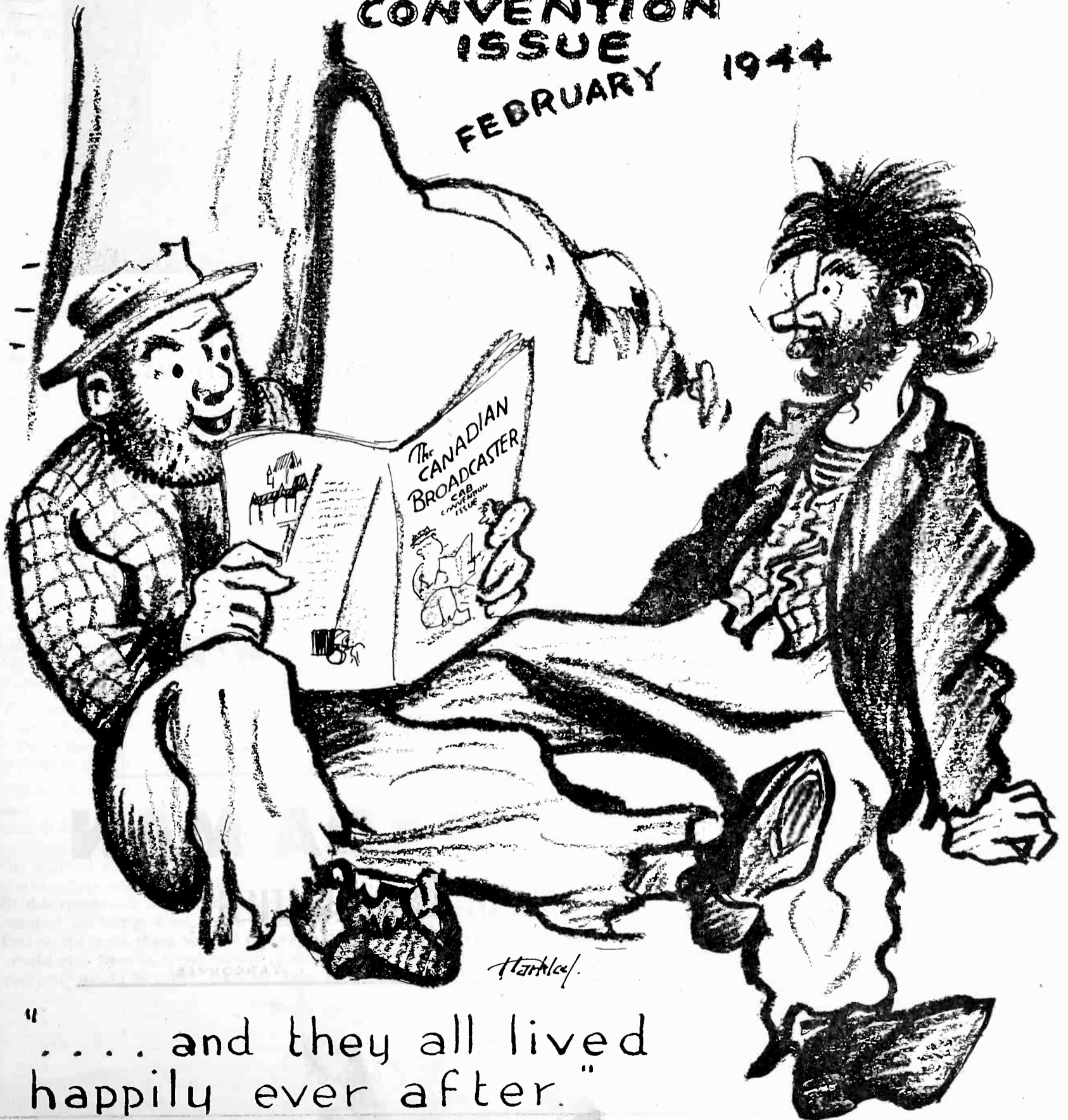
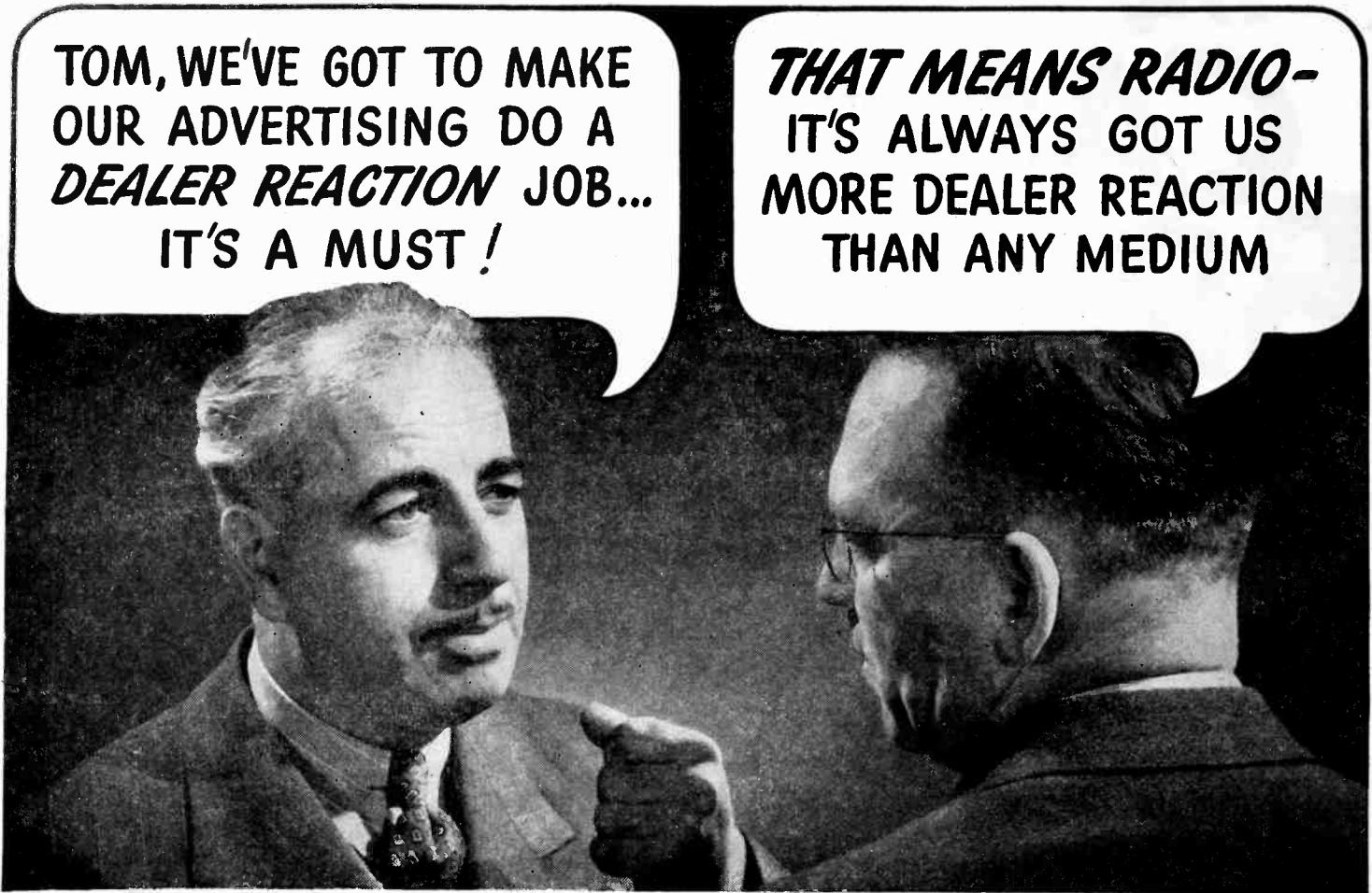


The CANADIAN BROADCASTER

C.A.B.
CONVENTION
ISSUE
FEBRUARY 1944



"... and they all lived happily ever after."



TOM, WE'VE GOT TO MAKE OUR ADVERTISING DO A DEALER REACTION JOB... IT'S A MUST!

THAT MEANS RADIO- IT'S ALWAYS GOT US MORE DEALER REACTION THAN ANY MEDIUM

MORE manufacturers are aware that the dealer is taking it "on the chin" these days of shortage and delays. Many worry about after-war reactions. But they don't know what they can do about it.

Other far-sighted ones are using Radio to keep their brand names alive in consumers' mind and help make things easier for the retailer by stressing that war needs come first.

Radio—friendly, human, persuasive—does a grand job in consumer and dealer relations. And it is the medium that retailers themselves put first, as surveys plentifully show.

Any radio job in Canada can be effectively done by spotting your programme on as many of the 27 All-Canada key stations as you require.

Get your information from the All-Canada man. He's an expert on Canadian radio. He'll gladly cooperate with your advertising agency in building a programme and coverage in line with your budget.

TELL YOUR STORY OVER THE 27 ALL-CANADA STATIONS

BRITISH COLUMBIA	QUEBEC
Kamloops CFJC	Montreal CFCF
Kelowna CKOV	New Carlisle CHNC
Trail CJAT	
Vancouver CKWX	MARITIMES
Victoria CJVI	Campbellton CKNB
	Charlottetown CFCY
ALBERTA	Fredericton CFNB
Calgary CFAC	Halifax CHNS
Edmonton CJCA	Sydney CJCB
Grande Prairie CFGP	Yarmouth CJLS
Lethbridge CJOC	
SASKATCHEWAN	NEWFOUNDLAND
Moose Jaw CHAB	St. John's VONF
Prince Albert CKBI	
Regina CKCK	
Regina CJRM	
MANITOBA	
Winnipeg CJRC	
ONTARIO	
Hamilton CKOC	
Stratford CJCS	
Sudbury CKSO	
Toronto CFRB	

Call the ALL-CANADA MAN



ALL-CANADA RADIO FACILITIES
Limited

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

The Canadian Broadcaster

Volume 3, Number 2

February, 1944

R. G. LEWIS & COMPANY

104 Richmond Street W., Toronto, Ontario

Entered as Second-Class Matter at the Post Office Department, Ottawa.

Managing Editor, Richard G. Lewis

Art Editor, Grey Harkley

Roll Over Belasco!

Of all the items included in the agenda for the Canadian Association of Broadcasters' annual meeting in Quebec City this week, one embryonic committee bids fair to provide radio with a new lease of life. We refer to the proposed "program committee."

Radio is a strange business. It is strange because there are so many who play such an important part in buying and selling its programs, but who seldom if ever see inside a studio.

"What sort of a show is this Dolly Dimple's Diary?" the advertising manager asks his agency man. The agency man turns to the man from the Reps. The Rep reaches for the rating book . . . see what we mean?

Maybe "Dolly Dimple's Diary" has a rating that is such a mystery to the researchers that they make a second survey before releasing the figures; but maybe Dolly only has to buck her flaxen locks against a series of lectures on "Plant Life in the African Veldt"; maybe listeners have Dolly tuned in because there is nothing better to listen to, and anyhow, Frankie Sinatra comes in right after; maybe they're just too doggone lazy to tune her out. After all, if you were starving, and there were two apples on the shelf, and one of them was wormy and the other mouldy, which would you eat?

The fact of the matter is that commercial radio has been concentrating, first, last and always, on luring listeners to their programs. To accomplish this they have used everything from Mrs. Latherpuss and her somewhat tawdry love-life to 64 bucks for a right answer and a box-top.

In the past it has not been difficult for private radio to hold its audience because, until lately, the CBC dispensed a diet divided between high-falutin' effusions, broadcast way over listeners' heads under the misnomer of culture, and pseudo-academic piffle. Now, thanks largely to the American networks, and an over-abundance of advertisers pleading for time on Canadian air, it has been able to stud its schedules with the finest radio entertainment in the world, imported, straight as the crow flies, from the United States. It has sprinkled these programs dexterously through the day, and anyone who wants to vie with it for listeners has a tough assignment.

Possibly individual stations cannot produce programs, comparable in cost with the bi-products of a network. But though private stations, as such, are denied the privilege of unified network transmission, they are still able to co-ordinate their brains and their pocket-books. They will be doing just this if they form the proposed "Bureau of Broadcast Measurement." If BBM comes into being, it will be a yardstick with which may be determined the number of open sets and how many of them are tuned to a certain program. But how about these open sets?

For January, Elliott-Haynes reports show across Canada a nighttime "sets-in-use" average of 37.1%; for daytime the figure is 21.6%. How about the sets that are cold and dead? What is being done to bring them to life again?

When the CAB program committee is appointed, could it not consider the establishment of a program staff not dissimilar to the production department of a network system? Its writers and ideamen could conceive and prepare programs; some material could be sent to stations for local production; others could be committed to wax; still others might be produced by a staff of touring producers. Could this committee not establish a program exchange? The show that wowed 'em in the West might travel east to the Atlantic, and let the East do the same thing with its top programs, only in reverse. No one would even have to spend money to accomplish this swap system, and everyone would be richer, even Joe Listener.

Yours very truly,

Richard G. Lewis

Managing Editor

Soble Buys CHML

Purchase of CHML, Hamilton, by Kenneth D. Soble, was confirmed recently by the Department of Transport, Ottawa, and to "Ken" goes the distinction of being Canada's youngest radio station owner at the age of 32.

President of Metropolitan Broadcasting Service Ltd., Toronto, with a back-log of radio experience dating back to 1928, when he served in the triple capacity of announcer-operator-salesman, he purchased the station from Senator A. C. Hardy, for a sum believed to be not far south of \$200,000.00

CHML came into being nearly 20 years ago with the formation of the Maple Leaf Radio Co. Ltd., under the presidency of the late George H. Lees. In the early days it shared its wave-length with CKOC, Hamilton, and was sold to Senator Hardy in 1936.

CHML has been operating under Ken Soble's management since 1937.

BSCT Reconstituted

The Broadcast Sales Club of Toronto has been reconstituted as the Radio Executives Club of Toronto, with C. W. "Bill" Wright as president, Walter Elliott and Harry E. "Red" Foster vice-presidents, Walter Enger secretary, and J. "Reg" Beattie treasurer. Official luncheon meetings will be held the first Monday of each month.



Once again the latest Elliott-Haynes survey shows that 9 out of 10 of the most popular French evening programmes are on CKAC. That means

Whole Family Coverage

There is tremendous buying power in Quebec these days, and every member of the family has a voice in deciding where it is going. The whole-family popularity of CKAC, as shown by evening radio figures, leaves no prospect overlooked by CKAC advertisers. That is one reason that Canada's Busiest Station is

CKAC

COLUMBIA BROADCASTING SYSTEM MONTREAL

Representatives—Canada

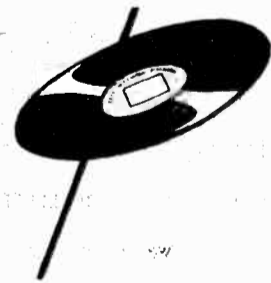
C. W. Wright, Victory Building, Toronto, Ont.

