il n'entre que des mots bien français. Je n'essaie pas ici de poser au puriste ou de réformer ce jargon, mais tout simplement de démontrer un des inconvénients du bilinguisme dans un centre radiophonique comme Montréal où il nous faut continuellement passer du français à l'anglais et vice versa. Par contre, la traduction, qui est une application du bilinguisme, enrichit le vocabulaire de celui qui s'y adonne sérieusement, en le forçant à toujours chercher l'expression juste afin de respecter la pensée de l'auteur. Je dis "traduction sérieuse" car les exemples de textes publicitaires mal traduits, ne manquent pas et je n'ai pas besoin d'en citer ici.

Même si on ne peut être bilingue, on doit s'efforcer de connaître le mieux possible la langue allogène, car plus souvent qu'autrement, le fanatisme, et les haines de races, naissent du fait qu'on n'a pas essayé de voir les choses comme les membres de l'autre groupe et de penser comme eux. Ce n'est qu'en apprenant leur langue que l'on découvrira complètement leur mentalité et leur mode de vie. De plus c'est là un excellent moyen de se cultiver davantage car comme le disait si bien un auteur dont le nom m'échappe: "Une culture ne se développe qu'à condition d'être fécondée par une autre."

Exceptions Pour Confirmer La Règle?

On oublie parfois que les francophones ne sont pas les seuls bilingues à Radio-Canada. Pour qui aurait pu l'oublier, rappelons, entre autres, l'excellent article français qu'avait publié "RADIO" de monsieur Brodie. A notre avis il est de ceux qui ont droit à l'appellation d'excellent bilingue puisque Marcel Provost ne croit pas en la possibilité d'un *parfait* bilingue.

Un autre excellent bilingue est Don McGill, annonceur à CBM qui non seulement s'exprime dans un français très élégant mais va encore jusqu'à écrire de la

(Suite à la page 13)



Dr A. Frigon
General Manager

Management Memo:

Tribute to Montreal staff • Study permanent quarters • Salary proposal for next year • Double raise for all • Public good will a factor •

ALTHOUGH it may be somewhat late to do so, I would like to take this opportunity to offer my most sincere thanks to our staff in Montreal for their attitude and loyalty throughout the very difficult days that followed the boiler explosion at King's Hall Building. That no one of our personnel was killed or even hurt is almost a miracle.

The fact that our broadcasting service went on without stopping, and, I am sure, without our listeners noticing any difference in the quality of our broadcasts, is due entirely to the good will and the activity of everybody, whether they normally worked at King's Hall, Crescent Street, Bishop Street or Keefer Building offices.

We had a normal staff of about 100 employees at Keefer; there are now 145 *extra* employees sharing their offices. A similar condition applies to Crescent Street and Bishop Street quarters. We are now using studios at eight different locations and there is a lot of running around in this 20° below zero weather. Many engineers are even without a desk to work on. Yet, everybody seems to be happy and willing to accept the discomforts which will be their lot probably for weeks to come. They certainly deserve a lot of credit.

The situation in Montreal is difficult not only because of this accident but also because of lease problems at both Keefer and Crescent Street buildings. Notwithstanding the fact that these are not very auspicious times to engage in a new building project in Montreal, we are doing our utmost to secure permanent headquarters somehow at that point. Our staff must be protected against the danger of other accidents at King's Hall and they have been promised that every precaution will be taken against all risks before they return to their usual offices. This problem is foremost in our mind at the present moment.

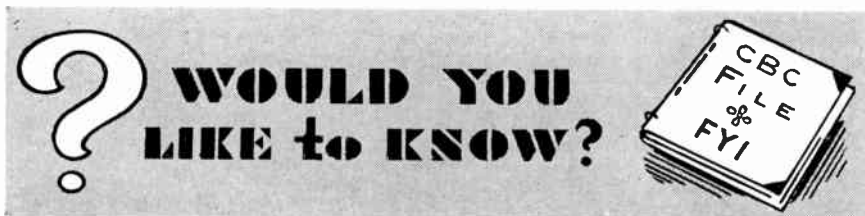
A NUMBER of enquiries have been received in respect to the continuance of the cost-of-living bonus. We have

decided to meet the present situation with a more adequate and permanent solution than a bonus. It is proposed to raise all salary brackets three steps higher and to give all our employees, at least to all those receiving \$6,000 a year or less, a double increase as of the first of April next. The case of the higher officials will be submitted to our Governors. This means of course that all those whose salaries are now frozen at the top of their classification will get a double raise this year. To illustrate: someone in group five now getting \$2230 will, as of April 1, 1948, receive \$2450 per year. Anyone who has reached the present ceiling of group five, that is \$2430, will receive \$2560, which is one bracket below the new maximum of \$2670 for group five.

We believe this is a generous treatment specially when one considers that we have every year in the past granted a so-called statutory increase to all those recommended for such an increase . . . that is to the vast majority. With income taxes reduced, this continuous increase in remuneration should help all concerned to meet the new economic conditions.

At times we hear that a bonus has been paid to employees of other organizations, but very often these employees have not received a steady increase in salary throughout the years as in our case. Very few indeed are also given three weeks paid holidays every year. There are no firms that I know of, contributing so generously to the retiring fund as we do in the CBC. These are all factors which I know you appreciate. I do hope that the double increase will be satisfactory to all.

OUR LICENSE fee revenues have increased in this year but that surplus money has already been used in great part to pay the bonus now in force, and will be required next year to meet our increasing expenditures. Our financial situation will still remain very tight. Let us all try to earn more good will with the public through the quality of our broadcasting service, so that, as a consequence, license fee returns will keep on increasing.



Workmen's Compensation

Q. In a recent issue of RADIO, Mr. Bramah, in answer to a question regarding compensation of staff members suffering injuries incurred in performance of duties outside the studio plant, is quoted as saying that in each province, employees are covered under the Workmen's Compensation Act. If this is the case, does it not seem strange that no deductions for Workmen's Compensation are made from salary cheques? At least, no deductions are made from staff members' cheques in the Vancouver region. Could this be explained?

A. The CBC operates all across the Dominion, its employees receive the benefits under each of the Provincial Workmen's Compensation Acts. It would be most complicated if the CBC were required to pay an assessment made by each separate Board, and some employees, particularly those in B.C., would have a small additional deduction from their wages to cover medical aid dues. In other Provinces there would be no such deduction.

However, the CBC being an emanation of the Crown comes under the Federal Employees' Compensation Act. Under this Act employees receive the benefits of the Provincial Workmen's Compensation Act of the Province in which they are employed. The claims and benefits are administered by the Provincial Board or Commission.

Repayment of the cost is made to the Provincial Authority by the Dominion Government and recorded against the particular Department, Crown Company or Body concerned.

— HARRY BRAMAH, TREASURER.

Microphone Publicity

Q. Why don't we use our own stations all across the country to promote our own sustaining programs? Suggest this could be done during station-break time to our own advantage with short 10 or 15 second announcements. Why not make it "policy" to do this, year in and year out; it ought to pay off in the long run.

A. It is policy to do more effective promotion on the air of our programs. P. & I. and Programs are working on plans for microphone publicity now.

— A. D. DUNTON, CHAIRMAN.

Montreal Building

Q. In view of the explosion at King's Hall, when will the CBC start building a modern radio building in Montreal? Or have the plans which have been discussed some time ago been given up for good?

