Enfranchised Advertising Agencies

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


THE POWER AND THE GLORY

The struggle-hold 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 exempted from the system of Government supporters of the "Kens" of Canada.

CHURCHILLIAN MOUTHFUL

We must beware of trying to build a society in which nobody counts for anything except a politician or an offi- cial. It is better to be enriched than to be poor.

Winston Churchill

PAN MAIL

"Dear Editor: What you need is a better proof-reader. Yours thankfully. (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

--Hoag (11/7/37)

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 R-11 evening spot on most private stations for its two networks, how are said stations to obey the stern admonition of the par- liamentary committee to serve their communities with local programs and to de- velop local talent?

CONTRIBUTED

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

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. It is this present-day state of the Social Democratic facili- ties on 45 more private stations, there may be those independent operators, advertisers and advertisers who consider themselves thir- selves unfaithful. 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 failure.

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

In the formation of the second CBC network, the Canadian govern- ment which has always worked towards the goal of socialized radio, has harnessed virtually all private broadcasters into one potent transmis- sion station. By whispering 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 creation, the CBC, Ottawa 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 com- plexion 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 other network.

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

Through this step, our artesian government is creating, on what it hopes will be a self-sustaining basis, a fantastically perfect medium for the spreading of our own propaganda. This it will use in the next general election in an unassiduous attempt to secure its own return to power, it will use it against the forces of the C.C.C., which stands to the death for the same kind of legalised muzzling a 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 net- works to sell its good—will be paying the shot.

Intentionally or otherwise, the government is playing right into the hands of the C.C.C., 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 opinion. Then, the Canadian Broadcasting Corporation, as they like to call themselves—whose leader in British Columbia said only the other day that when the C.C.C. comes into power, it will immedi- ately establish socialism in Canada—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.

If there is nothing new about this...

The CBC networks will stand or fall through private enterprise, and private enterprise will sink or swim with the survival or the de- struction 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 and daily newspaper still has its display columns. There is no half way. Either industry must refuse to subsidize the gov- ernment by falling for the network bait which is being dangled on television, 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."
**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 Hayter Ratings

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**Representing**

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**Stovin & Wright**

**RADIO STATION REPRESENTATIVES**

MONTREAL • TORONTO • WINNIPEG
The best shows 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 read and 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,

COLUMBIA BROADCASTING SYSTEM

**CKAC**

**Manager**

C. W. Wright, Toronto, Ont., Canada

Representatives—Canada

Joseph H. Metcalfe

Representatives—United States

**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.
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 a large war industry handling 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 “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 sessions and special days can be made the background of interesting and original programs. For example at Halloween 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 Kootenay’! 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
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 CKCK, from 100 to 1,000 watts.

The station is now broadcasting at its newly-assigned frequency of 1230 kilocycles, and is represented in the national field, as previously, by Stevin & 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, wire-cracks and baiter, 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 “bond” by pledging for at least a hundred-dollar bond. Boasts 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 told 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.

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

THE GREATEST SHOWS IN RADIO ARE ON

CKCK

- New York Philharmonic
- Lipton Tea Musicals
- 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.
TEN TRIED AND TESTED STATIONS TO SERVE YOU

BE PREPARED!
You'll want your Markets Back
Tomorrow
Prepare the way
Today

Radio Representatives Limited
TORONTO AND MONTREAL
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, Whittemore 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.

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

RADIO 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?
We're HOME ON THE RANGE

THE 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.

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
FANFARES FOR FAITH

We doubt very much whether any artist has contributed as much individual effort toward 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 more quiet life than when he was 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. "Photography, fishing and watching most sports, especially hockey."

"Will he ever write a Symphony?"

"Probably not until later in life."

For this close 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 success. But, 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."

WHEN IT'S AN RCA Victor ORTHACOUSTIC TRANSCRIPTION, YOU NEVER KNOW ITS RECORDED UNTIL YOU HEAR THE ANNOUNCER SAY:

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 complete 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, Mastering, Duplication, etc. Exclusive with RCA Victor Company Limited

RCA Victor TRANSCRIPTION STUDIOS

TORONTO
Royal York Hotel
AD. 3001

MONTREAL
La Caisse Street
WE. 2571
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.

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." "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) operation, 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. Any- way, 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 between 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 the 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 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 war is over 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 day 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."
Mr. Bigs of To-morrow

From left to right — Konmar? — 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 — theirs 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. These 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 arguing 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.

Stock 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 stock’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.

