CAB ANNUAL MEETING

Glen Bannerman, President of the Canadian Association of Broadcasters has released to us the following agenda for the Association's Annual Meeting, which will be held in the King Edward Hotel, Toronto, February 15th to 17th:

**Monday, February 15th**

9:00 a.m. **Registration.**

10:00-12:30 p.m. **Closed Meeting, Association business—appointment of committees, etc.—recommendations concerning standardization of rate structures.**

12:45 p.m. **Open Luncheon. Speaker: Dr. James S. Thomson, General Manager of the Canadian Broadcasting Corporation.**

2:30 p.m. **Open Meeting. Advertiser, Agency and CBC Executives invited to business: Report of committees appointed to study and recommend an authentic method of measuring station coverage and listener habits. This report to be followed by a round table meeting on the topic "Hitting The Medium". It is hoped to have Mr. Lewis H. Avery, director of Broadcast Sales for the National Association of Broadcasters (Washington) to lead the discussion.**

**Tuesday, February 16th**

9:00 a.m. **Breakfast Meeting to be followed by Round Table Discussion. Subject: "Broadcasting and the Armed Services."**

10:00 a.m. **Open Meeting to which government speakers are being invited to discuss the following topics: "Manpower", "Priorities", "War-time Finance", "The Wartime Prices and Trade Board".**

12:45 p.m. **Open Luncheon. Guest speaker to be announced.**

2:30 p.m. **Closed Meeting: Association business and election of officers.**

7:30 p.m. **Annual Meeting. Guest speaker to be announced.**

**Wednesday, February 17th**

8:30 a.m. **Open Breakfast Meeting at which it is hoped to have Mrs. Dorothy Lewis, of the National Association of Broadcasters, to lead a round table discussion—"Interesting the Listener".**

9:00 a.m. **Closed Meeting. Subjects under discussion: "Broadcasting and Conservatism", "Public Relations", "Internal Operations", "Transcribed Music".**

12:30 p.m. **Joint Luncheon with Broadcast Sales Club, Association. Guest speaker to be announced.**

2:30 p.m. **Closed Meeting. Consideration of resolutions and general business.**

Let's Talk About Us!

Just for curiosity we asked ten friends if they carried car insurance, and eight of them told us they did. Then we asked them to name their insurance companies, and six of them hadn't the slightest idea.

Perhaps, at first thought, it would seem that these people were horribly ignorant of their own affairs. But if you look a little farther, you will realize that blame should really be laid at the door of the companies, who, with a product to sell, had never taken time out to impress their name on their market.

What is the connection between this and the radio business? Plenty.

This miracle of the age, radio, is probably the topic that is the most talked of and the least known about anywhere.

We've heard the CBC blamed for the spot announcements they do not carry; we've listened to accusations laid at the door of the private stations for the CBC's action in refusing time to the recent Conservative Convention; we've had it "proved" to us that private stations receive part of the revenue from receiving licenses; we've heard radio blamed for everything from sedition to mayhem.

Surely it is obvious that the industry is itself to blame, for the lack of knowledge and the mis-knowledge, both of which are so prevalent.

Let's consider the press a moment.

The Canadian Daily Newspapers Association exists as a co-operative venture maintained by its member papers to further the interests of newspaper advertising. Where it considers it desirable, it produces what it believes to be evidence that their medium is the "one-and-only"; and often it reflects discredit on radio in advertisers' and agencies' minds. It is the general business practice—not the heinous assault we sometimes try to claim—as normal as the manufacturer of one brand of soap trying to wean acceptance for his line away from his competitors.

But there is a difference, and here it is.

In the soap business, the second manufacturer does not sit back bathing his feet in the salty tears of despair, praying that retribution will fall on his assailant's head in the world to come. He pulls up his pants and does something about it. He launches a counter-advertising campaign; he gets his product endorsed by the Institute of Good Housekeeping; he flavors it with Seagram Syrup. And the result—not only is he able to hold up his end against the enemy, but the improvements he makes force the opposition to go one better, until instead of just soap, the public is offered soap that floats—soap that swims—and then soap that stands up on the edge of the bath-tub and sings—"Praise the Lord and Pass the Amenities".

So the soap business prospers and the public becomes ecstatically soap-happy.

For some reason or other, in radio, it doesn't work this way.

When the press bursts forth with a few columns of invective or sends an agency survey that show 8 & 1 in favor of printed ads, radio just says: "Did you say that?" And when the press says: "That's what we said", radio replies: "That's what we thought you said."

If radio has a public-relations set-up, it is falling down on the job; if radio has none, it is high time something were done about it. And whatever is done, must be done, not as a mutual admiration society of fellow-sufferers, but right into the hearts of Mr. and Mrs. John Q. Public. And how to reach their hearts? Why not try radio?...
You're a Nice Guy... When You're Yourself

"I know whom you are, said Eric, for he had been to night school."

Just where this 'precious' remark came from, we are unable to say, and while we are not going to accuse anyone of being guilty of such a crime of phony pedantry, there are those heard daily on the Canadian air whose efforts to display some sort of super-ability in handling the language, put them in the same or almost the same class.