A. It is evident that we consider it a pressing necessity to obtain permanent quarters in Montreal. Every possible means towards that end is being surveyed. When this can be done cannot be predicted at the present moment; the sooner the better.

— DR. A. FRIGON, GENERAL MANAGER

Cueing A Fill

Q. What is the established procedure in other regions when cueing off a musical fill? The line company in this region demands a Corporation cue, but as far as I have been able to find out this is not laid down anywhere. Rather, the phrase "... we return you now to" (point of origin or network) is suggested by the Black Book as an adequate signal to the line company to switch the feed. Lord knows the Corporation has enough crosses to bear without the unfavorable stigma of line breaks and interruptions connected with its name by directly associating each breakdown with the clarion call: "This is the Canadian Broadcasting Corporation"! What say?

A. For the answer to this question three kinds of musical fill must be considered.

(a) A remote program ends before time. "We return you to our studios". No network operation involved.

(b) Immediate procedure on transmission failure; after 30 seconds a recorded fill is provided locally; when transmission is restored, "We now rejoin the network" (Black Book procedure). No network difficulty.

(c) Later procedure on transmission failure, when network service has been requested by line company and is being transmitted. In this case procedure must vary according to the location of feeding point. For example a program is being fed by Toronto eastward to Halifax and intermediate stations; if a line break occurs at Cornwall, Montreal might provide network service east; when regular service was restored, the repeater attendants would have nothing to do, service would

continue in west to east direction. But suppose a break occurred at Campbellton, and Halifax was required to provide temporary network westward as far as the break; then, when regular service was restored the service would once more be west to east, repeater attendants would have to reverse circuit, and consequently a Corporation cue would be necessary.

— CHARLES JENNINGS,
GENERAL SUPERVISOR OF PROGRAMS.

Calling All Girls

CBC staffers in Winnipeg are aiming good-natured jests at Archie MacCorkindale, CBC prairie drama producer. It all began when a Winnipeg newspaper included him in a feature story that gave pictures and names of the most eligible bachelors in the city.

Since then he has naturally taken some ribbing but the high point was reached when he received a letter containing a proposal of marriage from an Ontario woman. It seems she owns a mine and was content with the mine and a state of single blessedness. Then she saw Archie's picture and fell madly in love.

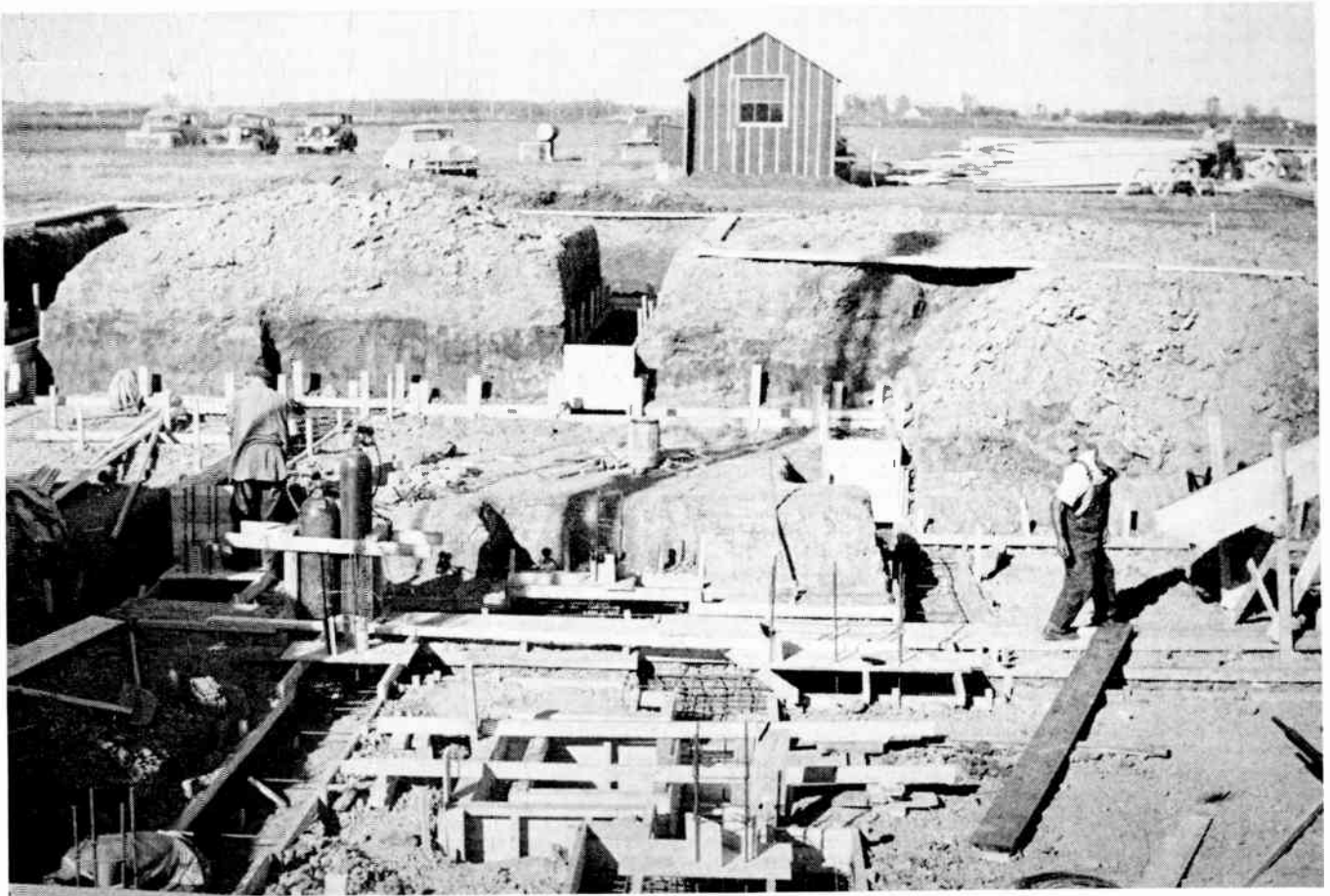
When interviewed, Archie said, "This woman is probably a bit peculiar but I am willing to overlook such matters if there is gold in them thar hills."

For the benefit of any interested feminine members of the CBC, we have found out a few facts. Archie's hobby is reading in bed; his interest outside of radio is love; and he is looking for a girl who can support him in the style to which he would like to become accustomed.



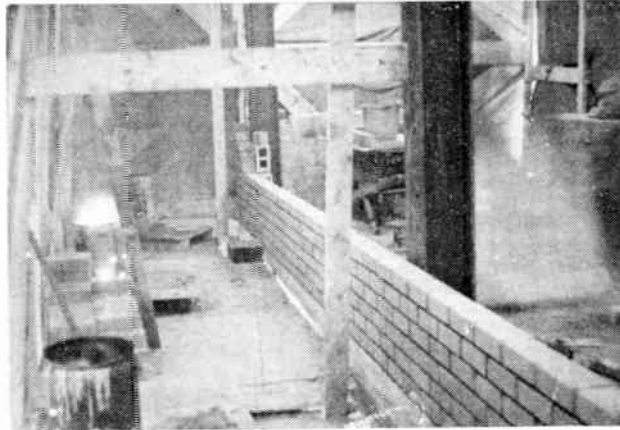
Archie

Age 39, height 6', black wavy hair, twinkling green eyes . . . and a sense of humor. Interested in "any girl with an income".



