

# Emergence of public radiobroadcasting with experimental station XWA, 1919

*On this site, the Marconi Wireless Telegraph Company experimented the technology that led to the establishment of radiobroadcasting with its XWA Licensed Experimental Station, which later became CFCF. In 1919, XWA was among the first stations worldwide to regularly broadcast programs for the public, consisting of recorded music, news, weather and live concerts, thus democratizing the use of radio waves for all.*



The Marconi Wireless Telegraph building in Montreal where the experimental station XWA was broadcasting.

## Scope

This milestone commemorates the invention and practical implementation of radiobroadcasting as a viable industry. The emergence of radiobroadcasting out of a world of wireless telegraphy happened in an era of turmoil that went from about 1912 to 1920. For the concept of radiobroadcasting to finally be invented, understood and implemented, several innovators had to explore, break new ground and finally open a new path for others to follow. These early pioneering years are not always well documented, and some achievements accomplished at the same time in Europe and North America, but it is clear that Montreal and its XWA experimental station played a significant role in defining this new path and designing a brand new industry.

The IEEE Pittsburgh Section erected in 1994 a plaque to remind us of the technical accomplishment of Westinghouse Radio Station KDKA, a pioneer of commercial radio broadcasting. This particular IEEE Milestone commemorates the beginning of KDKA scheduled programming with the Harding-Cox Presidential election returns on November 2, 1920. This event was the result of earlier experimental broadcasts carried-on by amateur radio station 8XK.

The proposed IEEE Montreal Section Milestone commemorates the pioneering engineering work of the Marconi Wireless Telegraph Company of Canada and its XWA experimental station. XWA was licensed as an experimental station license at the end of 1914, carrying-out radiophone transmission tests as early as March 1919. Having grasped the potential of broadcasting in fall 1919, XWA established regular broadcasting test programming on the week nights of December 1919, broadcasting news, weather, recorded music and live music performances with a 500W transmitter for its Montreal audience. XWA transitioned to permanent programming with a 100 miles range “national” Montreal-Ottawa broadcasting event that captured the Canadian public imagination on May 20, 1920. The pioneering work of MWTCC and XWA engineers lead to the establishment of a significant number of commercial French- and English-language radio stations in May 1922<sup>1</sup> that brought live music, sports, theatre plays, social discussion and political debates into homes, significantly changing how Canadians consumed information and entertainment. As the industry continued to expand in the 1930s, these commercial stations provided the initial infrastructure for national radio and formed the basis for the public broadcasting system in Canada.

### **What is the historical significance of the work (its technological, scientific, or social importance)?**

#### **The State of the Art before January 1919**

Following the pioneering work of Fessenden (1900-1906) and the development of the vacuum tube prior to WW1 (i.e. Fleming 1904, de Forest 1907, Armstrong 1912), a few experimental stations started leveraging Continuous Wave (CW) for voice and music transmission. While the first of these radiophone tests are typically limited to “narrowcast” (point-to-point) transmissions, broadcasting (one to many) tests seem to emerge in the Royal Palace of Laeken in Belgium (1914), in San Jose CA with 6XF (1915, following earlier tests) and in New-York City with 2XG (1916). This work and these stations are shut down by the war (Belgium in 1914, U.S. stations in 1917) and any commercial use of the spectrum is forbidden. Ultimately, the commercial possibilities of broadcasting were not to be recognized until 1919 and 1920<sup>2</sup>.

#### **Technical accomplishments**

With WW1 coming to an end, these early pre-war efforts are taken over in 1919 by La Haye in Holland (PCGG) and Montreal in Canada (XWA). Unlike all or most other commercial stations, XWA is able to conduct various tests and transmissions during the war, having been granted an experimental station license in late 1914<sup>3</sup> to help provide technical support and wireless operator training to the Canadian Army and Navy. Owned and operated by the Marconi Wireless Telegraph Company of Canada (MWTCC), XWA is first located on the company Rodney Street factory in Montreal, before being moved in 1918 to the upper

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<sup>1</sup> On May 1922, experimental station XWA was replaced by commercial station CFCF which moved out of the MWTCC factory on William Street. This station was to maintain operations in the AM band until 2010 under call sign CINW.

<sup>2</sup> American inventor Lee de Forest and Marconi Wireless Telegraph Company of America manager David Sarnoff are generally credited for being among the first individuals to realise the potential of broadcasting around 1915-16.

<sup>3</sup> See “Report of the Department of the Naval Service for the Fiscal Year ending March 31, 1915”

floor of the company new factory on William Street (Griffintown). A Gazette Newspaper article of the time<sup>4</sup> shows that XWA is experimenting with radiophones and exploring new commercial applications of the technology as early as March 1919, months before the end of the war (June 28, 1919) and before the formal Canadian government restrictions to non-military use of the airwaves are lifted (April 15, 1919).

Starting in spring of 1919, XWA engineers are busy conducting numerous AM voice transmission tests over water and land in the Montreal area to characterize the channel and evaluate link performance in various environments including urban ones. Industrial applications such as providing voice communications to geographically-spread pulp & paper companies, power companies or to the aeroplanes of emerging transatlantic air transport companies are all considered in the spring of 1919. The local community of Radio amateurs and ships in the vicinity are recruited to help with the tests. When a more powerful 500W broadcast transmitter is used together with a gramophone in fall 1919 to occupy test time in the airwaves, the enthusiastic public response is decisive in convincing the MWTCC that commercial broadcasting may be a viable business opportunity<sup>5</sup>. In fall 1919, the company sets-up its new ``Scientific Experimenter, Ltd`` branch at 33, McGill College Avenue to manage the sales and promotion of its radios and radio components to the general public thus facilitating the acquisition of radio broadcast receivers by amateurs. Regular audio broadcasting test programs start on December 1<sup>st</sup> with XWA broadcasting news, weather forecast, recorded music and even live music performances<sup>6</sup> on Monday and Saturday afternoons and on Wednesday, Friday and Saturday nights<sup>7</sup>. By January 1920, the original idea of using broadcasting as a way to significantly increase sales of radio apparatus has taken hold and MWTCC managing director A.J. Morse decides to gamble on this opportunity<sup>8</sup>.

On May 20, 1920, and under the technical leadership of MWTCC Chief Engineer J.O.G. Cann, a national broadcasting event is organized between XWA Montreal and the Royal Canadian Society assembled in Ottawa and supported by the Canadian Naval Service. That night, a series of speeches, music recording and live music performances are broadcasted over more than 160km (100 miles) in both directions. This grand Montreal-Ottawa broadcasting night happened almost one month before the celebrated June 15, 1920 broadcasting event of the Marconi Chelmsford Works radio station in England.

The earliest production of commercial receivers emerges around this time with MWTCC Model C being designed at the William Street factory that same year (1920) and offered for sales to the general public in 1921. It consisted of three separate boxes, a passive tuner, a detector and a 2-tube amplifier. When complete with tubes, amplifier, antenna and batteries, the Model C was offered at 195 \$CAN which at the time represented more than half the price of a brand new Ford Model-T car. Montreal-based Northern

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<sup>4</sup> "Wireless 'Phones Being Installed", The Gazette newspaper, March 22, 1919.

<sup>5</sup> Coats, D.R.P., "Adventures in Radio" – 14 & 15 in Manitoba Calling, Vol. IV, Nos. 10 & 11, 1940.

<sup>6</sup> Montreal became the location of what may have been one the first live music "broadcast" done over-the-air in the world. Montreal pianist William "Willie" Eckstein gave the first-ever live radio performance in Canada on December 1919, playing ragtime piano over the air, accompanying singer Gus Hill and playing some of his own music. They performed in the evening in the rustic XWA radio room of the William street factory with Gus Hill singing in tin-horned microphone dangling on a string.

<sup>7</sup> See Canuel, A. (1992), "Les Télécommunications à Montréal entre 1846 et 1946", Scientia Canadensis, Volume 16, Number 1 (42), p.10 as well as Note 12 and Godfrey, D.G. (1982), "Canadian Marconi: CFCF, The forgotten case", Canadian Journal of Communications, September.

<sup>8</sup> Vipond, M. (1992), "Listening In: The First Decade of Canadian Broadcasting, 1922-1932", McGill-Queen's University Press, Toronto, 380 p.

Electric Canada also offered a regenerative radio receiver kit (“Coupled Circuit Tuner with Tuned Feedback”) for amateurs in 1921<sup>9</sup>.

### Social importance

In the 1920s, many radio stations started broadcasting on regular schedule. This changed the world: in the following years, for the first time, people could have instant access to live news and information - even for those who did not know how to read. This new source of information complemented daily newspapers by covering important events as they happened. This changed the world: in the following years, for the first time, people could have instant access to live news and information - even for those who did not know how to read. This new source of information complemented daily newspapers by covering important events as they happened.

Despite the high price of early broadcast receivers and the great depression in 1929, radiobroadcasting took the world by storm and demand for radio broadcast receiver exploded. News, weather and recorded music programs were quickly complemented by live music performances from permanent “radio orchestras” and by live concerts transmitted from places as remote as New-York, Newark, Pittsburg or Springfield<sup>10</sup>. Radios spread to schools, Boy Scout clubs, barbershops and theaters while Amateurs clubs and specialized publications multiplied. By 1923, radio novels were captivating the public<sup>11</sup>. By massively democratizing music and theater, radio had a profound impact on the people, which governments, including authoritarian ones<sup>12</sup>, were quick to leverage. Between 1921 and 1931, the number of receivers in Canada went from 1226 to 763,446, a growth rate similar to the one the world would experience 70 years later with the Internet between 1991 and 2001<sup>13</sup>. The emergence of radio broadcasting in 1919 and 1920 also happened at the height of the suffragette movement in Canada<sup>14</sup>. As a nascent industry, radiobroadcasting was an unclaimed territory under rapid development which gave women a public voice they had never been able to have before<sup>15</sup>.

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<sup>9</sup> We note that as early as September 1920 in Pittsburg, U.S.A., Joseph Horne’s Department store had also advertised ready-made radio receivers that could pick up a local broadcast station.

<sup>10</sup> La Presse newspaper, June 17, 1922.

<sup>11</sup> La Presse newspaper, May 5, 1923.

<sup>12</sup> Goebbels, who had been intensely aware of the potential of radio from the moment he became propaganda minister in 1933. That same year, the Nazi party became the only one authorized on radio waves and Goebbels quickly sponsored the production of a “People’s receiver”, the Volksempfänger also known as the VE301. By 1935, 56M of the 70M Germans could be reached by radio and by the time the war started in 1939, 70% of Germans households had a receiver.

<sup>13</sup> Ten years after production commercial receivers became available in 1921, the number of receivers amounted to about 7.4% of the Canadian population and obviously a much higher percentage of Canadian families. In comparison, ten years after the advent of the first WEB site and the first WEB browser in 1991, the number of computers connected to the Internet represented about 8.1% of the world population.

<sup>14</sup> In 1916, suffrage was given to women in Manitoba, Saskatchewan, and Alberta. The federal government granted limited war-time suffrage to some women in 1917, and followed with full suffrage in 1918. By the close of 1922, all the Canadian provinces, except Quebec, had granted full suffrage to white and black women.

<sup>15</sup> Beginning with Mary Conquest at CFAC, Calgary and Elizabeth MacAdam at CKMC, Cobalt (Ont.) in 1922, women enthusiastically entered this new media with several of them establishing themselves as famous animators, interviewers and news anchors between 1922 and 1941.



## What obstacles (technical, political, geographic) needed to be overcome?

Typical of innovation work, many obstacles needed to be overcome by XWA engineers:

Technical obstacle: A “Captain Round” radiophone coupled to a 500 volt battery was first used to support downtown urban tests and ship to shore tests taking place at the newly built “Tarte Pier” east of the Montreal downtown area. While the overwater tests showed satisfactory performance up to 30 miles, the relatively low power of the AM transmitter limited urban tests to 3 to 4 miles range. MWTCC engineers had to wait for a more powerful 500W transmitter ordered from Marconi U.K. in spring 1919 to be able to conduct tests with greater range reaching out a greater number of ships and amateurs<sup>16</sup>.

Political obstacle: MWTCC Engineers had been refrained from publicly discussing this type of work during the war. In theory, government rules were such that they should probably have had to wait until April 15<sup>th</sup>, 1919 to conduct any official commercial tests. In a March 1919 interview with a journalist of The Gazette newspaper<sup>17</sup>, MWTCC Managing Director Thomas Robb indicates however his intent to “adapt all these latest inventions and improvements to commercial purposes” after having had to keep the company experiments and technical progress in the dark because of the war.

Mental obstacle: The greatest obstacles to innovation are often the way things have been done in the past, the cumulated experience and know-how of the engineers and the paradigm adopted for years by a broad technical community. These obstacles are known today as path dependencies and core rigidities. Wireless engineers in 1919 were considering radio as wireless telegraphy, i.e. a mean to link two remote points together without wire. Since 1895, wireless has been primarily designed for such use typically for maritime applications and military use or as an alternative to undersea cables for long distance telegraphy.

It took several months of Probe & Learn testing and a proverbial dose of serendipity to break out of the mold and imagine an out-of-the-box use of the company technology. As engineers became tired of repeating the alphabet and saying “ninety-nine” throughout several months of testing, one of them decided to take affairs in his own hands. He quickly made a deal with a local music store on Ste. Catherine Street West (0.5 miles from the William Street factory) to test wireless connectivity by playing phonograph records. Very similar to today, money to support advanced engineering “skunkworks” was limited and the company refrained from actually buying a gramophone. The engineer offered instead to regularly acknowledge the contribution of the music store over the air, having established one of the first “sponsored” programs in the world<sup>18</sup>. From the widely enthusiastic response of the ship and amateurs community listening to XWA test programs, MWTCC suddenly understood that the lack of privacy in voice and audio transmissions over the air was not a handicap but something that could turn out to be a gigantic business opportunity. The station decided to support a regular program of test broadcasting in December 1919. This programming, and the May 20, 1920 broadcasting event 6 months later between Montreal and Ottawa lead the way to establishing a large number of commercial stations and to the subsequent emergence of the public broadcasting system in Canada.

## What features set this work apart from similar achievements?

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<sup>16</sup> Murray R.P. (2005) “The Early Development of Radio in Canada, 1901-1930”

<sup>17</sup> “Wireless ‘Phones Being Installed”, The Gazette newspaper, March 22, 1919.

<sup>18</sup> Coats, D.R.P., “Adventures in Radio” – 14 & 15 in Manitoba Calling, Vol. IV, Nos. 10 & 11, 1940.

The pioneering history of XWA stands apart from:

1. The XWA and MWTCC engineers ability to push on with a Probe and Learn test program that started before the end of the war in spite of restrictions, and lead to the fall 1919 breakthrough that broke the “wireless telegraphy paradigm” through persistence and a bright idea;
2. Its early regular test voice and music broadcast programs established as early as December 1919. These programs never ceased (after becoming CFCF in 1922, the AM station only ceased operations in 2010). Incidentally, these December 1919 programs are probably among the oldest sponsored radio programs in the world;
3. Its early broadcast of a live music performance on a regularly scheduled test program in December 1919 (live broadcasted performance of ragtime pianist William "Willie" Eckstein and singer Gus Hill);
4. The establishment of “Scientific Experimenter, Ltd” in fall 1919 to manage the sales and promotion of radios and radio components to the general public to facilitate the acquisition of radio broadcast receivers by amateurs. This was followed by the January 1920 decision to design a series production radio broadcast receiver that lead to the release of the commercially produced Model C in 1921;
5. A 100 miles range, bidirectional, radio national broadcasting event executed on May 20, 1920 in the presence of a large assembly of eminent Canadian citizens, government representatives and scientists gathered by the Royal Society of Canada;
6. This work done by the MWTCC and XWA engineers between March 1919 and May 1920 lead the way to establishing a large number of commercial stations in the country and to the subsequent emergence of the public broadcasting system in Canada.

# REPORT

OF THE

# DEPARTMENT OF THE NAVAL SERVICE

FOR THE

FISCAL YEAR ENDING MARCH 31, 1915

*PRINTED BY ORDER OF PARLIAMENT.*



PRINTED BY J. DE L. TACHÉ, PRINTER TO THE KING'S MOST  
EXCELLENT MAJESTY  
1915

*To Field Marshal, His Royal Highness Prince Arthur William Patrick Albert,  
Duke of Connaught and of Strathearn, K.G., K.T., K.P., etc., etc., etc.,  
Governor General and Commander in Chief of the Dominion of Canada.*

MAY IT PLEASE YOUR ROYAL HIGHNESS:

I have the honour to submit herewith for the information of Your Royal Highness and the Parliament of Canada, the fifth Annual Report of the Department of the Naval Service, being for the year ended March 31, 1915, except the Fisheries Branch, reported in a separate publication.

I have the honour to be,  
Your Royal Highness's most obedient servant,

J. D. HAZEN,  
*Minister of the Naval Service.*

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REPORT  
OF THE  
DEPARTMENT OF THE NAVAL SERVICE  
FOR THE  
FISCAL YEAR ENDING MARCH 31, 1915

OTTAWA, September 1, 1915.

Hon. J. D. HAZEN,  
Minister of the Naval Service,  
Ottawa.

SIR,—I have the honour to report on the Department of the Naval Service for the year ending March 31, 1915, under the following headings:—

1. Naval Service.
2. Fisheries Protection.
3. Survey of Tides and Currents.
4. Hydrographic Surveys.
5. Canadian Arctic Expedition.
6. Life Saving Service.
7. Radiotelegraphs.

1.—NAVAL SERVICE.

The cadets in the college and the midshipmen at sea, in both Canadian and Imperial ships, continue to be well reported upon and to give satisfaction to their superior officers.

Eight cadets were entered after the usual annual examination, in May 1914.

The four sub-Lieutenants have all been promoted to Lieutenants during the course of the fiscal year, and are serving in ships in the Royal Navy; as are the Engineer-Lieutenants with the exception of one who is in the Royal Canadian Naval College at Halifax. The activities and organization of the Naval Service have, owing to the outbreak of war, been much increased and expanded. The preparations previously made have been carried out and enlarged to meet the contingencies which have arisen.

The "*Niobe*" and "*Rainbow*" were placed in full commission, and placed at the disposal of the Admiralty, as were also the two submarines purchased, shortly before the outbreak of war, the sloop "*Shearwater*" being used as a parent ship for the latter by the permission of the Admiralty. A considerable

6 GEORGE V, A. 1916

COAST STATIONS for Communication with Ships—*Concluded.*

## WEST COAST.

Name.	Where Situated.	Owned by.	Operated by.	Range in nautical miles.	Call Signal.
Gonzales Hill, B.C. (Victoria).	Victoria, B.C. ....	Dominion Government.	Department of the Naval Service.	250	VAK
Pt. Grey, B.C. (Vancouver)...	Entrance Vancouver Harbour.	" ..	" ..	150	VAB
Cape Lazo, B.C. ....	Strait Georgia, near Comox, B.C.	" ..	" ..	350	VAC
Pachena Pt., B.C. ....	West Coast Vancouver Isld.	" ..	" ..	500	VAD
Estevan Pt., B.C. ....	" ..	" ..	" ..	500	VAE
Triangle Isld., B.C. ....	South of Hecate Str. ....	" ..	" ..	450	VAG
Ikeda Head, B.C. ....	South of Moresby Island, Q.C.I.	" ..	" ..	250	VAI
Dead Tree Pt., B.C. ....	South of Graham Isld., Q.C.I.	" ..	" ..	200	VAH
Digby Island, B.C., Prince Rupert.	Digby Isld., Entrance Prince Rupert Har.	" ..	" ..	250	VAJ
Alert Bay, B.C. ....	Cormorant Isld., B.C. ....	" ..	" ..	350	VAF

## HUDSON BAY.

Port Nelson .....	Hudson Bay .....	Dominion Government.	Department of the Naval Service.	750	VBN
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## LAND STATIONS.

Le Pas, Man. ....	For communication with Port Nelson only.	Dominion Government.	Department of the Naval Service.	750	VBM
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## LICENSED Commercial Stations.

Name.	Where Situated.	Owned by.	Operated by.	Range in nautical miles.	Call Signal.
<i>Public Commercial.</i>					
Glace Bay, C.B.	Near Glace Bay, C.B.	Marconi Wireless Tel. Co. of Can., Ltd.	Owners	3,000	GB.
Louisburg, C.B.	Cape Breton	"	"	Reception	only.
Newcastle, N.B.	New Brunswick	Universal Radio Synd.	"		
<i>Private Commercial.</i>					
Bowen Island, B.C.	Bowen Island, B.C. Strait of Georgia.	Can. Explosives Co.	Owners	30	CB
Ocean Falls, B.C.	Ocean Falls, B.C.	Ocean Falls	"	150	CD.
Powell River, B.C.	Powell River, B.C.	Powell River Co.	"	30	CH
Glengarry, Alta.	Glengarry Sub. Calgary.	Alberta Oil Co.	"	50	CJ
Section 11, Township 23.	Sec. 11, Township 23.	"	"	50	CK
" 31, " 5.	" 31 " 5.	Baskins Ltd.	"	50	CM
" 23 " 20.	" 23 " 20.	"	"	50	CN
Calgary, Alta.	Calgary, Alta.	"	"	50	CO
Edmonton, Alta.	Edmonton, Alta.	M. S. Berkeley	"	300	CR
Calgary, Alta.	Calgary, Alta.	"	"	200	CP
Fort MacKay, Alta.	Fort MacKay, Alta.	"	"	300	CS
Fort Chipewyan, Alta.	Fort Chipewyan, Alta.	"	"	200	CT
Fort Vermilion, Alta.	Fort Vermilion, Alta.	"	"	200	CU

## LICENSED Experimental Station.

Name.	Where Situated.	Owned by.	Call Signal.
Marconi Test Room	Rodney St., Montreal.	Marconi Wireless Telegraph Co. of Canada, Ltd.	XWA



# Manitoba Calling



**MANITOBA  
TELEPHONE  
SYSTEM**

**RADIO BRANCH  
CKY-WINNIPEG  
CKX-BRANDON**

**VOL. IV, NO. 10, NOVEMBER, 1944**

**5¢**

## NOVEMBER



The Cenotaph - Winnipeg

*"They shall not grow old  
As we who are left grow old;  
Age shall not weary them,  
Nor the years condemn.  
In the morning, and at the  
going down of the sun,  
We will remember them."*

Vol. IV. No. 10.

Single Copy  
5c**MANITOBA CALLING**

November, 1940.

12 Issues, 60c.  
Post Free

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

## "Britain Speaks"

An article in the "Atlanta Constitution", inspired by the BBC programs of this title, broadcast nightly, except Saturdays, at 9.15 C.S.T. "Britain Speaks" is carried by the CBC network stations, including CKY and CKX.

\* \* \*

Britain speaks! We tune in our radios and listen. Sometimes there is distortion to the music of their songs or the tone of their words. But there is never distortion to the inner voice that speaks so clarionlike to the inner spirit of us all.

Distance may distort the song, but we rejoice as we hear they still can sing. The words of the commentator may, at times, fade, but the courage and the morale that fills all British hearts does not fade; it grows steadily clearer and stronger, until trumpetlike, it calls in challenging tones to us of British blood on this side of the Atlantic.

Britain has spoken many times before to all the world. It has been her voice, through centuries of advancing civilization, that has so often led the way to man. It has been her voice that has called to the marching legions along the difficult road to universal brotherhood and freedom.

But never, in all man's history, has the voice of the nation spoken so compellingly, so gloriously, as now speaks the voice of Britain.

It is a still, small voice, that uses no lips nor tongue. It is a voice that sounds clear to all the world. It is a voice that comes on the broadcast of a free spirit. It is the voice that all men worthy of manhood, all women worthy of womanhood know. Sometimes it is called the voice of conscience. Sometimes it is the voice of idealism. Sometimes it is simply the voice of human courage crying out in the darkness.

From Britain today it is the voice of all these, and more.

It is the voice of indomitable will. It is the voice of freedom. It is the voice of courage and it is the voice of sacrifice. It is, perhaps, more than all these, the voice of challenge.

It is the call from the noble spirit of a free people to kindred souls the world over.

Britain speaks. And he who cannot hear must possess the craven spirit of a slave, can know nothing of the eternal aspiration to freedom that has identified brave men, of all ages, everywhere.

## CKY's AIRMAN

GETS TWO STRIPES AND FLIES SOLO



- (1) Brian Hodgkinson in flying regalia.  
 (2) Wireless class. Brian is fifth from left.  
 (3) Brian being congratulated by Instructor Bill McFee immediately after completing his first solo flight.