United States:

Joseph H. McGillvra

Faithfully Yours

**DOMINION
Duophonic
RECORDINGS**



Now Recording Music Under Agreement with the A. F. of M.

**DOMINION BROADCASTING
COMPANY
4 ALBERT ST. TORONTO**

AN APPLE FOR TEACHER

by JIM ALLARD

Publicity Director at CJCA Edmonton

Teachers are keenly interested in radio, and we've three sponsored programs at CJCA to prove it.

Teachers realize radio is one of the most valuable means of educating that there is, and often they would like to contribute worthwhile ideas. Unfortunately they are, temperamentally, a queer combination of timidity and assurance, with the result they hold back, preferring to criticize us behind our backs.

In Edmonton, CJCA is trying to draw them into the fold, listen to their ideas, and utilize the many advantages their training and background can bring to the air waves. To date we have three programs, written, organized, produced and announced by teachers. Each of them is sponsored, and each of them is building listeners.

"The Wordman" is handled entirely by Mr. Duncan Innes, Edmonton High-School teacher. It deals with the correct pronunciation and use of words, their origins, meanings and so forth. The station was frankly dubious about this idea to begin with. But it draws good comments, large mail and appreciation from students as well as teachers. It is sponsored by a local furniture business, which has indicated complete satisfaction with the first year's run.

"Your Name Please" is handled

by Mr. Henry Ward, Edmonton Elementary School Teacher, and is sponsored by one of our insurance firms. It traces the origin and meaning of surnames submitted by listeners. Only three months old, it is a good mail-pull, and indicates that it is an audience builder.

"Names Behind the News" is conducted by Mr. Leonard Bercusson. Involving much research, it deals with the life, history and background of names in the news, such as Churchill, Roosevelt, Chiang Kai-shek, McKenzie King, local characters, military leaders and so forth. This is sponsored by a local shoe business, with connections in other western cities. He has now extended the program, via transcription, to five other Canadian cities. Mr. Bercusson is also director of Adult Education for Alberta, and, in this capacity, is now making arrangements to publicize those of CJCA's programs he considers "educational" to all schools and teachers in our listening area.

Facts and Figures

In the U.S.A. 31 million families own over 47 1/2 million home radios and 8 3/4 million car radios.

American food advertisers spend as much money for network time (not including talent costs) as they do in all general magazines, and more than double what they put into women's magazines.

Quiz Show Aids Salvationists



Ken Soble and Harvey Dobbs of "DID I SAY THAT?" recording a show for Alka-Seltzer at the Salvation Army Red Shield Servicentre in the Music Building, Exhibition Park, Toronto. Six volunteers from the Canteen are being quizzed in the above picture. Programs recorded in the theatre adjacent to the canteen.

HOW THEY STAND

The following appeared in the current Elliott-Haynes reports as the top ten national programs. The first figure following the program is the Elliott-Haynes Program Rating. The second figure is the change from the previous month.

DAYTIME

English			French		
They Tell Me	24.0	+1.9	Jeunesse Dorée	35.7	+4.1
Big Sister	19.8	-.9	Quelles Nouvelles	31.1	+3.7
Soldier's Wife	19.0	-.2	Rue Principale	27.2	+2.6
Happy Gang	17.0	+.9	Joyeux Troubadours	26.7	+1.2
Road of Life	16.0	+.4	Grande Soeur	25.1	+3.6
Vic and Sade	14.6	-.3	Tante Lucie	23.1	+5.4
Lucy Linton	13.8	+1.3	Histoires d'Amour	22.5	+3.4
Ma Perkins	13.4	+.6	Pierre Guerin	21.9	+2.8
Pepper Young	12.3	-.5	Vie de Famille	20.9	+1.6
Right to Happiness	11.9	+1.0	La Metairie Rancourt	19.1	+3.3

EVENING

English			French		
Charlie McCarthy	41.5	+2.9	Dr. Morhanges	40.2	+3.9
Jack Benny	41.4	+5.6	Course au Trésor	39.2	-3.5
Fibber McGee	38.2	+4.4	Ceux qu'on Aime	38.2	-5.6
Lux Radio Theatre	37.5	+1.6	Café Concert	37.0	+1.6
Aldrich Family	32.2	+2.0	Radio Théâtre Lux	33.0	+2.1
Kraft Music Hall	28.6	+1.6	Nazaire et Barnabé	31.4	-2.4
Treasure Trail	24.1	-1.7	Amours de Ti Jos	30.7	-.1
Bob Hope	23.5		Mine d'Or	29.6	+.5
Album Fam'r. Music	21.8	-1.8	Vie de Famille	26.0	+2.9
N.H.L. Hockey	22.6	+.9	Lionel Parent	25.5	-.5

Yes . . .

We're on the
D o m i n i o n
N e t w o r k . .

but we're still a
privately owned
station, geared
first, last and always
to the community
we serve.

C J G X
YORKTON, SASK.

"Western Canada's Farm Station"

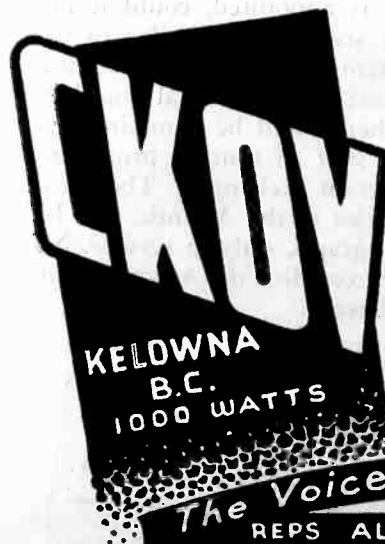
— REPS —

STOVIN & WRIGHT

We've Said it Before . . .
But It's Still A Fact!

CKOV covers, in its commercial area, the same prosperous Okanagan towns covered by these ten weekly newspapers:

Armstrong Advertiser Penticton Herald
Enderby Commoner Revelstoke Review
Kelowna Courier Similkameen Star
Merritt Herald Salmon Arm Observer
Oliver Chronicle Vernon News





LANG-WORTH SERVICE IN A NUTSHELL ...

BASIC LIBRARY: More than 3000 selections shipped immediately, together with storage cabinets, cross-index cards, catalogs, and continuity script (see special paragraph). Basic library is divided as follows:

DANCE MUSIC: Over 700 individual dance tunes featuring Woody Herman, Charlie Barnet, Vaughn Monroe, Russ Morgan, Johnny Long, Tommy Tucker, Ray Noble, Claude Thornhill, Tony Pastor, John Kirby, Del Courtney, Teddy Powell, Joe Reichman, Larry Clinton and others.

WESTERN MUSIC: 154 tunes by "The Melody Mustangs" (sold locally by over 200 L-W customers), 40 additional by other artists.

PRODUCTION NUMBERS: 101 selections of "Symphonic Swing by Szath-Myri" and 113 production arrangements by The Emile Cote Glee Club, voted the two "hottest" commercial bets on transcriptions.

SERIOUS MUSIC: Over 700 selections by concert, salon and string orchestras, instrumental soloists, and vocal artists.

PIPE ORGAN NOVELTIES: 200 selections by "Lew White at the Paramount Organ"—solos and with assisting instrumental artists.

SACRED MUSIC: 136 selections by solo organ and vocal groups.

INSTRUMENTAL AND VOCAL NOVELTIES: 500 specialties that "click" with sponsors.

PERSONALITIES: 204 unusual selections by featured radio and night club entertainers.


NEGRO SPIRITUALS: 123 selections by The Deep River Boys and The Oleanders.

BRASS BAND: 99 dynamic selections.

CONTINUITY SCRIPT: Over 2000 quarter-hours of playing time delivered immediately — additional script twice monthly. L-W's scrip service is *commercial*. One program in the basic library (156 episodes) has already earned over \$400,000 for L-W franchise holders.

MONTHLY SERVICE: Continuous flow of current recordings covering every branch of entertainment listed above.

Lang-Worth franchises are going fast. A few territories still remain open. *If you are eligible*, complete information together with cost will be forwarded upon your request.



PRESIDENT

THE DANCE PARADE OF 1944

VAUGHN MONROE

"Voted 'tops' by 171 Colleges"

RUSS MORGAN

"Music in the Morgan Manner"

COUNT BASIE

"The Jump King"

TOMMY TUCKER

"It's Tommy Tucker Time"

TONY PASTOR

"Pastorized Music"

SUNNY DUNHAM

"1944's Most Promising Band"

DEL COURTNEY

"Candid Camera Music"

AL TRACE

"The Silly Symphonists"

MERLE PITT

"Six Shades of Blue"

The above bands, signed exclusively by Lang-Worth for continuous recording throughout 1944, represent but a fraction of the full Lang-Worth Service. Read column marked (LW).

LANG-WORTH, Inc.

420 MADISON AVENUE

NEW YORK, N. Y.



WHEN ITS LUNCH-TIME IN THE ROCKIES
 ITS TEA-TIME IN MONTREAL

- CKCL
TORONTO
- CKCH
OTTAWA-HULL
- CHLN
THREE RIVERS
- CHLT
SHERBROOKE
- CKCV
QUEBEC
- CKMO
VANCOUVER
- CFCN
CALGARY
- CFRN
EDMONTON
- CFQC
SASKATOON
- CKPR
FORT WILLIAM
& PORT ARTHUR



ATHER weak as parodies go, but just plain horse-sense if you're thinking of broadcasting.

Time is the prime factor in broadcast advertising. If your program is called "Supper Symphonies", and you air it at 6.30 in Toronto, Vancouver will hear it at 2.30 in the afternoon.

Only spot-broadcasting enables you to deliver your message when you want it and where you want it; to take care of variations in time and language; to reshape it for both rural and urban areas; in other words to deliver your message to every listener you want to reach, coupled with the entertainment he best prefers.

You can reach the ten "must" markets listed on this page with just one phone call to Radio Representatives Ltd.

Radio Representatives Limited

T O R O N T O A N D M O N T R E A L

KNOW YOUR PEOPLE

"Ratings Are Only The Beginning"

says

WALTER ELLIOTT

President Elliott-Haynes Limited

There is an elderly gent who owns and operates a general store in the small town where my family and I spend the summer months. He has been moderately successful in the operation of his business, and, while quite unaware of the fact, he probably has a more scientific approach to the principles of sound marketing than most big businesses in the city. I make a habit of visiting him regularly when I am in his town and I feel that I have probably gained more marketing information from him than from any other single source.

He sums up the operating principle of his system in four simple words: "I know my people."

I have often wondered how many of us know *our* people. This is particularly applicable to the broadcasting industry, where the people, or rather the listeners, are the ones who, in the ultimate analysis, butter the bread of the individual broadcaster, and indirectly of the agencies and of those who advertise over his station.

Some few weeks ago I had a visit from a broadcaster from the mid-west. After telling me what he would do if he were running my business, he challenged me to tell him what I would do if I were running his. I remembered my friend, the town merchant. My reply was simple: "I'd study my market." I then went on to tell him how I would carry on this study.

First I would determine the extent to which my station could be heard. That is to say I would determine the boundaries of my little kingdom. This area would be my "market". I should like to know the number of families, the number of men, women and children, the ages and detailed composition of the market. I should like to know the earning power, the spending power, and the present and potential wealth of the area. It would be of great value for me to know what types of programs these people preferred, as well as the types they

especially disliked. Then I should be in a position to build programs to suit their desires. By periodically revisiting my listeners, I should know the extent to which program improvements were being received.

Up to this point I would have concerned myself exclusively with an analysis of the market and a study in the likes and dislikes of my "people". To proceed still further, I would develop a specialized client service along the following lines: Having acquired a complete knowledge of my market, I could tell my clients what listeners in my area preferred, the best time of day to reach them with a given type of program, and much kindred information, gathered from these market enquiries. I would also be concerned with supplying them with a continuing trend of brand usage, within the area, of the products they sell.

The average time and space buyer is submerged in data pertaining to circulation, ratings, facilities and so on. But he suffers also from an insatiable thirst for information from the consumer market, and that is why I say that ratings are not "the whole cheese."

My recommendation to my friend, the broadcaster from the mid-west, was merely passing along words of wisdom spoken by that small town merchant, words which I believe to be the nucleus of all successful business operations — "Know Your People".

Staff Changes

Recent changes in the personnel of CKOC, Hamilton, Ontario, included the addition of two young Westerners. Harold "Hal" Francis, formerly announcer at CFQC, Saskatoon and CKRM, Regina, takes over the desk left vacant by the naval enlistment of writer-announcer Aubrey Wice. Wice left January 15 to commence preliminary training. Norris Mackenzie, previously an announcer at CJCA, Edmonton, and on the sales staff of CKWX, Vancouver, came east to augment the CKOC sales staff.

Our Percy

"TUNE-IN" for March 1944 is carrying a story on the "Contented Hour". The following is what they say of Percy Faith, Canadian musician who went to the States some years ago to take over the "Contented" baton.

But black-haired, brown-eyed Percy Faith is the one who really got started early, musically speaking. At 6, he also began with the violin—purchased by his loving family to keep him from banging out tunes on their best glass-ware—and fiddled as manfully as Nero for some three years. Unfortunately for his bow-wielding, the smell of resin made him ill. He turned to the piano, with such success that, at 11, he was playing for silent movies in a Toronto theater.

The young Canadian got three dollars a night (plus carfare) for his accompaniments, and a truly precocious career was well under way. At 15, the ever-confident Faith made his debut as a concert pianist. At 18, he was writing musical arrangements for big-time bandleaders.

In his present top-billing spot on "Carnation Contented", he not only conducts the orchestra but composes the special numbers they play and arranges almost every note sounded by both band and chorus. His arrangements add the only out-and-out novelty to the program's tried-and-true selections. Faith can make even "Dancing in the Dark" sound like a little something by Stravinsky, only more familiar to the masses.

BASSETTS MOVE

Don Bassett Productions announce the opening of new offices at 1175 Bay Street, Toronto. Among other assignments currently handled in this office are the scripts for "L for Lanky", former RCAF program, now sponsored by Canadian Marconi Company.



So Near, and Yet So Far!

205,000*

regular listeners tune to CKCR, Kitchener—a "must" audience for your sales message.

Ask Your Agency

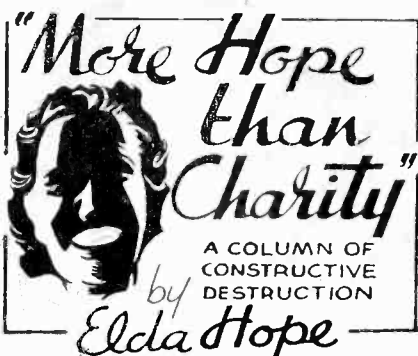
**In the primary area only*

**REPRESENTATIVES
STOVIN & WRIGHT**

Stan Chapman and Staff of CKNB, Campbellton, N. B., extend best wishes to brother broadcasters from coast to coast, as they convene for their annual meeting in Quebec City.

