

# The Canadian Broadcaster

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A MONTHLY MEETING PLACE  
FOR THE INDUSTRY AND ITS SPONSORS

Volume 2, Number 11

November, 1943

## And Business Pays the Shot

"I fear the Greeks even when bringing gifts."

When the Roman historian, Virgil, wrote these words 1987 years before the CBC, he summed up the present radio situation completely.

On January 1st, when the CBC bestows the gift of network facilities on 45 more private stations, there may be those independent operators, advertising agencies and advertisers who consider themselves thrice blessed, and if such there be, they are, in our opinion, singing in the wrong key.

Until this moment, private radio's failure to stem the surge of the government broadcasting machine in its steady advance into radio's corner in the field of private enterprise, was private radio's own funeral.

Today, the announcement that the CBC's second network will open January 1st means that the bells may shortly be tolling the death-knell, not just of private radio, but of the whole democratic structure of our system of competitive business.

By the formation of the second CBC network, the Canadian government which has always worked towards the goal of socialized radio, has harnessed virtually all private broadcasters into one potent transmitter, and when the time is ripe it has only to whisper its words into the Ottawa microphone to have them resound the length and breadth of Canada. Furthermore, since exclusive network privileges are vested by the government in its own creature, the CBC, Ottawa now not only controls what may be said over the networks, but also what may not be said.

This new network, which brings the list of CBC network outlets up to 70 of Canada's 89 stations, is supposed to have been designed for two purposes. It is intended to bring listeners more of the CBC's conception of artistry and enlightenment; also it is supposed to take care of the overflow of network business which the CBC has not been able to accommodate on the old network.

Momentarily the private stations added to the network list may have the advantage of some free sustaining programs for their schedules; also they will get their station rates for the new CBC commercials, or, to be correct, half of their rates, this being the amount the CBC pays out to them for these forced sales.

Through this step, our astute government is creating, on what it hopes will be a self-sustaining basis, a fantastically perfect medium for the spreading of its own propaganda. This it will use in the next general election in an assiduous attempt to secure its own return to power. It will use it against the forces of the C.C.F., which stands to the death for the same kind of legalized muzzling as the Liberal party proposes using to defeat it. And here is the pay-off. Private enterprise—not just private radio, but every business which broadcasts over these networks to sell its goods—will be paying the shot.

Intentionally or otherwise, the government is playing right into the hands of the C.C.F., which body is openly fighting for the complete nationalization of Canadian radio, transportation, finance and industry at large. It is playing into their hands by paving the way for the materialization of their socialistic dreams, by acquiring for itself an almost complete stranglehold on this unique vehicle for influencing and controlling public thinking. And this is the party—the Social Democrats as they like to call themselves—whose leader in British Columbia said only the other day that when the C.C.F. comes into power, it will immediately establish socialism, and, on the same occasion, proclaimed that if the Social Democratic Government were opposed, that government would use police and military power to handle the opposition.

But there is still hope.

The CBC networks will stand or fall through private enterprise, and private enterprise will sink or swim with the survival or the destruction of freedom of expression as personified by a free press and a free radio.

The private radio station still offers advertisers its fine local broadcasting facilities; the daily newspaper still has its display columns. There is no half way. Either industry must refuse to subsidize the government by falling for the network bait which is being dangled so temptingly before its nose, or it must risk having to enjoy the unique experience of paying for the erection of its own scaffold.

"I fear the Greeks even when bringing gifts."

*Richard S. Lewis*

Managing Editor

## Enfranchised Advertising Agencies

The following is a list of agencies recently enfranchised by the policy committee of the Canadian Association of Broadcasters:

Ardiel Advertising Agency Ltd.; Associated Broadcasting Co.; Atherton & Currier; Baker Advertising Agency Ltd.; Canadian Advertising Agency; Cockfield, Brown & Co. Ltd.; D'Arcy Advertising Agency; A. J. Denne & Co. Ltd.; Dominion Broadcasting Company; Ellis Advertising Company; Harry E. Foster Agencies Ltd.; General Broadcasting Company; J. J. Gibbons Limited; F. H. Hayburst Company Ltd.; Publicité J. E. Huot Limitée; Russell T. Kelley Ltd.; Locke-Johnson Company Ltd.; MacLaren Advertising Co. Ltd.; Masons United Advertisers Agency; A. McKim Limited; McConnell Eastman & Company; Norris Patterson Limited; Thornton Purkis; E. W. Reynolds Limited; Ronalds Advertising Agency; Ruthrauff & Ryan; Spitzer & Mills Limited; R. C. Smith & Son Limited; Stanfield & Blaikie Limited; Stevenson & Scott Limited; Stewart-Lovick Limited; Tandy Advertising Agency Ltd.; J. Walter Thompson Co. Ltd.; Vickers & Benson Limited; Walsh Advertising Company Limited; Wallace Advertising Limited; Whitehall Broadcasting Limited; Young & Rubicam Limited; Jack Murray Limited.



TO GUY HERBERT

All-Canada's Toronto manager, for his untiring efforts, not once, but every Victory Loan Campaign, in bringing to Canada the stars of stage and screen to brighten the Canadian airways—to enrich the Canadian exchequer.

—  
Canada Gets The Cash!  
The Stars Get The Glory!  
Guy Does The Work!



## THE POWER AND THE GLORY

The stranglehold the Dominion Government is rapidly acquiring on Canadian radio suggests that any time now the Prime Minister will proclaim that our country has been constitutionally changed from the Dominion to the "King"-dom of Canada.

## CHURCHILLIAN MOUTHFUL

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.

—: Winston Churchill

## PAN MAIL

"Dear Editor: What you need is a better proof-reader. Yours respectfully. (signed) Q."

Hell, man! What we need is a proof-reader—period.

## HELP WANTED MALE

There is a great Field Marshall, my friend, who arrays our battalions; Let us to Providence trust, and abide and work in our stations.

—: A. H. Clough (XIX Century)

Wanted — one great Field Marshall.

## WHAT'S WRONG WITH THIS?

"I won't have a word of this script changed," said the producer. "It is the writer's own work and we have no right to mutilate it."

## THINGS WE WOULD LIKE TO KNOW

Now that the CBC proposes to corral the 8-11 evening spot on most private stations for its two networks, how are said stations to obey the stern admonition of the parliamentary committee to serve their communities with local programs and to develop local talent?

## CONTRIBUTED

Oh where, oh where has that network gone,  
Dreamed by the CAB?  
It is safely lodged in a place that is known  
As the Canadian Broadcasting C.

—: L. Ann

# Here's PROOF of Listenership!

CANADA'S TOP PROGRAMS ARE HEARD ON THESE STATIONS

All 10 of the top-rated NIGHT programs, and 8 top-rated DAY programs\*, are aired on these live, independent stations. Not every station, of course, carries every program, but this is evidence of the sound programming characteristic of every one of them. Place YOUR program in all or any of these 22 important markets.

*\*Elliott Haynes Ratings*

## Program

Charlie McCarthy  
Lux Radio Theatre  
Fibber McGee and Molly  
Aldrich Family  
Treasure Trail  
Kraft Music Hall  
Album of Familiar Music  
John and Judy  
Waltz Time  
The Fighting Navy  
They Tell Me  
Big Sister  
Soldier's Wife  
Road of Life  
Happy Gang  
Ma Perkins  
Pepper Young's Family  
Lucy Linton  
Share the Wealth  
Right to Happiness  
Dr. Stidger  
Men in Scarlet  
Easy Aces  
Lum and Abner  
Big Town  
Alan Young's Varieties  
War Correspondent  
Secret Service Scouts  
The Victory Parade  
Yesterday, Today and Tomorrow  
Air Command  
Musical Mail Box  
Hockey Interviews  
Hockey Broadcasts  
Jolly Miller Time  
Red River Barn Dance  
Lipton Tea Musicale  
Jack Benny  
Star Theatre  
The Weird Circle  
Green Hornet  
The Family Hour  
The World's Most Honoured Music  
Canadian Cavalcade  
Musical Telequiz  
The Shadow  
La Rue Principale  
Madeleine et Pierre  
Vie de Famille  
Screen Guild Players  
Judy Canova  
Great Moments in Music  
Radio Theatre Lux Francais  
Pierrot Latulippe  
Nazaire et Barnabe  
Les Secrets du Dr. Morhanges