First foundation forms for Carman were laid in August, 1947.

•
 Fire buckets reduce cold for bricklayers on interior walls at Carman.



THE CBC's two new transmitters in Manitoba and Alberta will probably be on the air this summer, marking the end of a year and a half's work at Lacombe and a year's work at Carman.

CBC BUYS CKY

Nearly two years' negotiations have been climaxed by the CBC's purchase of radio station CKY, Winnipeg, owned by the Manitoba government. The corporation's offer of \$200,000 was accepted after a call for tenders.

The sale includes a provision that the CBC would take over the present staff of CKY, keeping those on permanent staff who fit into CBC requirements.

•
 Exterior of Carman is covered with canvas tarpaulin.



PRAIRIE TRANSMITTER BUILDINGS NEARING COMPLETION

For the CBC's architectural department, this means work under all the hazards of sub-zero weather.

For work on the prairies — as illustrated by the photos — is a blood-chilling job these winter days.

At the time of writing, there is a roof over both transmitter buildings. But at Carman, workmen are laying brick walls shielded from the wintry blasts only by canvas, with fire buckets on the scaffolding to relieve the chill. Lacombe is completely closed by tile, ready to receive the stucco.

Construction of both buildings — from the planning stage up until completion — is under the supervision of the architectural department, under Chief Architect D. G. McKinstry. As soon as the dust has cleared from the interior, the CBC's plant department — under Plant Engineer W. A. Nichols takes over supervision of the installation of transmitter equipment — probably late this spring.

Both transmitters will operate on clear channel frequencies reserved for high power transmission under the North American Regional Broadcasting Agreement. In Manitoba, the antenna tower will be 570 feet above ground and will be non-directional. In Alberta, the antenna design is directional with the signal radiated in a north-south direction. Two towers are needed, with a height of 580 feet.

The Manitoba transmitter at Carman is 52 miles from the CBC studios in Winnipeg. It will use call letters CBW. CBX transmitter at Lacombe in Alberta is 95 miles from the studios in Edmonton.

When the new stations begin operations, the immediate plans of the CBC for prairie coverage will be fulfilled. Saskatchewan, of course, is already covered by CBK Watrous.

Lacombe was in steel framing stage in August, 1947.



Terra Cotta tile was completed at Lacombe in October. Steel windows have since been installed.

Le Personnel En Vedette

JEAN ST-GEORGES ne rêve plus que des vacances au Lac Beauport. Roland Le-lièvre qui l'a mené dans cette ballade savait bien ce qu'il faisait. Jean, au dire de Marjorie Shink de CBV qui était de la partie, a vivement déploré ne pas avoir fait suivre son attirail de skis lors de sa visite dans la vieille capitale.

Guy Fontaine, technicien et président du conseil de CBV, est délégué par ses collègues pour les représenter à l'assemblée annuelle des Conseils de personnels. Fontaine, émérite champion, s'y entend très bien dans ce genre de délibérations.

Claude "AUDIO" Dostie, technicien à CBV, peste plus que quiconque contre la hausse énervante du coût de la vie. C'est à se demander s'il a entièrement raison, depuis qu'il a révélé qu'une providence, c'est le terme, lui fait parvenir à intervalles réguliers une dizaine de livres de beurre à la fois du bas du Fleuve... Veinard!

Guy Dumais, gérant de CBV, a fait l'autre jour un achat de disques pour le poste. Il faisait bon le lendemain le voir s'ébrouter au milieu des multiples disques de la nouvelle acquisition. Guy... auditionnant, minutant, classifiant avait l'air d'un vrai poisson dans l'eau!

Les personnalités du mois à CBV, celles qui nous ont fait l'honneur d'une visite: Le préfet des études, M. Aurèle Séguin; le confident des techniciens, M. Norman Olding; le recteur du presbytère en fleur, M. Léopold Houlié; ondes ici, on dit ça, Jean-St-Georges.

"Radio" a été heureux du retour de Gérard Boulay retenu chez lui durant quelques jours. Tout le monde a manqué sa présence attentive.

Notre gérant du soir, Marcel Gagnon, semble perdre un peu de son assurance. Ce que ça peut être long d'attendre du nouveau!

"Quelles Nouvelles-Miville Couture" nous donnera bientôt une grosse nouvelle: l'achat d'un véritable "petit train" avec moteur celui-là, et sans wagon-restaurant.

Deux démissionnaires ce mois-ci: Gérard Pilon et Jacques Millier, tous deux des dossiers. Nous leur souhaitons bonne chance dans leur nouveau domaine.

Bienvenue à un nouveau, Mario St-Laurent. Il travaillera sous l'égide paternelle de Gaston Bélanger, aux dossiers.

Parmi les promotions importantes ce mois-ci, nommons Jos. Marcotte qui devient opérateur de qui relèveront les studios de Montréal. André Quimet devient adjoint d'Henri Audet, qui récemment était nommé ingénieur métropolitain.

Félicitations et vœux de succès.

Félicitations aussi à Jack Papa qui vient tout juste de nous annoncer ses fiançailles à mademoiselle Lena Morello.

Le "fleuri et plantureux" Armand Bérubé, du Réveil Rural, dont la souplesse l'avait pourtant écarté de l'explosion, a rencontré une terre inculte qui a pris sa revanche. Ah cette neige traîtresse! Forcé d'abandonner ses skis dans les montagnes, il est revenu sur ce bon vieux plancher des vaches pour récolter une cheville fracturée. Nous lui souhaitons prompt rétablissement.

Edith Mitchell, secrétaire de Bill O'Reilly, récupère vite ses forces après un séjour à l'hôpital. Elle nous reviendra sous peu.

Nos plus vives condoléances à Marcelle Décarie, secrétaire du bureau de J. B. Godin, qui a eu la douleur de perdre sa mère.

LE 12 JANVIER dernier, le personnel de CBV a été heureux de retrouver son directeur de retour à son bureau

après une absence d'une dizaine de jours passés à l'Hôtel-Dieu St-Vallier de Chicoutimi.

Avec un peu de retard compensé par beaucoup de rigueur... madame "la grippe" est venue aussi souhaiter sa "Bonne Année"... à Laval Raymond qui a dû oublier le microphone durant six jours pour tenir compagnie à la visiteuse. Vœux de prompt rétablissement à Jim Robert, aussi atteint par la grippe car avec le parachèvement de l'immeuble du nouvel émetteur de 10,000 watts et des nouveaux studios, le chef du département technique de CBV n'a pas le temps de se croiser les bras à domicile...!

Après avoir visité les Saintonge, la Cigogne s'est posée sur le toit des Garon le 12 janvier pour y déposer une jolie petite fille qui aura du fil à retordre... de la part des quatre gars de Paul qui l'ont déjà précédée "comme commencement de famille"...! Félicitations aux heureux parents. Au moment où paraîtront ces lignes, Aimé Simard prétend qu'il aura rejoint son confrère technicien, bien qu'il n'ait jamais été question de "marathon"... entre les deux...! Bientôt ce sera au tour de Laval Raymond et Lionel Morin, annonceurs à s'incliner devant la "volonté" des sauvages... qui leur ont adressé chacun "une carte de visite"...!

