



MANITOBA CALLING

JULY — 1944

Canada's Paratroopers are "Foot-sloggers" Too



A paratrooper's work does not consist just of jumping from planes and sailing through the air 'neath a silken canopy. He must soldier the hard way, just like the infantryman; be prepared to walk miles loaded down with heavy equipment and fight the enemy wherever and whenever he finds him. Here Canadian paratroopers are shown out for a route march with their packs and harness. It is part of their hardening-up process.



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Editorial

This month Manitoba Calling pays its respects to Canada's airborne fighters, the paratroops. When the exploits of these knights of the silken canopy are gathered into history they will make thrilling reading indeed and will add much to the record of human courage. Also, perhaps, they will serve to remind future generations of the ingenuity of man in adapting old inventions to new purposes under the pressure of war.

The parachute is among the earliest of aeronautical devices, its use having followed closely upon the first balloon ascent by the Montgolfiers in 1783. Credit for constructing and operating the earliest man-carrying parachute is accorded to the Frenchman Jules Garnerin who commenced jumping with the oversized umbrellas back in 1785 and narrowly escaped death when he descended with one in London in 1802. The most visionary of those spectators who watched Garnerin's experiments in France can scarcely have imagined the manner in which parachutes would be employed in rescuing their country from the grip of a conqueror more than 150 years later.

Manitoba has an extraordinary interest in the paratroop branch of the Canadian Army by reason of the fact that at Camp Shilo is located a training school and the lofty instructional tower depicted on our front cover. We see at close range the lads who have volunteered for the hazards which paratroopers know they must encounter, and we appreciate their physical qualities and high morale.

Of all the brave men of our fighting forces, none is more worthy of admiration than the paratrooper whose job it is to jump from an aircraft over enemy occupied territory and take the risks that ensue. There's no more expressive word for it—that man has "guts".



MANITOBA CALLING

BUP2

BULLETIN

LONDON—ALLIED TROOPS BEGAN
LANDING ON THE COAST OF NORTHERN
FRANCE THIS MORNING, SUPREME
ALLIED EXPEDITIONARY FORCE HEAD-
QUARTERS ANNOUNCED.

BT242

In the Early Hours of June 6th

One of the long series of bulletins covering the invasion, taken from the British United Press teletype machines in CKY studios.

★ ★ ★

Announcer reading the thrilling news of the invasion and the descriptive stories that followed.

★ ★ ★

R. H. Roberts, Programme Director, watching an exciting bulletin arriving over the wires while Brian Tobin, Western Manager of B.U.P. waits with the scissors.

★ ★ ★

Carlyle Allison, Managing Editor of the Winnipeg "Tribune" broadcasts a commentary on the great event.





D-Day at CKY

News Bulletins Given Right-of-Way

CKY prepared for D-Day months ago, but determined as a matter of policy that no false alarms would be aired and that no reports from enemy sources would be broadcast until absolute confirmation came from our own authorities. Accordingly, although the plans for calling out all key members of the staff by special telephone arrangements worked perfectly, no actual broadcasting commenced until General Eisenhower's announcement made it certain that the invasion really was in progress.

We realized that we owed it to our listeners as a duty—and to the safety of the realm—not to be stampeded by reports of invasion which might be put out, possibly with deliberate intention to embarrass the Allied cause, by enemy agencies. We decided, therefore, that not until we received official confirmation from Allied Headquarters would we go on the air and broadcast word of the invasion. It came in the soft reassuring accents of a message spoken by General Eisenhower.

Our operators and engineers were on the job and soon others of us with various duties and responsibilities were on our way to the studios. Three of us were given a lift in a Winnipeg City police car.

A Local Engagement

It's nice riding in a police car, when you can't think of any recent crime you have committed, — just riding along through the deserted streets and listening to the occasional bursts of speech from the loud speaker, coming from police headquarters. One announcement instructed a car—not ours—to proceed immediately to a certain cafe where there was a fight. The announcer shut off and promptly came on again with a priceless afterthought. "Maybe it's the invasion!" he said, and we could hear the happy grin in his voice.

We went on the air in the "wee sma' hours". Few people were awake, for not a light was seen in the windows for

whole streets as we came downtown. However, our job was to broadcast. The bulletins were rolling from the teletype machines of the British United Press, a few yards from the studio, and they were fed to the announcer without a moment's delay.

CKY omitted all commercial advertising announcements from the morning programmes until the incoming news settled down to largely repetition. In keeping with the policy of many other radio stations, and in recognition of its duty, CKY arranged that any news bulletin of importance would be given right-of-way over all other programme material. The radio station's day cannot be measured in pages which can be increased at will to take care of special events. Coverage of particularly interesting happenings has to be performed with loss of revenue. In common with other broadcasting stations, however, CKY gladly accepts this as an obligation and, indeed, a high privilege—the privilege to serve.