Writing from somewhere in Canada, Brian Hodgkinson, former CKY announcer and now in the R.C.A.F., tells us of his initial solo flight: "I received one of the biggest thrills of my life, outside of radio, of course. After taking about ten minutes' instruction from Bill McFee and after we had made a couple of landings, he unfastened his safety belt and got out of the ship, 'O.K. Hodge, let's see what eleven hours' instruction has taught you. She's all yours!' So off I went on my first solo jaunt, and if you'll allow me to say so, I realized

the dream of every pilot making his first solo flight. I set my ship down in a perfect 3-point landing. Needless to say, for the next few hours I was almost impossible to live with, so jubilant was I at flying solo. To date I've got 16 hours and I take my 20 hour test in the middle of the week. After that we really go to work. The gentle art of snap rolls, half rolls, loops, spins, Immelman turns, figure eights, sideslips, formation flying, instrument flying, cross country flights by dead reckoning, abandonment of aircraft (nice little job

## OUR COMMERCIAL REPRESENTATIVES

As from October 1st, the representative for CKY and CKX in Canada is Horace N. Stovin. Mr. Stovin commenced broadcasting with a station at Unity, Saskatchewan, became manager of a larger station in Regina, and joined the Canadian Radio Commission as Western Regional Program Director soon after the establishment of national broadcasting in this country. He continued with the CBC when that body took over from the CRC and achieved notable success as Station Relations Director until his recent entry into commercial radio business on his own account.

In the United States, our representative is Joseph Hershey McGillvra, internationally known among broadcasting authorities. Mr. McGillvra will bring many first-rate American shows to western Canadian listeners through CKY and CKX.

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this!), steep turns, powered approaches, and goodness knows what else."

"I was on the air over a certain station the other night as a contestant on a musical quiz show. I won four dollars and, believe me, it certainly felt funny being on the other end of a show like that, after having been on the donating end of so many other shows—"Treasure Trail", etc."

Brian is now a Corporal. Much of his interest in aviation was stimulated by his connection with the popular "Air Adventures of Jimmie Allen" a year or two ago. He announced that series of programs on CKY and took a prominent part in the summer air-meets arranged by the sponsors for the purpose of bringing out competition among young builders of model aeroplanes.

That our airman is remembered by CKY listeners is evidenced by the great number of letters we receive from his erstwhile radio fans who wish him luck.

## REQUEST FOR OUR TOURIST STAMPS

The demand for our "Manitoba Calling" tourist stickers, designed for attachment to letters, continues. About 150,000 of the stamps have now been distributed and further supplies are being obtained. Apart from their use as invitations to vacation in Manitoba, they are being collected by philatelists. The following letter has come to us from Lancaster, Pennsylvania:

Public Relations Department,  
CKY,  
Winnipeg.

Gentlemen,

I work in an office where we receive your publication and I enjoy it very much.

In the last issue you published two special stamps. Please send me about 10 each of the four colored stamps—the same as you sent to provincial government offices, boards of trade, business institutions, private citizens, etc.

I am a philatelist and am deeply interested in the varieties which you have designed and published. I would like very much to have these stamps for my supplementary collection. If you cannot spare 10 of each kind, please send as many of each as you can. . . .

James L. Biemesderfer,  
Lancaster,  
Penn., U.S.A.

Description and samples of the stamps appeared in the September issue of "Manitoba Calling".



## BEE HIVE PROGRAM POPULAR

The new program of martial music, featuring marches old and new played by outstanding bands, and musical excerpts from famous old light operas, is proving very popular with a host of CKY listeners. "Marching Along Together" is heard every Monday, Wednesday and Friday at 6.30 p.m. Sponsors are the makers of "Bee Hive" corn syrup.

## SCHOOL PUPILS VISIT CKY



Young ladies of Riverbend School are shown "backstage"

CKY's studios are visited by great numbers of pupils from city and suburban schools. Mr. A. McLean, our official guide, takes particular pleasure in explaining the mysteries of broadcasting to young people. The interest shown in his talks as he conducts his charges through the premises is indicated in the above picture of a group of girls from Riverbend School. Mr. McLean is addressing the party in Studio 3.

School authorities wishing to arrange for pupils to visit CKY are invited to write or telephone the Public Relations Department—92 191.

### CHEERY OVERSEAS LETTERS

A feature in CKY's morning programs which seems to have "caught on" is the presentation of extracts from letters received by listeners from their friends and relatives in the Old Country. The letters show very effectively the wonderful spirit of the British people. Many of the incidents are amusing and their description indicates the value of a sense of humour as an antidote for visitations of the Blitzkrieg. Names of writers of the letters and of those who send them in are not announced, nor do we disclose the locations from which the reports originated.

Windsor School,  
St. Vital, Man.  
Oct. 16th, 1940.

CKY, Winnipeg.

Dear Sirs,

The grade seven class of Windsor School wish to thank the members of the CKY staff for the interesting afternoon they spent at the studios last Friday, October the eleventh. The class feels that it will appreciate more keenly from now on the tremendous amount of preparation behind every program they hear.

Yours sincerely,

Grade Seven, Windsor School,  
per Mavis Langdon, Sec'y.-Treas.

## THE LISTENER WRITES

*We welcome letters from our listeners at all times. Names and addresses of the writers must be given but will be treated as confidential.*

**WE'LL CARRY ON**—"You fellows are doing a good job, excellently, at CKY. Carry on, CKY, carry on! . . . —Gypsumville, Man.

**NEWS READER**—"I very much dislike the bullying tone of a news reader in eastern Canada who attempts a poor imitation of 'The March of Time' announcer's technique. Let all such readers listen to the easy-going conversational style of the BBC news readers. If ultra-dramatic reading of the news were in good taste, the BBC boys have far more right to do it. . . . —Winnipeg.

**TOO LATE**—"Many of the good programs are on too late for us here, as we tune out at 9.30. . . . —Ninette, Man.

**STARTLING ANNOUNCEMENTS**—"I am another listener who strongly objects to those advertising announcements which are preceded by sounds of sirens, screeching automobile brakes, shrieks, and other effects intended to catch our attention. They make me so mad that I could never bring myself to buy any of the products so advertised. . . . —Brandon, Man.

**PRINCESS ELIZABETH**—"We sure were glad to hear Princess Elizabeth's broadcast on Sunday. She sure sounds just like her mother, our beloved Queen. The children told me to put the Royal Family picture in the frame. They sure are making a fuss over Princess Elizabeth. We all hope and pray that Hitler will be beaten real soon, so that Brian Hodgkinson and all Canadian boys will return home to their families. . . . —Lowe Farm, Man.

**OUR "MANITOBA CALLING" STICKERS**—"I should very much like to receive a quantity of the 'Manitoba Calling' mail stickers you have been describing over the air. This method of advertising our fair province intrigues me, and I shall use my quota of stickers to the best possible advantage. . . . —Winnipeg.

**BOMBS FOR CRITICS** — "A mild bomb might do some of these unkindly critics a little good. They don't appreciate the wonderful things we do get, through one of the grandest miracles that has ever come to the people of the world. . . . —Angusville, Man.

**SUNSHINE**—"We're glad the 'Good Deed Club' is on again. We love the kiddies. . . . What a lot of sunshine CKY sends out over the air, bless 'em! I'm sending you a poem called 'Criticism'. Sorry I don't know who wrote it. . . . —Neepawa, Man. (The poem appears on another page. Many thanks.—Ed.)

**REQUEST** — "When is Tom Benson going to give us a morning hymn? We enjoy his programs, but we older people enjoy a morning hymn. . . . —Miami, Man.

**FRIENDLINESS**—"We always like the friendly attitude of CKY and CKX towards their listeners. You make us feel that we Manitobans are one big family and part of a still larger family in the wide area you reach. . . . —Brandon, Man.

**MADRIGALS**—"How people in their right minds and old enough to vote, can go on the air and sing songs of the 'La-la-tra-la-la-la' type is beyond my understanding. . . . —Winnipeg.

**PROTEST**—"Imagine cutting off that forum in which Dorothy Thompson and the Australian spoke, to give us drama! Surely there is something wrong with our sense of values these days. . . . —Winnipeg.

★

### Our Cover

For the photograph used on our front cover this month we are indebted to the Hudson's Bay Company's excellent magazine, "The Beaver". The picture shows canoes and aircraft transferring freight at Norway House, Man.

## Adventures in Radio - 14

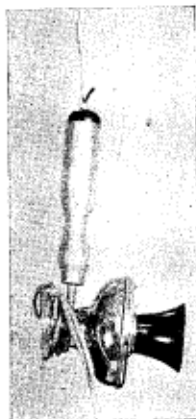
By D. R. P. COATS

### EARLY DAYS IN CANADIAN BROADCASTING

(In our last issue, we described the Montreal factory in which Canada's first broadcasting station was established, in 1919. We were about to look into the equipment.)

The front of the box opens down to make a table for writing paper, disclosing three vacuum tubes looking like so many glass bubbles some five or six inches in diameter. In cupboards under the table are a transformer and other vital parts, connected directly or indirectly by concealed wiring with the vacuum tubes, the telegraph keys, and an intricate assembly of condensers, chokes, inductances, meters, hard-rubber knobs, and miscellaneous pieces of apparatus the names of which had not at that time won their way into the dictionary.

At the right front of the box, above the desk or table, is a radio receiving set panel along the lower face of which are arranged seven small glass tubes standing upright in a row. Those are tubes of a type which will be quite unknown to the majority of radio listeners in 1940, for they are to play their little part on the radio stage to the select handful of professional and amateur experimenters behind the scenes in 1919—to bow and make their exit very shortly after the curtain rises on the great drama, comedy, farce or burlesque, which is broadcasting. A pair of headphones is provided for the operator of the radio set, and it is evident that he can send and receive by telegraphic code with this outfit—and see!—there is something lying on the table—something resembling a telephone transmitter. Behold the microphone, not very long wedded to radio nor yet regarded as a trustworthy mate. Rather, the microphone is a sort of junior partner in this combination, capable of only short ranges as compared with the more efficient wireless telegraph operation for which this outfit was primarily designed. Actually, this installation is one of a great number developed for British military signal services during the Great War. With the cessation of hostilities the manufacturers in England found them-



Early broadcasting microphones were much like this one, which is shown inverted for suspending near the phonograph.

selves with many sets on their hands. It occurred to someone that some of them might be shipped to Canada and here, perhaps, be sold for use in various commercial enterprises, particularly in the pulp and paper industry as a means of communication in Canadian forests and between pulp mills and city offices. More of this, however, later.

This set which we are inspecting in the whitewashed room on William Street is about to be put on the air. Remember, this is 1919. An engineer comes up the stairs from the main floor of the factory where he has started a motor-generator which is to supply current to our wireless telephone. He enters this bare room which is the first Canadian radio studio, and throws a switch. The three tubes light up, not glowing dimly as most of our tubes do today, but shining with the brilliance of electric bulbs. There is a pause of a few minutes to allow the tubes to become thoroughly warmed and ready for action. Then the engineer picks up the microphone which looks so much like a common telephone. He holds it close to his lips and speaks—thus: "Hello! Hello! This is wireless telephone station XWA



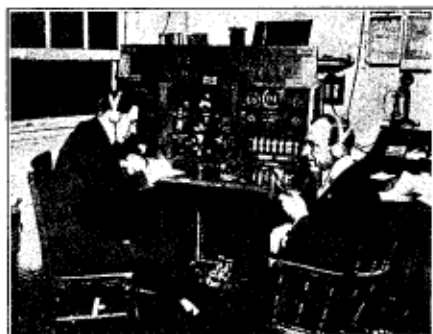
at Montreal. Hello! Hello! How are you getting this? Is it clear? Is the modulation O.K.? XWA at Montreal is changing over".

Now, you in 1940 might ask the meaning of the expression "changing over". If we today concluded a broadcast with that announcement, you would wonder why. You might think "changing over" meant a change for the better in the program sense, or maybe a change of announcers. In 1919, the few dozen people in Montreal and district able to hear the test broadcasts understood it to mean that the engineer with the microphone was standing by to receive a reply from some other station operator with whom he was conducting his experiments. Indeed we, watching the broadcast in the William Street factory, would see the engineer throw over a switch on the front panel of the set as he finished saying the words "changing over". We may not have noticed that the engineer is wearing a pair of headphones. Now, as he has thrown the switch, he is ready to receive. He turns the tuning condenser dials and makes other adjustments as he listens for the reply.

#### 1,200 Metres

Such were the first broadcasts which went out from Montreal 21 years ago. In case you are interested in wavelengths and frequencies, it might be mentioned that the wavelength used was 1,200 metres, rather more than twice as long as the longest wave the average broadcast receiver of today is capable of tuning in. 1,200 metres is equivalent to a frequency of 250 kilocycles, which is somewhat less than half the lowest frequency included in the present day broadcast band.

In those early days, the radio listeners were almost exclusively people who could understand the radiotelegraph code. As there was rarely anything other than code to be heard, there was nothing interesting to anyone except the person who, as a professional or amateur operator, could derive some enjoyment from hearing code messages being exchanged between commercial stations on land and sea and between experimenters making a hobby of wireless telegraphy. For the most part these non-professional experimenters were boys and youths who worked in their attics with home-built apparatus, crashing out



Two of the men who conducted some of Canada's earliest broadcasts, in 1919-20. Left—Jack Argyle, radio engineer; right—J. O. G. Cann, then Chief Engineer of Canadian Marconi Co. Other members of the pioneer group were:—A. H. Morse, Managing Director and moving spirit in the venture; A. L. W. McCallum, A. Runciman, Jack Ferraris, Wm. Rose, Mr. Humphreys, George Eaton, Reg. Scantlebury, Dick Newman, Max Smyth, and the writer of this series.

messages with a telegraph key and scaring the neighbors with the flashing of blue sparks and an intermittent blinking of house lights.

When we first began broadcasting we were personally acquainted with most of our rural and, I think, all of our urban listeners in the district of Montreal. Thus we had an audience of people who were not very hard to please. The experimental tests, interrupted by the engineer's oft-repeated "changing over" were welcomed by our listeners with general satisfaction. When the speaker in his tests recited the alphabet, or, by way of variation, the numbers from one to ten, there were no complaints about the program!

One of the first historic events in which the apparatus figured was in connection with a meeting of the Royal Society of Canada at Ottawa, early in 1920, when addresses to the members were broadcast from Montreal and received at the capital city. By this time, the activities within the factory studio on William Street were beginning to interest the newspaper reporters. In this regard I must mention the valuable service which was performed by the newspapers in spreading news of the arrival of broadcasting. Looking backward to those days, I can never help feeling

(Continued on Page 13.)

## 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

- 9.30—The Southernaires—CBC.
- 10.00—B.B.C. News—CBC.
- 11.00—Church Service.
- 12.25—B.U.P. News
- 12.30—And It Came to Pass—CBC.
- 1.00—British Bands—Burns & Co. Ltd.
- 1.30—Religious Period—CBC.
- 3.30—Church of the Air—CBC.
- 4.15—The Tea Musical—CBC—Thos. J. Lipton
- 4.45—B.B.C. News—CBC.
- 5.00—Silver Theatre—CBC — International Silver Co.
- 5.30—Week-end Review—CBC.
- 5.45—B.U.P. News—CBC.
- 6.00—Jack Benny—CBC—Jello.
- 6.30—Let's Face the Facts—CBC.
- 7.00—Church Service.
- 8.00—Carry on, Canada—CBC.
- 8.30—American Album of Familiar Music—CBC—Bayer-Aspirin.
- 9.00—C. P. News—CBC.
- 9.15—Britain Speaks—CBC.
- 10.00—Tone Pictures—CBC.
- 10.30—What Do You Think—CBC.
- 11.30—Sanctuary—CBC.

### MONDAY

- 7.00—Reveille.
- 7.45—B.U.P. News.
- 8.25—Manitoba Calling.
- 9.15—The Fishermen—United Radio Advtg.
- 9.30—The Man I Married—CBC—Oxydol.
- 9.45—The Right to Happiness—CBC—Crisco.
- 10.00—B.B.C. News—CBC.
- 10.30—Big Sister—CBC—Rinso.
- 10.45—Life and Love of Dr. Susan—CBC—Lux.
- 11.30—The Gospel Singer—Oxydol.
- 11.45—Refreshment Time with Singin' Sam—Coca Cola.
- 12.00—The Happy Gang—CBC—Colgate-Palmolive.
- 12.45—B.U.P. News, Messages and Weather.
- 1.00—Against the Storm—CBC—Ivory.
- 1.15—Road of Life—CBC—Chipso.
- 2.00—The 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.
- 3.30—School of the Air.
- 4.00—University Lecture.
- 4.15—Backstage Wife—Sterling Products.
- 4.30—Miss Trent's Children—Lever Bros.
- 4.45—B.B.C. News—CBC.
- 5.45—B.U.P. News.
- 6.15—Light Up and Listen Club — Imperial Tobacco.
- 6.30—Marching Along Together—St. Lawrence Starch Co.
- 6.45—Easy Aces—Anacin Co.
- 7.00—With the Troops in England—CBC.
- 8.00—Lux Radio Theatre—CBC—Lever Bros.

- 9.00—C. P. News—CBC.
- 9.15—Britain Speaks—CBC.
- 9.30—B.B.C. Radio News Reel—CBC.
- 10.00—For Friends of Music—CBC.
- 11.00—Behind the Headlines—Wpg. Tribune.
- 12.00—B.U.P. News.

### TUESDAY

- 7.00—Reveille.
- 7.45—B.U.P. News.
- 8.25—Manitoba Calling.
- 9.15—The Fishermen—United Radio Advtg.
- 9.30—The Man I Married—CBC—Oxydol.
- 9.45—The Right to Happiness—CBC—Crisco.
- 10.00—L.B.C. News—CBC.
- 10.30—Big Sister—CBC—Rinso.
- 10.45—Life and Love of Dr. Susan—CBC—Lux.
- 11.00—Voice of Inspiration—Young Church.
- 11.15—Peggy's Point of View.
- 11.30—The Gospel Singer—Oxydol.
- 11.45—Refreshment Time with Singin' Sam—Coca Cola.
- 12.00—The Happy Gang—CBC.
- 12.45—B.U.P. News, Messages and Weather.
- 1.00—Against the Storm—CBC—Ivory.
- 1.15—Road of Life—CBC—Chipso.
- 2.00—The 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—School of the Air of the Americas—CBC
- 3.30—CKY Studio Strings—M.T.S.
- 4.00—University Lecture.
- 4.15—Backstage Wife—Sterling Products.
- 4.30—Miss Trent's Children—Lever Bros.
- 4.45—B.B.C. News—CBC.
- 5.45—B.U.P. News.
- 6.15—Light Up and Listen Club — Imperial Tobacco.
- 6.30—Stepping Along—Berryhills.
- 6.45—Tapestry of Music—City Hydro.
- 7.00—John and Judy—CBC—Ponds Cream.
- 7.30—Good Luck—CBC—Maple Leaf Milling.
- 8.00—Treasure Trail—CBC—Wrigley Co.
- 8.30—Fibber McGee and Molly—CBC—S. C. Johnson & Son.
- 9.00—C. P. News—CBC.
- 9.15—Britain Speaks—CBC.
- 9.30—B.B.C. Radio News Reel—CBC.
- 11.00—Behind the Headlines—Wpg. Tribune.
- 11.30—Theatre Time—CBC.
- 12.00—B.U.P. News.

### WEDNESDAY

- 7.00—Reveille.
- 7.45—B.U.P. News.
- 8.25—Manitoba Calling.
- 9.00—Smilin' Jack—United Radio Advtg.
- 9.15—Stars of the Week—United Radio Advtg.
- 9.30—The Man I Married—CBC—Oxydol.
- 9.45—The Right to Happiness—CBC—Crisco.
- 10.00—B.B.C. News—CBC.

- 10.30—Big Sister—CBC—Rinso.
- 10.45—Life and Love of Dr. Susan—CBC—Lux.
- 11.15—Peggy's Point of View.
- 11.30—The Gospel Singer—Oxydol.
- 11.45—Refreshment Time with Singin' Sam—Coca Cola.
- 12.00—The Happy Gang—CBC—Colgate-Palmolive.
- 12.45—B.U.P. News, Messages and Weather.
- 1.00—Against the Storm—CBC—Ivory.
- 1.15—Road of Life—CBC—Chipso.
- 2.00—The 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.
- 3.30—School of the Air.
- 4.00—University Lecture.
- 4.15—Backstage Wife—Sterling Products.
- 4.30—Miss Trent's Children—Lever Bros.
- 4.45—B.B.C. News—CBC.
- 5.45—B.U.P. News.
- 6.00—Superman—Ogilvie Flour Mills.
- 6.15—Light Up and Listen Club—Imperial Tobacco.
- 6.30—Marching Along Together—St. Lawrence Starch Co.
- 6.45—Easy Aces—Anacin Co.
- 7.00—Big Town—CBC—Lever Bros.
- 7.30—The Family Man—CBC—Lever Bros.
- 8.00—Melodies for You—CBC—Western Canada Flour Mills.
- 9.00—C. P. News—CBC.
- 9.15—Britain Speaks—CBC.
- 9.30—B.B.C. Radio News Reel—CBC.
- 11.00—Behind the Headlines—Wpg. Tribune.
- 12.00—B.U.P. News.

**THURSDAY**

- 7.00—Reveille.
- 7.45—B.U.P. News.
- 8.25—Manitoba Calling.
- 9.00—Smilin' Jack—United Radio Advtg.
- 9.15—Voice of Memory—United Radio Advtg.
- 9.30—The Man I Married—CBC—Oxydol.
- 9.45—The Right to Happiness—CBC—Crisco.
- 10.00—B.B.C. News—CBC.
- 10.30—Big Sister—CBC—Rinso.
- 10.45—Life and Love of Dr. Susan—CBC—Lux.
- 11.00—Voice of Inspiration—Young Church.
- 11.15—Peggy's Point of View.
- 11.30—The Gospel Singer—Oxydol.
- 11.45—Refreshment Time with Singin' Sam—Coca Cola.
- 12.00—The Happy Gang—CBC.
- 12.45—B.U.P. News, Messages and Weather.
- 1.00—Against the Storm—CBC—Ivory.
- 1.15—Road of Life—CBC—Chipso.
- 1.45—Armchair Radio Romances—Gensers Ltd.
- 2.00—The 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—School of the Air of the Americas—CBC
- 3.30—CKY Studio Strings—M.T.S.
- 4.00—University Lecture.
- 4.15—Backstage Wife—Sterling Products.
- 4.30—Miss Trent's Children—Lever Bros.
- 4.45—B.B.C. News—CBC.
- 5.45—B.U.P. News.
- 6.00—On the Trapline—Sydney I. Robinson.
- 6.15—Light Up and Listen Club—Imperial Tobacco.
- 6.30—Heroes of Civilization—Public Finance.

- 6.45—Tapestry of Music—City Hydro.
- 7.00—The Shadow—Red Deer Valley Coal Co.
- 7.30—On Parade—CBC—Robin Hood Flour.
- 8.00—Kraft Music Hall—CBC—Kraft Phenix
- 9.00—C. P. News—CBC.
- 10.30—Stag Party—CBC.
- 11.00—Behind the Headlines—Wpg. Tribune.

**FRIDAY**

- 7.00—Reveille.
- 7.45—B.U.P. News.
- 8.25—Manitoba Calling.
- 9.15—Stars of the Week—United Radio Advtg.
- 9.30—The Man I Married—CBC—Oxydol.
- 9.45—The Right to Happiness—CBC—Crisco.
- 10.00—B.B.C. News—CBC.
- 10.30—Big Sister—CBC—Rinso.
- 10.45—Life and Love of Dr. Susan—CBC—Lux.
- 11.30—The Gospel Singer—Oxydol.
- 11.45—Refreshment Time with Singin' Sam—Coca Cola.
- 12.00—The Happy Gang—CBC—Col.-Palm.
- 12.45—B.U.P. News, Messages and Weather.
- 1.00—Against the Storm—CBC—Ivory.
- 1.15—Road of Life—CBC—Chipso.
- 2.00—The 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.
- 3.30—School of the Air.
- 3.45—Manitoba Impressions.
- 4.15—Backstage Wife—Sterling Products.
- 4.30—Miss Trent's Children—Lever Bros.
- 4.45—B.B.C. News.
- 5.45—B.U.P. News.
- 6.00—Superman—Ogilvie Flour Mills Co.
- 6.15—Light Up and Listen Club—Imp. Tobac.
- 6.30—Marching Along Together—St. Lawrence Starch Co.
- 6.45—Easy Aces—Anacin Co.
- 8.00—Waltz Time—CBC—Sterling Products.
- 8.30—The Canadian Theatre of the Air—CBC—Ironized Yeast.
- 9.00—C. P. News—CBC.
- 9.15—Britain Speaks—CBC—Wickham Steed.
- 9.30—B.B.C. Radio News Reel—CBC.
- 10.00—Woodhouse and Hawkins—CBC.
- 11.00—Behind the Headlines—Wpg. Tribune.

