

CANADIAN BROADCASTER

Vol. 4 No. 10

\$2.00 a Year — \$5.00 for Three Years

MAY 19th, 1945

'X EQUALS FREEDOM'
— See Page 8.

AP Admits They Dumped The Gun

This was apparently written to Edward Kennedy beat on the surrender story May 7th, Associated Press acknowledged that Kennedy, chief of the Western Front news staff, was

author of a statement issued by Kent MacLean, Associated Press correspondent, May 10th, was as follows:

The Associated Press profoundly regrets the distribution on Monday (May 7) of the report of the surrender in Europe which was attributed in advance of the announcement of Supreme Allied Headquarters.

The whole long honorable record of the Associated Press is based on its high sense of responsibility as to the integrity and accuracy of the news, and the observance of obligations voluntarily assumed and appropriately reinforced by Executive Director Kent MacLean in his statement of yesterday.

Edward Kennedy filed his total surrender story, according to reports, after the news had been broadcast from Flensburg, London and Stockholm. He told SHAEF, however, that he was about to do so, and military security was no longer involved following the broadcast of reports. He claimed that he had only notified the SHAEF censor of his intention to do this because he was not bound by any considerations of political censorship.

SHAEF then suspended AP from filing further dispatches from the European theatre of war, pending investigation. Kent MacLean, AP Executive Director, protested the suspension to General Eisenhower, the White House and the Secretary of War, on the grounds that all AP should not be penalized for one individual, even if he was at fault, and asking for a statement of charges against Kennedy and also for his explanations. Seven hours after the imposition of the suspension it was lifted, except as applied against Kennedy himself.

CHPS To Move

Walter Gordon Smith of CHPS, Parry Sound, has received permission to transfer his station to Orillia. He expects to make the transfer during the summer. The station will operate under the call letters CFOR, Orillia.

Lest We Forget

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe,
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

—:Rudyard Kipling

Five and a half years is a long time to wait for a celebration. When it came, somehow our long latent desire to sing and shout did not waken. Emotions are peculiarly unpredictable things, and as the great news burst on Bay Street, at first we found ourselves numb—unable to absorb the split-second history that was pouring from our radios—and then, as the full significance of it all sank in, our feelings were somehow comparable to an inclination we had as a child — when a long-awaited treat was finally forthcoming — to burst into tears.

Tuesday — official VE-Day — we spent at the radio, and listened to all those speeches, delivered by tired old men who had completed another phase of their gargantuan tasks as directors of destiny. We wondered how they could ever recover their power to relax. In our loud-speaker, we envisioned the Churchill jowls, not quite so mastiff-like in this, his first hour of total triumph.

After the speeches, what impressed us most was the succession of radio programs — and there were several of them — which re-enacted the complete story of the European war from start to finish. Dramatic tributes to the men who had won this part of the war in the field, they carried our mind to the boys we knew — boys like Jack and Butch — who had not been around to join in the general rejoicing, because they were much too busy helping make all this history happen. We remembered Dunkirk, and gloried in the men of our own race. Then we knew why Churchill had said: "This shall be our finest hour." The Blitz, Hong Kong, Dieppe, Italy, D-Day, and all that came between them and after, reminded us of others we knew — Robin, Mac, Bill, George and young Hobson, who were not with us to share in "The Day".

Humbly, we remembered how we had imagined we were really doing something when we were persuaded to take on some small task to help, and how sorry we were for ourself when it kept us at our typewriter a little past our regular quitting time. With what was perhaps our first honest feeling of thankfulness, we thought of the death and destruction, the blood and the hate, the cold and the hunger, the misery and the desperation . . . which we had never known, and which nothing had ever before been able to make materialize in true perspective in our consciousness. Yes, as we found it, humility was the keynote of VE-Day.

And now for VJ. Whenever it comes, the extinction of this third and last of the Axis gang, while it may take the same amount of sacrifice as has been made in Europe, will certainly exact far more effort for those of us who are called upon to make our trifling contributions from the security of our homes and offices. Especially is this true in the case of radio, press, advertising and allied crafts, because, charged as we are with the problem of keeping the public mind actively aware of the war, we are going to be called upon to keep pounding home the messages with which to counteract all the wishful alibis of those who believe that, as far as Japan is concerned, it is "only a matter of time."

Certainly it is only a matter of time. But for the past five and a half years, the world — friend and foe — has counted casualties at the rate of more than twenty thousand a day, and, in money, the expenditure for Canadian war supplies alone, has been more than three hundred and fifty thousand dollars every hour.

It is more than obvious that there is going to be plenty of effort needed to justify the further expenditure of thousands more young lives. If we maintain this effort, or, better still, increase it, until the forces of decency have, with their own blood, purged the world of the last trace of fascist bestiality, then the boys who offered their lives in Europe, the boys we remembered so humbly on VE-Day, will have given to some purpose.

From an Address given by your
Editor to the Moncton Kiwanis
Club, May 14th.

Richard S. Lewis.

Editor.

CAB Chief Engineer

The Canadian Association of Broadcasters has announced the appointment of Henry S. Dawson as chief engineer.

At their 1945 Annual Meeting, CAB member stations expressed the view that the rapid technical development of the broadcasting industry necessitated the creation of the new post. As a result of this point of view, the Technical Committee of the Association was asked by the membership to secure a suitable person for the new post and their decision has resulted in the appointment of Mr. Dawson. Mr. Dawson has already assumed his new duties and will be responsible for studying data and research on national and international activities in the broadcasting industry. He will advise the Association on all technical matters connected with the present broadcasting structure, together with developments in Frequency Modulation and Television.

Mr. Dawson is a member of the Association of Professional Engineers of Ontario and the Institute of Radio Engineers.

Returns To Radio



Recently returned to Canada is Captain Frank (Budd) Lynch, who left CKLW, Windsor, to join the Essex Scottish. After losing his right arm and shoulder he was transferred to work with the Allied Expeditionary Forces Program on his own daily newscast to the troops "Combat Diary".

Retired from the service now, Budd is back on the CKLW payroll. For the time being he is on loan to the CBC.

ALL-CANADA RADIO FACILITIES *Limited*



Toronto Office announces the following appointments to its STATION TIME DIVISION

JOHN TREGALE

*Promoted to
Division Manager*

In "show" business most of his life as actor and stage director. 8 years' experience in active station representation with "All-Canada".



VIC STAPLES

Until his appointment to Toronto office served with CKCK Regina; also as commercial manager of CJOC Lethbridge, and applies this valuable experience to station representation.

DOUG ELMORE

Recently appointed to Toronto office from CKWX Vancouver commercial department formerly with CKOV Kelowna, B.C.

These men are proud of the stations they represent and are prepared at all times to give an accurate and up-to-date picture of the various markets covered.

They specialize in FACTS and SERVICE, so let them help you with your radio advertising problems.



REPRESENTING

BRITISH COLUMBIA

- Kamloops..... CFJC
- Kelowna..... CKOV
- Trail..... CJAT
- Vancouver..... CKWX
- Victoria..... CJVI
- Chilliwack..... CHWK

ALBERTA

- Calgary..... CFAC
- Edmonton..... CJCA
- Grande Prairie... CFGP
- Lethbridge..... CJOC

SASKATCHEWAN

- Moose Jaw..... CHAB
- Prince Albert... CKBI
- Regina..... CKCK
- Regina..... CKRM

MANITOBA

- Winnipeg..... CKRC

ONTARIO

- Hamilton..... CKOC
- Stratford..... CJCS
- Sudbury..... CKSO
- Toronto..... CFRB

QUEBEC

- Montreal..... CFCF
- New Carlisle.... CHNC

MARITIMES

- Campbellton.... CKNB
- Charlottetown... CFCY
- Fredericton.... CFNB
- Halifax..... CHNS
- Sydney..... CJCB
- Yarmouth..... CJLS

NEWFOUNDLAND

- St. John's..... VONF

THE "ALL-CANADA"
FAMILY OF STATIONS

Ask the "ALL-CANADA" MAN

VICTORY BLDG., 80 RICHMOND ST., WEST

ELGIN 2464

Sounding Board

FOR THE DEFENCE

We read with interest your article, "Accentuate the Negative" in the May 5th issue, and as you indicated you expected an answer, we are only too happy to give it.