CHML
 CFRB COLUMBIA 860 **900** 930 WBEN N.B.C.
HAMILTON

cknb
 CAMPBELLTON
 New Brunswick



I now can boast at least one reader — one who thinks I went overboard last month for the male of the species. Perish the thought! However, the customer is always right, so I'll take a quick switch to the glory of females.

"Portrait of a Woman" is a CBC series written by Alan King. One of these shows was a portrait of Nellie Bly, an unknown girl who stormed fortifications of man for a job. She entered a mental asylum as a patient, and also sailed around the world to get an inside story. You probably know Louise Robertson, who does "Miss Clydesdale" and "Tangerine" on "The Buckingham Show" — a comedienne indeed. There was no comedy for Louisa however when she did Nellie Bly, and she certainly proved herself as capable a heavy as she is a comic.

Perhaps it was the perfume of the same name that attracted me to Lipton's new network show "Town and Country". From the title one would suppose they are trying to appeal to city slickers and rural bumpkins at one and the same time. Frankly I wonder if, in the opening programs at any rate, they succeeded. The show is along variety lines. Among what goes to fill the thirty minutes is the "Liptonaires", a vocal group, singing familiar old songs. Work is definitely good. Somehow though I feel that something was lacking to fit this "flash-back to yesterday" into the 1944 scene. I don't know how to put it, but isn't there some sort of technique whereby they style a "period" show for present-day production? The "Town and Country Orchestra" is fine but I think there could be some relief from so many of the pieces I used to hear in my school days. To me the music has a thirty-year-old flavor from start to finish. The whole show is built around Bernie Braden, no stranger to Canadian networks but emerging here for the first time as a comedian. As straight man to Alan Young on the "Buckingham Show" he's tops for my money, and I think he even tends sometimes to give Alan the business. On this however, he is the comedian. On the first show he did a succession of dialects one after another, and did them so fast that before you got the point of one, he was half way into the next. The characterizations may have been clever, but due to crowding were lost. Material was probably very funny, but there's the same point of timing which I sometimes think Canadian radio hasn't quite gotten around to yet. Commercials were splendid. Written in verse, they got over the sponsor's message tastefully, and amusingly. I feel that here is one of the most enterprising efforts that has been made on Canadian Airways, and this is why I feel it worthy of vivisection. Country people aren't all hayseeds. Perhaps if the writers of this show forgot its name and concentrated on universal entertainment with a capital U, they would go further. Incidentally, as Bernie Braden falls into his stride, I think there

will be a growing interest in the monologues he features.

One thing about Borden's "Canadian Cavalcade" — it's different. Glimpses of life should afford unlimited material, because men, women and children are the most interesting people I know. Presented on "Canadian Cavalcade" you get fast-moving cameos or whatever you call them, well-written, usually well played, but I'm inclined to quarrel with the choice of some of the material. I've heard a hockey referee and I'm no hockey fan; a woman taxi-driver who assured me she would never be a back-seat driver again; Sir William Mulock who, as everyone knows, has reached his hundredth birthday; and a solo by Eddie Allen whom I hear every day on the "Happy Gang". Stories must be hard to find. I realize that. But I got a kick out of the tattoo artist they put on. I'd never met one before, and, even if it was a plug for Red Cross, I certainly was interested in that repatriated air-force officer who talked about German prison camps.

"Supertest's "Command Performance" commanded my listening, first for the courage of the sponsor who dared to buck "Lux

Radio Theatre", and second because good music played so that even I can understand it is all too rare. Sir Ernest MacMillan gives his listeners a tuneful earful of melody—not too deep but not too shallow, and it looks to me as though this undressed-up concert should please a lot of people. They do a five minute drama in the middle about V.C.'s. It's well done, but seems to me to be a little out of place on this particular show.

Which brings us to the foot of the column, and here's unquoting till March.

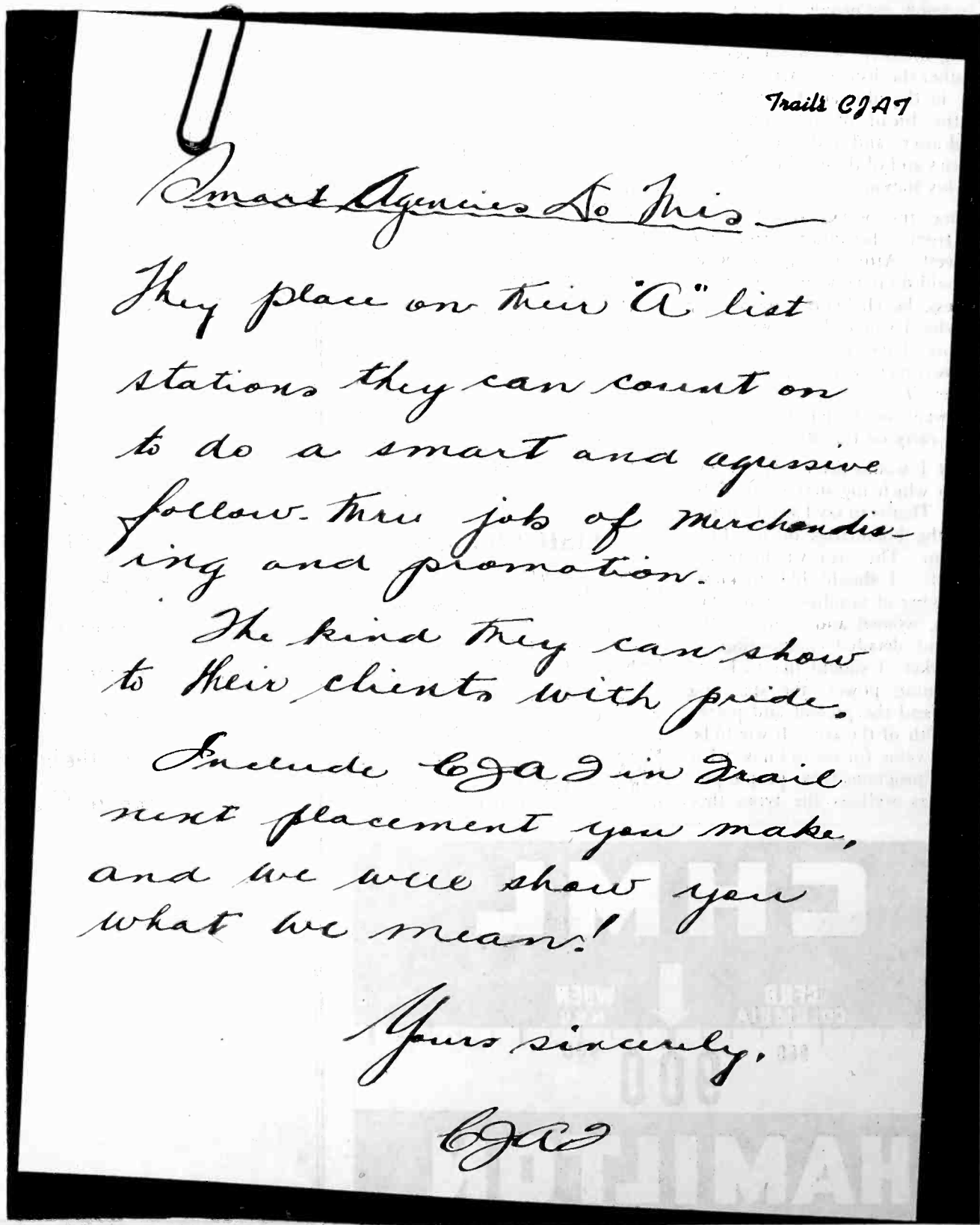
92.2 Per Cent Radios Still Working

The Radar-Radio Division of the Wartime Prices & Trade Board states that despite war conditions, the percentage of home radio sets which are out of order has increased by only 2.8%, from 5% before the war to 7.8% in the early fall of 1943.

**GET BEHIND
THE RED CROSS CAMPAIGN
February 28 - March 15**



LYNCH TO REUTERS
Charles B. Lynch, 24 year old former Toronto Bureau manager for British United Press has joined Reuter's News Agency as a correspondent, and expects to be posted overseas with the Canadian army. Larry Rogers also of the BUP Toronto office has taken over Lynch's desk in an acting capacity.



Trail's CJA7

*Smart Agencies do this —
They place on their "A" list
stations they can count on
to do a smart and aggressive
follow-thru job of merchandising
and promotion.*

*The kind they can show
to their clients with pride.*

*Include bjas in your
next placement you make,
and we will show you
what we mean!*

*Yours sincerely,
bjas*

CHRC

Welcomes you

to Old

Quebec

Since 1535, the City of Conferences

Quebec is, in fact, the City of Conferences.

- In 1535, Jacques Cartier conferred with Grand Huron Chief Stadacona.
- In 1608, Samuel de Champlain conferred with his lieutenants and chose the site of Quebec for the Capital of the New World.
- In 1864, Sir John A. MacDonalld, Sir Georges-Etienne Cartier and other statesmen of Canada, conferred at Quebec and established the Confederation of Canadian Provinces.
- In 1943, Churchill, Roosevelt, Mackenzie King and other statesmen and military chiefs conferred at Quebec.
- In 1944, (February 14, 15, 16) — the Canadian Association of Broadcasters confers at Quebec.

Quebec, truly a city of Conferences

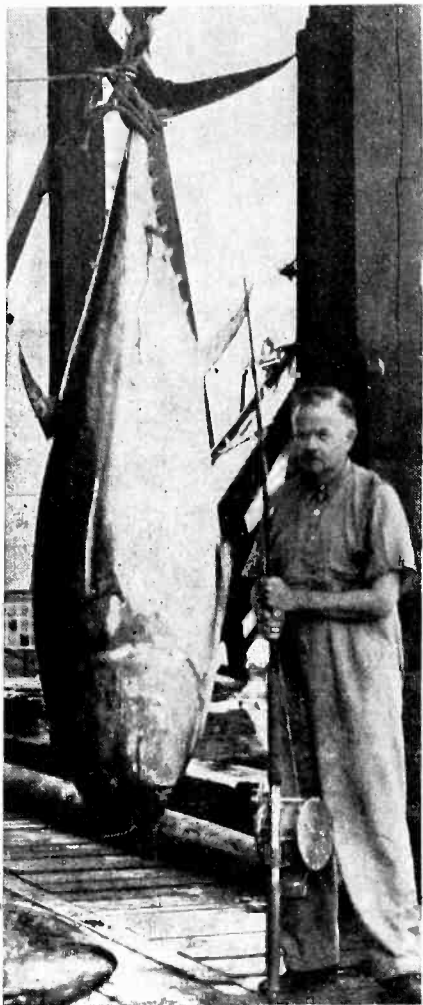
CHRC, a strictly French station with a truly Canadian Spirit.

**Studios and Offices: 11 rue Buade
Transmitter: Ste. Foy, P.Q.**

**J. NARCISSE THIVIERGE
Managing Director**

CBC—Proving Ground For Radio or C.C.F.?

By Gladstone Murray



Gladstone Murray, Canadian-born Rhodes scholar, first general manager of the Canadian Broadcasting Corporation, presently engaged in carrying the torch of free enterprise to the general public, has delivered his message from more than a score of platforms in the past few months. Audiences varying from St. James Street Nabobs to factory toilers have given him enthusiastic receptions. Starved for information about the economic struggle by a timid press and a silent radio, they welcome his forthright exposés of the distorted propaganda of radical agitators. "Bill" Murray's legion of friends in radio, both government and private, is a testimonial to his tact and diplomacy, his wisdom and foresight. Here, the radicals' Public Enemy Number 1, free enterprise's Ambassador-at-large, greets his old friends of the radio industry with a few words of counsel as they meet at the conference table.

Monopoly of any kind is anathema to healthy democracy. It is not surprising, therefore, that the CCF and their Communist colleagues have tried to make capital out of the "private monopolists" who, they say, are exploiting the Canadian public. But the argument has proved a boomerang. The tendency to monopoly in private enterprise is promptly checked by alert public opinion, and, when necessary, by Government intervention. But this occasional overstepping the mark in industry and business is just child's play compared with the monopoly advocated by the CCF and the LPP.

The CCF are now formally and definitely committed to a wholesale transfer of ownership and manage-

ment from private enterprise to the state. If there were even a remote chance that the Socialist Utopia would come off, perhaps we would not worry a great deal about how this transfer of ownership and management is to be effected. If there is to be more prosperity and security and happiness, perhaps even the owners would not mind being despoiled. One of the brightest sayings attributed to Tim Buck is supposed to have been a remark of his in debate with a CCF leader. They were talking about this transfer of ownership and he remarked: "The only difference between your confiscation and ours is that we do not camouflage ours; you offer bonds which you do not intend to redeem." But,

as I say, the process of transfer is not as important as the prospects afterwards. If the lessons of experience and common sense mean anything, the application of state socialism in Canada would mean general paralysis, ruin, and misery, and would lead to Communism by violent revolution.

The fate of private radio in Canada is tied up with the Socialist plan; it is an essential ingredient. This is one point on which all the left-wing groups are agreed; CCF, LPP, and CCL, all declare for the complete nationalization of radio. By an inevitable process that is organic the CBC itself is expansionist; not because it has any political policy but because it would feel safer with the "whole works" in its



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- CKOC Hamilton, Ont.
- CKOV Kelowna, B. C.
- CKWS Kingston, Ont.
- CJKL Kirkland Lake, Ont.
- CJOC Lethbridge, Alta.
- CFPL London, Ont.
- CFMR Montreal, Que.
- CFCH North Bay, Ont.
- CHOV Pembroke, Ont.
- CHEX Peterborough, Ont.
- CKBI Prince Albert, Sask.
- CKCK Regina, Sask.
- CKRN Rouyn, Que.
- CFQC Saskatoon, Sask.
- CJIC Sault Ste. Marie, Ont.
- CHLT Sherbrooke, Que.
- CKSO Sudbury, Ont.
- CJCB Sydney, N. S.
- CKGB Timmins, Ont.
- CFRB Toronto, Ont.
- CJAT Trail, B. C.
- CJOR Vancouver, B. C.
- CJVI Victoria, B. C.
- CKY Winnipeg, Man.
- CKLW Windsor, Ont.
- Also—VOCM St. John's, Newfoundland

National Broadcasting Co.



A Service of Radio Corporation of America

NBC

RADIO-RECORDING DIVISION

AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

RCA Building, Radio City, New York, N. Y. . . Merchandise Mart, Chicago, Ill.
Trans-Lux Building, Washington, D. C. . . Sunset and Vine, Hollywood, Calif.