**SATURDAY**

- 7.00—Reveille.
- 7.45—B.U.P. News.
- 8.25—Manitoba Calling.
- 9.15—C. P. News—CBC.
- 10.00—B.B.C. News—CBC.
- 10.30—Good Deed Radio Club—T. Eaton Co.
- 11.00—Prof. V. W. Jackson—Nature Talk.
- 11.15—Peggy's Point of View.
- 11.30—Children's Scrapbook—CBC.
- 12.30—Pinto Pete—Dominion Fur.
- 12.45—B.U.P. News, Messages and Weather.
- 3.00—London Calling—CBC.
- 4.45—B.B.C. News—CBC.
- 5.15—N.H.L. Hockey Players—CBC—St. Lawrence Starch Co.
- 5.45—B.U.P. News.
- 6.00—Sweet and Swing—CBC—Col.-Palm.
- 6.30—Share the Wealth—CBC—Colgate-Palm.
- 7.00—Hockey Broadcast—CBC—Imperial Oil.
- 8.45—C. P. News—CBC.
- 10.30—Red River Barn Dance—CBC.
- 11.30—Musical Mirror—CBC.

## CKX HIGHLIGHTS

Numerous programs not carried by CKY are available to listeners who tune in CKX, Brandon. Some of these are listed below.

### DAILY EXCEPT SUNDAYS

- 7.30—Musical Eye Opener.
- 8.15—Wake Up and Live.
- 8.45—What's in the Air.
- 9.00—Over the Backyard Fence.
- 11.00—C. P. News—CBC.

### SUNDAY

- 11.00—Radio City Music Hall—CBC.
- 11.55—C.P. News—CBC.
- 12.00—Old Country Mail—CBC.
- 12.15—Just Mary—CBC.
- 7.00—Charlie McCarthy—CBC.
- 7.30—One Man's Family—CBC.

### MONDAY

- 8.00—Toasterscrapers' Club.
- 11.30—Pelham Richardson's Orchestra—CBC.
- 1.45—Markets and Livestocks.
- 4.15—Mirror for Women—CBC.
- 6.00—Let's Go to the Music Hall—CBC.
- 10.00—Light Up and Listen Club.
- 11.00—With the Troops in England—CBC.

### TUESDAY

- 7.40—Feed Talk.
- 11.15—Sweet Hour of Prayer—CBC.
- 11.30—Pelham Richardson's Orchestra—CBC.
- 1.45—Markets and Livestocks.
- 6.55—Commentary on the News—CBC.
- 10.00—Light Up and Listen Club.

### WEDNESDAY

- 11.30—B.C. Schools Broadcast—CBC.
- 1.45—Markets and Livestocks.
- 5.15—Message from Sandy MacPherson—CBC.
- 6.30—Carson Robison.
- 6.55—Commentary on the News—CBC.
- 10.00—Light Up and Listen Club.

### THURSDAY

- 8.00—Toasterscrapers' Club.
- 1.45—Markets and Livestocks.
- 6.30—They Shall Not Pass—CBC.
- 6.55—Commentary on the News—CBC.
- 7.00—English News Letter—CBC.
- 10.00—Light Up and Listen Club.

### FRIDAY

- 7.40—Feed Talk
- 11.30—B.C. Radio Schools—CBC.
- 1.30—Smilin' Ed. McConnell.
- 1.45—Markets and Livestocks.
- 6.00—Do You Remember—CBC.
- 6.30—Carson Robison.
- 10.00—Light Up and Listen Club.

### SATURDAY

- 8.00—Bands of the Salvation Army.
- 9.30—Radio Train.
- 12.30—Closing Markets.
- 5.30—Recital Series—CBC.

## WORDS ABOUT WORDS

*When you hear a radio announcer or other speaker use a pronunciation which seems to you to be incorrect, write the word down. Make a list, and mail to "Manitoba Calling."*

Our listeners continue to send us examples of mispronunciation. Our first this month is the word al-TER-nate. A network program of excellent music that preceded by the announcement that this feature would be heard on ALL-ter-nit weeks. (Spelling, of course, is phonetic). The emphasis, we are informed, should be on the second syllable, not on the first, when the word is used in the sense intended.

Listeners were mystified recently when a morning news reader stated that Sir John Reith had been "elevated from a Knighthood to a 'Bronly'." Never having heard of a Bronly, we inspected the teletype copy of the news report, and, sure enough, it appeared as Bronly. Our guess is that something slipped in the mechanical process of transmission.

Another instance of typographical error was the reading of CRATES for CRANES in a report describing an R.A.F. raid on the wharves of Hamburg. However, they were neither crates nor cranes when the R.A.F. left them.

A correspondent asks why some announcers persist in calling VICHY "VEESH-AY" when it should be VEESH-EE".

We heard COM-ment mispronounced in a news bulletin the other morning. The accent was incorrectly placed upon the second syllable. Another word which seems to be badly treated is Al-LAYED, which some announcers will persist in pronouncing AL-layed.

A "SON-orous" baritone announced in a recorded program proved to be very pleasantly son-OR-ous, as many listeners anticipated.

It was surprising to hear Vancouver's "Sanctuary" program described as a PREE-sentation.

The heroic efforts of radio announcers to avoid repeating phrases have the effect of developing a tendency to express commonplace ideas in extraordinary language. Thus, some nights ago we

## Criticism

Somehow, I've always noticed and no  
doubt you've noticed too,  
It's a funny world to live in, and no  
matter what you do,  
You're criticized by many, and there's  
not a single chance  
Of pleasing everybody under any cir-  
cumstance.

This pleasing game's a dandy, you may  
try your level best  
To satisfy and gratify and meet with  
every test  
That ever yet has been designed, and  
when at last you're through,  
You'll find you're always criticized, no  
matter what you do.

For instance, you have seen the man  
who's made a great success,  
And yet he's always criticized, and cen-  
sured more or less;  
And then the failure you've observed. He  
gets it just the same.  
He's criticized and ostracized because he  
lost the game.

And so it kind of seems to me the world  
is rather queer;  
You get it if you do or don't, the while  
you're living here;  
But at the journey's end there's hope if  
you can only wait,  
For on the day you're laid away they  
all will say you're great.



## WEDDING BELLS

A much congratulated CKY announcer  
is Tom Benson, conductor of "Reveille"  
and "Wake Up and Live", those very  
popular morning programs. Tommy  
married Miss Ruth Faulkner on October  
12th. Many listeners have asked us to  
wish the bride and groom long years of  
happiness, and we at CKY add our  
blessing.

were introduced to a program "featur-  
ing the console artistry of . . . X . . .".  
In plain English, this meant that Mr.  
X was about to play the organ. Else-  
where, a spade may be called a spade.  
On the radio it's a long-handled agri-  
cultural implement.

## IN "ALBUM OF FAMILIAR MUSIC"



Frank Munn

Frank Munn, who sings on one of ra-  
dio's oldest musical series, the "Album  
of Familiar Music", is a real microphone  
rarity. He has been on the air for  
seventeen consecutive years, having  
made his radio bow in 1923. In all that  
period, he has never sung on a single  
sustaining period nor has he made one  
personal appearance off the airwaves.

Munn began his career employed on a  
commercial broadcast and has never con-  
tributed a sustaining broadcast of any  
sort. More than that, he has never  
supplemented his studio work with mo-  
tion picture chores, concert dates, night  
club engagements or flings at vaudeville  
or Broadway revues.

At one time he was one of the highest  
paid recording artists but today he  
makes no records at all, an inactivity of  
his own choosing—he wishes to devote  
all his time to the airwaves.

## CKY ANNOUNCER



Harry O'Donnell

The deep rich voice often heard reading late news reports over CKY belongs to an announcer who, being very modest and disliking publicity, has hitherto managed to escape having his photograph published in "Manitoba Calling". Harry O'Donnell is not as a rule featured as an "M.C." of the lightest and most popular programs, but in his chosen field he can be relied upon to do a good job of work. Although a Canadian by birth, having first seen the light in Winnipeg, he is perhaps CKY's most BBC-like announcer. Queried as to his hobbies and special interests, Harry gave "sailing" as his favorite sport. He likes photography, too, and riding (when a horse is available). In music he likes Handel, Haydn, Mozart and many other masters. He thinks dance music is all right for dancing, but not for arm-chair aural entertainment. Well-read and an interesting conversationalist, Harry O'Donnell brings to the microphone a "background" which can be detected, no matter what announcement he may be reading.



*Announcing*  
**THE WINNERS**

in

*"Manitoba Calling's"*  
**Essay Contest**

*"A Holiday in  
Manitoba"*

1st Prize—\$100

I. D. BLAIR,  
Winnipeg

2nd Prize—\$50

GEO. R. BELTON,  
Winnipeg

3rd Prize—\$25

IDA GRACE LOKKEN,  
Moorhead, Minn.

Many entries are deserving of honorable mention. Excerpts from the best contributions will appear in future issues of "Manitoba Calling".

**CONGRATULATIONS!**

## ADVENTURES IN RADIO

(Continued from Page 7.)

grateful to the Press for the assistance they rendered in bringing broadcasting to the notice of the public, and for the many personal courtesies I received from Montreal editors and reporters. It is quite fitting that I should mention this, because my duties at that time were those of official lecturer, promoter and public relations man for the well-known radio manufacturer from whose works the broadcasts were being transmitted. It was my job to arrange public demonstrations at meetings of service clubs, at schools and church gatherings, etc., as well as to conduct many of the broadcasts, which in those days meant operating the transmitter as well as speaking into the microphone. The support of newspapers was vital to the success of our efforts just as soon as the experimental speech transmissions were augmented by the odd musical number and provided something more interesting though still not highly entertaining. One might broadcast for months or years, but until people were supplied with "ears to hear" one's efforts would be wasted on the desert air. Somehow, the general public had to be told about it. We put on demonstrations at numerous places in and around Montreal, and folks would strain to hear the feeble tinkle of music from the diminutive loud speaker. When we assured them that radio waves were penetrating their homes, they were often discouragingly skeptical and would wag their heads in doubt. Reliance upon such activities alone would have made the adoption of the new baby by the public a slow and painful process.

But the newspapers kept close track of us. For better or worse, they spread the news into the homes of their readers. They co-operated with us in promotional stunts, and in innumerable ways the Press helped the cause along, so that you who enjoy the benefits of broadcasting and we in the radio profession can thank the enterprising Press for helping the infant broadcasting through the measles and the mumps: which is not to say that the youthful subject is yet completely free from sniffles and a kind of growing pains from which, let us hope, it will some day be delivered! (To be continued.)

## BACK IN "BIG TOWN"



Edward G. Robinson and Ona Munson are back in the "city room" for another season of exciting "Big Town" dramas over the Columbia and CBC networks Wednesday nights. (CKY-CKX, 7 p.m. C.S.T.) This year, the fourth for the series—Robinson is forsaking his racket-busting activities and is concentrating on stories based on actual events that have made headlines in the past. Robinson appears as Steve Wilson, managing editor, and Miss Munson again is cast as his glamorous assistant, Lorelei Kilbourne. Lever Bros. are sponsors.

★

### "SUPERMAN"

Exciting Stories Starting on CKY

Favorite comic strip thriller with countless boys and girls, "Superman" as a radio series is to be heard on CKY, Wednesdays and Fridays at 6.00 p.m., sponsored by Ogilvie Flour Mills Company, Limited. The new program is being introduced in response to many requests from youngsters who, delighting in the newspaper strips, have expressed their desires to hear the radio version.

★

### "ON THE TRAP LINE"

Many listeners will welcome back to CKY the series known as "On the Trap Line", sponsored by The Sydney I. Robinson Fur Company. The programs will be heard on Thursdays, at 6.00 p.m.

## *Listening to "Manitoba Impressions"*



**Audience at Graysville, Man., hear recordings made in their own community**

Following a fowl supper at Orr Church, near Graysville, Manitoba, we showed a number of natural-color pictures of provincial beauty spots, and reproduced some recordings made earlier in the day on a neighboring farm. Our Public Relations Department carries on considerable activity of this kind, lecturing on numerous phases of radio and related topics, and recording local doings throughout the Province of Manitoba. The records are featured in a series of talks entitled "Manitoba Impressions", broadcast by CKY and CKX on Fridays at 3.45 p.m.

### **FREQUENCY CHANGES COMING**

It seems a long time since we heard that the frequencies of a number of Canadian stations, including CKY and CKX, were to be changed. The announcement followed an international convention of radio authorities among whose tasks was that of untangling the troubles caused by interference between various stations on the continent. We are now advised that the frequency of CKX is to be changed from 1120 k.c. to 1150 k.c., and that of CKY from 910 k.c. to 990 k.c.

According to present information, the changes will be made early in 1941.

### **ANNOUNCING UNDER DIFFICULTIES**

Pity the announcer who has several hours of duty to perform, a number of important programs to "M.C.", a few spot announcements to put over with "wim and wigger"—and all this with a high temperature, a sore throat, and a miserable feeling in the nose! Colds are bad enough in any occupation, but when two or three announcers have them while trying to maintain the tradition that the show must go on, there is an air of unwonted gloom about the studios. Wilf. Carpenter and Wilf. Davidson have each been recent victims, but have carried on like the good troupers they are.



## WINNIPEG COMMUNITY CHEST

CKY's activities on behalf of the Community Chest this year included "Visiting Microphone" broadcasts from the Children's Home, the Children's Hospital, and St. Agnes Priory School; dramatic sketches by George Waight, and selections by Pelham Richardson's orchestra. Highlights of the campaign were the songs by the youngsters in the Children's Home and St. Agnes Priory.

★ ★ ★

## DOROTHY THOMPSON

"Manitoba Calling" has its own Dorothy Thompson, the young lady who includes among her duties keeping track of our subscribers and seeing that you get your copies regularly. When you are changing your address, please let us know so that our records may be revised.

★ ★ ★

## PROFESSOR ALLISON

Greatly missed by the many listeners who have enjoyed his book reviews on CKY during more than seventeen years, Dr. W. T. Allison is confined to his home by sickness. His innumerable

friends wish him a speedy recovery, coupling their expressions with congratulations on his having been presented with a new grandson, son of Dr. and Mrs. Gerard Allison, born in Winnipeg, October 24th.

★ ★ ★

## "ARMCHAIR RADIO ROMANCES"

Gensers and Sons Limited, announce their sponsoring of a series of programs of the above title, to be broadcast by CKY on Thursdays at 1.45 p.m. "Armchair Radio Romances" are short, gripping, heart-stirring stories—"mystical—historical—romantic", written by dramatists of international reputation. Among the members of the cast are such names as Cy Kendall, Hanley Stafford and Jeanette Nolan, with Ralph Scott directing and John McIntyre announcing.

★ ★ ★

## "PINTO PETE"

The always popular feature "Pinto Pete" is again being sponsored by the Dominion Fur Auction Sales—CKY, Saturdays at 12.30 p.m.

*You too can SERVE-  
by SAVING!*

**BUY**

## WAR SAVINGS CERTIFICATES



and contribute to Canada's War Effort

For every \$4.00 invested now you will receive \$5.00 seven and one-half years hence.

## BUY WAR SAVINGS STAMPS

25c each—Sixteen stamps (value \$4.00) can be exchanged for one Certificate.

You can buy  
War Savings  
Stamps at principal  
Telephone Offices  
in Manitoba

## RADIO PICK-UPS

A Page of Items Heard and Seen

### Piped Music:

"About four years ago some citizens of New York were surprised and interested to hear soft, slow music seeping out of the walls of some of their favorite bars and restaurants. The music, released from concealed wall outlets, was piped in over telephone wires from the offices of the Muzak Corporation. Today, 'Music by Muzak' is installed in some 600 locations in the New York Metropolitan area and has spread to nine other Eastern and Mid-western cities. And this week service is being made available in Philadelphia for the first time. St. Louis and Los Angeles may be next. . . ."

—Brandon "Sun".

### "Out of the Mouths. . .":

"A New York City school teacher has collected comments by children five to twelve years of age. If they had been made by grown-ups—yes, by widely experienced and quite 'intellectual' grown-ups—they still would have been worthy of their authors. They almost prove Sir James Barrie's contention that being an artist consists of remaining a child. . . . Examples: 'I like the country because it's so peaceful. Out there the quiet just goes sliding along.' Also, 'When you feel like getting excited you can turn on the radio, and when you feel like being sad and crying, you can turn it on, too. There are lots of sad people on the radio'. . . ."

—"Daily Graphic",  
Portage la Prairie, Man.

### Churchill's Plain Speech:

"What is it that gives his wireless talks so strong an appeal? Most people regard them as the best tonic of the war. He speaks with assurance, frankly, and with studied unreserve. There is an air of indiscretion combined with authority. There is no touch of self-apology. He employs oratorical skill subdued to the medium of the microphone.

But while these qualities help to make

the talks successful, what puts them in the first class is something else; throughout, there is more than is expressed in actual words, a tone of conviction, of inflexible purpose, of certainty, as though the cause were already won. . . . He utters what the ordinary man thinks, in accents that the ordinary man recognizes to be true."

—London Reader's News,  
quoted in Elkhorn "Mercury".

### London Calling:

When headlines are screaming sensational views

And everything seems so upsettin';  
When bombers are making their daily attacks

From Land's End and Dover to Stettin;  
A twist of the dial, and into the room  
Comes the word which is bound to suffuse

A confident ray through the deepest of gloom—

"This is London, and here is the news."

When Goebbels is jamming the ether  
with stuff

Produced by Berlin propaganda,  
And Duce is giving a mighty harangue  
From his fine second storey verandah,  
A twist of the dial and there as of yore  
Is that voice which as always imbues  
A courage much greater than ever before—

"This is London, and here is the news."

When battles are ended and victory won;

When we've vanquished the foe once again,

When search as you will you could not see a Hun

From Narvik and Antwerp to Spain.

A twist of the dial and there you will find

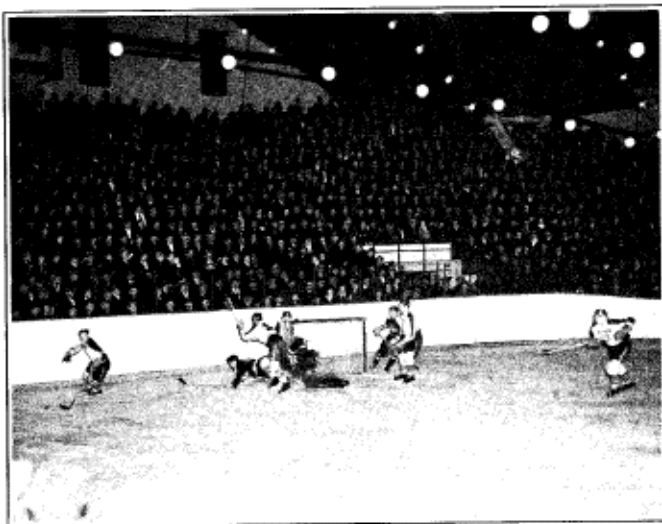
Those same words which will serve to infuse

Good courage and cheer in the hearts of mankind—

"This is London, and here is the news."

—Helen Hawthorne,  
in "MacLean's Magazine".

*"It won't be long now . . . !"*



There is grand winter sport in Manitoba. Almost every town has its commodious rinks for ice hockey and curling.



Ski-ing among the hilly districts of the Province attracts crowds of enthusiasts. Here the ski-train is delivering its passengers at La Riviere.

# “The Voice of Manitoba”

CKY is truly Manitoba's Radio Station.

Owned by the people of this province, it has rendered faithful service since the early days of broadcasting.

CKY has led and continues to lead in the introduction of new ideas in broadcasting art and technique.

15,000 watts

**CKY**  
**WINNIPEG**

910 kilocycles

Established 1922



1,000 watts

**CKX**  
**BRANDON**

1,120 kilocycles

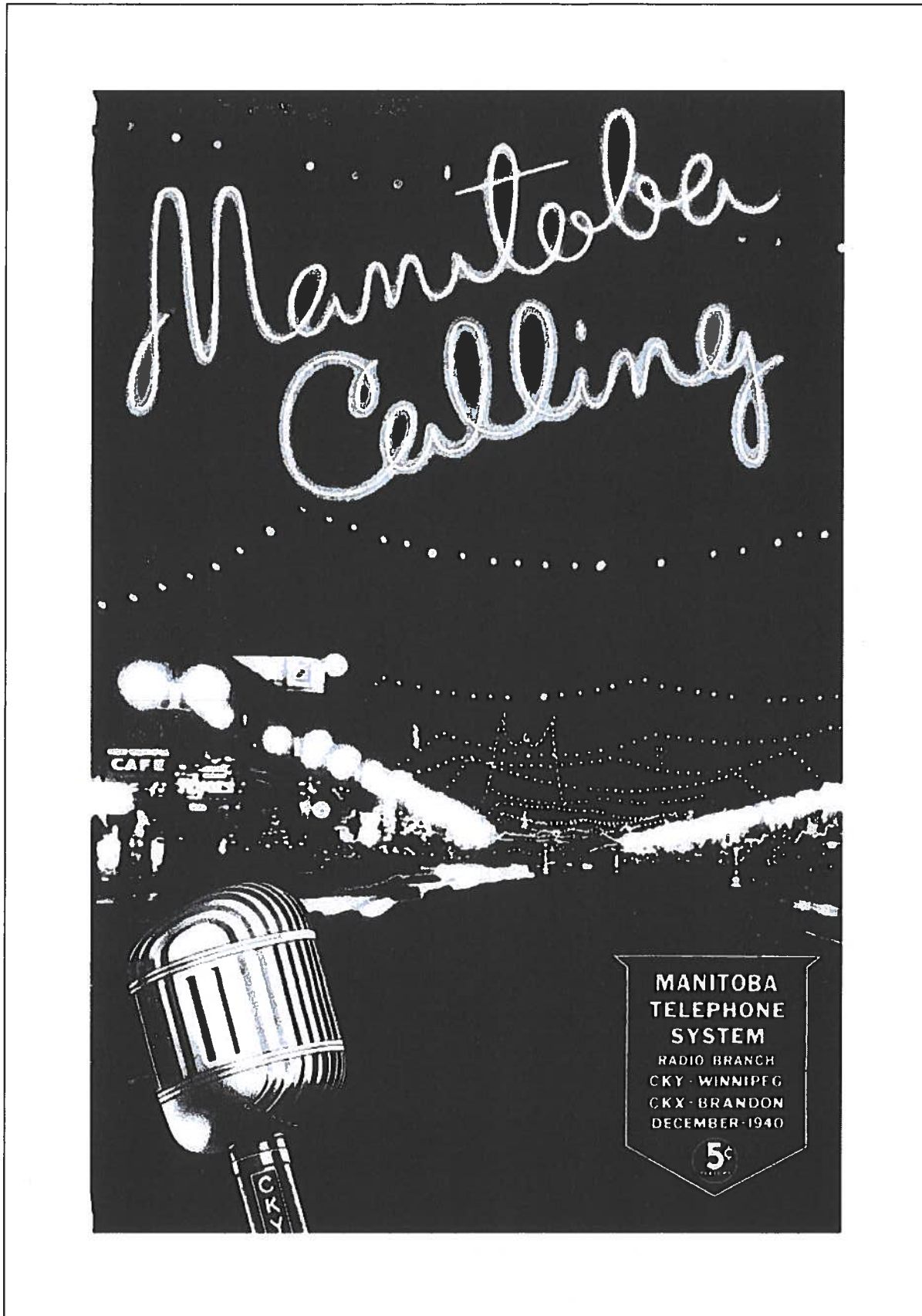
WESTERN MANITOBA'S STATION



Radio Branch

**MANITOBA TELEPHONE SYSTEM**

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MANITOBA CALLING

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## Winnipeg of the Wide Streets



**Portage Avenue**

Winnipeg is noted for its wide and well-paved thoroughfares, and beautiful boulevarded and residential streets. Our picture, taken from the heart of the down-town area, shows Portage Avenue, looking west. At night, the avenue is brilliant with thousands of electric lights, festooned across the highway. An impression of the effect is conveyed in our cover illustration.