You seemed to expect us to stand up and roar at you because you took occasion to send a blast at "Treasure Trail", but we are not the least bit mad. As Harry Ford used to remark, "we don't mind what you say, but please don't ignore us."

As a matter of fact, Dick, you are wrong in several ways. First of all "Treasure Trail" has only been on the air for 6 1-2 years, not ten. Secondly, we are under the impression that it was the result of a commercial program to get and hold large audiences, and, thirdly, that it was our job to give the public what they wanted, not what the broadcasters thought they should hear. It seems that a faint memory is stirring around trying to remember that the "CANADIAN BROADCASTER" not so long ago jumped all over the radio because they were broadcasting what they thought the public should hear, and not what the public wanted to hear. But perhaps that little thought is wrong. You wouldn't reverse yourself like that, would you? (Maybe I hadn't heard "T. T." then.)

It seems that when top-ranking programs find a suitable format, they stick to it and stay on top because the public likes the way the show is built. If you don't believe us, just take a listen to the fifteen shows and then see how much they have changed their format. They haven't changed them at all. (You're kidding me! Ed.)

Now, in regard to "Treasure Trail", let us point out that there are four separate units producing "T.T." programs across Canada. The cast on each is different, yet the format is exactly the same. In spite of this difference—in men—the public keeps "Treasure Trail" up in first place, not only in the ratings, but in listener identification as well.

As far as pace is concerned, these programs are built to suit the listeners at home. It kind of makes them feel superior when they can answer a question at home—before the person in the studio audience can answer it. Perhaps you remember the old days of the silent movies, when the dialogue was flashed on the screen and left there long enough for everyone in the show to read it, not to read off before the slow-thinkers got half way through. (And look what happened in the silent movies. Ed.)

As far as repartee with the studio audience is concerned, this is controlled so that only enough is used to put the contestant at ease, and give the emcee enough time to get the question ready to read. If it weren't done, dead air would result, and we would be accused of promoting a dull, instead of a radio show.

We have changed the format of "Treasure Trail" on many occasions, and we changed it back because the public de-



"OK then, you tell him he's been off the air for sixteen minutes and forty-five seconds."

manded — by phone, by letter and by personal contact — that we leave the show alone. If you can tell us how we can change it to suit — not you or any minority group — but Mr. and Mrs. John Public, we'll be only too glad to try it.

Frankly, Dick, we think you're off on the wrong foot. There is nothing higher than first place, and plenty of shows are trying to get up there without success. "Treasure Trail" has been imitated more than any other show on the North American continent, and yet they can't get in front of us. There is only one "Treasure Trail". (Need we say it? Ed.). It's an institution and it has been kept that way by catering to the public, and by the grand job done by the various "T. T." staffs in Toronto, Montreal, Winnipeg and Vancouver. (Plug).

Now that we have told our story, we suggest that you take a good listen to the shows in the lower bracket of popularity, and then get them to experiment with their programs, so they can demonstrate whether or not they can increase ratings by playing around. We think they might do it, because they have nothing to lose and everything to gain. We are at the top. Why should a top-ranking commercial show, doing a grand job and one that our sponsor, the Wrigley Company, is proud of, take chances on wrecking itself, by experimenting? Don't you think that would be sort of stupid of us?

Sincerely,

JACK MURRAY.

CONTRIBUTIONS

to this column are always welcome. Letters will only be printed over a pen-name however, if the writer's identity is disclosed to the editor.

Eastern Trip

Dick Lewis, editor of the CANADIAN BROADCASTER is in the east making a tour of maritime stations.

Back To Civvies

Ross Wright, RCAF Pilot Officer now transferred to reserve, has joined Jack Murray Ltd., Toronto, and will be in charge of production. Ross, who has been in radio since he was sixteen, has 4 1/2 years in the RCAF to his credit.



The burden is ours
once your cast is
on the Registry.

"YOU CALL 'EM
WE FIND 'EM"

RADIO
ARTISTS
REGISTRY

WA. 1191
TORONTO

Half the Job

WELL DONE!

The Dominion Broadcasting
Company marching in step with
the rest of Canada, rededicates
to finish the job, to make

VICTORY IN EUROPE DAY
INTO

VICTORY IN
THE WORLD!



DOMINION BROADCASTING
COMPANY
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CHML

CFRB
COLUMBIA

WBEN
N.B.C.

860

930

900

HAMILTON

COMMUNITY AND PUBLIC SERVICE ALSO SERVES THE ADVERTISER

The extent to which a radio station **SERVES** its community is an effective yardstick of its popularity with listeners. The live, independent stations we represent, *all* feature Community Service in various ways—from broadcasting prominent speakers at local Service Clubs, lending every facility to local charities and Christmas appeals; assisting Local Councils of Women, Citizens Forums, and Parent-Teachers Associations in presenting their views on matters of community interest; welcoming home returned service men and aiding in their repatriation; and the fullest possible cooperation with local Churches.

Such Public Service programs produce no revenue for the stations, but they do bring appreciative and regular listeners who are loyal to the station who **SERVES** them. The advertiser who uses these stations benefits accordingly, because he knows the audience for his own program is there.

CHSJ Saint John	*CHML Hamilton	CKX Brandon
CKCW Moncton	CFOS Owen Sound	CFAR Flin Flon
CJEM Edmunston	CHPS Parry Sound	CJGX Yorkton
CJBR Rimouski	*CFPL London	CKLN Nelson
CFBR Brockville	CKLW Windsor	CFPR Prince Rupert
CKSF Cornwall	CJRL Kenora	CJOR Vancouver
CHOV Pembroke	CKY Winnipeg	

* In Montreal only



HORACE N. STOVIN

& COMPANY

Radio Station Representatives

MONTREAL

TORONTO

WINNIPEG

CANADIAN BROADCASTER

(Entered as Second Class matter at the Post Office Dept., Ottawa)

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Editor: RICHARD G. LEWIS

Art Editor: GREY HARKLEY

Production Manager: ARTHUR C. BENSON

RADIO YESTERDAY AND TODAY

This month Canadian Radio celebrates its 23rd birthday. The following article, condensed from Wm. C. Borrett's "More Tales Told Under the Old Town Clock" tells something of the early struggles of this lusty industry.

The local radio station is a part of the community in which it is located. It is the local station that serves its individual community, meets the great demand for local news and local personalities. Stressing the importance of the local station need not detract from the value of Canadian chain broadcasting on a National and international basis.

The history of any local station could contain many problems — interesting and humorous problems. In this respect CHNS at Halifax is an exception. Over the first six-year period, from 1925 to 1931, we have been able to learn more about broadcasting . . . and more about listeners!

Back in 1925 radio was still a large, undefined monster. The public was suspicious; as a matter of fact on the opening program of CHNS one prominent man refused to speak via radio because he couldn't tell who he was talking to.

The first impulse that listeners had when radio started was to blame the radio station and condemn it or to complain, to advise, to correct and even to command. During any program, even if the show was done by remote control from a concert hall, listeners would phone and ask for a request number. In the days when announcer's names were rarely mentioned, female admirers phoned to find out the name of their favorite voice.

When the radio power broke, listeners phoned and demanded an explanation. One irate listener even said, "Well, you might have come on the air and told us you weren't going to broadcast!"

Coincident with the barrage of phone calls, the station had trouble with continuity. Schedules didn't run as smoothly as they do on the second hand of the clock on the wall still wasn't maddening.

All told things were bad enough to set everybody's nerves on edge, from the station director to the announcer. Several studio discussions were held and suggestions received, the most drastic being that all listeners be eliminated and professional radiomen broadcast for their own amusement. The temptation was great!

One of the most difficult things was to broadcast sporting events. Sometimes the progress of the game

was relayed by telephone messages, sometimes we were able to broadcast from the game itself. But this was difficult, there were no fancy broadcasting booths and the noise was terrific.

Now the personal contact between broadcaster and listener is gone. Everything runs smoothly, mechanically and the number of listeners has increased by the hundreds of thousands.