## Sponsor

Standard Brands Ltd.  
Lever Bros. Ltd.  
S. C. Johnson & Son Ltd.  
General Foods Ltd.  
William Wrigley Jr. Co. Ltd.  
Kraft Cheese Ltd.  
Sterling Products Ltd.  
Pond's Extract Co. of Canada Ltd.  
Sterling Products Ltd.  
British American Oil Co. Ltd.  
Dominion Government  
Lever Bros. Ltd.  
Dominion Government  
Procter & Gamble Co. of Canada Ltd.  
Colgate-Palmolive-Peet Co. Ltd.  
Procter & Gamble Co. of Canada Ltd.  
Procter & Gamble Co. of Canada Ltd.  
Lever Bros. Ltd.  
Colgate-Palmolive-Peet Co. Ltd.  
Procter & Gamble Co. of Canada Ltd.  
Vick Chemical Co.  
Walter M. Lowney Co. Ltd.  
The Anacin Co. Ltd.  
Miles Laboratories Ltd.  
Sterling Products Ltd.  
Tuckett Ltd.  
Canadian Marconi Co.  
Canada Starch Co. Ltd.  
Coça Cola Co. of Canada Ltd.  
Radio Manufacturers Association of Canada  
Byers Flour Mills Co. Ltd.  
Colgate-Palmolive-Peet Co. Ltd.  
St. Lawrence Starch Co. Ltd.  
Imperial Oil Ltd.  
Maple Leaf Milling Co. Ltd.  
Hudson's Bay Co.  
Thomas J. Lipton Ltd.  
General Foods Ltd.  
McColl Frontenac Oil Co. Ltd.  
Imperial Tobacco Co. of Canada Ltd.  
Lambert Pharmacal Co. (Canada) Ltd.  
Prudential Insurance Co. of America  
Longines-Wittnauer Co. of Canada Ltd.  
The Borden Co. Ltd.  
Robin Hood Mills Ltd.  
Delaware, Lackawana & Western Co.  
Procter & Gamble Co. of Canada Ltd.  
Kellogg's Co. of Canada Ltd.  
Procter & Gamble Co. of Canada Ltd.  
Lady Esther Ltd.  
Colgate-Palmolive-Peet Co. Ltd.  
Celanese Corp.  
Lever Bros. Ltd.  
Quaker Oats Co.  
Lever Bros. Ltd.  
Canadian Ironized Yeast Co.

## Representing

- |                              |  |
|------------------------------|--|
| <b>CJOR</b><br>Vancouver     | <b>CHPS</b><br>Parry Sound               |
| <b>CKLN</b><br>Nelson        | <b>CFOS</b><br>Owen Sound                |
| <b>CFPR</b><br>Prince Rupert | <b>CHOV</b><br>Pembroke                  |
| <b>CJGX</b><br>Yorkton       | <b>CFLC</b><br>Brockville                |
| <b>CKX</b><br>Brandon        | <b>CKCO</b><br>Ottawa                    |
| <b>CFAR</b><br>Flin Flon     | <b>CJRL</b><br>Kenora                    |
| <b>CKY</b><br>Winnipeg       | <b>CKAC</b><br>Montreal                  |
| <b>CKLW</b><br>Windsor       | <b>CHGB</b><br>Ste. Anne de la Pocatiere |
| <b>CFPL</b><br>London        | <b>CJBR</b><br>Rimouski                  |
| <b>CKCR</b><br>Kitchener     | <b>CKCW</b><br>Moncton                   |
| <b>CHML</b><br>Hamilton      | <b>CHSJ</b><br>Saint John                |

# Stovin & Wright

RADIO STATION REPRESENTATIVES

MONTREAL • TORONTO • WINNIPEG

The CANADIAN BROADCASTER

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Radio's Secret Weapon

One of the alarming aspects of the network expansion just announced by the CBC, is the basis on which the national programming is to be arranged.

As far as we can gather, the idea is this.

Private stations are to make over to the CBC 21 hours a week, that is to say the top listening periods of 8 to 11 every night.

Throughout the week the stations are to receive 21 half-hour commercial programs mostly of American origin. The remaining 21 half-hour periods are to be filled by the CBC on an unpaid sustaining basis with whatever programs the Corporation sees fit to produce.

The far-reaching political aspect of this measure has been dealt with in the front page editorial of this issue, but from the broadcasters' standpoint there is a question of supreme importance which seems to have been overlooked.

Private radio has been submitted to an unending barrage of invective from parliamentary committees and others because of its alleged failure to promote local talent. We know that these charges are unjust, but we know also that even greater efforts have been made by the stations along these lines.

If this work is to continue, time must be found for such local talent to get on the air, and it must be evening time, because, in these days especially, war work and other employment would make daytime airings impossible for the talent, even if they were practical from a listener standpoint.

The CBC will reply with the argument that expanded networks will make it possible for local tal-



PSST! PETRILLO!!

ent to be heard nationally. But the CBC will be the first to agree that the fruition of this plan will never be achieved unless this young talent has a chance of being broken in locally first.

Lizzie Glutz' lyric soprano rendition of "Oh Promise Me" may be quite an adequate fill for a fifteen-minute period, when the performance is given to her relatives and school-friends, but she'd only get as far as the fourth bar before she was tuned out from the entire Canadian network. And one day . . . Lizzie . . . who knows?

Then there are the hours these private stations have always devoted to other kinds of community programs. Are these also to be sacrificed to the CBC sustainers?

What do the listeners say?

Before they consent to devoting these most listenable hours to the CBC programming department, should not each community station make a tremendous effort to assess the opinions of the only people who count—the listeners? Should it not be left to the listener to decide whether he wants the local hockey or a CBC Forum; the local musical or drama group or the Winnipeg Symphony; the local news round-up or a professorial discourse on ornithology; a local M.P.'s report to his constituents or a round table discussion on hygiene?

Private stations are told by the CBC that their licenses are issued for the sole purpose of enabling them to render a broadcasting service to their local communities. Now the same CBC is clipping

their wings to the point where rendering a community service when people are home to listen becomes virtually impossible.

There is another threat to Canadian radio.

Most Canadian stations, private and government, are vying for listeners with those American outlets which penetrate Canada with programs of such artistry that no Canadian station or network of stations can hope to hold a candle to them. Canadian radio has only one means of defending itself against such opposition—it is radio's secret weapon—"Local Community Activity."

The best shows there be Are on CKAC!

That's what the latest\* surveys show! In evening coverage—and that means whole family coverage—thirty CKAC programs have a rating of over 15. The next French station has one-third of that number. Of the ten leading evening French programmes, eight are carried by CKAC. Any way you look at it, Canada's Busiest Station is supreme in this great market!

This leadership means a ready made, friendly audience for your radio programme—an audience that for years has made CKAC a part of the family circle. CKAC showmanship has pioneered and maintained this supremacy. CKAC showmanship will win listeners for you.

\*Elliott-Haynes Montreal Report October 1943

CKAC

COLUMBIA BROADCASTING SYSTEM MONTREAL  
Representatives—Canada  
C. W. Wright, Victory Building, Toronto, Ont.  
United States:  
Joseph H. McGilvra



Just What the Doctor Ordered

Dominion produced radio programs and spot announcements are "just what the doctor ordered" to keep your business pepped up and ready for the large volume of peace-time business which the war's end will undoubtedly bring.

Let us prescribe for YOUR business with Dominion ideas, plus Dominion production, plus the new Dominion equipment.



FRED A. LYNDS, Manager

"I Challenge You to Match CKCW's Rate Card!"

• Analysis of Canada's markets show only 23 zones of 100,000 population served by radio. Moncton is outstanding among them because of three facts: (1) no other area is so completely and definitely a radio territory; (2) the rate for CKCW's time is less than that of any other station in the 100,000 group; (3) Moncton is a boom town with a future. Make Moncton your radio test city—we'll co-operate—and how!

Representatives:  
STOVIN & WRIGHT  
Toronto - Montreal

CKCW sells MONCTON'S 100,000 MARKET

DOMINION BROADCASTING COMPANY  
4 ALBERT ST. TORONTO



**NOVEMBER  
1938  
to  
NOVEMBER  
1943**

**5 Years Ago  
The  
FIRST  
RADIO  
WIRE  
IN CANADA  
WAS OPENED**

**Pioneers  
In 1938  
Leaders  
In 1943**

*You remember*  
how bitter opposition to independent news on radio stations was overcome, and FULL NEWS FACILITIES TO RADIO OVER TELETYPE WAS INAUGURATED BY:

**BRITISH  
UNITED  
PRESS**  
HEAD OFFICE:  
231 St. James St.  
MONTREAL

# Action Speaks Louder Than Words in CJAT Public Relations Policy



"The trouble with radio," says Walter Dales, manager of CJAT, Trail, B.C., "is that we tend to talk too much and do too little. Especially is this true in the field of public relations, and if radio sales presentations to its clients and their agencies tend sometimes to ring with a discordant note, this, in my humble opinion, is the reason."

Early last spring this B.C. station decided to inaugurate a progressive public relations plan based on programming. It was just an experiment, Mr. Dales told THE CANADIAN BROADCASTER, but it has resulted in one large war industry handing the station a large share of their public relations work, and another big utility company calling the station in for suggestions.

Back of the campaign is one basic thought. Magazines develop a definite personality through the character of their stories and articles. In an effort to make CJAT as slick as the slickest of the slick magazines, the station developed a slogan to work to—"More Feature Stories than a Daily Paper".