Le Ministère des Travaux Publics d'Ottawa vient de se porter acquéreur d'une des plus spacieuses résidences de Chicou-

(Suite à la page 13)

Les belles familles de CBVistes entourant le patron, le célibataire Vilmond Fortin. On ne voit ici que quelques-uns des nombreux et beaux enfants. Et notre correspondant Laval Raymond (à genou à l'extrême droite) prévoit plusieurs nouveaux petits CBVistes d'ici peu de temps.



FELICITATIONS A CBF-M

L'ÉVÉNEMENT marquant de janvier aux studios du King's Hall est sans contredit l'explosion formidable dont nous avons été les victimes ou les héros. Tout dépend de l'interprétation de chacun.

Dans notre dernier numéro, nous avons "couvert" la catastrophe en anglais seulement. C'est que le magazine était déjà sous presse et qu'il nous a été impossible de faire "démonter" plus de deux pages. Comme les collègues de langue française connaissaient presque tous les détails, alors que les autres, habitant des coins plus reculés du pays n'avaient que de maigres informations, nous avons dû ne parler de l'événement qu'en anglais. Nous aurions en même temps voulu rendre hommage au dévouement et à l'initiative de ceux qui ont permis à CBF et à CBM de poursuivre l'émission sans que l'auditeur ait à en souffrir. Ce groupe comprend particulièrement les techniciens — dont Jerry Hudon, Arthur Kemp, Julien Dupras et Rudy Fournier — qui ont travaillé plus de 23 heures consécutives pour monter des "maîtres-contrôles" à l'aide d'outillage de fortune, dont des appareils portatifs employés lors de la visite royale. Dire leurs prodiges d'ingéniosité dans la présente chronique serait impossible et nous espérons consacrer un article complet dans un prochain numéro à leur magnifique travail.

Grâce à eux, et aussi à l'étroite collaboration des patrons et de tout le personnel de CBF et CBM, chacun a repris sa tâche comme si rien n'était — ou presque.

Spontanément les postes privés nous ont ouvert leurs studios et leur hospitalité nous a été infiniment précieuse. Pour ce qui est du Keefer et des deux petits immeubles du Service International, rue Crescent et rue Bishop, les collègues ont bien voulu se tasser comme des sardines pour nous recevoir. Un grand merci. Ces messieurs du "S.I." ne semblent pas trop souffrir de "l'allongement" temporaire de leurs ondes.

Depuis l'explosion on rencontre les Radio-Canadiens un peu partout dans l'Ouest. Devenus nomades, les réalisateurs, les opérateurs, les bruiteurs et les annon-

ceurs se promènent des studios de C.H.P., à l'Ermitage, chez Willis et même au fashionable hôtel Windsor.

Ces installations improvisées comportent leur somme d'ennuis mais c'est tellement pittoresque. Les bruiteurs, par exemple, raffolent des chambres du Windsor. A cause des luxueux tapis, on a supprimé les bruits de pas. Pour les bruits de chutes, de clapotis, il y a les robinets. On ne saurait trop féliciter les Radio-Canadiens errants de leur conscience professionnelle durement mise à l'épreuve. En effet, malgré cet enchevêtrement, on ne déplore aucune erreur grave dans le trafic des émissions. Le trafic, une autre section qui fleurit sa couronne!

Mais on manque tout de même ce que plusieurs appellent nostalgiquement notre "bon vieux King's Hall". "On y retourne-t-y, ou on y retourne-t-y pas?" C'est le gros point d'interrogation marqué d'un peu de crainte chez quelques-uns.

Dans un message officiel, monsieur Frigon dissipe toutes les inquiétudes. Si le sort nous renvoie au King's Hall, tout danger possible aura disparu. Le signal du retour ne sera vraisemblablement pas donné avant un certain temps. D'ailleurs, nul ne peut se prononcer avec certitude.

En attendant soyons des invités polis chez nos hôtes. De la discrétion, de la retenue, de la propreté. Il est toujours défendu de fumer dans les studios, même dans ceux des autres...

Avant de clore l'épisode Explosion nous voudrions rappeler les touchantes paroles de remerciement du grand patron aux sinistrés du King's Hall.

Monsieur Frigon a adressé un mémoire disant: "Je veux remercier tous nos employés pour le calme, la discipline et la présence d'esprit dont ils ont fait preuve au moment de l'accident et pour l'ardeur avec laquelle ils se sont dépensés pour maintenir le cours normal de nos radio-diffusions. Je sais combien la tâche a été difficile et comment, à certains moments, plusieurs se sont dévoués presque jusqu'à l'héroïsme.

Bien que les Chjististes ne se soient pas trop ressentis des effets de l'explosion du King's Hall, ils n'auraient pas hésité (sur demande) à manifester leur sympathie aux confrères de la Métropole, en mettant eux aussi l'épaule à la roue... en attendant que les choses reprennent leurs cours normal.

LE CHANT DU CYGNE

(Suite de la page 6)

par conséquent en présence d'un système homogène, cohérent et rationnel. Les commandants de ces diverses équipes, comme Augustin Frigon et ses principaux collaborateurs, ont certes droit à notre admiration.

Je m'arrête, parce que je ne voudrais pas donner à ce texte improvisé l'image d'un sermonnaire. Si je m'éloigne de vos rangs mes chers camarades, je ne saurais rompre en laissant des amitiés que je ne suis créées à Radio-Canada. Cette Société ne nous appartient-elle pas? Je me souviens de ce mot d'un mécontent qui avait apostrophé un camarade dans ces termes: "Pas besoin de faire le malin, vous autres, Radio-Canada m'appartient."

En terminant rappelons qu'il est bon d'avoir fait partie et de faire partie de cette Société puisqu'elle est du mot de Monseigneur Maurault, "l'incomparable et réconfortante Académie de l'Air".

Jean St-Georges, docteur ès lettres, publiciste adjoint du réseau français, ancien chef des nouvelles, a été désigné au poste de publiciste que quitte Léopold Houlé.

PEUT-ON ÊTRE PARFAIT BILINGUE?

(Suite de la page 7)

poésie fort intéressante. Don a bien voulu nous permettre de publier le poème suivant, intitulé L'OISEAU DE MON COEUR.

*Il est un petit oiseau dans mon cœur
Qui roucoule une chanson tendre et enflammée*

*J'aime son baiser d'or et sa bouche de canée,
J'aime le chant de l'oiseau de mon cœur,
Moqueur!*

*Lorsque son sein palpite d'amour soutenu,
Lorsque ses yeux brillent de convoitise
Des hauteurs que son vol hardi brise
Que sa gorge avide palpite d'amour nu
Ténu!*

*Mes yeux se troublent et perdent notions des hauteurs
Peureux, je m'enlance à son cœur avide
Et me laisse bercer à la chanson ride
S'exaltant de son sein. J'adore les mots menteurs.*

Trompeurs!

*Les paroles d'amour où se perdent les sens,
Chansons menteuses, tendres, et délicieuses,
Doux baisers sur tes lèvres capricieuses,
Parfum capiteux, opium, encens,
Nonsens!*

*Il est un petit oiseau dans mon cœur —
Petit oiseau d'amour, infernal ou céleste.
J'aime ces doux chants, ses baisers chauds
et le reste!*

*Le connais-tu dis, cet oiseau moqueur,
Mon cœur!*

— Don McGill

PERSONNEL EN VEDETTE

(Suite de la page 12)

timi, qui sera utilisée bientôt comme quartier général du Régiment de Réserve du Saguenay; ce qui a grandement réjoui le Major Roland Dallaire, l'ex-commandant de ce régiment dont il est toujours le plus fervent propagandiste!

