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 programing 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[1] 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[2].

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[3] 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

[1] 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.

[2] 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.

[3] 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[4] 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[5]. 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 1st with XWA broadcasting news, weather forecast, recorded music and even live music performances[6] on Monday and Saturday afternoons and on Wednesday, Friday and Saturday nights[7]. 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[8].

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

[4] "Wireless 'Phones Being Installed", The Gazette newspaper, March 22, 1919.
[5] Coats, D.R.P., ``Adventures in Radio`` – 14 & 15 in Manitoba Calling, Vol. IV, Nos. 10 & 11, 1940.
[6] 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.
[7] 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.
[8] 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[9].

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.

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[10]. 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[11]. By massively democratizing music and theater, radio had a profound impact on the people, which governments, including authoritarian ones[12], 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[13]. The emergence of radio broadcasting in 1919 and 1920 also happened at the height of the suffragette movement in Canada[14]. 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[15].

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

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

[9] 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.
[10] La Presse newspaper, June 17, 1922.
[11] La Presse newspaper, May 5, 1923.
[12] 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.
[13] 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.
[14] 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.
[15] 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.

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[16].

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 15th, 1919 to conduct any official commercial tests. In a March 1919 interview with a journalist of The Gazette newspaper[17], MWTCC Managing Director Thomas Robb indicates however his intend 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 at 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[18]. 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 programing, 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?

The pioneering history of XWA stands apart from:

[16] Murray R.P. (2005) "The Early Development of Radio in Canada, 1901-1930"
[17] "Wireless 'Phones Being Installed", The Gazette newspaper, March 22, 1919.
[18] Coats, D.R.P., ``Adventures in Radio`` – 14 & 15 in Manitoba Calling, Vol. IV, Nos. 10 & 11, 1940.

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.

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.[32] 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."[33] 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."[34] Godfrey and Spencer took their CFCF radio research further, comparing CFCF-TV and the Canadian Television Network with the National Broadcast Corporation.[35] 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.[36] 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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[32] R. Franklin Smith, "Oldest Station in the Nation?," *Journal of Broadcasting* 4, no. 1 (1959): 44.

[33] 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.

[34] Donald G. Godfrey,"Canadian Marconi: CFCF The Forgotten First," *Canadian Journal of Communication* 8, no. 4 (1982): 68–69.

[35] 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.

[36] Hermann G. Stelzner, "War Message, December 8, 1941: An Approach to Language," *Speech Monographs* 33, no. 4 (1966): 419–37.

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Canada's First All-Radio Magazine

JUNE, 1922

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Published at 11 St. Sacrament St., Montreal, P. Q.

Vol. 2 *Edited by D. R. P. Coats* *No. 1*

BROADCASTING STATION "CFCF"

MARCONI COMPANY'S INSTALLATION AT MONTREAL DESCRIBED—

Page 6

A "STOVEPIPE" SET.

We have heard of stovepipe "grounds", but now an English youth has designed a complete radio receiver to fit inside a "stovepipe" hat! The idea may be novel,—radio waves in the region of the cranium may stall off baldness, but fancy having to wear a tall hat as a regular thing. We'd rather be spared!

Broadcasting Station "CFCF"

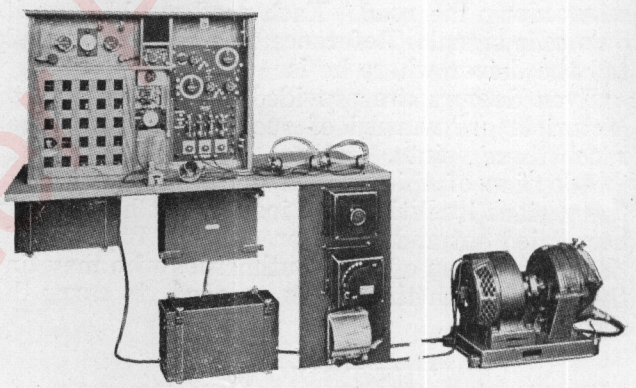
The Marconi Company's broadcasting station at Montreal is located on the roof of the Canada Cement Company's new ten storey building on Phillip's Square. Radio stores catering to amateurs are springing up rapidly all round it. Four or five wireless supply shops are already to be found within a stone's throw of the station, and the indications are that this is to become Montreal's amateur radio centre, just as Place d'Armes is its financial hub and St. Paul Street its wholesale fur district. It might be suggested that a growth of such stores in the vicinity of a broadcasting station was the natural result of a desire to obtain good "signals" for demonstration purposes. But such a suggestion would be unfair to the radio stores, whose receiving apparatus appears to be quite efficient, as well as to "CFCF's" output, which is generally conceded to be excellent. As a matter of fact, it would be difficult to say whether the station or the stores "got there" first. They all arrived in May, the month which sees many lease-expired Montrealers changing offices and apartments in the great glorified game of musical chairs which marks the arrival of Spring. Certainly, no more suitable site for such a station could be found in the city. In the heart of the shopping and theatre district, it is easily accessible to the artists who sing, play or speak to their invisible hosts of listeners. Being set back somewhat upon the roof, the two fifty-foot lattice steel masts do not obtrude themselves to spoil the imposing picture made by the splendid buildings which form three sides of the square and flank King Edward's statue. Although the masts appear clearly in our cover design, they are actually not visible from the street. They are spaced seventy feet apart and carry a seven-strand flat top inverted "L" aerial.

A 2 Kilowatt valve transmitter is shortly to be installed. At present, a Marconi ½ K.W. "YC3" portable wireless telephone-telegraph set is in temporary operation, on a wavelength of 440 metres. We publish elsewhere in this issue some particulars respecting the "YC3" set. The Marconi Company announces that, commencing on Monday June 3rd, concerts will be radiated every evening, execpt Saturdays and Sundays, from 8 to 9 p.m. This is in addition to their usual daily programme which runs from 1 to 1.30 p.m.

THE MARCONI YC-3 PORTABLE SET

(In temporary use at the Montreal broadcasting station "CFCF")

We publish the following particulars regarding the YC-3 set as we believe they will be interesting to our readers, especially to those who are within range of "CFCF" Station.



It should be clearly borne in mind that what is required in speech transmission is a high-power current rapidly oscillating up and down the aerial. Such a current is termed a high-frequency current, and it is on this high-frequency current that the variations caused by the voice are ultimately impressed. It is first required of the transmitter then, to build up a high-frequency oscillating current in the aerial from the power available from the generator, and secondly to impress the voice variations upon it.

The first thing required is a supply of electrical energy: this is obtained from an electrical generator driven either by a gasoline engine or by an electric motor. The generator supplies alternating current at 75 volts. Before this current can be utilised for radiation from the aerial it is necessary to :—

1. Transform it up to a high voltage.
2. Convert it into practically continuous current at this high voltage.
3. From it generate undamped oscillations in the aerial.

The first stage is accomplished by passing the alternating current from the generator through

DIAGRAM OF CONNECTIONS OF THE COMPLETE SPEECH TRANSMITTER.

The Primary Power Circuit is shown in heavy lines, and the remainder of the Filament Heating Circuits in thin lines; the other Speech Circuits are shown in dotted lines. 77 and 78 are the Aerial and Earth Sockets. The Microphone is placed across the terminals 60.

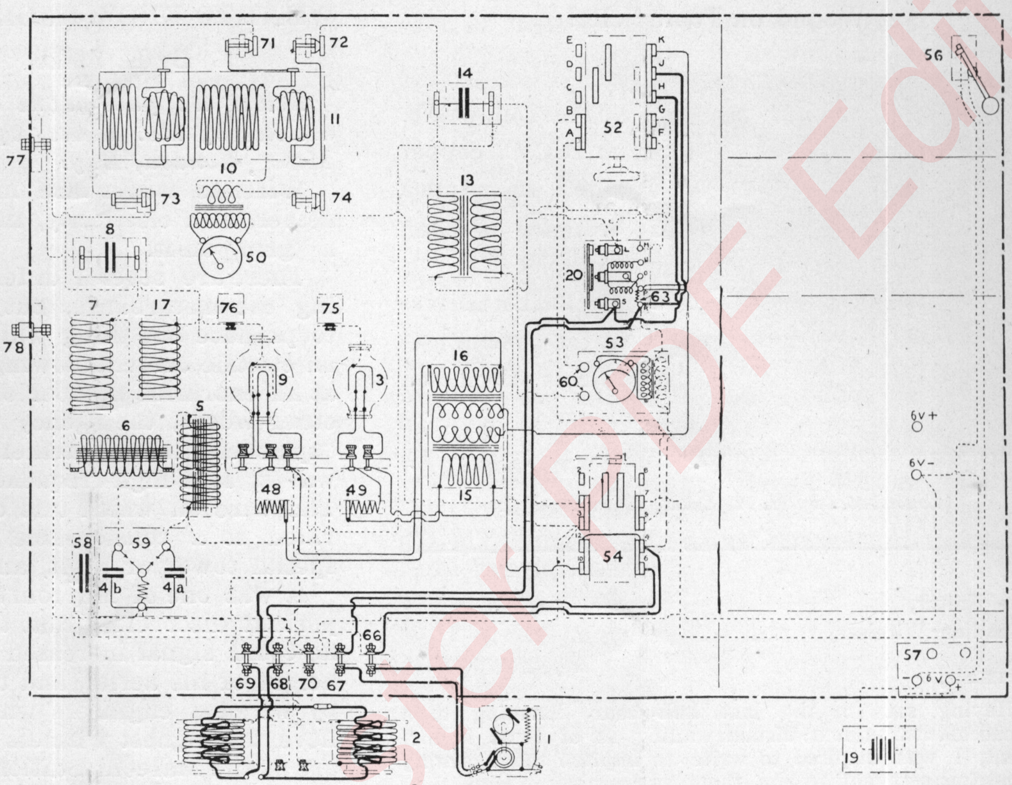


FIG. 1.

the primary winding of a power transformer. The result is that across the terminals of the secondary winding of this transformer an alternating current at about 6,000 volts is obtained. The next step is to convert the high potential alternating current obtained into continuous current. This is accomplished by a process of small stages.

The first of these stages is to pass the current through a rectifier valve, i. e., a Fleming 2-electrode valve. The result now obtained is that half the alternations have been cut off leaving a series of uni-directional impulses. That is to say, the current has been rectified. It remains now to smooth out these uni-directional impulses until they merge into each other, and so form a continuous flow of current. To accomplish this, the impulses of current are passed through a reservoir condenser (4a) which serves to merge the impulses of current partly into each other. The resulting current is then passed through an iron core choke (5) into a second reservoir condenser (4b), which, together, finally smooth out the current. The now practically continuous H. T. current is then passed through another iron core choke (6) and an air core choke (7) before being conducted to the condenser (8). The iron core choke (6), being highly inductive, has a certain regulating effect, which eventually tones the speech variations produced in the aerial circuit. The air core choke (7) is to prevent H.F. oscillations flowing back and damaging the two iron core chokes (5) and (6).

The conditions are now ready to produce undamped oscillations in the aerial from the existing continuous current.

The H.F. generating circuit is composed of:—
A condenser (8) (mentioned above).
An oscillation valve (9).
An aerial inductance (10).
A reaction coil (11).
An aerial and earth.

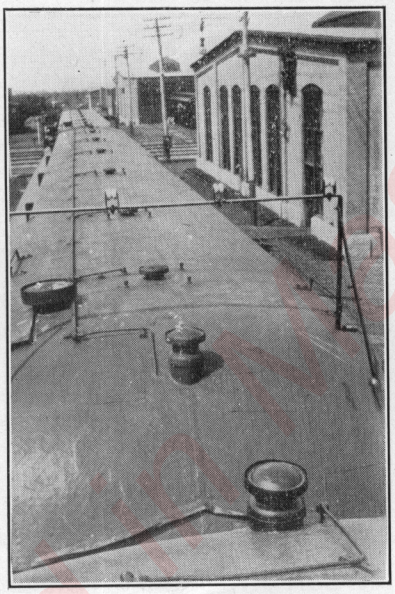
The oscillation valve normally allows a stream of electrons, i. e., negative electricity, to flow from the filament to sheath, the electrons given off from the heated filament being drawn towards the sheath by reason of its positive polarity. This flow of current is quite independent of the H.T. current flowing into the condenser (8) from the transformer secondary. What

(Continued on Page 10.)

Ed. "C.W."
Dear Sir:

As I had the honour to be the one who installed the radio equipment on the C. P. R. live stock train which is touring the province, and which is, I believe the first train in the Canadian West to be so equipped, I thought you might like to publish the following particulars :—

In the first place Mr. H. Samson, our mechanical superintendent was with me and saw to the supplies, etc. We had the C.P.R. make for us in their shops two supports, as per photo, three feet high and the width of the upper part of the roof. In these were set four china insulators on bolts. We then strung the wires taut and brought the four loose ends to a H.T. wall insulator on the roof from which was taken a red cable over the roof to the nearest window above where it enters



This C. P. R. live stock train is fitted with aerials, and is able to pick up the market reports and sporting results.

the carriage, going down the wall to the instrument which includes a Magnavox. The ground is obtained by taking a lead to the steam heating pipes which go right round the car. A copper end is soldered to the wire to make a good connection and is bolted onto the cleaned pipe. This acts really as a good counterpoise, and is quite efficient.

We find that it makes no difference whether the train is being switched with the consequent terrific bumps or is stationary; the sigs remain O. K. We are using a Marconi radiotron detector U.V. 200 and two stage amplifier (two 201 radiotrons).

We give out the closing market figures each day, also the baseball results, etc., besides music, and the operators report excellent results.

D. E. BANKART,
Radio Ed. and Opr.
The Winnipeg Tribune.

"YC3" PORTABLE SET

(Continued from Page 6)

takes place is as follows :— By the inter-action of the coils (10) and (11), working in conjunction with valve (9), the current in the aerial is impulsed at a frequency equal to the natural time period of the aerial circuit and as a result, continuous high-frequency oscillations are set up in the aerial circuit which radiates waves of a corresponding frequency in all directions. The circuit in which the reaction coil (11) and the grid of the valve (9) appear is known as the grid circuit.

