Let's Look at 1942

Isn’t there a popular song which starts off with the words: "I can dream, can’t I?"

It is in rather this light that all prophetic utterances must be looked at under to-day’s conditions.

In "Marketing’s" Annual Forecast of advertising (January 3, 1942), the results are shown of their exhaustive survey delving into the number of national advertisers who are expecting to spend more, the same or less. Money on the various advertising media this year.

A large number of questionnaires must have been sent out and a high percentage must have been returned duly completed, so that the picture given by these figures, while it cannot be viewed like the almost iron-clad appropriations of "old times", at least reflects what the majority of national advertisers expect the future to hold in store, weather and more uncertain elements permitting.

The following are "Marketing’s" figures:

11.6% expect their advertising expenditures will be MORE.
48.5% expect their advertising expenditures will be THE SAME.
23.3% expect their advertising expenditures will be LESS.
16.6% are UNDECIDED.

Looking further, we find that 21.7% of all the advertisers who replied, anticipated the use of broadcast advertising in 1942. These tending sponsors for the broadcasting industry break down as follows:

26.73% expect to spend MORE.
49.77% expect to spend THE SAME.
23.50% expect to spend LESS.

Assuming that replies received are indicative of the whole radio outlook, it would appear that 1942 augurs no substantial change, because approximately half the radio advertisers who replied expect to remain in status quo, and the remainder are just about evenly divided between increase and decrease.

Ken Sobel’s Amateurs

Ken Sobel’s Amateur hour, which first hit the air waves in 1936, returns to a network of Ontario and Quebec station on Sunday the 8th of February, 1942, 12:30 to 1 p.m. For the opening weeks it will originate at different points each program. Commercial, Mr. Sobel, is trying to start "caser style", to build listener acceptance before the sponsor declares himself.

"Sweet Sixteen" Shows Unusual Growth

"The Diary of Sweet Sixteen", heard Thursdays at 8:30 p.m., over CFRB Toronto and CKCO Ottawa, gives evidence of an unusually high growth of listener acceptance. Since August, when the show was three months old, Elliott-Haynes ratings show an increase of over 300% up to the present time. The show is produced by Rai Purdy Productions for Wrigleys, through Tandy Advertising Agency Ltd.

Station for Pembroke

CHOV will be the call letters for "The Voice of the Ottawa Valley" which is expected to commence operations during March. E. G. (Gord) Archibald is vice president and general manager of the newly-formed Ottawa Valley Broadcasting Company Limited. "Gord" is well-connected in radio circles with five years to his credit at CKGB, Timmins and two at CKRN, Rouyn. The transmitter is a 250K RCA Victor. Studios are being established in the centre of Pembroke.

The company’s president is Dan Jones, publisher of the Rouyn-Noranda Press.
Advertising agencies, knowing this, develop bona fide reasons why consumers should swear to their clients' products. Among such "reasons" are "Dated Coffee", "Coffee that looks like Silk", "Milk from Contented Cows", "Music on a Beam of Light", "Natural Laxative Cereal", "Specify Laxative", "Two Thousand Mile Motor Oil", "The Quick Starting Oil", "Soap that banishes Tattle-tale Gray", "Soap mild natural state just as it grew out of the ground.

But whether tobacco should be tossed or not is unimportant. What does seem to merit consideration is the fact that both these cigarettes, using sales arguments which are diametrically opposed, succeeded in reaching the top of the heap in consumer acceptance of one of the most highly competitive commodities there is.

AS OTHERS SEE US

"AFTER HOURS" By W. H. Cunningham
(Reprinted from Printers' Ink)

Radio has come of age. Any family that cannot afford a radio is more than poverty stricken; it is ignored by all the research experts.

The primary or essential purpose of the radio program is to use it for the selling of a product or a service. It also functions to keep the name of an institution evermore before the public.

By offering the public the best entertainment, art, education and information, the radio has become such a vital part of the average American's life that he would feel a terrific loss if it were suddenly taken from him. Everyone knows that radio is supported by advertising. And that is all well and good, too. However, there are a few persons of average intelligence, with no desire to sharpen, who are growing just a wee bit weary of the technique of selling as it is handled by the experts who create the commercials, this being the general definition of words that are about to do the actual selling in a program.