Grapevine Network



Ottawa guests at the Hutton's Moose-Milk party

Moose Milk Up To Par

The Leo Hutton's again came across before the end of 1917 with their celebrated moose-milk party for the head office staff. Leo had tied up the moose early in the fall and apparently fed her very well as her milk was up to the usual standard. Running neck and neck with Leo's moose milk was Mrs. Leo's famous spiced beef.

The Hutton's were very much surprised and pleased at the presentation of two bassocks (which Mrs. Leo persists in calling "tuffets") by the older members of the staff who have known them and partaken of their hospitality for a great number of years.

On Sackville Executive

A. E. Stapleton has been elected vice-chairman of Sackville transmitters Staff Council, filling the vacancy caused by the death of E. W. Ryan.

Married

Olive Rutherford, secretary to assistant general manager, to Art Duffy. Head office council presented bride-to-be with a sandwich plate . . . L. R. Radburn of head office accounting department to Lola Rondeau, December 15.

Halifax Hockey

Latest hockey bouts between Halifax staffers and private stations came off like this:

- Jan. 4—CBC-CPT "Rockets" 14
CJCH "Flashes" 9
 - Jan. 11—CBC-CPT "Rockets" 7
CHNS "Townclockers" 9
 - Jan. 18—CBC-CPT "Rockets" 5
CHNS "Townclockers" 11
 - Jan. 25—CBC-CPT "Rockets" 9
CHNS "Townclockers" 12
- Gulp!

Born

To Gerry and Mrs. Leger (Keefer): son Robert, January 28 . . . To Gerard and Mrs. Lefebvre (Keefer): daughter Marcelle, January 1 . . . To Bert and Mrs. Cowan (central newsroom): son Hector Llewellyn, December 19, making it two girls and a boy now . . . To Gordon and Mrs. Murphy (central newsroom): daughter Maureen, January 30 . . . To Bill and Mrs. Bessey (Toronto): son David Terence, January 7.

Newcomers

To international service: Ruth Marle . . . To head office: Office Boy Earl Sullivan in central records; departmental Clerk J. A. Halbert in executive offices; Apprentice Clerk Garry Smith and Clerk Charles Cross in accounting department . . . To Toronto: Helen Teaslall in international service . . . To Sackville: Operator C. F. MacWilliams, formerly of CJCH, Halifax.

Tim-tayshun!

On the eve of January 3, Halifax staffers descended on the home and castle of Regional Representative and Mrs. "Ted" Briggs for an evening of turkey, ham, roast beef and all the fixings. Accompanying photo was taken at a "high" point of the evening . . . the CBC Chorale rendering the beautiful Red Ingle setting of "Tim-tayshun"!

Halifax Choristers



Keefer Moves

The engineering division's shop, lab and stationery stores will be moved shortly from Keefer to a new location on St. Catherine Street West, a few blocks west of the Keefer Building. This move, made necessary by the decision of the Keefer Building owner to rent only office space, will be started February 15, and it is expected that all alterations will be completed and the space fully occupied by the end of April.

Lecture at McMaster

Howard Hilliard, W. J. Dunlop and W. H. Brodie are participating in a winter series of lectures on radio and religion to theology students at MacMaster University, Baptist College in Hamilton.

On Halifax Executive

Barry MacDonald, announcer, who was recently elected to the executive of the Halifax Staff Council, is representing his "local" at the national meeting in Ottawa.

On CBC Tour

A group of Canadian General Electric employees recently toured the CBC studios in Toronto. These guests act as associate editors on that company's plant newspapers at their Davenport and Royce Works. It was a lively group who continually asked questions of Guide Ron Fraser, assistant supervisor of Press and Information. In the photo, Stan Tulk, recording room technician, shows Rita Clancy how a recording is made.



FEBRUARY, 1948

*Only
In
Toronto!*



Engaged

Doris Hopper, CBO Ottawa, to Bill Chandler . . . Three announcements from IS: Deena Cohen, traffic, to Murray Fainer; Joan McCort, Latin American section, to Jacques des Bailleurs; Louise de Martigny, P. & A., to Roger Beandry.

It Could Only Happen in Toronto!

The above heading refers to the proper handling of dance remotes. At Toronto they take it literally . . . for instance, Operator Jack Barklay and Producer Dick Gluns. The occasion was a CBC-ABC exchange of Dennis Stone's orchestra from the Fiesta Room of the Prince George. Perhaps you're more interested in the background. They are Beth Smith, wife of Announcer Bruce Smith, Jean Barklay; and as Dick is a bachelor he adds her name is Nadine McKimmon — no phone number! P.S. It was New Year's Eve.

**HOW GRUESOME
CAN WE GET?**

RE YOUR TELETYPE OF
TODAY'S DATE WE ARE
SHIPPING ONE 9A HEAD TO
REPLACE YOURS WHICH
SHOULD BE RETURNED TO
US FOR REPAIRS

—(Actual Teletype)

Transfers and Promotions

Editor Geoffrey Gordon from central to Halifax newsroom . . . Fred Brickenden from Halifax newsroom to international service producer in Maritimes now attending know-how session in Montreal . . . Aline Lacroix appointed secretary to general manager at head office; Pamela Forbes named secretary to assistant general manager . . . Mary Ritchie now secretary to Hugh Clark in Toronto; Ruth Owen from production to presentation . . . Richard F. Halhed, Winnipeg Staff Council chairman and producer, to IS as editor of Canadian Chronicle, after presentation of Ronson lighter by Winnipeg staff.

Departures

From international service: P. W. Cook, Henri Girard, Tim Crow, Joan Rodbourn . . . From head office accounts: Clerk Bessie Simpson after presentation of electric clock . . . From Toronto: Gloria Witten from international service; Oz Underhay from central records.

*How
to
Record*



STEVIE'S SCRAPBOOK



A. J. BLACK

WHEN IT gets tough to "carry on" and cash is low, car-tickets gone, an age since I've a "movie" seen and "cokes" are few and far between, and, feeling like an old dish-rag, the hours 'til "pay-day" seem to drag and I foresee financial wreck unless darn soon I get my cheque, to me the month's outstanding day is that on which I get my "pay", when I look forward, full of hope, to a white "window" envelope, that, like a television set, gives me a thrill I can't forget, as it reveals a well-loved name to which I'm honored to lay claim, especially on that day when the "ghost" is due to "walk" again. Now, I'm no different, I suspect, to other folks in that respect; it seems to be a human trait that most of us can hardly wait for that great day of all days when the pay-cheques come around again. For time wags on and funds get low (it's sure a mystery where they go!) and pocketbooks that once were fat before the month's end sure get flat. At least, that's how it seems to be, in and out, each month with me. But oh! the joy that "pay-day" brings when there's a loosening of the strings and my hip-pocket starts to bulge and once again I can "indulge", stick out my chest, discard dull care, and feel like I'm a millionaire, as forth I venture, full of beans, with "folding" money in my jeans. Changed overnight from office "brat" into a red-hot plutocrat,

