

Manitoba Calling



*To all
our Listeners
and Readers...
Everywhere--*

**A Merry Christmas
and a Brighter,
Better, Happier,
New Year**

RADIO BRANCH
MANITOBA TELEPHONE
SYSTEM

Vol. III, No. 11

December, 1939





Frederick Shields

"STEPHEN FOSTER" IN "CAVALCADE OF DRAMA"

If you want to find a busy young man, you should look up Frederick Shields. He has played in so many prominent shows that it would be a difficult task to list them all. A few of them are "Lux Radio Theatre", Edward G. Robinson's "Big Town", "Silver Theatre", Screen Guild Show, and Joe E. Brown. When Fred is able to steal a few hours from his radio work he spends most of his time in the air, because flying is his most devoted hobby. In "Cavalcade of Drama" he is the dynamic narrator of the series. In addition, he plays two vastly different roles, Prince Albert in "Victoria Regina" and Old Uncle Ned in "Stephen C. Foster". "Cavalcade of Drama" is heard over Station CKY every Monday, Wednesday and Friday at 11.30 a.m. sponsored by the millers of Purity Flour.

Might we suggest

That you personally extend your Season's Greetings to friends and relatives at distant points

by

Telephone



Low week-end rates for Station-to-Station and Person-to-Person calls will be in effect from 7 p.m. Saturday, December 23rd, to 4.30 a.m. Tuesday, December 26th . . . and from 7 p.m. Saturday, December 30th to 4.30 a.m. Tuesday, January 2nd, for XMAS and NEW YEAR'S telephone calls.

MANITOBA TELEPHONE SYSTEM

Vol. III, No. 11.

Single Copy
5c**MANITOBA CALLING**

December, 1939.

One Year, 60c.
Post Free

Address all communications to Public Relations Department,
Radio Branch,
Manitoba Telephone System,
Winnipeg

1939-1940

To wish Mankind a Merry Christmas at such a moment in our history may seem futile to the cynics but, like Scrooge's nephew, we persist in believing that Christmas is "a good time; a kind, forgiving, charitable, pleasant time," and like him we say "God bless it". To a world of blackouts, spiritual and physical, Christmas comes as a shaft of light, a ray of hope that somehow, somewhen, Humanity will learn the lesson that the season has to teach. At the milestone which marks the frontier of 1939 and 1940, may we give thanks for the many advantages we enjoy, and pray that the New Year will bring a better understanding among the nations. May it bring victory for the virtues of Integrity, Decency, and the Finer Things which have always lifted Man to high achievement. So, with the old faith battered but unbroken,—we wish you a Merry Christmas and a Happy New Year.

CKY's LICENCE FEE RAISED

Because of its superior power and coverage, CKY will now pay an annual licence fee of \$3,000 to the Department of Transport, as compared with \$500 and under payable by the largest stations of lesser power in Manitoba and Saskatchewan. Following a recommendation by the Parliamentary Committee on Radio Broadcasting, a new schedule of licence fees for "Private" Commercial Broadcasting Stations, based upon the power and service radius of the station and population in the service radius, has been drawn up. Hitherto, the licence fee of Canadian broadcasting stations has been \$50, irrespective of coverage.

84,000 LETTERS!

We sometimes hear from an individual listener who suggests that we at CKY have little or no idea as to what the audience thinks about radio programs. The correspondent does not hesitate to tell us that he knows much better than we what people want. He may be right, but we do read many thousands of opinions in the course of a year. During the twelve months from November 15th, 1938, to November 14th, 1939, inclusive, the Public Relations Department received no fewer than 84,060 letters. In addition, several thousands of letters each week are mailed by listeners directly to the sponsors of various programs, so are not handled by CKY.

Eighty-four thousand letters does not represent one from each listener, but the number is sufficient to give some indication of popular views regarding the radio bill of fare.

ADVENTURES IN RADIO - 5

By D. R. P. C.

Excerpts from a Series of Talks Broadcast over CKY,
CHRISTMAS, 1914



Monument
to the
Girondins,
Bordeaux,
France.

The steamship *Jacona* was a tub. In my opinion, unchanged by a human tendency to glorify the things of the past, the cargo boat *Jacona* was as unpleasant a craft as any that ever slam-banged across the Atlantic. She was unclean, as many a nocturnal search in my dismal quarters confirmed with indisputable evidence. Her behaviour in bad weather was abominable and the roof of my cabin leaked on to my pillow. But she was manned by as congenial a crew as ever it was my pleasure to call ship-mates.

I was the *Jacona's* first wireless operator. My arrival aboard with the latest type of spark set meant the passing of her dependence upon flags and flash-lamps for purposes of communication. The war did it, and it was the war that put her into the business of carrying horses from Canada to Bordeaux, France. It was the horse transaction, I was told, that brought the *Jacona* the benefit of electric light, since more primitive illumination was forbidden in the presence of large quantities of hay. Such, at least, was the information imparted to me by the Chief Engineer. His appreciation of radio and electric light was a trifle modified by the necessity of providing steam for the donkey engine which ran the dynamo, but we compromised by my using the battery-operated emergency transmitter whenever possible and calling for power for the larger outfit only when absolutely nec-

essary. Although my cabin was a maze of shining radio instruments, the sole illuminant was a tin oil lamp of the type which could be bought in pre-war England for 1s. 11½d. (about fifty cents). By such economies, sufficient steam could still be raised to make the *Jacona* go places, though not in any particular hurry.