There are several schools of thought concerning the radio commercial. Some are convinced that the commercials are so convincing that those who listen to the program must be shot at the audience like a barrage, adjectives and qualifying phrases filling the air with product names until one is driven to scream for mercy. Others are certain that nothing should be sold to you while your ears are cocked for just one more gag or the spot in the play where the murderer is run to earth.

Still other authorities sneer in with a dainty little commercial at one point and then build up to the moment when they thunder you: "If you can protect your ear, you can protect your eye!" This too is the technique of selling, and all the other approaches, all of them fashioned to break down your resistance and sell you even if it takes forty years.

There is a man who thinks he will write a book about radio commercials one day. He is making a real study of the art, and his findings are most interesting, even amusing. He thinks the most effective type of commercial is the annunciation statement: "This program is brought to you by Ouch & Company, makers of Sooner-dopper horse collars that any jockey would be proud to wear. We've been making them for seventy-five years and we know how.

That's all the selling my friend, says, and all the wordage that can be added (and generally is) will not sell you a horse collar, if you do not want a horse collar. Most people don't.

The housewife has the right philosophy, according to this man, who is called an observer. She turns the set on full blast and takes the whole output in stride. Music, plays, news and commercials. Music, plays and commercials go on from early morning until late at night. She is developing what is known in some quarters as the "Blotto ear". She hears all that is invented, but when the commercial comes on, she starts thinking what she will have for dinner. Unless the commercial has something to do with hash, she does not listen.

The younger generation must meet the commercial on different ground, what with prospects for television looming so large. If your child and mine can withstand the selling pressure that will be poured upon visually and vocally, he will never be taken in by the propaganda that is sure to be shoved his way. Perhaps he ought to begin building up resistance to taste-appeal and feel-up appeal. You can never tell what sense will be exploited next.

What are the top-ranking Canadian radio shows?

- Look them up. Check them over. They include shows like "Diary of Sweet Sixteen", "Double or Nothing", "Casmere Bouquet Musical Beauty Box", "The O'Keefe Show", "Out of the Night", "Hollywood Gossip".

Who produces most of them?

- Rai Purdy's organization does. A significantly high proportion of Canada's top ranking programs are produced by the men who form the Purdy organization.

What's the moral?

- It's on the record that the Purdy crowd produces shows that click. If you are looking for a show, ask Rai Purdy Productions.
ELLIOI-IHAYNES SURVEYS SHOW

They Like to Wake Up Screaming

There's an old proverb which tells us something about coming events casting their shadows and telling us a little about what is yet to come. If we are to believe this, then we must prepare ourselves for an era of ghost stories, detective thrillers and mystery dramas as part of our daily rations of radio entertainment. This does not mean, of course, that the variety type of program, such as Charlie McCarthy, Jack Benny and Fibber McGee, will not continue to hold top position in the preferences of Canadian radio listeners, and Elliott-Haynes polling indicates that Canadian audiences are consistent in their support of these variety shows. However, there is another type of program, which is fast gaining popularity in Canada as well as in the United States, and covers detective thrillers, ghost stories, mystery dramas and weird tales, and is generally referred to in the trade as the "spook" show.

It was just about ten years ago that a group of macabre-minded dramatics in Chicago became imbued with the idea of producing a weekly thriller, something which would go complete with insane laughter, squeaking doors, hollow spirit voices and similar blood-curdling effects. They persuaded a Chicago broadcasting station to air their thriller, and from 11:30 o'clock until midnight every Wednesday evening, the forerunner of the spook shows, "Lights Out", sent gentle quivers up and down the spines of thousands of its listeners.

Several years later, Orson Welles gave the movement some impetus when he rocked the sensibilities of a nation with his "Martian Invasion", and sent people scurrying out into the streets to see if there really had been an invasion from the men of Mars. As a result of this latter show, broadcasting authorities in the United States placed certain restrictions on these thrillers, but the radio listeners still continued to seek out these programs, and each week they continue to sit around their radios and eagerly follow the exploits of a dozen famous personalities of the spook type.

