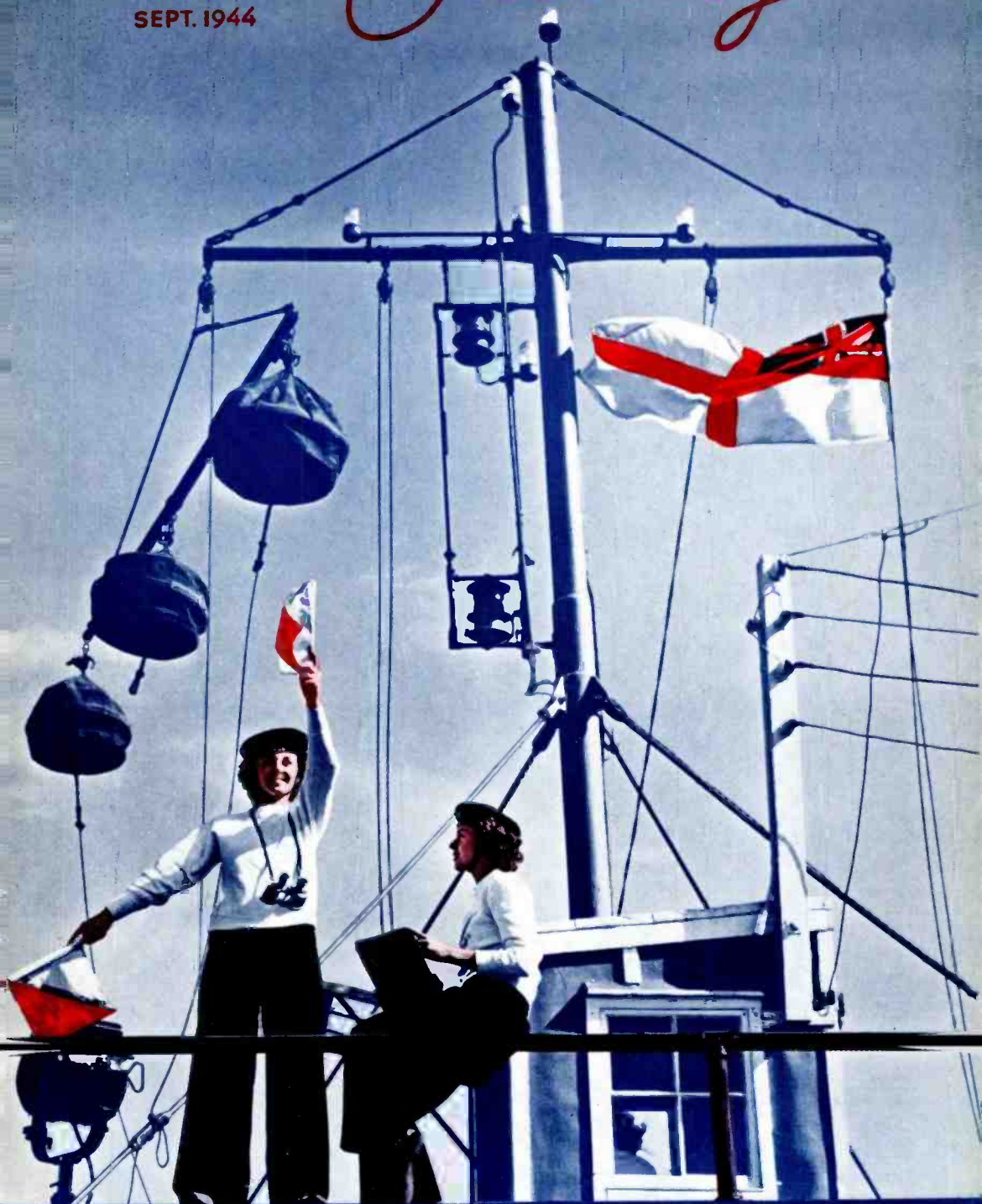


Manitoba Calling

SEPT. 1944



Wren Signallers



Atop their windswept signal tower high above Halifax harbour, ten Wrens in watches of two each do Naval signalmen's jobs in visual signal work. They flash and receive messages to and from ships, and relay messages from ships to shore offices of the Royal Canadian Navy. They are communications branch Wrens, and the tools of their trade are projection lamps, signal flags, binoculars, telescopes, telephone and radio telephone sets.



Address all communications to Public Relations Department,
Vol. VIII, No. 9. CKY Radio Branch CKX September, 1944.
Single Copy Manitoba Telephone System, 12 Issues, 60c.
5c Winnipeg. Post Free.

Women of the White Ensign

No democratic people like war and nothing can compensate for the horror and destruction that war creates. Yet it has to be admitted that there are some good results arising from hostilities. There are, for instance, the opportunities that have been given our women to serve Canada in a variety of jobs which presented few openings for them in peace time. By their patriotic response to their country's call and by their skilful performance of the tasks assigned to them, the Wrens have won the high respect and admiration of men in all the Armed Forces and citizens throughout Canada, wherever duty has taken them.

It is with a warm feeling of pride that we dedicate this issue of *Manitoba Calling* to the sister branch of the Senior Service—the Wrens.



Formation of the Women's Royal Canadian Naval Service, popularly known as the Wrens, was authorized by Order-in-Council and came into force and operation on May 1st, 1942. The first class of 68 was called for August 29th of the same year and held at Kingsmill House, Ottawa. Some 650 Manitoba recruits have enlisted from H.M.C.S. Chippawa and are now on active service in Canada, Newfoundland, the United States and the United Kingdom. Wrens of Chippawa celebrated the second anniversary of the W.R.C.N.S. with the opening of new quarters at 611 Wellington Crescent, Winnipeg, on August 29th.