The first "feature story" was a fisherman's jive session. Over a dozen well-known fishermen gathered in the studios. Contentious questions were thrown at them, and the arguments that resulted even exceeded expectations.

Next they did 35 "Kootenay Thumbnail Sketches". These were carefully prepared life stories of Trail old-timers and important citizens. Running concurrently was a series on old buildings. "The point we stressed," Mr. Dales explained, "was that never a week must pass without at least seventy Trail people hearing their names mentioned over the air."

A show teeming with local color and right in tune with the news was a broadcast from the ghost-town of Phoenix. They went on the air three-quarters of a mile below the ground in the old Granby mine which brought Phoenix into being.

This station has found that special seasons and special days can be made the background of interesting and original programs. For example at Hallowe'en just past, they did a remote show from an old

haunted house at Brekenridge, a house which has been the subject of many a Kootenay legend.

Results of this new policy have been gratifying. Trail has suddenly become tremendously interested in its community station. What started with a gentle trickle of enquiries about the station's activities and operation have grown to the proportions of a deluge. Besides this, local business has increased by leaps and bounds.

Up to this point of the campaign the emphasis was on action. Next, feeling that they now had something to talk about, they instituted a series of newspaper advertisements, in THE TRAIL DAILY TIMES. These ads, carefully prepared in reader style, deal in various ways with the problems that confront a private community station. In one they explain the private ownership of the business and let people know that the only revenue is derived from advertisers; they explain that it is they who provide the facilities to carry the CBC programs, and that these are carried without charge and without participating in the money collected for license fees. Another ad gives the public a clear picture of the transcription difficulties which have been hampering the industry.

Each advertisement ends with an invitation to any citizen to visit the station and discuss any radio questions which may puzzle or annoy

them. Spot announcements draw attention to the advertisements, being broadcast the days the advertisements are scheduled to appear. They have resulted in an astonishing number of visitors to the studios, and in a number of instances the station manager has been invited to address clubs and organizations in and around Trail on Broadcast Advertising.

Summing up this policy in his own words, Mr. Dales says: "... our public relations plans have been based on action and are deep rooted in the needs and problems of our own community. We are trying to interpret for our listeners the rhythm and flow of this industrial city and the district that surrounds it. We find that we are rapidly becoming the focal point for scores of community projects. We think we have caught the feel of our town, and now we are trying to reflect it accordingly on the air. Our program schedule has character now. Our people no longer need a station call to tell them they are listening to "The Voice of the Kootenays". It is no longer a label slipped in between a hit-and-miss schedule.

"This," he concludes, "we believe to be the real meaning of public relations. When we approach big business now and offer them our services, we do so with full confidence in our ability to handle a public relations job for any reputable advertiser."

*Out at Last!*

*How*

**TO SPEAK**

in

**PUBLIC**

by C. W. (Bill) Wright

*Order*

YOUR AUTOGRAPHED  
COPY TODAY

*from*

**The  
CANADIAN BROADCASTER**

Book Dept., The Canadian Broadcaster,  
104 Richmond Street, West,  
Toronto.

SHIP POSTPAID

Copies "How to Speak in Public" by C. W. (Bill) Wright  
@ \$2.50 per copy. Total \$

Name .....

Firm .....

Address .....



H. H. Rimmer, advertising manager of Canadian General Electric, received his silver medal for his contribution to Canadian Advertising from Arthur Evans, secretary-treasurer of the CAB, at the 29th annual meeting of the Association of Canadian Advertisers.

### New Yorkton Manager

Les Garside, Managing Director of radio station CJGX, Yorkton, in Toronto last week, announced the appointment of R. J. (Bob) Priestly to the managership of CJGX. Bob was formerly Production Manager.

### Buy A Bond

All through Sunday, October 31st, CJAT in Trail, emphasized the 5th Victory Loan Drive by station-break slogans such as "Play a Hallowe'en trick on Hitler, BUY a Bond", and "A thought for Hallowe'en day—Make Hitler a push-over, BUY a Bond".

### Kenora Goes Kilowatt

Radio station CJRL, Kenora, was officially opened under its new management, on Friday, November 5th, from which date Howard Clark, formerly at CKX, Brandon, becomes station manager.

Opening ceremonies included the dedication of the new transmitter, which increases the power of the station, formerly known as CKCA, from 100 to 1,000 watts.

The station is now broadcasting at its newly-assigned frequency of 1220 kilocycles, and is represented in the national field, as previously, by Stovin & Wright.

### Victory Bond Wagon

CFCF, Montreal, really let loose during the 5th Victory Loan Campaign with 15 minutes a night of music, interspersed with mimicry, gags, humorous dialogue, wisecracks and banter, with all talent recruited from station staff, augmented with artists used on commercial and sustaining programs. The air audience was invited to phone in and win a "boost" by pledging for at least a hundred dollar bond. Boosts ran from ladies' hose to barbecued chickens and were delivered by the artists in person right after the program.

The idea was conceived by and produced by Bram Seymour, and sold before a word had been written to MacKay Smith, Montreal Dry Cleaners.

The program produced sales of many thousand dollars worth of bonds, topped off with a \$25,000 pledge from the sponsor.

## THE GREATEST SHOWS IN RADIO ARE ON CKCK

- New York Philharmonic
  - Lipton Tea Musicale
- Jack Benny
  - Chase and Sanborn
- Bayer Aspirin Program
  - Lucy Linton
  - Big Sister
- Happy Gang
  - Claire Wallace
  - Lum and Abner
- Mary Marlin
- Ma Perkins
- Pepper Young's Family
- Snow Village
  - Lux Radio Theatre
- Alan Young Show
  - Big Town
- Treasure Trail
- Fibber McGee and Molly
  - Lone Ranger
- Green Hornet
  - Share the Wealth
  - Voice of Victor
- Aldrich Family
  - Kraft Music Hall
- Weird Circle
  - The Shadow

Day after day, night after night, CKCK brings to southern Saskatchewan audiences the best in radio. That's why CKCK has such a firm hold on the southern Saskatchewan market, whose income this year reached an all-time high.

# CKCK

Regina, Sask.  
620 k.c.

- REPRESENTATIVES:  
Canada, All-Canada  
Radio Facilities  
United States, Weed and  
Co.