However in the field of educational broadcasting CHNS has been a pioneer. With the co-operation of Dr. H. E. Monroe, Nova Scotia's Superintendent of Education, this station carried regular educational broadcasts as early as 1928.

Subjects of general cultural interest were supplied. Canadian and World history were dramatized as well as outstanding pieces from English Literature. The programs gave instruction in French, talks on vocational guidance, on art, music, travel and agriculture.

Later the department of education cut down on the general cultural material and added a series of daily fifteen minute lessons designed to assist rural schools. Today educational broadcasts combine the two methods and this way the department of education hopes to share in the development of the great undisclosed possibilities of radio in the school.

Radio chain broadcasts were unheard of in the early days, all chain broadcasting had to be done by telephone. A program from Halifax, intended for distant cities, would have to be sent by telephone wires through a powerful amplifier set up at Halifax. The amplification was so great that every farmer in the area could pick up his party line and hear the program, and often the farmer's voice would get mixed up with the program!

Chain broadcasting was an involved process. The first trans-Canada chain program was the confederation broadcast of July 1, 1927. Tests were made for a week beforehand and it was considered such an engineering feat that the Dominion Government issued a book containing all the stations, announcers, engineers and directors who took part in the event.

Finally the line companies had proper broadcast circuits erected from the Atlantic to the Pacific and the key stations were operated by

the Canadian National Railway radio department. There's no denying the fact that the C.N.R. deserves most of the credit for developing chain broadcasting in Canada and it's difficult to understand why the C.N.R. gave the whole thing up.

Programs certainly were not produced in quantity in those days, but the quality of the shows was very high. No finer series of historical dramas has been produced since "The Romance of Canada" series produced by the C.N.R. players under the direction of Tyrone Guthrie.

The C.N.R. also led the way with symphony programs. The All Canadian Symphony hour was the first show of its kind in North America preceding by one year the CBS Philharmonic series. Every Sunday this program featured one outstanding Canadian artist with the orchestra. This was a genuine effort in the development of Canadian talent.

The C.N.R. network gave the public a series of condensed radio presentations of grand and light opera, which were produced in Montreal and included all the well known titles.

French broadcasts were a special feature of the C.N.R. network. Both musical and dramatic French talent was given proper opportunity for expression and development. These programs set a standard of achievement difficult to surpass.

There were other interesting features carried by the C.N.R. radio, such as the Imperial Economic Conference opening in Ottawa on August 1932; the National Service Loan program on November 25, 1931; and the arrival at Halifax of the Governor General of Canada on April 14, 1931.

When the C.N.R. went out of the radio business the Canadian Radio Commission came into existence and took on most of the personnel. In the fall of 1932 many noteworthy shows were arranged including a series of Canadian band concerts, Dr. H. L. Stewart's commentaries, "George Wade and his Cornhuskers", Symphony concerts and dramatic works. Then the CRBC was succeeded by the present Canadian Broadcasting Corporation in 1936.

In these days when every station brings its listeners about 16 hours

of entertainment each day, one has to think hard to recall outstanding features. For example the average day at CHNS consists of about seven and a half hours of network programs, five hours transcribed, and three hours of local live talent spread out throughout the day and night. Now with the co-operation of the CBC every local station can bring its listeners the finest programs available, including those produced in the United States and abroad.

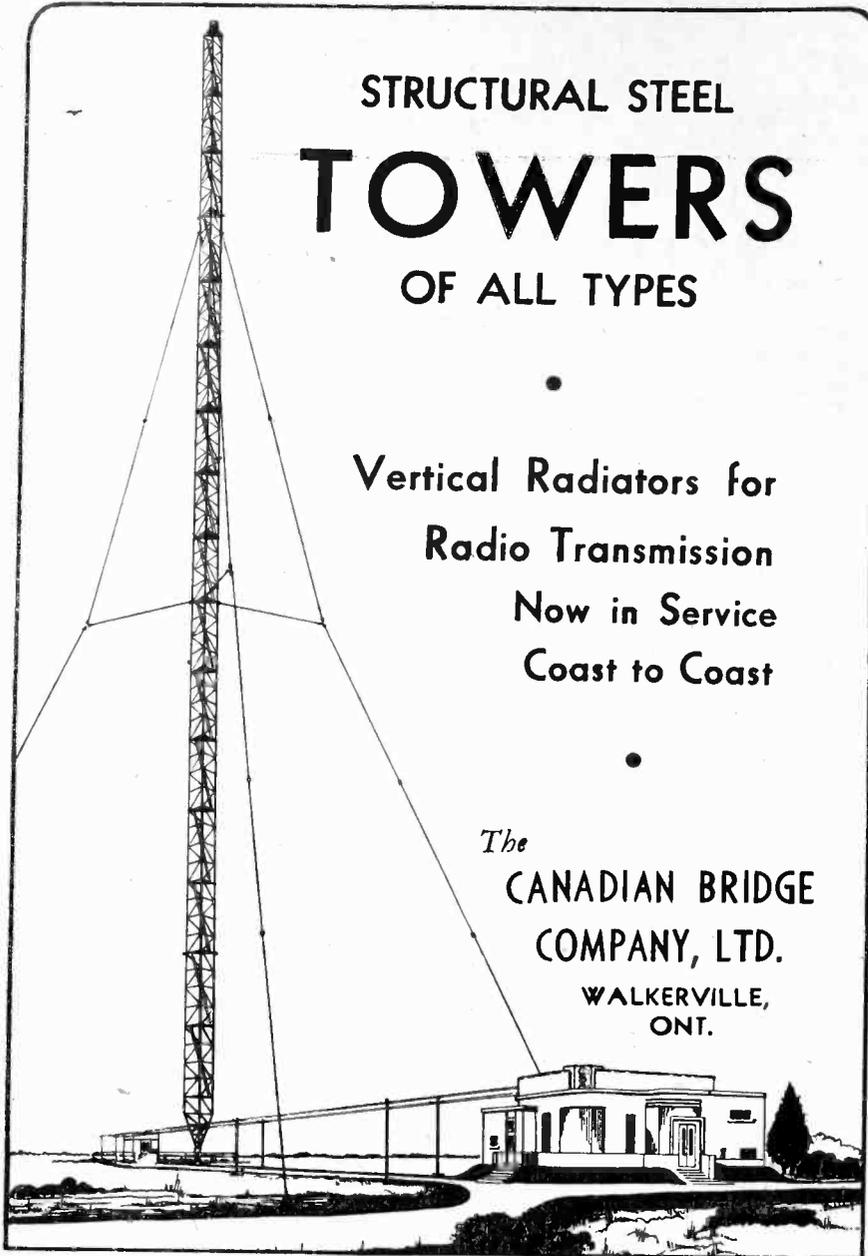
Still a national system can't devote the necessary time for local features. General co-operation can be exercised for all national patriotic drives, but it is up to the local station to support the neighborhood charities and movements. The local unit plus the national network can work together for the benefit of the listeners, but both the private local stations and the national CBC are necessary.

Every day one hears arguments for the elimination of one or the other. The United States is quoted as an example of what private broadcasting can do, while England is given as the ideal example of the Government monopoly system of broadcasting.

I quote Joseph Sedgwick, K.C., of Toronto, General Counsel of the Canadian Association of Broadcasters, who has nobly defended radio competition. He says, in part: "Historically private enterprise pioneered Canadian broadcasting . . . without subsidy from the government, private enterprise laid the foundations of broadcasting in Canada. There was and there is a part for government in radio, and radio has improved since the establishment of the CBC. But a great deal of the credit goes to private stations. In radio business competition is very much the life of the trade. No monopoly of entertainment ever did or ever can succeed."

Regarding radio commercials, Mr. Sedgwick has pointed out how the advertisers have been able to bring the top entertainers to everybody's home. Today radio listeners need only tune in the best.

Mr. Sedgwick rightly concluded that the two, the private station and the government corporation work best together. In fact our Canadian system should form a model for the world.