One of the first Canadian-produced thrillers in this country was Jack Pardy's "Out of the Night" series, which ran as a sustaining feature on CFRB-Toronto, from August 20th, 1939, until January 26th, 1941. This was a weekly half-hour show on Sunday evening, which, despite the competition from Jack Benny, and later Charlie McCarthy, maintained a consistently good rating on continuous surveys. This show returned to the air over CFRB on January 4th, 1942, and is now located between Jack Benny and Charlie McCarthy, that is, from 8:30 to 9:00 o'clock on Sunday evening. Time changes may occasion another move.

In the United States, "The Shadow" (Blue Coal), which comes over limited network of Mutual Broadcasting System stations, has shown the highest rating throughout the past year in this type of program. This show, which is broadcast from 5:30 to 6:00 p.m. on Sunday evenings (New York Time) commands the attention of from 40 per cent to 45 per cent of the listening audience at that time, which is a considerable proportion when one considers the heavy competition which every program must face from the different networks, as well as from the sustaining programs of various stations.

In Canada, "The Shadow", "The Green Hornet", "Inner Sanctum Mysteries" and "The Hermit's Cave" are among the more popular thrillers, while in the United States "The Shadow", "Inner Sanctum Mysteries", "The Mystery Man", "I Love a Mystery" lead the popularity list. These, of course, are only the sponsored spook shows, and do not cover the multitude of similar programs being currently developed by local stations as sustaining efforts.

The insatiable curiosity of mankind is proverbial, but at CBC's Short-Wave Receiving Station at Britannia Heights near Ottawa are two women who are turning their curiosity to good account, and thereby rendering a great service to Canada.

The short-wave receiving station is primarily designed to pick up and rebroadcast BBC features for Canadian listeners, but the building also contains CBC's "Listening Post". This consists of super-sensitive receiving sets, at the controls of which sit Mr. Marion Grange and Miss Sally G. Solomon, eavesdropping on important broadcasts from all quarters of the globe.

They report on asex propaganda and often pick up important news flashes which they relay to the CBC News Service.

Mrs. Grange, a former newspaperwoman, and an experienced broadcaster in her own right, picks up English-language features—and this means listening to practically every land, for there is not a nation using the airwaves today that does not broadcast in English at one time or another.

CBC's second eavesdropper is Miss Solomon, who listens to foreign-language broadcasts. There are few of these that can stump Miss Solomon, for in addition to English, she speaks French, German, Spanish, Russian, Russian, and Italian, and can understand Portuguese, Indo-Chinese and Arabic. Miss Solomon is a former instructor in Languages at McGill University, and was secretary to the Rumanian consul in Montreal.

The Listening Post began operations on January 1, 1941, and the two ladies have built up a schedule of foreign broadcast stations which enables them to be on hand when anything interesting comes over the air. But one of their favourite occupations is finding the "Freedom Stations". Miss Solomon and Mrs. Grange report that these stations, broadcasting from "Nazi-occupied countries are "vigorously and bitterly in the extreme", and they feel as though they have lost a personal friend when one of these, such as the station in Athens, goes off the air, presumably discovered by the Gestapo agents.

In the early stages of the spook shows, sponsors were skeptical of the advertising value of such programs, fearing that their sales message would be lost by the listener's deep concentration on the plot of the story. This skepticism has gradually disappeared over a period of years, and today we find many programs of this type with national sponsorship. What should be of special encouragement to prospective sponsors of this type of program, is that Elliott-Haynes surveys show a consistently high "sponsored identification" on spook shows. This trend is attributable to the fact that the listening is somewhat more intense because of the nature of the story, and listeners who follow the program tune for the specific broadcast, rather than come upon it in a general search of the dial for good radio entertainment.

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CBC HARNESS ES FEMININE CURIOSITY

"CARRY ON CANADA" FULFILLS ITS MISSION

This series concluded Feb. 1st with its 10ist broadcast "because", according to G. H. Lash, Director of the Dept. of Information, "a change of dress is desirable.

Mr. Lash paid tribute to the cast, the writers and the producer. He also announced the new series "As a Matter of Fact", to be heard nightly, 7:00 to 7:15 EDST, with a rebroadcast for the west at 12:45 a.m., EDST.

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GREELEY SAID: Go West

TRAVEL First Class VIA

T O R O N T O  Radio Representatives Limited MONTALREAL

CKMO • Vancouver
CFQN • Calgary
CFCN • Saskatoon
CFQC • Yorkton
CJGX • Fort William
CKPR •
Bee Hive Sportviews in 10th Year

Wes McKnight’s Bee Hive Sportviews, sponsored by St. Lawrence Starch through McConnell & Eastman (Toronto) has just gone into its tenth year of uninterrupted broadcasting.