"hard cash" affords the "right-of-way" and makes of me "King for a Day"! But soon again I am a "tramp", a foolish, spendthrift sort of scamp, who, when it gets near "pay-day" time, is hard-put-to to find a dime; a miserable sort of wretch whose monthly budget just won't stretch; one day dejected and forlorn, by woes pecuniary torn, with pockets flat as tablecloths — the next, with button-bursting pride, back into a more solvent stride. I'm either battling through the storm or waiting prospects "fair and warm"! And so the merry battle goes — I couldn't change it if I chose — for "cash" with me tugs at the string and like "greased lightning" takes to wing. Maybe it's just because I'm dumb I'm thus swung on the pendulum. Be that, however, as it may, I get a big "kick" from the day when "Cheques are here!", the Mail clerk squawks — and "sniffs" the envelope like a fox — and once again I hail the chance to mend my badly-bent finance. Strange what a little cheque can do enthusiasm to renew! It seems to have the magic power — like water to a drooping flower — to bring the spirits back to par, lest "doldrums" get them down too far. To straighten out financial "kinks", I'm not the only one who thinks a "pay-cheque" is the "real McCoy"; and I SHOULD KNOW! — the "OFFICE BOY"!

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**NEXT
DEADLINE
Is
Saturday
FEBRUARY 28**
•

Winnipeg Newsroom Changes

William H. Metcalfe, senior editor for the prairie region, has resigned to become managing editor of the *Winnipeg Citizen*, a co-operative daily morning newspaper scheduled to begin publication March 1. He joined the CBC news service as senior prairie editor in 1941 and wrote the first CBC prairie newscast ever carried. Before leaving he was presented with a Parker 51 fountain pen from the Winnipeg staff as a whole, and he was given a briefcase by the newsroom staff.

Charles G. Gunning, senior editor in the central newsroom, has been promoted to the prairie senior editorship. He is a former associate editor in the Winnipeg newsroom.



W. H. Metcalfe

COLLECTOR'S RECORD

By Pat Patterson

&

John Rae

Beethoven: Concerto No. 2 in B flat—Wm. Kapell, with Vladimir Golschmann and NBC Symphony (Victor—7 sides): Schnabel fan though we may be, we nevertheless liked this album set. Greatly in its favor is the recording—Victor has done an excellent job. The 8th side is filled up with Brahms' *Intermezzo in E, Op. 116 #6*.

Unison Riff; I Told Ya I Love Ya, Now Get Out—Stan Kenton and his orchestra with June Christy. (Capitol No. 15018 orchestral and vocal with orchestra): The new Kenton complete with echo chambers and again on the road to musical advancement. If the raw power on these two sides could be transformed into kilowatts, Toronto would have no Hydro worries for many a year. "Unison Riff" is everything the name implies plus a great beat. The solos go to Ray Wetzel and Chico Alvarez on trumpets, a "be-bop" alto solo by Art Pepper, some fine Safranski, a winding influence on the trom solo by Eddie Bert. The bongo beats are by Jack Castanza, who along with a Brazilian guitarist are the new Kenton acquisitions. June Christy on the other side of this plate sings "I Told Ya I Love Ya, Now Get Out" and means it. The tune's a blues with a beat with typical brass punctuation by the Kenton crew. Surface, excellent.

Wagner Program: Toseanini and NBC Symphony Orch. (Victor—8 sides): As well as the Ride of the Valkyries and the Siegfried Idyll, this set contains the interesting and seldom heard Faust Overture which Wagner intended as the initial movement of a choral symphony. Both performance and recording are good.

Prokofieff: Romeo and Juliet Ballet Suite No. 2—Koussevitzky and Boston Symphony (Victor—4 sides): This is a beautiful dramatic score, and we were particularly impressed with the stirring opening, "Montagues and Capulets", and the poignant 4th movement, "Romeo by Juliet's Grave". Performance and recording are both good.

PLEASE DON'T
TREAD
ON THE FLOWERS

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

A WELL-KNOWN story tells of an ass that died of starvation because he was unable to choose between the equal attractions of two bundles of hay. Not to mention the possibility of eating both bundles, one cannot help thinking that he might on closer examination have discovered some reason for preferring one to the other. So with certain usages in English. Are we to pronounce "studio" *styoodio* or *stoodio*? Both pronunciations are and have long been used by cultivated speakers in North America and elsewhere, neither can be condemned except by the prejudiced. I suggest a general rule to guide your choice in the face of alternatives like this. If you pronounce "news" *nyooz* nobody will object; if you say *nooz*, there will be a small but very vocal body of objectors. In such cases use the variety to which nobody will object; for this reason I advocate the use in Canada of the *ya* sound whenever it is preceded by *t*, *d*, or *n*—tune, duty, news, etc. There are many matters of grammar and pronunciation in which it is possible to justify what school books condemn, but it is well to remember that if a speaker or writer uses one of them "he knows that he will be able to defend himself if he is condemned for it, but also that, until he has done so, he will be condemned" (*Fowler, Modern English Usage*). My advice for radio purposes, then, is to play safe and spare yourself trouble.

Marseille, France—This is the French spelling; *Marseilles* is an old English spelling. It is recommended that the spelling without the final "s" should be used generally.

The pronunciation is—
Mar-sā'

The pronunciation *Mar-sī* cannot be justified on any grounds.

"Like" as a Conjunction—It is desirable to avoid using the word "like" as a conjunction, e.g. "Do like I tell you", instead of "Do as I tell you". It is being heard a good deal in such sentences as the following: "It looks like it is going to rain."

It is better to write, "It looks as if it would rain", or if you still have doubts re-write the sentence, e.g. "In all probability there will be rain this afternoon" or "The forecasts indicate rain", etc.

On this subject please see the article "Like" in *Fowler's Modern English Usage*.

J.—It is important to distinguish between Spanish and Portuguese names containing the letter J. In Spanish the J has the sound of a rough H—Jose (Hozay), Jota (Ho-ta). In Portuguese the J has the sound of the medial consonant in "pleasure" or the last sound in "prestige". Words like Rio de Janeiro, Jornal do Brasil, and Joao should be given this last sound, not that of H.

In Teutonic languages (German, Dutch, Danish, etc.) J is pronounced like an English Y—Ja, Johann. The same rule applies to the pronunciation of Slavic languages (Russian, Czech, Polish, Yugoslav). The French J is pronounced like the middle consonant in "leisure".

With Indian, Arabic and other oriental names give J the same sound as it normally has in the English word "jam"—Jinnah, Java, Jeddah.



Montreal Blast Felt in Toronto

Sir:

The story in your last issue of RADIO on the explosion at Montreal studios was most interesting. I thought your readers might be interested in what happens in other centres when an emergency of this kind arises, and, if I may, I would like to explain how the Montreal explosion affected Toronto.

The news of the explosion reached Toronto at 3.50 p.m. We had no idea how extensive the damage was, but we did know that we would be called upon for service. Program Clearance got busy.

The first program scheduled from Montreal to the network after the explosion was at four p.m., just ten minutes later. A hurried call went out to our record library and a suitable recorded musical program was arranged.

The three minute news was scheduled from Toronto at 4:15, but the Women's Talk at 4:18 was supposed to come from Montreal.

We called Elizabeth Long, in charge of Women's Talks. She said she could arrange one from Ottawa, a standby-by recorded there. Program Clearance sent out orders for the pick-up point to be changed from Montreal to Ottawa.