Congratulations Wrens!



CKY Snapshots

1. No, he is not Walter Pidgeon! Tootling on the kazoo is Announcer Maurice Bedard of the "8.05" and other morning shows.



2. Some of the party of more than 100 representatives of Manitoba's Boys' and Girls' Clubs who visited CKY's studios. Here they are watching a rehearsal of the CBC's "String Album" show.



3. Mrs. O. Frinder, Supervisor of Girls' Clubs, was in charge of the young lady visitors, who came from more than 50 Manitoba points.



4. Miss Doris Baskerville signing the visitors' book at CKY while the girls await their turn. Said the Extension Service of the Manitoba Dept. of Agriculture: "The visit to CKY was one of the high points of the trip."





CKY PROGRAMMES

Radio programmes are subject to change without notice. The following items are listed as a guide to some of the most popular features. For more details see Winnipeg daily newspapers. Daily programmes are shown in heavy type. Those marked * run on weekdays. Those marked † are on weekdays except Saturdays. All times Central Daylight.

SUNDAY

- 9.00—CBC News—CBC.
- 9.45—Recollections in Song.
- 10.00—Neighbourly News—CBC.
- 10.15—Prairie Gardener—CBC.
- 11.00—BBC News.
- 12.25—News.
- 12.30—Chamber Music—CBC.
- 1.00—CBC News—CBC.
- 1.15—Anzac News Letter—CBC.
- 1.30—Religious Period—CBC.
- 2.00—New York Philharmonic Orch.—CBC.
- 3.30—H.M.C.S. Chippawa Band (A't.)
- 3.30—The Navy Reports—CBC—(Alt.)
- 4.00—CBC News.
- 4.30—Musical Programme
- 5.45—BBC News—CBC.
- 6.00—Serenade of Strings.
- 7.00—Church Service.
- 8.00—Drama—CBC.
- 8.30—American Album—CBC—Bayer Aspirin.
- 9.00—CBC News—CBC.
- 9.15—Songs of Empire—CBC.
- 10.00—Choristers—CBC.
- 11.00—BBC News Reel—CBC.
- 11.30—News Time and Sign Off.

MONDAY

- * 7.00—News and Band Revue.
- * 7.30—News.
- * 8.00—CBC News—CBC.
- † 8.05—Eight-o-Five Show.
- † 10.00—Road of Life—CBC—Chipso.
- † 10.30—Soldier's Wife—CBC—W.P.T.B.
- † 10.45—Lucy Linton—CBC—Sunlight Soap.
- 11.00—BBC News—CBC.
- † 11.15—Big Sister—CBC—Rinso.
- 11.30—Recorded Varieties.
- † 1.00—News and Messages.
- † 1.30—CBC Farm Broadcast—CBC.
- † 2.00—Woman of America—CBC—Ivory.
- † 2.15—Ma Perkins—CBC—Oxydol.
- † 2.30—Pepper Young's Family—CBC—Camay.
- † 2.45—Right to Happiness—CBC—P. & G.
- † 3.15—CBC News—CBC.
- † 3.18—Topical Talks—CBC.
- † 4.00—Front Line Family—CBC.
- 5.15—Musical Moods.
- 5.45—Marching Along Together.
- 6.15—Listen to Leibert.
- † 6.30—CBC News.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—The Victory Parade—Coca Cola—CBC.
- 7.45—Rhythm and Romance—CBC.
- 8.00—Lux Radio Theatre—Lever Bros.—CBC.
- 9.15—Canadian Roundup—CBC.
- 10.00—String Album—CBC.
- 10.30—Harmony House.

TUESDAY

- 9.15—Peggy's Point of View.
- 9.45—The Voice of Inspiration.
- 5.45—So the Story Goes—Anacin.
- 6.00—Norman Cloutier.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Big Town—Sterling Products—CBC.
- 7.30—Crossroads of Youth—CBC.
- 8.00—Merchant Navy Programme.
- 8.30—Words at War.
- 9.30—Organ Recital.
- 10.00—Studio Strings—Man. Tel. System.

WEDNESDAY

- 5.15—Musical Moods.
- 5.45—Marching Along Together.
- 6.00—Music Salon.
- 6.15—Listen to Leibert.
- 6.45—Aloha Land.
- 7.00—The People Ask—CBC.
- 10.30—Invitation to Music.

THURSDAY

- 9.15—Peggy's Point of View.
- 5.45—So the Story Goes—Anacin.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.30—Music of the Evening.
- 8.00—Kraft Music Hall—CBC—Kraft Cheese.
- 9.00—CBC News—CBC.
- 10.00—CBC Drama—CBC.
- 10.30—Music of the New World.

FRIDAY

- 5.15—Musical Moods.
- 5.45—Marching Along Together.
- 6.15—Listen to Leibert.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—The Victory Parade—Coca Cola—CBC.
- 7.30—Montreal Drama.
- 8.00—Waltz Time—CBC—Sterling Products.
- 9.30—Eventide—CBC.
- 10.00—Soliloquy—CBC.
- 10.30—Vancouver Playhouse.

SATURDAY

- 9.00—CBC News—CBC.
- 9.15—Peggy's Point of View.
- 9.45—Morning Devotions—CBC.
- 11.15—Hot Wax.
- 11.30—Studio Strings—Man. Tel. System.
- 12.00—Week-end Review.
- 1.00—News and Messages.
- 6.30—British Variety Show.
- 7.00—Ici l'on Chante—CBC.
- 10.00—Dances of the Nations—CBC.
- 10.30—CKY Dance Orchestra—CBC.
- 11.30—Leicester Square—CBC.