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MANITOBA CALLING

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Vol. IV, No. 11.  
Single Copy  
5c

**MANITOBA CALLING**

December, 1940  
12 Issues, 60c.  
Post Free

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

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## Christmas 1940

We would wish you a "Merry Christmas",  
and yet we wonder if merriment in its fullest  
sense is quite appropriate, with so much sorrow  
abroad, so many needing our prayers and active  
help.

May we all enjoy, rather, the truer, deeper  
happiness of sacrifice, and may you soon share  
abundantly in the blessings of Peace on Earth  
among men of Goodwill.





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## *In Manitoba's Glorious Whiteshell*

Prize-winning Essay in our "Holiday in Manitoba" Contest

By I. D. Blair.

A wandering New Zealander I, whose path during 1939 and 40 passed through Cape Horn gales to the undulating green pastoral lands of Uruguay; then to the thick of war in Europe and now in the fall of this year of personal and international event, to the portal of a Canadian odyssey. With a friend I have just passed through a land of age-old granite shore-line, of outcrop and gaunt promontory; through a filigree of lakes set in a thousand square miles of that type of forest mantle known only to North America. Such is Manitoba's Whiteshell Reserve — a place of peace and calm which we explored for seven days—an area which can well be host to the summer adventurer on pleasure bent; to the sportsman and the fisherman; to the genuine student of plant and animal life or to the weary, who seek only mental relaxation and uplift of mind and spirit. To an Antipodean from a land of widely different terrain and water-way, our 140 mile canoe journey through Manitoba's Whiteshell seemed an epitome of North American romance. The storybook background of shadowy Indian and voyageur became tangible as we travelled over the lakes and rivers or through the forests of the hinterland—all of which had been known to these figures of the past.

By car we covered the Trans-Canada highway as far as Rennie, thence by secondary road leading past beautiful



A quiet reach at the head of  
Crow Duck Lake

Brereton, Red Rock, Jessica and White Lakes, to tiny Green Lake where the canoe route began. For two active men the ensuing canoe circuit will occupy at least seven days and full camping equipment and provisions are required for that period. The short journey across Green Lake is just long enough to permit one to regain confidence in the art of management of a light canoe, and the short portage separating this from the Whiteshell Lake is of such a nature in this early stage of the journey to make out of condition muscles take the strain in readiness for greater efforts and trials ahead.

As the brilliant radiance of the western sky burnished the limpid waters of Whiteshell Lake, our first day came to an end with a camp on a rocky tree-clad islet from which we obtained our first experience of fishing in the reserve.

In most of the lakes the ordinary non-specialist fisherman who seeks only a ration of fish to supplement the food supply, will have no difficulty in obtaining an abundance of pike and pickerel. Several of the lakes harbour trout and perch while at stages in the canoe journey, the royal sturgeon will be seen leaping from those deep waters where the splash of paddle blades means nothing to these denizens of the rocky depths. During the following day's paddling we continued across the tortuous forest lined bays and coves of Whiteshell Lake to the portage which leads to Crow Duck Lake—the largest in the reserve. The rocky shore line of this large winding expanse is pleasantly broken by dense wooded points and many beautiful islands add further charm to the scene. In this fine example of northern scenery a number of golden sandy beaches were a delightful surprise to us who had hitherto become accustomed to reed-infested swamp shores or precipitous rock-bound headlands.

### Wild Animal Life

At this stage of the journey the canoeist, especially if he is a newcomer to this land of Canada, will be amazed at the abundance of so many forms of



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animal life. He has not ceased to marvel at the attraction of the diversified tree and plant cover when the bird life quickly forces his attention. On the water practically all species of duck are found, these birds possessing power of numbers. But others, including geese, loon, kingfisher, hawk, turkey-vulture and all manner of small winged creatures are quite as active. Throughout the forest trails, the portage carrier straining beneath his heavy load, may pause awhile to inhale the refreshing pure scent of spruce and fir and then watch in interested silence, the antics of partridge, owl, prairie chicken, chickadee, and others unknown in name to the observer. Similarly the variety of bigger game will delight the hunter and the naturalist alike, for in any one day's journey he may see scores of red and mule deer which, comparable with the ducks on the water, dominate the forests. But moose, woodland caribou, are there and during some part of the journey, wolves, black bear, porcupine, mink, ground-hog, chipmunk, squirrel and others combine to add further life and colour to any one day of canoeing.

**Wild Rice**

At the head of Crow Duck Lake a faint hearted canoeist may be inclined to abandon plans for the rest of the trip when he views that seemingly endless expanse of wild rice between him and the far distant line of forest which marks the end of the lake. But the attractions of the course we had already traversed served only to promise greater joys ahead so, in determined manner, we pushed and poled the canoe through this jungle swamp where only a few inches of water over evil treacherous mud served to assist our straining endeavours. Beyond the maze of wild rice lies the portage leading across to Boundary Lake. This is the most arduous of the portages and the longest, about a mile and a quarter, but the forest surrounding the trail is delightful. The bird life there attracts even more appreciative interest and further flavour may be added to the food box by the crop of wild raspberries and blueberries which thrive in the deciduous undergrowth, itself only a lower stratum beneath the canopy of birch, spruce, balsam, fir and tamarac.

Our passage across Boundary Lake



The Boundary rapids, where the Winnipeg river crosses the Ontario border and enters the chain of lakes.

was difficult, the water being dangerous under the influence of a strong wind, but the map guided us to Boundary Falls, at which point on the Ontario border the Winnipeg river enters the chain of lakes. Thenceforward this mighty water-course became our pathway for over fifty miles, although the river seemed to be nothing more than another series of tranquil lakes, connected by narrow gorges of faster moving water. All along the river we passed unexploited forest land, blocks of it however still revealing the partly healed scars of recent destructive forest fires. Secure in the fastness of these woods we made ideal camps on sites unchanged since they were used by La Verendrye and all those who passed by as they wove the web of western pioneer history, or we rested on portage trails which had been little disturbed since those days when the cliffs and forests echoed the rollicking songs of the *coureur du bois*.

Later we encountered the Lamprey falls or rapids which at present may be traversed without a portage by skilful canoeists. At Pointe du Bois where contact was made again with the news and ways of the outer world, the hydroelectric plant and dam was an obstacle demanding another overland portage of canoe and equipment. From Pointe du Bois we travelled downstream in drizzling rain, this having no dampening effect on our spirits, for by this time the rigorous life had encouraged constitutions which were impervious to chill or malady. The Slave Falls power dam had to be circuited and the end of the

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fifth day brought us to Sturgeon falls—a striking turmoil of rushing water where the Winnipeg river reaches the lower level of Jessie Lake. A comfortable camp was made below the falls but this lake proved disappointing in so far as fishing for our “daily bread” was concerned. The mouth of the Whiteshell river on the south-east shore of the lake was found without difficulty and there began a two day journey upstream. After eight portages within a short distance, Betula Lake opened out before the course. A lake which seems misnamed for there was little evidence of birch trees. The discoverer of the lake apparently considered the widely distributed poplars to be birch forest. Under mid-summer conditions, it seemed to us the least attractive of all the lakes, with very shallow water filled with a dense growth of water weed. Along one shore is a field of wild rice in which the traveller must find the continuation of the Whiteshell river—an opening completely obscured and hidden by the rice and reeds which stand six feet above the level of the water. By pushing and poling through this mass for one hundred yards, the deeper and navigable water of the river may be found, if one is fortunate enough to choose the correct point of entry into this swamp. An even greater density of wild rice awaited us as the river neared its source at White Lake. Even in this semi-stagnant area interest in the surroundings was maintained as we watched turtles sunning themselves on stones before sliding into the dark security of the swamp as their peace was disturbed. In other places, the swamp became a garden as we pushed through a covering of water-lilies, gay with their huge, delicately formed white flowers.

And so, as we suddenly pushed clear of the jungle rice into the deep open water of White Lake, it was realized with regret that the planned circuit was near its end. The final camp was made on an island in this lake. The last of the food disappeared. Somewhere from the inner pockets of rucksacs, two razors were produced and committed to a most painful duty. Then, with a dream shattered, we prepared for the world of man again. We were interested to find how it would compare with the primeval world we had come to know during an

**STANLEY HOBAN SINGS**


Our wandering photographer looked into Studio 2 and found Stanley Hoban, veteran baritone of CKY, CBC and BBC, rehearsing with Pelham Richardson's orchestra.

★

E. G. Bayne, in “National Home Monthly” informs us that the words most frequently mispronounced in Hollywood are: *decadent, harass, address, rebound, research, status, strata, sacrilegious, exquisite, pretenses, acumen, formidable, hospitable, impious, contractor, alternate, abdomen, romance, detail, and bouquet.* Try pronouncing these as you usually do, and then refer to a dictionary.

★ ★ ★

Five members of CKY's staff are in the 10th District Royal Canadian Signals, N.P.A.M.

★ ★ ★

The population of Greater Winnipeg is now approximately 300,000. In 1870 it was 215.

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idyllic week. I returned to learn of the destruction being wrought in my beloved Britain, the land from which my ancestors had set forth for the New World and to which I in the third generation had returned on a quest. The mental picture of peace and tranquility as found in the life and atmosphere of the Whiteshell reserve clashed with the sudden jar of a radio news broadcast, creating a mental turmoil from which the thought arose — “And now, what next?”

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## THE LISTENER WRITES

*We welcome letters from our listeners at all times. Names and addresses of the writers must be given but will be treated as confidential.*

**FROM THE U.S.**—"CKY is popular here and I know families who leave their dials tuned to CKY continuously all day . . ."—Gilby, North Dakota.

**MANITOBA IMPRESSIONS** — "I do believe CKY's broadcasts of visits round and about Manitoba have made most people much more interested in their own province. . . ."—North Kildonan, Man.

**SINGING FLAT**—"An alleged singer on a morning advertising program persistently sings flat. Can anything be done about it, or is he married to the sponsor's daughter? . . ."—Winnipeg, Man.

**INFLUENCE OF SWELL PHILOSOPHY** — "Your announcer ends his 'Wake Up and Live' program each morning with the slogan 'Have a swell day all day today, and worry about tomorrow, tomorrow.' The reason that we were in such a state of unpreparedness for our war effort, the cause to a great extent of the downfall of France, and the underlying cause of many of our social and economic problems today can be traced to the fact that we had a 'swell' time all day today and did not worry about the morrow. . . This slogan is not at all appropriate. Some constructive effort should be made to impress upon your listeners the seriousness of the situation and the necessity of building and planning for the future today. . . ."—Winnipeg.

**SEEING BACKSTAGE**—"CKY is the favorite station in our house. My daughter and I recently spent a very enjoyable evening at one of Wrigley's programs, and it was very interesting to see how much work goes on 'behind the scenes' to make programs go over without a hitch. . . ."—Winnipeg.

**FRIENDLY VOICES**—"CKY is our favorite station because the announcers have such pleasant voices and so friendly. We feel we know them. . . ."—Rapid City, Man.

**OPERA OR HOMICIDE**—"I hope you will carry the operas again this season. They are the best programs on the air and I should feel like murdering someone if I couldn't hear them! I often get an extra copy of Manitoba Calling to send to South Africa. I have kept all my own copies since October, 1938. . . ."—Rathwell, Man.

**U.S. TRIBUTE TO BBC**—"I have personally been impressed with the amazing quality of calm strength in the voice of the BBC announcer who tells us 'This is London calling—Here is the news' . . ."—Moorhead, Minnesota.

**READER VISITS CKY** — "Manitoba Calling is a very smart little journal, and educative. Since I visited your studios this past summer and saw the wonderful things of radio in operation, and also met your boys who make it work, I can easily understand why good old CKY is on the top rung of efficiency . . ."—Ninga, Man.

**LISTENS ONLY TO CKY**—"We enjoy the programs over CKY very much and, though we do not have our radio on all the time, we do not listen to any other station. . . ."—Old Kildonan, Man.

★

## COLOR TELEVISION

"American television, always abreast of Europe in technical developments, has moved far out in front by bursting forth with color, BBC's director of television, Gerald Cock, acclaimed CBS color television as 'miraculous', cabled this to his colleagues in London, privately expressed his belief that if America can start television broadcasting with color for direct pick-up of actual events, the popularization of the new art should be advanced by leaps and bounds and public response should be multiplied many times over. . . "

—Paul W. Kesten, Vice-President,  
Columbia Broadcasting System.



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MANITOBA CALLING

## Adventures in Radio - 15

By D. R. P. COATS

### EARLY DAYS IN CANADIAN BROADCASTING

Radio programs began with the addition of music to speech at the microphone. To begin with, the terse sentences of the engineers, thrilling as they were to experimenters, had little to interest the public, to whom we were trying to sell receiving sets. The engineers, too, ran out of breath and grew tired of repeating the alphabet and saying "ninety-nine". Probably personal convenience persuaded them to do less talking and fill in the intervals while testing, by playing phonograph records. In the interests of economy the company refrained from buying a phonograph. Instead, they asked the proprietor of a music store on Ste. Catherine West to lend them an instrument and records in return for suitable acknowledgments on the air. Thus, I suppose, the first "sponsored" programs from Canada went into the hitherto undefiled ether around Montreal.

The method of transmitting music from the phonograph was one which made up in simplicity for what it lacked in efficiency. Here it was that the long string which hung from a beam of the factory roof served its purpose.

#### Tin Horn Microphone

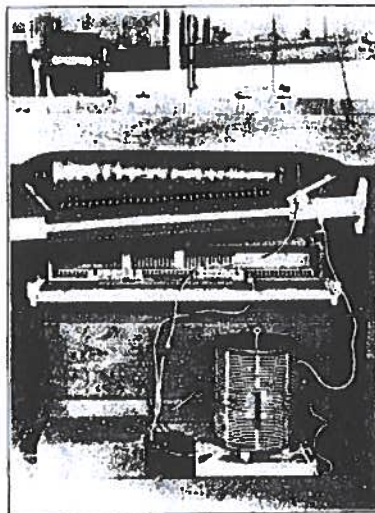
When we had said our little piece, holding the microphone in our left hand as we cranked the phonograph with our right, we placed the needle in position on the record, turned the microphone upside down, hung it on the hook at the end of the string within a foot of the phonograph horn—and gave the audience a treat. The microphone, somewhat similar in appearance to the one in our illustration,\* was "improved" by the attachment of a little black tin horn, salvaged I imagine from some phonograph dealer's scrap-heap. It increased the "pick-up" properties of the microphone exactly as an ear-trumpet assists people who are hard of hearing. What the rasping vibrations of that horn did to the quality of the "music", already distorted by the phonograph of those

\*See November "Manitoba Calling"

days, must be left to the reader's imagination.

In 1919 and '20, when broadcasting is said to have commenced, the radiation of wireless telephony was not a new thing. Nor was music on the air an innovation at that late date. Lee de Forest and others, in the United States and elsewhere had been transmitting music for a decade or more before that. Mention should be made, also, of the Prince of Monaco, who entertained wireless operators in the Gulf of St. Lawrence and up and down the Nova Scotian coast with flute-like music broadcast

#### MUSICAL SPARK TRANSMITTER



Music was broadcast by Father Desilets, Nicolet, Que., in 1913-'14. Each of the rotary spark dischargers was operated by pressure of its key on the keyboard of the organ which was thus converted into a wireless transmitter.

from a system of spark transmitters of various pitches, installed aboard his luxurious steam yacht, back in 1913-'14. In the same years, Father Desilets at Nicolet, Quebec, was using somewhat similar equipment comprising a series

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of spark dischargers — all of different diameter—rotating on a shaft built into the body of a home organ.

What was new when Canadian broadcasting in the modern sense came into operation in 1919, was the deliberate application of the radio transmission of music to the selling of merchandise. It began with a radio manufacturer's efforts to interest people in the purchase of receiving sets. It was extended by the inclusion of phonograph and piano dealers as joint sponsors of the programs; and, as news of the latest wonder spread, by the sale of similar transmitting installations to firms in other lines of business who sought public goodwill by providing programs to their respective communities in various parts of Canada.

Song publishers were among the first commercial sponsors. They generously sent their "pluggers" to sing at our microphone, so that their products might be rapidly popularized. In recalling the willingness of the sheet-music folk to get on the air in those days, one cannot help contrasting it with the present arrangements which compel broadcast authorities to pay substantially for the use of copyright music! But times and customs change. In the early days there were artists who might without much difficulty have been persuaded to pay us for the privilege of broadcasting. Many there were, of course, who gladly performed gratis. Now, we pay them, largely from funds derived from commercial advertisers.

**Early Artists**

The first live talent I remember putting on the air in Montreal was one Gus Hill, a singer of popular ballads who brought with him the nimble pianist who played for silent pictures in the Strand Theatre on Ste. Catherine West—Willie Eckstein. I can see Gus yet, pouring out his heart at the tin-horned microphone which dangled on a string; the transmitter tubes protesting in spasms of blue brilliance, as if in a state of electrical apoplexy, whenever he took a high note. I can see Willie, bending over the keys of the light-oak piano while the music rippled from his fingers. There was no monitoring operator. I just kept an eye on the meters of the transmitter to see that we were



William Street, Montreal, where Canadian broadcasting commenced in 1919. The transmitter and "studio" were on the top floor. To the right is the chocolate factory.

still on the air, and that was that. The bare walls and floor suggested nothing of a studio. The doorway behind us outlined the darkness of silent machinery in the factory. The uncurtained windows looked out across the chimneys and roofs of Griffintown, one of the less picturesque sections of the city.

On humid evenings, when the heat of the passing day added to the atmospheric pungency in that quarter the moist stickiness from the chocolate factory, squadrons of flies flew in to annoy us with their attentions. Taking my turn on duty I would often be alone, combining the jobs of engineer and announcer, the only other person on the premises being the janitor, somewhere in the basement. On one of these occasions, mouthing my words into the microphone as we had to mouth them in those days if they were to be distinguishable in our listeners' headphones, I observed a small crowd of men and women and children gathered in the street below. From their attitudes as they gaped up in my direction, I could see they were listening to the program. The phonograph played some popular airs and as I changed the records I could hear applause and cat-calls from the poor souls who, living in a very unrefined district, evidently found in our phonograph something of the pleasure which the barrel organ used to provide. Sometimes, carrying the microphone to the

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## MANITOBA CALLING

## HOCKEY BROADCASTS

Imperial Oil hockey broadcasts are again being carried by CKY and CKX throughout the season. Games are scheduled for Saturday nights, as follows:—

Dec. 7—Boston at Toronto.  
Dec. 14—Chicago at Toronto.  
Dec. 21—Americans at Toronto.  
Dec. 28—Rangers at Toronto.  
Jan. 4—Detroit at Toronto.

Foster Hewitt, acknowledged Dean of Canadian sports announcers, is at the microphone.

When an Imperial Oil Hockey Broadcast starts on the air from Maple Leaf Gardens, it's already two o'clock in the morning in Great Britain—too late for broadcasting. So, for the benefit of Canadian troops overseas, the CBC cuts records of the game and selects highlights for inclusion in special electrical transcriptions. The transcriptions are transmitted to the BBC by "beam wireless". The BBC records the transmissions thus received from Canada and re-broadcasts them from their stations in Great Britain. The interest of our Canadian troops in this service may be imagined, and reports indicate considerable effect, also, in making the Britishers at home increasingly "hockey-minded".

window, I would lean out and wave my hand to them, which seemed to tickle those warm hearted folks so that they would respond with more cheers and whistles, reminiscent of the "gods" in an Old Country music hall. And then — the National Anthem . . . . Political feeling between Britain and one of her partners in the Empire was running somewhat high at the time. . . The sentiments of my sidewalk friends were immediately expressed in a chorus of "BOO-OO!", punctuated by the arrival of several missiles which, fortunately, caused no damage. Discretion persuaded me to delay my departure for home that evening. That was, I think, a unique example of direct action by an audience not entirely satisfied with a radio program. They threw rocks at the announcer. Few listeners today are strategically so well placed, which is not to say they wouldn't welcome the opportunity!

(To be continued)

## GOOD DEED CLUB PERFORMER



Bill Komar, accordionist, became a Gold Star Member of the T. Eaton Company's Good Deed Club in CKY's studio on Saturday morning, November 16th, by his excellent performance at the microphone. Apart from its value in encouraging children to do good turns, the Club is to be commended for the purpose it is serving in discovering new talent and for the choral instruction given under the direction of Mr. J. Roberto Wood.

★

## OUR MANITOBA STAMPS

Distribution of the colored stickers issued by CKY and CKX to advertise the Province is continuing during the winter months. New designs, appropriately depicting winter scenes, will shortly be added to the four issues, of which 150,000 were printed. The stickers are available without charge, for attachment to outgoing mail of business institutions and private individuals.

Applications for supplies of the stickers should be addressed to "Manitoba Calling," CKY, Winnipeg.



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MANITOBA CALLING

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## 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

9.30—The Southernaires—CBC.  
 10.00—BBC News—CBC.  
 11.00—Church Service.  
 12.25—B.U.P. News  
 12.30—And It Came to Pass—CBC.  
 1.00—British Bands—Burns & Co. Ltd.  
 1.30—Religious Period—CBC.  
 3.30—Church of the Air—CBC.  
 4.15—The Tea Musical—CBC—Thos. J. Lipton  
 4.45—BBC News—CBC.  
 5.00—Silver Theatre—CBC — International Silver Co.  
 5.30—Week-end Review—CBC.  
 5.45—B.U.P. News—CBC.  
 6.00—Jack Benny—CBC—Jello.  
 6.30—Let's Face the Facts—CBC.  
 7.00—Church Service.  
 8.00—Carry on, Canada—CBC.  
 8.30—American Album of Familiar Music—CBC—Bayer-Aspirin.  
 9.00—C. P. News—CBC.  
 9.15—Britain Speaks—CBC.  
 10.00—Tone Pictures—CBC.  
 10.30—What Do You Think—CBC.  
 11.30—Sanctuary—CBC.

### MONDAY

7.00—Reveille.  
 7.45—B.U.P. News.  
 8.25—Manitoba Calling.  
 9.15—The Fishermen—United Radio Advtg.  
 9.30—The Man I Married—CBC—Oxydol.  
 9.45—The Right to Happiness—CBC—Crisco.  
 10.00—BBC News—CBC.  
 10.30—Big Sister—CBC—Rinso.  
 10.45—Life and Love of Dr. Susan—CBC—Lux.  
 11.30—The Gospel Singer—Oxydol.  
 11.45—Refreshment Time with Singin' Sam—Coca Cola.  
 12.00—The Happy Gang—CBC—Colgate-Palmolive.  
 12.45—B.U.P. News, Messages and Weather.  
 1.00—Against the Storm—CBC—Ivory.  
 1.15—Road of Life—CBC—Chipso.  
 2.00—The Story of Mary Martin—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—School of the Air.  
 4.00—University Lecture.  
 4.15—Backstage Wife—Sterling Products.  
 4.30—Miss Trent's Children—Lever Bros.  
 4.45—BBC News—CBC.  
 5.00—Crown Parade—Canada Starch Co.  
 5.15—Wishart Campbell Sings — McLean's Stomach Powders.  
 5.45—B.U.P. News.  
 6.15—Light Up and Listen Club — Imperial Tobacco.  
 6.30—Marching Along Together—St. Lawrence Starch Co.  
 6.45—Easy Aces—Anacin Co.

7.00—With the Troops in England—CBC.  
 8.00—Lux Radio Theatre—CBC—Lever Bros.  
 9.00—C. P. News—CBC.  
 10.00—Woodhouse and Hawkins—CBC.  
 11.00—Behind the Headlines—Wpg. Tribune.  
 12.00—B.U.P. News.