Vaughn  
Monroe  
signs

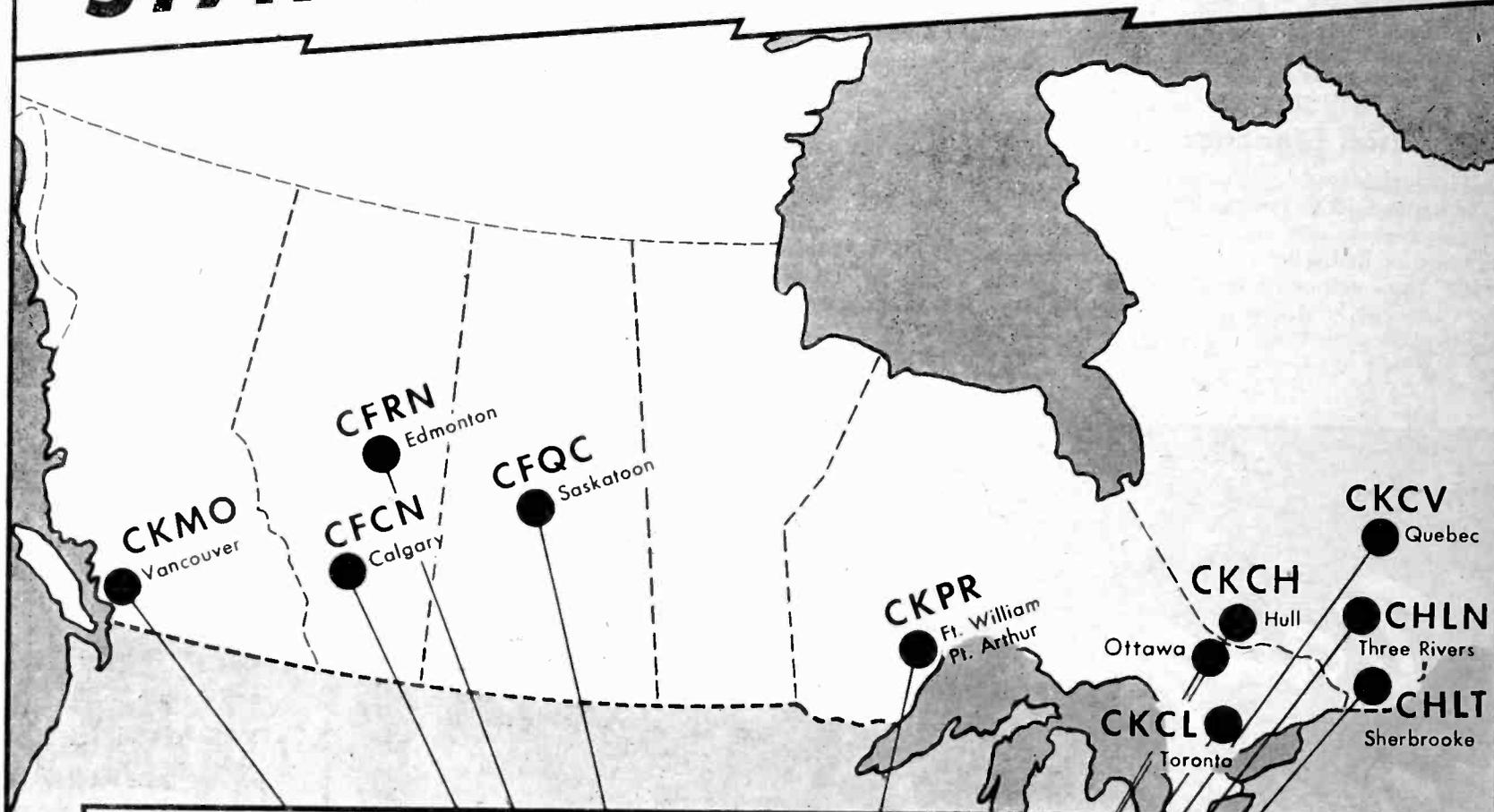


with **LANG-WORTH**

Voted the most popular dance band of the year by students of 171 colleges and universities . . . featured in MGM's new picture, "Meet the People" . . . RCA Victor Recording star. Monroe's fans are legion and they are avidly waiting the release of the 20 sensational dance tunes just recorded exclusively for Lang-Worth subscribers.

**LANG-WORTH, Inc. • 420 Madison Avenue • New York**

# TEN TRIED AND TESTED STATIONS TO SERVE YOU



## BE PREPARED!

You'll want your Markets Back  
*Tomorrow*

Prepare the way  
*Today*

*Radio Representatives Limited*

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

# Star Spangled Programs Aid 5th Victory Loan



Radio's power to reach down into peoples' hearts is harnessed twice a year to put over Canada's Victory Loans, and this power is greatly increased by the galaxy of Hollywood and New York stars who give their services.

Shown at the left, in the top picture, from left to right, are Guy Herbert, whose tough assignment it is to procure this priceless talent; Gail Patrick, Jean Dickinson, Pat O'Brien. In the centre picture, the sailors at the extreme ends are the piano team, Whittmore and Lowe, now in the U.S. Navy; Flying Officer Eugene Barbet; Jessica Dragonette, Walter Pidgeon. In the lower picture, at the left, is William Fisher, sole survivor of H.M.C.S. St. Croix; Robert "Believe-it-or-not" Ripley; Anna Mary Dickey, James Cagney.

The program and production committee charged with the responsibility of these programs consists of C. W. McQuillin (chairman); E. L. Bushnell; Rupert Caplan; C. M. Pasmore; Guy Herbert; Henry Gooderham and Don Henshaw.

### Omission

There has been omitted from the list of CAB enfranchised agencies on page 1 of this issue, the name of the James Fisher Co. Ltd., which has for many years had CAB recognition.

### Homes 78% Radio Equipped

According to a report recently issued by the Dominion Bureau of Statistics, in connection with the 1941 census, it is found that there are 2,572,590 occupied dwellings in the Dominion of which 78% have radios, that is to say, there are 1,996,620 radio homes in Canada.

This figure is arrived at on the basis of a sampling of every tenth home in Canada during the 1941 census.

It is interesting to note that Elliott-Haynes Ltd. in their Annual Brochure "Canadian Radio, 1942", estimated Canadian set ownership at 1,933,564, a variation of 3.6% from the government figure, on the conservative side.

### New Offices

George Taggart, broadcast counsel, is opening new offices on December 1st, at 165 Yonge Street, Toronto. He will add to his present activities an entertainment bureau.



**ALEC PHARE**

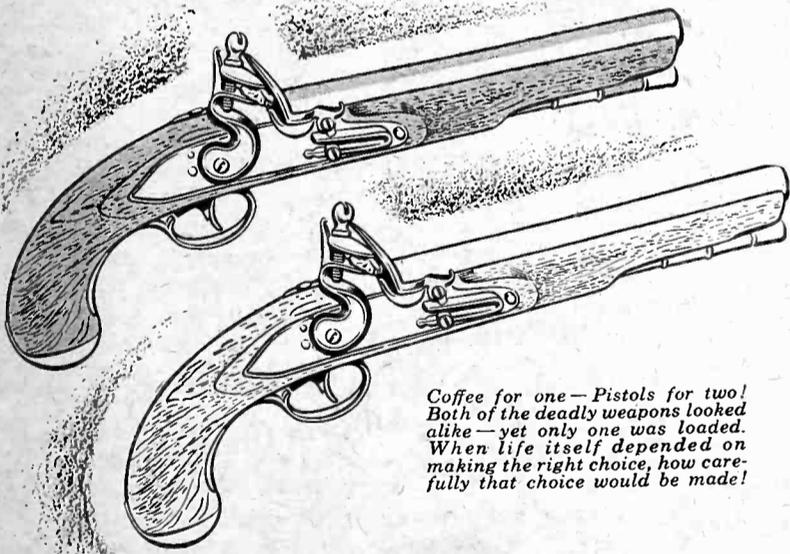
—the Old Philosopher—  
whose hundredth broadcast of "Queer Quirks" for Gilsons of Guelph, was aired October 20th, 1943. This interesting program of quaint origins and quips has been on the air since 1931, and during its long life has had three sponsors.

### Bowden Joins Navy

Ralph Bowden, of Stovin & Wright's Toronto sales staff, has reported for duty with the Navy.

### Cigars by Soble

Ken Soble is celebrating the birth of his second daughter, who arrived at 4.30 a.m., November 23rd, at the Western Hospital, Toronto.



Coffee for one—Pistols for two!  
Both of the deadly weapons looked alike—yet only one was loaded.  
When life itself depended on making the right choice, how carefully that choice would be made!

**R**AUDIO PROGRAMS, too, need careful selection. Your life may not depend on the right choice, but the life of your advertising and sales campaign will. It is not good enough to translate an English program into French, as many advertisers have learned by costly experience. The entertainment and education of a Quebec audience calls for a radio program planned exclusively for this market, with an understanding of its audience. That is our business—in both English and French programs. May we serve you, as we have for many years served leading national advertisers across Canada?



**RADIO PROGRAMME PRODUCERS**  
MONTREAL CANADA

## The Slogan That Means Something

When a station SERVES its community you may be sure the community is responsive to the station. In 1942 CFRN donated \$25,930.00 in broadcast time to local, provincial and national organizations. During the first ten months of 1943 the figure has soared to \$36,151.00!

**CFRN**

"The COMMUNITY Station With the National Reputation"

EDMONTON



*Where*  
**HOME ON THE RANGE**

**T**HE days of the rip-snorting, gun-toting range have faded beyond the horizon of the modern "West". Oil wells, wheat fields, coal mines and modern cattle ranches have grown up where once the deer and the antelope played.

But out here, where the hand-shake is a little firmer, friendly Albertans, busy putting their shoulders behind the wheel of war, are ready to welcome your sales messages, bringing them news of the goods and services they need in the course of their busy lives.

From the modern city of Calgary, we'll broadcast your message to more friendly listeners throughout Alberta than any other medium can offer.

**10,000 WATTS  
 1010 KC**

**CFCN**  
**CALGARY ALBERTA**  
*The Voice of the Prairies*

*Contact*  
 RADIO REPRESENTATIVES LTD.  
 Toronto and Montreal  
 Winnipeg—H. N. STOVIN  
 In the U.S.—HOWARD H. WILSON COMPANY

## MORE MOOLA For Manuscripts

New CBC Drama Chief Launches  
New Plays—New Policy

A new basic minimum for radio plays of fifty dollars, with no ceiling on "must" manuscripts, is the news we are asked to deliver to writers, from Andrew Allen, CBC's newly-appointed national supervisor of drama.

Returning to Toronto from the west coast, where, as production manager of the Pacific coast region, he produced an average of two and a quarter plays a week for nearly four years, Andrew finds himself back in the same bailiwick where once he edited THE VARSITY, trod the boards of Hart House Theatre and rose from cub announcer to senior producer at CFRB.

In 1937 Allen left Toronto for England, and took up broadcasting from English language stations on the continent, returning to Canada in August, 1939, on the ill-fated *Athenia*. Since then he has been in production work for the CBC.

At his opening show from Toronto he launched a radio version of "Jane Eyre" on November 5th. This series, broadcast over CBY to the southern Ontario network, was completed in three half-hour episodes, and is being followed, in the same spot, with a fourteen part serialization "David Balfour", based on Robert Louis Stevenson's "Kidnapped", dear to the heart of every school boy, and its unfamiliar sequel "Carrion".