NOTICE

At this season of the year, as the days shorten, the migratory birds prepare to depart for warmer climes, our northern hemisphere turns coyly away from Old Sol and catches less of his heat, the leaves flutter from the trees, the squirrels—but what's the use—we are trying to say that the Fall is here and printed radio programme schedules are apt to be as unreliable as the weather. Don't put too much faith, therefore, in the infallibility of the listings above!



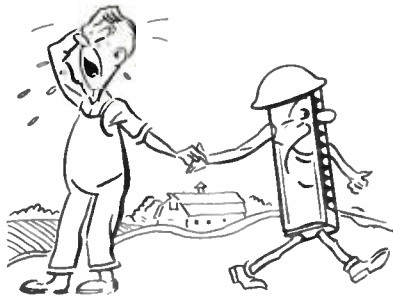
CKY Gathers Harmonicas for Soldiers Overseas

Asked to appeal for mouth organs, our Radio Rhymester donated his own, with these words:

FAREWELL TO MY HARMONICA

This humble little instrument
He didn't cost me much,
He isn't like the ones I've seen
With fancy horns and such.
He's just a cheap harmonica,
Designed to play in C,
But, oh in many wanderings
He's been a pal to me.

I'm not a good performer and
There's few that would enjoy
The sounds we make when I attempt
To play "The Farmer's Boy".
But my harmonica and I
Are buddies none the less,
And know the tune we're playing when
No other folks can guess!



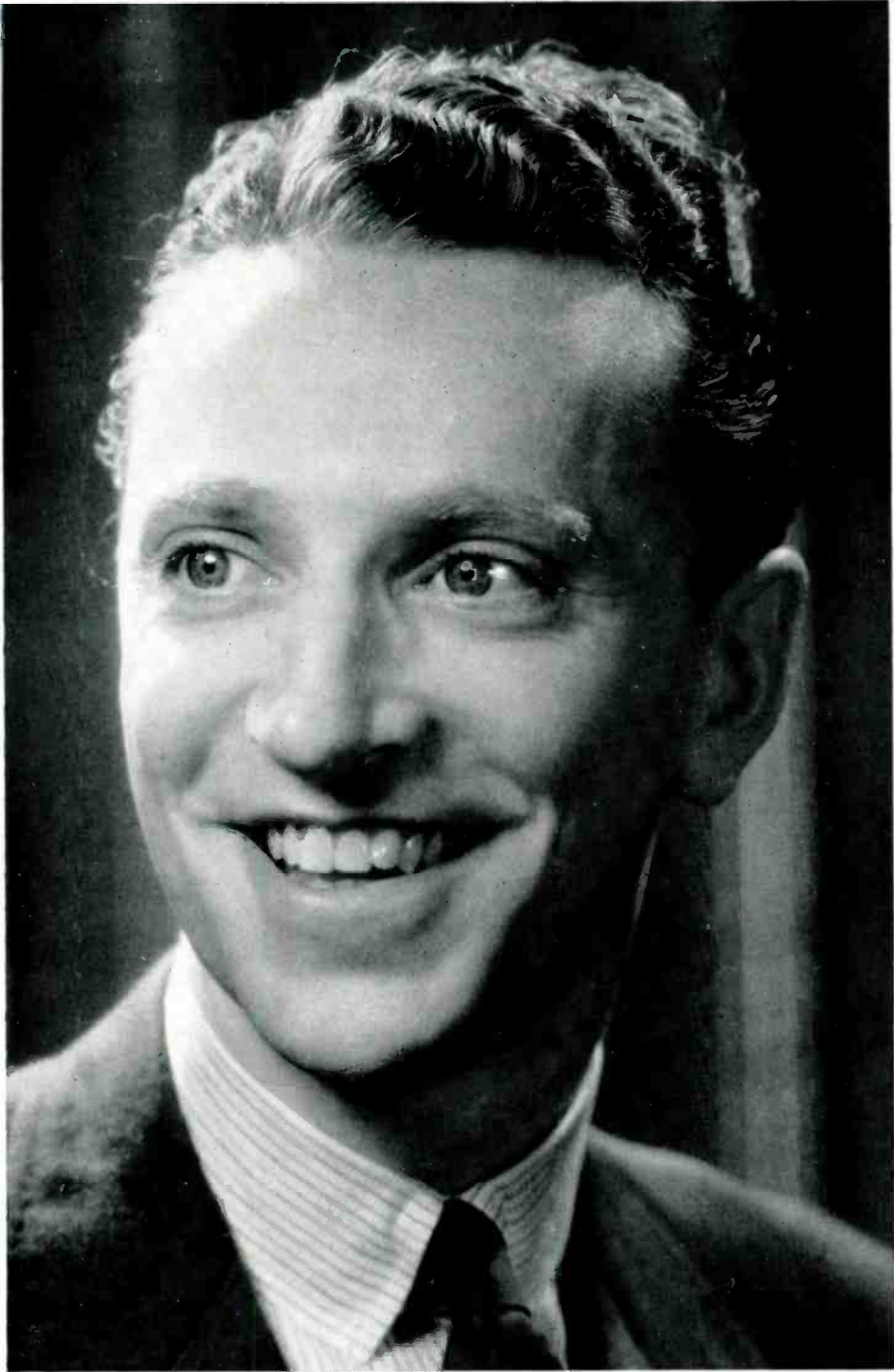
We've been together up and down
The country far and wide,
And many nights has he been blown
When I've been blue inside.
But now we part, and ne'er again
I'll clasp him in my fists—
Aw gee! It's mighty tough when one's
Harmonica enlists.

But so it is, his country calls
And I must let him go—
To cheer our gallant fighting lads,
Because they need him so . . .
Here's luck to your new owner, pal,
Whoever he may be,
And may you mean as much to him
As you have meant to me.