This show is heard daily on CFRB at 6:40 p.m. On Saturdays it goes to a network of 59 stations coast to coast.

A premium is used — premiums being pictures of players in the National Hockey League.

BLACKOUTS

CBC engineers have already fitted the newsrooms in Halifax and Vancouver with blackout curtains, so that this essential part of radio service can continue without interruption when blackouts may be necessary. Similar precautions are being arranged in the other CBC newsrooms in Montreal, Toronto and Winnipeg.

VANCOUVER, B.C.—With the exception of the first few days following the Japanese attack in the Pacific, activities of Vancouver radio stations have been normal, writes Don McKim, CKWX (Vancouver) Promotion man.

Partial suspension of broadcasting was ordered during the initial few nights, but since then stations have simply been told to be on the alert for a shut-down command. No such alarm has yet been received.

The entire coastal area is now under dim-out orders, banning the use of any outside lighting with the exception of street lights, which can be controlled from a central switch. Neon, billboard illumination, porch lights are all “out for the duration”.

GOODWILL

A New Tool for Industry
A New Revenue for Radio

A new application of commercial broadcasting is the five-a-week program series of The Aluminum Co. of Canada over CBJ, Chicoutimi, Quebec.

Combining entertainment and instruction, the programs are designed to promote goodwill among the company employees in Arvida, Que., the ‘model city’ where most of the workers live.

The programs are produced and recorded in Montreal, and then shipped to Chicoutimi for presentation.

The company feels that better relations can be maintained between staff and management of this most vital war industry through this use of radio as a sort of staff magazine.

The sponsor has found radio a new means of holding employees’ goodwill, and the broadcasting station finds a new source of revenue.

Since the beginning of the war the various printed advertising media have been utilized in an ever-growing degree to promote consumer goodwill during this era of production difficulties.

Almost every month new display advertisements are appearing carrying this sort of message: “Due to the war, we have temporarily withdrawn from the domestic market, having changed over to production of war materials. We want you to know that we are still here and that when the government no longer needs our facilities, we shall be happy to serve you once again. In the meantime ….”

VICTORY AT AH-K’CHOFF

“Please supply CKY, Winnipeg, with white copy paper for Wilf Davidson’s newscasts instead of the usual yellow, since he is allergic to yellow.”

(—CBC Inter-departmental Memo)

Wilf Davidson gives out the news
With super-slick enunciation.
But not so very long ago
Wilf caused concern across the nation.
At CKY, when news time came,
He spoke to Mr. Litvinoff,
And then he claimed a victory
For Russian troops at Ah-K’choff.
The people hunted on their maps,
But no such city could they see.
They phoned the station and the press,
And then they called the A.R.P.
Quite high officials called on Wilf
And asked about the mystic place;
And Wilfread hung his head in shame,
While rosy blushes flushed his face.
“Ah, cast your maps aside,” he cried,
“And go away and leave me, please!
I did not name a Russian town.
The word you heard was just a sneeze.
That yellow paper gets me down
And makes me sneeze. But save your pity!
Go change the shade, and ne’er again
Shall I sneeze out a Russian city.”
**Agenda**

**Annual Meeting of CANADIAN ASSOCIATION OF BROADCASTERS**

**Windsor Hotel, Montreal**

**Feb. 9-11th, 1942**

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**Monday, February 9th**

**OPEN MEETING**

10:00 a.m.—Meeting called to Order.
Chairman's Remarks.
Appointment of Secretary for Meeting and Press Relations Committee.
President's Report.
Address by Director of Association of Canadian Advertisers.
Address by H. Lash, Director, Dominion Bureau of Information.
Address by J. W. Clark, Director of Public Relations, Army and Air Force.
1:00 p.m.—Luncheon. Guest Speaker: Neville Miller, President of National Association of Broadcasters, Washington, D.C.
2:00 p.m.—Meeting called to Order.
Standardization of Rate Structure.
An Authoritative Yardstick for Measuring Listening Habits.