Sea-sick Horses

I joined her at a wharf in Montreal. My wireless and sleeping quarters were below deck, and above me were horses. Ours was one of the last vessels to leave before freeze-up. There was already ice in the river, and a succession of snow storms and heavy seas in the Gulf of St. Lawrence assured us that winter had arrived. Fog closed in on us as we steamed along the southern shore of Newfoundland, and we missed the advantage of sighting Cape Race. From then on, for nineteen days or so, we drove before westerly gales with green seas breaking over the poop, or suffered worse discomforts in blows from other quarters. Horses died on their feet. Poor miserable creatures! What agonies of sea-sickness they endured, we humans couldn't guess. Many a time at dawn I would be pacing the bridge with the mate, sharing some relief from our loneliness. As daylight came, we would look down upon the well deck fo'ward and see two lines of horses' heads stretching out from their stalls and disappearing alternately with the rolling of the ship. They were anything but noble chargers when they clattered aboard in Montreal, and they were a sorry sight indeed after a few days on the Atlantic. Responsible for their delivery was a French veterinary officer, a fine gentleman of middle age. We warned him that he would need to lean the beasts against each other when we reached Bordeaux, and he shook his head and said, "Mais oui!" he feared it would be so. . . .

Thus we pounded and bashed with

(Continued on Page 14.)

"JENNY LIND" IN "CAVALCADE OF DRAMA"



Emily Hardy

Emily Hardy is today one of the West Coast's outstanding sopranos. She has been called the Golden Voice of the Golden West. Although born in New Mexico, Emily has for the past several years resided in California. She has been very active in radio and has appeared many times over NBC and CBS. At one time she was a member of the Metropolitan Opera Company. Recently she appeared at the Paramount Theatre in Los Angeles where she was acclaimed one of California's greatest singing stars. Emily is a young, beautiful, golden-haired girl. She ably portrays one of the most famous singers of all time, Jenny Lind, in which her voice adds a distinctive touch to the P. T. Barnum series in "Cavalcade of Drama", the Hollywood program sponsored by Purity Flour, which is heard over Station CKY each Monday, Wednesday and Friday at 11.30 a.m.



WORDS ABOUT WORDS

Our attention has been drawn to the pronunciation of CON-trary, which one of our announcers made con-TRARY. He was probably influenced by the nursery rhyme, "Mary, Mary, quite con-TRARY", but, if our dictionaries are to be preferred as authorities, he must forget the rhyme and remember that the word is CON-trary. We once knew an aesthetic who, raving of the beauties of nature, described the sea as being CAL-lum. A correspondent asks us to have PALM pronounced so as to do justice to the L, but we find that PAM, with a tendency to rhyme with HARM is correct.

A gal may be a great help at a GALA affair, but the listener who wants Eric Davies to say GAL-a instead of GAY-la is merely requesting him to stray from the path of etymological rectitude. Our dictionaries sanction GAY-la very definitely, so Eric continues with their approval. He may also carry on with REVEILLE, pronounced in the original French. Other pronunciations of the word are permitted, but the French is always correct, though the Sergeant-Major might respectfully ask that it be called the blank RE-VALLEY.

Had he been within throwing range, many missiles would have fallen upon the head of an announcer (not one of ours) who recently said MISSELED, rhyming with WHISTLED, instead of mis-LED! Then there was IRREP-arable, mispronounced Ir-re-PARA-ble. It made several listeners grit their teeth, as also did the simple word CON-traband which acquired an R and swept across the prairies as CON-tra-BRAND, three times in one news report. TACIT also became TACK-it, instead of TAS-sit.

Some listeners think we should ignore criticism of radio speakers' mispronunciations, but we don't agree. There is much snobbery in the matter of correct speech, with the snobs frequently falling into error themselves, but it is better, we think, to consult dictionaries and discuss questions of pronunciation, than to suggest that folks who love good English are not entitled to hear it.

RADIO PICK-UPS

A Page of Items Heard or Seen

Television Troubles:

"Television, glamour child of radio for the public, is just an incorrigible, spend-thrift brat for the broadcasting industry at this writing. After 10 years of guarded, spoon-fed upbringing, it still isn't out of the kindergarten as a medium of entertainment and enlightenment. . . . Telecasting is expensive, even by comparison with the supercolossal productions of the movies. Networks and stations alike are wary about sinking money in an experimental venture when its future is so conjectural and when there is no immediate prospect of return. . . ."

"Broadcasting", Washington, D.C.

★ ★ ★

The Abused Announcer:

"We must admit that the announcer has a difficult role. Though he is associated with cosmopolitan events, he is not so travelled nor so well educated as his duties really demand. An old fashioned general education or its equivalent is a requirement for the job, but education alone cannot make a good announcer. For all his shallow fame, he does not receive from listener or producer the kind of respect that his position deserves. . . ."

Prof. W. C. Greet,

Columbia University,

in "Broadcasting."

★ ★ ★

Referred to Radio Listeners:

"We are painfully aware as we listen and read that we have fallen short of our aims in the instruction of English . . ."

"The Manitoba School Journal."