PRIZE WINNERS IN ESSAY WRITING CONTEST

The five winners of \$5 War Savings Certificates for writing essays on the subject "What Radio Means to Me", the contest announced in our May issue, were the following:—

Mrs. R. Howard, Oak Point, Man.
Mrs. V. R. Smith, Katrime, Man.
Sister Patricia, Skownan, Man.
Miss Eleanor Thompson, Winnipeg.
Samuel B. Brown, Winnipeg.

Excerpts from the successful essays will appear in Manitoba Calling from time to time. This month we publish the essay submitted by Sister Patricia, T.O.S.F., Waterhen Indian Reserve, Skownan Post Office, Manitoba.

Congratulations to the winners and thanks to all competitors.

The Morning Good Turn

Radio Stations Try To Be Good Scouts, too!

The demand for a place in CKY's "Manitoba Calling" period, devoted to announcements of worthy causes needing public support, is increasing. Pressure on the space by organizations wishing to announce charity teas has necessitated a ruling that these events can no longer be included. Regretfully, the morning poet sighed: "Please, ladies, have your teas by all means, but don't ask me to announce them"—

Tease me not with talk of teas,
For though I always aim to please
I cannot speak of teas in these
Five minutes

For if I say there'll be a tea
In aid of A or B or C,
The alphabet will want, you see,
Five minutes.

I would not wish to rule the seas,
Nor make a rule respecting teas,
But teas must be taboo in these
Five minutes.

.

Perhaps in this I'm not so wise—
You may incline to dot my eyes!
But off my morning list of pleas
I've simply had to cross your teas—
Forgive me.



The Winnipeg Humane Society, whose very able Secretary Miss Sally Warnock is widely known and loved for the grand work she does for animals, held its annual tag day. To express gratitude to the public for their contributions, CKY's poet imagined a dog singing a paraphrase of "Thanks for the Memories", thus:—

Thanks for rememb'ring me!
My tail is going to wag
Because you bought a tag,
And life is looking brighter now
For many a humble nag,
Oh, thank you, so much!



All domestic pets are celebrating;
Pussy cats are happy as can be—
For their Humane Society is waiting,
With cash to spare
To give them care

So,
Thanks, Mister Winnipeg!
And thank you ladies, too,
It was really nice of you,
And thank you, Sally Warnock, ma'am,
For all the work you do—
Oh, thank you,—so much!

CKY will soon have material for an anthology of verses which will reflect the service being rendered by this and other broadcasting stations in support of many institutions without whose activities the world would be poorer.



Donald Duck Visits CKY



Distinguished visitors from Hollywood were interviewed by Wilf. Carpentier on June 17th. To the right of the microphone is Donald Duck "in person", expressing himself on various vital topics as only he can do. Beside him sits Clarence Nash, who always speaks for Donald Duck but lets the little fellow take the credit.

Dick Mitchell, one of Walt Disney's animators whose technique makes the cartoon characters appear to move on the screen. He described some of the processes used in producing such pictures as "Snow White and the Seven Dwarfs".



Dick Mitchell, Walt Disney's animator, at CKY's microphone

The voice of Donald Duck, Clarence Nash, caught in a meditative mood at CKY. He has been imitating the sounds of birds and animals since boyhood and his comical duck talk was just what Walt Disney wanted in the creation of one of the most famous of his screen characters.





So You Want to Write for Radio?

By Walter H. Randall, Continuity Editor, CKY.

(Continued from last issue)

The use of description by a third person can be very effective.

It is very important that all your characters have very different voices. By that I mean, make sure that each character's voice can be easily recognized. Harsh—pleasant, — heavy — soft — precise, etc. Type your characters with these, so that your listener will have no difficulty identifying them as they speak!

It is of extreme importance that the characters shall not be confused.

If you feel in doubt about whether your characters are clear, read your script aloud to a friend. Don't let your friend read the script. You read it because your characters are going to be heard, not seen!

Heard not Seen — a good cue-line for leading into a very important part of the technique of writing for radio—**Sound Effects.**

I might best illustrate what I mean by sound effects by recalling a very well known sound effect most of you are familiar with—the doorbell on the Fibber McGee and Molly programme!

Most of you will recall that distinctive doorbell sound effect quite readily. The writer of the Fibber McGee and Molly programme uses that doorbell sound effect to get his characters in and out of scenes!

Sound effects are very necessary in radio plays—but a word of caution — don't overdo sound effects.