The next Montreal network origination was at 4:45. Again our record library was called upon, and a suitable program supplied.

Then there was a break. The only other Montreal origination that night was the commercial cut-ins for Kraft Music Hall.

A hurried telephone call to NBC New York and arrangements were made to have the cues supplied to Toronto instead of Montreal. Toronto Announcer Allan McFee was asked to take the spot.

Those were the only changes which had to be made for that day affecting Toronto, but arrangements had to be made to record the regularly scheduled commercial programs in Toronto instead of Montreal. And the next day the programs went out of Toronto, first to the Maritime network and later to the rest of the Trans-Canada network. The arrangement continued until the end of the month.

Almost every department in Toronto, especially the commercial department (soaps) was affected by the Montreal explosion, but everything went on the air on time, without a hitch.

Before closing, I would like to point out that this letter is in no way intended to discredit Montreal, or minimize the excellent job they did in this emergency. It is simply an example of the co-operation that exists in the CBC when an emergency arises.

NAIRN MOGRIDGE,

Toronto. Supervisor, Program Clearance.

CQ CBC Hams

Sir:

For some time there have been indications of a desire on the part of radio amateurs within the CBC to get together on a common basis. Occasional letters and articles have appeared in the magazine and all seem to have the "let me hear from you" idea. I do not believe the occasional letter obtained the results desired, and realized that for a start a letter should be written to each CBC point across Canada asking who were radio amateurs at these points and what were their main interests. This was done about the middle of last December.

It was the desire of some of the hams at Montreal and Ottawa to get a regular schedule going and we are doing our best to extend this eastward to Halifax and westward to Vancouver. We feel sure that hams at other points must have similar ideas and we are endeavoring to get everyone interested in a Trans-Canada relay network. Who is interested? Let us hear from you, preferably via ham radio.

To raise a point, how do you wish to have ham news appearing in RADIO? Do you wish to have articles sent in, individually, or do you prefer to have a clearing point with all articles concerning amateur activities appearing under a single heading such as "Ham News". We in Ottawa think that all news should be sent to a single point for orderly arrangement, then sent on to the editor of RADIO.

It was hoped that a complete list of amateurs would be available for publication this month but as yet we have not heard from two points. In the meantime if there are any additions from points who have replied to my letters, let me hear of them.

Are there enough boys interested — so far we have one YL — in getting together and forming a Trans-Canada relay net from Halifax to Vancouver? Let us hear from you expressing your ideas or criticisms about this network and publishing news about ourselves in the magazine. If "Stevie" can get a page for his "Scrapbook", surely we can get a column for what is closest to radio — we hams — and if we do succeed let us keep it going with interesting news and information. For instance there could be a complete list of radio amateurs within the CBC giving their call, power and favorite bands. So what are your suggestions in following this up in succeeding months?

T. A. INNES,

Ottawa. Operator, CBO Transmitter.

Live Pickups

Sir:

But a few words of comment on pickups on live broadcasts on CBC networks.

In my capacity as an operator my attention is being constantly attracted to the dull, lifeless, "moaning lows" pickups on orchestras, etc., on our network. Of course, there are occasional exceptions: the Toronto Pops and a few others are above average for that "live" effect. However, one which comes to mind as being by far superior is the Russ Gerow Trio program. The first time I heard it I suspected it was a freak pickup. But then it happened again; a trio superbly balanced, well rounded, with a peculiar

life-like quality added to the strings, due . . . and I will go out on a limb for this . . . entirely to the acoustics of the studio plus correct mike placement. I believe the program comes from the Concert Studio.

Technically I'm not qualified to enter into a lengthy discussion on the matter of acoustics but, as a listener (remember them?) I believe that pickups such as that on the Gerow Trio are much to be desired. A bit more experimentation before permanently setting the mikes for the show, a little more of that very helpful substance "reverberation" and that pickup on our 5000 cycle cut-off network will sound like a 10,000 cycle line. Enough is enough. I will leave the engineering to the boys who are paid for it. I merely wished to comment on the excellence of the Gerow Trio pickup and enter my plea to producers and operators to let those instruments live, fellows, let 'em live!

IRA STEWART,

Halifax. Operator.

Reciprocation

Sir:

As a member of the staff of international service, one is naturally in the position, through force of circumstance, of absorbing a good deal of information from other countries. At the same time one is conscious of the efforts made by this country to publicize ourselves abroad through various media, among these being the CBC's international service.

Our endeavors are apparently meeting with a good measure of success, and there is a growing appreciation of this country and its status in other parts of the world.

What prompts me to write this letter now is the fact that as a national network it seems we are not devoting sufficient time to a measure of reciprocation. It appears to me that there is a great deal of untapped broadcasting material elsewhere in the world which presented in the form of interview or actuality, would do its part in keeping this country alive to the problems and activities of other nations.

Is it not possible then to make such items of international exchange a more regular feature of our domestic diet, rather than waiting for a special event such as the Royal Wedding, or a traditional occasion such as the Empire Christmas broadcast to let us know by radio what the rest of the world is doing and how it lives.

R. EARLE FISHER

International Service.

On Tape Recorders

Sir:

A further note to Frank Herbert's letter regarding tape recorders (RADIO, January, 1948).

An executive of an American network was in Toronto recently and told us that they had made a survey of remote recording gear in the United States. They found that seventy per cent of all radio stations in the United States were using either tape or wire recorders or both.

Don Pringle, formerly with the CBC in Ottawa, and now with the radio division of the United Nations, told us that the United Nations have just bought two new RCA light-weight portable wire recorders. He says the quality is good and the ma-

chines weigh little more than a portable typewriter.

P. F. CARSCALLEN,
Toronto. Editor, CBC News Roundup.

Triple Yolk

CBC Announcer Earl Cameron recently received the following letter, accompanied by an egg three and a half inches long by two inches in diameter, which goes to show that you never know where radio may take you. — ED.

Dear Mr. Cameron:

Maybe you will be surprised to receive this egg but I heard you last spring talking about a large hen's egg that had been laid. We get a good number of large eggs from our flock so I am sending you one to eat, as I am sure that will be more enjoyable than talking about it on your newscast. I hope you enjoy it, and when you hear of a hen laying a large egg, you will know all about it from actually eating one.

The egg is new laid so don't be afraid to boil it as it has been candled and has three yolks in it.

Sincerely,
HARRY T. OLIVE.

Minnow Lake, Ontario.

Dixon Taken Aback

SIDNEY DIXON of the CBC production department in Winnipeg is still muttering about the perfidy of university students.

Recently the symphony orchestra of the University of Manitoba staged a concert. The conductor was Eric Wild, who conducts the CBC's major musical programs in Winnipeg. Before the concert, students at the university came to Mr. Wild and asked him for some publicity material about the contents of the concert program for use in the university newspaper.

Mr. Wild referred the students to Mr. Dixon, who thereupon sat down and scribbled a few light-hearted comments complete with the latest in slang expressions. He believed that his name would not be used in connection with the material, and turned it over to the students and gave it no more thought.

Some nights later, Mr. Dixon, who takes his music seriously, attended the symphony concert. Imagine his dismay when he found that those humorous comments which he had written in such a care-free manner made up the main part of the printed program. He was even more dismayed when he found a notice at the end of the booklet, informing the public that the program notes had been contributed by Sidney Dixon.