It only remains then to superimpose the variations of the voice upon these continuous waves. This is accomplished as follows :—

Into the grid circuit is introduced a microphone attachment consisting of a condenser, microphone transformer, battery and microphone. Any sound which vibrates the microphone diaphragm alters the resistance in the local circuit, and varies the current in the primary of the transformer (13). This change of current induces a modulated E.M.F. in the secondary of the microphone transformer corresponding exactly with the sound. The secondary of the transformer being connected to the condenser (14), which is in series with the grid of the valve (9), its varying E.M.F. is communicated to the grid, and is superimposed on the E. M.F. due to the reaction coil (11). Since the conductivity of the valve (9) varies with the potential on the grid, the average current passing through it to maintain the oscillations in the aerial, will change according to the potential of the secondary of the transformer (13), which is in turn controlled by the primary circuit of the microphone. The oscillations in the aerial, therefore, change their average value in accordance with the speech. The filament of each valve is heated by alternating current through transformers (15) and (16), which step down the voltage to a suitable value for the filaments. Two resistances (48) and (49) are included in the filament circuits of the valves. These are permanently adjusted to suit the filament. An

inductive winding (17), known as the resonance choke, is introduced between the condenser (8) and the sheath of the oscillation valve (9). This resonance choke has a steadying effect on the current flow in the oscillatory circuit. A resistance (59) is included between the condensers (4) and earth. It comes into circuit when discharging the condensers to earth. Since the condensers (4) are connected to earth, each via a safety spark gap, this resistance reduces the violence of the spark and the consequent straining of the dielectric when the condensers are discharged.

Continuous Wave Transmission

Since for the transmission of continuous waves the same high-frequency oscillatory current is required as for speech, it will only be necessary to set forth here the method adopted for controlling the oscillatory current in the aerial.

Into the grid circuit is introduced a pair of contacts controlled through a relay (20) by a manipulating key. During the time the manipulating key is depressed these contacts are closed and the oscillation valve (9) performs its natural functions in making the aerial oscillate. On the key being lifted these contacts open, leaving the grid of the oscillation valve disconnected from everything, and electrons then pile up on the grid of the oscillation valve, charging it up negatively to a high potential, which stops all further flow of electrons from the filament to the sheath. The aerial therefore ceases to oscillate.

If the grid circuit only were interrupted the generator would still continue to charge the reservoir condenser until its potential became equal to the peak potential of the transformer secondary. This would cause the condenser to give a higher potential to the valve at the beginning of a dash than at the end of a dash. To overcome this it is necessary to interrupt the transformer primary circuit simultaneously with the interruption of the grid circuit. An extra pair of contacts is therefore introduced into the primary power circuit and operated by the same relay.

As the load is partly taken off the generator when these circuits are interrupted the voltage of the generator rises, causing a greater current to flow through the filaments of the valves. This excessive current would shorten the lives of the filaments. To overcome this, it is necessary to

(Continued on Page 12)

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The following photos courtesy of the Bodleian Libraries, the University of Oxford.

Insert 1

p. 3 top left MS. Marconi 89, fol. 118 (119)
p. 3 top right MS. Photogr. d. 50, Cuthbert Hall (HIS 247)
p. 3 bottom MS. Photogr. c. 238, fol. 19 (top photograph)
p. 4 MS. Marconi 166, fol. 57r
p. 5 MS. Marconi 159, 1902 Autographed Banquet Menu, recto
p. 7 top left MS. Marconi 41, fol. 65r (=p.47)
p. 7 top right MS. Photogr. b. 62, 220/X (8016)
p. 7 bottom MS. Marconi 249, Certified Track Chart of S.S. Philadelphia American Line (HIS 136)
p. 8 top MS. Photogr. c. 235, fol. 81

Insert 2

p. 1 top MS. Photogr. b. 60 (1), box 2, fols. 104 (105)
p. 3 MS. Marconi 21, fol. 101

(calling the outcome wrong, however; despite the close race and de Forest's pronouncement, Woodrow Wilson, not Charles Evan Hughes, was elected).[18] Although the art form had been pioneered by Fessenden, de Forest was the first of the inventors to anticipate how radio would be used to broadcast music, entertainment, sports events, news—and advertising—into people's homes. But de Forest was incapable of organizing a system to commercialize the new technology.[19]

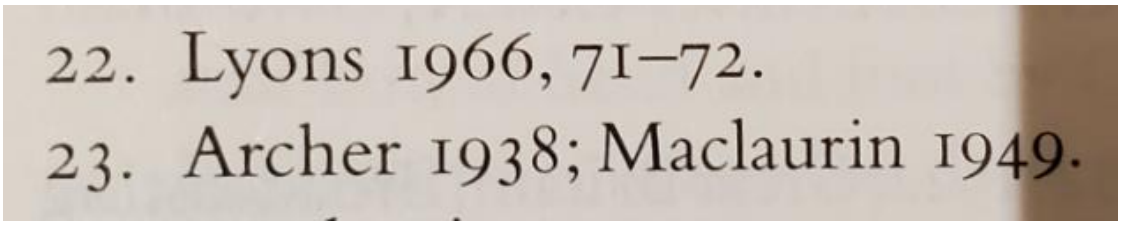
Meanwhile, over at the American Marconi company, David Sarnoff was closely following the developments. Born in Uzlian (Minsk), Belarus, in 1891, Sarnoff came to the United States with his family as a rough, Yiddish-speaking lad in 1900. In 1906, at the age of fifteen, he went to work as a messenger with the Commercial Cable Company. After a few months he moved to American Marconi as an office boy, and quickly endeared himself to Marconi.[20] According to his biographer, Eugene Lyons, Sarnoff tagged after Marconi, hanging around the workshop on Front Street and doing odd personal chores like carrying his briefcase and delivering candy or flowers to Marconi's interest of the moment. Sarnoff also acquired Marconi's view of science and progress, where the creative impulses of the dreamy inventor coexist with inexplicable mysteries. According to Lyons, Marconi told Sarnoff: we know *how* things happen, we don't know *why*. An "extraordinary friendship" flowered from what was at first a "lop-sided association"—like many of Marconi's relationships. They were seventeen years apart, there were unquantifiable layers of social class between them, and Marconi had few intimates, but Sarnoff became one of them.[21]

Congenial and industrious, Sarnoff rose steadily with the company, from operator to radio inspector (the position he held at the time of the *Titanic* disaster) and, by 1915, assistant traffic manager. Sarnoff later claimed that in 1915, he wrote a memo to American Marconi vice-president and general manager Edward J. Nally, suggesting a plan "which would make radio a household utility in the same sense as a piano or phonograph. The idea is to bring music into the home by wireless."[22] There is no actual record of the memo or of a response, though early broadcast historians suggested that Nally read it as an interesting but hare-brained scheme by an ambitious and energetic young employee, and put it aside.[23] In 1920, after American Marconi had morphed into RCA and radio broadcasting was beginning to attract some interest, Sarnoff reiterated his suggestion, this time to RCA chairman Owen Young, predicting the sale of one million "radio music boxes" at seventy-five dollars each within three years of a product launch.[24] It was

a lucrative insight, that people would buy a gadget that delivered entertainment content live into their homes. Whether it occurred in 1915 or 1920, there is no denying that Sarnoff had outlined some of the foundational concepts as well as the logical structure of the commercial broadcasting industry.[25]

During 1916 and 1917, stories in the popular press framed the skilled broadcast amateurs as a potential wartime resource (amateurs listening in along the eastern seaboard could potentially pick up communications between enemy vessels out at sea). When the United States declared war on Germany in April 1917, the amateurs were ordered to shut down and dismantle their stations. Within a few weeks, police in New York City alone had shut down more than eight hundred broadcasters, and the amateurs would never regain their prewar position. By the time the United States Navy lifted the ban on amateur broadcasting in April 1919, the corporate infrastructure of the broadcasting industry was being put in place. In May 1920 a newspaper in Pittsburgh reported that a Westinghouse engineer, Frank Conrad, was regularly broadcasting live concerts, and Horne's department store began offering its customers sets capable of picking up the broadcasts at a price of ten dollars (about $150 today). A Westinghouse vice-president, Harry P. Davis, saw Horne's ads and realized that this new means of instantaneous communication, properly marketed, represented a "limitless opportunity" for the sale of radio receivers.[26] Westinghouse encouraged and supported Conrad to perfect his broadcasts and branch out into other genres, and on November 2, 1920, its newly licensed Pittsburgh station KDKA broadcast the US presidential election results. RCA and KDKA broadcast a fight between Georges Carpentier and heavyweight champion Jack Dempsey on July 2, 1921; the Jersey City fight, before more than ninety thousand fans, was reputedly the richest gate to that time in boxing history, as well as the first national radio broadcast in the United States.

Word spread at first in the amateur community, as well as by word of mouth, and by the spring of 1922, the US "radio boom" had taken hold. Smartly designed receiving sets, stylishly reflecting modern tastes in fashion and home furnishings, became highly desirable consumer products. (Think of the Apple line of iProducts from the early 2000s for a sense of what this meant.) In [illegible] the first year for which there are figures, one hundred [illegible] unit price of fifty



Note 22: Lyons, Eugene. “David Sarnoff: A Biography”. New-York: Harper & Row, 1966

Note 23: Archer, Gleason L. “History of Radio to 1926”. New-York: American Historical Society, 1938

Note 24: Maclaurin, W. Ruppert. “Invention and Innovation in the Radio Industry”, New-York: Macmillan, 1949, 111, note 2

Note 25: See http://earlyradiohistory.us/WJY.htm#next

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

[No. 38—1916]

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.

CONTENTS.

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

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

LAND STATIONS.

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

Licensed Commercial Stations.

Name.	Where Situated.	Owned by.	Operated by.	Range in nautical miles.	Call Signal.
Public Commercial.					
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.	"	2,500	CL
Private Commercial.					
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

WIRELESS 'PHONES BEING INSTALLED

Montrealers Will Shortly Have Opportunity of Testing New System

SUCCESSFUL TRIALS

Song Carried From Newcastle, N.B. to New Jersey—Conversation With Aeroplanes 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. Greenshields, 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.

the gutter

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, K. C. Smith, A. S. Runciman, Engineer in charge, J. E. Boutillier, operator in charge, and G. D. Clegg, operator.

Manitoba Calling

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.

---

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 themselves 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.

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

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

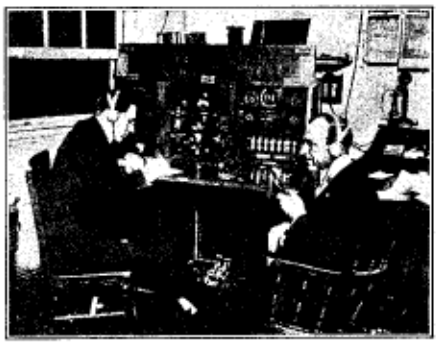
at Montreal. Hello! Hello! How are you getting this? Is it clear? Is the modulation O.K.? XWA at Montreal is changing over".

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 Guilding 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—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.
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—Toastscrapers' 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—Toastscrapers' 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 was 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 circumstance.

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 censured 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.

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

IN "ALBUM OF FAMILIAR MUSIC"

Frank Munn

Frank Munn, who sings on one of radio'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 airlanes.

Munn began his career employed on a commercial broadcast and has never contributed a sustaining broadcast of any sort. More than that, he has never supplemented his studio work with motion 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 dimunitive 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.

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:

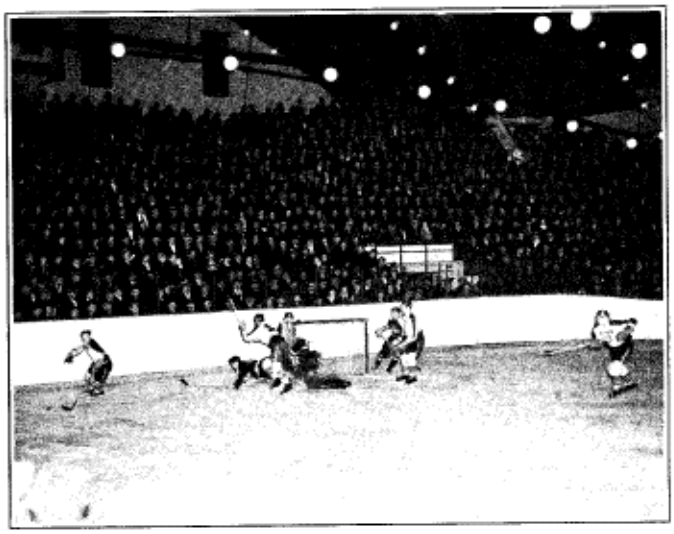
When headlines are screaming sensational views
And everything seems so upsettin';
When bombers are making their daily attacks
From Land's End and Dover to Stettin;
A twist of the dial, and into the room
Comes the word which is bound to suffuse
A confident ray through the deepest of gloom—
"This is London, 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.

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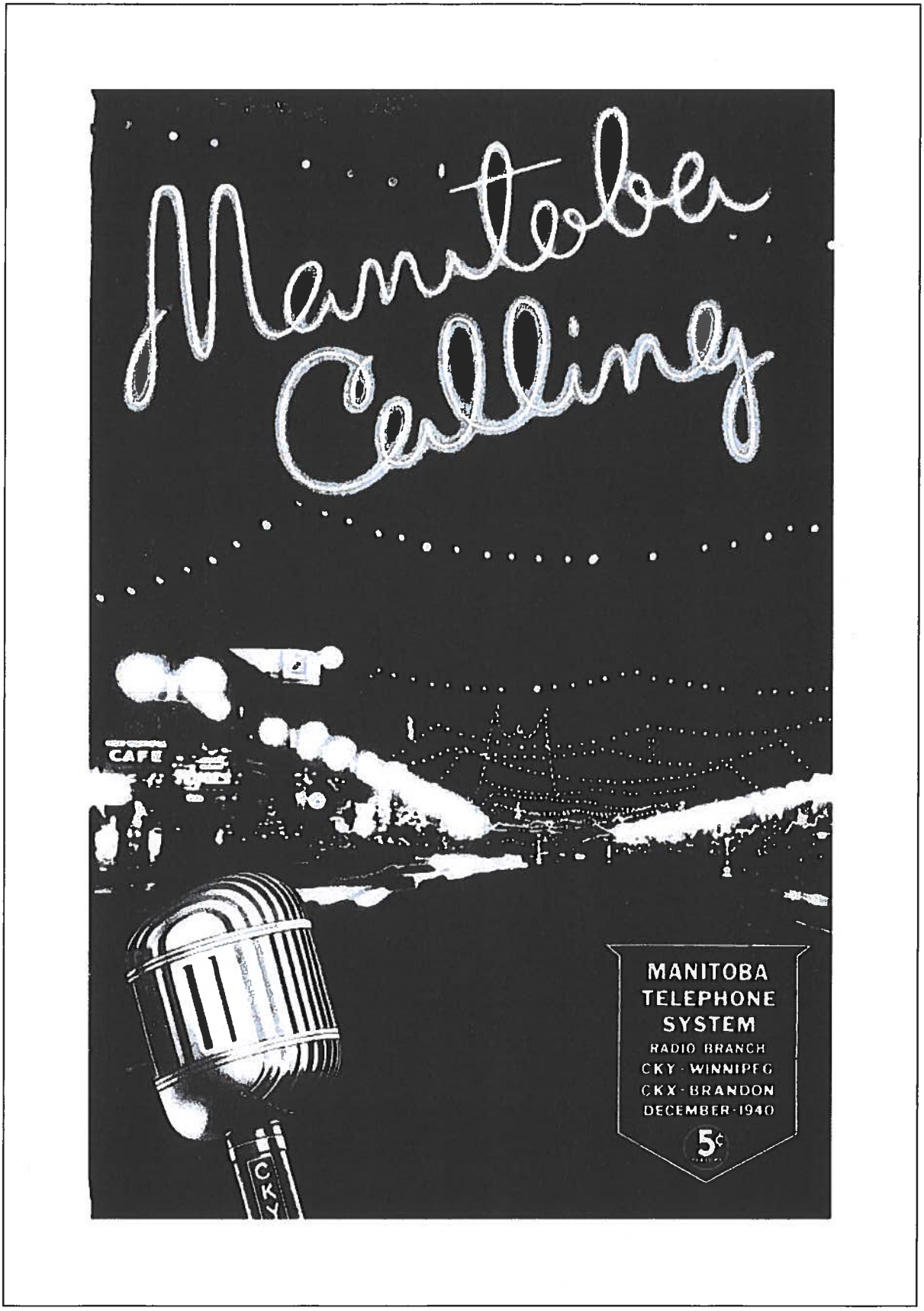

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Winnipeg of the Wide Streets

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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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

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 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.