Fowler, in his 'Modern English Usage', which we shall never tire of quoting, says under the heading: 'Me is technically wrong in it wasn't me, etc., but the phrase being of its very nature colloquial, such a lapse is of no importance, and this, perhaps, is the only temptation to use 'me' instead of 'I'. There is more danger of using 'I' for 'me', especially when 'and me' is required after a noun or pronoun."

Saying 'whom' for 'who' or 'T for 'I' are not cited here as specific examples of errors made on the air or elsewhere. What we are trying to illustrate is a tendency in some quarters to try to be so damn clever that the result is sometimes only an odious sort of pedantry, and sometimes completely wrong — sort of a studious Pygmalionism, and you have to admit that Pygmalion is very funny.

The same lexicographer, who combines his profound knowledge of the language with such an incomparable sense of humor, writing on pronunciation says: "The ambition to do better than our neighbors is in many departments of life a virtue; in pronunciation it is a vice; there the only right ambition is to do as our neighbors."

"While we are entitled to display a certain fastidious precision in our saying of words that only the educated use, we deserve not praise but censure if we decline to accept the popular pronunciation of popular words. The broad principles are: Pronounce as your neighbors do; for words in general use, your neighbor is the general public.""

This Fowlerian theory needs no amplification, but there is a new kind of mis-pronouncing, or let us say over-pronouncing, born of wartime radio — in the newscasts. When we listen to a newscaster or commentator glibly pronouncing the names of Russian cities that sound like someone sneezing through a mouthful of soda biscuits, we are duly amazed, but this amazement is nothing compared with our feelings when the same voice gives a perfectly Anglicized version of Paris or Berlin. If it is necessary to get as far away as possible from English sounds when he is talking about Trondheim, why by the same token does he not say 'Mexico' or whatever it is?

It should not need repeating that radio's strength lies in its intimacy, yet it is a fact which cannot be repeated enough, for there are those who, in mistaken ardor, in over zealously to improve their radio speech, are gently undermining its effectiveness, and they receive no encouragement to do otherwise, seemingly because the 'be yourself' theory is forgotten by the classroom element which is at present ruling the destinies of broadcasting.

Perhaps we should recall the story of the small boy whose unkempt hair, dirty face and generally interesting appearance suggested he would make a good subject for a painting, so the artist arranged with the child to appear at his studio the next day. He did — immaculately, even to a clean face and a hair cut. Result — no painting.

The Year 14 A.D.

The year 14 A.D. marks another milestone in continuing successful — BETTER Service to advertisers and advertising agencies in

Dramatic Productions Radio Program Ideas Spot Announcements Musical Productions Live Talent Shows Script Writing

and "DuoPhonic Recordings"

THE MOST COMPLETE RADIO PRODUCTION SERVICE IN CANADA

★ After Dominion

DOMINION BROADCASTING COMPANY
4 ALBERT ST. TORONTO
Looking back over the past decade, there have been a great many changes in the radio world, and not all of those in Canadian radio have been for the best.

One of the outstanding differences between radio programs today and those of the early thirties for instance, is the advent of the Canadian Broadcasting Corporation. It seems to me that this organization is stressing education rather than entertainment, and that the days when sponsors were after programs that had a real appeal to listeners are gone.

I remember when "Ernie" Bushnell, then manager of CKNC, with studios in what is now CBC, on Daventry Road, played the "stooze" with Big Bill Campbell (remember? Bill's in England now, I hear) in the "Coo-Coo-Tooth Club". Listeners still remember that hilarious nonsensical group of entertainers. If this show bobbed up again, would CBC find a place for it on their cultured airwaves?

Then there was Jack Radford. Jack was at CKNC, too. He was giving listeners the benefit of his vibrant personality in those days in his "Noonroom" broadcasts. The Neilson Hour—what program today measures up to that one? Another was the "Worms Club", of CCKL fame. It went on the air Fridays around midnight, and I still treasure a framed certificate of membership.

I also remember George Wade and his Cornhuskers, with George Urquhart as— I am almost sure the name is right—"Baby Smokes". George and his gang were in a class by themselves when it came to old-time entertainment. There was also Alan Clarke and his nightly national broadcasts from the Globe. All the attempts at cultured newscasts today will never attract the listeners Andy had.

Again, I remember Denon Masey, and his program from CKNC, CFCA, CKCW and CFFR. I was invited, as one of Toronto's radio editors, to speak on one of them. The broadcast was staged from the Royal York Convention Hall. Naturally I gave the Evening Telegram Radio page a boost during my two-minute "spiel". In those days the listeners read the radio pages of the newspapers because they contained informative material and constructive comment on programs.

And then there was the Telegram Radio Listeners' Club. What an organization! Thousands of its members still live in Toronto. It may sound vain to say so, but I know that our daily radio column was read avidly by every one of them.

There was the Toronto woman, a member of the club, who telephoned Florida at the invitation of the man who was running a show down there. She received a case of oranges. A man had also phoned them, but she was given the oranges because she belonged to the Telegram Club.