The majority of the concert-goers enjoyed this departure from the formality that usually surrounds classical music; but Mr. Dixon says he is going to save a copy of the printed program for his scrapbook, as Exhibit A in a comic tragedy.

Below are a few excerpts:

... The whole thing was a complete flop ... No, my dear Watson, we don't know why the mistake happened in the first place ... The fact that one of them is called the Jupiter is a bit of musical propaganda that would take too long to explain ... Having advanced this far with our program, we have decided that there's nothing like a spot of Opus to give dignity to a program ... The foregoing makes an excellent Main Dish for a Symphony Concert. Now on to the Dessert ... When the orchestra plays this you will hear many familiar tunes that you will be inclined to hum with the players. Don't do it, please.



John Fisher

Fisher to Europe

John Fisher, the CBC's roaming reporter whose roamings have taken him from the Atlantic to the Pacific and from the Arctic to deep into the southern rim of Canada's wheatlands, has sailed for Europe where he is conducting on-the-spot broadcasts on the plight of destitute children in Europe. It is part of the Dominion-wide Canadian Appeal for Children campaign which was officially launched February 9.

John Fisher's trip follows pledges made earlier by the Canadian government to assist children in Europe. Previously two volunteer organizations were formed — the Canadian Council for Reconstruc-

tion through UNESCO and the United Nations Appeal for Children. For the purpose of the drive these organizations have merged under the title of Canadian Appeal for Children.

Santa Re-Floated

FOR THE second year, a remote unit left the warmth of its Halifax studios for the wind-swept harbor where the CBC's "Santa Claus Afloat" program was put on — ice, snow, waves and wind notwithstanding.

Last year, the weather was miraculously fine. But this Christmas, the CBC crew faced a chilly time of it. The ship was the navy's auxiliary vessel No. 303 which carried, besides a lighted Tree atop the wheelhouse, dozens of gifts for ships in port — crates of Nova Scotia apples, parcels of ice cream (sic!), bags of candies and nuts, and other gifts from Halifax merchants.

Commentators Ted Briggs and Syd Kennedy did the mike work, reporting the progress of the "303" from ship to ship. Announcer Barry MacDonald "cued in" the musicians below decks (whose carols were piped out over the harbor on the public-address system set up by CBC engineers). The music was supplied by a picked choir and a small orchestra, augmented by weather-proof members of the CBC staff.

The engineers, in spite of the cold, were perspiring freely come broadcasting time. The tedious and complicated business required hours of preparatory work.

Operators Ross McNaughton and Claude Wigle set up shop in the makeshift control room up top. Across the harbor, at the CBC's short-wave receiving station in Dartmouth, Operator Geoff Fish picked up the broadcast and fed it to the network.

Two FM transceivers were used as talking circuits between ship and studio. In the event that the AM transmitter aboard the "303" became unusable, Supervising Operator Arleigh Canning planned to switch over to the FM link. But everything worked and the CBC's short-wave station VD2Y came through without a hitch.

News Editor Fred Brickenden was the official CBC stevedore, loading into cargo nets what crates of gifts weren't swept overboard.

Pass The Orchids, Please!



S.O.S From Apollo

A MEMBER of the CBC Toronto staff is probably the only Canadian girl wireless operator ever to send an S.O.S. She is Elizabeth Prescott, who works in the technical liaison office for H.E.S. Hamilton.

She served for over a year and a half with the Norwegian Merchant Navy. Last June she was aboard the Apollo in the Caribbean when the ship was blown off course and on to a coral reef. The bottom was ripped out of the hull. Two thirds of the cargo had to be jettisoned. Miss Prescott didn't leave her telegraph key and didn't sleep for forty-eight hours.

Her S.O.S. reached several ships in the Caribbean and the shore stations of Venezuela. A Venezuelan tug and corvette were sent out and stood by the Apollo for a week. The sea was too rough to put anyone aboard. Later a United States relief vessel showed up. A diver went down and patched the hole and sea anchors were put out. The Apollo pulled herself off, and with all pumps going made Panama, where further repairs were made, allowing the ship to make New York safely.

Ever since she could remember, Elizabeth Prescott wanted to be a ship's wireless operator. During the war she took a course in it. She heard about another Canadian girl who was a wireless operator on a Norwegian ship and contacted the Norwegian Shipping and Trade Mission in Montreal. They wouldn't accept girls.

Later, when radio operators became scarce, Miss Prescott was taken on by the Norwegians. Her first trip was aboard a seventeen thousand ton tanker carrying high octane gasoline . . . and they were chased all the way across the Atlantic by a submarine.

Later, during a storm, Miss Prescott was injured and had to come back to Canada for plastic surgery. When she was on her feet again she started looking for a job and found one at the CBC in Toronto. Two months later, the Merchant Marine called her back to work on ships. She stayed on the job until the Apollo docked in New York, then left the Merchant Navy to re-join the CBC.

She's sorry that Canada, Great Britain and the United States refuse to take girl operators, because she would have liked to have finished her sea career aboard a vessel of her own country. She just couldn't talk them into it.

She finds her previous experience in radio valuable in her CBC job. Although she isn't at a telegraph key, she knows what Mr. Hamilton is talking about when he dictates letters relating to technical subjects.

Choral Leader

THE FAIR young man with the bristly mustache stood on the podium, raised his baton and led the Don Mills United Church Choir for half an hour, during the program "Choral Group" heard Mondays 9.30 — 10.00 p.m. on CBL Toronto.

The conductor was Bill Adamson, Toronto studio operator.

He had been the operator on previous Choral Group shows and had been bragging that his choir was just as good and probably better. Producer Drew Crossan said: "Ok, if it's that good let's hear it!"

Adamson agreed and on January 26 his choir went on the air. Bill is a member of the choir, but during some concerts and for the broadcast he became conductor. The regular conductor — the organist — could not do two jobs at once at concerts and in the studio.

Bill does the arrangements for the choir, and does all the work of clearing copyrights and obtaining permission for use of certain arrangements.

Studio Operator Stan Westlake, who was at the controls for the Adamson

broadcast, said that broadcast was one of the best of the series. Producer Crossan said that Adamson wasn't bragging. "You aren't bragging when you can deliver the goods like that," he said.

Operator to Producer

NORMAN HOLLINGSHEAD, studio operator at Toronto, applied for and obtained a chance to get on the production staff.

He will be a producer trainee for a period of three months. His work will then be reviewed and if satisfactory, he will be confirmed in the position as a member of the production staff.

The job is a new one to give staff members in certain groups a chance to break into another field of radio. This position was open to all members of the operating and announce staff. A letter was sent to each member of the staffs, and when the applications had been checked and Mr. Hollingshead chosen, the unsuccessful applicants were notified and told why another applicant had been chosen.

Norm started in radio seven or eight years ago as a wireless operator aboard Norwegian ships in the North Atlantic. Later he joined a private radio station in Hamilton, Ontario. A year later he joined a Toronto private station, where he stayed for two years before coming to the CBC about three years ago.

His father is a professional musician and Norm was brought up with a musical background. He studied the piano and the saxophone for about seven years.

Norm takes his music seriously. When he is operator on a musical show, he asks for, and gets, a copy of the score and reads score during the broadcast.

Norm was scheduled to take over his new duties February 1st.



Norman Hollingshead