NOTE: If your city is not included above, ask about THESAURUS and special Canadian Plan.

hands. Then, whatever Government is in power, Liberal, Conservative, or Socialist—especially when a general election is round the corner — is bound to respond somewhat to the argument of expediency advanced by the party machine; better to have the whole of radio at our disposal; then we are not so much dependent on the press, and besides it will be cheaper!

During the six years in which I was chief executive of the CBC, I tried to promote a spirit of fair play as between private and public radio in Canada. At no time would I concede that the intention of the Broadcasting Act was to set up a public radio monopoly. To my mind the intention was to establish and maintain an efficient publicly-owned system working alongside healthy and vigorous private radio. Another thing, too, I always looked upon radio as predominantly a medium of entertainment; the educational functions were there but in their right place. It was not long, however, before I discovered that the influences which had dominated the Canadian Radio League in its agitation for a public system were not really concerned about radio; they were at heart political theorists intent upon using the CBC as the model for large-scale development of public ownership in Canada; so far as programs were concerned their interest was limited to what they called "education," which in practice was the kind of talk, discussion, or debate

designed to prepare the way for the realization of their political objectives.

My interest in radio was always that of the professional; I could have no traffic with the idea that radio should be made a subtle instrument for the advancement of any political creed.

Those who would make the CBC absorb all Canadian radio and work as a state "idea-monopoly" on authoritarian and totalitarian lines are now in full cry. Free enterprise as a whole has not yet recognized the danger, but there are signs that there is some awakening. Meanwhile private radio should understand that there is more at stake than its own interests. Private radio has been openly attacked by those who would expropriate and outlaw it. Private radio should reply and carry the war into the enemy's camp. The issues are simple. The CBC is established and will remain as the publicly-owned Canadian system, taking its place worthily alongside the BBC, ABC, and the United States chains. For the proper distribution of its programs the CBC needs the private stations. Let the co-operative method in this field continue. For the rest, it should be made clear once and for all that a radio monopoly is not to be applied in Canada; that private radio is admitted to be a permanent part of the system; that, during good behaviour, its operators have security of tenure; that they are to have their fair

share both of frequencies and of power; that they are not to be debarred from the advantages of new inventions.

Private radio cannot afford the luxury of timidity or disunity. The political theorists are its mortal enemies and will give no quarter. Private radio must be aggressive and vigilant. There is a vast amount of public support that could be rallied. In the end, public opinion is what counts.

Superman Contests

Radio workshops of high schools throughout the States have been invited by the Mutual network to participate in a national contest to promote better amateur radio productions, which is now being conducted through the co-operation of Superman Inc. and more than 200 Mutual stations through a sample presentation of its regular feature "Superman".

Radio classes and workshops of all high schools are provided with a complete episodic half-hour script of "Superman" for amateur production. Technicians of local Mutual outlets co-operate with their advice and concrete production information.

Each presentation will be judged by the radio editors and Boards of Education of each regional district. By process of semi-final eliminations and the subsequent finals, the best high-school production of "Superman" in each regional district will be selected.

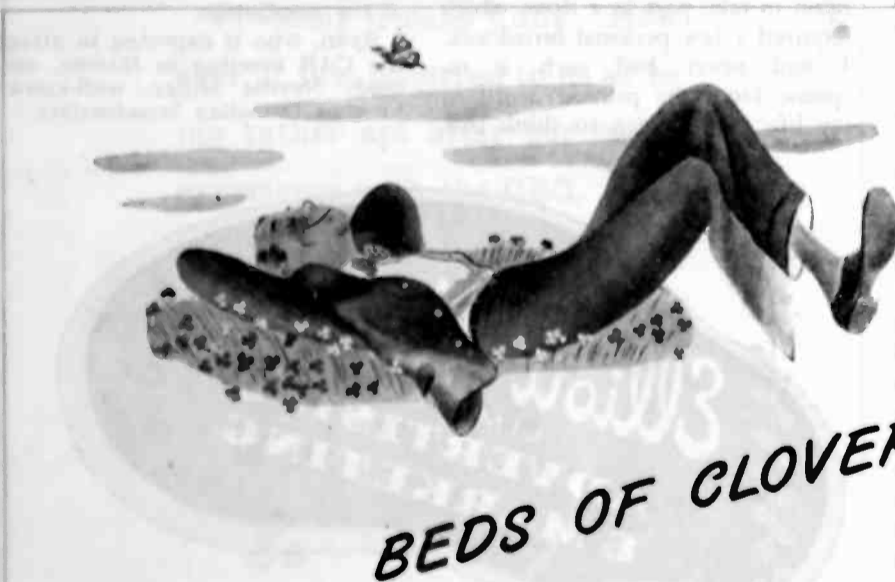


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Representatives
STOVIN & WRIGHT



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*Tired Program Hunters find their search ends when they discover the many complete "package" shows NBC produced and recorded, ready for immediate broadcast and available in Canada.

Comedy, adventure, music, great names, serials, romance—they are all there with nothing to add but the commercials—big-time shows in every sense but price. Ask All-Canada about the many programs available, including the following:

The Lone Ranger—radio's greatest adventure character with a guaranteed audience from the start. (Half-hour broadcasts available on long-term basis.)

Betty and Bob—people like your neighbors, but they live excit-

ing lives. (390 quarter-hour episodes, five-a-week broadcasts.)

The Name You Will Remember—William Lang's sparkling five-minute vignettes of today's famous people (117 broadcasts three times a week).

Stella Unger—Two programs. "Let's Take a Look in Your Mirror," hints to active women, and "Hollywood Headliners," stories of the Screen's Great. (Both arranged for 156 broadcasts of 5 minutes.)

These and other NBC Recorded Shows available through
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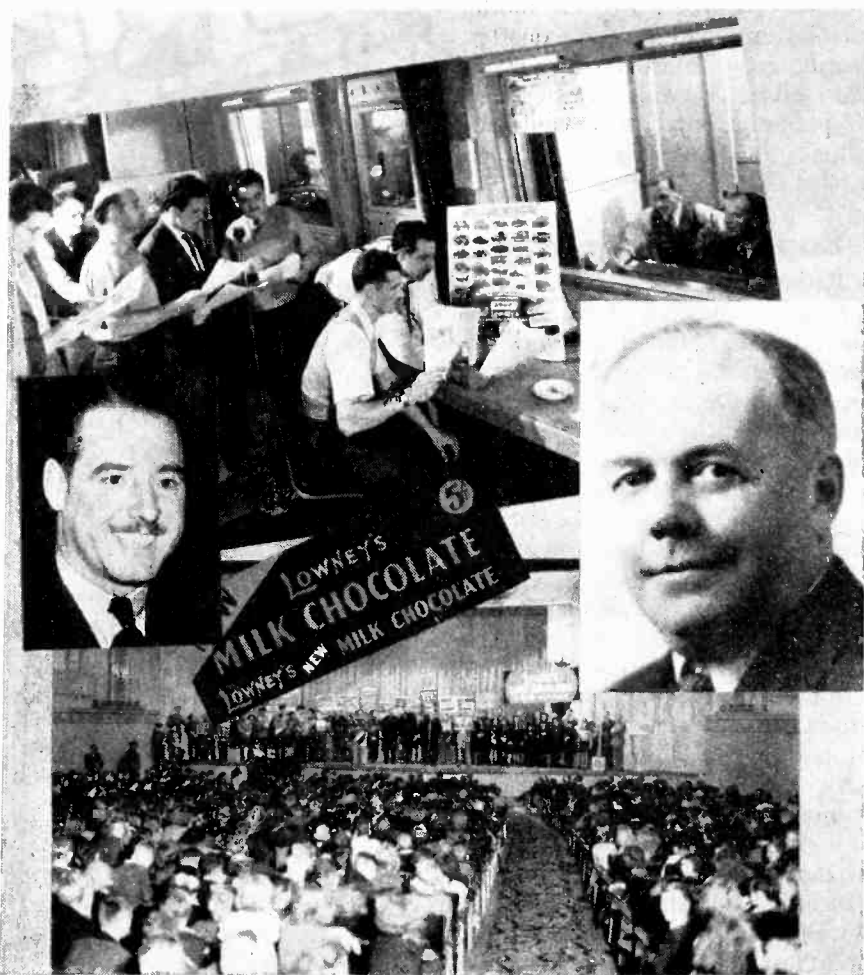
RADIO-RECORDING DIVISION

AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

RCA Building, Radio City, New York, N. Y. . . Merchandise Mart, Chicago, Ill.
Trans-Lux Building, Washington, D. C. . . Sunset and Vine, Hollywood, Calif.

Candy Manufacturer Rates Radio Nine to One

A Sponsor-Interview by
FRANK E. CROFT



(Above) It's "off the top" as they start in to cut an episode of "Men in Scarlet", featured currently on "Lowney's Young Canada Club". (Below) Thousands of children attend a "Lowney's Safety Club" demonstration in a Brantford, Ontario, theatre. Insets: at right, Edmund Littler, president of the Walter M. Lowney Company; at left, Harry E. "Red" Foster.

Ask Mr. Edmund Littler, president of Walter M. Lowney Company Ltd., what he thinks of the value of broadcast advertising and you will get this answer:

"During the past few years we have devoted ninety per cent of our total advertising appropriation to radio. The other ten per cent is mostly of a goodwill type—sports programs and the like. Lowneys have dropped newspaper, magazine, billboard and similar media completely."

These are bold words. When asked to enlarge on this policy, Mr. Littler becomes even bolder. "Why do we do it? Well, simply because you advertise to keep your name and product in front of the public, the buying public. You spend your money in the field which yields the best results. You dig in every field until you've found the best. We've dug and we've found radio!"

Being makers of candy bars and other candy products, Lowneys aim their programs at youngsters and teen-aged people. The present "Men in Scarlet" program is heard three times a week over seventeen Canadian stations; it tells in dramatized form of some of the true exploits of the Royal Canadian Mounted Police. The material is taken from the RCMP "Blue Book", and is arranged and produced in Toronto by Harry E. Fos-

ter Agencies Ltd., in whose studios it is also recorded. "Men in Scarlet" has been a transcribed program from the start.

The present series is in many respects an elaboration of the original "Lowney's Young Canada Club" which ran for three years prior to the incorporation of the brave and thrilling deeds of the Mounties with the "Young Canada" idea. "Men in Scarlet" is presented by the "Young Canada Club", which has retained its purpose and identity even though having less to say for itself than a year or so ago, when "Men in Scarlet" first started to share the Club's time on the air.

Through the "Young Canada Club", school children throughout the country receive awards for any one of the three meritorious services—safety promotion, by conduct or example; helping with the war effort or life saving.

The entire program is a lively and wholesome affair, teaching responsibility to the young, and at the same time holding up the example of the courage and virtues of the Riders of the Plains in exciting style.

"Although this appeal is directed principally at the young," Mr. Littler explains, "there are a good many adult listeners as well. Our mail shows that. The work done by the Mounted Police is an im-

portant part of the history of our country, and it can hold the interest of anyone at any age."

The actual commercial part of the Lowney program is of the "sustaining" advertising type. Like a lot of other consumer products, Lowney bars and candies will not be available in unlimited amounts to the general public until after the war. "We are advertising something hard to buy," Mr. Littler says. "Therefore, emphasis is placed on quality, and the promise that there will be plenty for all when ingredients are fully available, and when the demands of the canteens of the armed forces have stopped.

"In spite of this, we have found fit to increase our radio usage rather than decrease it. The reason for doing that is the same as the reason for using radio at all, and I think I make myself clear on that point.

The president of the Walter M. Lowney Company was given a forceful demonstration of the pulling power of radio a few years ago—an experience which he claims has had a lot to do with his partiality to that medium ever since.

"We had been using a little of just about every kind of advertising medium when I was called upon to take part in a drive which required a few personal broadcasts. I had never had such a response from the printed word in my life; so I began to think that

there was something in this radio after all.

"Now that we have been giving it the works for three years or more, I'm sure of it."

H. M. S. Goes H. M. S.

Flying Officer Harry M. Savage, who helped start the "Lowney's Young Canada Club" in thirty-one Ontario cities, has been in the R. C. A. F., since August, 1942.

He will shortly be going overseas as a public relations officer, radio division, in which capacity he will be attached to RCAF headquarters in London, and will be working in RCAF interests with the BBC.

During the past 12 months, Harry has been working with the Agency group in the production of the RCAF Quiz broadcasts.

New NAB President

The directors of the National Association of Broadcasters, Washington, have elected J. H. Ryan, now assistant director of censorship in charge of radio (U.S.) as president of the association.

Ryan, who is expected to attend the CAB meeting in Quebec, succeeds Neville Miller, well-known to most Canadian broadcasters.



We offer a Complete Service in all types of Advertising and Marketing Research. We specialize in Public Opinion Polls, Dealer and Consumer Surveys, Radio Program Rating Reports, Publication and Readership Surveys, Brand Trend Reports, Mailing Balloting and Copy Testing. We would appreciate the opportunity to discuss your Sales, Advertising or Marketing problems with you.

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Sun Life Bldg.
MONTREAL

Bank of Commerce Bldg.
TORONTO



*The good old Duke of York,
He had ten thousand men,
He marched them a'll way up the hill
And marched them down again.*

YOU may well wonder what relation this old rhyme has to Vancouver's CKWX.

Probably it hasn't any. However, it just occurred to us as being rather apt after our recent experience with the CBC. First they put us on the new Dominion Network; then they "marched" us off again — to our no small embarrassment.

So - -

We shall not be on the Network. But Network or no Network, we shall continue to give you the best programmes* in Vancouver.

*Sincerely
Liny Ephicks*

* See Elliott-Haynes Surveys

"The Army Sings" via CHOV Pembroke



First of all CHOV used to bring artists in uniform to their Pembroke studios from Petawawa Military Camp. Then they put in a line, and now "The Army Sings" from its own back stoop Wednesdays at 2.30 p.m. (E). Music, comedy and group singing are interspersed with soldier interviews which have brought to light, among others, the only Portuguese national in the Canadian army, a lieutenant who travelled from India to join the Canucks and a Detroit taxi-driver. The show is handled by Gordon ("Curly") Archibald, CHOV manager, pictured at right. It is sponsored by Canadian Department Stores Ltd. Besides "The Army Sings", CHOV airs, as sustainers, more than three and a half hours a week of camp broadcasts.

EYES and EARS by S. W. GRIFFITHS
(Canadian Broadcasting Corporation)
(Condensed from Ontario Library Review)

Radio has been called "the fourth arm of the service." It is a weapon of modern war which goes to battle on its own account. Radio has shown us, to our cost, that ideas are weapons. "In wartime," Hitler has said, "words are acts." In this respect, German propaganda to the democracies began on the short-waves many years before the outbreak of war.