### TUESDAY

7.00—Reveille.  
 7.45—B.U.P. News.  
 8.25—Manitoba Calling.  
 9.15—The Fishermen—United Radio Advtg.  
 9.30—The Man I Married—CBC—Oxydol.  
 9.45—The Right to Happiness—CBC—Crisco.  
 10.00—BBC News—CBC.  
 10.30—Big Sister—CBC—Rinso.  
 10.45—Life and Love of Dr. Susan—CBC—Lux.  
 11.00—Voice of Inspiration—Young Church.  
 11.15—Peggy's Point of View.  
 11.30—The Gospel Singer—Oxydol.  
 11.45—Refreshment Time with Singin' Sam—Coca Cola.  
 12.00—The Happy Gang—CBC.  
 12.45—B.U.P. News, Messages and Weather.  
 1.00—Against the Storm—CBC—Ivory.  
 1.15—Road of Life—CBC—Chipso.  
 2.00—The Story of Mary Martin—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—School of the Air of the Americas—CBC  
 3.30—CKY Studio Strings—M.T.S.  
 4.00—University Lecture.  
 4.15—Backstage Wife—Sterling Products.  
 4.30—Miss Trent's Children—Lever Bros.  
 4.45—BBC News—CBC.  
 5.00—The Story Time Lady—Reliable Toy Co.  
 5.15—Wishart Campbell Sings — McLean's Stomach Powders.  
 5.45—B.U.P. News.  
 6.15—Light Up and Listen Club — Imperial Tobacco.  
 6.30—Stepping Along—Berryhills.  
 6.45—Tapestry of Music—City Hydro.  
 7.00—John and Judy—CBC—Fonda Cream.  
 7.30—Good Luck—CBC—Maple Leaf Milling.  
 8.00—Treasure Trail—CBC—Wrigley Co.  
 8.30—Fibber McGee and Molly—CBC—S. C. Johnson & Son.  
 9.00—C. P. News—CBC.  
 9.30—BBC Radio News Reel—CBC.  
 11.00—Behind the Headlines—Wpg. Tribune.  
 11.30—Theatre Time—CBC.  
 12.00—B.U.P. News.

### WEDNESDAY

7.00—Reveille.  
 7.45—B.U.P. News.  
 8.25—Manitoba Calling.  
 9.00—Smilin' Jack—United Radio Advtg.  
 9.15—Stars of the Week—United Radio Advtg.  
 9.30—The Man I Married—CBC—Oxydol.

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## MANITOBA CALLING

9.45—The Right to Happiness—CBC—Crisco.  
 10.00—BBC News—CBC.  
 10.30—Big Sister—CBC—Rinso.  
 10.45—Life and Love of Dr. Susan—CBC—Lux.  
 11.15—Peggy's Point of View.  
 11.30—The Gospel Singer—Oxydol.  
 11.45—Refreshment Time with Singin' Sam—Coca Cola.  
 12.00—The Happy Gang—CBC—Colgate-Palmolive.  
 12.45—B.U.P. News, Messages and Weather.  
 1.00—Against the Storm—CBC—Ivory.  
 1.15—Road of Life—CBC—Chipsco.  
 2.00—The 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—School of the Air.  
 4.00—University Lecture.  
 4.15—Backstage Wife—Sterling Products.  
 4.30—Miss Trent's Children—Lever Bros.  
 4.45—BBC News—CBC.  
 5.00—Crown Parade—Canada Starch Co.  
 5.15—Wishart Campbell Sings—McLean's Stomach Powders.  
 5.45—B.U.P. News.  
 6.00—Superman—Ogilvie Flour Mills.  
 6.15—Light Up and Listen Club—Imperial Tobacco.  
 6.30—Marching Along Together—St. Lawrence Starch Co.  
 6.45—Easy Aces—Anacin Co.  
 7.00—Big Town—CBC—Lever Bros.  
 7.30—The Family Man—CBC—Lever Bros.  
 8.00—Melodies for You—CBC—Western Canada Flour Mills.  
 9.00—C. P. News—CBC.  
 11.00—Behind the Headlines—Wpg. Tribune.  
 12.00—B.U.P. News.

## THURSDAY

7.00—Reveille.  
 7.15—Smilin' Ed. McConnell—Aladdin Lamps Co.  
 7.45—B.U.P. News.  
 8.25—Manitoba Calling.  
 9.00—Smilin' Jack—United Radio Advtz.  
 9.15—Voice of Memory—United Radio Advtz.  
 9.30—The Man I Married—CBC—Oxydol.  
 9.45—The Right to Happiness—CBC—Crisco.  
 10.00—BBC News—CBC.  
 10.30—Big Sister—CBC—Rinso.  
 10.45—Life and Love of Dr. Susan—CBC—Lux.  
 11.00—Voice of Inspiration—Young Church.  
 11.15—Peggy's Point of View.  
 11.30—The Gospel Singer—Oxydol.  
 11.45—Refreshment Time with Singin' Sam—Coca Cola.  
 12.00—The Happy Gang—CBC.  
 12.45—B.U.P. News, Messages and Weather.  
 1.00—Against the Storm—CBC—Ivory.  
 1.15—Road of Life—CBC—Chipsco.  
 1.45—Armchair Radio Romances—Gensers Ltd.  
 2.00—The 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—School of the Air of the Americas—CBC.  
 3.30—CKY Studio Strings—M.T.S.  
 4.00—University Lecture.  
 4.15—Backstage Wife—Sterling Products.  
 4.30—Miss Trent's Children—Lever Bros.  
 4.45—BBC News—CBC.  
 5.00—The Story Time Lady—Reliable Toy Co.

5.45—B.U.P. News.  
 6.00—On the Trapline—Sydney I. Robinson.  
 6.15—Light Up and Listen Club—Imperial Tobacco.  
 6.30—Heroes of Civilization—Public Finance.  
 6.45—Tapestry of Music—City Hydro.  
 7.00—The Shadow—Red Deer Valley Coal Co.  
 7.30—On Parade—CBC—Robin Hood Flour.  
 8.00—Kraft Music Hall—CBC—Kraft Phenix  
 9.00—C. P. News—CBC.  
 10.30—Stag Party—CBC.  
 11.00—Behind the Headlines—Wpg. Tribune.

## FRIDAY

7.00—Reveille.  
 7.45—B.U.P. News.  
 8.25—Manitoba Calling.  
 9.15—Stars of the Week—United Radio Advtz.  
 9.30—The Man I Married—CBC—Oxydol.  
 9.45—The Right to Happiness—CBC—Crisco.  
 10.00—BBC News—CBC.  
 10.30—Big Sister—CBC—Rinso.  
 10.45—Life and Love of Dr. Susan—CBC—Lux.  
 11.30—The Gospel Singer—Oxydol.  
 11.45—Refreshment Time with Singin' Sam—Coca Cola.  
 12.00—The Happy Gang—CBC—Col. Palm.  
 12.45—B.U.P. News, Messages and Weather.  
 1.00—Against the Storm—CBC—Ivory.  
 1.15—Road of Life—CBC—Chipsco.  
 2.00—The 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—School of the Air  
 3.45—Manitoba Impressions.  
 4.15—Backstage Wife—Sterling Products.  
 4.30—Miss Trent's Children—Lever Bros.  
 4.45—BBC News—CBC.  
 5.00—Crown Parade—Canada Starch Co.  
 5.45—B.U.P. News.  
 6.00—Superman—Ogilvie Flour Mills Co.  
 6.15—Light Up and Listen Club—Imp. Tobac.  
 6.30—Marching Along Together—St. Lawrence Starch Co.  
 6.45—Easy Aces—Anacin Co.  
 8.00—Waltz Time—CBC—Sterling Products.  
 8.30—The Canadian Theatre of the Air—CBC—Ironized Yeast.  
 9.00—C. P. News—CBC.  
 10.00—The Northern Messenger—CBC.  
 11.00—Behind the Headlines—Wpg. Tribune.

## SATURDAY

7.00—Reveille.  
 7.45—B.U.P. News.  
 8.25—Manitoba Calling.  
 9.15—C. P. News—CBC.  
 10.00—BBC News—CBC.  
 10.30—Good Deed Radio Club—T. Eaton Co.  
 11.00—Prof. V. W. Jackson—Nature Talk.  
 11.15—Peggy's Point of View.  
 12.30—Pinto Pete—Dominion Fur.  
 12.45—B.U.P. News, Messages and Weather.  
 3.00—London Calling—CBC.  
 4.45—BBC News—CBC.  
 5.15—N.H.L. Hockey Players—CBC—St. Lawrence Starch Co.  
 5.45—B.U.P. News.  
 6.00—Sweet and Swing—CBC—Col. Palm.  
 6.30—Share the Wealth—CBC—Colgate-Palm.  
 7.00—Hockey Broadcast—CBC—Imperial Oil.  
 10.00—C. P. News—CBC.



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MANITOBA CALLING

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### CKX HIGHLIGHTS

Numerous programs not carried by CKY are available to listeners who tune in CKX, Brandon. Some of these are listed below.

#### DAILY EXCEPT SUNDAYS

7.30—Musical Eye Opener.  
8.15—Wake Up and Live.  
8.45—What's in the Air.  
9.00—Over the Backyard Fence.  
11.00—C. P. News—CBC.

#### SUNDAY

11.00—Radio City Music Hall—CBC.  
11.55—C.P. News—CBC.  
12.00—Old Country Mail—CBC.  
12.15—Just Mary—CBC.  
7.00—Charlie McCarthy—CBC.  
7.30—One Man's Family—CBC.

#### MONDAY

11.30—Pelham Richardson's Orchestra—CBC.  
1.45—Markets and Livestocks.  
4.15—Mirror for Women—CBC.  
6.00—Let's Go to the Music Hall—CBC.  
6.55—Commentary on the News—CBC.  
10.00—Light Up and Listen Club.  
11.00—With the Troops in England—CBC.

#### TUESDAY

7.40—Feed Talk.  
11.15—Sweet Hour of Prayer—CBC.  
11.30—Pelham Richardson's Orchestra—CBC.  
1.45—Markets and Livestocks.  
6.55—Commentary on the News—CBC.  
10.00—Light Up and Listen Club.

#### WEDNESDAY

11.30—B.C. Schools Broadcast—CBC.  
1.45—Markets and Livestocks.  
6.30—Carson Robison.  
6.55—Commentary on the News—CBC.  
10.00—Light Up and Listen Club.

#### THURSDAY

1.45—Markets and Livestocks.  
6.30—They Shall Not Pass—CBC.  
6.55—Commentary on the News—CBC.  
8.00—Band Music.  
10.00—Light Up and Listen Club.

#### FRIDAY

7.40—Feed Talk  
11.30—B.C. Radio Schools—CBC.  
1.30—Smilin' Ed. McConnell.  
1.45—Markets and Livestocks.  
3.30—Betwixt and Between.  
6.30—Carson Robison.  
6.55—Commentary on the News—CBC.  
10.00—Light Up and Listen Club.

#### SATURDAY

8.00—Bands of the Salvation Army.  
9.30—Radio Train.  
12.30—Closing Markets.  
5.30—Recital Series—CBC.

### WESTERN DIRECTOR--CBC



John Kannawin

With the transfer of Mr. Dick Claringbull to Toronto, where he will assume the duties of Ontario Regional Director, Mr. John Kannawin, senior CBC producer at Winnipeg becomes Western Regional Director of the Canadian Broadcasting Corporation's activities. All who know Mr. Kannawin and his ability appreciate the appointment as honoring the territory whose radio development will now be largely his responsibility.

★

Manufacturing occupies a very prominent place in the industrial life of Manitoba. There are many flour and grist mills, large packing plants, steel and iron works, breweries and bakeries, clothing and confectionery factories, gypsum and asbestos plants, and manufacturers engaged in the production of beds and bedding, furniture, caps and cloaks, chemicals, paper, soap, woollen goods, shirts, shoes, and innumerable other articles.

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MANITOBA CALLING

## WELCOMES VISITORS

Watching  
the  
Clock



The  
Treasure  
Trail  
Mail  
Box

These young ladies, pupils of Rupert's Land Girls School, Winnipeg, visited CKY recently and were conducted on a tour of the studios by our guide, A. McLean. In the upper picture, Mr. McLean is explaining the operation of the two-dialled studio clock. There was considerable interest in Wrigley's "Treasure Trail" mail box.

### "THE STORY TIME LADY"

Excellent pre-Christmas fare for young Canadian radio fans is being provided in a series of programs by "The Story Time Lady," broadcast by CKY on Tuesdays and Thursdays at 5 p.m.

The Story Time Lady takes the favorite fairy stories of the children and sets them to music. Each story is in verse form, with a musical background by the well-known Canadian accordionist and arranger, Dixie Dean, recently returned from a successful tour of concert stages in the United States.

The story-verses are written and narrated by Roxanna Bond. Other members of the cast are a talented boy and girl, playing the characters "John" and "Susan", who are entertained by The Story Time Lady at her home on Magic Island.

The programs are sponsored by the Reliable Toy Company, makers of Reliable Dolls and largest manufacturers of dolls in the British Empire. Need it be added that dolls are suggested as a hint to grown-ups who are contacting Santa Claus this season?

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### NEED FOR ORAL READING

"The literary language is one thing, and the spoken language is another thing as most of us have yet to discover. And if broadcasting succeeds in bringing about a literary style more in accordance with speech, it will have exercised a permanent influence upon literature. If it brings about, as indeed it is bringing about, a higher general level of performance in speech, a higher regard for the technique of the spoken word, then it will have restored most of us to a proper sense of what language means, and, more important still, of what language does not mean. If it rids our public life of bad speakers, bad preachers, and bad lecturers; if it rids us of the idea that intellectual brilliance is in some mysterious way more brilliant when associated with infantile incoherence of speech; . . . then it will not have lived in vain. . . . This is the tragedy of print, that it is such a feeble substitute for the living breath; and it is the tragedy of much of our education that exercise in the feeble substitute has been encouraged at the expense of healthy instruction in the living idiom. . . . What, after all, is (oral) reading, but breathing into the dead bones that lie about the printed page the breath of life. . . . ?"

—Professor A. Lloyd James,  
in "The Broadcast Word."

★

### RADIO'S RESPONSIBILITY

"The point about radio is that it has a bigger responsibility than newspapers and theatres. Radio is, or ought to be, the promise and the guarantor of a better future. Programs that foster a breed of phoney contestants, that encourage thousands and perhaps millions to devote themselves to building up a story dramatic enough to pass a 'committee of well wishers' with an eye out for the listenability values rather than the human needs, is changing into the bogs of social welfare work. There will have to be a sobering up sooner or later. Radio will have to get back to entertainment. . . ."

—"Variety".

### LUBA NOVAK--CELLIST



Former member of Manitoba High Schools' orchestra and now scholarship pupil of Joseph Schuster in New York, Luba Novak was a very welcome visitor at CKY during her recent vacation in Winnipeg.

Luba was a young 'cellist in the late P. G. Padwick's High Schools' orchestra, featured in Saturday morning programs on CKY for a number of years. She played a solo in one of the orchestra's network broadcasts and was heard by Joseph Schuster, 'cello soloist of the New York Philharmonic Society's famous Symphony. Mr. Schuster wrote to Luba, offering her a scholarship, and the talented Winnipeg girl left two years ago.

Miss Novak is very modest in describing her own progress, which we are assured is excellent. She expresses continued gratitude for the start given her by Mr. Padwick, and speaks in highest terms of her teacher, Mr. Schuster, whose musicianship and generous recognition of her talent deserve all the praise she gives him.

★ ★ ★

Fort Prince of Wales, at Churchill, on Hudson Bay, is a well preserved example of European fortification dating back to the eighteenth century. Construction was begun in 1733 and finally completed in 1771.



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## The Story of CKY's Studios - 5

(Continued from our September issue)

*In previous articles in this series, which commenced in the May number of Manitoba Calling, we told of the barely-furnished room which served as CKY's studio in 1923; subsequent extensions, and of the opening of the present new and thoroughly modern premises, in May, 1937. We conducted our readers to the general office, two of the observation rooms, and the artists' lounge.*

### STUDIO NUMBER 4

When we, sitting in the Artists' Lounge waiting for the red light above the entrance to Number 4 Studio to be extinguished, receive that welcome "come in" signal, our guide depresses the chromium handle of the door and admits us to a little vestibule and thence, through another door, to Number 4.

Here we find a control operator seated at a sloping-panelled cabinet and with two turntables within easy reach. An announcer and a gentleman who has just concluded an address are the sole occupants until we enter. We are introduced, and it is explained to us that this is a special occasion for, it seems, this studio is available for speakers and small dramatic groups, but most of the day-time chores are performed in Studio 5 which we are to visit later. The turntables, it is explained, are made to revolve at either 78 revolutions per minute, the speed for ordinary phonograph records, or at 33 1/3 R.P.M., for electrical transcriptions. The transcription discs are usually of much larger diameter than records, thus permitting with their slower speed as much as fifteen minutes of program material to be presented without interruption.

Our guide having drawn our attention to the fact that the walls of the room are partly soft-surfaced and partly hard, and that the ceiling is covered with non-reflecting Acoustone material, he steers us out of Studio Number 4 and into another and larger room which is

### Studio Number Three

Through a triple-paned window we see the studio we have just left. Another window shows us the control room which is associated with Number 3. In there, when required, an operator can preside at the knobs of a mixer panel and control the microphone output on

its way to the Main Control Room and to the transmitter at Headingly. Otherwise, the electrical control of Studio Number 3 is managed by the operator in Number 4. In this studio, as in the smaller one, the walls are partly of hard and partly of soft material, the proportions of reflecting and non-reflecting surfaces being in accordance with the calculations of acoustic engineers. The general color scheme is light and dark blue, with a floor covering of black and white checker design. Having pressed against the walls to show us how the concealed spring system permits them to be pushed outwards slightly, and having reminded us that the ceiling and floor are also spring suspended, our guide conducts us by way of two pairs of heavy doors to

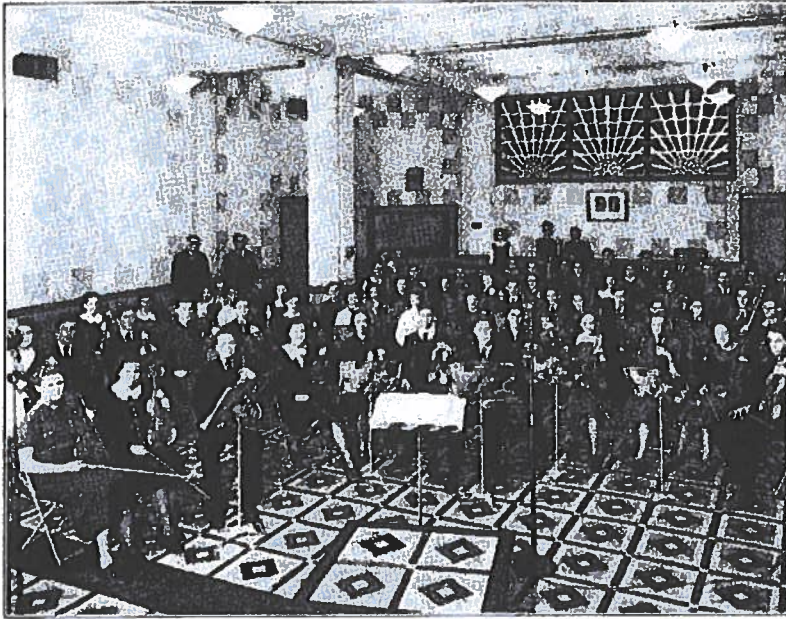
### Studio Number Two

Much as we admired the two smaller studios, this one strikes a higher note in beauty. The tubular ceiling lights bring out the neat design of the green and white wall covering. On three sides of the room are horizontal panels of white Acoustone tiles interspersed with narrow strips of hard green wall, the soft white tiles being an inch in thickness. The design is continued on the fourth and entirely hard surfaced wall in paint work so cleverly executed as to deceive the visitor into thinking that this wall, also, has tiles upon it. The floor of this studio is of inlaid sections of black, green, and pale yellow "marble" linoleum, radiating from a four pointed star, each section having been separately cut to shape and fitted into place. Through two large sound-proof windows we see the audition and observation lounge which we visited at the commencement of our tour. Studio Number 2 is sufficiently spacious to accommodate a small orchestra. It is the favorite room for dramatic groups. Ad-

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High Schools Orchestra in Studio I.

joining it, and entered by a separate door opening from the vestibule, is a control room equipped with mixing panel, etc. Here, the program director and the control operator can observe the performers and listen to the program by means of a loud speaker and headphones. We pay a brief visit to this room, and then our guide takes us along the vestibule and pauses at a door. "Now," he says, "we shall see our finest studio."

#### Studio Number One

The door swings open and we enter. "Oh!" escapes us as we see a large and beautifully lighted room, with walls of snow white and sand-colored Acoustone panels, arranged checker board fashion in neat designs. The process of covering the walls with these tiles, which are soft and porous so as not to reflect sound, is very simple, our guide tells us. A daub of glue is applied to the back of the tile at each of its four corners, and the tile is pressed against the wall. In this manner large areas are treated

in a remarkably short time. In Studio Number 1 the "live" wall, as the hard surfaced one is called, is painted in imitation of the tile design.

The illumination is particularly effective, the inverted shades throwing the light against the soft white tiled ceiling whence it is reflected uniformly so that no shadows are cast. Musicians can be seated in any desired position, with their music pages always perfectly lighted.

With a peep into Number 1 Control Room, we are led through a doorway which opens into the Artists' Lounge, where we sat watching the red light at the beginning of this part of our tour. From the lounge, we cross the corridor and enter the Main Control Room, which, our guide observes, is the "nerve centre" of the studio system. Here we are shown the main control panel and, that we may grasp something of the meaning of this and the various electrical devices we have seen during our tour, our guide gives us some semi-technical explanations with the aid of a chart.

*(To be continued)*

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### *Farewell to Miss Mackay*



On the afternoon of November 15th, all members of CKY's staff who could leave their duties for a few moments foregathered in Studio Two to bid goodbye to "Kay" Mackay. Miss Mackay, who presided in CKY's outer office, resigned to take up nursing in the Royal Victoria Hospital, Montreal. Always very popular with her fellow employees, "Kay" was on this occasion the recipient of appropriate gifts and expressions of regret at her departure. In the group caught by our camera are, from left to right:—

Dorothy Thompson, Margaret Davis, Irene Graham, Kay Mackay,  
Lillian Shaw and Georgina Chase.

## *Christmas and New Year's Greetings*

Low Week-End Rates will be in effect from 7 p.m. Tuesday till 4:30 a.m. Thursday for XMAS and NEW YEAR'S Long Distance Telephone Calls.



## **Telephone Your Greetings**

**MANITOBA TELEPHONE SYSTEM**



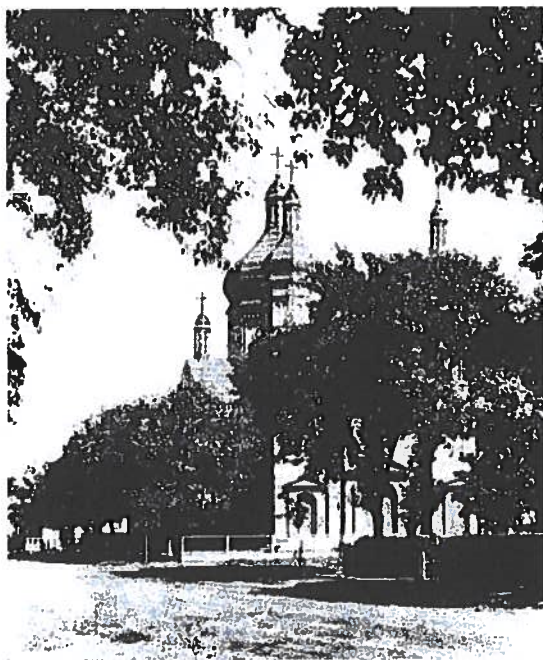
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### Church at Portage la Prairie



A picturesque landmark, visible for many miles to travellers on highways number 1 and number 4, is the Church of Assumption, Portage la Prairie. Place of worship for those of the Greek Catholic faith, the building was erected in 1926, all the labor and materials being voluntarily contributed by the congregation. The impressive beauty of the exterior is more than matched by elaborate interior murals depicting Biblical scenes. The parishioners are pleased to welcome visitors at any time, and the Parish Priest, Rev. Father Schwed, asks that the public of all denominations feel free to inspect both the outside and inside at will.

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MANITOBA CALLING

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**A POPULAR ARTIST**

A program currently bringing many favorable comments from listeners is that in which 'Wishart Campbell Sings', heard from CKY at 5.15 p.m. on Mondays, Tuesdays and Wednesdays.

★ ★ ★

**FOR FRIENDS OVERSEAS**

A subscription to "Manitoba Calling" will make an acceptable Christmas gift for our boys with the Canadian forces and our girls in nursing and other services, wherever they may be.

★ ★ ★

The power plants already constructed and operated by the City of Winnipeg Hydro Electric and the Winnipeg Electric Company have an ultimate capacity of 650,000 horsepower. The undeveloped power resources in the Province of Manitoba amount approximately to 6,000,000 horsepower.