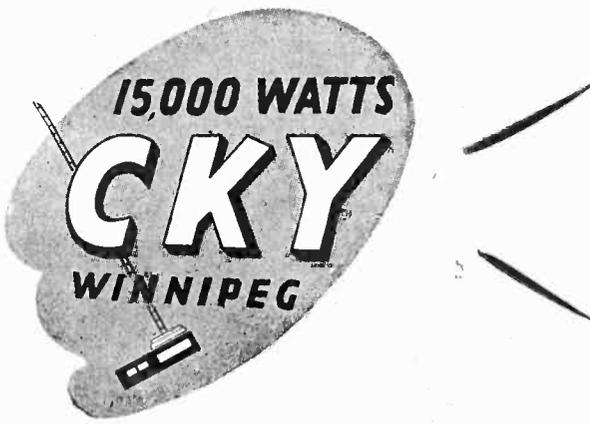


STRUCTURAL STEEL
TOWERS
OF ALL TYPES

Vertical Radiators for
Radio Transmission
Now in Service
Coast to Coast

The
**CANADIAN BRIDGE
COMPANY, LTD.**
WALKERVILLE,
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stands
HIGH in all surveys



15,000 WATTS
CKY
WINNIPEG

**22 YEARS OF OPERATION KEEPS
CKY'S FINGER ON THE PULSE
OF POPULAR OPINION**

Trans-Canada network basic station.
The best transcription facilities.
Local features developed by experts.

IN MANITOBA CKY IS A MUST!

Another Manitoba-owned Station:
CKX BRANDON—1,000 watts

Exclusive Sales Rep.:
H. N. STOVIN
Toronto - Winnipeg - Montreal

TRADE WINDS

A COLUMN OF COMMERCIAL NEWS
Edited by
ART BENSON

National

IMPERIAL OIL LTD.: started "Imperial Oil Baseball Broadcasts" from Maple Leaf Stadium over CKEY, Toronto. MacLaren Advertising Co. Ltd., Toronto.
* * *

J. B. WILLIAMS CO., LTD.: (GLIDER SHAVE CREAM) series of 5 minute sportcasts starting July 2 for year. J. Walter Thompson Co. Ltd., Montreal.
* * *

LAUCKS LTD. (VELLO PAINTS): series of broadcasts over 19 stations from Fort William to Victoria. Russell T. Kelley Ltd., Vancouver.
* * *

NATIONAL DRUG & CHEMICAL CO. OF CANADA: add CKWX, Vancouver to spot announcement series. A. McKim Limited, Montreal.
* * *

T. SISMAN SHOE COMPANY (AURORA): spot announcements over a number of Ontario stations. E. W. Reynolds & Co., Toronto.
* * *

UNITED DRUG CO. (REXALL PRODUCTS): start "Moore and Durante Show" over CFRB and CKAC piped in from CBS. Ronalds Advertising Agency Ltd., Toronto.
* * *

DWIGHT EDWARDS (CANADA) LTD. (CANTERBURY TEA): add CKNW New Westminster and CKWX Vancouver to spot announcement series. McCann-Erickson Inc., San Francisco.

Local

CREAMLAND CRESCENT DAIRY: start spot announcements for 26 weeks over CKWX, Vancouver.
* * *

ROGERS JEWELLERS: 13 week renewal of Sunday newscast over CKWX, Vancouver.

MONARCH LUMBER Co.: time signals for 6 months over CFA Flin Flon.
* * *

BELL'S HARDWARE: 10 minutes a week, sports review over CFA Flin Flon.
* * *

BERNARD BEVERAGES: 30 minutes a week transcribed recording over CFRB, Toronto.
* * *

WESTERN LABORATORIES LTD. (VANCOUVER): 15 minutes a week for 6 months "Will Reeder Note Book" over CKWX, M. Connell Eastman & Co., Ltd., Vancouver.

CBC Quebec

CBC has announced the appointment of Omer Renaud to the post of commercial manager of the Quebec Division of the CBC, to succeed J. Arthur Dupont who is preparing to engage in private radio activities.

Renaud was formerly program director of the French Network. In his new position he will represent E. A. Weir, CBC Commercial Manager.

Joins Army

Dick Gluns, Senior Producer of CJBC, has joined the army and attached to the Canadian Armoured Corps. Dick was formerly producer of such shows as Latin American Serenade, Clary's Gazette, Those Halliday Girls, The Little Band, and Pop Session.

Leaves CKEY

Loyal Kelly, CKEY news commentator, has left the Toronto station to join McKim Advertising Ltd., Toronto office.

Certainly . . .

We listen to other stations
BUT
CFOS IS OUR NO. 1 STATION
in the OWEN SOUND MARKET

WEEKLY CIRCULATION **10,198 B.B.M.**

HORACE STOVIN and CO.
WILL TELL YOU MORE

... - . BLA3 Calling . - . .

A Pre-VE-Day Dispatch

from
SAM ROSS
Overseas Correspondent
for All-Canada Radio
Facilities Limited.

A completely mobile broadcasting station has been doing a job for Canada's fighting men on the battlefronts of Western Europe. It is BLA3 and it's under the command of the Canadian Army.

BLA stands for British Liberation Army, and the figure three shows that it is one of four in the 1st Army Group on the Western front. BLA3 just now — or at least at time of writing — is high on a hilltop in Germany just over the Netherlands border. It was the first of the four to start broadcasting from German soil.

The station staff totals 22 and is headed by Captain R. M. "Bob" Weston of Toronto. Bob's station affiliations back home in Canada included CBC, CKCL at Toronto, CKWS at Kingston, CFCH at North Bay, CKGB at Timmins and CICS at Stratford, and formerly was program director at Toronto for Northern Broadcasting Company and Allied Broadcasting Company.

Bob joined the artillery in 1943 but took time out to write a play for radio entertainment of the troops in the United Kingdom and Europe. He was picked off for the radio branch of public relations and put in charge of BLA3.

Second in command at the station is Sergeant Jack Deragon of Montreal. It's his first swing in radio. Previously he was in the publishing business. Sergeant Bill Valentine, formerly on the staff of KSO at Sudbury and CKRC at Winnipeg, has the title of broadcasting sergeant. That gives him job with the duties of a production manager. Nowadays he wears a healthy moustache.

Corporal Bob Christie of Toronto and Lance Corporal George Gunn of Trail and Nelson are the other two Canadians on the staff. Christie went to London in 1937 and prior to getting into the army was an actor in the West End. Gunn formerly was on the staff of CJAT at Trail and CKLN at Nelson.

BLA3 has made three moves since it crossed the English channel into Europe last December 1. When it moves, it uses 10 big trucks. The studio moves on a three-ton lorry. So does a transmitter and one generator. Two other generators are moved on two five-ton trucks. They can generate enough power to light a place about the size of St. Mary's, Ontario. When the station moves, it can do the job in seven hours — usually between 11 p.m. and 6 a.m.

The station can operate in buildings or pitch tents and work under canvass. It uses two masts, each 96 feet high, for transmission and receiving, and rebroadcasts programs from BBC and CBC, picked up through CHTA at Sackville, N.B. It has a power of 1,000 watts.

The library has 3,500 records gathered from the CBC and private stations. It also has a special service library made to some extent by Canadians in London. It includes lots of variety — from boogywoogy and jazz to long hair. Army show units make some contributions and special numbers are disced for later use.

Christie's special is "Hospital Blues." Once a week he visits hospitals and gets requests from the wounded. They are built into a 1½ hour program for each Saturday morning. BLA3 also has another feature program called "My Kind of Music." Some Army Joe is picked to do the job. He selects the music and does his own announcing for the half-hour program. The boys at the station are satisfied that they've uncovered at least one good prospect. He's Sergeant Major Patrick O'Flaherty of Ottawa. He's an amateur actor, and Bob and Bill Valentine agreed he is a good prospect for some radio station.

The hours aren't a snap. Two announcers share the day on three hours shifts, starting at 5.55 a.m.,

and continuing until 11.07 p.m.

And that's a bit of an idea of BLA3. Around the main tent — they call it the office — they've got filing cabinets for correspondence; portable files for discs and records; and reference books. Just like any other radio station, BLA3 also has its inter-office communication system as well as telephones. They all work.

Montreal Personnelities

Considerable staff movement is reported around Montreal agencies and stations.