★ ★ ★

Humdrum and Happiness:

"For the last hundred years science has been busy doing little else but multiply, first by ten, then by a hundred, now by a thousand, the number of events and persons all over the world that can impinge upon our consciousness within the twenty-four hours of a single day. . . . My grandfather read only one newspaper, a very small one with little news and few advertisements, and no 'features' whatever. He heard no political speeches except those of the local candidates and their supporters. . . . He heard

no preachers except the successive occupants of his little pulpit, and he saw no stage performances and heard no concerts. . . . As a result of this freedom from being impinged upon by people from all over the world by radio, by newspaper cable, by cinema or by actual physical presence in the little village which constituted his real world, my grandfather was left in possession of time enough to do a lot of thinking on his own account, and a lot of study of the real, living, tangible and understandable human beings in his own sphere. . . . What knowledge he had he knew. . . . My grandfather was a happy man. . . ."

B. K. Sandwell,

in "Canadian Home Journal."

★ ★ ★

A Scientist Looks Back:

"I remember as if it were yesterday that summer afternoon in 1907 when music was first sent out by radio phone. This was from the little laboratory in which I was at work in the old Parker Building in New York City. . . . again in 1910 when the voices of Metropolitan Opera artists, Caruso and Mazcarimi, were for the first time launched upon the ether, and again in 1916 when for the first time regular radio concerts were maintained, from my old station at High Bridge in the Bronx to small but intensely interested audiences; growing in numbers nightly there continued to dawn a widening vision of the astonishing potentialities of the radio broadcast, which vision the last nineteen years have been bringing more and more into reality. . . ."

—Dr. Lee de Forest, in an address to The Veteran Wireless Operators' Association.

★ ★ ★

Radio in the North:

"Today the posts are as familiar with conditions in Europe as we are here. Contrast that with the situation in the last Great War, when it was not until the Company's supply boat made its trip in September, 1915, that some of the posts were informed that a world war had been in progress for over a year. . . ."

S. G. L. Horner,

in "The Beaver."

The Orchid Carol Choir



An annual series of broadcasts to which many of our listeners look forward with each approach of Christmas is that directed by Victor Scott, and sponsored by "The Orchid" Florists. The Choir sings rare and popular carols, ancient and modern, and brought from the many different countries whose peoples celebrate the season. Broadcast at 8.30 a.m. on week-days, from December 13th to December 23rd, the carols carry throughout the wide territory covered by CKY and CKX a timely reminder of all that Christmas should mean to mankind.

In the Picture: Victor Scott (Conducting).

Ladies (Left to right): Eleanor Edmond, Helen Blaikie, Gladys Whitehead, Ena Foley Scott.

Gentlemen (Left to right): James Seaton, Jack Clark, Reginald Hugo, Jack Smith, Robert Adley, Edward Forrest.

Not in Picture: Betty Bradshaw.

In Control Booth: Program Director R. H. Roberts.



AN OUTLINE OF CKY'S PROGRAMS

In these pages are listed programs which are usually to be heard on the days and at the times shown, during the current month. As changes are liable to be made at short notice, it is impossible to guarantee the accuracy of these listings. ALL TIMES CENTRAL STANDARD.

SUNDAY

- 11.00—Church Service.
- 12.25—British United Press News
- 12.30—British Bands—Burns Packing Co.
- 1.30—Devotional Service—(Rev. Father Wood)
- 2.00—Philharmonic Symphony of New York—CBC.
- 4.00—The Church of the Air—CBC.
- 4.30—Halifax Symphony Orch.—CBC.
- 5.00—Silver Theatre—CBC — International Silver Co.
- 5.30—The World Today—CBC.
- 5.45—Canadian Press News—CBC.
- 6.00—Jack Benny—CBC—Jello.
- 7.00—Church Service.
- 9.00—Campbell Playhouse—CBC — Campbell Soup Co.
- 10.00—Canadian Press News—CBC.
- 10.15—Star Dust—CBC.
- 10.30—Sweet and Low—CBC.
- 11.00—Gaiety on Parade—CBC.
- 11.30—Sanctuary—CBC.

MONDAY

- 7.30—Reveille.
- 7.45—British United Press News.
- 8.00—Wake Up and Live.
- 9.00—The Man I Married—CBC—Oxydol.
- 9.15—Allan Caron—Organist.
- 10.15—The Gospel Singer—Oxydol.
- 10.45—Getting Most Out of Life—CBC—Fleischmann's Yeast.
- 12.30—Road of Life—CBC—Chipso.
- 12.45—B.U.P. News.
- 1.00—Big Sister—CBC—Rinso.
- 1.15—Life and Love of Dr. Susan—CBC—Lux
- 2.00—Story of Mary Marlin—CBC—Ivory.
- 2.15—Ma Perkins—CBC—Oxydol.
- 2.30—Pepper Young's Family—CBC—Camay.
- 2.45—The Guiding Light—CBC—P. & G.
- 3.00—Club Matinee—CBC.
- 3.30—Vic and Sade—CBC—Crisco.
- 3.45—BBC News—CBC.
- 4.15—Stella Dallas—Dr. Lyons Tooth Powder.
- 4.30—Backstage Wife—Bayer Aspirin.
- 4.45—University Lecture.
- 5.00—The Lone Ranger—Modern Dairies.
- 5.30—Jimmie Allen—B. A. Oil.
- 5.45—British United Press News.
- 6.15—Light Up and Listen Club — Imperial Tobacco.
- 6.30—Speed Gibson—Beehive Corn Syrup.
- 6.45—Easy Aces—Anacin.
- 7.00—Quaker Variety Show—Quaker Oats.
- 7.30—Appointment with Agostini—CBC.
- 8.00—Lux Radio Theatre—CBC—Lux.
- 9.00—Contented Hour—CBC—Carnation Milk Co.
- 10.00—C.P. News—CBC.
- 11.00—Stag Party—CBC.
- 11.30—In the Sports Editor's Office.
- 12.00—B.U.P. News.

