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GREATER WINNIPEG RADIO SURVEY

A recent survey conducted by a reliable market research bureau has revealed many interesting facts concerning the habits of radio listeners in Greater Winnipeg. As we mentioned in our March issue, the figures disclosed that during the week of the survey, of radio sets in operation between 9 a.m. and 7 p.m., an average of 73.07 per cent were tuned to CKY.

The programs and propaganda being directed towards North America by powerful short-wave stations in Europe appear to have little interest for Winnipeggers. Of twelve thousand people questioned by telephone, less than a half of one per cent — 0.43% to be exact — had their sets adjusted to the short waves, and this during daylight hours when atmospheric conditions are most favorable to reception of such waves!

There was a notable consistency in the figures showing the percentages at periods when the proportion of listeners tuned to CKY reached a maximum each day. Of people using their radios, the percentages listening to CKY between 1 p.m. and 3 p.m. were as shown below:

Monday	2.30 p.m.	95.4%
Tuesday	2.30 p.m.	93.7%
Wednesday	3.00 p.m.	94.7%
Thursday	1.00 p.m.	88.3%
Friday	2.00 p.m.	93.9%

Saturday was an exception, the highest percentage then occurring between 10 a.m. and 10.30 a.m.

In Greater Winnipeg, almost every home telephone subscriber owns a radio. Of the folks called in the course of the survey, only 2.6 per cent intimated that they manage to enjoy life without the inspiration of loud speakers or headphones.

RADIO PERSONALITIES



RONALD W. GIBSON,
 Conductor of Schools' Orchestra

Ronald Gibson was born in England of Scottish parents who brought him to Canada in 1913. His serious study of music began here with Arnold Dann and Dr. Arthur Egerton. He was a member of the Winnipeg Symphony Orchestra under Hugh Ross, and of the Waterhouse String Quartet. His orchestral and choral experience includes work in St. John's High School orchestra and the Choral Orchestral Society respectively. For six years he conducted the University of Manitoba Glee

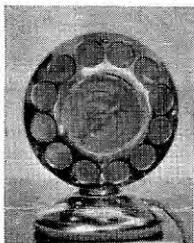
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MEET THE MIKE FAMILY

Number 3 in a series of articles describing in non-technical language the various types of microphone used in broadcasting.

The "Stretched Diaphragm"

As has been mentioned, the microphone used in early broadcasting, although good enough for speech, had shortcomings in its design which made it unsatisfactory for picking up music. Its most noticeable fault was that it was far more responsive to some notes than to others. Notes in the upper registers of soprano voices were especially agreeable to such a microphone and, for that reason, were so distorted as to be most disagreeable to the radio fans. It was due to this, as well as to equally elementary design in broadcasting and receiving equipment generally, that sopranos were often so unpopular on the air in those days. The fault was chiefly attributable to the fact that the internal parts of the microphone happened to be in resonance with vibrations within the limits of human audibility. That is to say, they possessed a note of their own. When the same note was struck by the musician the natural note of the microphone added its own contribution to emphasize that note. Solution of the problem seemed to lie in so designing a microphone that its natural period of vibration would not be within the limits of human hearing. Such a microphone would then treat all musical notes alike and play no favorites.



Two-button, stretched diaphragm microphone, in bronze protecting housing.

This was evolved the "stretched diaphragm, double-button carbon" microphone, which consisted of a very thin sheet of duralumin stretched like a drum-head at such tension that its pitch was raised beyond audible range. On either side of this diaphragm, at the centre, was a little metal compartment containing carbon particles. Sound waves striking the diaphragm caused it to vibrate at their own frequencies; the carbon particles were thus subjected to varying pressure; and the current flowing through them varied accordingly.

The first station in Canada designed to employ the improved microphone was the original 500-watt CKY. The writer remembers hearing it being tested in the factory at Montreal, one evening in the summer of 1922. Its remarkably fine qualities aroused much favorable comment among the radio fraternity at the time.

Next Month: The Condenser Mike

WORDS ABOUT WORDS

Some Recent Boners Reported By Listeners

A number of these were attributed to announcers, but some were made by other speakers, including at least one teacher broadcasting to schools.