**Tuesday, February 10th**

**CLOSED MEETING**

10:00 a.m.—Meeting called to Order.
Constitution and By-Laws—Revision.
Financial Report, presented by Secretary-Treasurer.
Fees for 1942—Resolution.
12:30—Luncheon. Guest Speaker, Frank Ryan (War Time Prices and Trades Board).
2:30 p.m.—Meeting called to Order.
Bulk Buying Practices—Resolution.
Policy Re Fee Time—Resolution.
Agency Franchise Revision—Resolution.
7:30 p.m.—Formal Dinner. Guest Speaker, William L. Shirer, former Columbia Broadcasting System correspondent in Berlin.

**Wednesday, February 11th**

**CLOSED MEETING**

with Members of Canadian Association of Advertising Agencies

10:00 a.m.—Meeting called to Order.
President's Report of Joint Meetings with Canadian Association of Advertising Agencies.
Presentation by Representative of Canadian Association of Advertising Agencies.
Presentation of Legal Counsel of Canadian Association of Broadcasters.
General Discussion and Questions (Agency Members withdraw)
Consideration of Wartime Prices and Trade Board Study.
Report of Nominating Committee.
Election of Officers.
2:00 p.m.—1. Meeting of Member Stations not affiliated with CBC network. 2. Meeting of Member Stations affiliated with CBC Network.

**CLOSED MEETING**

3:30 p.m.—General Meeting called to Order.
Report of Chairman of Technical Committee on Round Table Meeting.
Report of Chairman from Meeting No. 1.
Report of Chairman from Meeting No. 2.
Concluding Remarks of President.
Radio and the Druggist

Sponsors of "Public Opinion" Explain

What Makes It Tick

Fifty-seven per cent of the radio audience say that women do not gossip more than men; seventy-two per cent say that men do not prefer the old-fashioned type of girl; seventy-one per cent say a bald-headed man should not wear a toupee.

These are some of the interesting facts that have come to light in our copyrighted program "Public Opinion", heard over CFBR, Wednesday evenings, 8:30 to 9 p.m. EDST.

My firm is a co-operative manufacturing and wholesaling drug house, supplying 270 member drug stores with a wide range of products, all branded with the I.D.A. trade mark.

The two-fold object of "Public Opinion" is to co-operate with our member druggists, first in bringing more people into their stores, and second in inducing these people to become customers for our goods.

The procedure to effect this end is as follows:

The public are invited to call at their "friendly I.D.A. Store" and ask for a Public Opinion Ballot.

This consists of a list of 14 questions with space provided for their opinions, their names and addresses, and also that of their I.D.A. Store. These ballots are sent to the station, and the one coming nearest to the consensus of answers is awarded a prize of twenty-five dollars.

So far no purchase is required; only a visit to an I.D.A. store.

In order to transform these "visitors" into "customers", it is announced on the air, and explained by the I.D.A. druggists that if a Red, White and Blue I.D.A. Guarantee sticker is enclosed with the ballot as proof of purchase of an I.D.A. product, the prize is doubled.

The same applies to the minor consolation prizes, which are $1 or $5 in merchandise, depending on whether the Red, White and Blue sticker is enclosed or not.

This guarantee sticker reads: "The quality of this I.D.A. product is guaranteed by..." and then follows the druggist’s name. It is attached to all I.D.A. products sold, and serves the additional purpose of strengthening the individual member’s identity as one of the I.D.A. group.

Carrying this policy still further, a letter is sent to the winners advising them to call at their drugstore they have designated on their ballots.

One problem we encountered in the early weeks of the show was that of sponsor identification. Surveys were frequently made, and we found that when people were asked who were the sponsors of the program, the reply was quite frequently: "Oh! It is that program put on by the independent drugstores."

This showed up a weakness in the structure of the show, on which our agency (A. McKim Ltd., Toronto) went to work.

Short, but well-worded announcements soon put across the idea that the Independent Druggists' Alliance is an association of these, and only those independent druggists who display the I.D.A. sign. Another contributing factor has been frequently drawing attention to the Red, White and Blue proof of purchase sticker, which is the same color scheme as our product labels.

It has become our practice to check these labels that we can see which stores are getting the greatest volume of direct "Public Opinion Store Traffic." It also enables us to show the members who are not doing so well, how to tie up with the programs better, and cash in on the campaign.