As a result of the request, twenty of these now rare instruments have been received by CKY and forwarded.

BACK ON THE AIR



BERT PEARL OF "THE HAPPY GANG"



So You Want to Write for Radio?

By Walter H. Randall, Continuity Editor, CKY.

(Continued from last issue)

Sound effects occurring in the middle of dialogue are always placed wherever they occur or begin—and do not require a separate line.

Musical bridges, etc., are always put on a separate line in capital letters, in parentheses and underlined.

Briefly, here is a 30-second sketch of the radio playwright's tools:

- (1) Not too involved a plot.
- (2) Dialogue that is crisp and to the point.
- (3) Just enough characters to give a well balanced play.
- (4) Never more than three characters in any one scene.
- (5) Significant sound effects and good musical bridges.

Finally, use characters that can be easily identified and give them clear character names!

Now we come to the end of this series of articles on writing radio dramas. Before signing off, I would like to remind you that radio drama must be regarded seriously, not as the half-wit sister of thea-tuh! As radio's finest writers have demonstrated, men like Norman Corwin, Arch Obler, Orson Welles and Milton Geiger, radio drama is an art unto itself and is fully recognized as such.

Remember that I have given you the fundamentals of writing radio dramas. What you write about is your own concern. You have practically unlimited scope as regards material. Stage dramas, novels and short stories can be adapted for the microphone: then there are original dramas especially written for radio. Radio uses both.

Subjects? Types? Locales? Practically anything, anytime, anywhere. Whimsy, fantasy, historical dramas (both old world and new) propaganda, satire, comedy.

If you seriously intend to write for radio, get a working background in the good literature of the theatre, English and American works, Russian plays and the outstanding French dramas. Read



Rupert Caplan and Esse Ljungh in control booth, rehearsing CBC drama.

your classics, too, for you will find a wealth of material in the cream of the world literature, novels and short stories. I am not trying to be arty about this, or stuffy like the pseudo intellectual. You must have a knowledge of what is good and bad theatre, and the more you read and absorb the masters the better will be your writing.

When I say read and absorb the great works of literature and the theatre, I don't mean that you must read Tolstoy, Conrad, Dickens, Milton, Byron, Keats, Kipling, Wordsworth, Longfellow, Maugham, Poe, Dostoevsky, O'Neill, Shakespeare and Ibsen before you can adequately tackle a radio play. Study these masters as you go along.

Apart from its entertainment value, which alone would rate it very highly, radio drama is entirely creative, a twentieth century art form. Treat it as



SPECIMEN RADIO SCRIPT

THE LIBERTY BELL OF BRITAIN

BY: **Walter H. Randall.** Thursday, Nov. 11, 1943.
CBC 11:00 - 11:30 E.D.T.

SOUND: BIG BEN STRIKING THE HOUR...HOLD FOR 3 STROKES... THEN FADE FUR...

NARRATOR: (SLOWLY) That is the voice of Big Ben, Britain's Liberty Bell!

SOUND: BIG BEN UP...HOLD FOR 3 MORE STROKES...THEN FADE FUR...

NARRATOR: Like the watchman of old, Big Ben cries to the free people of the British Commonwealth of Nations.... ALL'S WELL....ALL'S WELL!

SOUND: BIG BEN UP...HOLD UNTIL FINISHES STRIKING 12

NARRATOR: Big Ben's voice is the sounding symbol of liberty... the voice of free men and women. And rightly it says: IT IS LATER THAN YOU THINK, ADOLPH HITLER.... IT IS LATER THAN YOU THINK. Big Ben, from its perch in the tower over this mother of Parliament, has seen tyrants rise and fall in the rest of the world...But when it was being cast at Birmingham, England, in 1856, no one ever imagined it would one day become the symbol of liberty for free peoples throughout the world.

SOUND: REPEAT STROKES OF 11:00

BILL: Ah, there she is, me hearties...the biggest blinkin' bell in the world. Ain't she a beauty?

Portion of script used in CBC network programme, Armistice Day, 1943.

such, and the best of luck with your radio dramas.

Next month we begin the articles on continuity writing, a special field in the business of writing for radio, but perhaps by way of preparation, before we begin the actual "how to" of radio continuity, we might explain just what continuity is and what it means. "Continuity" is the term applied to radio advertising copy, and continuity itself means uninterrupted cohesion; unbroken texture.

Radio copy, the sponsor's message, must appeal to the ear. It is not visual, like a newspaper advertisement. Copy for radio must flow, hence the word continuity as it is applied to radio advertising copy.

Radio has brought the newest advertising medium of the twentieth century, and writing good copy is an art in itself. Most of you will be familiar with the commercials (that is the term radio also applies to the sponsor's message) on such shows as the Fibber McGee and Molly programme; the Jack Benny show and your other favorite programmes.

The advertising portion of the programme, and it is very little on some programmes, is what the sponsor re-

ceives—his message to the public—in return for making possible the entertainment provided under his name or the name of his product.

Radio time is measured in seconds and the sponsor gets just so much time for his commercial. Cecil B. DeMille on his famous Lux Theatre speaks for so many seconds his sponsor's message and keeps to his time limit exactly. So you can see that writing copy that will tell the sponsor's message in so brief a time requires a special technique.

Commercial announcements—and for the sake of clarity I will use that term — are meant to pay dividends to the sponsor. Commercials, to do their job, should create a buying interest in the sponsor's product or products.

When commercial announcements do create goodwill for the sponsor then they can be classed as successful, and it is the writer's job to create successful commercials.

There are many different types of commercial announcements. Some are straight announcements, some are dramatized with dialogue and sound effects, and others are rhymed and set to music.