Today in occupied Europe, the underground newspapers that were created in the first world war flourish once more. The same risks are run by brave men and women to distribute printed material urging opposition to the Fascists today as were faced in 1916. But today they are more than single voices raised in protest at secret little gatherings. Today there is a shout which ranges from one end of Europe to the other which neither the feverish "jamming" of Nazi radio stations nor the ruthless penalties imposed for listening can prevent. It is the voice of radio. "This is London calling. Here is the news." And from cellars in occupied France to darkened cupboards in the very heart of Germany, hundreds of eager ears bend towards the loudspeaker, listening to the voice of the still free world.

Throughout these countries letters are sent and they pass from land to land and out through the free ports of Europe, eventually reaching the British Broadcasting Corporation. The stories they tell provide continual evidence of listening:

In a Norwegian town a passer-by recently asked a child on the street: "What is the time?"

"Everyone knows what the time is," said the child. "Can't you see

for yourself that it's the regular time for the BBC news? Everybody's indoors!"

In Amsterdam a placard was found hanging on the statue of de Ruyter: "This is the only man in this city," it read, "that does not listen to the English news."

From Brussels comes the story of an old man who left a café saying ostentatiously: "Well now I must get home to listen to the English news."

Almost as soon as he arrived, there was an ominous knock at the door. Gestapo men came in.

"So," they said, "you listen to the English radio?"

"Certainly," replied the old man, "every day."

"Where is the radio?"

"But I haven't got a radio," said the old man. "You see the walls are thin and I listen to the German officer's set next door."

Bundles of newspapers filtering in from occupied countries carry daily accounts of fines and imprisonments and even executions for listening to the BBC. But the important thing is the use to which these broadcasts are put. As the announcer's voice tells of aircraft destroyed, ships sunk, miles gained, new fronts opened, and victories won, hundreds of pencils quickly copy down the details. The announcer even reads at what he calls "writing speed" and almost as soon as he is off the air, duplicating machines and printing presses are at work making the news available to thousands more of Hitler's prisoners. In Europe there is a closer tie between the radio and the writer and the printed word than there exist at present in the yet free democracies.

MEET THE MANAGERS OF THESE Rendering Service to



G. C. CHANDLER
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CJOR Vancouver, B.C.



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A. J. MESSER
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CKY Winnipeg



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Acting Manager
CFOS Owen Sound, Ont.



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Man. Director
CHOV Pembroke, Ont.

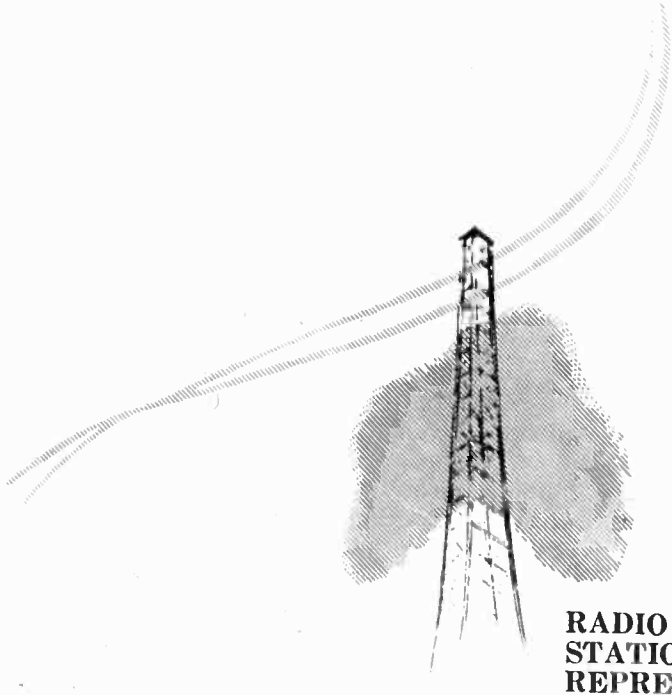


J. C. WHITE
Owner & Mgr
CFBR Brockville

"The best source of freedom is freedom of enterprise, which has proved the backbone of liberty, and where such freedom has been strangled by collectivist laws, freedom of mind and body has also died. Every Canadian should recall that freedom of enterprise has built Canada."

—Luther H. Winchell,
President—Toronto Board of Trade,
January 25th, 1944.

These 22 Independent Radio Stations exist for two purposes — to provide entertainment information and relaxation to the listening communities they serve, and to render appreciative service to their advertisers by sound programming and alert merchandising.



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STATION
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WE, INDEPENDENT RADIO STATIONS

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CJBR Rimouski, P.Q.



F. A. LYNDS
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L. C. RUDOLPH
Manager
CHSJ Saint John, N.B.

Wright

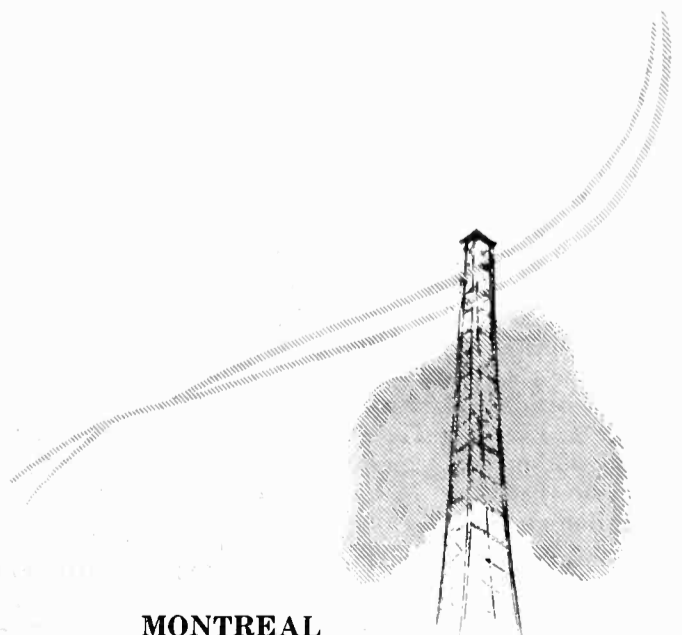
We are proud to represent these stations through our three offices, and would appreciate the opportunity to discuss radio with any advertiser who wishes increased recognition of his name or product, or to build post-war goodwill in tomorrow's market.

NOTE: Through delay in the mails (this is NOT a misprint) Stations CFPR Prince Rupert, CFAR Flin Flon, and CHGB Ste. Anne de la Pocatiere, are not pictorially represented above.

WRIGHT

TRANSCRIPTION STUDIOS

MONTREAL
TORONTO
WINNIPEG



THE MUSICAL GAGNIERS by Lucio Agostini

In French they say "Nos belles familles canadiennes - françaises." In English we might translate it into "Tops." Whichever the language, speaking artistically or numerically, the Gagniers are Canada's largest and most musical family.

Altogether there were twenty-seven children born to Mama and Papa Gagnier. Seven sons and two grandchildren have become prominent in radio.

We saw J. J. when last in Montreal, and when we told him that we would like to express our admiration by trying to contribute to this otherwise interesting paper with our attempt at a tribute to the Gagnier family, he asked: "Why?"

Why! We could name a thousand reasons. We'll enumerate just nine of them. Here they are: J. J. himself, Guillaume, Ernest, Lucien, René, Armand, Réal, Roland and Claire.

J. J. is the oldest. For thirty years he has been the conductor of the Canadian Grenadier Guards Band, in Montreal. He is also musical director of CBM and CBF, and a member of the American Conductors' Association. His career has been a long and interesting one, and, we hasten to add, has far from ended. From ball-parks to theatres, from commercial radio to symphony concerts, from military parades to University lectures, he has tried them all—with huge success. L'Université de Montreal made him a Doctor of Music many years ago, and he has certainly earned all the praises and laurels that have been bestowed upon him.

Guillaume plays a French Horn. Is he good? Well, he blows first horn in both of the Montreal Symphonies. That should speak for itself. For relaxation, he'll pluck (Union scale, please) on the string bass. Ask him which he prefers, and we're sure that he'll answer: "Toot the horn."

Ernest was the 'cello player of the Gagniers. He died about fifteen years ago. His brothers have never forgotten him. His was a philosophy of good, clean, happy living. He left a gap that has yet to be filled in an otherwise happy family.

Lucien plays the flute. He's the only Gagnier who doesn't "side-line" on another instrument. But hear him play, and you'll agree that here is a "Jack-of-one-trade" who doesn't need to double.

René fiddles when he isn't too busy teaching. He's in Three Rivers, Quebec, and besides conducting the band there and making Three Rivers more musical-minded than it has ever been, he's had time to produce what we think is Canada's finest coloratura-soprano—his daughter, Claire.

We've had the pleasure of sharing Claire's applause very often, having conducted many of her concerts. Claire, at eighteen, has reached a peak hitherto unheard of; her career is only just beginning.



She is now at Julliard School, in New York, and her progress in Opera, when she gets started, will make musical history.

Armand is the Goodman of the Good Gagniers. By day he is found at the symphony rehearsals — at night, jiving it on his licorice stick to the tune of "Beat me eight to the bar, my red-hot mamma."

We call Réal "The Gentleman" because he truly is one. There are no black sheep in the Gagnier family, but there is a snow-white one and it is Réal. Don't tell him we told you, but whenever you see the Grenadier Guards on parade, with brother J. J. strutting magnificently at the head of the column, you'll find Réal bringing up the rear, beating the hell out of a snare drum. Sh !

Roland is J. J.'s son. Like his dad, he plays the bassoon; like his dad, he's a good musician. Whether he'll follow in J. J.'s footsteps is yet to be seen, but if not, he can always console himself with the thought that J.J.'s seldom come more than once in a century.

Great musicians are rare; great musical families are still rarer; families like the Gagniers — there is only one—the Gagniers.

NETWORK SHUFFLE

After a lot of "off-again-on-again-Finnegans", it is now reasonably sure that the Dominion network outlet in Vancouver will be station CJOR.

This is the status at the time of going to press. The CANADIAN BROADCASTER takes no responsibility for future developments.

PROVEN!

On Vital Government Appeals and Programmes of Leading Canadian Advertisers.

RCA Victor

ORTHACOUSTIC TRANSCRIPTIONS

with Higher Fidelity Reproduction

IT'S AN ALL-INCLUSIVE SERVICE

- Planning
- Translating
- Recording
- Processing
- Pressing

You, too, can give your broadcasts complete naturalness, and at the same time take advantage of RCA's "All-Inclusive Service" . . .

RCA Victor

TRANSCRIPTION STUDIOS

TORONTO
Royal York Hotel
AD. 3091

MONTREAL
Lacasse Street
WE. 3671

"He Shoots - He Scores!"

by Dick Lewis

I was a privileged guest of the "Hot Stove League" at the Maple Leaf Gardens, Toronto, not many Saturdays ago for "Hockey Night in Canada". I saw the game from a new angle, way up above the Gods in the Imperial Oil gondola, and afterwards I saw them do it over at CBL for the short-wave broadcast to the troops overseas.

If you think the Clancys and the Shores have made NHL Hockey, you're wrong. Sitting in that gondola with the cans on my ears, I watched the players way down there, while my ears rang with the hair-raising description of the game as it was being broadcast. Then I knew to whom hockey in Canada owes its popularity,—that voice of dynamite, resounding through the lungs of five feet something of manpower, Foster Hewitt.

Often, sitting at home, I've had an "oh yeah" feeling as I've heard Foster declaim: "So-and-so passes to Such-and-Such . . . he takes the puck up the ice . . . they're at the blue line . . ." What does it matter, thought I, as long as he ends up with the goals, more or less as they are scored? But never no more! I'm telling you that guy is a verbal Dunninger. The way he starts a sentence without knowing how it's going to end, and keeps it trailing along a fraction of a second behind the puck, is nothing short of a miracle. Check the time that elapses between his famous: "He shoots—He scores!" and the fans' applause, and you'll see what I mean.

It was in March, 1923, Foster Hewitt did his first mike job on a hockey game, a Senior OHA play-off in Toronto. "I was pretty green then, I can tell you," he said, "but I decided that maybe the radio had come to stay, so I thought I'd trail along as a sports broadcaster and see what happened." The rest of it is hockey history. Foster Hewitt has broadcast over 1,500 games now, and besides his thousands of Canadian fans, he has built up a tremendous following south of the friendly border.

Did you hear the Christmas night game? It was "Young Canada Night", and, as he has done for several years past, Foster turned the mike over for part of the time to his 14 year old son, Billy. Already a chip off the old block, though not quite as fast as the *Old Beezer* on the uptake, he has the same oomph in his voice that has made his dad's just about the best-known larynx in sporting Canada.

It was the week before Christmas, that night I grunted my way up into the rafters, and during the first period, before the game had gone on the air, I found young Billy yelling his head off into a dead mike . . . "just rehearsing for next week," his father explained.



Here he is—hockey's Mr. Big, Foster Hewitt in action during a broadcast; immediately below, the broadcast crew clocking, watching, logging the game in the gondola; bottom left, 14 year old Billy Hewitt who broadcasts part of the annual "Young Canada Night" game; bottom right, the "Hot Stove League" in a between-period session; and just above them, Elmer "Fergy" Ferguson, outstanding Canadian sports-writer, who, without fear or favor, calls the three stars of the game.

Before the second period came to an end, I clambored down from my exalted seat, skirted the ice, and made for the padded cell next to the hospital, where holds forth that hen party of hockey, "The Hot Stove League."

They were all there — Austin Willis, in naval lieutenant's uniform, pinch-hitting, as he frequently reminded the audience, for Court Benson now with the Canadian Army overseas — Elmer "Fergy" Ferguson from the MONTREAL HERALD — Bobby Hewetson from the TORONTO TELEGRAM — Harold Cotton, old-time hockey player — Wes "Records" McKnight, CFRB's coast-to-coast sports commentator — and C. M. "Pas" Pasmore (note the single "s", please) from MacLaren Advertising Company, Imperial Oil's agency.

They held forth in a chatty way — it was goal keepers they were discussing. They were sitting around a table with the mike buried in the middle, their scripts consisting of only a few catch lines to bring them back to earth if the conversation wandered. The weekly war appeal was "Christmas Toys for British Children". It is perhaps worthy of note in passing that throughout the war, from field glasses to books for the forces, from Red Cross to Victory Bonds, more than twenty-five war agencies have had the benefit of Imperial Oil's immense audience.

After the game we went up to

Nairn have logged the actual play. Because of the limited time into which they have to squeeze the broadcast, they develop from the game a short feature story. Maybe it's Paul Bibeault's dramatic performance in the Leafs' net the night he shut out his former team-mates, the Montreal Canadiens; possibly the perennial dogfight between the Leafs and the Detroit Red Wings.

First choice of what the troops are to hear goes to Gordie and Nairn. After that it's anybody's fight, with Pas holding a listening brief, a stop-watch and a secret weapon to trap the Gremlins.