In those days the newspapers realized the importance of radio as an entertainment feature. The radio page got the same kind of spread as the theatre page and it brought in a great deal of revenue in display advertising. What of today?

In recalling radio of ten years ago we should not forget Comrade Jeffries, that naval figure of the first war. I wonder what has become of him.

I have lost touch with the business so I am unable to express an opinion as to what I feel is wrong today, but I have to admit that in my capacity of listener, I do get a bit tired of long spells on coffee, pills, headache cures, stomach fixers and shopping guides.

Another pain in the neck to me is the large array of amateurs who wouldn't last without their audience walking out on them in any theatre. There are scores of them. They mimic the American or English comedian, the backwoods Canadian or what have you, but not one of them can split my sides.

Canadian radio needs a new deal. I can't say what it is, because I am too far away from it today, but speaking as a listener who also regards radio in the light of "an old flame", I do not listen to long commercials, and very rarely do I tune in any Canadian produced program. How about it?

CFCY, Charlottetown, P.E.I., are staging the official opening of their new office and Studio Building on January 23rd.

"Did I Say That?", 5-year old Alka-Seltzer Transcribed Quiz (CFRB—Mon. through Fri. 6:30 p.m.) originated recently from the Toronto Red Cross Blood Donors' Clinic. Ken Soble interviewed contestants (nurses, doctors and others at the clinic) while he was in the process of "donating". The program—like Ken's smile—impressed listeners with the fact that, as he put it, "donating blood is like having a haircut, with the added advantage of having a pretty nurse to hold your hand."

The above photograph shows Ken Soble (on the cot); Mrs. J. M. Cooper, volunteer trained nurse; Mr. Hugh R. Aird, Assistant Director, and Harvey Dobbs, announcer. "Did I Say That?" is produced by Metropolitan Broadcasting Service Ltd., for Cockfield Brown & Co. Ltd., Toronto.

A SATISFIED CLIENT IS THE BEST PROOF

The experience of others is the surest proof of the value or worthlessness of any product or service. In the case of radio coverage of the French Ottawa Valley market we can not only point to a number of voluntary expressions of satisfaction from our advertisers but more concretely to a 99% renewal of contracts for the current season.

Local advertisers, too, know a good thing when they see one and they continue to show their faith in our ability to draw customers to their stores by using more time over CKCH than over the other two local stations combined.

If it’s coverage of the French Ottawa Valley market you want, then the answer is to use the

CKCH
OTTAWA - HULL

D. L. BOUFFORD, RADIO REPRESENTATIVES LTD.
122 Yange St. JUanison Square Bldg.
TORONTO Mo. 1786

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

January, 1943 The Canadian Broadcaster Page Three

IF I RAN A RADIO COLUMN

By J. FRED YOUNG

Fred Young was radio editor of the Toronto Evening Telegram from 1930-32. His column of comment was widely read, and WSM, Nashville, dedicated a program to him for his contributions to radio. He is now Church Editor of the same paper, and in this article ruminates, a little wistfully we think we can detect, on radio then and now.

AUSTIN WILLIS IN NAVY

Austin Willis, who not long ago left the CBC as freelance as an announcer-actor in Toronto, has received a commission in the RCNVR, Special Branch.

STATION TO AGENCY

Lenore Oxley, formerly in CFFR's Transcription Department is now located in the Radio Department of the Tandy Advertising Agency Ltd., Toronto.
To the Critics

WHO HAVE IGNORED US

By JOSEPH SEDGWICK

Technical knowledge of the craft can make real progress without proper criticism. And proper criticism means neither the unreasonable plaudits of the artists' relations, the insincere flattery of fans who are looking for three silver dollars (or a tanspot if a boxtop is enclosed), nor does it mean the injudicious wise-cracking of the performer who feels that the only reason why he was not given "the lead" was because he did not know the producer's sister. The only true form of criticism comes from people qualified to assess craftsmanship. Technical knowledge of the craft may be part of the yardstick, but unquestionably the most important factor is an ability to appraise human likes and dislikes.

When a Hollywood star signs a picture contract, it might be thought that all that the contract would contain would be a stipulated salary or fee, and a period of time through which the contract is to live. But this is not the case. Of almost equal importance to the salary is the provision that this actor's work shall definitely be refused to the public view, because—"Silence is the most perfect expression of scorn."

For many years the press of Canada—daily and weekly, slick paper and pulp—has maintained a conspiracy of silence concerning radio. The most insignificant concert or exhibition merits a column of criticism; the cheapest dramatic effort is viewed and professionally appraised; most papers of any importance carry motion picture review departments; but radio, presumably because it competes with the press, cannot even be mentioned.

I have just finished reading the current "Toronto Saturday Night." I find almost a page of musical criticism by that excellent and informed writer, Mr. Hector Charlesworth, so competent to criticize radio, given the desire and the opportunity. I find, as I always do, that delightful feature, "The Film Parade," by Mary Lowery Ross. But I miss, as I have missed quite frequently lately, Frank Chamberlain's page about radio. And even when the page does appear, excellent and helpful though it is, it differs from the other features in that it is more reproportional than critical. It is something however to be mentioned (and radio is, I am sure, grateful).