When you use sound effects, try and use self-identifying sounds — sound effects that immediately make a picture in the listener's mind, sound effects that move the play's action along very

crisply—Horses galloping, door opening and closing, door bells, fog horn, telephone bell and dial, tinkle of glassware —cup and saucer sounds, train whistle, wind howling, rain, etc. These are always satisfactory sound effects because identification is not needed.

And here's another important thing to remember when using sound effects! If your sound effect is not a common one, have a character hint the identification before or at the instant the sound effect starts!

If your sound effect is fuzzy and not quite clear, the listener may get a wrong notion and the play's illusion is badly disrupted.

There must be no doubt as to what the sound represents.

Always try and hint at such sound effects as cars, trains,

planes, etc. A toot of the whistle identifies the train noise, the horn can identify the car, and so on.

By the way, you might try closing your eyes in your own home or when you're on the street sometime. Note how your mind accepts the noises it wants, and rejects the fuzzy sounds.

Sound effects can be very fascinating. Let's suppose you are listening to a scary murder mystery, perhaps with the lights out, and you are all alone. . . Creepy, creepy footsteps come slowly down a gravel path. . . A door with rusty hinges creaks open. . . A wolf howls. . . And suddenly — someone screams in terror.

Those sound effects do something to your imagination, don't they?

Don't go overboard on sound effects! If they are absolutely necessary, then



The author testing recorded sound effects on the turn-table.



they belong in your play. But not otherwise.

You can use sound effects in depicting action and you can use them for scenic backgrounds. Clever use of sound effects can shift scenes in your play, create desirable illusions, point up scenes and heighten suspense.

Remember—sound effects are of value in steeping scenes in reality!

In listening to radio plays, you may have noticed that music is used a great deal.

Music is used so often because it has the unique ability to create a mood in a few seconds.

Years ago, radio dramatists discovered that music made the ideal bridge between scenes. A few bars of music of one type can beautifully end a scene and a few bars of another type of music can set the next scene, smoothly and without pause.

In using musical bridges, pace your music to the scene. That is, suggest the mood of the scene by music that is heavy, impressive, light and contented, soft and lilting if its a love scene, angry, mysterious, etc.

A radio writer with a good knowledge of music can often indicate just the type of music he has in mind. Don't be afraid to suggest what type of music fits the mood of your scene because most radio stations have a special collection of musical bridges.

Now I believe I have given you a fairly comprehensive explanation of what constitutes the tools of the experienced writer of radio plays.

Dialogue — sound effects — musical bridges! These are the basic tools of the radio writer. Your plot and your characters you must create yourself.

Most likely you have been wondering about length—how long should I make my radio play? My advice is don't worry too much about length! It is

much easier to cut a too-long script than it is to pad a too-short one.

Plan your script along the following lines and you won't go far wrong.

Remember that the average dialogue speed eats up about 150 words a minute. Of course, it all depends upon the producer, but 150 words a minute is about average.

So a half-hour programme will take in the neighborhood of 4,500 words. As I said before, don't worry about your play being too long. Most producers prefer a script that is over-long because they can then cut it to time without spoiling it. Actually, scenes in radio

plays are mostly influenced by the rhythm of the dialogue. Thus, if your script is a little long, several non-essentials will be cut out. Cutting often results in sharpening the focus of a scene, of pointing up a scene through speeding up the rhythm of the dialogue.

And while we are speaking of dialogue, here are a few pointers. Don't

use names that are hard to pronounce over the air.

Hugh is a tough name, for example.

And when you name your characters, stick to those names throughout. Don't have your characters suddenly go formal half way through the play and change a man's name from Dick to Richard, or a girl's from Pat to Patricia. And plant your names in your dialogue often. That is, have your characters address each other by name more often than you would in writing a story.

What I have been telling you about script writing constitutes the framework of plays for the air. The fabric you clothe the framework with is entirely dependent upon the story you want to put across.

(To be continued)



A telephone sound effect. The operator lifting the receiver at a second microphone.

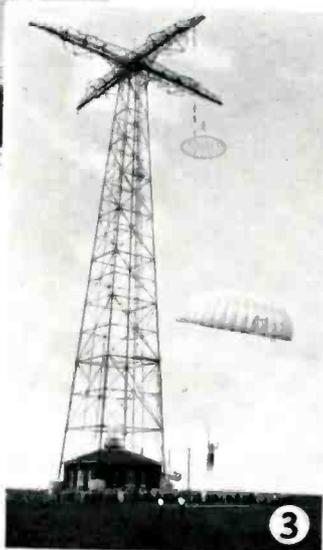
THE CANADIAN NO DAREDEVIL . . .