"There is a place on the Canadian air for the dramatization of old standard works," Allen says. "Their characters have stood the test of time, and they afford Toronto's fine actors, instead of the stereotyped roles of the propaganda shows, where taxi drivers are cast as taxi drivers, an opportunity to get their teeth into parts that are a challenge to their skill."

Plans have been laid for the release early in 1944 of an "experimental" series to be aired over the national network under the title "Stage 44". Scripts are needed for this project, which should prove a writer's dream, for those off-the-beam ideas, those never-been-done-befores are just what the Doctor ordered, and, believe it or not, special increased rates will be paid.

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

## FANFARES FOR FAITH

We doubt very much whether any artist has contributed as much individual effort towards the success of the Victory Loan programs as Toronto's own Percy Faith. Besides arranging and conducting the Carnation "Contented Hour" each Monday evening, Mr. Faith found time to arrange the feature numbers of the Fifth Victory Loan series and in addition conduct three programs personally—one in Montreal and two in Toronto.

To get a line on Percy, we contacted one of his closest friends in Canada, Jack Slatter, who we thought was well qualified to answer a few questions on Percy from a musical standpoint also.

Jack tells us that it was the old story of a local boy making good, but certainly not without a very good foundation in legitimate music and plenty of hard work. "Percy studied and played professionally for a number of years in Toronto," he said, "and at one time was considered one of the top-ranking pianists in professional circles here. Eventually he started arranging. He was by no means the first arranger in these parts but he was the first arranger with new and original ideas."

Probably his most successful programs while in Canada were his "Streamline" and "Music by Faith" series aired over the CBC and U.S. networks. Then came the many offers from America's top-flight conductors. Percy thought a lot before accepting any and not until "The Contented Hour" came along did he feel he had found the right spot. Percy's success is shown by the rising popularity of "The Contented Hour" in the past two years.

Jack also tells us that the Carnation program is probably one of the toughest assignments that Percy could have chosen and features a much heavier type of music than his Canadian shows did generally. Nevertheless, he took it in his stride and has applied his creative style of arranging to many of the world's oldest classics.

"Does he like coming back to Canada?"

"He certainly does — regularly three or four times a year."

With Mrs. Faith and his two children, Percy lives in Willmette, a suburb of Chicago, and claims he leads a much quieter life than when in Canada. Here, in his study, he writes all the arrangements used on "The Contented Hour" and is constantly receiving the highest praise from such men as Dr. Frank Black, Andre Kostelanetz, Morton Gould and Mark Warnow.

"What does he plan for the future?"

"Percy doesn't know right now and is very happy in his present assignment."

"What are his interests outside of music?"

"Plenty," Jack said. "Photogra-



phy, fishing and watching most sports, especially hockey."

"Will he ever write a Symphony?"

"Probably not until later in life."

To close this interview, we really put Jack on the spot by asking him whether Canada had, or would, develop anyone to replace Percy Faith.

Jack's only reply was, "Percy Faith, in my opinion, represents the fraction of one percent who meet with such signal success. But, I'm no prophet. I may be accused of being prejudiced in his favor, so don't take my word for it. Ask any musician who has worked with Faith and his arrangements."

In Vancouver



For their favorite radio shows, Canada's Pacific Coast listeners tune to CKWX. It's a habit borne of the knowledge that "980 on the dial" brings them more popular favorites than any other Vancouver station.



Frank H. Spudek, Manager

## WHEN IT'S AN RCA Victor ORTHACOUSTIC TRANSCRIPTION

you never know its recorded until you  
hear the announcer say:



TYPICAL OF THE  
MANY CANADIAN  
BROADCASTS  
USING  
RCA VICTOR  
TRANSCRIPTIONS

- \* Red Cross Appeals
- \* Victory Loan Drives
- \* Canadian Bankers Association
- \* Orange Crush Series
- \* "Lum n' Abner
- \* Aid to Russia Programs
- \* Carnation Bouquet
- \* Sunkist
- \* "Road of Life"
- \* "Vic and Sade"

THIS PROGRAMME WAS  
ELECTRICALLY  
TRANSCRIBED!

The faithful speech, music and sound reproduction of RCA Victor Orthacoustic Transcriptions has won a long and impressive list of clients that reads like a blue book of Canadian radio advertising. Busy with war work,—Yes! But RCA Victor Transcription Studios have a completeness and productive capacity enabling them to extend to you the same:

"All-Inclusive Service" that takes care of your recording problems from every angle . . . Planning, Translating, Recording, Manufacturing, Shipping, etc.

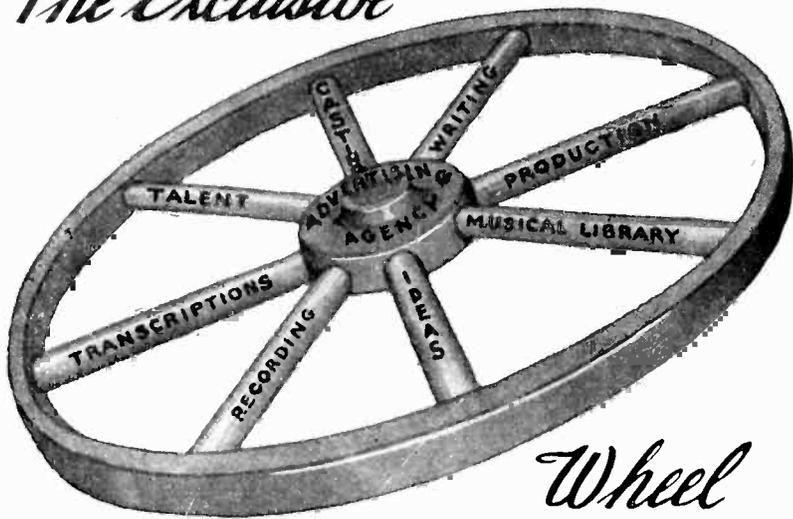
Exclusive with RCA Victor Company Limited

RCA Victor  
TRANSCRIPTION STUDIOS

TORONTO  
Royal York Hotel  
AD. 3091

MONTREAL  
Lacasse Street  
WE. 3671

*The Exclusive*



*Wheel*

**EXCLUSIVE** Radio Features Limited provides a streamlined modern service to all advertising agencies on behalf of their clients. This service can embrace every phase involved in advertising by radio, from a twenty second spot announcement to an hour musical show. Exclusive will plan it and produce it, leaving the agency free to give their clients' problems attention that is uninterrupted by detail and the coordinating of the many personalities that go into a finished production.

A phone call will bring our representative to your office with full information.

**EXCLUSIVE RADIO FEATURES COMPANY LIMITED**

14 McCaul St., Toronto, Ontario

Phone ADelaide 5112

# SUCCESS, spelled R-A-D-I-O

By Frank E. Croft

If Robert E. Day, president of the Bulova Watch Co. Ltd., were re-writing the dictionary, he would probably define the word radio as "advertising". Then he would automatically strike it out and put in "successful advertising". In fact, after a glance at his sales charts he would probably make another change to "very successful advertising", for "Bob" Day is ready to tell anyone and everyone that that is what radio has meant for his product ever since a day in the late twenties that Bulova first came on the air.

Today Bulova time signals and spot announcements are heard more than 300 times a day in Canada from 41 stations. The longest announcement is 100 words but most of them are much less. It is the little drops of water technique which has produced a flood of business, through good times and bad, for Bulova.

"We're sold on radio, that's certain," Mr. Day explains. "It gives us day in and day out (stop smiling) results which speak for themselves; but we can tell you a story about radio advertising which shows why we feel the way we do about it.

"Back in 1927, I think it was—when Lindberg flew the Atlantic—we brought out a model called the Lone Eagle. We advertised it in most of the then regular media but enquiries were not as brisk as we had hoped. Then, the American company took a spot on a Detroit station. I think it was WJR. Anyway, a good many dealers in that area were clamoring for fresh stock within a matter of days. From then on we've had no doubts about radio."

Mr. Day hastens to add that as far as he is concerned, all advertising media have their place and value; but for Bulova, well . . .

"Radio is a precision, split second, operation," Mr. Day says. "That makes it a natural for a watch manufacturer because there is a psychological connection be-

tween the two to begin with."

But having a ready-made medium is only the beginning. Using it to the limit is step number two. During the depression years Bulova used an annually increasing amount of radio time from 1930 onward. The result was a steady and healthy record of sales with very few dips. When the war started, Bulova faced another problem with most other manufacturers—curtailed production because of scarcity of materials. With the demand for Bulova watches far in excess of the supply, there was a

temptation to hedge on advertising. But, as Mr. Day explains—"we learned during the early days of this war that preparations for it during the peace years would have found us in a better position during 1940 and 1941. The lesson goes further. It is that during war there



Robert E. Day

should also be preparations for peace, provided they don't interfere with the fighting of the war in any way. So we have again increased our radio advertising, for 1942 and 1943, to be sure that when watches are again being produced in unrestricted amounts, the people will still know which one to ask for."