The decision made, Gordie pounds out the "story plot" with which Foster introduces the play sequences that have been taken from the game. Eventually the evening's drama is committed to wax, and then they go home—maybe. Actually the night I was there, the Gremlin crossed them up on the timing, and they had to do the damn thing over. This is a rare occurrence (they say) and usually the whole proceedings, including a good-morning coffee, let the boys hit the hay by half past three.

Sunday mornings CBC beams the show across the Atlantic, and the BBC passes it along to the troops.

The Imperial Oil Hockey broadcasts need no plaudits from me. "Hockey Night in Canada" has always been a North American institution—the war has carried it farther afield.

To the fellows who work into the wee small hours to provide the boys overseas with a weekly description of "what's cookin' at the Gardens" — one well-deserved orchid for a grand job done well and quietly. More power to your elbows, and isn't it swell to sleep in Sundays?

Don Wright, formerly with CKRC, Winnipeg, and lately editor and feature writer with Press News, Toronto, has joined the staff of CHML, Hamilton, as production manager.

CBL. There we met Gordie Howard, one time professional baseball umpire and hockey referee, now a radio sports writer with this one special Saturday night assignment eclipsing all his other activities.

Saturday nights, from the close of the game, way into the wee small hours of the Sabbath morn, Foster, Pas and Gordie, assisted by Nairn Mogridge representing the CBC and the CBC recording engineers, re-enact the night's game onto a fifteen minute disc for broadcast by short wave to the troops overseas.

High spots of the evening's game are carefully selected from records made of the original broadcast. Throughout the game Gordie and

FROM

EDMONTON — Gateway to the North —

"INDUSTRY — ENERGY — ENTERPRISE"

CFRN

SENDS GREETINGS TO THIS YEAR'S

C. A. B. CONVENTION CITY

QUÉBEC — Cradle of the Canadian Nation

"JE ME SOUVIENS"

To

BROADCASTERS
REPRESENTATIVES
AGENCY EXECUTIVES
CBC REPRESENTATIVES

Greetings!

As a Quebec Regional Basic Station of the CBC Network, CHNC extends greetings to delegates and guests at the 1944 Annual Meeting of the Canadian Association of Broadcasters.

A NOS AMIS CANADIENS - FRANCAIS, NOS SALUTATIONS LES PLUS CORDIALES.

CHNC

NEW CARLISLE, P.Q.

"An All-Canada Station"



These two pictures look alike. Yet one is from the brush of a Master—the other a copy by one of his pupils. Only an expert can select the one that is worth the money.

YOUR RADIO PROGRAM in the Province of Quebec also needs an expert. Whether in French or English, it must be geared to the preferences, the thinking and the understanding of its audience. It looks simple to transfer or translate an English program for Quebec Province. Yet it may be, and often is, an entire waste of money and effort. Handled, however, by experts who specialize on both French and English radio for Quebec, radio shows greater listener-interest than in any other province. May we discuss your radio questions with you?



RADIO PROGRAMME PRODUCERS

MONTREAL CANADA



Robert A. Robertson, formerly copy chief for Eaton's mail order catalogues, Winnipeg, has joined A. McKim, Ltd., Winnipeg, as account executive. Earlier Mr. Robertson served on the advertising staff of the Winnipeg Free Press.

Television A Fact

Success of television depends upon the right given the public to choose its programs and the freedom given broadcasters to respect the public choice, C. L. Menser, Vice-President in charge of programs of the NBC told the Public Relations Clinic of the U.S. Savings and Loan League in Chicago recently.

Television, Menser pointed out, is an "established fact" and improvement in both the quality and quantity of current television programs is constantly taking place.

"Two things are worthy of note," Menser said. "The ultimate success of television, like that of radio, will be dependent upon public acceptance. Without that acceptance, it can have no real success. And it cannot have that acceptance unless the public is given the right to choose its programs and the broadcasters are given the freedom to respect the public choice. The second thing worthy of note is that television, like radio, will find its great fulfillment in the home.

CAB Annual Meeting

Official Agenda

Monday, February 14:

8.30—9.30 (open)

Registration.

10 a.m.—12.30 p.m. (open)

Address by Harry Sedgwick, chairman.

Appointment of committees.

Address by Glen Bannerman, president.

Report of Joseph Sedgwick, K.C., legal counsel.

Report of joint committee on authoritative method of measuring coverage, followed by question and answer period.

12.30—2 p.m. (open)

Luncheon, Guest-speaker: Mr. Matt Chappell, research director of C. E. Hopper, Inc., New York.

2.15 p.m. (closed)

Consideration of recommendation of joint committee.

Report of Committee on Standardization of Rate Structures.

Financial Report by T. Arthur Evans, secretary-treasurer.

Report on Trust Fund and election of trustees.

Report of Public Relations committee.

Consideration of resolution establishing a standing committee on programming.

Tuesday, February 15:

9.30 a.m.—12.30 p.m. (closed)

Report on Relations with CBC.

Consideration of ways and means of increasing the effectiveness of commercial continuity.

Report on Parliamentary Committee of Enquiry into Radio Broadcasting, and recommendations for appearance before the next Parliamentary Committee.

Report of nominating committee.

Report of resolutions committee.

12.30 p.m.—2 p.m. (open)

Luncheon, to be addressed by Gray Turgeon, M.P., chairman of the Parliamentary Committee on Reconstruction.

2.15 p.m. (open)

Address by Colonel B. J. Palmer, well-known U.S. radio man who will speak on some phase of station operation, to be followed by a question and answer period.

Report on work of National Radio Committee in advising the government on the use of Broadcasting to war activities.

Report of Policy sub-committee on religious and political broadcasting.

7.30 p.m. (open)

Annual Dinner. (Dress—Business suits).

The guest speaker will be Dr. James R. Angell, formerly president of Yale University; now public relations advisor to the National Broadcasting Co.

Wednesday, February 16:

9.30 a.m.—12.30 p.m. (open)

Address on "Frequency Modulation", by Mr. Paul Chamberlain, sales manager, F.M. Division, General Electric Corporation.

Appointment of Standing Committee; Code Committee; Public Relations Committee; Program Committee; Representatives to Joint Committee on Commercial Continuity.

12.30—2 p.m. (open)

Luncheon Guest speaker, Joseph W. G. Clark, Director of Public Relations for the Armed Services, recently returned from overseas.

2.30 p.m. (closed)

Unfinished Business.

New Announceuse

Newest addition to the CBC (Toronto) announcing staff is Nancy Hanbury, originally of Kamloops, B.C.

Mrs. Hanbury broke into radio in Vancouver in 1937 as announcer on "The Home Gas Hour".

**100 WATTS
630 Kels.**

CHATHAM ONT.

Offering

CONTINUOUS PUBLIC SERVICE

to a
WORTHWHILE WESTERN ONTARIO AUDIENCE

**JOHN BEARDALL
MANAGER-OWNER
STUDIOS IN THE WM PITT HOTEL**

NEW BUSINESS

BARKER BAKERIES: 4 o/c news with Jack Dennett, 15 minutes 6 a week over CFRB, Toronto, through Jack Murray Ltd., Toronto.

NYAL CO. LTD.: 3 a week spots for 52 weeks on 33 stations, coast-to-coast, through A. J. Denne, Toronto.

FOSTER DACK LTD.: (Mecca Ointment) 3 flashes a week for 18 weeks now running. Will resume October 31st for 8 further weeks. 14 stations coast to coast. A. J. Denne, Toronto.

MOTHER PARKER'S TEA CO.: 30 minutes 1 a week to April 13 (Mother Parker's "Musical Mysteries") CHML also—same set-up (Mother Parker's "Name the Tune"), CKNX, Wingham.

CITY SERVICE: (Musical Review) 15 minutes recorded, 5 a week, CFRB, has renewed until March. Spitzer & Mills, Toronto.

QUAKER OATS CO.: (Aunt Jemima Pancake Flour) adds 10 stations to present 10 on current schedule, 5 minutes transcribed 5 a week, through Spitzer & Mills, Toronto.

THOS. J. LIPTON LTD.: Renewing spot contracts 6 a week on French stations, through Vickers & Benson, Toronto.

TIP TOP TAILORS LTD.: 30 minutes 1 a week "Riches to Rhythm", musical variety and game, station CJBC to the Dominion network. Series will be launched as soon as time can be cleared; through McConnell Eastman, Toronto.

PERFECT CIRCLE CO. LTD.: 115 spots on 17 stations coast to coast, featuring the voice of Lorne Green, 5 a week, 26 weeks starting March 14; through McConnell Eastman, Toronto.

LYMAN AGENCIES LTD.: (Pacquin's Hand Cream) 15 minutes 1 a week "Symphony of Melody" CJOR, Vancouver. Also 15 minutes 1 a

week "Smooth Rhythm" CKWX, Vancouver. Through Ronalds Advertising Agency, Toronto.

LYMAN AGENCIES LTD.: (Tintex) Participating in women's co-operative programs on a wide list of stations coast to coast; also spots 3 a week on a selected list. Ronalds Advertising Agency, Toronto.

CANADIAN MARCONI CO.: 30 minutes 7.30-8 (E) Sundays "L for Lanky" from CBL to 30 stations (some subsidiaries) of the Trans-Canada network. Program to be launched in co-operation with the RCAF who have been sponsoring it at the same time for the past weeks. Release is through Cockfield Brown, Toronto.

CANADIAN RED CROSS SOCIETY: 33 paid spots, dramatized and transcribed, on 33 stations. (It is understood that these stations are each donating 66 live spots). Release through A. McKim Ltd. for agency group.

CARNATION CO. LTD.: "Le quart d'heure de detente" 15 minutes 2 a week on 4 French stations through Baker Advertising, Toronto.

A. RAMSAY & SON: 25 minutes 1 a week "La Veillé du Samedi Soir", CKAC, CHRC, CJBR, CHNC.

Sound On Cellophane

A revolutionary and economical sound-recording and play-back machine, capable of up to 8 hours of recording, and automatic play-back is being demonstrated to broadcasters at the CAB Convention by Walter P. Downs Ltd., Montreal.

The first commercial model, not much larger than a table-model radio, records and plays back on an endless loop of cellophane 320 feet long, eight hours of constant recording at a cost of about seventy-five cents an hour. Both recording and reproducing needles, Downs says, have permanent gem points which do not need changing. Play-back is possible thousands of times.



IN 1943, CHAB's audience responded to wartime and charitable appeals, by donations sent directly through the station, to the tune of over \$165,000.00.

20,000 individual listeners contributed \$47,000.00 in direct response to CHAB's "Aid to Russia" appeal.

12,000 listeners gave \$23,000.00 to our "Aid to China."

Of course we're proud of this record, but—the point of this ad is to show advertisers and their agencies that we have a loyal listening audience which we can prove conclusively has money to spend on your products.

Is Program Production your Problem?

MUSIC ARRANGEMENTS
COPYING

SCRIPTS CONTINUITY ARTISTS



We can help you

JOHN ADASKIN PRODUCTIONS

TELEPHONES
OFFICE ELGIN 7062
NIGHTS KENWOOD 4346

MONTREAL TRUST BLDG
67 YONGE ST.
TORONTO

CHAB

MOOSE JAW

IN THE CENTRE OF THE DIAL . . .

800
KC.

. . . AND OF SOUTHERN SASKATCHEWAN

AN
All Canada
STATION

THE
MEN
OF

NBS



ROY HOFF
Montreal Manager
National Broadcast
Sales

Roy Hoff was only a shy youngster fresh out of school when he first learned about advertising and salesmanship. He mastered the basic steps the hard, but perhaps, the best way—over the counters of retail stores in his home town, Kitchener. Here too, he displayed the ability which was to carry him on and up — first to managing a jewellery store in Timmins, then into a responsible position in insurance.

It was in 1941 that Roy decided to "take to the air", not as a pilot but as salesman for the Northern Broadcasting and Publishing Company. His next flight was to carry him to Commercial Manager of CKGB Timmins then of CKWS Kingston.

By 1943 his exceptional abilities and intimate knowledge of both Northern and Southern markets had qualified him to serve advertising men in Montreal.

This important position, however, rests lightly on Roy's shoulders. He finds time to be an active member of the Optimist International Club. Roy Hoff has always liked people and perhaps that is why, wherever he goes, so many people in turn like this quiet, competent man with the engaging smile.

NATIONAL BROADCAST SALES



TORONTO OFFICE:
2320 Canadian Bank of
Commerce Building
Phone EL. 1165

MONTREAL OFFICE:
1010 University Tower
Phone HA. 3051

REPRESENTING

- | | |
|------------------------------------|--------------------------------|
| CKWS
Kingston, Ont. | CFCH
North Bay, Ont. |
| CHEX
Peterborough, Ont. | CKRN
Rouyn, Que. |
| CKGB
Timmins, Ont. | CKVD
Val D'or, Que. |
| CJKL
Kirkland Lake, Ont. | CHAD
Amos, Que. |

A FREE RADIO IS EVERYBODY'S BUSINESS

and their clients realize that freedom of radio is everybody's business, the sooner the threat of government monopoly, starting in the radio field, and soon to spread to all free business, will be removed.

As the Canadian Association of Broadcasters gathers around the conference table in Quebec City to review its tribulations of the past, and contemplate its problems of the future, it would be well if it would consider, as it did last year, means of climbing upon its own housetop, opening its own lungs, and proclaiming to all and sundry that this medium of expression which occupies more of people's time than any one thing except working and sleeping, stands in grave danger of becoming engulfed by bureaucracy, and of taking on itself the glamor of a postal department, a customs house or any other government office.

The formation of a public relations committee at last year's CAB meeting was a step in the right direction.

Three measures taken by this committee stand out in our mind. These were the "independent station break", the special edition of the FINANCIAL POST published last May, and the various "Meet the Management" programs instituted by a number of private stations. As primary steps these measures all had great merit.

Insofar as the station breaks were concerned, many people were amazed to learn that all Canadian radio is not owned by the CBC (yet). Announcements such as "This is station WXYZ, independently owned and operated for the good of the listener" revealed the true state of affairs as far as ownership was concerned, and, for the time being, results were gratifying. It was not long, however, before the idea, worn thin by constant repetition, became irksome to listeners. A need arose for step number 2 in the public relations campaign. No follow-up had been arranged, and the idea quietly petered out.

In May 1943, a special issue of the FINANCIAL POST told the story of private radio to that paper's readership of businessmen. Aply prepared, well-written, generously illustrated with photographs, no doubt a good job was done within the limitations of the paper's circulation. Weaknesses in this project seem to have been these.