But it would be something more to be praised—and to be blamed too.

DON'T FALL DOWN ON YOUR

French Translations

WHETHER you are attacking the French Canadian market with an elaborate program, or the humble "spot", French Canadian listeners react most favorably to commercials prepared for their ears by French Canadians.

"Laud" Commercials Sell The Goods

Marcel Balul

L'ABORATOIRE DE REDACTION
FRENCH TRANSLATIONS
Room 304 Empire Life Bldg. Montreal
In the field of Radio broadcasting, Showmanship may be colour, pace, personality or style. It is more likely to be a combination of all, because . . . .

Showmanship is that intangible but practical ingredient which arrests attention and promotes audience acceptance.

Lang-Worth has captured the cream of the glamour crop, from New York to Hollywood, and leads the transcription field in bringing Showmanship to Radio Broadcasters.

Give your advertisers Showmanship through Lang-Worth specialties. Give them idea programs performed by showmen with National Acceptance.

Give them variety that has no competition — quality that knows no equal. Give them Lang-Worth — the service which guarantees Showmanship.

LANG-WORTH FEATURE PROGRAMS INC.
420 Madison Avenue New York
PROGRAM BRIEFS...

R.C.A. F. QUIZ SHOW. Started January 12th 13 weeks, 8.05—8.30 p.m., Tuesdays, under sponsorship of the Women's Division of the R.C.A. F. CBL to 28 stations of the National Network. Two teams of three girls compete on each program, teams representing different provinces and also different R.C.A. F. trades, for a silver trophy called "The Cup of Knowledge." Released by The Advertising Agencies of Canada.

CANADIAN SHREDDED WHEAT CO. LTD. (SHRED-DIES) have renewed "Today's Adventure" (transcribed 5 minute talks) by Gordon Sinclair until early spring on thirteen stations across Canada. The agency is Cockfield Brown & Co. Ltd., Toronto.

BRITISH AMERICAN OIL CO. Ltd. "Fighting Navy," 30 minutes once a week, commencing Thursday, February 4th, 9:30—10 p.m. Music and drama designed to acquaint people with work and life in the Royal Canadian Navy. Produced by Lieut. Commander William Strange in co-operation with the R.C.N. Commercials will deal largely with car conservation etc. CBL, Toronto to 30 stations of the National Network. J. Walter Thompson Co. Ltd., Toronto, is the agency.

P. S. BUSTIN DRUG CO. (Bustin's Cold-Caps) add CHML to spots this week from Frontenac Broadcasting.

SHIRRIFF'S LTD. In connection with this sponsor's program "The Fun Parade," heard on CFRB and subsidiary network Tuesdays, 8:30 to 9 p.m., a book has been prepared under the title "Shirriff's Fun Parade Party Book." The book contains forty pages of games, stunts, quizzes, and ideas for fun alone or with your friends." It also contains pictures of the cast, typical Fun Parade Studio audience, and people doing the stunts which are required to do on the program. The book, which contains no advertising except for a reference to Shirriff's Fun Parade in the title, can be obtained by mailing in 20 cents. No box tops are required. The Fun Parade is produced by Dickson & Ford Ltd., for Cockfield, Brown & Co. Ltd., Toronto.

CHML News

PUBLISHED BY METROPOLITAN BROADCASTING SERVICE LTD., TORONTO — MONTREAL

CHML Covers Nearly 2/3 of Ontario Radio Homes

Within Its 0.5 M.V Contour, Reaches More Radio Homes Per Dollar Than Any Other Radio Station In Canada.

RADIO HOMES REACHED BY CHML

BY COUNTIES IN ONTARIO

CHML's Field Intensity Contour Map, prepared for them by the RCA Victor Company Ltd., discloses that the station's signal can be heard clearly in 417,851 radio homes in Ontario. The following list shows the breakdown by counties:

<table>
<thead>
<tr>
<th>Primary Area</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brant</td>
<td>12,770</td>
</tr>
<tr>
<td>Halton</td>
<td>3,991</td>
</tr>
<tr>
<td>Hamilton</td>
<td>6,269</td>
</tr>
<tr>
<td>Lincoln</td>
<td>2,717</td>
</tr>
<tr>
<td>Norfolk</td>
<td>3,362</td>
</tr>
<tr>
<td>Oxford</td>
<td>5,172</td>
</tr>
<tr>
<td>Peel</td>
<td>6,185</td>
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<td>Waterloo</td>
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<td>Wellesley</td>
<td>21,371</td>
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<td>Wellington</td>
<td>5,741</td>
</tr>
<tr>
<td>Wentworth</td>
<td>45,702</td>
</tr>
<tr>
<td>York</td>
<td>173,361</td>
</tr>
<tr>
<td>Primary Area</td>
<td>309,938</td>
</tr>
</tbody>
</table>