Step number three is a sagacious choice of when and where to put on these spot announcements and time signals. Bulova's policy of sticking to time signals only on Sunday was in force months before the Canadian Radio Broadcasting Commission learned that there are people who resent too much Sunday advertising. Similarly, only time signals are heard during the hours of top flight programs from 7.30 or 8.00 o'clock on, in the evenings. Naturally, Bulova comes in either before or after the most popular shows and programs.

"It's simple when you come to sum it up," Bulova's president says. "Choose a good medium, use it constantly and use it often. And use it in a way which builds good will. There are no priorities on building good will, you know."

**CHML**

CFRB COLUMBIA      WBEN N.B.C.

860      900      930

**HAMILTON**

**"More Hope than Charity"**  
 A COLUMN OF CONSTRUCTIVE DESTRUCTION  
 by **Elda Hope**

I promise not to do an Eddie Cantor on you, folks, but as against his five daughters, I have one seven-year-old nephew who takes his radio seriously and in large doses. Jimmie just told me that his reasons for never missing "The Lone Ranger" are because: "Heck, Aunt Elda! It teaches you to live!" He's that way about all cow-punchers and Indians, but, surprisingly perhaps, he's not so keen on shooting and lynching. Script writers please note and act accordingly. Incidentally he's a "Quix" customer to a point of blackmail.

Jimmie likes the action in "L for Lankie", but for reasons I can't get him to disclose he still thinks he'll join the army. Maybe he likes peeling potatoes.

His other favorites seem to be certain characters on shows. Invariably he stays awake until the end of the Buckingham Show so he can hear "Busy, busy, busy." He also has a weakness for "Tangerine" on the same program—sighs over her baby talk quite mawkishly. "Rochester" on the Jack Benny effort is another of his delights—one with which his aunt quite enthusiastically agrees.

My find-of-the-month is Annabelle on "Jolly Miller Time". To my way of thinking she walks away with the laurels, though Al and Bob Harvey certainly put in their two bits worth. Her skits are really funny, and well delivered.

Have you ever stopped to think of the number of Canadians who are huge successes in radio south of the border? Another Victory Loan has proven the merits of Toronto's Percy Faith. Guy Lombardo, from London, Ontario, is on my must list. Metropolitan Opera's Pelletier certainly casts a favorable impression on Canada. In the vocal world we have Jean Dickinson, Ann Jamieson, Louise King and Donald Novis, all of whom have carried the Maple Leaf to the top of the ladder.

Canadian acting reached a new high in my book in Arch Oboler's script "I Do", heard on a recent "Voice of Victor". The skit was wrapped up in a brown paper parcel and carried home by a character who hadn't a single word to say. The only speaking part, a groom-to-be, was well done by Lloyd Bochner. The other—a baby he found in the back of the car in which he was on his way to the church, cried throughout the script, but cried with such eloquence, such realism, and, above all, such perfect timing, that she was the front, back and centre of the entire skit.

Pauline Rennie, who did the job, rates all kinds of credit . . . versatile, too, because she does straight parts as well as characters, and on top of that sings as well.



**Mr. Bigs of To-morrow**



From left to right—Komar?—here! . . . Franklin?—here! . . . Ireland? here! . . . Dickson?—here! They're on the job at the CBC Toronto studios, performing a hundred different services every day to help keep the wheels of the CBC running smoothly. These four tycoonlets are not run-of-the-mill office juniors. They were chosen with an eye to the future—their's and the CBC's. Besides functioning in their various departments, when a relief operator is needed on the switchboard, a relief copy-clerk in the newsroom, or a driver for one of the staff cars, one of these Junior Execs, whose ages range from 15 to 18, moves in and takes over. There are the CBC's Mr. Bigs of Tomorrow.

Most people have a preference for a type of program or maybe they lean toward a certain show. I have my "mustest". There's just no point in phoning me between 9 and 9.30 on Tuesday nights, for I never fail to hear that most down-to-earth, natural and homey of all programs, John and Judy.

Away with this sugar! Here's unquoting till next issue.

**Stork Market**

They didn't ring any bulletin bells on the BUP circuits, but word has gotten around that there has been a seven-pound addition to the Bob Keyserlingk household.

The new arrival, a son, marks the stork's fifth visit at the BUP's managing director's home.

**THE EVENING SURVEY IS ALSO GOOD**

The latest survey on evening-time listening habits issued by Elliott-Haynes Ltd. confirms the wide preference held by CKCH. Ratings run from 17.0 to 35.3 and the lowest audience delivered was still 45.8% of the sets in use.

The daytime survey showed ratings ranging from 20.9 to 42.8 and represented totals up to as high as 90% of the listening audience.

This adds up to the fact that each day . . . all day . . . the French homes of the Ottawa Valley turn to CKCH be it for news—for instruction—for entertainment.

When a station, in competition with others, can earn and maintain among a quarter million people a popularity such as evidenced by these continuing surveys, its influence is unquestioned.

Take advantage of this influence. Let CKCH carry your sales message to an eager and responsive market.

*...the Shadow Knows!!\**

... and Gillies Coy. Limited, Hamilton's BLUE COAL Dealer knows too that HAMILTON is Canada's 4th largest market.

To cover HAMILTON you need a Hamilton station

and **CKOC** is that Hamilton Station with Local and National Advertisers who want RESULTS in the Hamilton Market

**THE ALL CANADA STATION**

\*The Shadow—Sunday on CKOC at 9.00 p.m.

**CKCH**

OTTAWA - HULL

TORONTO OFFICE:

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

MONTREAL OFFICE:

RADIO REPRESENTATIVES Ltd.  
 Dominion Square Bldg. HA. 7811

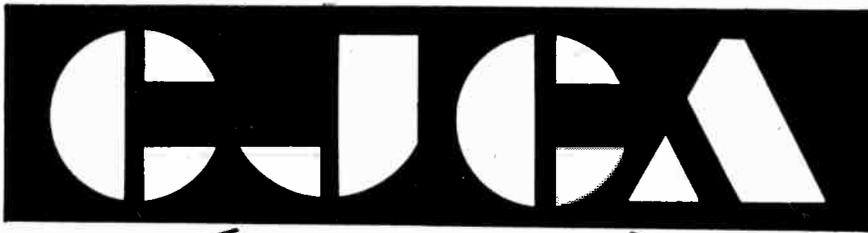
UNITED STATES OFFICES:

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

## Popularity & Prestige

are built by CJCA's consistent community service. Witness "thank-you" letters in CJCA's files from:

- |                       |                            |
|-----------------------|----------------------------|
| Armed Forces          | Boy Scouts—Girl Guides     |
| Kinsmen               | Kiwanis                    |
| I.O.D.E.              | Red Cross                  |
| Navy League           | Canadian Legion            |
| Salvation Army        | Humane Society             |
| War Finance Committee | Alberta Teachers' Alliance |



In Edmonton  
"CROSSROADS OF THE WORLD"

## New Survey Nixes Saturday Night Jinx

Saturday night listeners in English-speaking Canada show a consistently higher number of persons per open set than any other night of the week except Sunday; listenership averages 9 more persons per 100 open sets for the Tuesday-Thursday - Saturday combination than for the more popular Monday-Wednesday-Friday. These and other facts are disclosed in the current Elliott-Haynes survey in which a number of additional questions have been asked in order to give the radio industry and its clients a cross-Canada picture of the number of listeners at each open set (implementing the information as to the number of sets open), and also to obtain a further extension of this percentage in terms of men, women and children per open set, by various hours of the day, by days of the week and by evenings throughout the week.

An analysis of the figures brings to light some highly significant trends.

### English

1. Between the hours of 6 p.m. and 10 p.m., Saturdays, there is an average audience of 2.71 listeners per open set, compared with the Sunday evening average of 2.88. For the same evening period, average listenership per open set, Monday through Friday, is 2.47, while the average for the entire week is 2.56.

2. Wednesday appears as the evening with the lowest index, averaging 2.36 listeners per open set; Monday tops the five remaining nights with 2.66. The fact also comes to light that whereas the Monday-Wednesday-Friday average is 2.47 listeners per open set, the Tuesday-Thursday-Saturday combination gives sponsors the advantage of listenership at the rate of 2.56 listeners per open set. All of which leads one to believe that the

general preference for the former set-up for three-a-weekers is not justified.

3. In English-speaking Canada, the Monday-through-Friday index from 9 a.m. until 6 p.m. shows an average audience of 1.81 persons per open set, while the Saturday index averages 2.12 for the same hours.