In the first place, if anyone appreciates the out-of-radio portent of the socialistic threat—and this we are inclined to doubt—it is private business, and it is by private business that the FINANCIAL POST is read. So this venture added up to a moving outburst of mutual admiration. You see, those charged with the preparation of the material painted a tragic picture of an

abused radio, struggling pitifully against the spectre of government interference, and still delivering its programs in spite of all. It was a touching little piece, if you like that sort of thing, but unfortunately it was told to the wrong man. While it might have made a readable contribution to the columns of a general readership magazine, it was so much wasted effort when it was delivered to businessmen, much too concerned with their own problems to waste time crying in radio's beer. One other point; the large number of radio stations' advertisements carried in this "special" made it apparent to any reader that the whole thing was a "you - scratch - my - back - and - I'll-scratch-yours" proposition, to the detriment of the intended purpose. Had it been possible for the ads to be carried in another issue, or, better still, had they been run, a few a week, until they had used up the necessary amount of money, the whole effort might have appeared more convincing.

Finally those "Meet the Management" programs.

We question whether, of the relatively large numbers of such series which were started following the last meeting, many have survived the test of twelve short months.

It was our privilege to hear a few of these on the air, one station sent us a recording, and in other instances we received scripts. Each was predicated on the right idea: "Let's get our story across to the listeners." Most of those we heard or saw had one short-coming. They had too strong a note of self-glorification, instead of the sound public relations principle of telling the facts and letting the glory take care of itself.

If the story of radio finding a lost child in three minutes is to be dramatized, let's tell the story. Period. If the drama or narration is followed by a high-sounding breathless statement: "Radio scores again... the Smith family is happy once more as little Sarsparilla is restored to her mother's aching breast; and radio and radio alone done it," it is only telling the audience what they already know, and furthermore it has a sound of self-aggrandisement which can leave nothing but a distasteful echo in listeners' ears.

It is our earnest belief that private radio has two stories to tell; a story of community service for general consumption; a story of a menaced economic system for the ears of business. Whether these stories are to be told through radio's own antennae, or the printed word, they must be told with the same skill both in preparation and in presentation as are employed by the great corporations who use publicity to merchandise their services.

The sooner private broadcasters

RED CROSS QUIZ

The annual Red Cross Campaign takes place in Canada February 28 to March 15. All media are co-operating with their advertisers to help put this drive over the top. The following is a list of fifteen questions and answers suitable either for inclusion in quiz programs, or as a basis for special programs during or right before the campaign. Features of such a program might be admission to the studio by Blood Donor Button; your Red Cross local Headquarters might be able to put you in touch with a repatriated prisoner for a personal appearance; arrangements might be made so that the Red Cross benefits by at least part of the prize money.

1. Was the Red Cross founded by Florence Nightingale, Henri Dunant or General Evangeline Booth?
In 1865 by a Swiss named Henri Dunant, after seeing 40,000 men dying from untended wounds on the battle-field of Solferino.
2. What connection, if any, did Florence Nightingale have with Red Cross?
Actually none, except that as the first woman to go to war as a nurse, her work helped to inspire its foundation.
3. The emblem of the Red Cross is a red cross on a field of white. Can you tell us why this particular emblem was chosen? (Clue: It has some connection with the national-ity of the founder).
Henri Dunant, founder of Red Cross, was a Swiss. The red cross on a field of white is the reverse of the Swiss flag which is a white cross on a field of red.
4. This year's Red Cross campaign begins (began) February 28th. How much money has the Canadian Red Cross Society to raise in order to carry on its work in 1944?
(Clue: Would it be 10, 50 or 100 million?)
10 million dollars. Actually the various work of the Red Cross in 1944 will cost 13 million, but it has been decided to rely on contributions which come in during the year for the remaining 3 million.
5. During what war did the Canadian Red Cross commence functioning as it does today?
The Boer War in South Africa in 1899.
6. Can you name four important war functions performed by the Red Cross?
Blood donors; parcels for prisoners of war; clothing for bomb victims; comforts to armed forces and civilians; hospital supplies; aid to allies.
7. Which of these is correct? The Red Cross receives money from Victory Loans? War Savings Certificates? Income Tax?
None are correct. Red Cross depends for all the money it receives on you and me and our voluntary donations.
8. How much is a member of the armed forces charged for a pair of Red Cross socks?

Not a cent. Socks knitted by volunteer workers from wool bought and paid for with Red Cross funds are distributed to men in the forces only through the Military, Naval and Air Force authorities, except to men in hospital who receive them direct from Red Cross.

9. One of the many Red Cross activities is the operation of 125 blood donor clinics across Canada. We know the blood donors are unpaid, and that doctors, nurses, drivers and other workers are not paid. Why then does the Red Cross need money for these clinics?

Clinic equipment; equipment for use in the field; clinic premises. When we consider that without the Red Cross Blood Donor Clinics, two wounded men would die where only one dies now, we realize just how much this means.

10. Can you tell us what work the Junior Red Cross does in connection with the war. We have four of their activities listed here. Supposing you tell us two.

Clothing for bombed children; nurseries for bombed children; they make all the test-tube racks for the Blood Donor Clinics; they furnish musical instruments to prison camps. (The Junior Red Cross has bought enough musical instruments to equip 100 prison camps at a cost of about \$43,000.00).

11. How much money will the Canadian Red Cross Society spend on prisoner of war parcels in 1944?

Five and a half million dollars. This is the biggest item in the Red Cross budget. To date Canadian Red Cross has packed over 8 million parcels.

12. In what coin are Red Cross Packers paid?
In the gratitude of prisoners and their families.

13. How much a year is spent per prisoner in parcels alone?
Over \$125.00.

14. How much does a parcel cost? \$2.75 laid down in the prison camp. Contents include whole milk powder, butter, cheese, canned meats and fish, raisins, prunes, sugar, jam or marmalade, biscuits, eating chocolate, salt and pepper, tea and soap.

15. How do we know the prisoners get their parcels?

From favorable reports of repatriated prisoners, and from more than 400,000 postcards, signed by prisoners in Germany, Italy, Algeria and France, acknowledging receipt of Canadian Red Cross food parcels sent from Canada.

All National Accounts
Used First in The Maritimes

CHNS

The "Voice of Halifax"

For Seventeen Years

A FINE STATION
IN
A FINE MARKET

Studios and Offices:
BROADCASTING HOUSE
HALIFAX, NOVA SCOTIA
WILLIAM C. BORRETT, Director

QUIZ SHOW RATES RECORD BO

Recently "Treasure Trail" packed its duds and travelled to London, Ontario to do a personal appearance, supported by Wrigley "Varieties", and beat the record attendance at the London Arena scored by Guy Lombardo some time ago. 6,500 people paid admissions up to \$2.50, and many were turned away from lack of accommodation. Proceeds went to "The Air Cadets".



EDNA SLATTER
enjoys the distinction of being the only woman ever to occupy the post of office manager in the CBC organization. She is located at the Davenport Road, Toronto studios.

SIXTH VICTORY LOAN

Dates for the sixth Victory Loan campaign have been set for April 24th to May 13th, 1944. Slogans and other information will probably be forthcoming very soon. The seventh loan, it is understood, will take place in October.

SUCCESS TO CAB

It is our hope that the CAB meeting in Quebec City will have a successful session and that the entire radio industry will benefit by its deliberations.

It is also our hope that meeting in French surroundings will focus the attention of the delegates on the size and desirability of the French markets of Canada. And may we add that an appeal to the people of those markets will have a much greater effect when couched in their own language.

In the Ottawa Valley CKCH is overwhelmingly the favourite station of the quarter million French population as proved by surveys. You cannot get complete coverage of this rich market without

CKCH

OTTAWA — HULL

D. L. BOUFFORD
112 Yonge St.
TORONTO AD. 7468

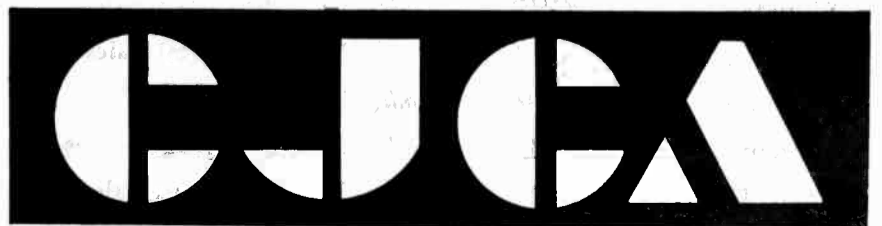
RADIO REPRESENTATIVES LTD.
Dominion Square Bldg.
MONTREAL HA. 7811

HOWARD H. WILSON COMPANY
Chicago New York San Francisco Hollywood Seattle

In Northern Alberta - -

MOST PEOPLE LISTEN

MOST TO:



In Edmonton

"CROSSROADS OF THE WORLD"

RADIO STATIONS AND THEIR REPRESENTATIVES

Listed Alphabetically by Provinces

● BRITISH COLUMBIA

Chilliwack	CHWK*	Canada—No Exclusive Reps.
Kamloops	CFJC*	Canada—All-Canada Radio Facilities
Kelowna	CKOV*	Canada—All-Canada Radio Facilities
Nelson	CKLN	Canada—Stovin & Wright
Prince Rupert	CFPR	Canada—Stovin & Wright
Trail	CJAT*	Canada—All-Canada Radio Facilities
Vancouver	CBR	Canadian Broadcasting Corporation
	CJOR*	Canada—Stovin & Wright
	CKMO*	Canada—Radio Representatives Ltd.
	CKWX*	Canada—All-Canada Radio Facilities
Victoria	CJVI*	Canada—All-Canada Radio Facilities

● ALBERTA

Calgary	CFAC*	Canada—All-Canada Radio Facilities
	CFCN*	Montreal } Radio Representatives Ltd. Toronto }
	CJCJ	Canada—No Exclusive Reps.
Edmonton	CFRN*	Montreal } Radio Representatives Ltd. Toronto }
	CJCA*	Canada—All-Canada Radio Facilities
	CKUA	Does not sell time.
Grande Prairie	CFGP*	Canada—All-Canada Radio Facilities
Lethbridge	CJOC*	Canada—All-Canada Radio Facilities

● SASKATCHEWAN

Moose Jaw	CHAB*	Canada—All-Canada Radio Facilities
Prince Albert	CKBI*	Canada—All-Canada Radio Facilities
Regina	CKRM*	Canada—All-Canada Radio Facilities
	CKCK*	Canada—All-Canada Radio Facilities
Saskatoon	CFQC*	Canada—Radio Representatives Ltd.
Watrous	CBK	Canadian Broadcasting Corporation
Yorkton	CJGX*	Canada } Montreal } Stovin & Wright

● MANITOBA

Brandon	CKX*	Canada—Stovin & Wright
Flin Flon	CFAR*	Canada—Stovin & Wright
Winnipeg	CKY*	Canada—Stovin & Wright
	CKRC*	Canada—All-Canada Radio Facilities

● ONTARIO

Brantford	CKPC*	Canada—J. L. Alexander.
Brockville	CFBR*	Canada—Stovin & Wright
Chatham	CFCO*	No Exclusive Reps.
Fort William	CKPR*	Canada—Radio Representatives Ltd.
Hamilton	CHML*	Toronto—Metropolitan Broadcasting. Montreal—Stovin & Wright.
	CKOC*	Canada—All-Canada Radio Facilities
Kenora	CJRL	Canada—Stovin & Wright
Kingston	CKWS	Canada—Natl. Broadcast Sales.
Kirkland Lake	CJKL*	Canada—Natl. Broadcast Sales
Kitchener	CKCR*	Canada—Stovin & Wright
London	CFPL*	Canada—Stovin & Wright
North Bay	CFCH*	Canada—Natl. Broadcast Sales
Ottawa	CBO	Canadian Broadcasting Corporation
	CKCO	Canada—Stovin & Wright
Owen Sound	CFOS*	Canada—Stovin & Wright

Parry Sound	CHPS	Canada—Stovin & Wright
Pembroke	CHOV	Canada—Stovin & Wright
Peterborough	CHEX	Canada—Natl. Broadcast Sales
St. Catharines	CKTB*	Canada—J. L. Alexander
Sault Ste. Marie	CJIC*	Canada—J. L. Alexander
Stratford	CJCS*	Canada—All-Canada Radio Facilities
Sudbury	CKSO*	Toronto—All-Canada Radio Facilities
Timmins	CKGB*	Canada—Natl. Broadcast Sales
Toronto	CBL	Canadian Broadcasting Corporation
	CJBC	Canadian Broadcasting Corporation
	CFRB*	Montreal—All-Canada Radio Facilities
	CKCL*	Montreal—Radio Representatives Ltd.
Windsor	CKLW*	Canada—Stovin & Wright
Wingham	CKNX	Canada—J. L. Alexander

● QUEBEC

Amos	CHAD	Canada—Natl. Broadcast Sales
Chicoutimi	CBJ	Canadian Broadcasting Corporation
Hull	CKCH*	Toronto—D. L. Boufford Montreal—Radio Representatives Ltd.
Montreal	CBF	Canadian Broadcasting Corporation
	CBM	Canadian Broadcasting Corporation
	CFCF*	Toronto—All-Canada Radio Facilities
	CHLP*	Toronto—J. L. Alexander
	CKAC*	Toronto—Stovin & Wright
New Carlisle	CHNC*	Canada—All-Canada Radio Facilities.
Quebec	CBV	Canadian Broadcasting Corporation
	CHRC*	Canada—No Exclusive Reps.
	CKCV	Canada—Radio Representatives Ltd.
Rimouski	CJBR*	Toronto—Stovin & Wright Montreal—All-Canada Radio Facilities
Rouyn	CKRN*	Canada—Natl. Broadcast Sales
Ste Anne de la Pocatiere	CHGB	Canada—Stovin & Wright
Sherbrooke	CHLT*	Canada—Radio Representatives Ltd.
Trois Rivieres	CHLN	Canada—Radio Representatives Ltd.
Val d'Or	CKVD	Canada—Natl. Broadcast Sales

● NEW BRUNSWICK

Campbellton	CKNB	Canada—All-Canada Radio Facilities
Fredericton	CFNB*	Canada—All-Canada Radio Facilities
Moncton	CKCW*	Canada—Stovin & Wright
St. John	CHSJ*	Canada—Stovin & Wright
Sackville	CBA	Canadian Broadcasting Corporation

● NOVA SCOTIA

Antigonish	CJFX	Canada—J. L. Alexander
Halifax	CHNS*	Canada—All-Canada Radio Facilities
Sydney	CJCB*	Canada—All-Canada Radio Facilities
Wolfville	CKIC	Does not sell time
Yarmouth	CJLS	Canada—All-Canada Radio Facilities

● PRINCE EDWARD ISLAND

Charlottetown	CFCY*	Canada—All-Canada Radio Facilities
Summerside	CHGS	Canada—No Exclusive Reps.

● NEWFOUNDLAND

St. John's	VOCM	No Exclusive Reps.
	VONF	Canada—All-Canada Radio Facilities
	VOWN	No Exclusive Reps.