A quiet reach at the head of Crow Duck Lake

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 hydro-electric 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 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?"

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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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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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.

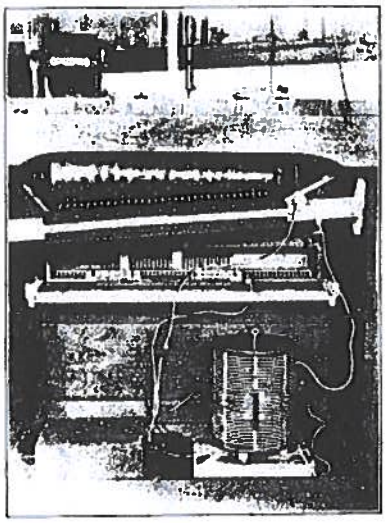
Tin Horn Microphone

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

*See November "Manitoba Calling"

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 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.

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.

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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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 rebroadcasts 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"'.

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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 satsfied 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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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 Marlin—CBC—Ivory.
2.15—Ma Perkins—CBC—Oxydol.
2.30—Pepper Young's Family—CBC—Camay.
2.45—The Guilding 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 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.
5.15—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—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.
9.30—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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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—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.
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 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—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.
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 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—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.
3.00—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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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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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 charging 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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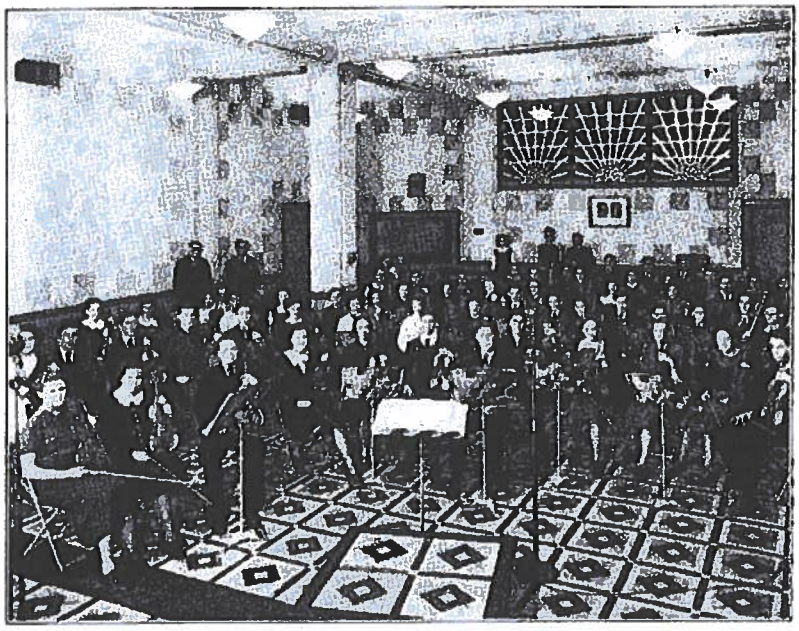

High Schools Orchestra in Studio I.

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, Lilian Shaw and Georgina Chase.

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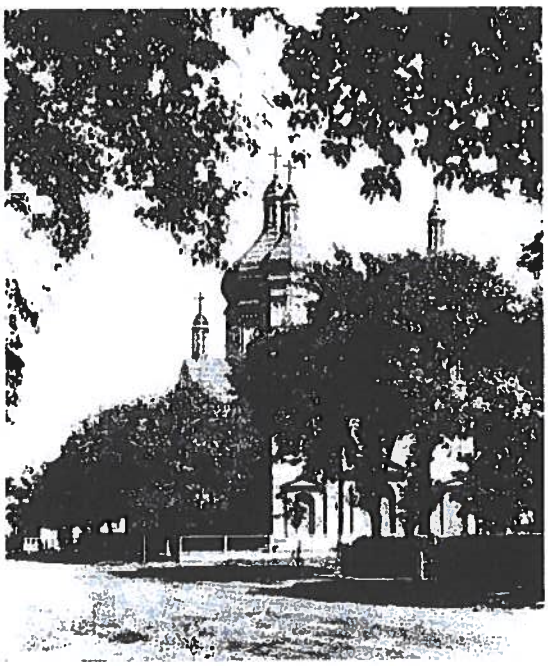
Church at Portage la Prairie



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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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

Willie Eckstein, pianist and composer (1888-1963)

"The Boy Paderewski"; "Mr. Fingers"

Willie Eckstein, circa 1929

Although so slight in stature that he could not serve in the army, Willie Eckstein stood as a giant among Montréal's popular-music pianists from the very earliest days of ragtime and jazz in Canada. This highly talented musician was on the cutting edge of popular piano and dance music during the 1920s and 1930s, and was among the first Canadians to perform on live radio and to record ragtime music.

William Eckstein was born in Montréal on December 6, 1888. He received classical training in piano as a very young child, including lessons from a teacher at McGill University from the age of six. As his talent manifested itself, the boy quickly became recognized as a child prodigy. A career as a concert pianist seemed to be in the works and Willie was, in fact, at age 12, awarded a piano scholarship to McGill. However, because his family was not well off, he gave up this opportunity in favour of becoming a paid performer on the vaudeville circuit.

As a vaudeville star, Willie played the piano on Broadway and on tour in Canada and the United States, for 6 years, billed as "The Boy Paderewski". His engagements were varied: the Canadian National Exhibition; Montréal's Karn Hall; and the White House, where he played for President Theodore Roosevelt. After 1905, while still in his teens, Eckstein made a successful European concert tour that included further piano study in Sweden and Germany.

As Eckstein reached the age of 18, he was obviously too old for the boy prodigy act and he had to leave the vaudeville stage. In 1906 he returned to Montréal and re-established himself as a talented accompanist for silent movies. By 1912, he was demonstrating pianos for J. W. Shaw, a local instrument maker and retailer, and starring as the Strand Theatre's pianist, where he became known by the nickname "Mr. Fingers". Officially, the theatre billed Eckstein as "The World's Foremost Motion Picture Interpreter", since his playing was often more popular than the film itself. Legend has it that even Sergei Rachmaninoff, who saw Eckstein perform at the Strand, commented about his playing: "I don't believe it".

Within a few years Eckstein was also making a name for himself as a songwriter. Ragtime music was at its peak of popularity and Eckstein contributed to the genre by co-writing the piano rags "Delirious Rag" and "Perpetual Rag" with his protégé, Harry Thomas (1890-1941). Thomas recorded these rags as piano rolls in New York in 1916. (Eckstein and Thomas had anticipated the Jazz Age, which had not yet fully arrived in Canada. It was not until the following year that the Original Dixieland Jazz Band's "Livery Stable Blues" became the first jazz recording released in Canada.) Harry Thomas has been described in the *Canadian Jazz Discography* as Canada's first real jazz musician; his playing on "A Classical Spasm" demonstrates the skills he learned from Eckstein.

Ragtime was a natural genre for Eckstein to turn to, since it is a composed form of music whose roots are partly in the European classical tradition in which he had been coached. Ragtime's other roots are in the music of African-Americans; indeed it started as music for and by African-Americans. Caucasian Americans and, later, Canadians such as Eckstein, saw possibilities in the new music and borrowed from it. Eckstein specialized in a form known as "novelty rag", which featured flashy virtuoso passages and a high degree of technical difficulty. It should be noted, however, that Eckstein's playing did not fit the strict definition of jazz, largely because he did not improvise, as jazz musicians do.

Eckstein wrote songs in addition to his ragtime pieces. Among these were several patriotic songs, which he was spurred to write when he was refused the opportunity to serve in the armed forces because of his height, which was under five feet (around 150 centimeters). Music became Eckstein's contribution to the war effort; he composed songs such as "Goodbye Soldier Boy" (1917), and performed at war rallies. He enjoyed some success with popular songs, too, such as his "You Are My All In All" (co-written with Thomas; lyrics by Walter Bruce), which was published by Montréal's Delmar Company around 1917.

Harry Thomas, Eckstein's protégé and co-writer, circa 1920

Cover of sheet music of "You Are My All In All", by Eckstein and Thomas, 1917

Cover of sheet music of Eckstein's "Goodbye Sunshine, Hello Moon", from the 1919 Ziegfeld Follies

Another Eckstein song, "Goodbye Sunshine, Hello Moon" (lyrics by Gene Buck), was featured as part of the Ziegfeld Follies 1919 revue.

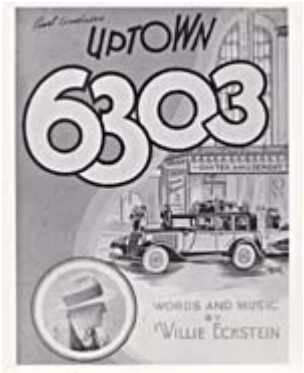
Eckstein established himself at the forefront of popular music in Montréal and in Canada. In 1919, he made broadcasting history by giving the first-ever live radio performance in North America. This was on Montréal radio station XWA (later known as CFCF); Eckstein provided the piano accompaniment for singer Gus Hill.

Around this time, Eckstein was performing with one of the first jazz bands in Montréal; this was Eckstein's Jazz Band, led by his brother Jack. Willie also played and recorded with his own instrumental band called, variously, The William Eckstein Trio, or the Willie Eckstein Trio. They made many recordings, including one of "Goodbye Sunshine, Hello Moon" for His Master's Voice, featuring a ragtime piano solo by Eckstein. This band also recorded various popular songs and sentimental ballads, such as "That Tumble-Down Shack in Athlone" and Lieutenant Gitz Rice's "Burmah Moon". Typically, the trio employed piano, violin and xylophone. Eckstein's energetic, accomplished playing can also be heard in the ragtime-style solo on "Eyes That Say I Love You", composed by Fred Fisher.

Additionally, Eckstein made recordings as a piano soloist for the Apex and Okeh labels, among others, including a few under the pseudonym "Vi Palmer". He was also a featured performer from 1929 to 1932 with the Victor label. It is also possible that Eckstein backed up the Dumbells Orchestra on one of their recordings ("Such Melodious Racket", p. 97). A recording among Eckstein's most noteworthy was made in 1923: this was the first solo-piano 78-rpm recording of "Maple Leaf Rag," written by Scott Joplin, the foremost composer of ragtime, who had died five years earlier.

© BMG Music Canada Inc. Advertisement for Eckstein's recording "Burmah Moon"; *Toronto Daily Star*, Aug.15, 1919, p.4

© BMG Music Canada Inc. Advertisement for Eckstein's recordings, *Toronto Daily Star*, September 12, 1919, p.4



© Maurice Gagnon. Cover of sheet music for the Eckstein song "Uptown 6303"

Other notable Eckstein recordings include "Music (Makes the World Go Round)", which he co-wrote with Billy Munro. Eckstein recorded this song in 1922 with the Montréal "hot dance band" Melody Kings, of which Munro was a member. The recording showcases a jazz-style improvisatory piano solo by Eckstein. The Melody Kings were one of the few bands making "jazz" recordings in the 1920s in Canada. (Hot dance music, usually played by bands that had piano, saxophone, and cornet or trombone, was then thought of as jazz; but in fact several characteristics distinguished it - and Eckstein's piano style - from true jazz. These included arranged solos and a more restrained swing rhythm.)

In 1930, the multifaceted musician left the Strand Theatre when the demise of silent films brought the end of live piano accompaniment in those venues. Eckstein moved instead to cabaret, radio and early television shows. He entertained audiences at many Montréal clubs, eventually settling at the Château Ste. Rose nightspot, where he starred in the late 1930s and early 1940s. His act included improvised two-piano duets with Robert Langlois and others.

In 1959, Eckstein again came to prominence for a patriotic song when he wrote "Queen of Canada", in honour of Queen Elizabeth II's royal tour of Canada. Eckstein received letters of thanks for the song from Buckingham Palace, Governor General Vincent Massey and Prime Minister John Diefenbaker.

By that time, Eckstein had been entertaining audiences for well over a half-century. He wielded considerable influence on his fellow Montréal pianists, as well as his protégés and collaborators, such as Harry Thomas and Bob Langlois. Another noteworthy protégé was Vera Guilaroff (1902-1976), a fellow Montréaler and novelty ragtime pianist who collaborated with Eckstein in radio and nightclub performances under the name "The Piano Ramblers", and who was one of his co-writers on "Lonesome Rose". Willie Eckstein led the way for a generation of Canadian jazz pianists, among whom was Oscar Peterson.

In May 1963, Eckstein's many friends and fans held an appreciation night to commemorate his long career. It was his last public performance; later that night he succumbed to a stroke, from which he died four months later, on September 23.

The music of Willie Eckstein has been kept alive by recording artists, including the well-known jazz singer Sarah Vaughan; and as recently as 1999, the French-Canadian ragtime pianist Mimi Blais recorded Eckstein's "A Musical Massacre", based on a Frederick Chopin composition.

Eckstein was the type of pianist who is often envied by both classical and jazz musicians: he was skilled in classical piano technique, while able to perform convincingly in popular styles. A multi-genre musician, he left a legacy of achievements as a performer, songwriter and recording star.