1. "And this is how a parachute opens". A class at A35 Canadian Parachute Training Centre, Shilo Camp, Man., watches closely as an instructor "unpacks" a combat chute. Twenty-eight feet in diameter the silk canopies have been dropping men and equipment behind the much vaunted "Atlantic Wall" on the European coast.



2.—With a sober look they'll tell you at A35 Canadian Parachute Training Centre, Shilo Camp, Man., that it takes more "guts" to jump from the 35-foot "mock-up" tower than it does from a plane. Built to simulate an aircraft the tower provides training for the men in the right manner of leaving a plane. It is not very far up to the jump deck but it looks like a long way down, and it takes cool courage to jump when the command "Go" is given.



3.—From the "jump-tower", at A35, Canada's only Parachute Training Centre, Shilo Camp, Man., the pick of Canada's men in uniform practice the technique of handling a 28-foot silk canopy in the air. Two hundred and sixty-five feet high the tower is an important part of the training of Canadian men for probably the toughest of war jobs.



4.—"THE SHOCK HARNESS", it is called, and men of A35 Canadian Parachute Training Centre, Shilo Camp, Man., mention it with a wry grin. Raised in the position shown, anywhere from twenty to two-hundred-and-sixty-five feet above the ground, the student, at a given command pulls a rip cord which drops him fifteen feet before the harness catches him up. Designed to accustom the men to the sensation of the opening impact of a parachute the apparatus is an important part of the equipment used to train men for overseas service.



PARATROOPER

. . . JUST TOUGH

9.—Filled with the wind of the Manitoba prairies the canopy of a Canadian Paratrooper stands out against a dark sky as two men in the left foreground scramble for their weapons, lowered by colored container chute from the aircraft during demolition manoeuvres at A35 Canadian Parachute Training Centre, Shilo Camp. Highly trained as Infantry men, Paratroopers are experts at demolition, unarmed combat and commando tactics.

Today they are among the Canadians in the thick-of-it of the second front.

8.—Like the dotted line of a typewriter the white canopies of a "stick" of fifteen Canadian Paratroopers blossom out behind an aircraft during a jump at A35 Canadian Parachute Training Centre, Shilo Camp. Though filling the sky they would form only a small part of the swarm appearing today over the summer fields of Normandy where Canadian Airborne Troops are proving the value of their training.

7.—Over the roar of the engines of the Lockheed Lodestar aircraft used to train men of A35 Canadian Parachute Training Centre, shouted commands cannot be heard so the Jumpmaster slaps the men on the leg to tell them when to jump.

In this picture two men have just left the aircraft high over Manitoba's snow-covered prairie. As yet their parachutes have not opened but are fluttering out in the blast from the propellers.

6.—It's only a few minutes and a short distance from the take-off to the operational area but it can seem hours and a long time to student paratroopers of A35, Canadian Parachute Training Centre, keyed up to make their first jump. In this picture the Jumpmasters keep the men singing and laughing to relieve the natural tension. Jumps are made during training from a thousand feet or more but in operation these young Canadians may step off from less than five hundred feet far behind the enemy lines.

5.—With main 'chutes on their backs and auxiliary 'chutes strapped on the front, men of A35 Canadian Parachute Training Centre board a Lockheed Lodestar aircraft from which in a few short minutes they will "step off" high over the Manitoba prairies. Basically infantry men, their parachute training is nevertheless of great importance and during their training they make a number of jumps, each from increasingly low altitudes.



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Mosquito Control

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

For long ages, mosquitoes have paid attention to human beings and nowadays more and more people are taking an interest in mosquitoes. In spite of this, however, there is still widespread misunderstanding as to the possibilities of controlling them. Some people even maintain that they hatch in dry grasslands where they have been seen resting by day in millions. Curiously, this form of reasoning does not convince the same persons that ducks are hatched in the middle of large, deep lakes where they are frequently seen diving or swimming.

The life history of the mosquito has been known for many years. It goes through four stages:—egg, larva, pupa and imago (adult). The second and third stages have to be spent entirely in water or death soon follows. The eggs are laid either in water or in low spots where temporary flooding is almost certain to occur. The eggs soon sink in water and look very like soot. Out of these come tiny larvae (wrigglers) and are barely visible; they feed upon tiny organisms in the water and grow fast, moulting the skin several times to allow for increase in size. At the tip of the Y-shaped tail is a breathing tube which is forced through the surface of the water while the wriggler remains head down during breathing. As the larva grows, the visits to the surface are more frequent. In the pupa stage, the animal looks like a black comma with two tiny breathing tubes on the body shaped like rabbit's ears, and the tail has two paddle-like objects. In this stage the two wings, the six legs and the eyes and mouth parts are being developed and when the skin splits, the mosquito will come out and stretch and dry its wings standing on the floating pupa case or on some grass, etc. Once the insect can fly, it does not return to water, except to lay eggs. Under windy or rainy conditions, and during great heat mosquitoes usually hide in the shelter of grasses or the shade of shrubs and trees.