**WISHART CAMPBELL**



15,000 watts

**CKY**  
WINNIPEG  
Established 1922

910 kilocycles

1,000 watts

**CKX**  
BRANDON

1,120 kilocycles

●  
**VISITORS WELCOME**

For your greater convenience, ask for an appointment

Radio Branch

**MANITOBA TELEPHONE SYSTEM**

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## Les Télécommunications à Montréal entre 1846 et 1946

Alain Canuel

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Article abstract

In the context of the 350th anniversary of the founding of Montreal, it might be useful to examine the evolution of telecommunications in this city by looking at both the progress of technology and the important figures who contributed to the development of these means of communication. In this article, the author shows that Montreal reacted rapidly to each technical innovation allowing it to develop the attributes essential to its socioeconomic growth and to become the cradle of the first radio station in the world.

# Les Télécommunications à Montréal entre 1846 et 1946



ALAIN CANUEL

## RÉSUMÉ

Dans le cadre du 350<sup>e</sup> anniversaire de Montréal, il serait utile de comprendre l'évolution des télécommunications dans cette ville en présentant non seulement les événements qui ont marqué la progression technique de ces moyens de communication, mais en considérant également les protagonistes qui ont contribué à leur développement. Ainsi que l'auteur le démontre dans ce texte, Montréal réagit rapidement à toute innovation technologique qui lui permet de mettre en valeur les attributs nécessaires à son rayonnement socio-économique et devient ainsi le berceau de la première station radiophonique au monde.

## ABSTRACT

In the context of the 350th anniversary of the founding of Montreal, it might be useful to examine the evolution of telecommunications in this city by looking at both the progress of technology and the important figures who contributed to the development of these means of communication. In this article, the author shows that Montreal reacted rapidly to each technical innovation allowing it to develop the attributes essential to its socioeconomic growth and to become the cradle of the first radio station in the world.

## 1. INTRODUCTION

LA PREMIÈRE liaison télégraphique entre Washington et Baltimore, en 1844, de même que la pose, en 1866, d'un câble sous-marin permanent entre l'Europe et l'Amérique révolutionnent le monde des communications. Techniquement, ces changements affectent la géopolitique du Canada qui devient, en cette seconde moitié du XIX<sup>e</sup>. siècle, un relais entre l'Angleterre et les Etats-Unis<sup>1</sup>. Jusqu'à la Première Guerre mondiale, Saint-Jean et Glace Bay (Terre-Neuve) demeurent les principales stations canadiennes pour les communications transatlantiques transmises respectivement par câble sous-marin et par ondes hertziennes. Face au développement de ces technologies, Montréal occupe une position stratégique: métropole du Canada, elle prédomine en quelque sorte sur Terre-Neuve en devenant le centre nerveux des communications nationales et internationales au pays.

Ce scénario n'est pas unique au Canada. En Allemagne, la ville de Nauen possède, dès 1906, le plus puissant émetteur de TSF au pays. Et pourtant, cette petite localité relève de la capitale berlinoise pour toute décision administrative, politique ou militaire qui affecte les communications de ce pays. De même, la ville de Clifden en Irlande s'en remet directement à Londres pour ses communications internationales, et n'eût été de l'échec de Guglielmo Marconi pour ériger une station de TSF à Cape Cod (Mass.) ce coin de villégiature serait très certainement devenu, au début du XXe. siècle, l'appendice de New-York en matière de télécommunications <sup>2</sup>.

Montréal possède cependant des attributs particuliers qui caractérisent le développement de la télégraphie et de la radio: sa situation géographique, sa force économique, son bassin de population, son caractère bilingue de même que ses activités scientifiques et culturelles lui permettent d'influer sur l'évolution de ces technologies. En abordant le développement de la télégraphie et de la radio à Montréal entre 1846 et 1946, nous présentons la chronologie des premiers événements qui ont fait de cette ville la plaque tournante du Canada en matière de télécommunications nationales et internationales. C'est dire que nous cherchons à caractériser l'évolution de ces technologies sur la base de considérations géographiques, économiques, sociales ou culturelles pour ensuite dégager les paramètres qui leur ont permis d'évoluer non pas uniquement par rapport à elles-mêmes, mais par rapport à une société donnée. En analysant ces technologies à partir d'un milieu et d'une époque donnés, nous levons le voile sur une partie de la trame historique qui, trop souvent, met l'accent sur les grandes innovations technologiques, les inventeurs ou les grandes industries qui ont participé au développement de ces nouveaux moyens de communication.

Les premières étapes qui conduisent à la création d'une nouvelle technologie peuvent, aux dires de Vary T. Coates et Bernard Finn, avoir un impact considérable sur la société bien avant qu'elle ne devienne opérationnelle <sup>3</sup>. C'est que la prise en charge d'une technologie par la société conduit nécessairement à des attentes et à des comportements nouveaux qui, à leur tour, sont susceptibles d'influencer le développement de cette technologie. Cette dynamique exige cependant un certain nombre de conditions préalables. Une telle symbiose ne peut s'accomplir que si la combinaison et le degré de pénétration des éléments dits externes agissent comme catalyseur et que les innovations technologiques satisfont, partiellement ou totalement, aux attentes de la société. C'est pourquoi, certaines villes bénéficient davantage que d'autres de nouvelles technologies, parce que mieux

disposées à les recevoir et à les exploiter. Par exemple, au cours de la seconde moitié du XIXe. siècle, Londres et New-York sont reconnues comme les capitales de la haute finance internationale. Le développement de la télégraphie et du câble sous-marin profite inévitablement à ce secteur d'activités économiques en implantant de nouveaux mécanismes pour le crédit commercial, en réduisant la fluctuation des taux de change ou encore en augmentant la concurrence sur les marchés internationaux. En retour, ces mêmes sociétés qui ont été les premières à exploiter ces nouvelles technologies peuvent plus facilement que d'autres assurer la promotion de leurs propres valeurs et de leurs structures tout en modelant l'ensemble des communications nationales et internationales. En d'autres termes, elles disposent d'une longueur d'avance qui leur permet d'influer sur le développement de ces technologies.

## 2. MONTRÉAL : LA TÉLÉGRAPHIE ET LE CÂBLE SOUS MARIN

**E**N CETTE seconde moitié du XIXe. siècle, une ville de taille moyenne comme Montréal n'a pas la capacité d'exercer une influence prépondérante sur le développement des communications internationales. Néanmoins, elle peut prétendre à une originalité peu commune lorsqu'il s'agit de faire preuve d'initiatives et d'ajuster ces technologies aux besoins de son milieu social. C'est ainsi que le 26 décembre 1846, les membres du conseil du Board of Trade de Montréal nomment un comité chargé de se pencher sur la faisabilité d'une ligne télégraphique. Quatre scénarios sont alors retenus :

- Montréal/Halifax via le territoire de l'empire britannique;
- Montréal / Portland suivant une route parallèle au câble de l'Atlantic & St. Laurence Railroad;
- Montréal / New-York via Saratoga;
- Montréal / Toronto reliant éventuellement Buffalo et les principales lignes télégraphiques des Etats-Unis.<sup>4</sup>

Trois jours plus tard, les membres réunis en assemblée générale entérinent la motion de L. H. Holton qui recommande de former une compagnie télégraphique pour relier Montréal à Toronto. Aussitôt, un comité provisoire est formé et se voit confier le mandat de procéder à la mise sur pied de la nouvelle compagnie. Un capital de base de 12500 livres-sterling garantit le financement du projet. Le 6 mars 1847, O.S. Wood est nommé surintendant de la compagnie et le 28 juillet de la même année, une charte reconnaît officiellement l'existence de Montreal Telegraph Company (MTC). Andrew Shaw est élu

président et James Dakers, secrétaire. Quelques mois plus tard, la compagnie établit une nouvelle liaison entre Montréal et Québec, si bien qu'avant la fin de 1847, MTC dispose de 900 kilomètres de lignes, possède 9 succursales et a déjà transmis ou reçu plus de 33 000 messages.

Le succès de cette entreprise incitera d'autres hommes d'affaires montréalais à exploiter cette nouvelle technologie. En 1849, Montreal and Troy Company construit une ligne télégraphique depuis Montréal jusqu'à Troy (Virginie). Quelques temps après, People's Telegraph Company décide, elle aussi, d'établir une seconde liaison entre Montréal et Québec tandis que British North American Telegraph Company ambitionne de relier la ville de Québec à Toronto. Toutes ces initiatives sont un échec et les compagnies indépendantes seront tour à tour absorbées par MTC<sup>5</sup>.

L'initiative de quelques hommes d'affaires montréalais aura non seulement permis à MTC de devenir le leader de la télégraphie au pays, mais également de consacrer Montréal comme le plus important centre des télécommunications au Canada. Lorsqu'en 1866 le premier câble transatlantique relie l'Europe à l'Amérique, Montréal est tout désignée pour assurer le raccordement des liaisons internationales aux liaisons intérieures. L'infrastructure qu'elle possède, liée à sa situation géographique et à sa force économique, lui assure une position stratégique vis-à-vis de Londres et de New-York qui forment, au cours de cette période, les deux plus importants pôles d'attraction pour le trafic des messages entre les deux continents. Montréal se trouve donc entraînée dans le giron de la Seconde Révolution industrielle où la télégraphie et le câble sous-marin jouent un rôle prépondérant face aux exigences nouvelles des pays industrialisés. Il faudra toutefois attendre l'arrivée de la télégraphie sans fil avant que la métropole canadienne ne s'implique véritablement dans la fabrication d'appareils destinés aux télécommunications. A court terme, cela signifie l'exploitation d'un nouveau marché; à long terme, la mise à profit des ressources humaines et le développement des compétences locales.

### 3. NOUVELLES VOCATIONS DE MONTRÉAL:

#### TSF ET RADIO

**L'**EXPLOIT technologique que réussit Guglielmo Marconi le 12 décembre 1901 va bouleverser le monde des communications. Il est le premier à transmettre un message télégraphique entre l'Europe et l'Amérique sans l'apport du câble sous-marin. Du même coup, Poldhu (Cornouailles) et Glace Bay (Terre-Neuve) deviennent

les principaux sites de TSF entre l'Ancien et le Nouveau continent. A l'instar de Clifden (Irlande) et de Saint-Jean (Terre-Neuve), ces deux localités sont rapidement prises en charge par Londres et Montréal qui jouissent d'une plus grande autorité en matière de télécommunications. La comparaison s'arrête là, cependant. Car Montréal ne se limite plus à exploiter le rendement d'une technologie comme ce fut le cas avec la télégraphie terrestre et le câble sous-marin, mais prête désormais son concours à toute initiative nouvelle qui peut influencer, directement ou indirectement, sur le développement de la TSF.

Au début du XXe. siècle, la science côtoie, non sans compromis, la technologie et la TSF devient en quelque sorte le banc d'essai pour concilier deux univers fondés sur des besoins différents et des mentalités différentes<sup>6</sup>. Dès les premiers succès de TSF intercontinentaux, Marconi cherche à améliorer l'efficacité des instruments qu'il utilise, en particulier le détecteur magnétique qui remplace le cohéreur d'Edouard Branly et qui augmente la vitesse de réception jusqu'à 150 mots à la minute<sup>7</sup>. S'inspirant des travaux du chercheur néo-zélandais, Ernest Rutherford, Marconi fait breveter, en 1902, deux nouveaux modèles de cet appareil dont le rendement s'avère supérieur à celui des industries concurrentes, notamment *Allgemeine Elektrizitäts Gesellschaft* d'Allemagne et *Lodge-Muirhead* de Grande-Bretagne<sup>8</sup>. Parallèlement à ces innovations, Marconi fonde, le 3 août 1903, *Marconi Wireless Telegraph Company du Canada (MWTC)* dont les bureaux sont situés au 137, rue McGill à Montréal. Il s'agit de la quatrième filiale marconienne après celles de New-York, de Paris et de Berlin. L'importance stratégique de MWTC se traduit notamment par l'investissement d'un capital de base de cinq millions de dollars. Dès lors, la filiale canadienne va s'accaparer le marché de la TSF au pays. Le 13 mai 1904, la compagnie obtient son premier contrat pour la construction et l'opération de sept stations côtières canadiennes, et jusqu'en 1911 pas moins de 26 stations feront leur apparition au pays<sup>9</sup>. Entretemps, MWTC aménagera dans des locaux plus spacieux au 1724 Est, rue Notre-Dame et ouvrira, rue Delorimier, son premier atelier de fabrication et d'entretien d'appareils de TSF.

L'avènement de la Première Guerre mondiale marque une étape décisive dans le développement de la TSF à Montréal. En plus d'augmenter la vente d'appareils pour les navires de guerre et les stations côtières, MWTC ouvre en 1916 une école destinée à former des techniciens et des opérateurs pour répondre aux urgentes nécessités de la guerre. Montréal bénéficie alors d'instructeurs chevronnés, des plus récents développements technologiques et d'une compétence locale assurée qui l'avantageront à tous égards<sup>10</sup>. Aussitôt la guerre terminée,

les industries liées à la TSF vont chercher à commercialiser, et donc à rentabiliser cette technologie. Parmi les innovations les plus remarquables du premier après-guerre, il en est une qui retient l'attention du monde entier: la radio. Ce nouveau créneau de la TSF va devenir l'une des entreprises commerciales les plus fructueuses des années 1920. Il ne faut donc pas s'étonner que la radiotéléphonie- l'emploi usité de radio commerciale n'existant pas encore- prenne naissance, en septembre 1918 à Montréal<sup>11</sup>.

A cette époque, la radiotéléphonie débute sur une base expérimentale au 173, rue William à Montréal dans les locaux de la compagnie Marconi. Selon un des pionniers, S.M. Finlayson, cette première station dont l'indicatif d'appel est XWA a commencé à diffuser certains soirs de la semaine<sup>12</sup>. Un an après sa création, la compagnie Marconi décide de vendre des appareils aux amateurs de plus en plus nombreux et crée ainsi une nouvelle station nommée "Expérimentation Scientifique Limitée" dont le bureau principal est situé rue McGill College. Quelques semaines plus tard, soit en décembre 1919, la station XWA, désormais appelée CFCF, offre aux auditeurs une programmation semi-régulière: le lundi, elle diffuse de 14h à 16h; les mercredi et vendredi, de 20h à 22h30; et le samedi, de 14h à 22h30.

Par définition, la radio commerciale exige un certain nombre de conditions préalables dont nous observons la présence seulement à partir de 1919. Avant cette date, la station montréalaise diffuse à l'occasion quelques nouvelles, se contentant de présenter de la musique et quelques rapports météorologiques. La clientèle rejointe en 1918-19 se compose essentiellement d'un petit nombre d'amateurs et d'une poignée de marins sillonnant le Saint-Laurent avec des navires pourvus d'appareils de réception à cristaux. Rapidement, la demande s'accroît et même s'il demeure difficile de préciser le nombre d'auditeurs, la station XWA (CFCF) peut être considérée avec l'accroissement de ses auditeurs, le contenu de ses émissions et sa programmation semi-régulière comme la première station radiophonique au monde.

Cette reconversion de la TSF en un produit commercial nouveau n'est pas le fruit du simple hasard. Parmi les nombreux employés de la compagnie Marconi, certains ont développé des compétences qui, liées à un esprit inventif et à une passion sans bornes, ont permis à cette technologie de déboucher sur un nouveau créneau commercial<sup>13</sup>. L'évolution de la TSF, puis de la radio à Montréal repose sur une combinaison de facteurs internes et externes dont la corrélation nous permet de préciser, à divers degrés, leur influence réciproque. Bien que nous admettions volontiers que la naissance de la station XWA (CFCF)

relève en majeure partie de l'ingéniosité de ses créateurs et de la compétence que possède Montréal en matière de communications, nous ne saurions évoquer, par exemple, les mêmes arguments pour la seconde station radiophonique au Canada. Inaugurée le 28 septembre 1922, la station CKAC de Montréal se démarque par son caractère singulier: première station radiophonique d'expression française en Amérique du Nord, elle se veut le pendant de CFCF pour rejoindre les auditeurs francophones de Montréal. Le caractère biculturel de Montréal a donc pour effet premier de doubler la radio et d'assurer la promotion des valeurs culturelles des deux communautés linguistiques montréalaises. L'étape suivante demeure donc prévisible: commercialement, les promoteurs de la radio se doivent d'atteindre un plus grand nombre d'auditeurs. CKAC prend les devants et en 1927 fait construire une antenne dont la puissance émettrice atteint 5000 watts, rendant ainsi la tonalité du nouvel émetteur 18 fois plus forte que l'antenne qu'elle partageait jusqu'alors avec CFCF. Le rayonnement de CKAC s'étend désormais dans presque tout le Québec, dans certaines régions de l'Ontario, dans l'Est du Canada et dans le Nord-Est des États-Unis.

Instrument de divertissement mais aussi de culture, la radio ne saurait se soustraire à l'exaltation nationaliste du peuple canadien au cours des années 1920. L'identification de la radio à la poussée nationaliste, de dire Margaret Prang, suit la tendance de la génération d'après-guerre qui sent que les efforts pour accélérer le mouvement culturel sont en train de donner des résultats<sup>14</sup>. En 1923, Sir Henry Thornton, président du Canadien National (CN), projette d'établir un réseau national en installant à bord des trains des récepteurs de radio puissants avec prises d'écouteurs multiples. Le 1er juin 1923, un département de la radio voit le jour au CN et il est installé dans l'édifice de la rue McGill à Montréal. Grâce à cette initiative, les voyageurs peuvent syntoniser pour la première fois la station CHYC, propriété de Northern Electric Company. Toutefois, le rayonnement de la station n'est pas assez vaste pour que celle-ci puisse être captée pendant une longue période par les récepteurs d'un train en marche. Le CN mettra en opération une dizaine de stations pour couvrir le territoire d'Est en Ouest. Une telle opération, échelonnée sur deux ans, doit être parfaitement synchronisée afin que les voyageurs bénéficient tout au long du parcours d'émissions présentées par les diverses stations canadiennes. Le 5 janvier 1924, le CN met en service son premier train-radio transcontinental reliant Montréal à Vancouver. Véritable fer de lance, la radio va permettre à la compagnie de la Couronne de rentabiliser son réseau de chemin de fer jusque-là déficitaire, d'assurer



la croissance de l'industrie radiophonique et surtout d'affirmer l'unité nationale. Marc D'Arcy, biographe, affirme que l'expression la plus tangible de l'oeuvre unificatrice de Sir Henry Thornton demeure la réalisation d'un réseau radiophonique pancanadien: "l'aspect politique transcende chez cet homme l'aspect commercial, et il a cherché délibérément, par le biais d'un service radio au CN, à développer un sentiment d'appartenance nationale"<sup>15</sup>.

Force nous est de reconnaître que la radio évolue non seulement au rythme des innovations technologiques, mais aussi des phénomènes sociaux qui lui sont propres. Les stations montréalaises qui, au tout début, servaient les intérêts communs de la communauté urbaine, se sont rapidement développées en fonction de deux groupes linguistiques régionaux, pour enfin promouvoir l'unité nationale. Tout en conservant leur caractère distinctif, les stations radiophoniques montréalaises ont assumé un rôle social déterminant qui a caractérisé leur évolution technique, leur structure organisationnelle et leur utilisation sociale.

## 5. LES ONDES COURTES

**A**L'INVERSE de la radio commerciale qui sert de divertissement à la population, la TSF poursuit une mission plus *sérieuse*. D'emblée, le gouvernement fédéral demeure conscient de l'apport de la TSF pour la sécurité en mer. Le naufrage du *Titanic* (15 avril 1912) au milieu de l'Atlantique – ainsi que celui de l'*Empress of Ireland* (29 mai 1914) dans le golfe Saint-Laurent, près de Rimouski – a remis en question les règles de sécurité établies et les moyens de communication entre les navires et les stations côtières. Le port de Montréal qui est l'un des plus achalandés au Canada sera doté, en 1913, d'une station de TSF plus puissante, capable de communiquer avec celles de Québec, de Kingston, des Grands Lacs et de Terre-Neuve<sup>16</sup>. Montréal occupe une position-clé au niveau des communications maritimes à l'intérieur du pays à cause des grandes distances qui séparent les stations côtières de l'Est du Canada. Pour surmonter cet obstacle propre à la réalité canadienne, les promoteurs de la TSF se tournent résolument vers la science pour améliorer le rendement de cette technologie ou pour solutionner certains problèmes.

Particulièrement depuis le début du XXe. siècle, la science physique connaît un essor remarquable à Montréal<sup>17</sup>. Il n'est donc pas étonnant de constater que des chercheurs universitaires s'intéressent aux problèmes reliés à la propagation des ondes hertziennes. Le professeur Arthur Stuart Eve de l'université McGill est un de ceux qui expérimente

ce phénomène relativement nouveau. A l'occasion d'une rencontre annuelle à la Société Royale du Canada, tenue le 20 mai 1920 au Château Laurier à Ottawa, le professeur Eve prononce une conférence sur "quelques grandes inventions de la guerre". Au cours de son exposé, il organise une démonstration de radiodiffusion où l'auditoire peut entendre la cantatrice Dorothy Tulton accompagnée d'un orchestre symphonique depuis la station CFCF de Montréal, située à plus de 165 kilomètres de distance d'Ottawa<sup>18</sup>. Même si la réception n'atteint pas la perfection, l'expérience suffit néanmoins à provoquer, au cours des mois subséquents, une demande accrue d'appareils-radio chez les détaillants. Les grands magasins montréalais ouvrent un rayon spécialisé dans la vente de ces appareils tandis que la presse écrite diffuse plus d'information sur le sujet (v.g. façon de monter un récepteur à galène, horaire des émissions, etc...)<sup>19</sup>.

Outre son caractère scientifique, cette démonstration à laquelle assistent le Premier Ministre, Robert Borden, le chef de l'opposition, William Lyon Mackenzie King, et le Gouverneur Général du Canada, le Duc de Devonshire, permet de sensibiliser les autorités politiques aux plus récents développements de la TSF ainsi qu'aux ressources scientifiques et techniques que possède le Canada en cette matière. MWTC qui prête volontiers son concours à l'initiative du professeur Eve espère de son côté promouvoir ses compétences, depuis que le projet de relier l'Angleterre aux pays membres de l'Empire a refait surface dans l'après-guerre. L'Imperial Wireless Chain est un projet ambitieux qui nécessite la collaboration de la majorité des compagnies marconiennes situées aux quatre coins du globe. MWTC occupe une position stratégique, puisqu'elle permet d'établir un premier relais avec l'Angleterre et un second avec l'Australie via Vancouver. Les tractations politiques et les pressions des compagnies rivales ne permettront cependant pas la réalisation de ce projet. Les nombreux débats à la Chambre des Communes de Londres, les rapports contradictoires d'experts et le lobbying des compagnies concurrentes viendront contrecarrer, à des moments ponctuels, le projet de Marconi. La Grande Guerre, même si elle ne favorise pas le développement de l'Imperial Wireless Chain, rend cependant possible le développement des ondes courtes. Grâce à cette nouvelle percée technologique, Marconi signe, le 28 juillet 1924, un accord avec le gouvernement britannique pour la construction de stations à ondes courtes au Canada, aux Indes, en Australie et en Afrique du Sud. Le 25 octobre 1926, MWTC inaugure et supervise les deux premières stations de ce réseau, à savoir la station émettrice de Drummondville et la station réceptrice de Yamachiche, toutes deux situées à proximité de Montréal<sup>20</sup>. La prise en charge de



L'édifice Marconi, rue Williams dans le Vieux-Montréal qui abritait la première station radiophonique au monde XWA (devenu CFCF)

ces nouvelles stations relève du personnel technique et administratif qui a ses bureaux au 11, rue Saint-Sacrement à Montréal. La compagnie dont la nouvelle raison sociale est Canadian Marconi Company (CMC) répartit ses activités dans différents secteurs de la ville au fur et à mesure que les communications maritimes et la radio requièrent de nouveaux développements technologiques. En septembre 1930, CMC s'installe définitivement rue Trenton à Ville Mont-Royal et réunit

désormais presque tout son personnel sous un même toit, favorisant ainsi une meilleure coordination de la R-D, de l'administration et de la promotion de ses activités au Canada et à l'étranger.

Le développement des ondes courtes et de la radio au cours des années 1930 progresse au rythme des besoins sociaux. Bien sûr, les innovations technologiques permettent d'améliorer le rendement de ces modes de communication, mais à l'instar d'autres pays le Canada adapte ces technologies en fonction des nécessités nationales. Les ondes courtes répondent tout à fait aux exigences politiques et économiques du pays qui entend conserver des liens privilégiés avec les pays membres du Commonwealth britannique. Pour sa part, la radio évolue selon une tendance bipartite (radio privée vs radio publique) d'où le compromis de créer un réseau national hybride. Dans ce contexte, Montréal devra redéfinir sa vocation radiophonique en fonction de ces impératifs nouveaux.