SECONDARY AREA

Bruce                | 2,759   |
Durham               | 5,143   |
Durham               | 5,964   |
Elgin                | 5,180   |
Grey                 | 5,800   |
Hastings             | 5,640   |
Huron                | 4,527   |
Middlesex            | 9,854   |
Norfolk              | 3,363   |
Northumberland       | 6,239   |
Ontario              | 12,853  |
Oxford               | 5,173   |
Peterborough         | 10,210  |
Peterborough         | 4,486   |
Pr. Edward           | 1,846   |
Simcoe               | 15,709  |
Victoria             | 3,528   |
Waterloo             | 10,916  |
Wellington           | 5,741   |
York                 | 34,672  |
Secondary Area       | 167,913 |
Total in both Areas  | 477,851 |

* Figures show only the portion of radio homes in each county covered by CHML.

A Loyal and Responsive Audience

SMOKES

CHML again started up their Cigarette Fund Shows to raise money to send cigarettes overseas. They broadcast on November 22nd, December 1st, December 20th and January 10th, and on these four shows were successful in raising contributions sufficient to send the boys 1,225,000 cigarettes.

MAIL RESPONSE

From a single broadcast over CHML, in which was injected a simple contest, an enthusiastic mail response was received of 5,652 letters from 315 Ontario Post Offices. Even the most sceptical of buyers now admit that here is that really important market, in Canada's most concentrated trading area, effectively reached and sold through intelligent use of CHML.

CHML covers nearly 2/3 of Ontario Radio Homes.

A simple arithmetic permits us to repeat that:

CHML covers nearly 2/3 of Ontario Radio Homes.

Reach for the Phone!

We like answering questions. It is part of our job as exclusive representatives for CHML.

Metropolitan Broadcasting Service Ltd.
AD. 0181: Toronto • Montreal • HA. 5388
If You're South Of The Border

CONTACT

JOSEPH HERSHEY McGILLVRA

RADIO COLLEGE OF CANADA, TORONTO. "Seventeen to Forty." 4 a week, 15 minute dramatic scripts showing radio's part in the war, and the opportunities at affords for careers in war and peace. Inquiries are invited, and the sponsor reports tremendous response. Released by R. C. Smith & Son Ltd., Toronto.

Sing A Song of Save-It

Housewives get a free five-minute savings guide from Bobbin and Seymore daily except Sunday over Station CFCF, Montreal. The sponsor is Dechaux Fireries, Dry Cleaning Firm, who award credit note for two dollars worth of cleaning for the jingle which Seymore uses to open each program. The program also closes with a patriotic jingle tied in with war savings stamps or other government drives.

CFCF Promotion

CFCF, of the Canadian Marconi Company, Montreal, inaugurated an advertising campaign January 1st, using street car cards, to draw attention to outstanding sponsored radio programs.

Cards are designed with two windows for the separate inserts of two commercial features. Details of the plan, which have been prepared by E. H. Smith, Sales Promotion Director, at CFCF, will permit 16 sponsors to have continuous mention on every eighth street car.

New Reps — New Card

CJGX, thousand watt station of Yorkton Broadcasting Co. Ltd., has appointed Stovin and Wright its exclusive representatives for Toronto, Montreal and Winnipeg. In the States the station is represented by Joseph Hershey McGillvra.

This station issued a new rate card as of January 1st, 1943.

A comprehensive brochure has also been issued—letter size—containing upwards of fifteen pages of station data, including general information about the station and its area: a coverage map; population breakdown, urban and rural; promotion information describing the stations activities with newspapers, announcements, direct mail and displays; monthly program schedule; racial, crop and animal statistics; and a rate card.

"COVERS THE WORLD"

BRITISH
UNITED PRESS
231 ST. JAMES STREET
MONTREAL
ANOTHER NASH

HIS radio business is rather peculiar because
It is necessarily and inevitably subjected to all kinds of
insult and praise.
But of all the people who describe it as some sort or another
of a mess,
The first and foremost are the gentlemen—if I may use
the word in its broadest sense—of the press.

Now here is a reflection which will surprise you I covenant,
The radio is controlled by the government,
But I guess
You will have to agree that the government is controlled by
the press.

And is it a mess?
Oh my, yes.

TO THE CRITICS

(Continued from Page 4)
titled to have their tastes shaped and
and guided so that they may, some
day, prefer the good to the shabby.
But if the press will have none of
it, that is its own affair and it is up
to radio to find a substitute.

But radio is so young, rings the
well-worn alibi; yet in actual fact it
is its youth that gives it an op-
portunity to take advantage of the
experience of others. The theatre

on the screen . . . the papers them-
selves (in their letters to the editor)
they will all admit that criti-
cism has brought them a large
measure of the success they have
carried down through the years. But
radio has no critics . . . does nothing
about acquiring them. Sometimes I
am afraid radio might be accused of
being just a little too smug, just a
little too self-satisfied to take time
out for some sorely needed auto-
analysis. Radio has not been suf-


RCA Victor

Transcription Department
Is Playing An Important
Part In Canada's War Effort!