These we will explain in further articles in this series, together with continuity for musical programmes, opening and closing announcements for plays, and so on, while endeavoring to give you all the principles necessary for writing successful commercial announcements.

(To be continued)



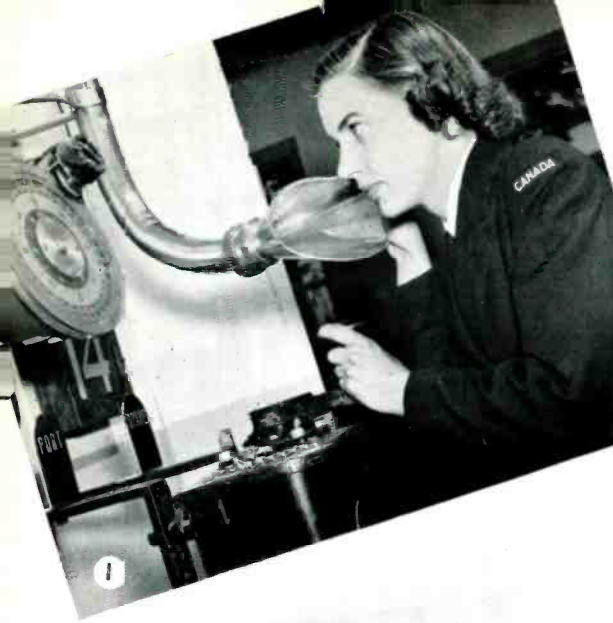
CUT CREDITS

Engravings used in this issue of Manitoba Calling include those made from photographs taken by or supplied by the following, to whom our thanks are due:—

Naval Information — P.O. Photographer Keegan (Wren Regulators), L/Photographer Dinsmore (all other pictures).

Museum Story—Gordon Roberts.

Control Booth, page 6 — CBC Press Relations Office and "Gibson".



Wrens ... AT W

(1) In Action Room where Wrens help battles. Wren at Bridge Control Unit. (2) Mail Office. Wren Pelma Cook of Ogema, Joan Campbell of Winnipeg getting signals, make flags, gun covers, etc. Wren Freda Kay Boulton of Winnipeg, second from left, whipping up a dressing.

Below: Wren Regulators check



(3) Wren Margrethe Walberg of Winnipeg, an advanced Sick Berth Attendant, examining blood sample in Medical Laboratory.





Y AND PLAY

itting officers and crews through mock
 en baseball. (4) Postal Clerks at Fleet
 , on right. (5) Wren Librarian. Wren
 or books issued. (6) Sailmakers. They
 k of Winnipeg on left. Leading Wren
 (7) Wren Doris Read of Winnipeg is



g a draft going overseas.



(8) Wren
 Laundress at
 shirt-folding
 machine. Naval
 Laundress
 Assistants are
 provided with
 most modern
 equipment.





Things Our Forefathers Used

By L. T. S. NORRIS-ELYE, B.A. (Cantab.), Director Manitoba Museum.

The Manitoba Museum has for years been collecting objects of interest to students of the history of the prairie provinces and particularly of Manitoba. There are many relics of the two Riel rebellions, interesting things that were used by the early settlers, photographs taken long before there was any amateur photography worth speaking about. There are also books, newspapers and other documents relating to early events in addition to a fairly large collection of old lanterns, games, skates, household utensils, agricultural implements and many others too numerous to mention. All of these things have become quite rare now, because they were, most of them, destroyed as rubbish when newer and better types were produced. How many common-place objects are you and I throwing away today which will be quite unobtainable in twenty years from now?

Only a few years ago people were using glass soda-water bottles in which the stopper consisted of a glass marble held in place by the internal pressure and which had to be pressed down from the top with a peg to empty the bottle. I have tried for years to get one for the collection without success. Wax vesta matches and silver match-boxes to hold them are practically gone though common a few years ago. After this war, it is almost certain that glass and metal containers will soon disappear, being replaced by plastics and other substitutes. The vessels of today will disappear faster than formerly, most of them having gone from the households for salvage.

It may, therefore, be of some interest if I give a few brief notes on one or two objects that may be seen at the Museum and which have now become almost extinct.

In the East Gallery, downstairs, are two box-like objects having discs of white leather on their faces. These are non-electric telephones which were used long ago by a brother of the late E. F.



Mr. Norris-Elye at non-electric telephone.

Hutchings near St. Norbert. With these he could speak to a nearby neighbour along a connecting wire.

They worked on the same principle as the toy telephones made of two tin cans connected by a string that most boys have played with. The phones were patented in 1881.

These are quite early models as Graham Bell only invented the electric telephone in 1876. They were given to the Museum by C. T. Simmons. In the box is a coiled spring to keep the leather taut and there is some excelsior packing, presumably to reduce the escape of vibrations through the back. The connecting wire was attached to the buttons on the centres of the leather diaphragms.

Two other objects worthy of comment and illustration relate to recreation. They are the old skates of wood with steel blades (1). They were attached to the boots by means of a screw that entered the heel and were supported by leather straps, one over the instep and the other over the toe. Included in the illustration also is a home-made roulette wheel of iron which is quite a heavy affair. Perhaps the former owner's descendants are now losing money in crap games.

Of household utensils I have selected a Red River cooking-pot of iron (2),



which is said to have been used by setting it upon hot ashes. Also shown is a fine Hudson's Bay trade copper pot donated by E. G. Parker. These were widely used both on the trail and in the house. In the same illustration is one of the tumblers made of horn. They are like an ordinary drinking-glass in shape and size. These were quite commonplace in Great Britain fifty years ago. Being hard to break, they were often used for giving milk to careless or ill-tempered children.