Those who doubt the accuracy of this brief account of the life history and who honestly seek the truth can soon satisfy themselves by placing a few wrigglers in a covered jar and seeing the different stages developed up to the adult for themselves. Under warm conditions the



The most effective control—by drainage.

whole thing will take place in 8 or ten days, sometimes much less.

Methods of Control

If there is no stagnant water, no mosquitoes can hatch, so drainage is a certain and permanent method of absolute control, in fact the only certain method. Because drainage can hardly be totally effective in a flat country, oiling is a very good second method. If a suitable oil is spread thickly enough over all stagnant water at the time when the larvae and pupae are present, all will die in an hour or less and sink to the bottom. They cannot possibly force their breathing tubes through the oil surface and they suffocate. If the oil film is too thin or heavy rain or wind appear within an hour or so of oiling, the oil surface may be broken in some places and some of the wrigglers will survive.

To give any district complete immunity, certain conditions must be fulfilled; drainage or oiling must be entire not only in the district itself but for a distance of about 8 or more miles outside the district to prevent the inevitable mi-



gration to the locality. There must also be enough men to cover the whole area quickly (within two weeks) at least three times during any season because there are not less than three separate hatchings with gaps in between them when drainage operation may be conducted. The equipment must be of the best, such as the spraying-cans, rubber boots, etc. and no water must be missed during the oiling. During this year to date, we have only been able to get about 10 oilers instead of the required 40 or more, due to the critical shortage of labour.

Planning the Attack

An effective campaign calls for a good deal of organization. Competent men must make a survey of the whole district to note the wet spots and particularly those that are infested, as oil must never be wasted on uninfested waters. These spots are marked in colour on a huge map of the district for reference. All these spots must be checked for larvae several times a season. When oiling starts, the men leave headquarters in trucks for the various districts soon after 7 a.m. and return in trucks again at about 5.30 p.m. on every week day.

On large sloughs the men walk in line abreast about 12 feet apart and cover the whole area back and forth. One man can oil a great length of ditch in a day but flooded woods are slow and

water for long. Again, some pools cannot be oiled at all, although badly infested, if the land owner objects; usually he thinks the oil will kill livestock but the truth is that this has never happened and it is highly improbable that an oil surface about 1/1000 inch thick could harm even a sparrow.

In Manitoba there are twenty-four species of mosquitoes known and more may be found some day; these include 2 or 3 species of the genus *Anopheles*—the carriers of malaria. Other species are known to spread horse and human encephalitis (wrongly called “sleeping sickness”) and probably infantile paralysis too. It is likely that before long, other diseases will be attributed to them. The *Anopheles* are easy to identify; they feed with head down and body up at an angle of 45 degrees. If caught, these should be forwarded dead but uninjured to the Campaign headquarters at the Park Stores on Wellington Ave., Winnipeg.

I have heard people ask what useful purpose mosquitoes fulfil in the great scheme of nature. It is difficult to answer this fully and convincingly. They probably form a high percentage of the food of dragon-flies, spiders, frogs, toads, certain water beetles and of a small group of birds, such as fly-catchers and warblers. I know of no creature that is entirely dependent upon them for food.

The wrigglers are easily distinguished from the thousands of other small creatures in the water. Most of the water insects swim with legs; mosquito larvae and pupae have no legs and travel by violent twists of the body and in jerks in the case of the larvae. The pupae are much less jerky. The larvae are about ¼-inch long, black or gray and as thick as strong linen thread. The pupae are black and are the shape of a large comma.

Even in a single ditch their numbers run into astronomical figures — many millions—and a ditch with only twenty yards of water in it is capable of plaguing the residents in two or three city blocks.



Mosquito control by oiling swamps.

difficult and are often abnormally infested. Rivers and streams are only oiled on the stagnant pools if infested, as mosquitoes cannot survive in running



What About Television?

By JOE ZILCH.

The idea of "seeing" current happenings by radio, which we call television, is related to the transmission of still pictures over wires or by means of radio waves. The success of the latter is known to millions of readers by the numerous photographs received electrically and reproduced from time to time in our newspapers and magazines. The status of television is not so widely appreciated, due to (a) the small number of transmitters in operation, (b) the limited local range of those stations, and (c) the few people equipped with receivers in the localities where the stations operate.