Read What

Hon. F. P. BRAIS, K.C., M.I.C.
National Chairman War Finance Committee
says in his tribute to
the Victory Loan recording
made by

RCA VICTOR

Montreal, November 24th, 1942

A. H. Joseph, Esq.,
RCA Victor Company Limited,
976 Lacsasse Street,
Montreal.

Dear Mr. Joseph—

On several occasions, resulting from
Loan functions, we have had guests, some
and the United States. They were highly
interested in the rendition of the Coca-
Cola record which you had prepared and
had been able to obtain.

The Coca-Cola record has been voted
by all odds the greatest single contribu-
tion to the War Loan. Obviously, you are
credited with this success directly to yourself and

May I take this occasion to express
my sincere thanks to yourself personally
and to all the members of your staff who

FPB-K.

RCA VICTOR COMPANY LIMITED
Radio-Recording Division
TORONTO STUDIOS—Top Floor, Royal York Hotel
MONTRÉAL STUDIOS—976 Lacsasse St.

Page Seven

January, 1943
The Canadian Broadcaster

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MONTRÉAL STUDIOS—976 Lacsasse St.
Radio Diagnosis

The Elliott-Haynes Tri-annual Sets-In-Use report, covering the last four months of 1942, and showing month-by-month listening trends throughout last year, illustrates the changing listening habits of Canadians through the seasons. The following article, prepared for "The Canadian Broadcaster" by Elliott-Haynes Ltd., draws deductions from these statistics showing many important variable factors which we believe merit the consideration of those who may be planning new campaigns or considering changes in current schedules.

Time of Broadcast
This is perhaps the most important factor in studying program trends and significance of rating. A program broadcast at 5 p.m. on week days can never hope to aspire to ratings enjoyed by evening shows; an evening show in June can never reach its winter level, even if it recruits every radio listener in the primary area of the station. From the surveys, we find that the top listening hour across Canada is 8:30 to 9:30 p.m., the poorest hour, between 9 a.m. and 10 p.m., is 9:30 to 10:30 a.m. The best day for daytime programs is Friday, while the poorest day is Saturday. For evening programs, the best night throughout the Dominion is Sunday, with Saturday evening the lowest. August brings the lowest ebb for the month’s average and the peak is reached in February.

Broadcast Station
Just because your radio show gets a lower national rating than other programs “not half as good”, do not blame radio listeners for not appreciating good talent and good programming. Actually, they may not have happened to tune in your station during any of your weekly broadcasts, and so have missed the treat that you have prepared for them. Promote your program thoughtfully over stations, which offer the greatest audiences, and you will be sure of a good audience for your show right from the first broadcast.

Competing Programs
Of course, even if you do choose the popular station in the market, but place your radio show opposite "Charley McCarthy", "Fibber McGee" or "Treasure Trail", you will find that your care and planning have all been for naught. Many programs can never hope to reach the higher rating brackets merely because they are placed opposite a competing program that has its own loyal audience which cannot be coerced from its original listening trends. Radio listeners across Canada are “born between two loves” every Sunday evening at 9:30 p.m., when two popular programs—"Album of Familiar Music" and Fred Allen’s "Star Theatre Of The Air"—are offered simultaneously. Although the total sets-in-use for this period reached one of the highest for the month of December, of 48.0%, the program ratings were halved to 20.7% and 22.5%.

Build-up From Previous Shows
Unless your radio program has a far-above-average audience "pull", it is very important that your radio audience be at least partly assembled before your program comes on the air, and that it be listening to good entertainment from previous radio shows. On Sunday nights in Winnipeg, Charley McCarthy is broadcast over CJRC, and received a rating of 39.1% in December. Following that program was one of average appeal, "John Smith, Canadian" which also was credited with the good rating of 24.1%, and other programs immediately following continued to take advantage of the build-up provided by McCarthy early in the evening. In planning your radio advertising campaign, you’ll find it a lot easier to keep your listeners from turning off their sets, than to induce them to turn to your program when they were previously listening to another station.

Similar Types of Broadcast
If a radio program is individually different, it has a much better chance of succeeding than a "run-of-the-mill" one. Several years ago, quiz programs came into being, and their popularity skyrocketed until countless quiz broadcasts dotted the networks. Then befall a great slump because radio listeners tired of hearing Mrs. Jones expounding her ignorance for prizes ranging up to $500, and Bill Smith missing the $100 question which could have been won so easily by the listener. But now, with only a reasonable number on the air, they are staging a comeback, which, we trust, will not be abused as on former occasions. Another type of program that "had its day" was the man-on-the-street interview that was once the rage of radio, and is now almost forgotten.