Some curious bells turn up occasionally. One of those illustrated is what appears to be a home-made or blacksmith-made cow-bell made of iron with an iron ball inside which would help to discover a cow at a short distance (3). The other rather crude cow-bell is more orthodox in shape. The small sleigh bell shown was discovered in an Indian grave in East St. Paul and was donated by M. R. Temple.

The shoe buckles illustrated (4) were preserved by an unknown early settler in Kildonan who gave them to Charles Welland, a boot-dealer, in 1874. Welland's sister gave them to William Scott of Winnipeg in 1892 and he gave them to the Museum. These buckles are not a pair, but Mr. Scott assured the writer that Welland had stated that they formerly belonged to Lord Selkirk. While this statement cannot be verified, it must be remembered that there would be few people in Fort Garry who would wear shoe buckles and there is no inherent improbability in the claim that I can see.

Did you know that oxen were sometimes shod with iron when used as draught animals? As oxen have cloven hoofs, the shoes had to be in two separate pieces, as the illustration shows (5). This shoe came from the Caribou Trail, in B.C. and has been loaned by E. Harwich, of Winnipeg.

In these days of cheap electric light-bulbs and of fluorescent lighting it is hard to realize the dim interior lighting of houses during the long, dark winters of long ago and the short ranges of the lanterns for use outside. The illustration (6) shows a small whale-oil lan-

(Concluded on next page)



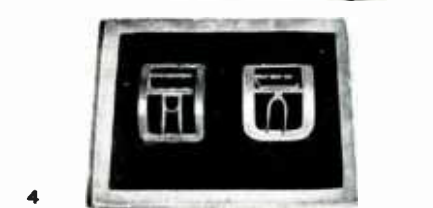
1



2



3



4



5



6

7



Who's There?

Perhaps a million listeners will echo the now familiar invitation to Bert Pearl and his Happy Gang to "Come on in!" when this popular programme returns to the air on September 4th.

In another space in this issue of Manitoba Calling we commence a series of whole-page portraits of The Happy Gang personnel. These photographs are from a brochure issued by Colgate-Palmolive-Peet Company.

MUSEUM—(Continued)

tern donated by G. G. Simmons and a pair of wooden, home-made candle-sticks made by M. Harper of Winnipeg. In the early days, the settlers had to be very practical and energetic; they had to make most of their furniture and household utensils. Many things could not be bought at the Hudson's Bay store and people were often too poor to pay for goods that could have been bought. Even the candles were generally home-made and the Museum has several candle-moulds. These were usually of six metal tubes into which the wicks and melted tallow were poured (7).

There are many other objects of equal interest on view, most of which are in a case on the ground floor in the West wing, but these will have to be dealt with in a subsequent article. Any articles of a like nature will be gladly accepted by the Museum, if in good condition or capable of being properly repaired. They are safe from destruction in the Museum and will be viewed by many thousands of people each year instead of a few dozen people while the objects remain in the home.

NEW NEWS SERVICE

The Esso Reporter will be heard in news broadcasts on CKY 5.30-5.40 p.m. daily, C.D.T., commencing September 1st. The Esso Reporter is sponsored by Imperial Oil Limited.

A BEAR FACT

By Fibber



Here's the bear that didn't get away from Fibber McGee and Molly, which now makes a nice rug for the rumpus room at their Encino California home. Fibber bagged this fellow when the McGee's went hunting last summer in Alaska. It measures 7½ feet, within a fraction of the championship kill for black bears, and weighed close to 900 pounds.



LUM AND ABNER CRASH A WEDDING

Lum and Abner received a letter recently from one of their fans which said in part . . . "You don't know it, but you were the uninvited guests at a wedding here last week. It happened at the wedding of a friend of mine, home on furlough before shoving off for overseas. The wedding took place at the home of the bride. We played the wedding march on a combined radio and phonograph. When the bride and groom were before the minister, I reached over to switch off the record, pressed the wrong button . . . and on came Lum and Abner, loud and arguesome, right in the midst of the ceremony. Needless to say, we all were thrilled to have such distinguished, if uninvited, company."



YOUNG VISITORS



These happy youngsters are members of the Y.W.C.A. "Stay-at-Home" Camp. One August afternoon they besieged the Telephone Building in Winnipeg and were shown the automatic telephone equipment. Then they invaded CKY and completely captured the male staff. It was a friendly invasion, of course, and arranged as usual by appointment. Here we see the girls at the entrance to the Telephone Building. Mr. Fuller, our Studio Guide, managed to get into a picture, otherwise reserved exclusively for ladies. He is in the far background.



FIGHTING NAVY RETURNS

H.M.C.S. "Missinabi" is steaming to sea again to join "Fighting Navy," for another round of adventures in the war-time patrol of the North Atlantic. Following the summer intermission, this authentic drama of a Canadian ship and the sailors who man her will recommence over the Trans-Canada Network of the CBC on Thursday, September 7, at 8:30 p.m. (CKY).

Sailing again under the Missinabi's Captain, as played by Mercer McLeod, will be the ship's original First Lieutenant, who was left behind wounded in a Russian port last winter. The "No. 1" is making his reappearance because the creator of the role, Lt. Gordon Burwash, R.C.N.V.R., radio liaison officer for the navy, is now back from active service at sea.

Burwash saw D-Day action on the

Canadian destroyer Sioux, and he was with the group of Canadian destroyers that sank several enemy ships off Brest on July 5. Burwash described this battle in a broadcast to Canada on July 9. Now back home for duties ashore, he'll rejoin his old ship for action in drama.

"Digger", the Australian, will be the one officer not aboard the Missinabi this trip. He'll have to rejoin his ship when she next touches port, since Hedley Rainnie, who plays the role, is at present off on the North Atlantic himself. Artist and musician as well as actor, Rainnie is painting pictures for the R.C.N.