Selected recordings available

- "A Classical Spasm" [MP3 2,118 KB]
- "Burmah Moon" [MP3 1,602 KB]
- "Lovely Lucerne" [MP3 2,472 KB]

To find more recordings, go to Advanced Search. Enter in **All Fields** *willie* AND *eckstein* AND select in **Digital Content** *MP3.*

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Les Télécommunications à Montréal entre 1846 et 1946

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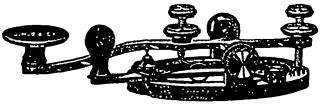
Article abstract

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 350e 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 premiere 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 XIXe. siècle, un relais entre l'Angleterre et les Etats-Unis [1]. 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 [2].

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 [3]. 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

En 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.[4]

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[5].

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 traffic 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 influer, 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[6]. 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[7]. 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 Allegemeine Elektrizitäts Gesellschaft d'Allemagne et Lodge-Muirhead de Grande-Bretagne[8]. 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[9]. 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[10]. 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[11].

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[12]. 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[13]. 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 dédoubler 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 Etats-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[14]. 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"[15].

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[16]. 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[17]. 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[18]. 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...)[19].

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 ponctués, 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[20]. La prise en charge de

L'edifice 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.

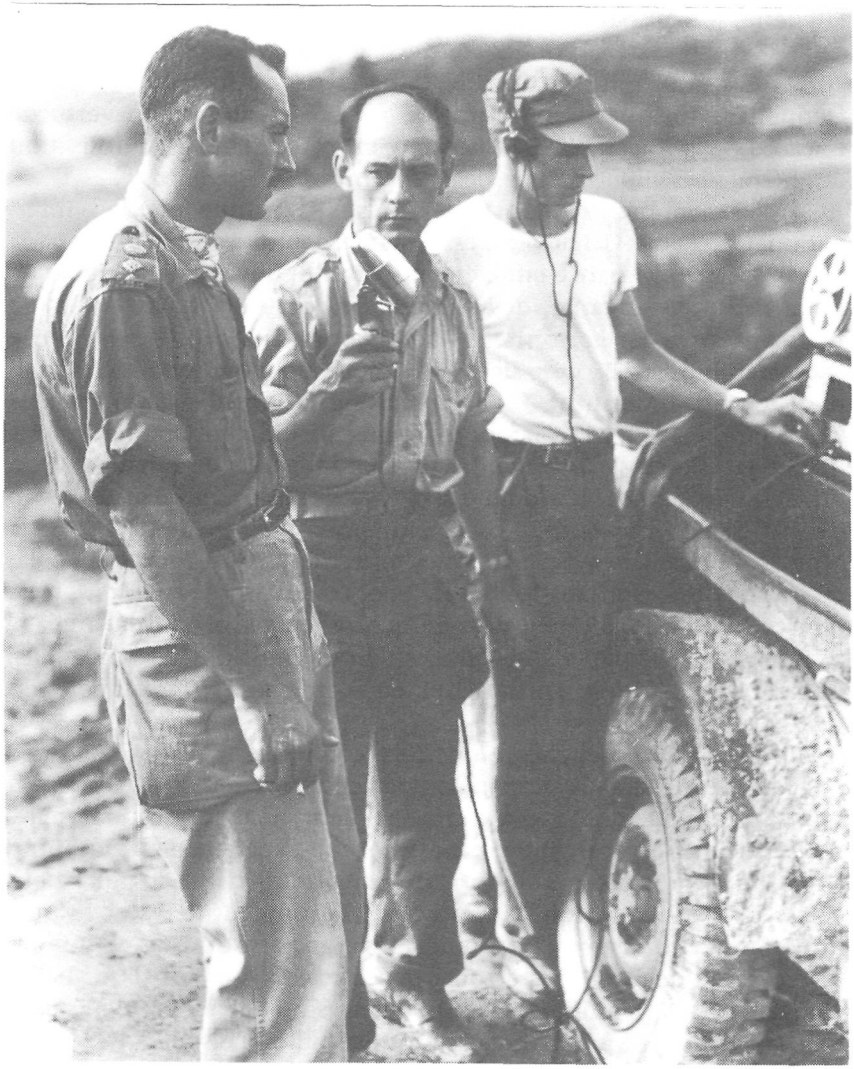
5. LA SOCIÉTÉ RADIO-CANADA (SRC)

La 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"[21]. 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[22]. 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 constitutée 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[23]. 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 [24].

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 portuguais, 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"[25]. 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[26]. 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 Etats-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"[27].

6. CONCLUSION

Le deuxieme 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[28]

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*"[29]. 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-Anstallt
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 Steinkoppf
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. Scripts 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 radiophoniques 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:

Stations émettrices	*Stations réceptrices*	*Inauguration du service*
Drummondville (Canada)	Bridgwater (G-B.)	26 octobre 1926
Bodwin (G-B.)	Yamachiche (Canada)	26 octobre 1926
	Milnerton (Afrique du Sud)	5 jiuillet 1927
Grimsby (G-B.)	Rockbank (Australie)	8 avril 1927
	Dhond (Indeo)	6 septembre 1927
Ballan (Australie)	Skegness (G-B.)	8 avril 1927
Kirkee (Inde)	Skegness	6 septembre 1927
	Yamachiche	16 juin 1928
Klipheuval (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: Lluis 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

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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 radiodiffusion" 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 - émmetteur 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..." (Greb, 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 mislead 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 Britian, 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, Gorden 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 governnment 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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Donald G. Godfrey (Ph.D., University of Washington, 1975) is a Canadian who currently serves as Associate Professor in the Department of Radio and Television, University of Arizona, Tuscon. He has an active interest in legal history, media criticism, and program production.

LISTENING IN

THE FIRST DECADE OF CANADIAN BROADCASTING 1922 – 1932

MARY VIPOND

Thus by the end of 1920 those in charge of the experiments at XWA, like their counterparts at Westinghouse in Pittsburgh, were already thinking of broadcasting as a means of selling receiving apparatus to listeners. Canadian Marconi's interest in this market had already been shown by its opening of a small shop on McGill College Ave.

Several different versions of the gradual transformation of XWA from an experimenter in radio telephony to a regular broadcaster (with the call letters CFCF) exist. Donald Bankart in 1926 ascribed the original idea of broadcasting in order to sell radio apparatus to Max Smith (Smyth), a Canadian Marconi employee, in January 1920. Sandy Stewart has written more recently that voice-transmission experiments began in December 1918 (which is unlikely) and credits A.J. (A.H.) Morse, the managing director, for gambling on producing receiving sets. Donald Godfrey, in the fullest examination of the subject, has suggested that "all records agree that speech and music were programmed by 1919" but also cautions that "the gradual expansion of CFCF's initial service into a continuous pattern of programming, intended for the public, took approximately two years."[74] It is worth noting that in 1928 the manager of CFCF himself wrote to the Radio Branch in Ottawa with the ingenuous query, "With the knowledge that we are the pioneer Broadcasting Station in the World we would consider it a very great favour if you would kindly let us know the date of our first broadcast." To this he received the reply: "We have not the exact details of this on our files, but find that test programmes were carried out by your Company in Montreal during the winter evenings of 1919, and regular organized programs were commenced in December, 1920, by your Experimental Station, 'XWA' on a wavelength of 1200 metres."[75]

While the precise date on which XWA/CFCF began regular broadcasting may be impossible to determine, it is clear that interest in its activities grew quickly. In the summer of 1921 Canadian Marconi launched a little magazine, *Canadian Wireless*, edited by Coats, to "inform its readers of general progress in broadcasting and serve as a medium for radio 'Hams' and others interested in wireless as a hobby to report their activities and exchange ideas."[76] In August 1921, by arrangement with the Montreal *Standard*, the results of the Dempsey-Carpentier fight were broadcast; the fight was also aired in Toronto on the experimental transmitter Canadian Marconi had now set up there. That fall, Layton Bros. music store in Montreal began advertising the Marconi concerts "being demonstrated daily."[77] In January 1922 the company received permission to extend its wireless programs to 8 to 10 p.m. every night of the week except Sunday.[78]

Gradually, not only in Montreal but across Canada, over the winter of 1921–22, radio became more and more widely known to the general public and the "radio craze" began. Continuing Marconi-sponsored demonstrations in Toronto, Halifax, and Montreal and similar displays organized by old wireless hands and amateurs in various other cities

THE DAY IN PARLIAMENT

THE FARMERS' PARTY INTRODUCES ITSELF INTO BUDGET DEBATE

Voices Mild Approval of Luxury Tax—Party's Speaker Makes Satirical Reference to Both Liberal and Govt.'s Wooing of Farmers

PRESS GALLERY, House of Commons, Ottawa, May 21.—(From Our Own Correspondent).—The first member of the Farmers' party to take part in the Budget debate, Levi Thomson of Qu'Appelle, spoke last evening.

Mr. Thomson, who is whip of the new party, opened with a mild approval of the taxes on luxuries, which he hoped might curb extravagance, but he then quickly passed on to criticism. He said that the Budget was very much like other chicks of the Canadian Manufacturers' Association. There was in it no relief for the consumer. The hope for a real excise tax, which would take off some of the protection of the manufacturer, had been disappointing.

Coming to the courting of the Farmers' party by the former Finance Minister, Hon. W. S. Fielding, the progressive whip remarked that Mr. Fielding's wooing had not been ardent; he had talked of the necessity of subservience. The Farmers had been wooed also by the Government. The Government wooing had been after the style of the cave man who went after his beloved with a club. The Liberal wooing had been rather like a modern Turk, who was willing to add the Farmers to his political harem. Mr. Thomson warned the Liberals that if they expected much support from the Farmers' group they would have to make more progress towards free trade than they did when in office.

The Farmers' whip said that their party stood by their platform as published. They did not ask for any protection on what they produced. He knew there were some Farmers who wanted protection, but those who belonged to the Council of Agriculture did not. They were willing to farm the land; they did not ask the right to farm the city workmen as well.

Seven other speeches were delivered during the day.

MOWAT CHECKS UP McMASTER.

H. M. Mowat, of Parkdale, Liberal Unionist, devoted himself chiefly to a criticism of the utterances of Andrew R. McMaster, who, he suggested, was looking for the leadership of the "Slasles" of the country and of those "Who were of no use to us during the war." Mr. Mowat reminded the member for Brome that Sir Wilfrid Laurier was an Imperialist," a sane Imperialist," Mr. Mowat put it.

D. D. Mackenzie, former Liberal leader, saw no virtue in the Budget. It gave no relief to anybody and no one could expect any relief from this Government. There had been nine by-elections in two years and in every one the Government had received notice to quit. Mr. Mackenzie was reminded that in Temiskaming the Liberals had also received notice to quit. Finally, Mr. Mackenzie pointed to the stable tariff policy of the Liberal party as the salvation of the country and the rallying point for the Farmers' party.

SHOT AT UNITED GRAIN GROWERS.

H. H. Stevens, Conservative Unionist, went after the Farmers and criticized the United Grain Growers Company, and its offspring the Grain Export Company of New York. The latter, he said, had $250,000 of authorized capital, of which $100,000 was paid up and the balance a stock dividend. The Grain Export Company had made $500,000 profit in one year, while the parent company had made 211 per cent on its elevator operations. In the same connection, Mr. Stevens advocated the disbanding of the Wheat Board as soon as its present term of control was over; he asserted that it had enhanced the price of wheat.

He calculated that the total debt of Canada was three billion: Dominion, $2,500,000,000; provincial, $273,000,000, and twelve cities, $393,000,000. He advocated as a method of paying off the debt, the expropriation of a share of excess profits on the development of natural resources, such as lumber, oil, mining, etc. He said that we should pay off three hundred millions of debt in a few years.

RAILWAY POLICY FLAYED.

L. J. Gauthier, of St. Hyacinthe, said that Government had endangered the credit of Canada for from sixty to one hundred years by its railway policy. People who were not anywhere near the Canadian National were asked to pay the deficit on those lines. The continuance of low rates, which failed to pay the cost of operating the Government lines, was, he stated, an injustice to the people and also to the C.P.R., which had to accept the same rates.

J. H. Burnham, of Peterboro, said the Budget had given birth to a new party, the People's party. He predicted that the next election would be fought between the Farmers and the People's party; and he appealed to the Liberals to join the People's party to resist the attack of a class upon the whole community. Mr. Burnham challenged the Farmers' party to propose a tax upon the land. It was in their platform, he said, but their own supporters would not stand for it.

F. B. Stacey, of Fraser Valley, Liberal Unionist, came out stoutly for protection for the fruit growers and stated that the producers' organizations of British Columbia were not in sympathy with the Farmers' party. Mr. Stacey advocated a minimum of income tax of two dollars on every Canadian of mature age.

A. L. Desaulniers, of Champlain, was the last speaker of the day, and the House rose at a quarter of an hour before midnight.

URGES ABOLISHMENT WHEAT BOARD.

OTTAWA, May 21.—By (Canadian Press.)—Resuming the debate at 8 o'clock, Mr. Stevens again drew attention to the Farmers' platform. They should not only ask for statements of earnings from manufacturers, but from people in other lines of industry.

After reviewing the financial manipulations of the Grain Growers' Grain Company and the Grain Export Company of New York, in which he charged the parent company had paid ten per cent. since 1911, and had also accumulated a surplus of a million and a half dollars, Mr. Stevens took up the question of campaign funds. He had no objection to the publication of campaign funds as urged in the Farmers' platform, but this was being looked after by the present Government. He next stated that while the manufacturers of the East were willing to extend credit to the Farmers on the prairies to the extent of many millions of dollars, this grain corporation had refused to give any credit at all.

Mr. Stevens said that the Wheat Board should be abolished when its present task is completed next autumn. It enhanced the cost of marketing the crop. It was time that the farmers of the prairies woke up to the fact that they were being hoodwinked. The Wheat Board allowed fees on consigned wheat to a string of elevators as a handling charge, and the members of the Wheat Board controlled these elevators. Mr. Riddell controlled 200 of them. Mr. Young drew a salary of $6,000 a year from the Wheat Board and $10,000 from a Lake Shippers' Association, which got to 8 to 10 cents a bushel dockage on consigned wheat. It would be the best kind of free trade to abolish this Wheat Board and let the Grain Commission handle this crop.

OPPOSITION'S TARIFF POLICY NEGLIGIBLE.

L. J. Gauthier, St. Hyacinthe, said that when Mr. Stevens accused the Opposition of having no definite tariff policy, he should remember that the Government had not kept its promise of last season that there should be an investigation and revision of the tariff.