On the recommendation of our agency, we adopted the following set-up in commercials:

A very light opening commercial, feeling that the heavier variety might be discouraging new listeners, and that a fast getaway would encourage those who had tuned in casually; in the middle of the program, an announcement as to the mechanics of the contest—how to get tickets for the studio audience, and how to enter the contest by mail. We feel that mention of the I.D.A. Guarantee sticker gives us all the publicity we need at this point.

Then, at the end, The M.C. (Neil ReRoy) says: "While the judges figure out the prize winners, we have a short message from the announcer." This announcement is the main one, and we feel that placed as it is does us more good than an over-dose of commercials placed at the beginning of the show.

The surveys tell us that this routine has accomplished the desired result, for the program rating is steadily climbing, and the sponsor identification percentage has more than doubled since the early weeks of the show.

Teamwork, first between the agency and ourselves, and secondly between ourselves and the member stores, all coupled with a good show, ably handled by Neil ReRoy, gave us a new advertising medium, which is building business by bringing people into our members' stores, and transforming them into customers for I.D.A. products.

RCA EXPANSION

Len Headley, Toronto Manager of the RCA Victor Transmission studios advises us that rapid growth of "traffic" during every month of the past year, and every indication that the same growth will continue, has made necessary another expansion to the extent of a further completely equipped studio.

RCA now has available for its clients the facilities of three recording studios and one clients’) "Listening Room".

"Magic" for CHML

Magic Baking Powder spots (3 a day, Mon. through Fri.) have added CHML, Hamilton to their schedule as of February 2nd. The contract was placed by J. Walter Thompson Co. Ltd., Montreal.

WINGS IN THE WEST

Daily flash announcements are being used for Tuckett’s Wings cigarette tobacco on most Western Canada stations. These spots are recorded by Dominion Broadcasting Co., for MacLaren Advertising Co. Ltd.

CFNB "Moosicale"

CFNB (Fredericton, N.B.) came to the aid of Columbia Broadcasting System the other day when CBS needed the sound of a moose call for background reading of the Canadian ballad "John’s First Moose".

The New Brunswick station called in a guide and had him emit "moosily" onto a disc in their studios, and the disc was then rushed to New York in time for the program.
Defense Questions

Informative A.R.P. questions were introduced into "Share the Wealth" (Colgate-Palmolive-Peet quiz) in the January 24th program, because the sponsor and the agency (Lord & Thomas of Canada Ltd.) feel that this added feature "reaching approximately 1,000,000 people across Canada, provided an unusual and interesting means of disseminating information vital to our National Defense".

Questions were asked illustrating the difference between "alert" and "all-clear" alarms. Others dealt with the many things citizens should do during an air raid.

Appeals were made for volunteer air raid wardens, listeners being advised where they could apply for this work.

During the program a message was received and read over the air from Inspector J. Nursey, Chief A.R.P. Warden for Toronto, commending them on "their public-spirited program".

Colgate-Palmolive-Peet presents "Share the Wealth" Saturdays 8:30 to 9 p.m., from the CBC, Toronto Playhouse to the National Network. The show is recorded and rebroadcast over CBR Vancouver the same night, 8:30 to 9 p.m. Pacific time.

Off The "Record"

A group of young boys presented themselves at Station CJIC, Sault Ste. Marie, the other day, and caused a bit of a turmoil.

The occasion was the broadcast of "Secret Service Scouts", transcript spy-thriller sponsored Dominion-wide by Canada Search through Vickers and Benson Limited.

The youngsters had hiked into the studio and on their arrival demanded to see the chief of the Scouts. Various attempts were made to send them away without spoiling the illusion but they were insistent. Exact details of their reason were not expressed but as far as could be gathered it seemed that they had come to volunteer their services to the chief who was currently experiencing considerable difficulty running to earth a ring of spies.

Only when they were told that the Secret scouts were broadcasting from a secret lair, unknown even to the station authorities, did they consent to go home.

Secret Service Scouts is written and produced in the transcription studios of Dominion Broadcasting Co., Toronto.

Toronto Writer Honored

Harry Ernest Foster, Canadian nurse writer, has received a medal from the Czechoslovak republic's representative in Toronto.