4. An analysis of the Saturday evening listening index shows that there are fewer sets in use on that particular evening than during any other evening throughout the week. This, it appears, is due to the fact that a greater number of homes are vacant on Saturday night, generally as a result of one family group visiting another family group. However, while there is a smaller number of groups listening, this is actually offset by the fact that there is a greater than average number of listeners for each set that is open.

### French

5. French Canada, on all surveys, shows a consistently higher "sets-in-use index", and the current survey also shows that the consistently higher "listeners-per-set-in-use" figure averages commensurately higher.

6. Unlike English-speaking areas, French trends show Wednesday evening at the top of the list, with 4.08 listeners per set-in-use; Saturday evening comes second with 3.74; Sunday is third with 3.68. Sunday's relatively low position is accounted for by the fact that in Quebec, places of entertainment and amusement are open on Sundays.

7. French Canada also shows a higher daytime audience composition with an average of 2.43 listeners per open set from 9 a.m. until 6 p.m., Monday through Friday, and 3.04 for the same nine-hour period on Saturday.

## Radio Sells Movies

Whether radio adaptations sell motion pictures has always been a debatable point, but now "Variety" has analyzed the situation with an article which leads up to the conclusion that "Radio dramatizations are fast becoming an important factor in pre-selling pix." And this, translated into Canadian, seems to indicate that more movie people are getting the idea that radio versions of films, released simultaneously with or before the picture, will "become an even more important part of overall selling campaigns."

Listing the views of the American producers "Variety" shows the thoughts on the matter of a cross-section of the movie industry as follows:

*Paramount* often releases radio versions of musicals. When refused free air for their "Star Spangled Banner", they bought time to exploit the picture.

*Twentieth Century Fox* regards adaptations favorably when aired simultaneously with or prior to picture release.

*Warner Brothers* permit dramatizations only occasionally before release of the picture. They are more favorably inclined to the use of radio during or long after release.

*Metro-Goldwyn-Mayer* is strongly opposed to the idea.

*Universal* is favorably disposed only before or during picture release.

*R.K.O.* is more interested in buying spots.

*Columbia* has tried dramatizations but has no fixed policy.

Obviously the producers are far from unanimous on the subject. Some still oppose the idea on the grounds that dramatizations give away the plot to the detriment of box office. Others feel they should get bigger money for radio rights than the current tops of \$1,000 to \$1,500. Still more are content to release scripts to broadcasters free, in return for the publicity, as in the case of "Lux Radio Theatre", "Philip Morris Playhouse", and "Screen Guild".

**CEGIP**  
250 WATTS... GOING TO A 1000  
GRANDE PRAIRIE ALBERTA

We were  
**6 years Young**  
on Nov. 2nd.

We've sold our diapers and have now got long pants. HAVE QUITE A FAMILY, TOO. Like to reach 'em with a "spot"?

I'm sure you would. So write to "Pop", (the old So-and-So).

THE  
**ALASKA HIGHWAY STATION**

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

VOICE OF THE MIGHTY PEACE

## U.S. Army Adopts New Mike

A midget microphone, worn on the upper lip, which eliminates outside noises and leaves the hands free, has been adopted for use by the U.S. Army Ground Forces.

Sustained in position by bands around the ears, the "lip mike" fits easily under gas masks and dust respirators and gives clear and intelligible reproduction with little distortion.

The microphone operates on a new noise-cancelling principle and intensive tests under the supervision of the Armoured Command have demonstrated that the instrument is capable of superior performance in high noise levels.

To increase clearness in reproduction the microphone is provided with breath shields in front and back, acting as "puff buffers."

## 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

# ACA HONORS EDMONTON RADIO MAN FOR CONTRIBUTION TO CANADIAN ADVERTISING

## Jim Allard Wins National Advertisers' Citation



Jim Allard (left) receives his citation

### ACA Citation of Merit

This certificate is a tangible recognition of the constructive work done by JAMES ALLARD for the advancement and betterment of Canadian Advertising.

In our opinion, such work merits the study of all those interested in improving Canadian Advertising and it is our hope that the awarding of this certificate may serve to inspire not only the winner, but others to even greater achievement in the field of Advertising.

(Signed) 1943 A.C.A. Annual Advertising Awards Jury

A citation of merit, engrossed with the above wording, was presented to James Allard, public relations director of Station CJCA, Edmonton, during the 29th Annual Convention of the Association of Canadian Advertisers held in Toronto last month.

The conferring of this honor is not only a great distinction for this young radio man, but it also marks a landmark in radio industry, for, in the 3 years during which this association, whose members purchase advertising to the tune of 25 million a year, has been singling out advertising men for its awards, this is the first time a radio man has been selected.

Besides developing a great number and variety of community service programs for the Edmonton station, Jim Allard has sought out those who think harshly of broadcasting and advertising in general, has made it his business to diagnose these complaints, and to do everything in his power to remedy them whether by personally conducted tours of the studios, discussion groups introduced into the broadcasting schedules, or going right into the enemy's camp, and addressing groups of critics whose prejudices against his craft appeared warped or distorted.

"Not all these critics are cranks or left-wingers," he points out.

"Much of this criticism comes from people who are conservative in their thought and some of it comes from influential service clubs, women's groups and other organizations whose names are familiar in every community."

He says that a study of the situation in and around Edmonton discloses that *much of the criticism of advertising comes from misinformation on the part of those reading it or listening to it.* This information is constantly repeated in a number of publications, and criticism of radio gets a prominent position in newspapers and magazines. "Teachers and university professors too," he adds, "are constant critics of the broadcasting industry insofar as advertising is concerned."

Jim's study of listening habits and opinions among local listeners led him to the conclusion that "few of our listeners criticize advertising as such. Their criticism is of objectionable advertising. This CJCA has in a measure countered by making friends for the station with the various social, business and labor groups, addressing them when the opportunity presented itself and keeping them informed that the station's facilities are open to them free of charge for the announcement of their non-profit events.

But there is another and more grave kind of hostility.

An invitation to address the graduating class of an Edmonton high school disclosed a surprising state of affairs.

"After the talk," Jim reports, "I was asked an astounding number of questions, and both the number of them and their character made it obvious that the students had been primed beforehand to ask these questions, and it was equally obvious that the person who had done the priming was entirely at odds with the advertising industry."

His curiosity whetted, he proceeded to investigate. He discovered that his surmise had been correct and that one of the teachers had actually put the questions in the students' mouths. "I found also," he said, "that she was an avid reader of books such as '100,000,000 Guinea Pigs', 'Counterfeit', and other 'Vanguard' and 'Consumers' Research' publications, all bitterly opposed to advertising."

Jim further disclosed that *text-books are used in Alberta High schools which brand advertising as untruthful, misleading and wasteful.* One such book on hygiene singles out certain well-known nationally advertised products for specific and vicious attack, and then proceeds to level the well-known charges against big business of deceiving the public.

He has further stories of the store manager who told his customers that a certain radio program was very nice but competing products cost less money. There was also the lady who believed that grocers add sand to their sugar before offering it to their customers as a matter of everyday business routine. "You may feel," he added, "that these are the views of isolated fanatics, but I assure you that after a great deal of research I am convinced that they are all quite common."

Jim has made it his business, with the co-operation of the station, to talk to such groups of people. He has plied them with questionnaires at their meetings, and has then invited discussion, which usually results in more revelations than the actual question and answer sheets.

In his home territory Jim Allard, at the age of 29, has acted as the self-appointed goodwill ambassador of radio and advertising in general. In winning his citation from the Association of Canadian Advertisers, he has rendered a service to both the advertising business and its clients, if he has done no more than bring out into light of day the existence of advertising hostility and the character of that hostility. Through the co-operation of station CJCA, coupled with his own energy and sound thinking he has uncovered a road. But the problem is not

confined to the city of Edmonton. It is national, even international in scope. It affects not only the media and the advertising businesses, nor yet the advertisers who depend upon advertising to sell their wares and pay their staffs. With this problem is wrapped up the survival of the private enterprise or competitive system, which is synonymous with the right to act, think and speak as we please. It is a right which we are in grave danger of losing. It is a right which, if it is worth preserving, needs preserving NOW.

### When Good Fellows Get Together

Radio history was made in CFRB's theatre studio, November 10th, when Wrigley's Treasure Trail and the IDA's Public Opinion teamed up to entertain Toronto druggists and their families.

They assembled before the programs, were duly warmed up before "Treasure Trail" took the air, were kept that way in the half hour that intervened before Public Opinion, and after they were treated to brief speeches by officers of both sponsors, followed by refreshments which were described by one of the participants as ample.



**You Can't  
Do Business  
in a Black-out!**

**Don't black-out the  
Kitchener market**

Use CKCR, the only station that reaches 205,000 regular listeners\* in this busy Central Ontario area.

**Ask Your Agency**

\*In the primary area only

**REPRESENTATIVES  
STOVIN & WRIGHT**

## Arrangements by Agostini



If you drop in on Lucio Agostini, 29-year-old former Montrealer, and find him writing like fury, you'll probably have caught him at work on one of his compositions, because Lucio writes music like you and I write letters—direct from brain to paper, without the use of a piano or other musical instrument.