## 5. LA SOCIÉTÉ RADIO-CANADA (SRC)

**L**A LOI de 1936 qui assigne à la SRC une mission d'utilité publique consacre le caractère national de la radio. Du même coup, Montréal se voit confier la responsabilité technique du projet, tandis que Toronto et Ottawa assument respectivement la planification de la programmation nationale et la gestion administrative de ce réseau. En outre, la mise sur pied d'un réseau français, en 1937, permet à Montréal d'élargir son mandat tout en renforçant par ses attributs particuliers le caractère national de la radio. L'établissement d'un réseau français à travers les régions du Québec, puis du reste du Canada polarise l'intérêt de la population francophone pour ses propres valeurs culturelles: "...le Canada français n'a pas été frappé par une surabondance d'émissions américaines que les autres provinces ont aisément assimilées"<sup>21</sup>. Montréal prend rapidement conscience de la portée culturelle des gestes qu'elle pose vis-à-vis de cette technologie. Aussi, n'hésitera-t-elle pas à promouvoir le caractère français de la radio au profit de la nation: non seulement la barrière linguistique tend à protéger une partie de l'auditoire canadien de la concurrence des réseaux américains, mais elle a pour conséquence immédiate de mettre l'accent sur la production en direct, et conséquemment d'établir une relation plus intime avec son auditoire<sup>22</sup>. Toute initiative contraire à l'usage social établi est donc perçu comme un danger imminent. A preuve, CKAC qui rejoint au début des années 1930 plus d'un million d'auditeurs au Québec, dans l'Est de l'Ontario, dans une partie des provinces maritimes et dans certains états de la Nouvelle-

Angleterre va transgresser la règle en s'affiliant au réseau américain CBS pour combler jusqu'à la moitié de sa programmation quotidienne. La réaction du gouvernement et du public est immédiate: J-Arthur Dupont, directeur de la station montréalaise, est appelé à comparaître devant la Commission canadienne de la radiodiffusion nouvellement constituée pour faire enquête sur la situation de la radio au Canada. Devant les groupes de pression, en particulier la Ligue canadienne de la radio, qui s'insurgent contre la privatisation de la radio au détriment d'un service national public, il est clair que l'entente paraphée entre CKAC (de même que CJAD de Montréal) et le réseau CBS n'épouse en rien la philosophie nationale, et par surcroît dilue le caractère français de la radio<sup>23</sup>. La leçon que retire J-A. Dupont de cet écart aura vite fait de lui démontrer que sa station ne peut faire fi des attentes et des besoins d'une société, *a fortiori* lorsque cette dernière lutte pour l'identité canadienne de la radio.

Le savoir-faire de Montréal entraîne, une fois de plus, la radio vers de nouveaux horizons. En décembre 1939, la SRC organise avec le concours de British Broadcasting Corporation un service d'émissions bilatéral à l'intention des troupes canadiennes cantonnées en Grande-Bretagne et en Algérie. Acheminées par enregistrement ou par câble, les émissions sont retransmises depuis Montréal et Toronto à travers le Canada. Montréal qui est le maître-d'oeuvre des projets techniques innove une fois de plus en concevant pour la société d'Etat un équipement mobile destiné aux reportages. Quatre cars blindés spécialement conçus pour la guerre et dotés d'équipement portatif pour les reportages du front sont expédiés Outre-Atlantique, dès 1940. Le succès des émissions, dû à l'action concertée de la division des programmes et des services techniques, suscite une demande accrue de reportages réguliers sur les diverses campagnes européennes, tant et si bien que Radio-Canada inaugure, le 1er janvier 1941, son propre service de nouvelles. La société d'Etat établit la centrale du service français à Montréal et celle du service anglais à Toronto. A l'automne de la même année, plus de 20% de la programmation nationale est consacrée à l'information.

La Seconde Guerre mondiale qui, manifestement, influence l'évolution de la radio au niveau de la programmation et de l'innovation technologique oblige également les pays alliés à se rapprocher, ou du moins à communiquer entre eux de façon plus rapide et plus efficace. L'échange d'émissions entre le Canada et l'Angleterre ne représente qu'un palliatif à une solution plus globale. Par exemple, les nouvelles en provenance de la France via l'Angleterre deviennent rapidement un brandon de discorde à cause des divergences de points de vue qui



Pendant la Seconde Guerre mondiale, la Société Radio-Canada transmettait de nouvelles grâce à un équipement mobile installé sur des cars blindés. René Lévesque, correspondant de guerre, assisté d'un technicien interroge un officier.

existent au niveau de l'interprétation des faits rapportés. Les responsables de la société d'Etat ont, à maintes reprises, réclamé du gouvernement qu'il se porte acquéreur d'une station à ondes courtes pour solutionner ce type de problème. Qui plus est, le Canada reste, à l'aube de

la guerre, le seul pays industrialisé à ne pas s'adonner à la radiodiffusion internationale sur ondes courtes. En retardant indûment la mise sur pied d'une telle station, le Canada risque fort de perdre les fréquences internationales qui lui ont été attribuées en vertu de l'Accord de la Havane (1937), notamment parce que la non-utilisation des fréquences allouées cause des problèmes d'interférences<sup>24</sup>.

Le 18 septembre 1942, un arrêté ministériel institue le Service international de Radio-Canada qui est exploité pour le compte du Canada par la Société et financé entièrement par une subvention distincte de l'Etat. L'année suivante, deux émetteurs de 50 kilowatts munis de trois antennes directionnelles sont construits près de Sackville (Nouveau-Brunswick) et le siège social de ce nouveau service est établi rue Crescent à Montréal. Les premières opérations d'essai ont lieu le 25 décembre 1944, et cela pour une transmission quotidienne de trois heures lancée en Europe. Le 25 février 1945, date de l'inauguration officielle du service, le nombre d'heures de diffusion dépasse le cap des 50 heures par semaine. Les émissions proviennent toutes de Montréal et sont relayées par lignes terrestres jusqu'à Sackville; de là, elles sont diffusées dans toute l'Europe. Lors de son inauguration, le Service international émet déjà en quatre langues (français, anglais, allemand et tchèque) et prévoit ajouter des émissions en hollandais, en danois, en suédois, en espagnol, en portugais, en slovaque et en italien.

Montréal s'impose, encore une fois, comme le maître-d'oeuvre de ce projet, et dès lors la proposition de centraliser toutes les unités du service technique de la radio en un seul endroit au pays est naturellement dévolue à cette ville qui possède une expérience et une infrastructure appropriées: "...Montréal demeure un choix logique pour une telle centralisation. Nonobstant, Toronto doit rester le plus important centre de production de langue anglaise au pays et Ottawa, le centre de décisions avec son Conseil exécutif et son Bureau des Gouverneurs"<sup>25</sup>. L'utilisation des fréquences modulées, en 1946, pose un autre défi que Montréal relève sans difficultés. Le coût peu élevé de l'équipement allié à une meilleure fidélité de transmission par l'élimination de la statique et des interférences procurent à la radio MF montréalaise les atouts nécessaires pour une expérimentation immédiate. Au cours de l'hiver 1946, deux postes émetteurs MF d'une puissance de 250 watts chacun sont mis à l'essai et les demandes nécessaires sont entreprises pour porter cette puissance à 3 kilowatts. L'un de ces postes, VE9FD, relaye des programmes du réseau français et l'autre, VE9CB, diffuse les émissions du réseau anglais. Au cours des mois subséquents, huit autres stations privées dont CFCF obtiennent un permis

d'exploitation<sup>26</sup>. Le succès de ces réalisations qui projette Montréal au premier plan pour les services techniques de la radio va ouvrir une nouvelle avenue: "devant les récents progrès de la télévision aux États-Unis et à la demande du Bureau des Gouverneurs de la SRC, les services techniques ont entrepris une étude approfondie afin de déterminer dans quelles conditions il serait possible d'introduire, dans le plus bref délai, la télévision au Canada"<sup>27</sup>.

## 6. CONCLUSION

**L**E DEUXIÈME après-guerre marque une nouvelle étape pour Montréal qui depuis un siècle joue un rôle prépondérant par l'introduction de nouvelles technologies de communication. Notre analyse n'entend pas entrer dans l'ère de la télévision qui soulève de nouveaux rapports entre la technologie et la société. L'évolution de la télégraphie et de la radio à Montréal présente des particularités tantôt liées à la recherche fondamentale et aux innovations technologiques, tantôt liées à l'organisation et à l'utilisation de ces moyens de communication. En outre, les initiatives et les actions de certains individus modifient, directement ou indirectement, le développement de ces technologies. Les représentants du Board of Trade de Montréal, les pionniers de MWTC ou les chercheurs de l'université McGill ont influencé à divers degrés ces technologies. Lorsque nous soumettons à l'analyse ces facteurs qui relèvent d'un milieu et d'une époque donnés, une sorte de symbiose se produit entre la technologie et la société à partir de laquelle nous pouvons dégager certaines constantes. En poursuivant cette relation issue du contexte montréalais entre 1846 et 1946, nous pourrions, *mutatis mutandis*, anticiper certains effets sur l'évolution de la télévision, sur son infrastructure et sur sa portée sociale. A ce titre, Montréal exercerait vraisemblablement un rôle technique majeur comme elle l'a toujours fait depuis 1846, elle serait virtuellement responsable du développement du réseau français à travers le Québec et le Canada et elle chercherait sans doute à collaborer sur le plan de la télédiffusion internationale comme ce fut le cas pour la radio. Bien que les étapes d'une telle démarche analytique puissent être prévisibles pour certaines technologies de communication exploitées au Canada, il demeure que le caractère particulier de Montréal met en relief des rapports uniques qui modifient, de façon très ponctuelle et très particulière, leur évolution. Corrélativement, la saisie d'une technologie comme instrument social permet de mettre en relief un processus d'interaction qui favorise son développement, l'accélère ou parfois même le retarde<sup>28</sup>



La saisie et l'interprétation de moyens de communication ne peuvent donc échapper à la prise en charge des facteurs externes qui les façonnent et qui les dotent d'une spécificité propre. L'interaction technologie/société ne peut manifestement épuiser tous ces rapports tant ils sont complexes et nombreux. Tout au plus, la présente analyse confirme-t-elle l'existence de cette relation plutôt qu'elle ne la résoud. A notre avis, il n'existe pas de technologie qui fasse l'objet d'une connaissance exhaustive. Le cas de la radio est topique: "le processus d'innovation technique est loin d'être pleinement logique, même si l'on peut trouver dans ses résultats une rationalité *a posteriori*"<sup>29</sup>. Cette observation sous-tend à tous le moins la pertinence d'une approche contextuelle susceptible d'aborder le processus d'innovation technique de l'extérieur. Dans le cas de la radio, des personnalités telles Augustin Frigon, Alan Plaunt ou Graham Spry ont poursuivi une lutte acharnée afin que celle-ci serve d'instrument national. Les nombreux témoignages devant la Commission royale sur la radiodiffusion [1928], la Commission canadienne de la radiodiffusion [1932] et les Comités d'étude sur la radio [1932, 1939, 1942, 1944, 1946, 1947], la participation canadienne aux rencontres internationales (Conférence de Washington [1927], Conférence de Madrid [1932], Conférence de la Havane [1937]), les visites officielles et les consultations à l'étranger sont autant d'éléments distinctifs qui forment une sorte de concaténation du discours radiophonique- pour reprendre une expression propre à la linguistique- et qui doivent être pris en considération lorsque nous abordons une analyse qui dépasse le contexte montréalais. Historiquement donc, notre lecture se situe en contrepoint d'un discours plus vaste et plus *officiel*, puisqu'elle ressortit aux principaux éléments qui caractérisent l'évolution de la télégraphie et de la radio à Montréal au cours de ce siècle.

## NOTES

- 1 La situation du Canada s'explique notamment par la position géographique des stations qui offrent une meilleure transmission ou réception des messages télégraphiques. Par exemple, Clifden et Glace Bay représentent les deux points les plus rapprochés des continents européen et nord-américain à partir desquels il est possible de transmettre des messages dans les meilleures conditions possibles entre les continents d'une part, et les capitales nationales ou métropoles, d'autre part.
- 2 A propos de Nauen, voir:  
FÜRST, A., (1922), *Im Bankreis von Nauen: die Eroberung der Erde durch die drahtlose Telegraphie*, Stuttgart, Berlin:Deutsche Verlags-Anstalt  
A propos de Clifden et Cape Cod, voir:  
STURMEY, S.G., (1958), *The economic development of radio*, London:Gerald Duckworth & Co.  
JOLLY, W.P., (1972), *Marconi*, London:Constable
- 3 COATES, V.T., FINN, B., (1979), *A retrospective technology assessment: Submarine telegraphy. The transatlantic cable of 1866*, San Francisco:San Francisco Press, pp. viii et suiv.
- 4 Archives du Bureau de Commerce de Montréal, *Minutes of Council*, 26 décembre 1846.
- 5 D'autres compagnies canadiennes viennent s'ajouter à la liste: Montreal and Bytown Telegraph Co., Grand Trunk Telegraph Co. et même Toronto, Hamilton and Niagara Telegraph Co. qui fut la première compagnie à établir un service de télégraphie électrique au Canada.
- 6 Les deux références font état de cette problématique en Europe et en Amérique au début du XXe. siècle:  
O'NEILL, J.J., (1968), *Prodigal Genius: The life of Nikola Tesla*, London:Nelville Spearman, pp. 228-37.  
REICH, L.S., (1983), "Irving Langmuir and the pursuit of science and technology", *Technology and Culture*, 24, 2, April, pp.199-221.
- 7 BACHER, W.J., (1979), *A history of the Marconi Company*, London:Methuen & Co. Ltd. pp.74-5.
- 8 A propos de la concurrence entre Marconi et les industries allemande et britannique, voir les références respectives suivantes:  
LERTES, P., (1922), *Die drahtlose Telegraphie und Telephonie*, Dresden, Leipzig:Verlag von Theodor Steinkopff  
JOLLY, W.P., (1972), *Marconi*, London:Constable.
- 9 Il s'agit des stations suivantes: Cape Race, Point Rich, Belle Isle, Cape Ray, Heath Point, Fame Point, Sept-Iles, Father Point, Barrington, Montréal, Trois-Rivières, Québec, Cape Sable, Partridge Island, Cap-à-l'Ours, Grosse Isle, Pictou, North Sydney, Iles-de-la-Madeleine, Camperdown, Sable Island, Sault-Sainte-Marie, Tobermory, Midland, Port Arthur et Point Armour.  
*In*: Archives Nationales du Canada, ( ci-après nommées ANC), Document MG 28, III, 72, Vol. 81, Dossier 1, "Coast stations – Agreements for operations on East Coasts and Great Lake stations, 1911-1954".
- 10 Le principal instigateur de la mise sur pied de cette école fut D.R.P. Coats, un jeune gradué de la British School of Telegraphy de Londres. Ses adjoints sont Harold Bride, second opérateur du *Titanic* et Cyril Evans, opérateur du navire *Californian*.

- In: Archives, Canadian Marconi Company, (Montréal), Document inédit , (s.d.).
- 11 ALLARD, T.J., (1976), *L'histoire de l'ARC, 1926-1976: radio et télédiffusion privée au Canada.*, Ottawa, page 1 (publié par l'Association canadienne des radiodiffuseurs à l'occasion de son cinquantième anniversaire  
 Bien que cette définition réponde techniquement à l'emploi du terme radiodiffusion, elle ne définit pas le message lui-même. De ce point de vue, nous devons être circonspects, puisque des stations comme KDKA (Pittsburgh) ont opéré de façon expérimentale en 1916. La démarcation première que nous retenons est sans doute celle qui fait foi d'une programmation avec musique, commentaires et nouvelles météorologiques ou autres. Ceci nous permet d'obtenir une approximation plus juste de ce mode de communication par rapport à aujourd'hui. La station XWA (CFCF, décembre 1919 semble avoir répondu la première à ces conditions bien avant celle de Pittsburgh (KDKA), de l'université du Wisconsin (WHA), opérée par le département de physique, ou celle dirigée par William E. Scripps du *Detroit News* (WWJ, 31 août 1920).
- 12 Dubé B., *The Gazette* (2 janvier 1969), "50 years ago at CFCF", p.14  
 Les événements qui entourent ces premières expériences demeurent quelque peu obscurs. Néanmoins, nombre d'auteurs s'accordent à dire que la station XWA a été la première à diffuser des programmes radio-phoniques sur une base expérimentale et régulière. A cet effet, nous présentons quelques ouvrages qui entérinent ce fait:  
 LAVOIE, E., (1971), L'évolution de la radio au Canada français avant 1940, *Recherches sociographiques*, 12, 17-51 (voir p. 12)  
 MACHNY, W., (1969), *The Golden Anniversary of Broadcasting: 1969*, Association canadienne des radiodiffuseurs, Ottawa. Document réédité sous le titre de "CFCF, Canada's first station", Archives CFCF (Montréal).  
 CANADA, *Royal Commission on Broadcasting*, Vol. I (Report 1957), Appendix III, "A brief history of broadcasting in Canada", pp. 279-319, Ottawa, p.297  
 WEIR, A., (1965), *The struggle for national broadcasting in Canada*, Montréal, Toronto: Canadian Publishers, p.1.  
 EMERY, W.B., (1969), Canadian broadcasting: Unity and diversity. In: W.B. Emery (ed.): *National and international systems of broadcasting: Their history, operation and control*. (pp.44-81), Michigan:Michigan University Press, p.45.  
 PAQUET, J.-N., (1980), *La radio et ses inventeurs*, Sherbrooke:Naanam, pp. 57-8  
 MORSE, A.H., (1925), *Radio: Beam and broadcast; its story and patents*, London:Ernst Benn., p.98
- 13 Les pionniers de la radio à Montréal, tels S.M. Finlayson, L. Spencer, R. Letts ou J.V. Argyle ont tous été à l'emploi de la Compagnie Marconi. Pour en connaître davantage sur ces pionniers, voir les références suivantes:  
 MONTIGNY, B., (1979), *Les débuts de la radio à Montréal et le poste CKAC*, Mémoire de maîtrise, Université de Montréal, (document inédit), pp. 16 et suiv.  
 ANC, Document RG 97, Vol. 149, No. 6206-72, "Correspondance Ralph Letts to Halifax wireless affair" (15 mars 1922)  
*Montreal Gazette* (3 mars 1958), "Pioneer retires: Radio's news first remain as memories"  
*Marconi News*, (Avril 1941), "Veteran J.V. Argyle accepts important post in navy", pp.2-4

- 14 PRANG, M., (1965), The origins of public broadcasting in Canada, *Canadian Historical Review*, 46., pp.1-31 (voir citation # 3).
- 15 D'ARCY, M., (1935), *The tragedy of Sir Henry Thornton*, Toronto:Macmillan, p.116  
Voir également: ROBB, M.W.D. , (Février 1924). Franco-Américains invités dans le Québec par radio, *Canadian National Railways Magazine*, pp. 22 et suiv.
- 16 *The Marconigraph*, Juillet 1913, "Removal of the Montreal wireless station" p.460  
Le gouvernement canadien, tout comme les autres pays qui ont assisté à la Convention de Londres sur la réglementation de la TSF en mer (1912), a légiféré afin que les navires de fort tonnage soient équipés d'appareils de TSF. Voir à ce sujet l'ouvrage suivant:  
DAVIS, S.B., (1927), *The law of radio communication*, New York:McGraw Hill, pp. 175- 186
- 17 Voir les ouvrages suivants:  
CHARTRAND, L., DUCHESNE, R., GINGRAS, Y., (1987), *Histoire des sciences au Québec*, Montréal: Boréal, pp.381-431.  
GINGRAS, Y., (1991), *Physics and the rise of scientific research in Canada*, Montreal, Kingston:McGill-Queen's University Press, pp. 30-31
- 18 Arthur Stuart Eve occupe après la guerre la chaire de physique à l'université McGill et publiera en 1925 un volume intitulé "*On recent advances in wireless propagation, both in theory and in practice*", Montréal.  
Pour un compte rendu sommaire de l'expérience du 20 mai 1920 au Château Laurier, voir les articles de journaux suivants:  
*Montreal Daily Star* (20 mai 1920), "Will demonstrate wireless 'phone'", p.3  
*Montreal Daily Star* (21 mai 1920), "Montreal sings to Ottawa by telephone", pp.3-4
- 19 (Juin 1922), Broadcasting station at CFCF, *Canadian Wireless*,. Vol. 2, No. 1, pp.6-7,10  
Le journal *La Presse* publie à compter du 6 mai 1922 une chronique quotidienne intitulée "Les merveilles du Radio", chronique qui sera reprise sous le titre de "La radio de la Presse" dès le lundi, 8 mai 1922.
- 20 L'Imperial Beam System compte 12 stations réparties comme suit:
- | <i>Stations émettrices</i> | <i>Stations réceptrices</i> | <i>Inauguration du service</i> |
|----------------------------|-----------------------------|--------------------------------|
| Drummondville (Canada)     | Bridgwater (G-B.)           | 26 octobre 1926                |
| Bodwin (G-B.)              | Yamachiche (Canada)         | 26 octobre 1926                |
|                            | Milnerton (Afrique du Sud)  | 5 juillet 1927                 |
| Grimsby (G-B.)             | Rockbank (Australie)        | 8 avril 1927                   |
|                            | Dhond (Inde)                | 6 septembre 1927               |
| Ballan (Australie)         | Skegness (G-B.)             | 8 avril 1927                   |
| Kirkee (Inde)              | Skegness                    | 6 septembre 1927               |
|                            | Yamachiche                  | 16 juin 1928                   |
| Klipheval (Afrique du Sud) | Rockband                    | 16 juin 1928                   |
|                            | Bridgwater                  | 5 juillet 1927                 |
- Source: *The Marconi Review* (Novembre 1928), p.4
- 21 TOOGOOD, A.F., (1969), *Broadcasting in Canada: Aspects of regulation and control, 1923- 1969.*, Ottawa:Canadian Association of Broadcasters, p. 7
- 22 SHEA, A.A., (1963), *Broadcasting, the Canadian way*. Montreal: Harvest House, pp.45-6

- CANADA, *Special Committee on Radio Broadcasting (1942)*, (ci-après nommé. SCRB) Ottawa:F. Acland, pp.298-99
- 23 Le témoignage de J-A. Dupont apparaît à la référence suivante:  
 CANADA, *SCRB (1932)*, Ottawa:F.Acland , pp.520-29  
 Pour une meilleure description de la Ligue canadienne de la radio et des objectifs qu'elle poursuit, voir les références suivantes:  
 ANC, *Thomas James Allard Papers (MG30, D304)*, Vol. 6, Dossier 16, Document C-18 "The Canadian Radio League"  
 O'BRIEN, J.E., (1981), *A history of the Canadian Radio League, 1930-1936*, Thesis. University of Southern California.  
 WEIR, A.E., *op.cit.*, pp.117-137  
 NOLAN, M., (1986), *Foundations, Alan Plaunt and the early days of the CBC*, Toronto: CBC Enterprises
- 24 Le Canada perdra d'ailleurs quelques-unes de ses fréquences. Voir les références suivantes:  
 CANADA, *SCRB(1939)*, pp. 273-77; (SCRB)1942, pp. 305-07;CANADA, *SCRB (1947)*, pp. 236-37
- 25 CANADA, *SCRB (1942)*, p. 606
- 26 Archives SRC (Montréal), *Short Wave Receiving Stations*  
 CANADA, *SCRB (1946)*, p. 34.  
 Les stations MF qui obtiennent un permis au cours de 1946-47 sont:  
 CKCR (Kitchener)      CKGB (Timmens)  
 CKSO (Sudbury)      CFRB (Toronto)  
 CKWR (Kingston)      CHSJ (St-Jean)  
 CFCF (Montréal)
- 27 Archives SRC (Montréal), *Rapport annuel 1946-47*, p.35
- 28 L'histoire de la radio entre 1930 et 1960 en Amérique du Sud est ponctuée de coups d'Etat qui retarderont considérablement son développement comme instrument national. A ce propos, voir l'ouvrage suivant:  
 AICARDI, R., (1981), Notas sobre la historia de la radiodifusion en Latinoamerica, In: Lluís Bassets (eds.), *De las ondas rojas a las radio libres*, Barcelona:Editorial Gustavo Gili, pp. 139-40
- 29 O.C.D.E. (1971), *Science, croissance et société. Une nouvelle perspective*, Paris, p.70

CANADIAN MARCONI: CFCF, THE FORGOTTEN CASE

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"Broadcasting's oldest station" is a title coveted by several radio pioneers. However, amongst all the U. S. publicity, few scholars have taken note of the one Canadian station that may, too, have a claim on the title. The station is CFCF, Montreal.