DecLINE.....	mispronounced	DE-cline
TEMporarily....	"	Tempo-RAR-ily
DisCHARGE....	"	DIS-charge
EXquisite.....	"	Ex-QUIS-ite
DeFECT.....	"	DE-fect
SIMultaneous...	"	SI-multaneous
HysTERical....	"	HIGH-sterical

In the interests of accuracy, listeners are invited to report cases of mispronunciation. We welcome correction.

★ "OLD GENERAL STORE" PLEASES CKX FANS

The "Old General Store" program, heard on Fridays at 7 p.m., is proving a favorite with a large number of CKX listeners. An old-time feature of the type which never fails to please prairie radio fans, it brings to the microphone Johnny Davidson and the Manitoba Merrymakers, a seven-piece band with guest soloists. The bill-of-fare includes short dramatic sketches in addition to the musical items.

★ HIGH SCHOOLS' CONCERT

It is expected that between two and three hundred Manitoba children will participate in the annual High Schools' Symphony Orchestra broadcast on Friday, April 14th. This event is the usual climax to many months of preparation in the form of Saturday morning broadcasts from CKY's studios, in which programs advice and instruction is given to groups of young musicians listening in throughout Manitoba. The Director, Mr. Ronald Gibson, is very pleased with the progress being made by the players and it is hoped that some portion of the program may be carried across Canada by the C.B.C. In any case, CKY will put on the air the period between 9 and 9.30 p.m. that evening.

★ RADIO PERSONALITIES (Continued from Page One)

Club. He has given numerous organ recitals in all the western provinces and on the C.B.C. networks. As an adjudicator at musical festivals from Kenora, Ont., to Victoria, B.C., he has rendered valuable service to many communities. He is organist and choirmaster of Holy Trinity Church, Winnipeg, and convener of the musical selection committee of the Manitoba Musical Competition Festival. Also, he is a past president of the Winnipeg Music Teachers' Association. Mr. Gibson commenced broadcasting in 1922.

THE LISTENER WRITES

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

DESIRES ACCURACY—"The announcer said 'You have just heard the news', etc. I had only just tuned in and hadn't heard one word of it. Had he said 'We have just broadcast the news' it would have been more correct . . ."—Winnipeg.

DIAL STAYS AT CKY—"The dial of our radio stays put at CKY ninety per cent of our listening time . . ."—St. James, Man.

ANNOUNCERS—"Surely, men speaking to millions of people during the week should avoid murdering the King's English . . ."—Winnipeg.

ANNOUNCERS AGAIN—"Some people cannot picture themselves in an announcer's position. They have to let off steam about something, so they pick on the most popular victim . . ."—Manitou, Man.

FRIDAY NIGHTS—"Friday is our night to dance, so that we can give teachers and pupils a chance to rest up on Saturday, so we don't often get a chance to hear Woodhouse and Hawkins . . ."—Cypress River, Man.

SYMPHONIES—"Don't give us hours and hours of opera or symphonies. Please don't overdo it . . ."—Winnipeg.

HATES PLAYS—"I positively hate short radio plays and serials, with very few exceptions . . ."—Winnipeg.

PROUD OF CKY—"We are very proud of our own station. The voices of the announcers are very fine and I have no fault to find with their style at all . . ."—Grandview, Man.

BOUQUET—"We think CKY has a very well-balanced radio schedule . . ."—Kenora, Ont.

OPERA—"Three hours or more of opera on Saturday afternoons is too much of a good thing . . ."—Winnipeg.

STEADY LISTENERS—"We listen to CKY more than to any other station . . ."—Medora, Man.

MORE OPERA—"Next season, please let us hear the entire opera, or don't bother to put it on at all. We pay our license fees to hear all, and not just what you care to give us . . ."—Winnipeg.

STAFF PORTRAITS . . . 22

BRIAN E. BISNEY,

Control Operator, CKY

Bryan Edwin Bisney commenced "broadcasting" as an infant in Grimsby, Ont. Although his audience was restricted to the family circle, much to the satisfaction of the neighbors, his parents had reason to consider his power adequate for more extensive coverage. This, however, had no bearing on his leaving the environs of Grimsby very early in life and coming to the wider open spaces of Winnipeg. In this city he attended various public institutes of learning, including Daniel McIntyre Collegiate.