The first (a) and the last (c) are affected by the fact that the world is preoccupied with war. The second (b) is attributable to technical considerations involved in transmitting television over long distances and—who knows?—this also may have been affected by war conditions, for it is possible that more intensive concentration on the problem of extending the range of television might by this time have produced a solution not yet discovered. On the other hand, as I suggested in my last article (June, "Manitoba Calling"), the pressure of war may already have provided an answer to the short-range difficulty in inventions by Allied or enemy scientists whose work will be cloaked in secrecy for the duration. Meanwhile, however, recent disclosures by radio manufacturers in the United States assure us that all three considerations, (a), (b) and (c) are receiving the attention of experts and the five years following the arrival of peace will see very definite advances in the progress of television.

A particularly happy circumstance is that the future of television is being planned. As we all know, radio broadcasting just happened. Like Topsy in the immortal story of Uncle Tom's Cabin, broadcasting "just grewed" in its early years. No one at its birth knew what lay ahead for it.

There were those who, appalled at the

prospect of allowing the child to fend for itself, insisted that it must immediately be confined to an institution, wherein all its doings would be exclusively government controlled. Others advocated free development, according to the principal that the youngster would become a more useful citizen that way. Still others advanced the suggestion that a combination of state control and free enterprise would work out satisfactorily. These people's arguments were strengthened by the recognition that the child in question, having already enjoyed a measure of freedom during a period of years in which it had sown a few wild oats but had not misbehaved very seriously, might now be taken by the hand and led along certain prescribed paths towards a more respectable adolescence.

It is not my purpose to discuss the relative merits of the various methods of bringing up broadcasting. The point is that broadcasting burst upon us as an entirely new form of entertainment and education the like of which mankind had



B.B.C. mobile television unit. The antenna raised on an extension ladder.

MANITOBA CALLING



never known nor adequately anticipated. With television it will be different.

Television has been in operation in some cities for many years. We had a week of it in Winnipeg at a well-known



A pre-war B.B.C. television show. Lighting, costumes, make-up and scenery are added to ordinary radio problems.

department store in 1933, when eighty-seven thousand people witnessed programmes transmitted and received within the building, which gave the right to call themselves television pioneers to such artists as Olga Irwin, Dave Davies, Jimmie Gowler, and others.

That was the Sanabria system, with greenish and rather streaky images projected on a ground-glass screen about half the size of the average door. I was M.C. and announcer and had to wear sun-tan grease paint to conceal my whiskers which, although I was closely shaved, appeared like a three-days' growth on the screen. My lips were outlined with black eyebrow pencil, and thus I worked for eight hours a day, "ten minutes on stage—ten minutes off." My lunch was brought to me back-stage and tasted distinctly of eyebrow pencil.

In Montreal, in 1935, I saw the Peck system in operation. That was superior in definition, but the screen measured only about 8 x 10 inches. Transmission was accomplished by scanning successively the frames of 35 millimeter motion picture film, a fact which raised the question as to whether it might not be better to have a home movie projec-

tor and rent the films rather than to get the pictures by television.

In London, England, the same year I was shown the Baird television system broadcast by the B.B.C. in the regular broadcast band following the day's sound programmes. The picture was about the size of half a column of type on this page. Baird had considerably improved his system since the B.B.C. outfit had been installed and had also achieved television in colour. The one then in use was therefore out-dated and the results were far inferior to Baird's later systems and to the system subsequently adopted by the B.B.C. I was allowed to inspect also the Traub television system which was demonstrated for me in a London office by televizing motion picture film.

Anyone who witnessed such exhibitions as I have described could sense that the perfection of television was not exactly "around the corner", but that very great progress had been made nevertheless. Today, perfection, insofar as the quality of the image on the screen is concerned has undoubtedly been achieved. The problem now is not so much how to produce clearer pictures as how to finance their production on a grand scale and how to overcome the administrative and technical problems involved in transmitting them to distances beyond local urban range. To say that these problems will be solved is but to say that man's inventive genius shows no deterioration.

Meanwhile, it is encouraging to read in American journals that some of the largest radio manufacturers in the United States are making definite plans for a vast expansion in television coverage after the war. The first step, according to one authority, will be "the construction of master television stations in the large centres of population. These stations would have extensive studio facilities and staffs capable of originating complex programmes such as musical comedies and Broadway plays.

It is estimated that within five years after the war ends, 100 master stations will be on the air, covering population centres which include 67,000,00 people."