Mr. Gauthier added that the Wheat Board was like the present Government, a war measure. Both should go back to the people for a renewal of their mandate. The Government had won the war, but could not restore peace. It had not the confidence of the people, which with National Unity, was absolutely essential.

The inflation of currency was the result, rather than the cause of the high cost of living. The Government had done nothing to assist the people who were victims of the profiteers. The latter escaped untouched, while the poor people shouldered the burdens of war costs.

CREDIT ENDANGERED BY RAILWAY DEAL.

Mr. Gauthier said that the Government had endangered the credit of the country for from 60 to 100 years. People who were not anywhere near the Canadian National Railway lines were required to help pay the deficit which those lines incurred. The continuance of low rates, which failed to pay the cost of operation of the Canadian National Railways, was an injustice to the people and also to the Canadian Pacific Railway which was bound to suffer because it must accept the same rates.

APPROVES GOVT'S PEACE POLICY

J. H. Burnham, West Peterboro, said it should be remembered in criticizing the Government for lack of policy, that for some years past the policy had been one of winning the war. It was necessary now for the Government to adopt a peace policy, and this had been enunciated in the Budget. It should also be remembered, when showering criticism upon the Government because of unrest in the country, that the unrest in Canada was nothing compared to other nations, not excepting the United States and Great Britain. The Budget, said Mr. Burnham, had the honor of giving birth to a new party. In the House of Commons there were now three parties, the Liberals, Progressives and the Peoples' party, supporting the Budget. The Liberal party had recently received a serious setback. It had been divided and from it had issued the Farmers' party and the Peoples' party, and Mr. Burnham appealed to the Liberals to join with the new party in combatting the assault of any class organization.

CHALLENGE TO FARMERS.

Mr. Burnham charged that the Progressives, though stating that taxation should fall in the first and last instance on the land, would not dare to move a resolution advocating this form of taxation. They knew that their own supporters would not stand for it.

The Government had taken the only means of meeting current conditions. "If I were this Government I would take the new policy to the people, and I would do it now." The Opposition applauded vigorously.

SAYS INDUSTRIES DON'T REQUIRE PROTECTION.

Levi Thomson, Qu'Appelle, said industries could exist without protection, Mr. Thomson declared. Those manufacturing articles on the free list were able to go into world markets and compete. Home labor should have the advantages of an open market. The supporters of the platform of the National Council of Agriculture were willing to farm their land and content with that without asking the privilege of farming the city laborer also. The lumber industry in Canada was strong enough to go into the world free markets and compete. Why must they have protection in the home market. The farmers asked free lumber and held that the foreign consumer was not entitled to favored treatment as against the home consumer.

"The sorrowful wail" that free trade would kill industries had been exploded. The exports of articles on the free list had increased by leaps and bounds. The statement that free trade would not affect prices Mr. Thomson answered by stating that barbed wire fencing, which was on the free list, sold for two cents per pound less than plain twisted wire, which was protected.

An excise tax on all articles enjoying protection, equal to from ten to 25 per cent of the protection afforded, would have raised much revenue but it would have been unpopular with the Government's manufacturing friends whose profits would thus be hit. The Minister of Finance was to be commended for the luxury tax, which will probably have the effect of reducing high living. The 1917 tariff reduction had resulted in increasing Canada's manufacturing industries. Adoption of the farmers' platform, which had been placed before people, would bring a further period of ease and prosperity, and also relieve much of the hardship caused by the present protectionist budget.

LOOKING ON AT OTTAWA

THE UNORGANIZED SALARY DRAWERS FEEL TAXES MOST

While General in Application Probably Farmers Get Off Easiest

DIFFICULT PROBLEM

Sober Minded Regard Proposals Only Alternative to Meet Situation

OTTAWA, May 20 (From Our Own Correspondent.)—No feature of the Parliamentary session opens a door quite so wide as the Budget. There is hardly a thing in national life which does not have some connection with matters financial, industrial or fiscal, and the Budget treats essentially with these.

And so it is that in the present discussion, like the long list that have preceded it, members are wandering all over the lot and discussing a bit of everything but giving, it would seem, a secondary attention to the actual Budget before the House. Of course, there are reasons. The affair is so prodigious, so complicated and so peculiarly problematical, that it is not easily sized up. To a great extent the Budget is an experiment. A real effort to solve the great and urgent problem of raising money as we go along, to take care of the national necessities and to shoulder, in great part, the heavy burden of fixed obligations.

The consensus of opinion is that it is a commendable and courageous endeavor but, how it will work out, is more or less speculative.

A net increase of about seventy millions is estimated but, necessarily, it is only an estimate.

$44 SUITS ALREADY.

If people go ahead spending, as they have heretofore, seventy million will be a conservative estimate of revenue, but the imposition of the new taxes operates as a damper on trying them. Not only may the revenue anticipated fall short, but business also may suffer. One effect that is considered probable is the forcing down of prices to the non-taxable limit. Already in Ottawa, clothing is being advertised at $44 per suit for which from $50 to $60 was previously asked. How the Budget generally will work out, no one is competent to say. It is a case of wait and see.

Because of this atmosphere of speculation and uncertainty, there is a disposition reflected in this debate of steering clear of the details and, to a large extent, of the principles also, and harking back to the familiar lines of budget debates—the merits of protection on the one hand, and of free trade on the other. Just why free trade is harped upon is not quite clear, because it is not an issue. It is a beautiful theory but, admittedly, unsuited to Canada. The Liberals want addition to the free list and reduction in duties, but not free trade. In fact, with one exception, those who have spoken have declared themselves as moderate protectionists. It is true that such advocacy does not agree with the party platform of last August, but few pay attention to platforms constructed outside. It is the performance in Parliament which counts and this, in the main, is clearly an endorsement of a policy of moderate protection, however ridiculous it makes the Opposition appear, outside of Dr. Clark who, by the way, has been absent for a week and missed the Budget.

FARMERS QUIET ON FREE TRADE.

Even the Farmers' party is not saying much on free trade save as a possible development in trade with Great Britain. The futility of it applied to Canada has been demonstrated a thousand times and the present discussion simply goes to add to an already prolific proof.

Perhaps the essential ground of criticism of the new taxes is that they are likely to increase the cost of living. Certain it is that all these taxes, particularly the sales taxes and the excise taxes, will be passed along to the ultimate consumer. In this connection much is heard of the fact that what are classified as luxuries are necessary in reality. A pair of boots may be bought for a price below $9 and escape the tax, but how long will they wear. A suit of clothes may be purchased below $45, but how much of the material will be wool and how much cotton? The same criticism may be applied extensively down the line.

U.S. TAXES COMPARED.

It is pointed out that the United States taxes are almost strictly confined to luxury goods. Not only do the excise taxes in Canada apply to a range of commodities several times as numerous as the commodities in the United States subject to Federal luxury taxes, but the Canadian rates are also considerably higher in most cases. In many instances they are double, and in some cases several times as great. The new rates on income taxation make the Canadian levy considerably higher than that in the United States, and the advance in the time of payment cannot fail to increase the burden. It should clearly be recognized that the income tax, the business profits war tax and the existing tax on banks, insurance companies, etc., are essentially a burden upon the urban centres, and that the rural population has not in the past been paying a proportionate share of Federal taxation.

FARMER GETS OFF LIGHTLY.

If there is one class which gets off more lightly than the others, it is the farmer. He will be caught by the tax when he buys a coon coat, but the chances will be that he will patch up the old one. His wife will be affected by the tax on dresses in excess of $45, but the average farm woman does not indulge in much raiment. If stockings become higher and are taxable, she will knit her own. All Governments appear to have a wholesome fear of farmers, and soft pedal in regard to them. Those who bear the burden more heavily are the urban dwellers.

TAXES ONLY ALTERNATIVE.

But while criticism in plenty is forthcoming, the question is what else was there to do. Only the two courses were open—one to go on borrowing and incidentally stowing up cumulative burdens in future years of interest charges, inflate credit and undermine Victory bonds and, the other, to raise the money by taxation. If the tariff had been raised, an awful howl would have gone up and like as not anyway, imports would have so fallen off so as to beat the object of securing a revenue. An excise on home manufactures would have been a hamper on production and to the extent that such a tax was productive, the consumer would pay. The only course left was to raise the money by direct taxation of incomes, on business profits and on luxuries. The last is the new one.

As has been observed previously, the war was won and now it has to be paid for, and the question is how? It cannot possibly be done without pinching some one and, in place of soaking a particular class which assuredly would pass the buck, the evident effort is to distribute it generally.

The sober minds in Parliament regard the Drayton Budget in the light of an extremely difficult problem which, nevertheless, is an urgent necessity, that has to be met. It may be imperfect and unworkable, in some or many ways, and it is admittedly considerable of an experiment, but the disposition outside of the most partisan circles is, to regard it as a sincere, honest and courageous attempt whose most vulnerable feature, if any, is that between the urban and rural community, the latter escapes more of the taxation but by no means all of it. It is to be said, however, that compared with urban hours and wages, the farmer who works from daylight till dark, pays high for his help, for his fertilizers and for whatever he has to buy, is not tremendously better off than the employer of laborer in the city. Those who get it coming and going are the unorganized salary drawers, and upon them, perhaps, more acutely than any other class, the burdens will fall most heavily. The taxation, however, is of general application and it resolves itself into a question of individual capacity to stand up under it.

HEARD MONTREAL WIRELESS 'PHONE

Ottawa Demonstration of Wireless Telephone Proves Success

ATTEND LUNCHEON

Gov.-General, Sir Robert Borden, and Others Compliment Society

OTTAWA, May 21.—A large audience at the Chateau Laurier Assembly Hall, last night heard quite distinctly a gramophone played in Montreal, and also Miss Lutton singing in that city, over 100 miles away, by means of wireless telephony. The demonstration was arranged by Dr. A. H. Eve, in connection with an address on "Some great war inventions," before the Royal Society of Canada. 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 hall. The Magna Vox, however, not only accentuated the sounds coming from the telephone receiver, but also the ordinary noises of a city, and for that reason at times the singing was slightly interrupted. Dr. Eve explained that scientists were endeavoring to so develop the instrument that only the sounds coming from the wire would be increased. Another test was made from a gramophone half a mile away, and that was very distinct. Several members of the audience were receivers similar to those used by "centrals" at the regular telephone exchange, and they heard the singing from Montreal with absolute accuracy.

DISTINGUISHED GUESTS.

His Excellency, the Duke of Devonshire, Sir Robert Borden, Hon. W. L. Mackenzie King, Sir Henry Drayton, and Vilhjamur Stefansson were among the guests of the Royal Society of Canada at its luncheon yesterday. The Governor-General complimented the Royal Society on the work it had been able to do during the war and otherwise in the development of the community, and remarked that in the world conditions of today perhaps there was a danger men might be so devoted to the material needs of existence as to neglect research work and investigation.

His Excellency made a felicitous reference to wireless telephony, which was demonstrated last night. He tried to imagine the finance Minister's position, for instance, could his budget speech in the House of Commons have been actually heard throughout Canada, and th enquiries that might have been addressed to him as to the possibility of obtaining suits whole or in part to avoid additional taxation.

Sir Robert Borden said that lately he had been somewhat out of touch with public affairs, and like a certain darkie had not been passing the time exactly, but letting the time pass him. In a country like Canada, separated not only by distances, but in other ways, as people are, there was need for mutual understanding, and he believed the society was contributing a worthy part in the great project of building up a mighty and progressive nation. The war had brought many demands in applied sciences. Men had died worthily on the field of battle, but men of this society had played a not less noble part in their own line.

Humorously commenting on the lot that had been his during the last few days, the irate deputations he had received, sheaves of letters and communications, Sir Henry said they were questions seemingly far removed from those which occupied the society.

Sir Henry remarked that the society had an awful lot of work still to do, and pointed to the enormous amount of iron ores, pig iron, that were being obtained from the States, despite an adverse trade balance. Canada herself had enormous supplies of ore, but which had, unfortunately a little too much phosphorus. Germany, however, had conducted successful experiments in this respect. Canada, he said, has today a steel industry which is second only in magnitude to agriculture.

Hon. W. L. Mackenzie King, who is a member of the Royal Society, urged that a larger co-operation between the universities and the Government would contribute to the development of Canada's natural resources, and he regarded the Royal Society as a link between the two. He commented on the unanimous reception given to the recommendations submitted to the House of Commons by the committee appointed to consider the matter of scientific research. He regarded this as a good omen for the future.

Mr. Stefansson, in a brief speech, urged once again the possibilities of the far north as regards food products and necessaries of life, and claimed that the habitability of the world is greater than most people realized.

WILL SUPPORT NITTI CABINET.

ROME, May 21.—Radical, Liberal Democratic, constitutional democratic and reformist party leaders held separate meetings last night and decided to support Premier Nitti's new Cabinet, the formation of which will be officially announced today.

The petals of the chrysanthemum are used for making salads in some parts of France.

RURAL POSTMASTERS AIR GRIEVAN[CES]

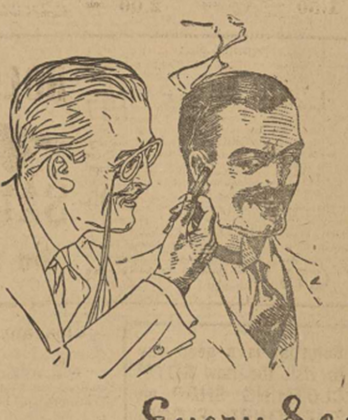
Deputation from All Parts W[aits on] Civil Service Commiss[ion]

OTTAWA, May 21.—A dep[utation] representing rural [postmasters] throughout Canada waited on [mem]bers of the Civil Service Com[mission] yesterday and spent the day [present]ing a number of their gri[evances] which they strongly urge, sh[ould re]ceive immediate adjustment [at the] hands of the Government. [Mr.] J. W. Roche, chairman of th[e com]mission presided.

Members of the deputation [in] their positions in various [parts of] the country, invariably declar[ed] the remuneration allowed the[m at the] present time was insufficient [to meet] the high cost of living. [Shorter] working hours are also asked [...]

To remedy the grievance a[...] mission allowed these men th[...] gation is asking the Govern[ment to] grant them—

In the first place 70 per c[ent...] receipts, instead of fifty per [...] on first $1,000; 40 per cent. [...] ond $1,000; 30 per cent. up to [...] in excess of that amount 20 p[...]



HIGH PRAISE GIVEN TO ROYAL SOCIETY

Nation's Leaders Pay Tribute to Work of Scientists.