TUESDAY

- 7.30—Reveille.
- 7.45—British United Press News.
- 8.00—Wake Up and Live.
- 9.00—The Man I Married—CBC—Oxydol.
- 9.15—Allan Caron—Organist.
- 9.30—Tod Russell—United Radio Advtg.
- 10.00—Peggy's Point of View.
- 10.15—The Gospel Singer—Oxydol.
- 10.45—Getting Most Out of Life—CBC—Fleischmann's Yeast.
- 11.30—Pelham Richardson's Orch.—CBC.
- 12.30—Road of Life—CBC—Chipso.
- 12.45—British U. P. News.
- 1.00—Big Sister—CBC—Rinso.
- 1.15—Life and Love of Dr. Susan—CBC—Lux
- 2.00—Story of Mary Marlin—CBC—Ivory.
- 2.15—Ma Perkins—CBC—Oxydol.
- 2.30—Pepper Young's Family—CBC—Camay.
- 2.45—The Guiding Light—CBC—P. & G. Soap
- 3.00—Club Matinee—CBC.
- 3.45—BBC News—CBC.
- 4.15—Stella Dallas—Dr. Lyons Tooth Powder.
- 4.30—Yours for a Song—CBC.
- 4.45—Prof. W. T. Allison—Book Review.
- 5.00—Voice of Inspiration — Young United Church.
- 5.30—Jimmie Allen—B. A. Oil.
- 5.45—B.U.P. News.
- 6.15—Light Up and Listen Club — Imperial Tobacco.
- 6.30—Byron Bros., Quartet.—Gensers Ltd.
- 6.45—House of Dreams—Wpg. Supply & Fuel
- 7.00—Big Town—CBC—Rinso.
- 7.30—Tuesday Night Party—CBC—Lifebuoy.
- 8.30—Fibber McGee & Molly—CBC—Johnson Wax.
- 9.00—Treasure Trail—Wrigley Co.
- 9.30—CKY Studio Strings—M.T.S.
- 10.00—C.P. News—CBC.
- 10.15—Star Dust—CBC.
- 10.30—Memory Lane—CBC.
- 11.00—Everyman Theatre—CBC.
- 12.00—B.U.P. News.

WEDNESDAY

- 7.30—Reveille.
- 7.45—B.U.P. News.
- 9.00—The Man I Married—CBC—Oxydol.
- 9.15—Stars of the Week—United Radio Advtg.
- 9.30—Tod Russell—United Radio Advtg.
- 9.45—House of Peter MacGregor—Greyhound Travel Bureau.
- 10.00—Radio Kitchen—Five Roses Flour.
- 10.15—The Gospel Singer—Oxydol.
- 10.30—Allan Caron—Organist.
- 10.45—Getting Most Out of Life—CBC—Fleischmann's Yeast.
- 12.30—Road of Life—CBC—Chipso.
- 12.45—B.U.P. News.
- 1.00—Big Sister—CBC—Rinso.

FRIDAY

- 1.15—Life & Love of Dr. Susan—CBC—Lux.
- 2.00—Story of Mary Marlin—CBC—Ivory.
- 2.15—Ma Perkins—CBC—Oxydol.
- 2.30—Pepper Young's Family—CBC—Camay.
- 2.45—The Guiding Light—CBC—P. & G. Soap
- 3.00—Club Matinee—CBC.
- 3.30—Vic and Sade—CBC—Crisco.
- 3.45—BBC News—CBC.
- 4.15—Stella Dallas—Dr. Lyons Tooth Powder.
- 4.30—Backstage Wife—Bayer Aspirin.
- 4.45—University Lecture.
- 5.00—The Lone Ranger—Modern Dairies.
- 5.30—Jimmie Allen—B. A. Oil
- 5.45—B.U.P. News.
- 6.15—Light Up and Listen Club — Imperial Tobacco.
- 6.30—Speed Gibson—Beehive Corn Syrup.
- 6.45—Easy Aces—Anacin.
- 7.00—Goodwill Court—Ironized Yeast.
- 7.30—Serenade for Strings—CBC.
- 8.30—Music by Faith—CBC.
- 9.30—Midweek Commentary—CBC.
- 10.00—C.P. News—CBC.
- 10.30—Cathedral Singers—CBC.
- 11.00—Stag Party—CBC.
- 11.30—Vancouver Theatre Time—CBC.
- 12.00—B.U.P. News.