Local Popularity of That Type of Program
Some national programs may be handicapped because they appeal to only certain sections of the whole Dominion, while in other markets the radio audiences cannot be aroused to even average enthusiasm. Examples of this variable factor are illustrated in the program, "Share The Wealth", which does not appeal to the Toronto audience, which has probably estimated that chances of winning in the air audience are about one in 50. The while in the Western provinces, this Saturday night broadcast polls ratings of 30, 40 and even up to 50%. Similarly, the N.H.L. Hockey Broadcasts on Saturday nights enjoy far greater popularity in Ontario than in the Maritime or Pacific Coast regions, mainly because of local interest and loyalty to the Toronto Maple Leafs.

To summarize, then, the radio advertiser should review the following factors when studying his radio advertising campaign, and not merely fail to form any definite conclusions until he has considered each point and its bearing upon his particular problem.

1. Time of Broadcast, as to hour, day and months.
2. Popularity of Broadcast Station.
3. Competing Programs on other stations.
4. Build-up from preceding Programs.
5. Number of similar types of Programs.
6. Popularity of that Type in each Market.

Belly-Wash War Effort
The following was part of a spot announcement supplied by the War Finance Committee for inclusion in a commercial program:

"... (war savings) stamps made up in attractive corsages can be purchased at many stores. These make a particularly attractive gift for any girl who has an eye for a dash of color on her costume."

In the words of the late O. O. McIntyre — "GODDELMITEY"
Take a Tip from Mary Brown

Mary's boy friend is overseas. Sure she expects him to come back to her... she has a ring. But Mary writes—and writes—and writes. She knows he needs to be reminded...

Human beings have to be reminded. They need your name before them to help them to remember. Right now they may find your product hard to get. If you want them to remember you, when the war is over, you have to keep them reminded.

You can talk—intimately, regularly, to any desired group of people—through radio, the ideal sustaining medium. You can use radio advertising most effectively by spotting your programme on stations selected for your purpose from the thirty-three "All-Canada" stations covering any major Canadian market you desire. Let us help plan your own programme or select from our fine transcription library. Ask your agency for details.

ALL-CANADA RADIO FACILITIES Limited
MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER
HAMilton DEPARTMENT STORE USES CHILDREN’S Radio CLUB

At left, Will Machin (announcer and organizer of the "Eaton Good Deed Club" programs) and Ruthie Baron are caught by the camera during a show. The "Good Deeders" put on for the R.C.A.F. boys at Hagersville, Ont. The centre picture was taken during "Thinny-A-Poppin" Good Deed Club show recently at Hamilton’s Palace Theatre for 4,000 children. At right is another scene in the same show. Claude Kangas, Good Deed Club Director, is in a ninety-five bathting suit at left, and the perturbed looking gent at the right is, once again, Will Machin.

The SOCIAL Centre of French Canada

The Quebec hearer may be going out of vogue in French Canada, but the life of which it was the centre—the comfortable, close-knit family life—is still here. The French Canadian family still gathers in the evening, but now about the radio (French Canadians listen to their radios in a ratio of 3 to 2 as compared with their English-speaking counterparts).

To sell the Quebec family, use the radio station to which most French-Canadian families listen most often—Station CKAC.

HERE’S HOW THEY LISTEN!

CKAC

* Average E.H. Program Rating of Evening Shows: 23.0

NEXT FRENCH STATION

* Average E.H. Program Rating of Evening Shows: 12.9

* Elliott-Haynes Montreal Report—December 1942

CKAC COlumbIA BROADCASTING SYSTEM

Representatives: Canada: C. W. Wright, Victory Building, Toronto, Ont. United States: Joseph H. McGillen

NEW BOOKS

"TALES TOLD UNDER THE OLD TOWN CLOCK" by William C. Borrett, Station Director, Station CHNS, Halifax, N.S., published by The Imperial Publishing Company Ltd., Halifax.

Here is a collection of twenty-five broadcasts given under the same title.

"Every week," says the author and broadcaster in one of these tales, "I go treasure hunting for strange or interesting stories from Nova Scotia's past," and the result of these "hunts" inspired D. C. Harvey, Archivist of the Province of Nova Scotia to write: "you have chosen those tales that are dearest to the hearts of Nova Scotians, and that you have blended fact and fiction in the best tradition of the story-tellers of old; and knowing that every one of your listeners would wish to read the stories at leisure, you have provided young and old alike with good paper, clear print and varied illustration. Thus, a friendly chat about this and that has become a permanent part of our literature of escape."

Speaking from the standpoint of a stranger to Nova Scotia, we have found this collection of tales interesting, informative and entertaining. But we can see where to Nova Scotians, proud of their heritage, Major Borrett has first given stimulating stories of their past, and then put them permanently into print to the end that others may be entertained and inspired by these tales of Canada's most storied province.

The following note appears in the preface:

"The entire proceeds from the sale of the first three hundred copies of this book will go to the Queen's Fund for Air Raid Victims in Great Britain."

Ups Afternoon Rating

'Easy Pickin's', quiz show sponsored by Barker’s Bakeries, Toronto, Jan. 30 to 5 p.m., Wednesdays (CFRB), started with an Elliott-Haynes rating of 2.9, but when the next survey was made three weeks later, the figure was found to have jumped to 6.7. Tandy Advertising Agency Ltd., is handling the account.