Science's important contribution to the successful prosecution of the late war and the part the Royal Society of Canada has taken in the past and will continue to take in the future in the development of the nation's enormous natural resources were dwelt upon in eloquent addresses at the luncheon of the Royal Society given at the Chateau Laurier yesterday, in connection with the Society's 39th annual meeting. The luncheon, which in the words of Dr. R. F. Ruttan, F.R.C.S., president of the Royal Society of Canada, was probably the most successful function of its kind held in the history of the Society, was attended by a distinguished gathering of representatives of the State, parliamentarians, literateurs, historians and scientists. Among those who attended the luncheon and addressed the gathering, were His Excellency the Governor-General, Sir Robert Borden, W. L. Mackenzie King, Sir Henry Drayton, and Mr. Vilhjalmur Stefansson, the noted Arctic explorer and discoverer.

After the gathering had responded to the President's toast to His Majesty the King, Dr. Ruttan called upon His Excellency.

Dr. Ruttan called attention to the great interest the Governor-General has always taken in the Royal Society of which he is the Honorary Patron, and the equally keen interest he evinces in all that pertains to the moral, intellectual, scientific and material development of the country.

His Excellency.

His Excellency stated that he did not feel qualified to speak on such a difficult subject as that of Science. He cordially thanked the Royal Society for being allowed to be associated with a great institution which has done, and is doing, so much for the development of Canada. Knowledge and intellectual endeavor go hand-in-hand with material development and the work of the Royal Society is bound to be of the greatest assistance at the present time. Referring to one of the latest developments of Science, the wireless telephone, His Excellency portrayed Sir Henry Drayton, the Minister of Finance, delivering his budget speech to two or three million people at the same time instead of speaking to a crowded House. Sir Henry has been besieged with many questions since and he probably would appreciate the opportunity of answering all questions and criticisms over the wireless telephone.

Aided in War.

Continuing, His Excellency said that as a result of the experience gained in the stress and turmoil of war "we can without boasting or egotism, claim in addition to the devotion and courage of the soldiers in the field and splendid patriotism of the people at home, that the scientific resources of the country were placed to best advantage. The scientists of Canada, by their great work in the laboratories had materially contributed to the successful conclusion of the war. In time of peace, we can equally look forward to the part science and literature will play in the future development of Canada." His Excellency concluded by wishing the Royal Society every success, expressing the hope that it would continue its admirable work.

In calling upon Sir Robert Borden, Dr. Ruttan stated if Canada had been asked to send representatives to the International Convention on Scientific Research held at Brussels, a thing which would never have been thought of a few years back, it was due to Sir Robert Borden's efforts in securing for Canada the right of being one of the signatories of the peace treaty. "We owe to Sir Robert Borden, the position Canada occupies, today," Dr. Ruttan concluded.

Fills Great Need.

After congratulating the Society on its work in the field of science, art and literature, Sir Robert said that nothing was more gravely needed in a country like Canada with its scattered communities, than a good mutual comprehension and understanding. With that attained, we need have no fear as to a perfect and happy relationship being possible. The Royal Society brought together from every province men interested in the discussion of subjects vital and common to all the people. In that task, the members of the Royal Society were contributing a great part in building up a united and progressive nation. The men of Canada had done their part nobly on the field of battle. None the less noble, but perhaps more unknown, was the part the scientists of Canada had played. The members of the Royal Society, particularly, were to the fore in scientific work connected with the successful prosecution of the war."

Budget Troubles.

Sir Henry Drayton, Minister of Finance, referred in a humorous way to some of the tribulations which are the lot of a Finance Minister during the days following the delivery of a budget speech. It had been his experience in the last few days to receive sheaves of telegrams and letters. He had also been called upon to discuss with deputations details of the taxation proposals. Sir Henry said that there was an awful lot of work ahead of the society at the present time. He felt that the society would welcome much of this work. The trade balance needs to be corrected, the national debts need to be discharged, and the resources of the country require development.

PERMIT WOMEN TO SMOKE TO KEEP THEM GOOD HUMOR

Associated Press by Leased Wire.

ETON, England, May 21. — Women members of the rural district council, it is announced, are to be permitted to smoke "to keep them in good humor, to expedite business, and as an antidote to a badly ventilated room."

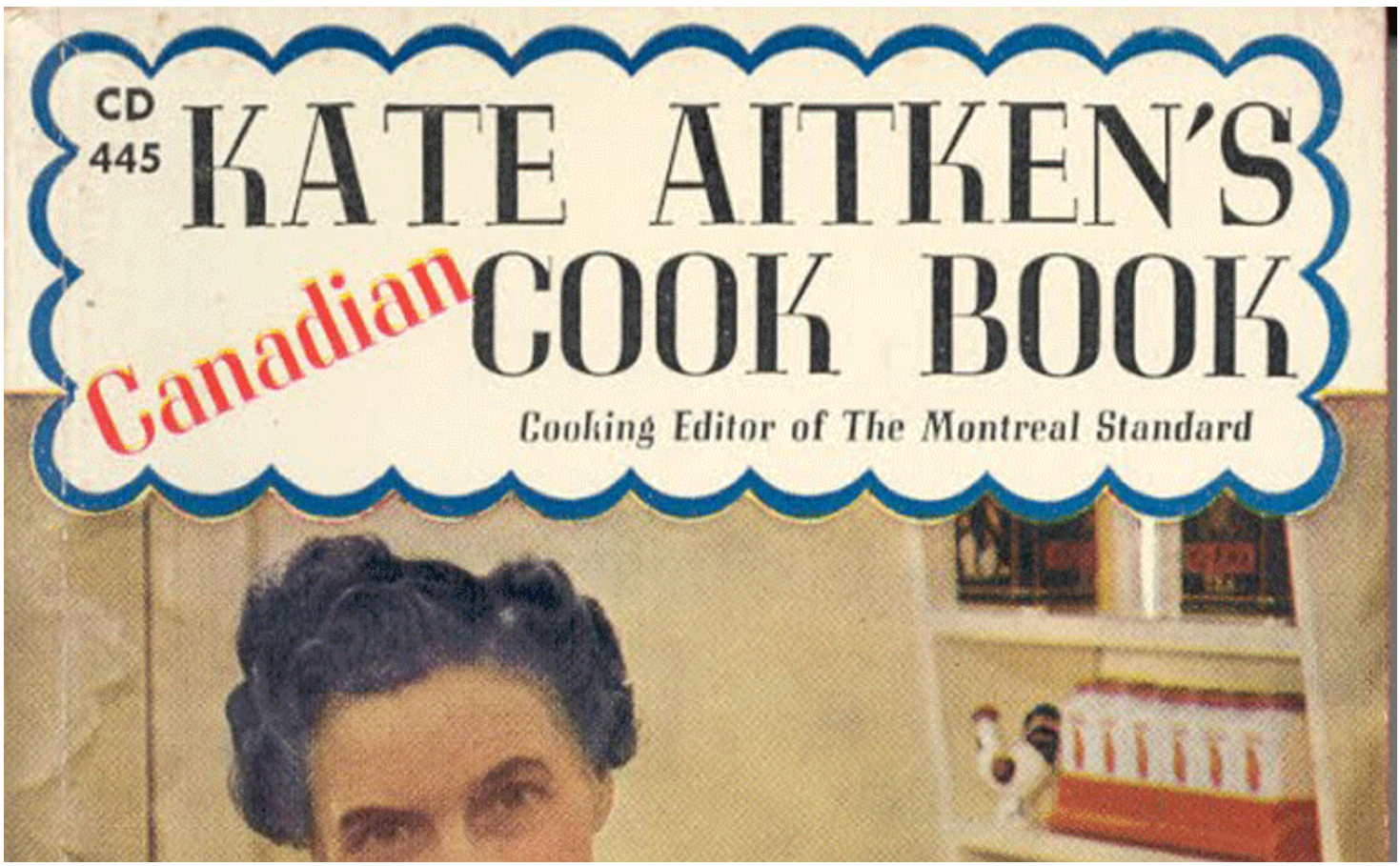
Queens of the Airwaves

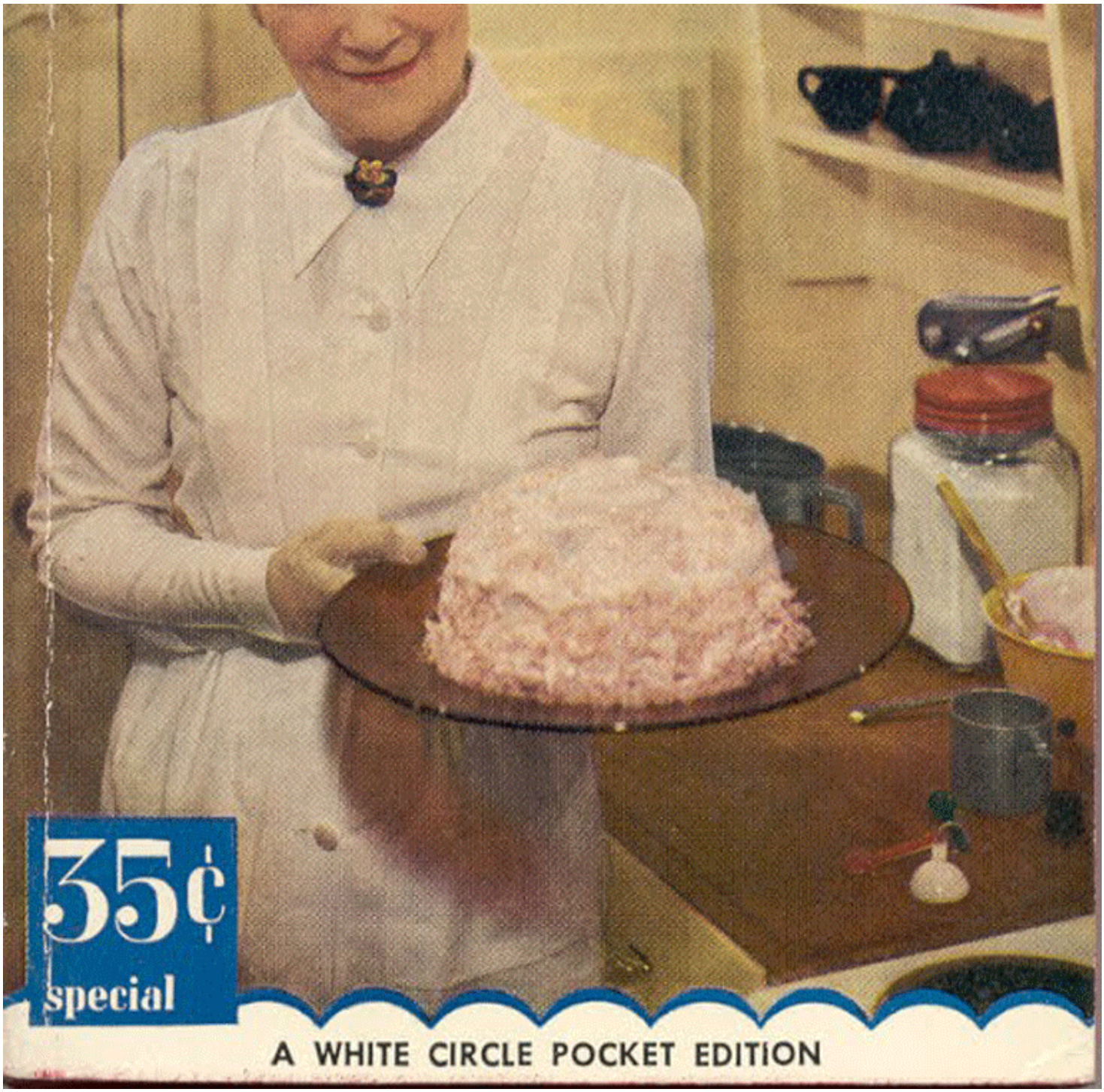
Women were some of Canada's most popular broadcasters in the heyday of radio.

Written by Nancy Payne – Posted January 30, 2018


ON THE AIR

ISTOCK


CD
445
KATE AITKEN'S
Canadian
COOK BOOK
Cooking Editor of The Montreal Standard



The cover of *Kate Aitken's Cook Book*.

To modern ears, the women who hosted programs on Canadian radio starting in the 1920s sound a bit too focused on perfecting roast chicken and starched shirts, but given the context, these women truly were pioneers. From poetry to political interviews to livestock reports, radio drama, news, music and household hints, these unflappable radio queens delivered it all.

Perhaps the best-known of Canada's female broadcasters is Kate Aitken , whose cookbook is still in print. She attracted millions of listeners to her radio show in the 1940s and 1950s. On this episode of her CBC radio program, she lauds notable women of the previous year.

And on this 1953 show, she provides practical funeral etiquette in her warm reassuring tones.

Michelle Tisseyre on her radio debut at the Canadian Broadcasting Corporation.

B.B. SALMON/LIBRARY AND ARCHIVES CANADA/PA-199457

In French-speaking Canada, Michelle Tisseyre was a fixture on the news and current events programming in the 1940s, making the move to television in 1953.

Archival recordings are not as easy to come by for other notable women in the history of Canadian broadcasting. Well-known and accomplished figures such as: Ontario's Jane Gray , the first woman to be inducted into the CAB Broadcast Hall of Fame, Martha Bowes, Saskatchewan's first female radio announcer, or Manitoba's Lilian Shaw (her name was frequently misspelled).

In this 1973 interview (in French) Radio-Canada's Pierre Paquette interviews Michelle Tisseyre, looking back on her groundbreaking career.

Learn more about these queens of the radio waves with "Radio Queens" by Nelle Oosterom and Garry Moir in the February-March 2018 issue of *Canada's History* magazine.

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Radio Queens

WHEN RADIO WAS AS HOT AS SOCIAL MEDIA IS TODAY, CERTAIN FEMALE BROADCASTERS HAD TREMENDOUS STAR POWER.

Canada's History · 1 févr. 2018 · By Nelle Oosterom and Garry Moir

When radio was as hot as social media is today, some female broadcasters had tremendous star power.

BACK IN THE EARLY 1920S, when commercial radio was still an experiment, anything seemed possible. There were even some women who, perhaps because they had gained the vote and had tasted independence through wartime employment, saw an opportunity in this exciting new field.

Jane Gray — a divorced war bride from England with three children to support — apparently had no qualms about walking into newly licensed radio station CJGC in London, Ontario, in 1924 and pitching for a job. She was hired on the strength of her ability to read poetry and to dish out advice to listeners. However, the job paid a pittance, and after a few years she moved to Toronto, where she hit the big time.

Nor was Gray the only one. A substantial number of Canadian women skyrocketed to sudden radio fame in the 1920s, 1930s, and 1940s. Few remember their names today.