MANITOBA CALLING

CKY PROGRAMMES

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

SUNDAY

- 9.00—CBC News—CBC.
- 9.45—Sunday School of the Air.
- 10.00—Neighbourly News—CBC.
- 10.15—Prairie Gardener—CBC.
- 11.00—Church Service.
- 12.25—News.
- 12.30—Chamber Music—CBC.
- 1.00—CBC News—CBC.
- 1.15—Anzac News Letter—CBC.
- 1.30—Religious Period—CBC.
- 2.00—New York Philharmonic Orch.—CBC.
- 3.30—H.M.C.S. Chippawa Band (Alt.)
- 3.30—Church of the Air—CBC—(Alt.)
- 4.00—CBC News.
- 4.30—Comrades in Arms—CBC.
- 5.45—BBC News—CBC.
- 6.00—Serenade of Strings.
- 7.00—Church Service.
- 8.00—Stage "44"—CBC.
- 8.30—American Album—CBC—Bayer Aspirin.
- 9.00—CBC News—CBC.
- 9.15—Songs of Empire—CBC.
- 10.00—Choristers—CBC.
- 11.00—BBC News Reel—CBC.
- 11.30—News Time and Sign Off.

MONDAY

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

TUESDAY

- 9.15—Peggy's Point of View.
- 9.45—The Voice of Inspiration.
- 5.45—Air Command—Byers Flour Mills.
- 6.00—Norman Cloutier.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—Big Town—Sterling Products—CBC.
- 7.30—Crossroads of Youth—CBC.
- 8.00—Merchant Navy Programme.
- 8.30—Theatre of War.
- 9.30—Treasure Trail—CBC—Wm. Wrigley.
- 10.00—Studio Strings—Man. Tel. System.

WEDNESDAY

- 5.15—University Lecture.
- 5.45—Marching Along Together.
- 6.00—Waltz Lives On.
- 6.15—So the Story Goes—Anacin.
- 6.45—Korn Kobblers—Mitchell-Copp.
- 7.00—The People Ask—CBC.
- 8.30—Concerts du Chalet.
- 10.30—The Army Speaks—City Hydro.

THURSDAY

- 9.15—Peggy's Point of View.
- 5.45—Air Command—Byers Flour Mills.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.30—Aldrich Family—CBC—Gen. Foods.
- 8.00—Kraft Music Hall—CBC—Kraft Cheese.
- 9.00—CBC News—CBC.
- 10.00—CBC Drama—CBC.
- 10.30—CBR Pops Orchestra—CBC.

FRIDAY

- 5.15—University Lecture.
- 5.45—Marching Along Together.
- 6.15—So the Story Goes—Anacin.
- 6.45—Lum and Abner—Alka Seltzer.
- 7.00—The Victory Parade—Coca Cola—CBC.
- 7.30—Musical Mailbox—CBC—Cash. Bouquet.
- 8.00—Waltz Time—CBC—Sterling Products.
- 9.30—Eventide—CBC.
- 10.00—Soliloquy—CBC.
- 10.30—Music from the Pacific—CBC.

SATURDAY

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

Not unexpectedly, the spate of news reports and commentaries following the invasion of Normandy produced some choice examples of place-name mispronunciations.

The city of Caen proved too much for many newscasters. It was symplified to CAN, rhyming with PAN, by some, and

called with greater accuracy CON by others. Our guess would be closer to KAH-N with the merest trace of a second syllable.

Pronunciations of some of the lesser known towns in the invasion area were often such as to defy location of the points in question on our maps.



CKY's LADY OPERATOR



Evelyn Whitebread, the lady pictured above, joined CKY in October, 1943, to help solve the man-power problem and to add to her already fine war record.

For years a licensed amateur operator, Evelyn spoke from VE 4 HZ in her home in St. Boniface to other "hams" in distant countries, including Australia and Russia. Then came the war, and she devoted her talents to instructing men in Morse code. Her students, numbering more than 1,000, included ratings of the R.C.N.V.R., airmen of the R.C.A.F. and men preparing for enlistment in these Services.

It should be recorded as an example of generous public service and patriotic spirit that the excellent training received by her students was donated by Evelyn Whitebread as a free gift to Canada's war effort. When it is remembered that Morse instruction involves months of patient toil on behalf of each individual student, the magnitude of her task may be appreciated.

Evelyn was born in London, England, came to Canada as a child, and speaks French as well as English.



Our roving photographer has been trying to capture flashes of Maurice Bedard, morning announcer and kazoo player extraordinary, and George Robertson, who returned to CKY recently following discharge from the R.C.A.F. It is hoped that the numerous requests for pictures of these gentlemen will be met in our next issue.

"NIGHT TRAIN"

With the sound of a speeding train rumbling from a distance to a roar as it dashed past, a new Canadian Army show came over CKY on June 26th.