Joe McDougall, radio director of J. Walter Thompson, Montreal, is transferring his activities to Cockfield Brown, where he will be an account executive. Georges Bourassa, once manager of CKCH, Hull, and latterly radio director for Harold F. Stanfield, Ltd., will head CKAC's sales department. He replaces Louis Leprohon, who will take over the sales department of the Quebec independent station (L'Association des Postes Privées de Quebec). Paul Guy is leaving CKAC to return to CJCA, Edmonton, August 1st. Bill Harwood, who before joining the navy was a partner in the radio production firm of Baudry-Harwood, is joining Cockfield Brown. The Baudry-Harwood office has been operated by Mrs. Baudry ever since her husband lost his life overseas.



What is Personalized Production?

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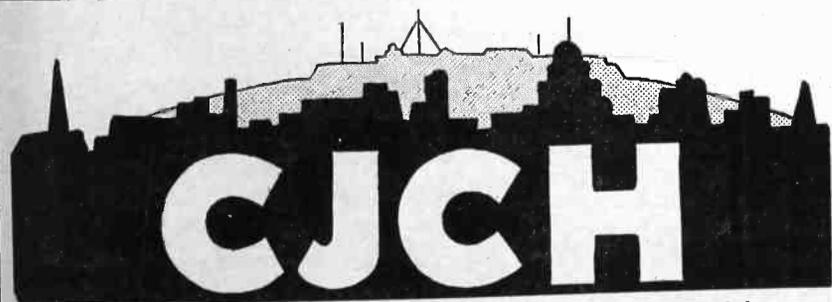
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CAMPBELLTON N.B.

May 19, 1945

Dear Mr. Time-Buyer:

I quote:

"Dear Mr. Chapman - I hope you won't mind a little friendly comment on your broadcasting... We came to live in Tide Head just a few months ago and from the beginning we noticed how very different your broadcasting seemed to other stations we had been familiar with... I thought I would like to write you and say how much we appreciated the change... I was surprised to find it was the product of our own station... Congratulations, it's the best I've heard... we think your station is the friendliest we have ever listened to, and are quite sure it must have the effect of binding a large community together in a common interest... when our young people have come home from time to time, they too have remarked how friendly the station was...."

Not excerpts from the most flattering portions of many letters, ladies and gentlemen, but all from a single, unsolicited letter from a total stranger. Naturally, we like it.

Yours very truly,

Stau Chapman

CSC/JN

STATION MANAGER

AN ALL-CANADA STATION

X EQUALS FREEDOM

Here is a short play, written by Walter Dales, suitable for pre-election broadcast. Its motive is worth while — "get out and vote". You are free to present it in any way you wish. We suggest however that Walter Dales be accorded the courtesy of an author's credit. As additional copies are not available, it will be necessary for stations intending to use it to type their own scripts. Would those using the show please drop a note to the Canadian Broadcaster.

MUSIC: "Ob Canada". Establish and sneak out behind...

ANNOUNCER: The home of Helen and Hank Walker is typically Canadian. It's a white frame cottage, set well back on a residential street in a small western city. In the classified advertisements they'd probably refer to it as a medium-sized middle-class home, tastefully furnished. To Helen Walker, to her husband, Hank, and their daughter, June, it is a pretty important place. And this... apparently... is a pretty important day. At least, from the tone of Helen's voice, there is something urgent in the air.

HELEN: Hank! Wake up!
HANK: (snores).
HELEN: Ha-a-ank! C'mon! UP!
HANK: Uh... whassat?

HELEN: Come on dear. You know what day it is. You wanted to give yourself extra time today.

HANK: (thickly) Today? Oh yes. What's the time?

HELEN: It's nearly 8.15.
HANK: (yawning) Lordy, I could sleep for hours!

HELEN: (off mike) Don't you close your eyes again. Breakfast'll be ready in ten minutes.

HANK: Ok, ok. I'll be right out. I'll just roll — over — and — relax a minute.

HELEN: Don't go off to sleep again.

HANK: (Yawns) I... WON'T... Uh... be right out... with you in a (yawns) minute...

BIZ.: (PAUSE THREE SECONDS... THEN SOFT SNORING... GRADUALLY LOUDER. (FADE IN MUSIC... LULLABY... FADE ON CUE).

HELEN: (Anxiously) Hank, you'll be careful today dear? I mean about what you say!

HANK: (Without conviction). Now don't you worry. There's nothing to worry about.

JUNE: (Approaching). Can I walk as far as school with you, Dad?

HANK: Sure thing, June. Helen, I will be careful. Don't you get yourself all worked up about me.

HELEN: But they took Fred Jackson. Everyone says they did.

HANK: Just for routine questioning likely. He'll probably be home tonight.

JUNE: (Off Mike): Dad, are you and mum going to stand on the porch all morning? I'll be late for school. Hurry, won't you?

HANK: I'm coming, June.
HELEN: Hank, will you kiss me goodbye?

HANK: Hey! What brought that on?

HELEN: You're a good hubby,

Hank... best in the world!
HANK: Here, now... quit that crying. I tell you there's nothing to worry about, not a thing!

HELEN: Oh, Hank!
BIZ.: (KISS).

HANK: (MOVING OFF MIKE) Goodbye. And don't worry! See you at noon! (ON MIKE) All right, June. Let's pace it off!

JUNE: What was Mum crying about?

HANK: Was she crying? Well, June, have you got your lessons all ready? You sat up studying late enough last night!

JUNE: Oh, they've changed all our books again. It's an awful nuisance. They keep changing them every week or so. Jean Brown says her Dad says it's because...

HANK (Sharply) June! Stop that!

JUNE: (Hurt) Stop what, Dad. I...

HANK: Just stop it, that's all. Never mind what Jean Brown's father said. Just don't repeat it!

JUNE: (Tearfully). Gee whiz, I didn't mean anything. Dad, why're you so cross with me these days? You're not like you used to be at all.

HANK: (Bitterly). Nothing like it used to be! (Softly) There, honey... I'm sorry. I wasn't cross at you — just don't want you to get anyone into trouble.

JUNE: You mean like Mr. Jackson? They took him away, didn't they?

HANK: He'll be back.

JUNE: Dad... that car... it's been following us all along the street.

HANK: Where? Where child... what car?

JUNE: There... see... right near us. See, it's the CANADA State (haltingly) DISCIPLINARY... Disciplinary Squad!

HANK (Tensely) You're sure it's been following us?

JUNE: It was parked near our place when we came out, and the two men kept watching you and Mum when you were talking on the porch.

HANK: June, listen close to what I say. In a minute, when we come to that lane up ahead, I'm going to run. You keep walking straight on.

JUNE: Why Dad...
HANK: They won't hurt you. When you get home, tell your Mother what happened. Tell her, June, that I love her very much... that she's a good wife... best in the world. Tell her not to worry. That's a girl. Faster now... on ahead.

BIZ.: (RUNNING FOOTSTEPS).

(Continued on Next Page)

Continued from Previous Page)

ICE SIREN . . . SCREECH-BRAKES).

LICEMAN: (Shouting off Hey, you! Hold on, there!

LICEMAN (Close up) Your Walker?

K (Puffing) Yeah, that's What's the matter. What do ps want?

LICEMAN; You'll find out ough, Buddy. You're com- th us!

LICEMAN: And don't try nny business. C'mon . . . in there!

K: Look, you can't order me d like that. I'm a Canadian I've got my rights. Here ou let go!

(BLOW ON HEAD).

K: (Groans).

LICEMAN: That'll hold him, er. Here . . . help me heave n the car.

LICEMAN: Birds like him'll ind out what kind of rights ot. Wait till he meets the on officer.

LICEMAN: Let's get going. IZ (CAR STARTS . . . FADES NSTANCE).

MUSIC: (BRIDGE).

K: Take that light away. My e burning. I can't stand it! ER: That light'll shine in yes, Walker, 'till you come

K (Hysterically). Let me go! e out of here! I tell you I a member!

ER: That's what you tell nt you admit criticizing the overment?

K: Only to a friend, I tell

ER: And you criticized the int Party Act.

K: I don't believe in a single and I think . . .