CKOV THE HIGHEST (Radio) Licensed Area in Canada is

KELOWNA 388

Vernon 250

Penticton 244

per 1,000 population

IT SPEAKS FOR ITSELF:

Studio 6 Offices

Box 1515

KELOWNA B.C.
WHO LISTENS TO WHAT?

Reprinted by permission from "TIME", January 10th, 1943

U.S. advertisers, who spend some $200,000,000 a year trying to persuasively buy people to buy things, have never been quite sure what they were getting for their money, who was listening to their programs or for how long. Even replies to questions asked of radio listeners are not conclusive (few people watch their own radio habits like hawks).

But last week the radio industry—after a price—had a good chance of increasing considerably its knowledge of its audience.

Chicago's C. Nielsen Co., whose food, drug and liquor indexes are gospel to U.S. merchandisers, announced the coming of age of its Audimeter, a gadget installed in radio sets that keeps an exact record of the radio's tuning. Seven big-time clients* and their ad agencies are already using the Nielsen Radio Index based on the gadget.

The Audimeter is the product of seven years' research, four years' field trials. It is now installed in 1,000 radio sets in homes between Wisconsin and Missouri and the Atlantic Coast—an area containing over one-fourth of the U.S.'s 30,000,000 radio homes. The Audimeter records with a stylus on moving tape every twist of the radio switch and dials, whether a program is found by dial cruising, whether it is kept on through the full period, tuned out at any point, etc.

In addition to its detailed tuning record, the Nielsen Radio Index can claim a further advantage over radio's two most successful audience surveys, the Crossley and Hooper, which get their information by telephone: the Nielsen Audimeter can tap the great rural majority of radio homes which are without telephone service. But not even the Audimeter can tell whether anyone is listening to a turned-on radio.

To gain its clients, Nielsen showed them results obtained during four years from a pilot operation of Audimeters in a selected cross section of 200 radio homes. One Nielsen client was so impressed that he agreed to pay $50,000 for a year's service. Some pilot-survey findings:

- When the star of one of radio's most popular nighttime shows said "Good night," listening dropped sharply. The sponsor's closing commercial was heard by only a fraction of the program's audience.
- People with telephones used the radio 4½% less than those without. The heavier radio use in homes without telephones varied from 19% on Sundays to 4½% on weekdays, 62% on Saturdays.
- More than half the tested listeners changed their tuning every 15 minutes or less. Only 5½% tuned to one station uninterruptedly for more than an hour.
- The tested family radios were turned on an average of five and a half hours a day. Only about 8½% were used for less than an hour daily. Although short-wave tuning increased tenfold, it was still less than 1% of the total.
- Peak month of radio use was February—40½% above the July bottom.

*Levi's Bros., General Mills, General Foods, Colgate-Palmolive-Perf, Center Products, Miles Laboratories, Sterling Drug Inc.

INCREASED BUSINESS

Arthur Hull Hayes, General Manager of WABC, New York, has announced several new appointments to the staff of Columbia's New York outlet.

In making the new appointments, Hayes said the expansion was necessary due to "WABC's enlarged business and increased production needs and in anticipation of an even busier year in 1943." Explaining the rise in WABC's 1942 billings, Hayes continued that "due to the need for last-minute copy changes imposed by war conditions, advertisers are realizing the greater flexibility of radio as an advertising medium."

PROMOTION FOR "NEWBRIDGE"

"Newbridge", former CBC quarter-hour daily, and now heard for double that period once a week, was heralded back to the air with an ingenious piece of promotion conceived by Wells Ritchie and Stewart Griffiths of the CBC Press & Information Department, in collaboration with Alan Sullivan, author of the scripts.

The series revolves around J. J. Roebuck, publisher of the Newbridge "Weekly Bugle", and the promotion piece used was a copy of this paper containing advertisements and readers naming people appearing in the series. It is well produced—perhaps a little too well for this quiet little community—amusingly written, and should build listenership.

IT'S NOT FREE

...no sir, you have to pay for your time on our station, but it is Saskatchewan's greatest radio bargain. We cover southern Saskatchewan like a tent and, what's more, command southern Saskatchewan's greatest listening audience. Like a few facts? Please write.

CKCK

REGINA, SASK.
620 Kilocycles

REPRESENTATIVES: Canada, All-Canada Radio Facilities, United States, Weed and Co.
"Much too busy with important war orders to bother about anything else. Why don't they leave me alone? Can't they see I'm busy?"

Certainly you're busy, sir. And the work you are doing is as vital to the war effort as that of the boys in the services.

BUT THERE'LL COME A DAY when the same customers you are shooing away may stay shooed... a day when their orders will mean the difference between life and death to your business.

Broadcast Advertising will keep their Goodwill

IN THE HEART OF ONTARIO  CFRB  THE LISTENERS' CHOICE

10,000 WATTS

REPRESENTATIVES
JOSEPH HERSHEY McGILLVRA
New York  San Francisco  Chicago

ALL-CANADA RADIO FACILITIES LTD.
Montreal