Captain Horace Van Wart, the Czechoslovak consul, said that all Czechs all the world have written their appreciation of the skill and accuracy with which Foster told the story of their fellow-patriots who are carrying on the battle against their Nazi oppressors.

The script was one in the current CBC series honoring the "Brothers in Arms" who are defending freedom throughout the world. "Brothers in Arms" is broadcast to the CBC National Network at 10:30 p.m. EDT, Wednesday evenings, all scripts being written by Foster.

The medal Foster received was adopted by Benes after the occupation of Czechoslovakia as the exiled government's only means of saying "thank you" to its friends. It was designed by an artist who is still in CZ, and the dies were smuggled across the border.

The Canadian Broadcaster extends congratulations to Harry Ernest Foster and commends the Czechoslovak government for this gracious recognition of his services.

You'll Want These Books

"Radio Research 1941" $3.00
"Berlin Diary" $3.75
CASH WITH ORDER — We Pay the Postage

The CANADIAN BROADCASTER
104 Richmond St. W.
Toronto - Ontario
Broadcasting--Everybody's Business

(Contributed by Press Relations Division—CBC, Toronto)

In an address given before the Canadian Club at Ottawa on January 14th, W. E. Gladstone Murray, General Manager of the Canadian Broadcasting Corporation, reviewed the progress of radio in Canada over the past five years, and made some predictions regarding the future.

Mr. Murray emphasized the aim and purpose of ANY broadcasting service, he said that the CBC had conformed closely to the essential structure and had, in many cases, improved it.

"Let us look, first at what has been accomplished, first of all that it Broadcasting is falling under the two main heads, programmes and engineering. Engineering must be transmitters able to provide a community unambiguously true and uninterrupted signal to the maximum number of listeners; obviously also it must be true both where there is nothing worth while to put on it. On the engineering side, the CBC has increased effective coverage in Canada from 48.8% of the population in 1939 to 90.5% in 1940. The 50,000 watt transmitters in the Maritimes, Quebec, Ontario, and Prairie Provinces, supported by the lower-powered transmitters at Vancouver, Ottawa, Toronto, Montreal, Quebec City and Montreal, and by the thirty-five private stations of the independent network, reach substantially the whole of the Canadian people. It is true that the stations are far apart, notably in the Cariboo Valley of British Columbia, but these are now being filled by money and equipment permit. In the past few years the number has increased from 17% to 30% hours per day, but the critics say this is not enough. Broadcasting driven away. It would be better to have less and not do the wrong thing. So let the main constituents of this alleged mass of drivel be the chief, the economic and the end-all of broadcasting. And of entertainment music is the greatest. The listening art is split right across the middle by the protagonists of good music against bad music. To the symphony addict, all dance music is bad music and a good deal of light music is bad music. To the old, the tired business man, type, if there is such a type. The treatment of dance music is atrocious. These things, of course, are a matter of individual taste. As for myself, the only bad music is some of the ultra-modern essays in dissonance and the mind-stirring music are good and deserve their place in the structure. Where the good and the bad have come in, is in the rendering. Music of any kind is bad music if it is not properly played and efficiently transmitted. The right policy for broadcasting is to pay the entertainable music performances; there should be no compromise with mediocrity.

The CBC has available to it the full resources of the Canadian Press and the British United Press. The staff includes a large number of editors, sub-editors and copywriters. Apart from observing the censorship in the same way as the press, the news department tries to give a straightforward and entirely accurate picture of what is happening at home and abroad. On the whole, it seems satisfactory, dotevait with that of the BBC.

An important development now takes practical shape in aiding the study of radio by radio engineers. Broadcasting to schools is an accepted part of up-to-date educational methods. Another important and expanding field of endeavour is the service to the rural population. We must always keep in mind that the percentage of national radio means far more to the country than to the town or city. There are, of course, many economic and cultural progress, national radio "is in the main, often the sole, source available to the rural population in the larger communities. It is at its best to use the best sources, alongside the press and the film. It follows, and the evidence on this point is conclusive, that sustained and selective listening is concentrated in rural areas."

Comedy, the one possibly weak sister in the scheme of Canadian radio also received its share of comment.