Always a lover of nature and having the usual youthful taste for the fruits of the earth, he chose as his first place of employment a wholesale house distributing oranges and lemons, etc. Then came a day when he was called from the vineyard to become an apprentice in the Installation Department of the Manitoba Telephone System. In 1928 he joined CKY as general utility man. In that activity he visited many of the churches of Winnipeg, placing microphones and installing amplifiers. He also set up his equipment in dance halls, theatres, and at public meetings. When not so engaged he combined the duties of senior, junior and all intermediate ranks of control operators, inasmuch as he was the only one on the staff. His was a lone hand at the dials. In the control room he was the main Watcher of Levels and Inspector of Decibels, which is to say, it was his duty to clamp down on the output of over-ambitious vocalists or blowers of saxophones by prompt manipulation of a knob. Likewise, by the magic of amplification, he gave wings to the voices of many a timid speaker whose remarks would otherwise have gone no farther than the microphone. Such adjustments, and the delicate one of blending combinations of choral and instrumental groups to give pleasing results in the product going out from CKY, are still part of his job. In addition, he has had considerable experience in devising and operating sound effects, particularly in such successful network serials as "The Youngbloods of Beaver Bend".

Mr. Bisney has seen much development at CKY during his eleven years' service, and it may truly be said that by loyal and efficient performance of his duties he has contributed not a little to that development.

STUDIO SNAPSHOTS

(1). A pathetic memento of the ten years during which the late P. Graham Padwick conducted the Manitoba High Schools' Orchestra in CKY'S studios is the gong with which he used to give the young players the "A" for tuning up. A suitably inscribed plate has been attached to the gong, commemorating the services performed by Mr. Padwick.

(2). The young man is Calvin Pepler, official guide who conducts visitors through CKY's studios and explains the construction. He is a member of the Public Relations Department staff.

(3). A scale model of CKY's transmitting station at Headingly has been constructed for exhibition on appropriate occasions. The transmitter house and garden are as exact reproductions of the original as the small scale would allow. The antenna tower is approximately twenty-four inches high.



ASK US ANOTHER

WE TRY TO ANSWER QUESTIONS ADDRESSED TO US BY OUR LISTENERS

Q.—When Did Broadcasting Begin?

In attempting to reply to this we have to consider just what is meant by the term "broadcasting". If it means the transmission of music by radio, broadcasting was certainly being carried on in 1913. In that year, a steam yacht owned by the Prince of Monaco used to ply the coastal waters of Eastern Canada. She carried a fine wireless telegraph outfit and had an ingenious arrangement of several musical sparks, each tuned to a different note of the scale. By pressing appropriate keys, the operator could play tunes. Many marine and coast station wireless men of those days will remember how entertaining it was to hear music from the yacht as a relief to listening through long hours to code signals. At about the same period, Father Desilets, living in Nicolet, on the St. Lawrence River below Montreal, had a system of rotary spark dischargers, each of a different diameter and all fixed to a single shaft. Built into the chassis of an old parlor organ, the apparatus broadcast sweet music on the air as the good Father pressed the keys one at a time. The pitch of the note depended upon the diameter of the rotary discharger at which the spark

was made to occur. The music radiated had a clear flute-like quality.

We hope to continue this discussion in a subsequent issue, showing that broadcasting is much older than is generally believed. It dates back, in fact, several years before 1913. People are apt to assume that broadcasting began at about the time of its revelation to themselves. So far as its impression upon each of us as an individual is concerned, that is, of course, when it did begin, but for the radio engineers and operators who participated in early experiments broadcasting commenced long before the general public began to enjoy its benefits.

We invite our readers to write to us recording recollections of the first broadcast they ever heard.

Q.—What Has Happened to the "——" Program?

When a program is taken off the air, its removal may be due to the expiration of a contract with the sponsor; it may be that one or more of the principal performers is no longer available; it may be that the story is finished and "there ain't no mo'"; or it may be that the program did not bring the response anticipated. The last reason is not often the true one. Seasonal and market conditions have much to do with the matter.