Among those who have faded from public memory is Lilian Shaw. Shaw was eighteen years old and fresh out of business college when she landed work with CKY Winnipeg in 1923. The station was owned and operated by the Manitoba government through the Manitoba Telephone System, and what got her the job was her ability to play the piano. In those pioneering days of early radio, most programming was live, and many of the entertainers required

accompaniment. Having someone who could answer the telephone, type, manage the office, and play the piano would have been an invaluable asset to any early radio station.

The decision to put Shaw on the air as a staff announcer was largely a function of necessity. CKY manager Darby Coats had to keep the station going an hour and a quarter each day and needed to fill two hours of evening programming three times a week. There was also a Sunday church broadcast. Resources were scarce, as Manitoba Premier John Bracken had made it clear that he expected the government-owned radio station at least to break even.

Coats obviously needed some assistance. With the only other CKY employee being a technician, Shaw was the lone person available to help. Shaw herself credited Coats with some forward thinking. “He thought it would be a novel idea to have a lady’s voice” on the air, she said in a CBC Radio interview at the time of her retirement in 1971.

Shaw read the news, provided grain and livestock reports, introduced recordings, accompanied other entertainers on the piano, and even handled technical duties. In a 1938 interview published in Manitoba Calling, a magazine published by the Manitoba Telephone System, she admitted that her strongest memory was “the nervousness I felt at the prospect of having to announce at the microphone.” She admittedly found reading the farm markets a “dull” chore.

Another challenge was “the tiring job of perpetually winding the phonograph. Sometimes we would forget to wind it and it would run down in the middle of a number.”

Programming was nothing if not eclectic. Church services and jazz shows proved popular. Talks by Manitoba Agriculture College professors on topics like wheat rust may have been hits in the country but did not appeal to city listeners.

Entertainers were expected to work without pay. Sound effects were created live in the studio. “Artists arrived when they could (sometimes they didn’t)” is the way programming was described by Manitoba Calling. Performers would whisper the titles of their numbers to the announcer when someone else was performing at the microphone. “If the program ran an hour or so overtime it did not matter.”

Coats recalled how Shaw helped to physically remove from the studio a drunken woman who had showed up to sing. The singer’s morning audition was “excellent,” but when she arrived for her performance in the afternoon she “stood somewhat unsteadily by the piano and insisted upon hiccoughing ‘Star of Eve’ until she could be persuaded to leave quietly.”

As to whether listeners had reservations about a female voice on the radio, Shaw recalled twenty-five years later that her reception was “very favourable most of the time. I made wonderful friends amongst the listeners. Over the years they got used to my voice just like anyone else’s.” In fact, Shaw was quite popular. In 1926, a widely circulated Chicago-based publication called

Radio Digest ran an annual contest allowing listeners to vote on the most popular announcers in the United States and Canada.

ANOTHER CHALLENGE WAS “THE TIRING JOB OF PERPETUALLY WINDING THE PHONOGRAPH. SOMETIMES WE WOULD FORGET TO WIND IT AND IT WOULD RUN DOWN IN THE MIDDLE OF A NUMBER.” — LILIAN SHAW

Coats nominated “Lilian Shaw of CKY Winnipeg, the finest little radio announcer in the dominion.”

Shaw ran away with the race. Voting took place over a fivemonth period, and by September she was declared Canada's most popular radio announcer, garnering more than eighteen thousand votes. Worth noting is that all seven of her Canadian rivals were men. Of the top fifty American announcers, there was not one woman. In announcing Shaw's victory, Radio Digest described her as "the preferred blond of slight build."

Shaw was just twenty at the time. Over her career she would witness enormous change in the broadcasting industry, in terms of both technology and programming. The station grew, and she eventually stepped away from the microphone to become the assistant to the general manager. "It's doubtful if a lady in Canada is better acquainted with that business of broadcasting than Miss Shaw," Manitoba Calling declared in 1938.

Unfortunately, her rise in the business stalled after the Manitoba government station was sold to the CBC in 1948. Never again would she wield the kind of influence she had at CKY.

"She was in line for a big promotion," recalled niece Maureen Gardner in an interview. "When the time came she did not receive the position because it was awarded to a gentleman. She was very upset. She was very aware of the fight for women's rights." Shaw retired in 1971, after a broadcasting career that spanned forty-eight years.

Private broadcasting was ahead of its time in providing women with on-air jobs, observed T.J. Allard, a former executive with the Canadian Association of Broadcasters in his 1979 book Straight Up: Private Broadcasting in Canada, 1918–1958. In the early days, "Few stations did not have one or more women's commentators who quite literally ran their own show," he wrote.

In Toronto, several women got their start at radio station CFRB in the 1920s and 1930s. One of them was Jane Gray, who had left her poetry broadcasting job in London to try her luck in Toronto. She was among ninety applicants for a position as host of a cooking program on CFRB. She got the job, at a salary of twenty-five dollars a week. Gray soon hit upon a way to increase her earnings by paying for airtime and then selling commercials on the shows she hosted. Since her programs were popular, she quickly made a profit.

In 1928, she founded the Jane Gray Players, an acting troupe that performed radio dramas such as mystery plays. Not only did she write, produce, and act in her plays, she also ran a drama school on Saturdays.

Ever resourceful, Gray began pitching miracle elixirs and patent medicines during the Depression. One popular product, called Mus-Kee-Kee, was a mix of Seneca root, pine needles, and alcohol. "Along with the tonic, she'd hand out doses of advice, horoscope readings and forecasts based on numerology," her 1984 Toronto Star obituary said. Marketing herself as the "Wise Little Lady of the Air," she toured radio stations across Canada, offering audiences advice on every topic, from family tragedies to illnesses and financial difficulties

"I'm not a fanatic, and I am not a fortune teller," she said in a 1967 interview. "But I do know there are cycles in nature. The farmer knows when to hire men, and he's no fortune teller. There are cycles in people that affect their lives."

She became a television host for CHCH-TV in Hamilton in 1953 and was still broadcasting well into the 1960s. According to the Canadian Communications Foundation, "Jane Gray was a 'born

show-woman.' As she has been quoted — 'I've done it all.'" In 1988, she became the first woman radio performer to be inducted into the Canadian Broadcast Hall of Fame.

Another CFRB hire was Kate Aitken — commonly known as Mrs. A. She was probably the most accomplished Canadian female broadcaster of her time and attained a world-class profile. Her radio career began in 1934 when CFRB asked her to fill in for another announcer who had suffered a broken leg.

At forty-three years of age, Aitken already had a high profile as a government-sponsored lecturer who provided lessons on cooking and other domestic skills during the Depression. She honed her skills running a successful chicken farm with her husband and operating a thriving home canning business. By 1927 she was the women's director for the Canadian National Exhibition and a delegate to a world wheat conference. The latter led to a meeting with Italian dictator Benito Mussolini, whom she persuaded to buy wheat from Canada.

CFRB syndicated her show — which was later picked up by CBC Radio — and she travelled Canada and the world to report on cooking and etiquette as well as much weightier topics. Aitken interviewed many of the famous — and infamous — of her time, such as Adolf Hitler, King George VI, Eleanor Roosevelt, and Pope Pius XII. During the Second World War, her famous Make Over and Make Do workshops taught women to budget and to conserve materials that were in short supply.

"Kate held the nation's women to attention with her calm radio manner and compassionate nature," Ontario author Pat Mestern wrote. "While bombs were falling in Europe, Kate's counsel that 'it looks bad at the moment, but it cannot help but get better' gave relief to worried mothers and wives."

Her travels took her to Europe in the immediate aftermath of the war as well as to the battlefields of Korea in 1952. She was in Kenya during an uprising in the 1950s, in Hungary during the 1956 revolution, and toured famine-stricken regions of India.

Among Aitken's sponsors were the British Ministry of Food and the International Tea Bureau. The two groups arranged for her to stay with local families. When asked in 1949 why she embarked on these travels, Aitken replied in her warm voice: "I believe, and I've always believed, that women have more power than men, more power to shape public opinion, and if women believe in anything intensely, and go out and do it, they can revolutionize the world."

According to the Canadian Communications Foundation, Aitken attracted up to three million listeners in the 1940s and 1950s, making her Canada's most popular broadcaster of the time. At her peak, she received as many as a thousand letters a day, necessitating the hiring of more than twenty secretaries just to answer her mail. She resigned from radio in 1955 to concentrate on writing her many books. Kate Aitken's Canadian Cook

Book remains a classic.

"Kate Aitken was curious, energetic, and always professional," wrote Jerry Fairbridge of the Canadian Association of Broadcasters. "She said she just hopped from job to job like a grasshopper having a good time. She advised people to try new things, to treat them as an adventure, and, if they failed, to try again."

Like Aitken, Claire Wallace got her start with Toronto radio station CFRB in the 1930s. Being divorced, and with a son to support during the Great Depression, Wallace needed the work. Her evening show, Teatime Topics, was a spinoff of a column she wrote for the Toronto Star. She joined CBC Radio in 1936, and by 1942 she was hosting They Tell Me, a program that was successful in promoting sales of war bonds and savings stamps.

As the host of They Tell Me, she became one of Canada's highest paid broadcasters, earning $170 a week. When the National Radio Committee recommended her for a raise due to her heavy workload, there was a huge backlash from newspapermen, many of whom earned only $40 or $50 a week. "The paying of so much public money to any female artist of the airways suggests 'pull' and favoritism," said one editorial. According to Marjorie Lang, author of Women Who Made the News, the controversy led the "timorous National War Finance Committee" to shut down her program in June 1944.

Wallace's journalistic career continued, however. In 1946 she received the Beaver Award from Broadcaster Magazine as Canada's top woman commentator. She eventually returned to CFRB. Wallace was a daredevil who took risks to bring her listeners exciting stories, once climbing into a Mexican volcano. She later wrote books and started a travel bureau, taking visitors behind the Iron Curtain at the height of the Cold War.

Writing about her great-aunt Claire Wallace on her blog, Jeanie MacFarlane of Hamilton said: "Claire stressed modesty, discipline, and planning. She was formidable in person and yet, a CBC colleague of hers once told me, she trembled a bit as she fought through mic fright at the start of every broadcast."

French Canada had its own female radio stars, and few shone as brightly as Michelle Tisseyre of Montreal. When her husband went overseas to fight in the Second World War, the mother of one applied for a job with Radio-Canada, the French-language arm of the national public broadcaster.

IN 1946 CLAIRE WALLACE RECEIVED THE BEAVER AWARD FROM
BROADCASTER MAGAZINE AS CANADA'S TOP WOMAN COMMENTATOR.

She became an announcer in 1941 and was soon anchoring the Grand Journal newscast, making her the first woman to present a radio newscast for CBC French services.

Tisseyre worked for Radio-Canada's international service from 1944 to 1946, specializing in interviews and reporting. She also co-hosted, with René Lévesque and René Garneau, La voix
du Canada, a show broadcast to French-Canadian troops overseas. By 1953, she had made the switch to television, becoming the host of Canada's first television talk show — Rendez-vous
avec Michelle — which was on the air for nine years.

She also welcomed some of the most famous musicians of the era when she hosted the popular Quebec variety show Music-Hall from 1955 to 1960. The multi-talented Tisseyre also performed in theatre, translated classic Canadian novels from English into French, edited L'Encyclopédie de la femme canadienne (Encyclopedia of Canadian women), wrote for various publications, and won many awards.

“I only knew the good side of being a woman on TV and on the radio,” she said in a 2002 interview with the French-language newspaper Le Devoir. “On the radio I was exclusively surrounded by men, and they were always very kind to me, almost protective even, among other things because I had a toddler and my husband had gone to war. On TV, I never experienced any problems because I was a woman. It must be said that there was much less competition than today. I was the only one. In fact, I was spoiled by fate, and I loved my career.” Tisseyre died in 2014 at the age of ninety-six.

Not all of the pioneering women of radio enjoyed long careers. Some, like Martha Bowes of CJWC in Saskatoon, spent only a few years in the business — but long enough to make history. At age twenty-two, Bowes left her job as a trained nurse to work as a secretary for Wheaton Electric, the owner of CJWC. In 1922, she became Saskatchewan’s first female radio announcer.

In her 2012 book, Radio Ladies: Canada’s Women on the Air

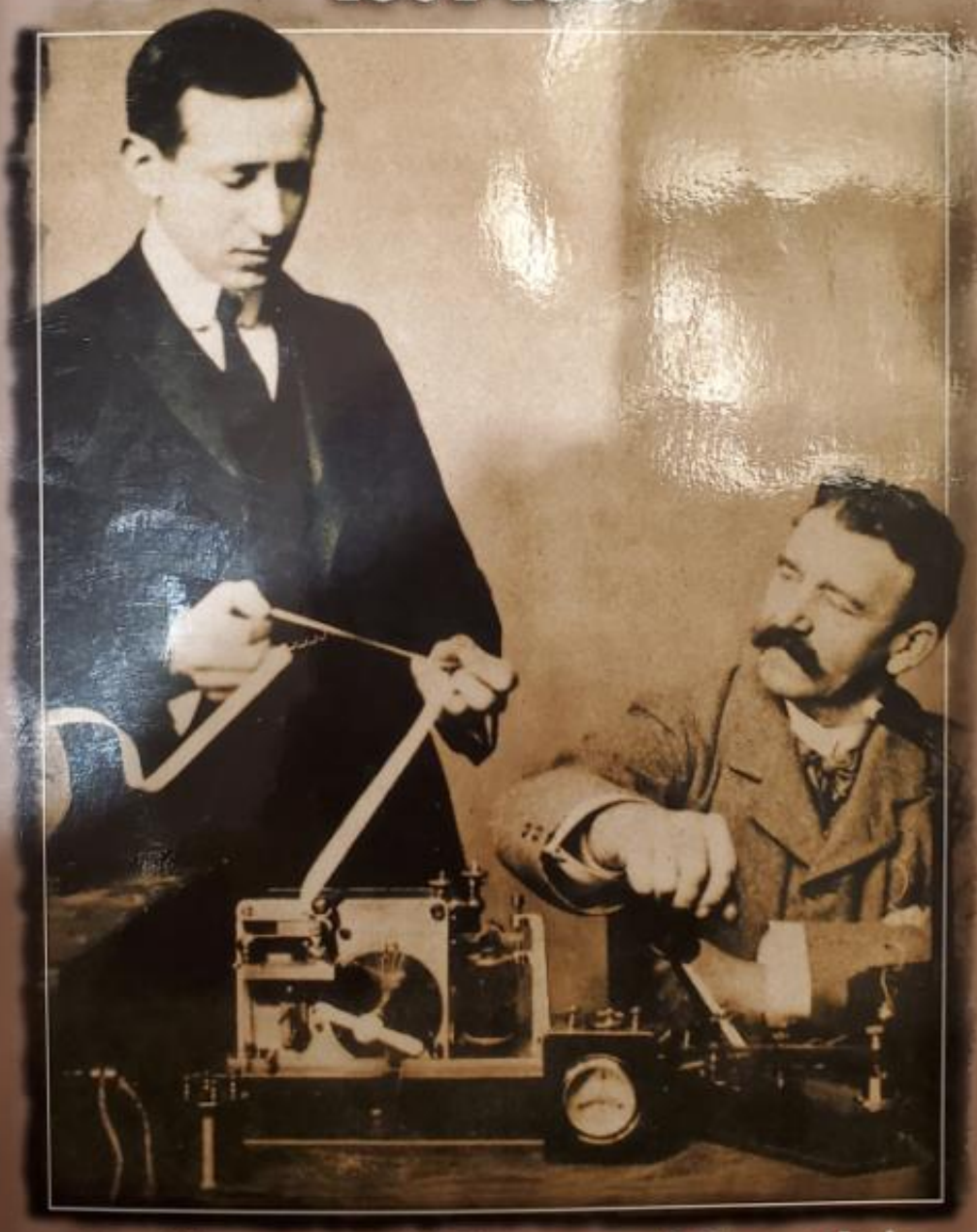
1922–1975, Peggy Stewart described Bowes’ workload. A typical day began at eight o’clock in the morning with a couple of hours of local news, weather, music, and event announcements. After a few hours off, she returned with the noon-hour news, followed by a program on local events and personalities. During the supper hour, she co-hosted a religious show with a local priest. She worked into the evening three nights a week, hosting a talent show and a musical show with performers who worked for free.