- 7.30—Reveille.
- 7.45—B. U.P. News, Weather Report.
- 9.00—The Man I Married—CBC—Oxydol.
- 9.15—Stars of the Week—United Radio Advtg.
- 9.30—Tod Russell—United Radio Advtg.
- 9.45—Allan Caron—Organist.
- 10.00—The Gospel Singer—Oxydol.
- 10.45—Getting Most Out of Life—CBC—Fleischmann's Yeast.
- 12.30—Road of Life—CBC—Chipso.
- 12.45—B.U.P. News.
- 1.00—Big Sister—CBC—Rinso.
- 1.15—Life and Love of Dr. Susan—CBC—Lux
- 2.00—Story of Mary Marlin—CBC—Ivory.
- 2.15—Ma Perkins—CBC—Oxydol.
- 2.30—Pepper Young's Family—CBC—Camay.
- 2.45—The Guiding Light—CBC—P. & G. Soap
- 3.00—Club Matinee—CBC.
- 3.30—Vic and Sade—CBC—Crisco.
- 3.45—BBC News—CBC.
- 4.15—Stella Dallas—Dr. Lyons Tooth Powder.
- 4.30—Backstage Wife—Bayer Aspirin.
- 4.45—University Lecture.
- 5.00—The Lone Ranger—Modern Dairies.
- 5.30—Jimmie Allen—B. A. Oil
- 5.45—B.U.P. News.
- 6.15—Light Up and Listen Club — Imperial Tobacco.
- 6.30—Speed Gibson—Beehive Corn Syrup.
- 6.45—Easy Aces—Anacin.
- 7.00—Charlie Chan—Listerine.
- 7.30—Sinfonietta—CBC.
- 8.00—Leon Zuckert's Orch.—CBC.
- 8.30—Concert Orch.—CBC.
- 9.00—Woodhouse and Hawkins—CBC.
- 10.00—C.P. News—CBC.
- 10.30—Northern Messenger—CBC.
- 11.00—Wilf Carter—Songs—CBC.
- 11.30—Quizzical Musical—CBC.
- 12.00—B.U.P. News.

THURSDAY

- 7.30—Reveille.
- 7.45—B.U.P. News.
- 9.00—The Man I Married—CBC—Oxydol.
- 9.15—Stars of the Week—United Radio Advtg.
- 9.30—Tod Russell—United Radio Advtg.
- 10.00—Peggy's Point of View.
- 10.15—The Gospel Singer—Oxydol.
- 10.30—Allan Caron—Organist.
- 10.45—Getting Most Out of Life—CBC—Fleischmann's Yeast.
- 11.30—Pelham Richardson's Orch.—CBC.
- 12.30—Road of Life—CBC—Chipso.
- 12.45—B.U.P. News.
- 1.00—Big Sister—CBC—Rinso.
- 1.15—Life and Love of Dr. Susan—CBC—Lux
- 2.00—Story of Mary Marlin—CBC—Ivory.
- 2.15—Ma Perkins—CBC—Oxydol.
- 2.30—Pepper Young's Family—CBC—Camay.
- 2.45—The Guiding Light—CBC—P. & G. Soap
- 3.00—Club Matinee—CBC.
- 3.45—BBC News—CBC.
- 4.15—Stella Dallas—Dr. Lyons Tooth Powder.
- 4.45—Department of Health.
- 5.00—Voice of Inspiration — Young United Church.
- 5.30—Jimmie Allen—B. A. Oil.
- 5.45—B.U.P. News.
- 6.15—Light Up and Listen Club — Imperial Tobacco.
- 6.30—Stepping Along—Berryhills.
- 6.45—Ink Spots—Jackson & Sons Ltd.
- 7.00—One Man's Family—CBC — Tenderleaf Tea.
- 8.00—Maxwell House Good News—CBC — Maxwell Coffee.
- 9.00—Kraft Music Hall—CBC—Kraft Cheese.
- 10.00—C.P. News—CBC.
- 11.00—Adventures in Rhythm—CBC
- 12.00—B.U.P. News.

SATURDAY

- 7.30—Reveille.
- 7.45—B.U.P. News.
- 10.00—Peggy's Point of View.
- 10.30—Good Deed Club—T. Eaton Co.
- 11.00—Prof. Jackson—Nature Talk.
- 12.45—B.U.P. News.
- 12.55—Opera—CBC.
- 4.30—CKY Studio Strings—M.T.S.
- 5.45—B.U.P. News.
- 7.00—Count of Monte Cristo—City Hydro.
- 7.30—Wayne King's Orch.—CBC—Colgate's.
- 8.00—Hockey Broadcast—Imperial Oil.
- 9.35—NBC Symphony Orch.—CBC.
- 10.45—C. P. News—CBC.
- 11.30—Drama Series—CBC.
- 12.00—B.U.P. News.

Christmas Programs

For details of Christmas Day programs, listen for announcement on CKY at 8.55 a.m., December 23rd.

THE LISTENER WRITES

CKY and CKX receive thousands of letters each month, many of them praising the programs and some offering suggestions and criticism. All are welcome. In referring to any of the letters, whether on the air or in these columns, we do not disclose the names of the writers unless they have given us special permission to do so. Correspondents are requested to sign their communications, as anonymous letters cannot be given attention.

PREFERRED PROGRAMS—"Among our favorite programs are 'Easy Aces', 'Treasure Trail', 'One Man's Family', 'Peter MacGregor', 'Lux Theatre' and 'Marie Antoinette'. They are all very good. . . ."—Solsgirth, Man.

NIGHT OWL FEATURES—"The only fault we find is that we farmers are so tired, and the best programs of old-time music come in so late that we have to call it off. . . ."—Ideal P.O., Man.

A GRATEFUL LISTENER—"I thank all of you at CKY for making it possible for us to get all the things we get over the air. It sure helps make life much happier. . . ."—Strathclair, Man.

MORE ABOUT LATE SHOWS—"Why don't you have Wilf Carter sing at 9 o'clock instead of 11? Also, the Old Time Barn Dance should come earlier, as we folks in the country can't always stay up that late. . . ."—St. Alphonse, Man.

WANTS SALT SHAKERS—"I listen to your morning broadcasts and enjoy them very much. . . I have a daughter that collects salt and pepper shakers and has a collection of over two hundred different sets. She is trying to get a set of the Canadian Mounted Police characters and has written several places in Canada but has had no luck. Can you tell me where she might get them? . . ."—Clarion, Iowa.