"A keen sense of the ridiculous and the devoted deal of the modulation movement are gained from the fun of some of the leading contemporary programmes. There have been various experiments, not all of which have been successful. To announce that a talk or a reading or a conversation is put on deliberately to amuse is an almost certain guarantee that it will have the opposite effect; the same sort of effect as is produced by public speakers who indulge their audience with rather tiresome pieces of learning from printed books of jokes, in one or several volumes! To advertise in the medium as an entertainment is monstrous to challenge perhaps several millions of listeners to prove that it is boring. Furthermore, that the frontal attack in the matter is not worthy. Humour by radio, as distinct from slap-dash fun and moderately low comedy, needs to be indirect, incidental, almost insidious."

Mr. Murray went on to say that every sort of encouragement has been given the development of a truly Canadian source of talent and that illustrative of this, the leading Canadian radio stations have been able to draw an amazing number of programs.

"Since the middle of 1938 when it first set up, the Vancouver Board has heard 750 applicants. Of that number some 1% have been given work, and an additional 25% were regarded by the Board as showing promise. It would seem that the figure of 15% applies pretty generally throughout the region.

He warmly praised the attitude of Canadian advertisers, who, in pointing to the fact that the CBC, have contributed to the development of the many sustaining services offered by the CBC to the Canadian people.

"A certain proportion of commercial programmes is necessary if the CBC is to pay for the sustaining service; many are also valuable in the entertainment sense, and some are of real importance. In November, 1941, the CBC broadcast an average of 6% hours of commercial programmes distributed with 35% hours of sustaining programmes. Some of the most valuable and most interesting come from the commercial stations, many of which are commercial, so the maximum is on any one station being 27.1%.

I have already said something about the powerful play of local loyalties in assessing artistic standards, but the passions aroused on that account are pale in comparison with the usual invasions of the bitterness engendered by the "War of the Soap Operas," a war which has not only interrupted intimate friendships but even muddled the foundations of domestic tranquility. The situation in the matter of Soap Operas is indeed the most perplexing and programmes, would be largely simplified and composed if we were always to provide, with equal signal strength, a calculated contrasted programme. But this counsel of perfection is far beyond our means; so those who are interested by the Soap Operas are left to the apparently simple solution of not listening to them. The enemies of the Soap Operas are loud in their criticism than they are numerous. It is an established fact that we had no afternoon audience worth the name before the introduction of the soap serials. Admittedly this is not a justification of the practice if it is proved that the serials have a damaging effect socially or morally. Nor, indeed, is the very substantial financial contribution therefrom an adequate reply if the public interest is not being safeguarded. To assume the initiative is far beyond the means of the CBC as assuming the initiative in a move to establish a new code of good taste to be accepted and applied by all the networks of North America. Our Board of Governors and particularly Dr. Thomson, President of the University of Saskatchewan, are concerned in the matter. The study goes forward in consultation with advertisers and advertising agents. There is nothing inherently undesirable in encouraging the sale of soaps, old and new, although it has occurred to me that habits of personal cleanliness must by now be deeply ingrained in the population of this Continent, but it is also to the interest of all those concerned directly or indirectly with all the mass-appeal soap on the air should not be unethical even if unsuccessful."

Summing up, Mr. Murray dwelt on the constantly improved services of the Canadian Broadcasting Corporation and told of the steady growth and public interest in the development of a truly CANADIAN broadcasting system. It was not the policy of the Canadian people or of Canadian Radio to submerge its individuality in foreign seas, he said, and this would always remain a guiding principle of the CBC.

"Although we make a point of a good neighbour policy, we have not surrendered our entity. The fact that we are a public service gives us the prestige and special position which enable us to negotiate on equal terms with the financial interests of the United States radio. As a commercial network, we would have had rather less importance in United States eyes than a local network of stations spread across three or four States of the Union. The quality of the product is for others to judge. In four years the licensed listeners of Canada have increased from 1.108,560 to 1,454,717."

FRANKY SHUSTER AND JOHNNY WAYNE

Tuckett's Sponsor Canadian Comics

A Dominion wide bill board campaign and radio page newspaper aids, window displays, window stickers and counter cards for retailers, direct mailings to dealers and sales representatives have been used by MacLaren to promote Tuckett's Blended Rhynus—for the Buckingham Show, Tuesdays, 8:30 p.m. (EDST) with a re-broadcast for the west at midnight (EDST).