Agostini the younger, son of the well-known Guiseppe Agostini, has recently given up his Montreal connections in order to establish in Toronto, where he feels a wider field is open for his career in music for radio.

To date Agostini has composed no less than a hundred and fifty moving picture scores, and his library of his own compositions and arrangements contains over nine thousand original pieces.

We asked him to explain the various phases a piece of music must go through before it goes into rehearsal.

"The phases," he said, "are orchestration, arrangement and score. Orchestration and arrangement are alternatives," he explained. "An orchestration simply means that you have a melody, probably written as a piano solo, and you proceed to add instrumental parts to the piano version. Publishers print stock orchestrations and these are often used. Arranging on the other hand means taking only the central theme of the melody and rehar-

monizing it so as to achieve originality of presentation and also to give whatever stellar musicians may be in the band an opportunity to shine with their own particular type of glory. I like arranging," he added, emerging for a moment from his natural shyness, "because gives the same quality to a melody as style to a story, as bouquet to a wine."

Apparently this outburst was a little too much for him, because for a moment he just sat; then, resuming: "Excuse me. The last stage is the score. In the orchestration or arrangement all the parts of the various instruments have been written separately. In the score they are combined into one manuscript for the conductor."

Lucio Agostini is well known in radio for such network programs as "The Sunday Night Show", "Serenade in Waltz-time" and his original incidental music for the "Montreal Playhouse". The National Film Board uses his services as composer-conductor-arranger of its monthly movie shorts, "Canada at War" and "World in Action", and he is also retained by Associated Screen News in a similar capacity.

For eight years he has been composing and arranging only for presentation by his own orchestras. "I prefer to conduct my own compositions," he smiled, "because if anyone knows what I meant when I wrote them, I do."

## What The Surveys Say

For the current month, the top ten national radio programs appeared as follows in the Elliott-Haynes reports:

### Daytime Programs:

<i>English—</i>	<i>French—</i>
They Tell Me	Jeunesse Dorée
Big Sister	La Rue
Soldier's Wife	Principale
Road of Life	Quelles Nouvelles
Happy Gang	Grande Soeur
Vie and Sade	Tante Lucie
Ma Perkins	La Metairie
Pepper Young	Rancourt
Lucy Linton	Pierre Guerin
Right to Happiness	Madeleine and Pierre
	Vie de Famille
	Pierre and Pierrette

### Evening Programs:

<i>English—</i>	<i>French—</i>
Charlie McCarthy	Ceux Qu'On Aime
Lux Radio Theatre	Le Café Concert
Fibber McGee and Molly	Course au Trésor
Jack Benny	Nazaire and Barnabé
Aldrich Family	Secrets du Dr. Morhanges
Kraft Music Hall	Metropole
Treasure Trail	Le Mine d'Or
Album of Familiar Music	Le Capitaine Bravo
Waltz Time	Quelles Nouvelles
John and Judy	Lionel Parent Chante

With the return of the Imperial Oil Hockey Broadcasts, Saturday listening trends show a marked increase, which is also evidenced in the show immediately preceding—Palmolive's "Share the Wealth".

The show with the greatest increase in "Percentage of Listeners" was the new "Musical Mailbag", Fridays, 8.30 p.m. for Cashmere Bouquet. First aired October 8, the program is built around a contest of musical selections,

judged by audience applause, with prize tie-in for listeners. On its first broadcast, "Musical Mailbag" reached 30% of the listening audience; one month later the program was heard by 45.8 of the listeners at that time.

A new market has been added to the November E-H reports,—Chicoutimi, Quebec. Like other Quebec cities, Chicoutimi shows exceptionally high "sets-in-use" ratings for evening periods. Total radio audiences as high as 78.3% are shown, with program ratings as high as 74.4%. Since almost all the respondents listen to their local station because of poor penetration from outside stations, the "percentage of listeners" for CBJ was over 98%.

## New Technical Chief For Exclusive

Aurele Boisvert, formerly technical director of recording for World High Fidelity Recording Inc., Montreal, has joined Exclusive Radio Features, Toronto, as technical director.

Mr. Boisvert brings to Toronto fifteen years experience in radio and recording, gathered in Montreal and such American production centres as New York and Chicago.

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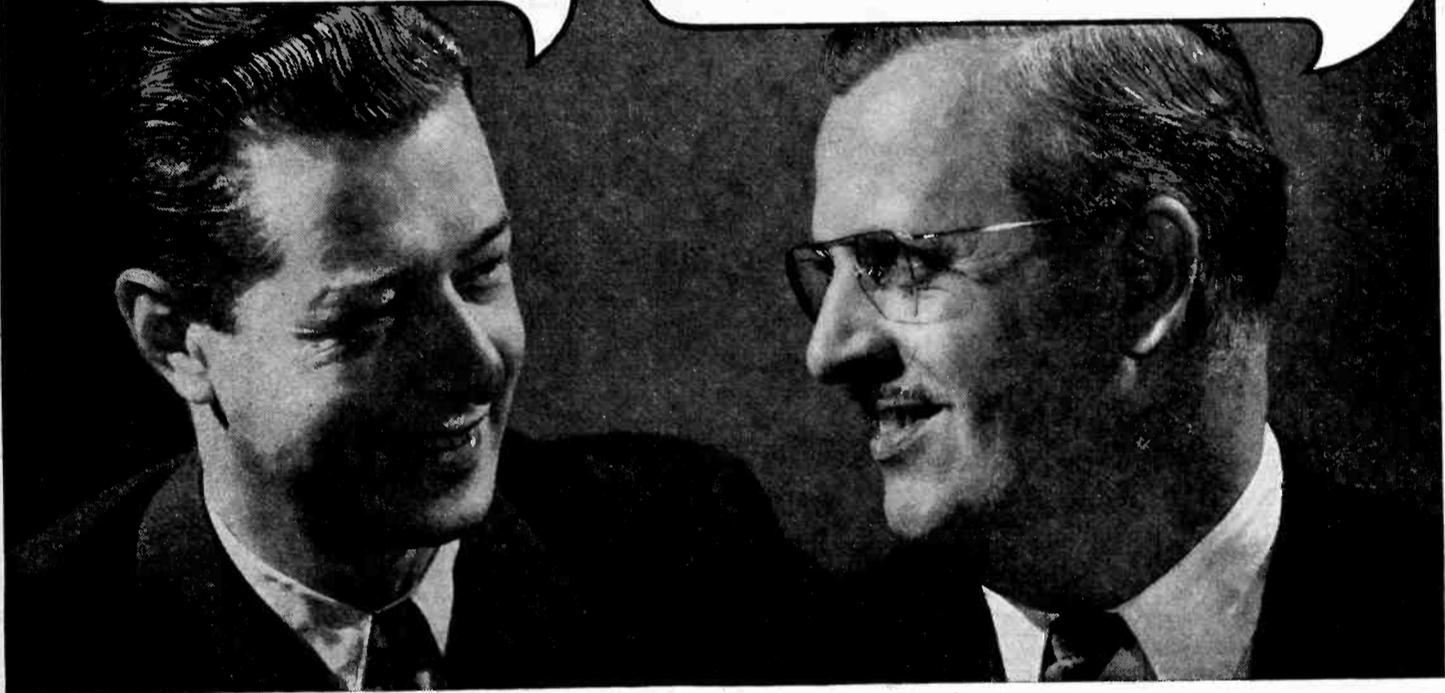
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- |                      |                     |
|----------------------|---------------------|
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| Kelowna Courier      | Similkameen Star    |
| Merritt Herald       | Salmon Arm Observer |
| Oliver Chronicle     | Vernon News         |

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GREAT NEWS  
ON THE RADIO  
THIS MORNING,  
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YES, WE SHOULD HAVE  
A PROGRAMME RIGHT NOW  
TO WARM UP OUR  
PEACE-TIME BUSINESS!



## Don't wait till Surrender Day... start talking to your customers NOW!

**RIGHT NOW**, while factories are furiously turning out the war materials needed to bring victory, publicity programmes should be paving the way for successful resumption of peacetime business.

For peacetime industry must run in full gear if private enterprise is to cope with the gigantic process of demobilizing armed forces and war work. And peace industry means the requirements of Mr. Watts the retailer and Mr. and Mrs. Jones the consumer.

Don't wait till Surrender Day to rush out to them with your merchandizing plans. Avoid the rush. *Start talking to them now!*

Keep them thinking about your name—your products. Talk about your plans, your improvements, your part in peace as

well as in war. But *talk* to them—NOW!

Tell them through the medium of a friendly, human voice—through radio. Through the facilities of 34 "All-Canada" stations from coast to coast you can pick your territory, your time, your type of programme. A *key* station in any market you wish to reach.

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