WIDENING HORIZONS—"When I think of how small and limited our interests were before we had our radio, I realize better its great value. We in our family cannot stand 'swing' and 'blues' singers, but we are not so narrow minded as to say these things should not be broadcast. . . ."—Foxwarren, Man.

DEAD SPOTS—"Whose fault accounted for the interruptions in two programs this week, at the most crucial moments in plays, when we were all on pins and needles? Well, the epitaphs we used could not be printed. . . ."—Winnipeg. (There's nothing like a good epitaph to dispose of annoyances!—Ed.)

STATISTICS NOTWITHSTANDING—"Not fifty per cent of the people within listening distance of CKY even think of tuning in to it if there is something else on the air. . . I know this to be true through having been in countless people's homes. . . ."—Steepe Rock, Man.

MORE COMFORTING—"Sometimes, I wonder if the staff of CKY know just what the radio means to us out here. . . A pile of stockings and mitts are not nearly such a chore to darn if one can listen to some of the swell broadcasts from CKY. So here's thanking you. . . ."—Traverse Bay, Man.

FOR SPONSORS—"Program sponsors need to use a little delicacy in radio advertising if they wish to sell their products. We are so disgusted with some types of announcement that we refuse to buy, no matter how good the articles may be. Discussions of human ills at mealtimes are especially offensive. . . ."—Skownan, Man.

WOODHOUSE AND HAWKINS—"How about Woodhouse and Hawkins coming on an hour earlier? Surely, you would not want tired working people to get up cross in the morning because they stayed up to listen to them, and you know yourselves you couldn't possibly miss their program. Put it to the vote—about the time, I mean. Congratulations on the Wrigley originality! . . ."—Winnipeg.



Rita Ascot, who plays Fay Perkins in Oxydol's serial "Ma Perkins", was barred from baby shows in Aurora, Illinois, at the age of three because up to that time she had won all the prizes offered! It was thought only fair to give some of the other tots a chance. Rita has been in radio since she was given an audition at WLS in 1934. She has studied dramatics, singing, and ballet dancing in the course of her career.

UNIVERSITY LECTURERS - - 2



Professor L. A. H. Warren

Lloyd A. H. Warren was born in eastern Ontario, where he received his early education. In due time he entered Queens University and graduated with the degree of Master of Arts.

Following four years of graduate study at Clark and Chicago universities, he returned to Queens as Lecturer in Applied Mathematics. There he remained until 1910, when he joined the Faculty of the University of Manitoba, where he is now in his thirtieth year of service.

In 1912, he studied practical astronomy at Yerkes Observatory and in 1913 he received his Ph.D. from Chicago University for writing a thesis on mathematical astronomy.

Two years ago, he became Professor and Head of the newly organized Department of Actuarial Science at the U. of M. He holds the degrees of Fellow of the Casualty Actuarial Society, Fellow of the American Institute of Actuaries, and Fellow of the Actuarial Society of America.

Though Dr. Warren's work is primarily in the field of actuarial science he has spent much time in the study of astronomy. In 1914 he was elected a Fellow of the Royal Astronomical Society

(London, Eng.), and a Member of the Société Astronomique de la France. For many years he has been active in the Winnipeg branch of the Royal Astronomical Society of Canada and has been President of the branch on three occasions. He has delivered many popular lectures on astronomy at various points throughout Manitoba, and he has been heard frequently in radio talks from CKY.

It remains for this biographer to add that few if any citizens of Winnipeg have done more to popularize astronomy than has Dr. Warren. Endowed as he is with natural gifts as a lecturer, to which he has added a sound knowledge of his subject, an address by him is always an outstanding treat for his audience. At the microphone he has rendered much valuable public service since his initial broadcast from CKY in 1923, and no-one can estimate the number of young people who have been attracted to the study of astronomy by his persuasive and illuminating talks.

★

Dear Listener . . .

Brief Replies to Correspondents.

F.M.B. St. Vital, Man.: There are various reasons for discontinuing programs. In some cases the serial is concluded and "there ain't no mo'". Sometimes the sponsor decides to use another type of program. Occasionally it has happened that an artist, playing an important character, has moved to another city. R.W. Winnipeg: We are under contract to carry a large number of C.B.C. programs and our policy is to accept as many as possible of the other excellent offerings from the C.B.C. network. As a commercial station, however, CKY also has to enter into contracts with sponsors whose arrangements with us require the reservation of certain periods of time. T.L. Winnipeg: We share with you a desire for more news from Europe but have to take what we get. In considering the many repetitions it should be remembered that broadcasting authorities cannot assume that most listeners are able to hear all the newscasts throughout the day.

"YOUR STATION IS CKY"

By W. H. Randall,
Continuity Editor, CKY.

Listeners often ask about radio station routine. How do commercial programs get on the air? What processes are involved in the business of broadcasting, from the first contact with the sponsor to the finished production? To answer such enquiries we persuaded Mr. Randall, of CKY's "Continuity" Department, to write this and an ensuing article.

The voice of the announcer emerges from your loud-speaker—"Your station is CKY, Winnipeg. The next program comes to you by electrical transcription!" Did you ever stop to think what lies behind those words; the work, the split-second timing, the rehearsals, the writing that go into every fifteen minute program you hear over CKY? No, the average listener doesn't because the workings of radio are too obscure and remote to be easily understandable to the layman. We hope, in this series of articles, to present a picture

of what takes place before one of your favorite programs actually goes on the air. And we are going to try and do it so that you will understand just what must be done, and we aren't going to become too technical about it. Let us discuss one particular program which will serve as an example of procedure.