ER: (SCREAMING). Nev- and what you think! (SOUND LAP) There, maybe that'll nten out your thinking for

(Pause). So you don't be- n a single party, eh? (Com- ing) Brenner, come here!

NER: (Off Mike). Yes, sir!

ER: (COLDLY). I need nce questioning the prisoner. stand?

NER: (CLOSE UP) Yes, understand.

BIZ.: (GROANS . . . HEAVY BREATHING).

HANK: Don't! Don't!

OFFICER: Now then, Walker, let's have the truth. You admit criticizing the Government, which is a treasonable offence. According to our information you were a member of an illegal society—

HANK: I tell you I wasn't. I never joined the Free Election crowd. I'm not a member.

OFFICER: Don't lie to me! We've got Jackson, and he says different. He says you are!

HANK: I'm not a member. I believe in free elections . . . but I'm not a member, I tell you.

OFFICER: Brenner!

HANK: (Groans).

OFFICER: You were a member of the Free Election Group, Walker. Remember?

HANK: I tell you I wasn't. I believe they're right, but I wasn't a member.

OFFICER: Brenner, take him away! He needs working over again . . . and maybe a year or two in camp. Take him away!

HANK: (Screaming): No! No! I've a wife and child, I tell you . . .

BIZ.: (CLUB ON HEAD)

(BODY FALLS TO FLOOR).

OFFICER: We'll teach these free election fellows the Canada Disciplinary Squad means business!

MUSIC: IN FULL . . . FADE ON CUE.

HELEN: There now, June . . . breakfast's all ready.

JUNE: Where's Dad? Thought he was getting up early today?

HELEN: I called him ten minutes ago. He said he'd be right out.

JUNE: (Giggling) You'd better check on that, Mum. I'll watch the toast.

HELEN (OFF MIKE). I've had to do this every morning since we've been married. Hank! . . . Are you up?

BIZ.: (Slight pause . . . door opening . . . sound of snoring).

HELEN: Well, Hank Walker! You, sound asleep again! Come on —up—out of there!

HANK: (WILDLY) No . . . No . . . leave me alone, let me out of here!

HELEN: Why, Hank . . . what's the matter? You're pale?

HANK: Where am I? Oh . . .

oh, it's you, Helen.

HELEN: Of course it is. And it's eight-thirty in the morning.

HANK: Why didn't you call me? You know it's polling day, and I want to leave early!

HELEN: I did call you, and you've still plenty of time to make it if you hurry. (Laughingly). Why so anxious all of a sudden?

HANK: I . . . I guess I've been dreaming. I've still plenty of time, have I?

HELEN: Of course. The polling booth's at the school again. June says they've a big sign up—VOTE AS YOU LIKE, BUT VOTE.

HANK: (SERIOUSLY): Thank God for that, Helen. Let's hope people realize that if they don't vote now they may lose the chance to vote some day.

HELEN: (OFF MIKE) Come on now, Hank . . . breakfast's getting cold.

HANK: I'll be there in a jiffy! (Starts to whistle Oh Canada).

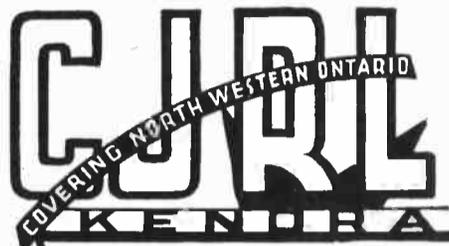
MUSIC: OH CANADA . . . UP AND FADE.

ANNOUNCER: Vote as you like . . . but vote! Every Canadian worthy of the franchise should value and heed that slogan — the slogan of a free people, fighting for the privilege they so often neglect. Canadians . . . this is a call to assume your full responsibilities . . . to VOTE AS YOU LIKE, BUT VOTE. Remember that X EQUALS FREEDOM!

MUSIC: OH CANADA . . . UP TO TIME.

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RADIO AND RELIGION SHOULD EDUCATE EACH OTHER

CFRB conducts Clinic on Religious Broadcasting
reported for the Canadian Broadcaster

by
Aubrey C. Green

Radio is still a new vehicle for communication and many who use this medium still neglect to use it to the best advantage. Whenever this happens, and it happens often, the broadcaster as well as the listener loses. Realizing that this applies to religious broadcasting CFRB held a one day conference to discuss with ministers, radio officials, and expert broadcasters the best possible types of religious programs. Special lectures were given by Dr. Everett Parker, director of radio for Congregational and Christian Churches in the United States; and Miss Elinor Inman, Director of Religious Broadcasting for the Columbia Broadcasting System.

"Religious groups must learn to make the best possible use of radio," Dr. Parker told the meeting. "Ministers badly need education on how to be good broadcasters just as the radio industry needs education regarding the aims of religious groups."

Dr. Parker did not mince words: "One of the bad features of relig-

ious broadcasting is that no one listens to them. Some of the trouble may be with the time given but the ministers themselves don't prepare their talks properly and they don't rehearse them sufficiently."

Reviewing the attitude of the large radio networks in the United States Dr. Parker said most of them give rather than sell time to the churches. He said the radio industry is friendly to religion, and station managers are willing to cooperate. But he stressed again and again that church broadcasts have stiff competition and the people who put on broadcasts are not prepared to do so in a professional manner.

"The individual minister must be an intelligent broadcaster," he said, "he must consider radio preaching quite apart from preaching in a church, and he must realize that his material cannot be presented the same way. It just won't work. The minister should find out how to speak for radio, he should publicize his program, promote and advertise, and most of all he must find out what the listener will take."

"Talk, talk, talk, is not enough," Dr. Parker said bluntly. "The best way to make radio shows interesting is by diversification. Variety must be given by means of forums, musical and dramatic programs. Religion should make a positive contribution to radio," the doctor said emphatically. "Otherwise it has no right to be on the air. It must be prepared to do the listener a service and not constitute a pressure group."

Concluding his first talk, Dr. Parker emphasized the power of radio and reminded the ministers present that radio's influence is second only to that of the movies.

"Radio has tremendous influence," he said. "It can sell soap or elect a president."

Harry Sedgwick, managing director of CFRB, in opening the conference, explained that the Canadian Association of Broadcasters were studying the question of the use of radio by religious bodies. He pointed out that a very small amount of time was allotted by the CBC for educational and religious broadcasts.

Explaining how rating-conscious radio in the United States has become, Dr. Parker revealed that rating agencies have discovered that people of one denomination very often listen to radio broadcasts put on by religious bodies of another denomination.

"One thing the ratings have shown," Dr. Parker said, "is that religious talks must be brief if radio audiences are to be held. They should never be more than fifteen minutes long."

Dr. Parker then suggested that religious groups would be well advised to put on some programs during the week, and thus radio would not compete with the Sunday church services.

He then stressed again the need for more training and study on the part of ministers before they do radio programs. He outlined the best way to write for radio and put special emphasis on the dramatic qualities of writing. "Never forget," he said, "that radio is an entertainment medium first, and secondly an information medium. Every radio program is a show, and if you can't put on a good show stay off the air."

Stressing again the need for diversification in religious broadcasting, and the need for better promotion and preparation, Dr. (Continued on Next Page)

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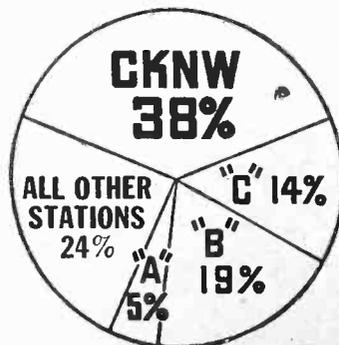
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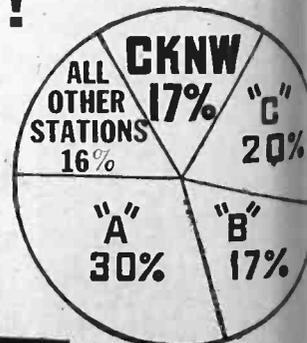
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(Continued from Previous Page)

er mentioned the value of children's programs, written and produced especially for children. The shows, he explained, must entertain children and must contain adventure, children, and a program!