* indicates membership in the Canadian Association of Broadcasters, which has supplied the above information in respect to its member stations.



CANADA'S FIRST AND LEADING

Leased Wire

TELETYPE RADIO NEWS SERVICE



Largest Sponsored News Audience



British United Press Features Have Proven Sponsorship Appeal



**Experienced British United Press Radio Editors
 Have Built Up and Are Still Building
 Large Audiences for Canada's
 Private Stations From
 Coast to Coast**

BRITISH UNITED PRESS with UNITED PRESS

**Offers the World's Best Coverage of
 The World's Biggest News**

Head Office: 231 St. James St., West, Montreal, P. Q.

NOW that recording on a regular basis has been resumed, the Standard Program Library is proud to offer the greatest array of name talent in the field of music. The Standard roll-call includes:

DAVE ROSE

RAY NOBLE

JOE REICHMAN

FREDDY MARTIN

PAUL BARON

DUKE ELLINGTON

HAL McINTYRE

JAN SAVITT

BILLY MILLS

ALVINO REY

DENNIS DAY

NORA MARTIN

KING'S MEN

CHARIOTEERS

DINNING SISTERS

SPIKE JONES

MATTY MALNECK

And Scores of Others

Standard Radio

HOLLYWOOD

CHICAGO

U.S. HAS FM GOLDRUSH

Wilf Woodill Reports on FMBI Meeting

Frequency Modulation (FM) will eventually supplant all local, most regional and most super-power stations in the U.S.A., W. R. David of the General Electric Company told a convention of Frequency Modulation Broadcasters Inc. (FMBI) in New York recently.

Five years after the war, he said, there will only be 750 of the present AM stations, 500 new FM stations and 50 international short-wave stations. "FM is the only major improvement in radio since the inception of broadcasting."

Wilf Woodill, Toronto manager of CKSO, Sudbury, Ontario, who attended the convention, said that what struck him most forcefully was the completeness of the post-war plan for broadcasting's next forward step to FM.

The only remaining stumbling block to the general adoption of this new system of broadcasting, which will allow literally thousands of stations to operate without interference or static, is production of receivers. Sixty odd FM stations are now operating in the United States, servicing only five hundred thousand receivers scattered over the forty-eight states of the Union. Manufacture of sets will not of course be resumed until the cessation of hostilities. Nine of the leading manufacturers of receiving sets told the convention, according to Woodill, that their production after the war would be from 25% to 90% of sets built for FM reception.

FM transmission, he continued,

is restricted, on an average, to a diameter of 125 miles, and comes in on the 42-50 megacycle band. This band allows for 40 channels divided as follows: 6 for class A stations in towns and cities under 25,000 population; 22 Class B for cities over 25,000; 7 class C for high-powered rural coverage; in addition 5 channels have been set aside purely for educational purposes.

These 40 channels can be duplicated outside of each 125-mile circle, and it might be mentioned, as a matter of interest, that there would be room, theoretically, in Canada for about 16,000 stations to operate without interfering with each other. In actual practice there would be at least enough channels to satisfy the continuous clamor for licenses in Canada.

The wide interest that is being displayed in FM in the States is evidenced by the fact that while the FMBI management expected an attendance of around one hundred at its convention, when the meeting opened January 26, there were seven hundred and fifty delegates and guests. Not only was the radio industry well represented, but the large newspaper interests, department stores, advertising agencies and business in general were among those present. Such moguls of newspaperdom as the New York Times have applied for FM licenses, Woodill says, and the first press license has been granted to the Evening Telegram, Superior, Wis.

Rai PURDY PRODUCTIONS

Creators of
Fine
Commercial
Programs

37 Bloor Street West
Toronto

CFGR
350 WATTS ... GOING TO A 1000
GRANDE PRAIRIE ALBERTA

1944 ÷ 4

"Said the little red hen to the little brown rooster . . ."

Nothing like jogging their memories.

All-Canada in Canada
Wood & Co. in U.S.A.



GEORGE HALNAN

President of Exclusive Radio Features Ltd., announces that he is now in a position to supply agencies and their clients with musical recording and transcription facilities.

PUBLICATION DATE

Publication date for this issue was set back from February 23 to February 12, in order that it might be distributed at the CAB Convention in Quebec City as well as to our regular list. Next month we shall revert to our regular date—March 23—and to our regular closing date, which is the first of the month of publication.



"We're Ridin' High"

CKCK is Canada's outstanding supplementary network station. Of the 40 commercial network programs on Trans-Canada and Dominion networks, CKCK carries — **36**

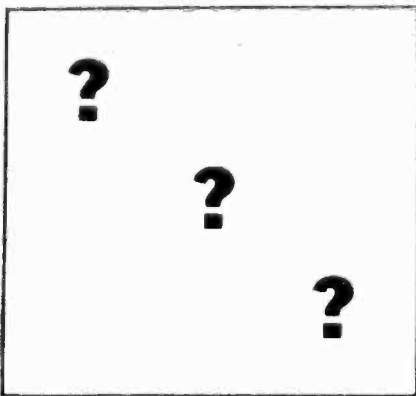
Plus the majority of the outstanding national and local programs in the Saskatchewan Market.

CKCK

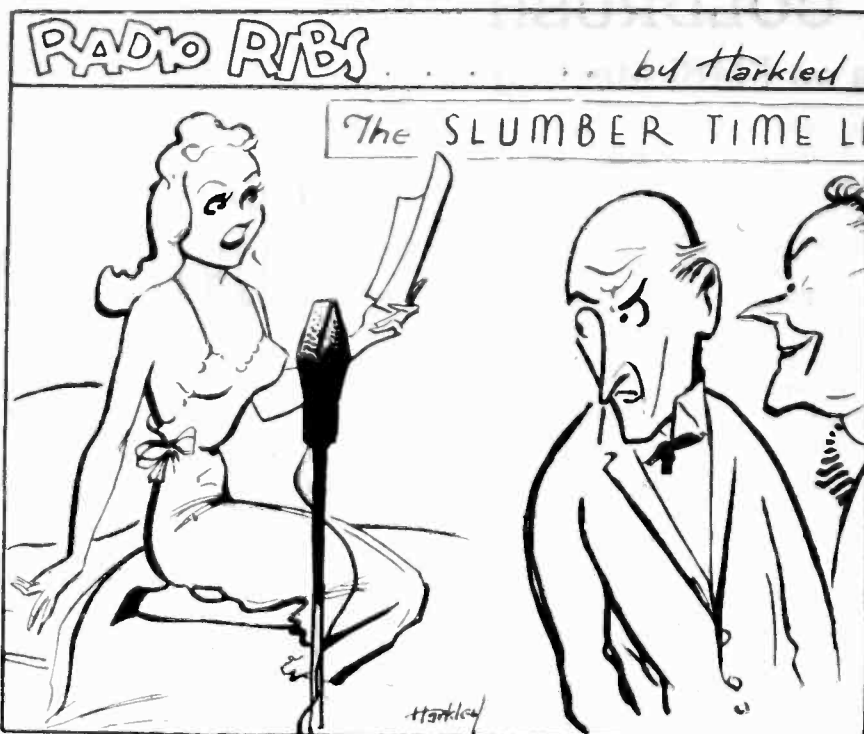
SASKATCHEWAN'S PREDOMINANT BROADCASTING

OWNED BY THE REGINA LEADER POST, SASKATCHEWAN'S GREATEST DAILY

VOICE OF THE MIGHTY PEACE



TO THOSE WHO ARE ENTRUSTED WITH THE DESTINIES OF THE CAB IN THE COMING YEAR. BREATH TO THEIR LUNGS AND POWER TO THEIR ELBOWS!



Realism, Mr. Grigsby, that's what she's got!



● THINGS WE'D LIKE TO KNOW

What will the private stations do in their various negotiations with the CBC when they run out of "other cheeks" to turn?

+

● PAN MAIL

Don't you know we have radio west of Windsor. We do things from the Head of the Lakes to the Pacific too. So why do you confine your news to the effete east?

—:A. L. Gorside writes and tells us about it, pal.

+

● STABILIZED DOWN

Hasn't the much discussed C A B Standardization of Rates been pretty well disposed of by the CBC's new network set-up? Too bad, boys. It made such dandy Conference-fodder.

+

● MOUTHPIECE

In our two years of life we've been accused of being subsidized by the CAB, 14 or 15 private stations, Glen Bannerman in person, and latterly Gladstone Murray. Keep going gents, the line forms to the right.

+

● SOMEWHAT PERSONAL

Mr. Dick Lewis: No doubt you know that Lewisite is a deadly poison gas called technically "Beta-chlorvinylchlorarsine". Did you also know that "Dick" is a colorless oily liquid, the vapor of which effects the nose and head like the nose gases, but is immediate in its effect?

—:Jimmy Forsyth

A "Jimmy" is a small crowbar eminently suitable for cracking skulls.

+

● COMEDIANS ARE PEOPLE WHO...

Hire a lot of funny men To write their blithe material, Bring Joe Miller back to life And run him as a serial, Always have a tenor near To sing of love and roses And then collapse from over-work Before the season closes.

—:Esquire

+

● APOLOGIES

Last month we referred to the Radio Artists of Toronto Society as the "Rats", instead of the "RATS". It is now incumbent upon us to apologize to the "RATS" for calling them the "Rats".

+

● CONVENTION MAIL

Dear Wifey: Having a swell time in Quebec; wish you were her.

The Best Tunes of All

move to

"Kornegie Hall"

The Korn Kobblers, popular nonsensical musical aggregation, move into the "Kornegie Hall" suite of Exclusive Radio Features, at the Chateau Frontenac, for a three day stop-over.



Be sure to hear their new and novel musical presentations, tailor-made for:

- BREAKFAST SHOWS
- PARTICIPATING PROGRAMS
- BARN DANCES
- SUSTAINING SHOWS



Don't Miss

The "Korn Kobblers"

New Musical Fun Parade... Hear them in our suite at the Chateau Frontenac,

EXCLUSIVE RADIO FEATURES LTD.

14 McCaul St.

TORONTO

An Open Letter To All Members of The Canadian Association of Broadcasters

Gentlemen:

I sincerely hope that your convention is a success in every way. May your advance in 1944 be as solid and steady as in 1943.

May I at this time thank the Canadian Association of Broadcasters for my franchise and assure you that I will now, as in the past, do my utmost to keep radio in the forefront of Canadian advertising media.

At this time I should like to ask you a favour. You realize that with the manpower shortage everyone is pressed for every last minute of time. With this thought in mind it is our intention to keep our bookkeeping worries down to a minimum. One of the ways we are doing this is by paying all our bills to stations by the fifteenth of the month following service.

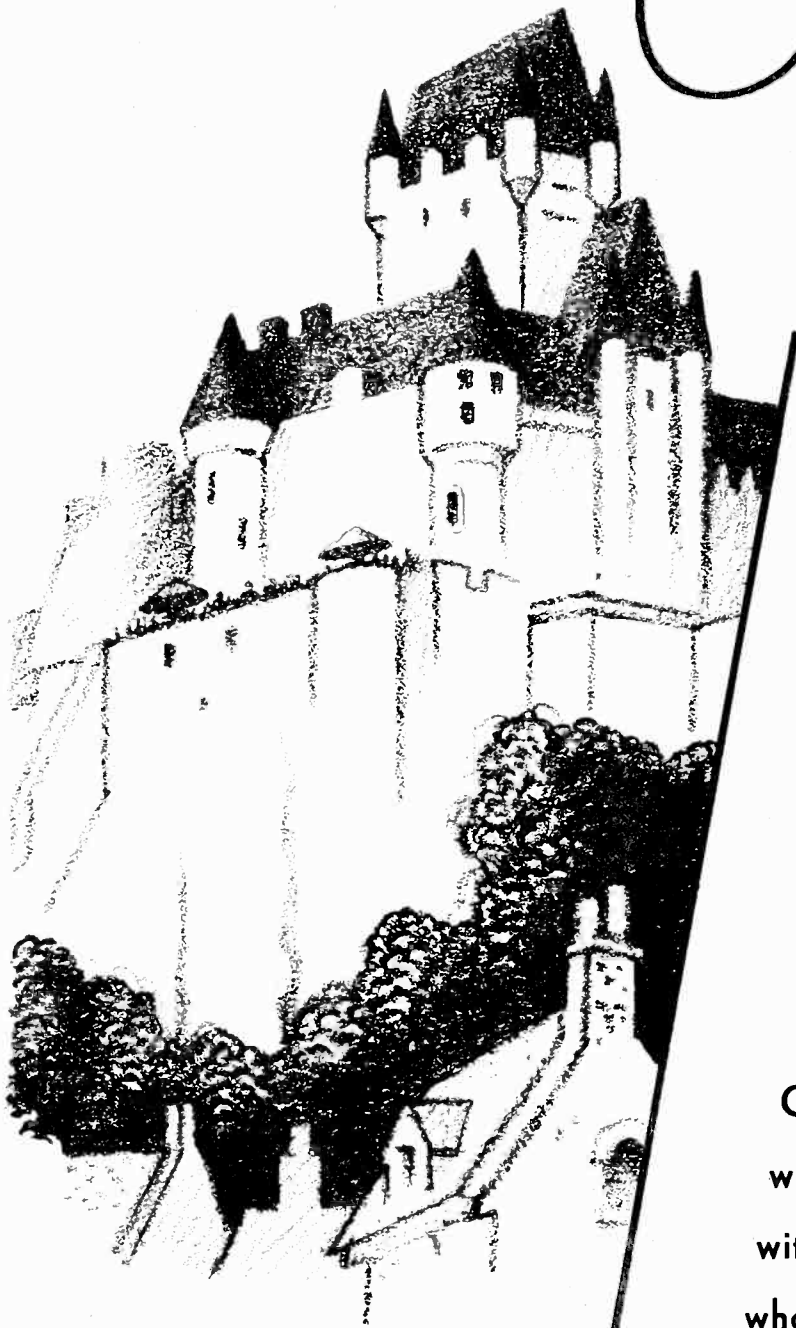
I can only do this with your co-operation. Will you please ask your accounting department to have their invoices in my office by the tenth of the month. If you will do this I shall appreciate it and you will help me to keep in force my policy of paying on the fifteenth.

Very truly yours,

Jack Murray

JACK MURRAY LIMITED

Our hat's in the RING



CFRB, Toronto, independently operated for the good of the listener, without whose goodwill we could not profitably exist, pledges itself to defend the privileges of free enterprise; and will diligently pursue this policy at the conference table in Quebec City while the Canadian Association of Broadcasters is in annual session.

CFRB believes that free enterprise is worth fighting for, and we heartily agree with Prime Minister Winston Churchill who said — "We must beware of trying to build a society in which nobody counts for anything except a politician or an official, a society where enterprise gains no reward, and thrift no privileges."

CFRB
TORONTO