The House of Peter MacGregor is one of the most popular programs ever presented over CKY, so we will use it as the background for our illustrations.

The scene is the Commercial Department of CKY, a very busy place indeed. The time is 9 a.m. and the salesmen are in the office busy checking over calls they must make during the morning. One of the salesmen leaves the office to call on a sponsor, and half an hour later returns to CKY with the sponsor. Their destination is the office of the Program Director. The salesman introduces the sponsor to the Program Director, who consults his schedule—the blood-stream chart of CKY by which the Program

Director can tell at a glance when programs are scheduled—and informs the salesman he can have 11.00 a.m. next morning for the program audition.

The salesman and sponsor go to the Continuity Department, which is presided over by the writer.

The sponsor is introduced, and then with the valuable help of the salesman, the sponsor and continuity writer go into a huddle about program and "continuity", the latter being another name for commercial advertising copy. The salesman and continuity writer

decide on the type of program best suited to the sponsor's product. In this case, "House of Peter MacGregor", electrically transcribed in Hollywood by front rank radio actors, is selected as the program. Then the sponsor and continuity writer talk things over, and gradually the continuity writer gets the information he desires, as to the sponsor's products, their nature, quality, etc. He enquires as to the firm, its record in the community business life and where the products can be procured by the public. In discussing commercial advertising copy, the continuity writer informs the sponsor that the radio regulations forbid the mentioning of prices on the air; that advertising claims must be well-founded and backed by concrete facts; and that superiority claims over a similar product are not acceptable.

Next follows the actual writing of the sponsor's program, with the commercial copy coming first. Radio commercial copy must be written so as to flow



smoothly when spoken by the announcer. Copy which might be very arresting in print, may be quite unsuitable for microphone presentation. At last there is evolved a novel idea for capturing the public's attention; perhaps a good slogan, and the commercial continuity begins to flow from the writer's typewriter. Frequently the salesman will drop into the continuity department to see how his client's program is shaping up, will read the continuity, and express his approval. So, the advertising copy is written. Now the transcription disc of "House of Peter MacGregor" must be played through and 'cued' in to fit the advertising copy. The continuity writer asks Eric Davies, the announcer in charge of CKY's transcription library, to bring out the "House of Peter MacGregor" transcriptions.

Cueing Continuity to Transcription

In CKY's music library a "turntable", which is a machine something like a modern gramophone, but capable of playing either ordinary records at a speed of 33 1/3 revolutions per minute, electrical transcriptions at the slower speed of 33 1/33 revolutions per minute, is kept for use of the Continuity Department and announcers. Stop-watch in hand, the continuity writer times the "blank grooves", the revolutions before the episode starts, and the play or episode begins. This is the first step in ensuring smooth production, and is necessary for the information of the operator.

Now comes the selection of an appropriate "theme" melody. The "theme" is used as the signature music for the program and to identify it to the listener. It is played as a background to the commercial copy while it is being spoken by the announcer. So far, so good. We have the theme melody, so the next step is to play the episode through, and the last words spoken by the actor are written down. This is the "cue" line, and is placed on the program script so that the announcer and operator will know when the episode is concluded, enabling the operator to smoothly "fade in" the theme or signature melody, and for the announcer to begin the last commercial announcement. Everything is set now, and the continuity writer assembles the program in readiness for the audition.

The program introduction is typed on the script, followed by instructions for the theme to be played for so many seconds, and for it to be faded down for the announcer and the commercial copy. The instructions also indicate where the announcer concludes, when the operator plays the transcription, and when the play begins. Also, where the cue line is spoken and the theme re-established and faded down for the announcer, who concludes with the sign-off, bidding you listen in next week when the program is again on the air. The Program Director is informed by the writer that the program is ready. The Program Director consults his working schedule which details the shifts of the announcers, and assigns Wilf Davidson to the audition. Then the Program Director sends a memo to the main control room, stating time, announcer, program, sponsor, and salesman concerned in the audition. George Henderson, Chief Operator of CKY, looks at his schedule, then assigns one of his operators to the audition. The announcer and the operator, together with the writer, rehearse the program, and satisfy themselves that everything is working smoothly. All is now ready for the program to be fed to a loud speaker in the audition observation room where the sponsor and his friends are waiting to hear it.

NEXT ISSUE: *The Program Goes on the Air.*



MEDITATION

Unlike most radio stars who get their starting cues by watching the red light or the program director, Dr. William L. Stidger, whose "Getting the Most Out of Life" program brings listeners inspirational stories and hymns, prefers to keep his head bowed and his mind on the story during the broadcast. A tap on the shoulder is his signal to start speaking.

ADVENTURES IN RADIO

(Continued from Page 4.)

reeling smokestack and racing screw over a green and white turmoil that was Old Devil the Sea in the tantrums. My days were spent between the bridge; the little dining saloon wherein the coffee was reminiscent of coal-oil and the sugar was shared with the cock-roaches; and my dimly lighted radio retreat.