The importance of proper music was discussed by Miss Inman in her first talk. She explained that music must be chosen carefully and used discreetly throughout the program. The music should be in keeping with the speaker's words and opening music should be defining a well planned program.

Background music should be somewhat indefinite, Miss Inman said. "It should be noodling, or wandering, and the tune not well known. Never play well known music as the listener will find this distracting."

She cautioned ministers against using soloists on the radio. "Remember the soloist will be competing with singers like John Charles Thomas and Lily Pons. Keep the music simple and have plenty of rehearsals before broadcasting so you can get that finished touch to your musical program."

When, in a humorous note, but with serious implications, Miss Inman spoke on "How Not To Write a Radio Sermon". She listed 21 points to be carefully observed before writing a radio sermon. The main ones were: 1. Don't write one if you haven't got plenty of time. 2. Don't write unless you have an idea. 3. Don't make it long. 5. Avoid elaborate sub-plots. 5. Avoid long explanations. 6. Don't quote poetry unless you're good at it. . . . you probably aren't. 7. Don't keep your program a secret.

The ministers present laughed at the many "don'ts", but all agreed the advice was sound and the positive implications with each "don't" worth remembering.

Following the conference some of the participants were interviewed and the general response was one of enthusiasm; all agreed that ministers who use radio should use it as a special medium and not to switch the church service to the microphone.

Rev. Gordon Domm, of the Bathurst Street United Church, said his first reaction was one of extreme gratitude to the officials of CFRB for this service in bringing the two experts to speak to them. "I have never heard radio from the religious point of view discussed so intelligently and so energetically," he said. "These people have shared with us the fruit of careful study and have given ministers who use radio a great number of hints and pointers that will make religious broadcasts more appealing, more professional and progressive."

"The minister must realize," Rev. Domm said, "that a fifteen minute radio talk will reach more people at one time than he would reach in a lifetime of preaching. Radio offers a great opportunity for religion, and there can be no denying the fact that ministers must learn to use radio properly."

Rev. Domm said he would be sorry to see the direct church service leave the air, but he agreed that all signs pointed to this. "We must remember there is an appreciable group that depend on the church radio service" he said. "This group feels it essential that the religious broadcast be carried out directly from the church and many in this group are unable to attend church."

"Ministers find the discipline of radio very helpful. By radio broadcasting they learn how to be brief, dramatic, clear and precise," Rev. Domm said smiling. "Perhaps it helps us to break away a desire to speak in flowery language and quote others at length. This conference, if I had attended it some years ago, would have saved me hours of work. I was continually worried about background music for my own program. I decided that a well-known tune was the best. Now I find out that my worries were to no avail, Miss Inman clearly demonstrated that a vague, diffused tune is best."

"The schools and colleges could do a lot to help the young minister," Rev. Domm stated, "a few lectures on radio technique plus some practical radio speaking would certainly help the minister in his future radio work." He said that all ministers who broadcast in

the United Church have received a book called "Microphone and the Minister" by John S. Crosbie. "This", he concluded, is only the first step, but more and more ministers are realizing that radio must be used in radio's way, and religious programs must follow radio's pattern. With the use of drama, music and discussion, there is no reason why every religious broadcast should not only be informative but also entertaining."

Horace Stovin of Horace N. Stovin & Co., said this conference was a great step forward in public service and that religious programs must be tackled on a proper basis. "The medium used must be analysed", he said, "and the response of the audience recorded."

"A tremendous amount of good work has been done by the use of short transcribed programs," Mr. Stovin stated. "The productions have been good and the shorter program attracts a larger audience, and the value of prayer in life is thus given greater emphasis. Ministers should realize that broadcasting from a church does not suit radio. The visual ritual is lost entirely and the writing has not been done for radio. Writing to be heard is much different from writing to be read."

"The progressive minister should try to get a short course in radio production, in the use of his voice, and in the principles of projecting his personality by means of voice only." He also suggested that the colleges and the various radio stations could offer some series of lectures or special summer courses in the proper use of radio and program production.

"Religious broadcasts have a very poor rating now," he said, "and it is the duty of the religious groups and the station officials to see that this is remedied." He mentioned the use of drama and music and the need for training in voice technique. "An excellent way to test your voice is to have it recorded; then, it is played back, you can see when it falls flat, or when you need to apply special emphasis and so on. A minister who really wants to learn to use radio properly can do so with the proper amount of study and application."

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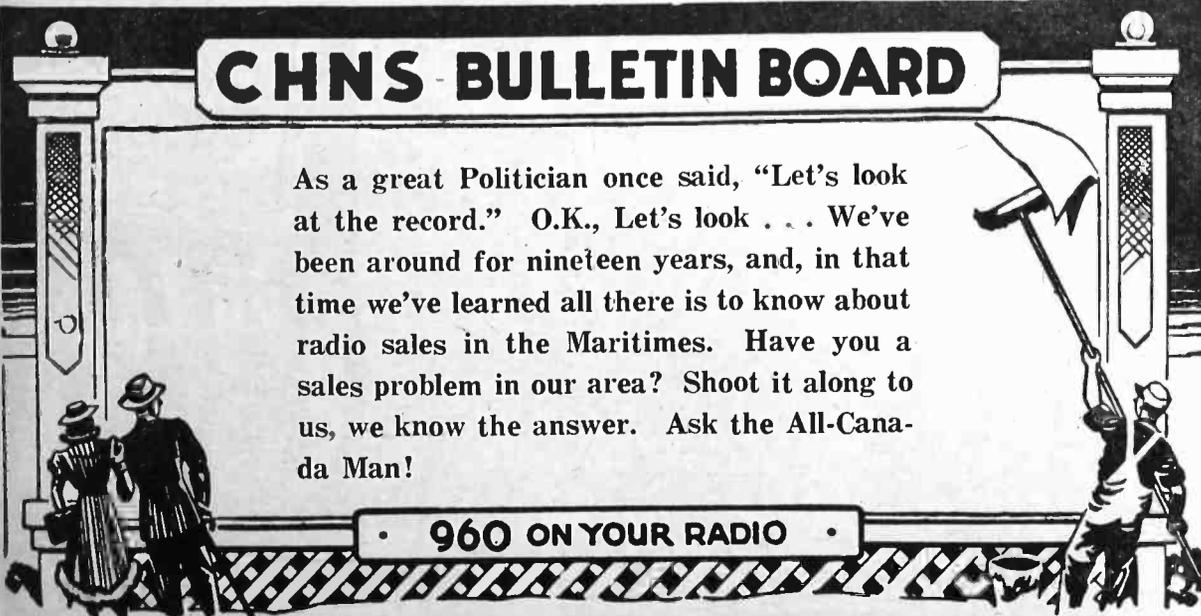
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THIS IS WHAT SOME OF THEM WRITE:

● STAN TAPLEY, CJCS, STRATFORD:—

"Throughout the past few years, Canadian and American stations and newspapers have come out with sensational reports. In practically every case, BUP has refrained from carrying them. At first we felt we were missing the boat, but in every case the reports petered out with the customary by-line that they were founded on rumor. As a result of these many incidents, we have profound faith in the reliability of BUP reports. If BUP doesn't carry them, we take them with a grain of salt. Such was the case last Saturday night (April 28th)."

● E. G. ARCHIBALD, CHOV, PEMBROKE:—

"Many of the compliments came from the wives and families of the boys overseas, who said that had they not been sure that we refused to get hysterical and dramatic, but were taking precautions against causing them any undue nervous strain, they would have been nearly crazy. We are very pleased. It has enhanced our station prestige a great deal, and, of course, that means a big pat on the back for BUP."

● W. F. SELLER, CKX, BRANDON:—

"We were more than a little excited ourselves when these reports started coming at station breaks but watched the teletype and put out your bulletins as they occurred and were quite happy that the quieter more considerate reports of the BUP proved to be factual."

● MRS. J. D. BUCHANAN, CKPC, BRANTFORD:—

"Saturday, April 28th, was certainly one of the most exciting evenings we have had since D-Day. We had much occasion to be grateful to the British United Press on that night because, taking the news from our ticker as we do, we feel confident in believing that we were among the first on the air with the facts. Keep up the good work — we are all depending upon you."