Jack Marlowe, hero of the Missinabi, "Quack", the ship's doctor, Mike Armstrong, Marion, and Susan Marlowe will all be on hand again for the opening voyage. Sponsors of "Fighting Navy" are B-A Oil Company Limited.



CKY OPERATOR IN NAVY



Ordinary Seaman Joe N. Knowles, snapped when he visited CKY recently. Joe joined CKY as junior transmitter operator early in 1939. He enlisted in the R.C.N.V.R. in November 1943, following four years in the 10th District Signals (Reserve Army). He is a radio technician, on a wireless and radar course.



ONE MAN'S MEAT

By JOE ZILCH,

Mr. Zilch, whose opinions are not necessarily endorsed by CKY, confesses to liking some of the things he hears on the radio.

What DO I like in radio programmes?

In the first place, I am a creature of moods and changing tastes. I detest excessive routine in my daily life and I dislike too much routine in radio programmes. That is why I shall never see eye to eye with those in the broadcasting business who seem anxious to regulate my life by constant repetition of the same feature at the same hour every day throughout the week, forever and ever. To me this is dreariness plus. I can't abide it, but then, as I have said, I am a creature of moods.

You, my good patient reader (as you must be if you have followed me thus far) may be one of those I envy so much who like order in all things, "a place for everything and everything in its place". If so, you will not join me in my rebellion against the bureaucrats of broadcasting. I may have to go into the garden and eat worms, like the little boy whom nobody loved, while you continue washing, dressing, sweeping, cooking, eating, loafing, or whatever your activities may be, accompanied by the same old programmes at the same old time, like drilling to music.

Perhaps I am still a child in some ways, retaining a childish delight in surprises. I would like to wake one morning and hear some radio programme which is usually on at night. I would like to hear my friend the veteran organist in the early evening for a change, and I would welcome any programme upheaval that would relieve the deadly monotony of radio's slavish attachment to the clock.

Not that I am advocating such a revolution, mark you! My better sense assures me that while there may be some programmes in need of dusting, rearrangement, or removal, there must be routine and regularity in radio presentations because of the very nature and limitations of the art. My newspapers

and magazines can be set aside to be read at my convenience. I can glance through the headlines and front pages at one time and leave the sports and local news items for another.

But my radio insists that if I want to hear what it has to offer I must make an appointment. If I am otherwise engaged at certain times of the day or night when features are on which would interest me, I must go without. My radio is inexorable. Unless I am prepared to carry a portable receiver wherever I go and keep it turned on continually, I must miss much that might be worth hearing. There must be millions of people who, because of their hours of employment and the inflexibility of programme routine, have never heard some of the finest features on the air, and may never hear them so long as they continue in their present occupations. When these people come home after their daily toil they may listen to a dinner-table discussion of the doings of Pepper Young's Family and Ma Perkins, but these characters may be merely names to them. Imagine going on living in a state of unconsciousness as to the latest happenings in Elmwood (any similarity to Elmwood, Manitoba, is purely coincidental!) or in Rushville Centre, as thousands of Canadians must who don't go home to lunch!

What we need—and it would be a godsend to a creature of moods like me—is a cheap and efficient recording device which could be set to record automatically radio programmes at given hours. Broadcasters should urge inventors and manufacturers to get busy on such a device as soon as the war ends, because it would tend to create contentment in the radio audience; and let me warn that much of the present docility of radio listeners will vanish when the world settles down to peace and the pursuit of happiness. Instead of sitting



through a number of programmes we don't like but accept on sufferance for lack of the things we do enjoy, we listeners could switch on the moving steel ribbon, or whatever it might be, and hear some of our favorites that came on while we were out.

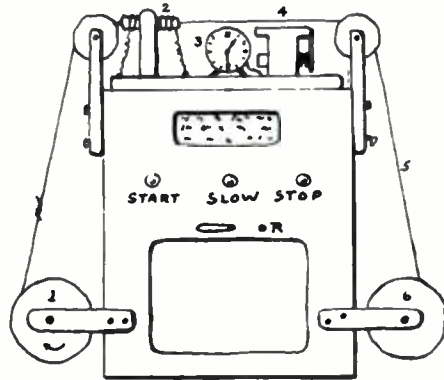
Which reminds me that I started this article with the intention of naming some of the radio features which please me. First of all I place NEWS. I like hearing the news reports while I am at breakfast and I like to get the final ones late at night. I try to listen always to LUM 'N' ABNER. It may be shocking to those with highbrow tastes, but I do enjoy the absurd exploits of the old fellows and their associates and I admire the success of the script writer and actors in maintaining the illusion of a village setting. The simplicity of the inhabitants of Pine Ridge (no connection with the golf course near Winnipeg!) is an exaggeration of anything one would expect to meet in real life, but there is no reason why caricature should not be as popular on the radio as it has proven in literature—in the works of Dickens, for instance.

Then, I like the LUX RADIO THEATRE, for the excellence of its productions and because of the friendly voice of the master producer, Cecil B. DeMille.

I like programmes of GOOD WHOLE-SOME MUSIC, in which I do not include symphonies because in the main I do not understand them. This may be a confession of deplorable ignorance, but at least it is an honest one.