Eventually, we found the mouth of the River Gironde. After weeks of battling with the elements it was a queer sensation to be once more on an even keel and feel the throb of our engines as we moved up stream. It was good to clamber down the gang plank at Bordeaux and go ashore. A wireless operator with no port duties was free to wander where he pleased. My tastes took me to the art galleries and museums, and to tiny cafes in back streets. I admired the tall fluted column of the monument to the Girondins with its massive bronze horses at the base. . . Bordeaux was, or recently had been, the capital of France. The seat of government was moved there when the German hordes were within fifteen miles of Paris, so Bordeaux was filled with refugees. . . From one of the lofty steeples of the Cathedral were stretched wires in several directions—the aerial of a long-wave radio station, like the ribs of a huge umbrella over a wide area of the city. . . . Good things must end, and ships must sail, so after a week we put to sea, to meet more westerly gales in the Bay of Biscay

Boiler Trouhle

As we crawled up the coast one afternoon we were startled by an explosion and a rush of steam from the stokehold. One of our two boilers had blown a patch. To repair it, the engineers had to draw the fire, empty the boiler, wait for it to cool, make a new iron patch, drill it and bolt it on, refill the boiler and stoke up again. Meanwhile, with our remaining "kettle" we struggled along and barely managed to avoid destruction on a lee shore.

Next night I received a warning from

Poldhu. "All ships bound up Channel are advised to call at St. Helens, Isle of Wight, for a special pilot to navigate them through the British mine-field." We took the hint, picked up the pilot, and thereafter steered by landmarks in daylight, anchoring with no lights showing at nights. Off Bournemouth, still riding a heavy sea, our anchor cable parted with a terrific jerk and we lost the hook with many fathoms of chain. All through the blackness of that night we tried to hold our position without risking the other anchor. On the edge of a mine-field, we steamed slowly at intervals to offset tide and current. . .

Next day we continued up Channel within view of the beautiful English coast. Mine sweepers were busy all around us and smoky torpedo boats were going and coming on patrol. Three or four British submarines in line passed us with white ensigns flying. At night,



Bordeaux Cathedral, December, 1914, showing reinforced steeple to support radio antenna.

off Yarmouth, we were hailed by a destroyer and instructed that all ships bound north must put into the Humber. The Huns had dropped mines off Scarborough a few days before. . . We went in and anchored off Immingham. For several days we lay in the Humber, until a fleet of about forty merchant ships were assembled. Sometimes orders would come for our release, and we would all get under way. Then the orders would be cancelled, and back up the river we would go again.

Collision

On the afternoon of Christmas Eve, I found myself sitting facing the open fire in the dining saloon. We were

ORGANIST WITH CAROL CHOIR



Herbert J. Sadler

Playing the Casavant organ at the Tivoli Theatre, Winnipeg, again this season will be Herbert J. Sadler who has accompanied the Carol Choir in their morning broadcasts over CKY and CKX for many Christmasses past. Organist and choirmaster of Westminster United Church and admittedly one of Winnipeg's most accomplished musicians, Mr. Sadler has been heard innumerable times on CKY since the station was officially opened in 1923.

A TRANSCRIBED ANNOUNCEMENT

In a certain radio studio, very recently: A deep-voiced announcer (height about 6 feet four inches and a quarter) —“A transcribed announcement” From our loud speaker—“yak-a-mak-a hik-a-bak-a-lak-a-tak-a-rak-a (Pause)

What was going on? Was it a rapid-fire actuality broadcast in some foreign language, or was it one of those tobacco auctioneers? Nothing of the kind. The operator at the platter machine had overlooked the fact that the transcription was designed to be run at 33 1/3 revolutions per minute, instead of at the ordinary phonograph speed of 78 R.P.M. The change of speed, to suit either requirement, is made by pushing a switch on the machine. Needless to observe, the error was promptly corrected and the transcription restarted Just one of those little things that keep the listeners guessing and make control operators' faces red!



A GIFT SUGGESTION

Your friends far away will appreciate your having “Manitoba Calling” mailed to them each month throughout the year. A subscription to “Manitoba Calling” will make an interesting gift.

moving upstream for the umpteenth time and I was more than ordinarily gloomy. The ship's black cat sat beside me. Presently, the cabin boy brought me tea and toast. As he approached, there was a bump and a sudden list. I thought we had struck a mine and were rolling over. Cat and boy, toast and tea and myself, were pitched into a corner of the saloon. The boy and I scrambled out to the deck above by stairs which were for a few moments horizontal as we walked and then seemed to rise up and smite us. . . . We were in collision with the *S. S. Glenshiel*, oh lucky event!

It meant drydock and home to London in time for Christmas. . . .

A few days' leave and I was transferred to the *Devona*. We sailed from Blyth on New Year's Day, 1915, down the North Sea and across to Portland, Maine. The change was just as well for me, though fatal to my successor.

The *Jacona* met her end by striking a mine. All hands were lost but seven, and six of them were hauled into a lifeboat by Cecil, the apprentice who used to trim my tin oil lamp. He was awarded the Albert Medal.

MANITOBA MUSIC MAKERS - CKX



EDRANS BAND

The Edrans Band is probably unique in Manitoba because it is truly a farmers band. Every one of the 14 members is a bona-fide farmer, and they work under difficulties which would discourage most musical groups. Some members must make a round trip of 14 miles to attend practices, and these practices can only be held during seasons when farm work is slack. Despite these handicaps, the band has been giving creditable performances for several years.

A CHRISTMAS AND NEW YEAR'S GIFT



*... which will last twelve
months*

A subscription to
"MANITOBA CALLING"
 will take it anywhere, Post Free 60c
 If requested, we will insert a card
 announcing it as a gift from you.