"Le plus ancien poste - émetteur de radio-diffusion" est un titre ardemment convoité par plusieurs pionniers de la radio. Cependant, parmi toute la publicité faite aux Etats Unis, peu de savants ont remarqué l'unique poste - émetteur canadien qui pourrait aussi revendiquer ce titre. C'est le poste CFCF de Montréal.

Broadcasting historians have long sought to dispel the many confusing contradictory claims to the title "broadcasting's oldest station." It is a title coveted by several radio pioneers in the U.S. KDKA, WWJ, KCBS and WHA are among the most publicized claimants. KCBS, San Francisco, has been heralded as "the real pioneer of broadcasting..." (Grab, 1958,13). WHA, Madison, "the oldest station in the nation..." (Smith, 1959, 45 - 55) and WWJ, Detroit, "the world's first radio station" (Smith, 1959, 40). KDKA has received the most publicity, declaring itself to be "the world's first..." (Lichty, 1975, 102 - 110). The Cox - Harding election returns broadcast by KDKA were cited by most U. S. texts as the "historical beginning of broadcasting"

(Head, 1979, 99, 109 - 113). Barnouw in discussing the "Decision in Pittsburgh" declared KDKA, the "symbol of the age" (1966, 74). The argument over which station is oldest was supposedly put to rest by Baudino and Kittross. In comparing the records of KDKA, KCBS, WWJ, and WHA they concluded, "It is clear...that KDKA...deserves the title ... as the oldest station in the United States" (1970, 80).

In the scholarly enthusiasm to bestow the title "broadcasting's oldest", little reference has been made to stations outside the United States. In fact, the reader of such studies often must seek the definition of terms before realizing that the discussions revolve around only the first "U.S." stations as opposed to North American or world claims of the title "broadcasting's first." In Canada, this oversight was particularly apparent. With comparatively few Canadian authored mass communication textbooks, students and scholars have been dependent on U. S. publications. Unknowingly, they have been misled by U. S. information.

Although Canada and many countries lagged behind the United States in the development of a national system, wireless experimentation was taking place throughout the world. Asa Briggs noted that during 1920, "regular concerts began to be broadcast in Europe from the Hague" (1961, 20). In Great Britain, Marconi was pioneering experimental broadcasts near London. The "high point" of this experimentation "was a live broadcast on June 15, 1920, by Dame Nellie Melba, the great Soprano" (Paulu, 1961, 8 - 12). Russian interest in broadcasting developed parallel to the Western system. Vladimir Lenin was "broadcasting his revolutionary messages via a radio station" as early as 1916 (Kitaram, 1979, 106). Lenin was an active supporter of radio's early experiments seeing the medium as a tool whereby he could achieve wide distribution of his messages (Paulu, 1974, 29 - 34).

Before the argument of which station was "first" can be put to rest, scholars must consider what was happening in other parts of the world. The question has been criticized as being something of a non - issue and it may be purely academic. However, the industry, with its preoccupation for "first", has sustained an interest for station promotion and a body of literature has grown supporting and contesting the differing U. S. claimants. All the primary broadcast textbooks, both Canadian and U. S. note, at least in passing, the "first" status of various title claimants. Academically, Gordon B. Greb (1958) was the first to raise the issue. B. Franklin Smith (1958) responded one year later with his examination of stations WHA and WWJ. Charles Sussking's (1962) report before the Institute of Radio Engineers, while going almost unnoticed, gave important "first" credits to Marconi. Larry Lichty saw the issue as important enough to reproduce the corporate version of KDKA's history (Lichty, 1975). As already noted, Baudino and Kittross (1977) supposedly put the argument to rest. Among all this periodical literature, only one Canadian author appears: Sandy Stewart in his "How Radio Got Started...A Canadian View" (Stewart, 1980).

It is not the purpose of this study to put the argument to rest. Such would require a massive review of broadcasting in both English and non-English countries, especially Great Britian and Russia. Amongst all the U. S. publicity, however, one Canadian station stands out as being overlooked — the Canadian Marconi operation, CFCF. The purpose of this article is to place CFCF's history within the context of the existing historical record by an examination of its historical roots with the thought that the title, "North America's oldest broadcasting station," might well go to this Canadian operation.

On May 20, 1920, the members of the Royal



Society of Canada assembled in Ottawa to observe Canada's first wireless operation. The occasion marked the first demonstration of commercial radio in Canada. The London Times described the event as "an unusual kind of concert..."

Wireless telephony apparatus was installed (in Ottawa) and connected with Montreal and a concert was given at the Marconi Wireless station ... which by means of a simplifier was heard distinctly by the whole audience. (London Times, 1920, 14).

This broadcast marked the first of CFCF's regular programming. As such, it predates all other United States operations claiming to be "North America's oldest broadcasting station."

Canadian historians have headlined CFCF, Montreal, with the same prominence KDKA has received in the United States. Frank Peers noted that both stations began about the same time (1969, 4 -6). E. Austin Weir went a step further in a footnote comparison with KDKA and WWJ. He concluded, "There seems to be no doubt that both stations were antedated by XWA (CFCF) ... as public broadcasters of regularly scheduled programs. Indeed, it would appear that CFCF is the oldest regularly operated broadcasting station in the world" (Weir, 1965, 2). Warner Troyer accurately credits CFCF as the "North American first radio station" (1980, 25). David Ellis, while not citing CFCF directly, has indicated 1919 as the year of the "first Canadian radio broadcast" an obvious reference to CFCF (Ellis, 1979, Chronology). T. J. Allard boldly declared CFCF as the "World's first" (Allard, 1979, 7, 35 - 36). While Allard provided a more detailed description than the previous authors, he offered little documentation to substantiate his research. Sandy Stewart has been credited with documenting the place of CFCF in Canadian history (Publications, 1980, 28). Unfortunately, while his writing has provided an

interesting narrative, it does not document CFCF's position within the context of the historical record or its claim on the title "broadcasting's oldest" (Stewart, 1980, 30 - 34).

The obscurity of any early Canadian radio information exists for two reasons: First, the pioneers did not cease experiments at any specific date and begin broadcasting. The process was a gradual progression. Second, between 1900 and 1934, the government licensing authority shifted between the Departments of Public Works, Marine and Fisheries, and Naval Service (Peers, 1969, 15 - 18). The primary function of these offices was not radio and there was only limited concern for it. There was no radio conferences such as those called by the U. S. Secretary of Commerce, Herbert Hoover. There was no demand for legislation, in fact there was little government interest. **The regulation which existed** was in the hands of the civil servant and "was tentative" (Peers, 1969, 12). It was 1928 by the time Canada appointed its first Royal Commission to study broadcasting and 1934 before the legislation was passed. The Commission was created not to clear the air of chaos, as in the U. S., but to protect Canada's interest from U. S. intervention. In 1934, the Canadian Radio Broadcasting Act was passed and created the Commission which centralized regulation, licensing authority and records.

Criteria for examining the claimants has been established by R. Franklin Smith. In his important contribution to the research, Smith defined a "broadcast station today" as exhibiting five characteristics: "(1) utilize radio waves, (2) send non-coded sounds by speech or music, (3) form a continuous patterned program service, (4) [be] intended to be received by the public, and (5) [be] licensed by the government." Only the first four, however, represent "valid bases for verifying historical claims of broadcasting primacy." **Smith continued:**

...suppose we are attempting to determine the oldest broadcasting station. We would find that radio station today which has these four valid characteristics, and trace its history back to that point in time where it first had these characteristics. At that point, we would find the birth of a station (1959, 41 -45).

These standards set forth by Smith, provide the basis from which CFCF's operation will be examined.

### Canadian Marconi

Marconi's preeminence in early wireless experimentation precludes any argument about this utilization of radio waves. Charles Susking, in fact, credits Marconi with being the first person to use radio as a device to both send and receive information (1962, 2036 - 2037).

The historical record of Marconi's activities in Canada begins with the narrative of the Signal Hill, Newfoundland, wireless experiment. It was in December 1901 that the letter 'S' was sent from Cornwall, England, to Newfoundland (Barnouw, 1966, 20). While this historic broadcast momentarily focused international attention to Canadian territory, it also marked the beginning of Canadian radio. In Canada, Marconi not only concluded his spectacular experiment, but he found a government interested and willing to finance his work. In Canada, he met with Alex Johnston, a member of Parliament from Nova Scotia, who enthusiastically took his request to the Prime Minister and the Minister of Finance. Unlike the confrontations he experienced with the United States Navy and adverse relations with the total U. S. government, Marconi found Canadian officials wanting to help (Barnouw, 1966,

17). Troyer noted sarcastically that while the Canadian government denied R. A. Fessenden, a Canadian, financial assistance for his radio experiments, it was "busily funding and supporting an Italian inventor" (Troyer, 1980, 17). Contemplating the value of ship - to - shore and marine wireless communication to their Dominion, "...Canada has agreed to put up \$ 80,000" for Marconi's work, "a tremendous sum in our young and struggling country" (Canadian Sparks; Canada Yearbook, 1932, 608; Marconi, 1962, 114).

### Utilization of Radio Waves

Marconi constructed the first Canadian wireless stations for Atlantic coast marine communication. These stations replaced antiquated cable systems which had existed from Chateau Bay, P.Q. and Belle Island, Newfoundland, but whose signals had been continually interrupted by ice flows. Their purpose was the broadcasting of "messages to shipping...weather forecasts, storm warnings, reports in connection with floating derelicts, ices and other dangers to navigation" (Canada Yearbook, 1932, 608). Marconi came to Canada not only to establish ship - to - shore stations. With government support and encouragement, the Canadian Marconi Company grew and under this rubric commercial broadcast experiments began. The first commercial operation established by Marconi was XWA, Montreal. Located in the "Marconi Wireless Telegraph Company factory building" at William Street, XWA later to become CFCF (CFCF, ND2), can be called the Canadian "symbol of age." In a systematic examination of CFCF on the basis of the Smith standards, there is no argument on the first criterion. Marconi did use the radio waves for scientific and broadcast purposes. The inauguration of commercial broadcasting by Canadian Marconi, however, was secondary to his many scientific tests. In the early 1900's

Marconi, as other pioneers, was more interested in "the effect of solar light...electrical disturbance and...mountainous terrain" (Marconi, 1962, 123) on radio. Documentation of the conversion from science to general broadcasting is sparse. Baudino and Kittross note the same problem in their examination of KDKA. These pioneers were more involved in the creation and development of their apparatus than they were in leaving "complete records of exactly what they did and when they did it" (Baudino, 1977, 63).

### From Sound to Regular Programming

Marconi's entry into the field of broadcast speech or non-coded sound was evolutionary. The XWA voice experiments evolved from the previous signal communications and grew rapidly with growing interest and Canada's involvement in World War I.

Research provided contradictory dates regarding the inception of CFCF's sound broadcasts. Stewart claims they began as early as 1914, but offers no documentation (1980, 31). The documented sources record the date as 1918. **A Short History of CFCF** published by the Company as part of a marketing pamphlet noted, "In September, 1918 the ... Company established the first broadcasting station in Canada..." (C1930). Marking the fiftieth anniversary of broadcasting in Canada, the **Montreal Star** and the **Canadian Trade and Commerce** cited CFCF's inauguration as "the fall of 1918" and "December, 1919" respectively (TV Week, Lab File). The **Canada Yearbook** stated "broadcasting first commenced with test programs carried out by the Canadian Marconi Company in Montreal during the winter of 1919" (Yearbook, 1932, 608). Troyer noted the station made its first broadcast in December, 1919, which consisted of "playing phonograph records over the air for the first

time on this continent." Regular programming began May 1920 (Troyer, 1980, 25). Commander C. P. Edward, Director Radio, Department of Marine, declared "regular organized programs commenced in December 1919" (CFCF, ND, 2).

Despite the discrepancy of dates, all records agree that speech and music were programmed by 1919. These broadcasts "consisted of gramophone recordings from an old Swedish music box, weather reports and news items" (History, C1930; Yearbook, 1956, 893). The first programs were irregular, experimental in nature and the audience was small. S. M. Finlayson, a young apprentice engineer who worked for the Marconi Company at the time, described the broadcasts as "largely aimed at amateur enthusiasts ... who had built their own receivers..." The gradual expansion of CFCF's initial service into a continuous pattern of programming, intended for the public, took approximately two years. Finlayson continued that while programming was not regularly scheduled at first, "late in 1919 and increasing in 1920, more and more scheduling and formality crept in ... each broadcast would last for a couple of hours usually starting about 7:00 p.m." (Finlayson, 1978).

The Winnipeg Trade and Commerce has stated that CFCF's service has been uninterrupted since 1919. Evidence of CFCF's regular schedule was supported by commercial enterprise taking advantage of these regular schedules. As early as April 1920, the Canadian Berliner Gramophone Company began advertising their service and CFCF's programming. The announcement read:

His Master's Voice Records by Wireless Telephone!

By arrangement with the Marconi Wireless Telegraphy Company of Canada, a His Master's Voice Victrola Concert, featuring the latest and most popular selections, will be given tonight and every Tuesday from 8 to 10 p.m. for the

benefit of Wireless students. Captains and officers of ships in port are invited to enjoy this entertainment aboard their vessels. Operators tune to 1200 meters. (CFCF, 4)

#### Regularly Scheduled Programs

The Canadian broadcast which focused attention on radio occurred on May 20, 1920. The event was prearranged, organized specifically to illustrate the impact of wireless communication. The audience was composed of the members of the Royal Society of Canada. The Prime Minister, Sir Robert Borden, William Lyon MacKenzie King, the Duke of Devonshire, and the arctic explorer Vilhjalmur Stefansson were assembled in the Chateau Laurier, Ottawa (Stewart, 1980, 31). These special guests heard an address on war inventions and the songs of Miss Dorothy Lutton.

The experiment took place at 9:30, and by means of a Magna Vox, the voice of the distant singer was quite distinctly heard in all parts of the call. The Magna Vox, however, not only accentuated the sounds from the telephone received, but also the noises of the city, and for that reason at times the singing was interrupted ... Several members of the audience wore receivers similar to those used by centrals at the regular telephone exchange. (Montreal Star, 1920, 3)

Westinghouse publicized the first KDKA broadcast in the newspapers and asked the audience during the program, "Will anyone hearing this...please communicate with us..." (Westinghouse, ND, 10; Baudino, 1977, 65). However, the Royal Society audience for CFCF's first regularly scheduled broadcast was prearranged. As a result, the impact of the experiment was immediate. "People were lining up at the coun-

ters of electrical shops to buy home receivers." Stores established radio departments, and the programs of CFCF were "wired into the local theaters for broadcast during intermission." Radio enthusiasts brought their receiving equipment to the theater. After a day's labor for set-up, they publicized their ability to pick up the signals of distant stations. Since few people had personal receivers at this time, "these events often drew larger billings than the motion picture" (CFCF, 3). The broadcasts broadened the public interest in radio and CFCF. By September, 1921, CFCF was seeking government permission to expand its regular hours in order to accommodate more "concert programming" (Licensed Inspection, 1922 - 28, 62046-72). From this experimental stage, it rapidly ascended into a commercially viable enterprise. Stations began to appear throughout the nation, newspaper publicity increased and schedules were published for a rapidly growing audience.

### Government License

The original date on which CFCF was licensed by the Canadian government is obscure. Troyer indicated that the station was licensed in September, 1919, by Donald Manson who was the federal government's "chief inspector of radio" (Troyer, 1980, 25). The earliest government records located by this researcher were dated September 16, 1921. Obviously, however, this does not mark the initial phase of broadcasting by Marconi. The original documents, in the Public Archives of Canada, indicate license renewal, the Government's permission for continued experimentation, and as previously noted, they request permission to extend existing programming. J. Litchfield, in tracing the chronology of the Canadian stations, noted that Marconi began testing before the assignment of call letters. XWA's license and call letters,



according to Litchfield, were issued in 1920 with the initial frequency assignment of 1200 meters and a power of 100 watts. Circa 1921, the call letters were changed from XWA to today's CFCF and power was increased to 500 watts (Litchfield, 1965, 9 - 2).

### Service Record

Canadian Marconi radio, CFCF, has a long record of domination on the Canadian scene. In fact, there were no Canadian rivals until April, 1922, about one year after CFCF's first regularly scheduled broadcast (Peers, 1969, 5 - 6). CFCF was the key station for many historical Canadian broadcasts. It participated in the 1927 Canadian Confederation Jubilee as the eastern anchor on a 23 station coast - to - coast network; made its first trans-atlantic broadcast in 1928; and acted as the key station for the celebration of Marconi Day in January, 1930. This broadcast, marking the 30th anniversary of Marconi's transatlantic experiment, was worldwide. It joined together five continents and fifteen countries. CFCF was affiliated with the U. S. networks as were most of the private stations in Canada at that time. It became an NBC affiliate on November 28, 1929, and following World War II switched to the new American Broadcasting Company. However, as noted, it played a prominent role on the Canadian national scene. Locally, it produced bilingual programs and featured Canadian talent long before the law required it. Today, CFCF is a CTV affiliate (CFCF, 10). A most meaningful tribute to the Canadian Marconi Company and CFCF came in 1965 from the CBC's former Programming Executive, Austin Weir:

...a belated ... tribute must be paid to the unselfish cooperation of the Canadian Marconi Company...No one in this country knows better than I how

whole-heartedly Canadian Marconi cooperated in those numerous inter-empire and inter-national broadcasts. (Weir, 1965, 43)

### Conclusion

The question of which radio station deserves the title of "broadcasting's oldest" is an interesting one. In the opinion of this researcher, having reviewed the periodical literature of the era, the Marconi Files in the Public Archives of Canada and numerous other published resources, the examination of broadcasting's oldest cannot ignore Canadian Marconi's CFCF. CFCF's history is not unlike its U. S. neighbors. Early experimental demonstrations were occurring throughout the world at approximately the same time. However, for CFCF, there was a difference. Because of Marconi's early involvement in the science and the willingness of a Canadian government to underwrite his tests while stations in other countries "were just beginning the process ... Canadians were showing the end results" (Stewart, 1980, 31). Along with the claims of U. S. operations, CFCF must be considered among broadcasting's oldest.

The argument over the title has not been put to rest. Research has yet to be conducted for European and Russian systems. However, if KDKA is the oldest broadcasting station in the United States as Baudino declared, then by comparison it appears that CFCF is North America's oldest station. KDKA began wireless telephone transmission in 1916; the evolution of Canadian Marconi began in 1901. KDKA began public transmission in 1919 (Baudino, 1977, 77); CFCF began such broadcasts in September 1918. CFCF's regular programming schedule, beginning December 1919, predates KDKA by eleven months and the inaugural broadcasts of May 20, 1920, predate KDKA by seven months. Interpreting Smith's four

criteria as characteristics of a radio station, there is no doubt that CFCF predates all other North American competitors. Indeed, it would seem that CFCF is North America's oldest broadcast station.

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# WIRELESS 'PHONES BEING INSTALLED

Montrealers Will Shortly Have  
Opportunity of Testing  
New System

## SUCCESSFUL TRIALS

Song Carried From Newcastle,  
N.B. to New Jersey—Con-  
versation With Aero-  
planes in Flight

Speaking of the experiments which have been made in wireless telephony, Mr. Thos. Robb, managing director of the Canadian Marconi Company, stated yesterday that it is the intention of the company to instal the new wireless telephone at important points in and around Montreal in the near future, when the public will be able to test for themselves this latest development in long distance conversational communication. One of these phones will be on exhibition at the office of the president, Mr. J. N. Green-shields, in the Transportation Building, next week, when it will be possible to communicate with different local stations. Apparatus will also be installed in Mr. Robb's office, while one is already in operation in the company's office on William street.

Demonstrations during the past few days between Newcastle, N.B. and Bellmar, N.J., produced satisfactory results. The following dialogue was clearly heard: "Hullo, Brown—one, two, three, four, five," followed by a song: "I am Sorry I Made You Cry," of which the tune was easily recognized, though the words were not very distinct. Communication has also been made with the Marconi station at Lyons, France. In the headquarters of the Canadian Marconi Company in Montreal wireless stations on the coast of the United States can be heard over the wireless telephone, and the voices of operators thousands of miles away are being clearly picked up.

It appears that various experiments have been in progress for some time past, but as the Marconi Company was controlled by the Government and monopolized for Admiralty needs, these new developments were kept dark until just recently. Now, according to Mr. Robb, the company will adapt all these latest inventions and improvements to commercial purposes.

### SOME DIFFICULTIES

While it is claimed that the wireless 'phone is singularly clear from defects, there are certain difficulties which yet remain to be solved, the most elementary one, for instance, of ringing up the person desired. So far, in order to receive a call, the recipient of the message must be right on the spot. It was explained that it will be possible to rule out eavesdropping by regulating the length of the sound waves.

One special purpose for which the new telephony is likely to be used is that of communicating with aeroplanes which in the near future are to attempt the Trans-Atlantic flight. Experiments have already been made in talking with the occupants of planes in flight, with success.

## WIRELESS TELEPHONY

### Conversation Held Between Quebec and Montreal

Quebec, February 25.—A wireless telephonic conversation between Quebec and Montreal was held on Tuesday from the Marconi wireless station on the Quebec Citadel and the Montreal office of the company. The test was a complete success and is the longest wireless telephone communication recorded in Canada.

The test was made in the presence of A. H. Morse, managing director of the Marconi Wireless Telegraph Company; Hon. Frank Carrel, M. C.; Smith, A. S. Runciman, Engineer in charge, J. E. Boutillier, operator in charge, and G. D. Clegg, operator.





**METHODS  
OF  
HISTORICAL  
ANALYSIS  
IN  
ELECTRONIC  
MEDIA**

Edited by  
**DONALD G. GODFREY**



“**Oldest** Station in the Nation,” and established the five basic criteria for evaluating competitive claims to that particular title.<sup>32</sup> In this work, Smith provided future researchers with a specific framework. Joseph E. Baudino and John M. Kittross later adapted these criteria and examined four contestants for the title “broadcasting’s **oldest**.”<sup>33</sup> They awarded the title to KDKA. Godfrey took issue with KDKA’s claim to the title and, utilizing the same criteria directly from Smith and then Baudino and Kittross, he examined Canadian Marconi’s CFCF-AM as the claimant to “**North America’s Oldest**.”<sup>34</sup> Godfrey and Spencer took their CFCF radio research further, comparing CFCF-TV and the Canadian Television Network with the National Broadcast Corporation.<sup>35</sup> Now, is CFCF-AM really **North America’s oldest**? We have no published literature from our southern neighbor, Mexico, to disprove it at this time. Clearly, the advantage of Smith’s framework has been useful in research and analyzing the criteria of these *first* pioneering stations.

Stelzner provides another example of the theoretical application of criteria borrowed from rhetorical critics and linguistics when he analyzed Franklin D. Roosevelt’s December 8, 1941, declaration of war.<sup>36</sup> Arguing for the study and analysis of microcosmic topics, he builds his study from the evolution theory of rhetorical critics such as Marie Hochmuth Nichols, Carroll C. Arnold, Douglas Ehninger, and Stanley E. Hyman. Then Stelzner took a very specific historical object for analysis, the radio address of President Roosevelt declaring war on Japan—immediately following the bombing of Pearl Harbor.

Methodological patterns can come from traditional history, it can be adapted or borrowed from complementary methods. As noted earlier, for example, the disciplines of rhetoric, theater, and literary criticism often look at media subjects. In general all historians are critics, and the scholarly criticism

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<sup>32</sup>R. Franklin Smith, “**Oldest** Station in the Nation?,” *Journal of Broadcasting* 4, no. 1 (1959): 44.

<sup>33</sup>Joseph E. Baudino and John M. Kittross, “Broadcasting’s **Oldest** Station: An Examination of Four Claimants,” *Journal of Broadcasting* 21, no. 1 (1977): 61–83.

<sup>34</sup>Donald G. Godfrey, “Canadian Marconi: CFCF The Forgotten First,” *Canadian Journal of Communication* 8, no. 4 (1982): 68–69.

<sup>35</sup>Donald G. Godfrey and Davie R. Spencer, “Canadian Marconi: CFCF Television from Signal Hill to the Canadian Television Network,” *Journal of Broadcasting & Electronic Media* 44, no. 3 (2000): 437–55.

<sup>36</sup>Hermann G. Stelzner, “War Message, December 8, 1941: An Approach to Language,” *Speech Monographs* 33, no. 4 (1966): 419–37.