I like many of the OLD BALLADS and some of the new, not only for their intrinsic beauty but because they remind me of a childhood spent in homes wherein most of the family and friends played and sang and in which few gatherings were not made enjoyable by contributions of song and instrumental music. I like THE ALBUM OF FAMILIAR MUSIC. I like DANCE MUSIC in which melody is not entirely sacrificed to rhythm, and I like OLD-TIME FIDDLERS when they are artists in their chosen field. I like FIBBER MCGEE AND MOLLY, CHARLIE MCCARTHY, our own ALAN YOUNG who

THE ZILCHOJAM



A receiver fitted with devices designed to preserve radio programmes broadcast at inconvenient hours. 1. Spool of iron wire. 2. The Runaround. Programme impulses pass through the winding on the glass tube through which the wire runs. This annoys the molecules of iron in the wire and so produces a heating effect proportional to the quality of the programme times the name of the artist. 3. Dynamic electric clock, set to switch on programmes at desired times. 4. The Diddlypush. This ingenious device eliminates static, call letters, errors in pronunciation, and Sinatra numbers. It produces psychological effects on the iron molecules so that the wire feels considerably better when it reaches the take-up spool, 6. 5. Iron wire on its way to take-up drum. 7. Reverse switch.

OPERATING INSTRUCTIONS:

Before leaving home set clock to catch programmes required. See that spool 1 is full. See that contact of Diddlypush is open and that set is plugged in to A.C. wall socket. On returning home, set switch to reverse, "R", so that iron wire runs backwards to spool 1. Result: Nothing happens, so you are no worse off than you were without the Zilchojam in the first place.

is often as good as the best of them, and many of the well-known comedians who have kept me laughing during the grim years of war. I like among the newer features SO THE STORY GOES.

I like good speeches; those of MR. CHURCHILL most of all. In him I hear one who not only has something interesting to say, as a principal in a world drama and not merely as a reporter, but who delights in selecting the jewels of language to ornament the products of his mind.

And I like many more things in radio than occur to me at this moment.



What Radio Means to Me

By Eleanor Thompson

Although a radio has been an accepted part of our household furnishings for a number of years, I still feel a trifle awed when I consider that a few tubes, some wiring, and a couple of knobs and such are responsible for news from London, music from New York, drama from Hollywood. I believe the times I've said "Marconi was a genius" are countless, and I somehow feel that I haven't yet said it for the last time. But to proceed with the subject "What Radio Means to Me".

I like the concern radio shows about the state of my health. No matter what ailment I may have, there is never any lack of suggestions as to what I should do to help myself recover, and I always get the impression that someone is really worried about Me, and only Me, not the thousands of other listeners.

Radio also worries about my punctuality. It wants Me to be in time for the office, for my appointments, for my meals, and what not, and is always giv-

ing time signals at the right moments in order to make me a useful member of society. . . .

I remember the period of two weeks when there was a dead silence in our house due to the expiration of a couple of tubes, and how we ransacked the city in order to replace the culprits and hear some music again.

I remember, also, one Sunday afternoon—a typical Sunday, with the family lounging around, the radio providing a soft musical background, and then the electrifying news of Pearl Harbour.

Yes, I can remember many happenings in which Radio played a major role, but I also like to think of Radio in the future, not from a cold scientific viewpoint, but with purely selfish motives. For example, the thought of television always thrills me. I guess that very human trait of curiosity has something to do with that. I hardly think I'm the only person in the world who would like to see as well as hear celebrities.

Things to Come

Following are some of the highlights of CKY's fall and winter programme Schedule:

All hours are C.D.T.

Title	Days	Times	Starting Date
The Happy Gang.....	Mon. to Fri.	12:15 p.m.	Sept. 4
Lux Radio Theatre.....	Mondays	8:00 p.m.	Sept. 4
The Liptonaires.....	Mon. to Fri.	3:30 p.m.	Sept. 4
Fighting Navy	Thursdays	8:30 p.m.	Sept. 7
Share the Wealth.....	Saturdays	7:30 p.m.	Sept. 9
Claire Wallace.....	Mon., Wed., Fri.	12:45 p.m.	Sept. 15
"L" for Lanky.....	Sundays	6:30 p.m.	Sept. 17
John and Judy.....	Tuesdays	8:00 p.m.	Sept. 19
Fibber McGee and Molly.....	Tuesdays	8:30 p.m.	Oct. 3
Musical Mail Bcx.....	Fridays	7:30 p.m.	Oct. 6
Schools Broadcast.....	Mon. to Fri.	11:30 a.m.	Oct. 6

Welcome back on the air again are The Eveready Early Birds, heard on Fridays at 7.05 a.m. This lively programme commenced its new season's run on August 25th.

Checking in Supplies



Wren Supply Assistants are important and very necessary people to Canada's ships and personnel as they distribute supplies ranging from tomato juice to carley floats. One of the most interesting jobs of a Wren supply assistant is that of Wren Irene Weidmark, Ottawa, who has a job previously held by a Petty Officer rating. She checks the deficiency sheets of new construction ships and sees that they receive necessary gear and supplies before leaving the port of Halifax. Above, Wren Weidmark checks with Ldg. Seaman Jack Robinson, Montreal, who has just brought two motors aboard his ship.

The Wren

She's a gallant little lassie
In her suit of navy blue.
She has heard the call of duty
And she means to see it through.
She believes the job is women's
Just as surely as it's men's,
So cheer, my lads, your sister who
Is serving in the WRENS.

If it's sewing sails or cooking,
Sending semaphore or morse;
Or it's working at the wireless,
She can master it, of course.
For at these her hands are equal
To or better than the men's,
So cheer, my lads, your sister who
Is serving in the WRENS.

She is good when codes and ciphers
Are the problems to be solved.
She can keep a secret safely
Where security's involved.
For her tendency to gossip
Is no stronger than the men's
So cheer, my lads, your sister who
Is serving in the WRENS.

She's a credit to the Navy
In a score or more of trades.
When the bugles blow "Divisions"
She will show you smart parades.
And although the job of fighting
Must, as always, be the men's,
The lass deserves a cheer, my lads,
For serving in the WRENS!

—D.R.P.C.