Named "Night Train", the programme was the first of a series to be filled with fast action and thrilling situations. The feature, designed to stimulate Army recruiting, deals with some of the problems of Canada's fighting sons and daughters as they are related by the boys and girls themselves.

"Night Train" is scheduled by CKY for the following times through July and part of August: — Mondays, 7.30-7.45 p.m.; Wednesdays: 7.15-7.30 p.m.; Thursdays: 7.00-7.15 p.m.; Fridays: 6.00-6.15 p.m. On Saturdays, July 1st, and July 8th, it will be broadcast from 7.00-7.15 p.m. Thereafter, the Saturday show will be transferred to Tuesdays, 6.15-6.30 p.m.



NEWS OF CALVIN

The recent report that Flight Lieutenant Calvin Peppler was listed as "missing, following air operations" has been amplified by another message to his parents from Ottawa which brightens the hope that he may be alive and well.



Flt/Lt. Calvin Peppler

According to this latest news of him, based upon observations by another pilot in his squadron, Calvin made a forced landing in Italy as a result of anti-aircraft action and "appeared to be uninjured".



VISITORS AT CKY

As has frequently been stated in these columns, CKY welcomes visits by those who are interested in seeing the studios and learning something of the methods used in broadcasting the various C.B.C. and local programmes originated here. That such interest continues to exist is indicated by the number of visitors conducted on studio tours by our Guide, Mr. Ernest L. J. Fuller.



Mr. and Mrs. G. P. Honeyman, of Fairfax, Man., being shown the record library by Commissionaire L. J. Fuller.

During the past six months, notwithstanding war-time travel difficulties, more than a thousand visitors have come to the studios, from distant parts of the Dominion and from the United States. Men and women of the Armed Forces have shown a particular desire to see "backstage in broadcasting" and most numerous among these have been aircrew trainees of the Royal Air Force, possibly due to the fewer opportunities they have had to tour radio studios in densely populated Britain.

Canadian points represented in our visitors' book during the current half-year number as follows:—Manitoba, 87 points; Saskatchewan, 46; Ontario, 12; British Columbia, 4; Alberta, 2. Towns and cities in the United States number: North Dakota, 5; Minnesota, 5; Massachusetts, 1; Montana, 1; Missouri, 1 and Illinois, 1.

★ ★ ★

Jack Whitehouse, formerly in the cast of "The Youngbloods of Beaver Bend," has joined the announcing staff of CKY.

What Radio Means to Me

By Sister Patricia, T.O.S.F.,
Skownan P.O., Manitoba.

My being a missionary teacher and dispenser to the Indians in the North, the radio means to me:

First: That I can enjoy the comforting sound of voices, when for many hours and frequently days I would hear no other sounds but that of my dog, or of birds.

Second: For eleven months of the year it is the only means of my hearing correct English.

Third: Without my radio all news would be three weeks old when I received it by newspaper.

Fourth: The discussions on current topics keep my own thinking up-to-date.

Fifth: The humorous programs such as Fibber McGee and Molly relieve the seriousness and loneliness of my life. Without such programs I should be in great danger of forgetting how to laugh.

Last, but by no means least, are the religious and concert programs, which raise me out of the woes of the medical and family relations departments.

What more could one ask of a radio?

★

Emmanuel Bass, who joined the announcing staff of CKY in April last is the son of Tim Bass, a well-known restaurant proprietor in Brandon. "Manny" is pleasing a large number of listeners with his work at the microphone.



★ ★ ★

Sea Cadet Lieutenant Humphrey Davies of CKY is a very active officer of "Swiftsure", the Sea Cadet's "ship" anchored at Brandon. The ship is actually the basement of the Canadian National Railways depot in the wheat city, and here the lads in navy blue are taught many useful lessons in sailor lore.

Ready to Jump



Here a Canadian paratrooper is waiting for the word "go" from the jumpmaster. And immediately he takes to the air he is followed by the "stick" of paratroopers behind him. When they land it is in enemy territory and they must be prepared to enter immediate action. But here it is in more friendly circumstances for he is about to make a practice jump somewhere over the Manitoba prairies.

Acknowledgement: Photographs of paratroop activities used in this issue were supplied through the courtesy of the Public Relations Officer of M.D. 10, Winnipeg.

"War Bird" Comes Down



A Canadian paratrooper here shows a large gathering of Winnipeggers one of the principal things he must learn to know . . . how to land. In combat he must carry with him sufficient weapons to engage in immediate action, then to find his comrades and with them gather other weapons and supplies dropped by separate 'chutes. The scene above was re-enacted on the fields of Normandy by thousands when the invasion of France began . . . only in more grim circumstances.