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CKCH
OTTAWA - HULL

TORONTO OFFICE: D. E. HUFFORD
11 Yonge St. AD 1668

MONTREAL OFFICE:
RADIO REPRESENTATIVES LTD.
Dakota Square Bldg. MA 3811

UNITED STATES OFFICES:
HOWARD W. WILSON COMPANY
Chicago, New York, San Francisco, Hollywood, Seattle

November, 1943
The Canadian Broadcaster
Page Eleven
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 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.

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".

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."
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, and 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 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 advertising industry, instead of 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 of 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 those 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 surprise 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 textbooks 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 as 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 thus been able to reach 60% of the primary area served by the station.

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 rendered an important 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 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 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 CFBR's theatre studio, November 10th, when Wrigley's Treasure Trail and the IDA's Public Opinion team up to entertain Toronto druggists and their families.

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

<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
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<tbody>
<tr>
<td>They Tell Me</td>
<td>Jeuneur Dawe</td>
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<tr>
<td>Big Sister</td>
<td>La Rue</td>
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<tr>
<td>Soldier's Wife</td>
<td>Principale</td>
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<td>Road of Life</td>
<td>Quebecu Nouvelle</td>
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<td>Happy Gang</td>
<td>Grande Sonne</td>
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<tr>
<td>Viv and Spike</td>
<td>Tante Lucie</td>
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<td>Ma Perkins</td>
<td>La Musique</td>
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<td>Pepper Young</td>
<td>Rameunt</td>
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<tr>
<td>Lucy Linton</td>
<td>Pierre Guerin</td>
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<tr>
<td>Right to Happiness</td>
<td>Madeleine et Pierre</td>
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</tbody>
</table>

**Evening Programs**

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<thead>
<tr>
<th>English</th>
<th>French</th>
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<tr>
<td>Charlie McCarthy</td>
<td>Cex de Qu Aime</td>
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<tr>
<td>Los Radio</td>
<td>Le Cafe Concert</td>
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<tr>
<td>Theatre</td>
<td>Course au Trésor</td>
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<tr>
<td>Fiddler Mefers and Molly</td>
<td>Nazaire et Harunolu</td>
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<tr>
<td>Jack Benny</td>
<td>Secrets du Dr. Murhanges</td>
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<tr>
<td>Aldrich Family</td>
<td>Miss Me</td>
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<tr>
<td>Heart Music Hall</td>
<td>Le Mine d'or</td>
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<tr>
<td>Treasure Trail</td>
<td>Le Capitaine</td>
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<tr>
<td>Album of Famous Music</td>
<td>Le Ski</td>
</tr>
<tr>
<td>Waltz Time</td>
<td>Hugo</td>
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<tr>
<td>John and Judy</td>
<td>Pierre et Madame</td>
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**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, gained in Montreal and such American production centres as New York and Chicago.

**Station Break**

Save a life this Christmas by visiting your Red Cross Blood Donors' Clinic today.

**CDVY**

KELOWNA, B.C.

1000 WATTS

The Voice of the Okanagan

REPS ALL CANADA WIDE & CO.

**Elliott-Haynes Limited**

NATIONAL AND REGIONAL RATINGS

**On E-VENING Programs**

**RAD-IO RESEARCH DIVISION**

Elliott-Haynes Limited

TORONOTO ON

**Elliott-Haynes Limited**

NATIONAL AND REGIONAL RATINGS

**On T-I-ME PROGRAMS**

**RAD-IO RESEARCH DIVISION**

Elliott-Haynes Limited

TORONOTO ON
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.

Check with your nearest "All-Canada" office. Your "All-Canada" man can give competent advice on any problem affecting radio. He can help plan your programme or help you select from the most complete transcription library in Canada. Ask your agency for a recommendation.

Call the ALL-CANADA MAN

ALL-CANADA RADIO FACILITIES

MONTREAL · TORONTO · WINNIPEG · CALGARY · VANCOUVER
 Wouldn't you like her as a customer? Of course you would, because an elephant never forgets!

Human nature's not like that! People forget only too easily. So, your job now is to give your customers something to remember you by—something that will make it impossible for them to forget your name.

Where your product stands in the future peacetime market depends on you—on the effort you make today to keep your wares in the public mind.

RADIO BROADCASTING WILL KEEP THEM REMEMBERING!

CFRB
TORONTO

INDEPENDENTLY OPERATED FOR THE GOOD OF THE LISTENER

10,000 WATTS
860 KCL.

REPRESENTATIVES
JOSEPH HERSHEY McGINLVRA
New York San Francisco Chicago
ALL-CANADA RADIO FACILITIES LTD.
Montreal