Sometimes Bowes did remote broadcasts from Saskatoon’s Zenith Café or Hudson’s Bay Company department store. By 1928, she apparently had had enough. She was by then Mrs. Earl Ward and had moved with her husband to Detroit, then to Whitby, Ontario. She never resumed her radio career.

It has been almost a century since the first radio station in Canada — XWA, short for experimental wireless apparatus — was licensed to broadcast commercially in Montreal in 1919. As we scan the hundreds of stations available to us today, with their many formats, it’s worth remembering that it all started out pretty simply. As they do now, women broadcasters have long played a major role in radio’s popularity.

The Early Development of Radio in Canada

1901-1930



An Illustrated History of Canada's Radio Pioneers, Broadcast Receiver Manufacturers and their Products

Robert P. Murray, Editor

Fig. 25. William St. Factory. Experimental broadcast station XWA was later installed in the top left corner.

In 1917, there was an increase in the number of vessels of the Canadian Mercantile Marine equipped with Marconi apparatus, which increased the revenue from rental contracts and also from ship tolls. During this year, also, the Company purchased the building that it partially occupied at 173 William Street, Montreal, and equipped it with modern apparatus (Figure 25). Later, the factory on Rodney Street was closed and all operations were transferred to the William Street premises.

On August 4th, 1917, the Company's trans-Atlantic stations at Glace Bay and Louisbourg were closed to public service by order of the British Admiralty. Claims were rendered against the British Government for loss of revenue incurred by this suspension of service. In the same year, a basis of settlement for the two-year period ending 31 July, 1917, was arrived at with the Canadian Government in compensation for the closing down of certain East Coast stations. Following the signing of the armistice in 1918, these restrictions were gradually lifted and, as of December 2, 1918, the stations were allowed to re-open and handle Press and Government traffic; authority from the Admiralty to accept commercial messages, however, was not received until March 10, 1919.

I first became interested in radio only after I had been given a job by Marconi's Wireless Telegraph Company of Canada Limited, which began on January 13, 1919. It has to be appreciated that at that time there was no radio broadcasting, and hence amateur work was limited to a relatively small group who were concerned with radio telegraphy. However, very soon after I joined the company, broadcasting commenced and my interest and that of most other technically minded people began at that stage; confined of course to the various forms of crystal receiving sets at the beginning.

I joined the company as an engineering apprentice for a 5 year term. The idea being that during that term the apprentice would be trained in very nearly all, if not all, of the technical sides of the business. I started in the shop and spent the better part of two years there. During that time we were given courses in radio telegraph operating, in rigging of masts and aerials, splicing of ropes and a number of other things of that kind. Later we were introduced to test work now called quality control, and of course there was a very great deal of installation work to be done on ships and on coast stations. I applied to the company for a leave of absence to attend university beginning in the Fall of 1920. The university program and the apprenticeship worked very well together, and thus I spent four Winters at the university and was more or less guaranteed a summer job. I know of no other apprentices in this company who at the same time studied engineering at the university.

I might say that at the very beginning the rate for an apprentice was $30.00 a month with no fringe benefits except a two week vacation and a 60 hour week. Later this was changed to a 55 hour week, and we felt a very great sense of progress indeed having Saturday afternoon off.

Unpublished recollections of S.M. Finlayson, CMC President from 1951 to 1964.

During 1917, 122 vessels were fitted, despite difficulty in obtaining some parts, notably motor-generators which had previously been imported and which the Company then decided to manufacture itself.

The Broadcasting Era

CMC's earliest experiments with radio-telephony were conducted by Mr. Arthur Runciman in 1919. A 500-volt battery was set up on a truck and a "Captain Round" type transmitter tube was connected to an antenna on the roof (see Tyne, G.F.J. *Saga of the Vacuum Tube*, 1977, Chapter 11.). Tests indicated a range of 3 or 4 miles, but in later experiments, with the transmitter set up on Tarte Pier, wireless

operator Harris aboard the ice-breaker "Lady Grey" 30 miles down river from Montreal reported very good reception.

These tests were preliminary to the installation of a 500-watt transmitter imported from the MWT factory in the United Kingdom, and designed to permit continuous-wave wireless telegraphy, buzzer-modulated wireless telegraphy, or radio-telegraphy (Figure 26). Using this equipment, Canadian Marconi initiated broadcasting of the human voice and music in Canada when test programs were carried out by the Company from its premises on William Street in Montreal on a wave length of 1200 meters, using the call sign XWA. The first programs were quite amateur affairs, consisting of gramophone records, news items, and weather reports, with the announcing done by CMC employees. There was no schedule at this time, and no proper studio, the very first broadcasts being made from a laboratory. It is difficult to say just how large the audiences were for these transmissions, though they certainly grew rapidly as the new 'fad' of radio caught on. Certainly the first listeners were radio amateurs rather than the general public, for the latter had not yet been seized by the new medium.

Much has been written about which station should receive credit for being the one to initiate broadcasting in North America, with KDKA in Pittsburgh usually being given the distinction by

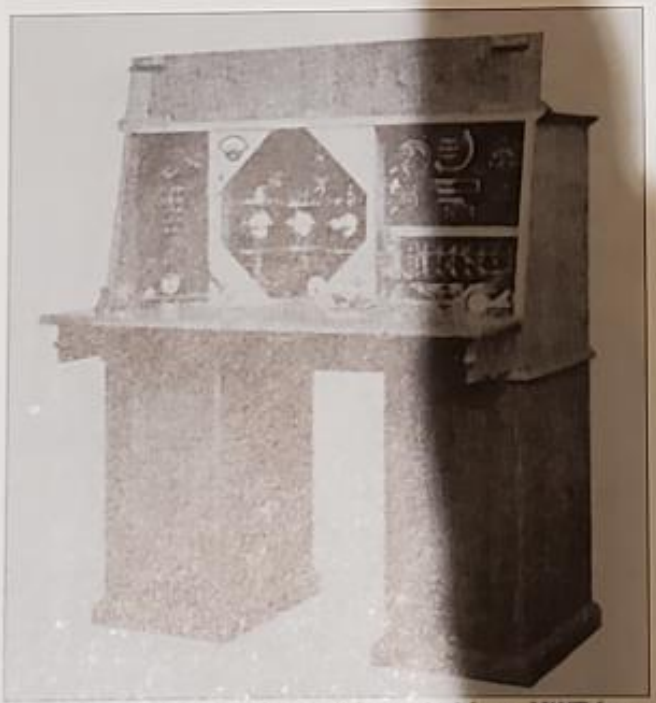


Fig. 26. 500-watt cabinet set imported from MWT factory at Chelmsford, England, and used at the experimental station XWA in Montreal. (*Manitoba Calling*, 1940, Vol. IV, No. 9, Page 8)

The first days of station XWA

Coats delivered a series of his reminiscences as broadcasts in Winnipeg, which were later reprinted in Manitoba Calling, the station bulletin. One such broadcast included the following:-

The transmitter had been shipped early in 1919 from Marconi's works in Clelmsford, Essex, England. In Montreal the radio studio was a whitewashed room on the top floor of a radio factory building on William Street. The radio set was in a vertical teak box that looked something like a piano. An engineer came up the stairs from the main floor where he had started a motor-generator which was to supply current to the wireless telephone. He entered this bare room which was the first Canadian radio studio and threw a switch. Three tubes lit up, not glowing dimly but shining with the brilliance of electric light. There was a pause of a few minutes to allow the tubes to become thoroughly warmed and ready for action. Then the engineer picked up the microphone, which looked much like a common telephone mouthpiece of that time. He held it close to his lips and spoke—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".

The expression "changing over" meant he was ready to receive. There would have been maybe a few dozen people in Montreal at the time who were equipped to hear the transmission and understand it. The engineer was communicating with some other station operator with whom he was conducting his experiments. These first tests were on 1,200 metres (250 KHz.). Most radio traffic in 1919 was in c.w. so that the early days of voice transmissions were welcomed as a novelty. Soon the company inaugurated hour-long daily broadcasts, some of which were conducted by Coats. Some of the earliest broadcasts had been conducted by Jack Argyle, radio engineer, and J.O.G. Cann, chief engineer of CMC.

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 they 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 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 acknowledgements on the air. Thus the first "sponsored" programs from Canada went into the hitherto undefiled ether around Montreal.

Adapted from Coats, D.R.P. *Adventures in Radio* – 14 & 15. In D.R.P. Coats (Ed.) *Manitoba Calling*, Vol. IV, Nos. 10 & 11, 1940.

American sources and XWA being quoted by Canadian historians. The matter is unlikely to be solved definitively, however, since it hinges on a definition of what could be considered "broadcasting" at that time. Both the Canadian, Reginald Fessenden (in 1906), and an American, Lee de Forest made "broadcasts" that far predated any formal station. These are generally discounted, however, since they were experimental and unscheduled. By 1919-1920, both XWA and KDKA were making test transmissions, but it does appear that XWA was the first to broadcast regular, scheduled programs.

This commencement of broadcasting created a great deal of interest and opened up a new era in the field of advertising, although the full significance of this new medium was not realized at the time. It also created new fields of activity for CMC in the manufacture of both receiving and transmitting apparatus. Most of the early stations—including XWA—were owned by manufacturers of radio equipment, who developed test transmissions into scheduled programming so that purchasers of their products would have something to listen to! Later, when the idea of sponsorship—and therefore of advertising—caught on, it produced revenue that could be used for the production of better programs than individual companies could afford.

SCIENTIFIC EXPERIMENTER LIMITED

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Bulletin P-2 March 1, 1921

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Suitable Voltage for Filament Battery	6 Volts
Normal Filament Current	0.75 Amps
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Fig. 27. Front page of Scientific Experimenter Limited catalog dated March 1, 1921.

During the Fall of 1919, CMC decided to sell wireless apparatus to amateurs, and a separate company, Scientific Experimenter Limited, was formed for that purpose with headquarters at first at CMC headquarters at 11 St. Sacrament St., and then in 1922 at 33 McGill College Avenue in Montreal (Figure 27).

In parallel to their experimentation with broadcasting, CMC engineers were designing prototype receivers that were meant for the amateur market. One of these was a receiver using type V24 valves, made in England. The basic design was the same as the "C" set introduced later (in 1921), consisting of a detector and amplifier. A passive tuner would have preceded the detector (see Figures 28 and 29).

Another apparent prototype was the "Arcon Junior". The name was formed by leaving the letters M and I off the name Marconi. (For many years,

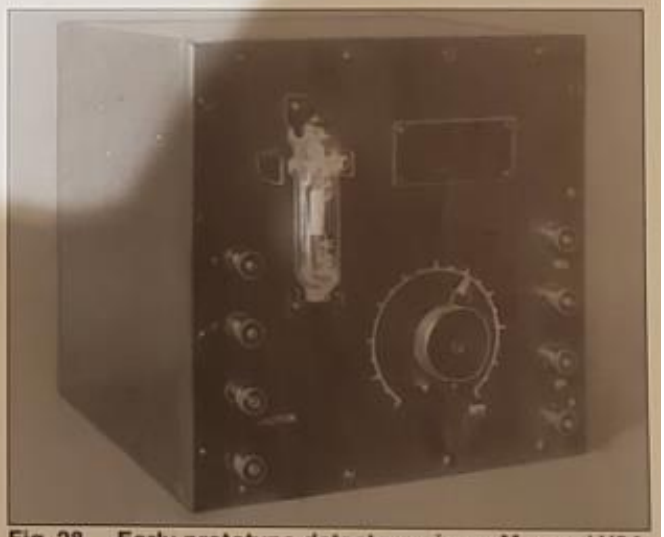

Fig. 28. Early prototype detector using a Marconi V24 valve

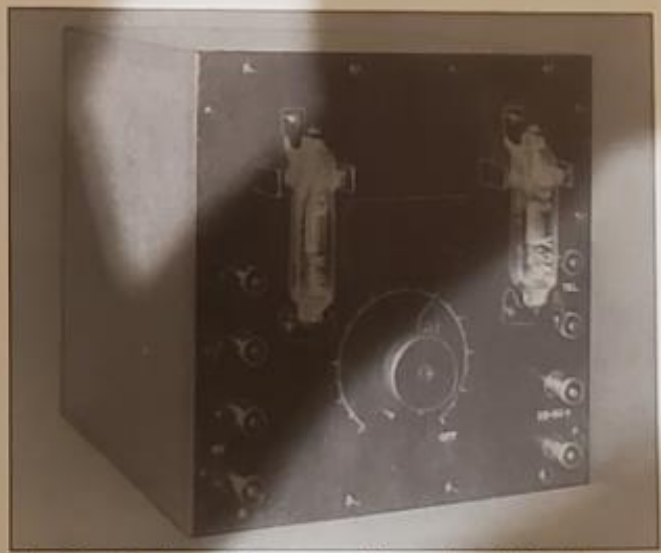

Fig. 29. Early prototype amplifier using V24 valves