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BRITISH UNITED PRESS

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Montreal

**ACCENTUATE
the NEGATIVE**
by R. G. L.

Last issue this column more or less challenged Jack Murray to stand up and do battle for his "Treasure Trail". He did. In throwing down the gauntlet we hoped that he would take us up on one score. He did.

In the closing paragraph of his letter (*Sounding Board*, page 3), Jack wrote this sentence: "Why should a top-ranking commercial show take chances on wrecking itself by experimenting? Oh boy!"

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630

ON THE DIAL

**Local Accounts
Know!**

For Reaching
Rural Districts
Manitoba Pool
Elevators
and
The Market
Quotation Service
**BOTH CHOOSE
EXCLUSIVELY**

CKRC

WINNIPEG

"THE DOMINION NETWORK"

RADIO SELLS INSURANCE

A Sponsor - Interview by Lyall Dawkins

sponsored by the Mutual Bene-
health and Accident Associa-
produced by the Harry E.
Agencies Ltd., scripted by
n Sinclair, delivered by Mi-
FitzGerald and heard over
Toronto, five times a week
period immediately preced-
le 11 p.m. newscast, the pro-
"Headliners" is, according
J. I. Williams, superintend-
agencies for the company,
te testimony of the fact that
attention accorded to the com-
l pays off in audience reac-

s show, now in its second
eatures each night an airwave
of an outstanding person-
n the news, followed by a
type" commercial. The lat-
ges a typical case history of a
holder's actual experiences,
ng out the value, throughout
eries, of insurance protection
variety of sickness and acci-
situations. The copy is re-
cial rather than scare, the
being being a typical example.

Use History No. 62445, from
files of Mutual Benefit, shows
how to take care of the effects
if lightning that strikes more than
n the same place. This man
he job of a pulp-mill time-
oc, and was exposed to all
of extreme temperatures.
times pneumonia struck him
and the third time he had
placed in a bed tent to as-
is congested lungs in absorb-
life-sustaining oxygen. He
two months in the hospital,
together three and one half
as away from work, and but
is foresight in securing a Mu-
Benefit policy, his savings
t have been drained away.
he might easily have gone
debt. However the regular
nly payments from Mutual
it absorbed the financial
of his illness, and at the
time maintained his family.
even had he never been able
turn to work, those benefits

would have been his for life. That
is 'Lifetime Income Protection'—
the cost, but a few cents a day.
Let your local Mutual Benefit Rep-
representative explain its many ad-
vantages . . ."

That this type of commercial is
more effective than the "come-up-
and-see-us-sometime" variety for-
merly used by this sponsor is re-
flected in the fact that it is draw-
ing many times the number of
enquiries, says Mr. Williams.

During the initial year of the
broadcast, it went out "live" over
CFRB, five days a week, and tran-
scribed to ten other stations be-
tween Vancouver and Montreal
three days a week. Free copies of
the broadcasts were offered, but it
was found that of the large num-
ber who wrote, the majority were
high - school students, interested
mainly in collecting biographical
studies for use in connection with
their studies.

"We, in head office", Mr. Wil-
liams reflected, "realized that these
young people would soon become
self-supporting citizens and consti-
tute a definite policy-purchasing
potential. So their goodwill seem-
ed well worth cultivating. The
company's representatives through-
out the country however," he con-
tinued, "weren't any too excited
with the first year's trial. Natur-
ally with them the all important
factor was immediate results. Quite
understandably the man on the spot
—the agent — wants faster action,
and to gain his approval any adver-
tising has to produce rapidly, or
else.

"The new commercials now be-
ing tested over CFRB are accom-
plishing just that", Mr. Williams
stated. The tests completed, it is
expected that the program will be
extended to other stations", he
said. "Headliners" material is
becoming available all the time, as
new personalities crop up in the
news, and these programs seem to
reach the type of listener with
whom Mutual Benefit is most anx-
ious to do business.

*from the pages of a
popular magazine*



Modern Romances

NBC RECORDED FEATURE OF PROVEN DAYTIME APPEAL

- Vibrant stories of real life — every one absorbing . . . inspiring . . . in the tempo of today . . . every one complete in itself!

- From the pages of one of America's most popular magazines, Modern Romances is skillfully adapted to the air . . . thrillingly acted by some of radio's foremost stars . . . and produced with NBC's generally acknowledged ability to make radio-recorded programs that are really like network shows. Because each of the programs is so varied . . . por- trays so many types of people and problems . . . it has mass appeal for all ages . . . men as well as women . . . and offers exciting entertainment on any daytime schedule.

- Modern Romances has done a great job of building big audiences . . . good ratings and large profits for a wide variety of sponsors. 156 quarter-hour programs now avail- able for local sponsorship.

- Modern Romances is but one of the many outstanding shows on NBC's list of syndicated programs . . . all star- clustered — rich in variety and length.

Available in Canada through

ALL CANADA RADIO FACILITIES, Ltd

VICTORY BUILDING, TORONTO

1945—RADIO'S 25th ANNIVERSARY—PLEGED TO VICTORY!



NBC

RADIO-RECORDING DIVISION

AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

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

**167 CARLOADS
FRUIT AND PRODUCE
LOADED AND SHIPPED
FROM THE OKANAGAN
IN ONE DAY!**
(Season total over 11,000)
Ask All-Canada
or Joe Weed

**CKOV
KELOWNA
B.C.**

The VOICE OF THE OKANAGAN



NOT ONLY SPEED BUT ACCURACY

Five Years of Gruelling War Reporting — A Unique Test for Organization — Have Given Us the Proud Assurance that our Client Stations have done a Superb Job for the Canadian Listener.

They Were First They Were Accurate

THIS IS WHAT SOME OF THEM WRITE:

● STAN TAPLEY, CJCS, STRATFORD:—

"Throughout the past few years, Canadian and American stations and newspapers have come out with sensational reports. In practically every case, BUP has refrained from carrying them. At first we felt we were missing the boat, but in every case the reports petered out with the customary by-line that they were founded on rumor. As a result of these many incidents, we have profound faith in the reliability of BUP reports. If BUP doesn't carry them, we take them with a grain of salt. Such was the case last Saturday night (April 28th)."

● E. G. ARCHIBALD, CHOV, PEMBROKE:—

"Many of the compliments came from the wives and families of the boys overseas, who said that had they not been sure that we refused to get hysterical and dramatic, but were taking precautions against causing them any undue nervous strain, they would have been nearly crazy. We are very pleased. It has enhanced our station prestige a great deal, and, of course, that means a big pat on the back for BUP."

● W. F. SELLER, CKX, BRANDON:—

"We were more than a little excited ourselves when these reports started coming at station breaks but watched the teletype and put out your bulletins as they occurred and were quite happy that the quieter more considerate reports of the BUP proved to be factual."

● MRS. J. D. BUCHANAN, CKPC, BRANTFORD:—

"Saturday, April 28th, was certainly one of the most exciting evenings we have had since D-Day. We had much occasion to be grateful to the British United Press on that night because, taking the news from our ticker as we do, we feel confident in believing that we were among the first on the air with the facts. Keep up the good work — we are all depending upon you."

"The World's Best Coverage of the World's Biggest News"

BRITISH UNITED PRESS

231 St. James Street

Montreal



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For Reaching Rural Districts
Manitoba Pool Elevators
and
The Market Quotation Service
BOTH CHOOSE EXCLUSIVELY

CKRC

WINNIPEG

"THE DOMINION NETWORK"

WE'RE PROUD of our REPUTATION

Over 22 years of continuous service to Hamilton and District.

The leaders in National Advertising have discovered CKOC's selling power.



CKOC HAMILTON

The All-Canada Station

BUSINESS RULES

of
Ayer & Son's Advertising Agency
Philadelphia, 1884

Reprinted from Ad-Sales Events

1. The offices shall be ready for business occupancy by 7.55 a.m.
2. All employees are expected to be at their respective desks ready for business at 8 a.m. *We appreciate punctuality.* The sounding of the gong will be the signal of commencing and stopping work in all departments.
3. Employees who find it necessary to be absent from business even for a part of a day, are expected to advise the firm at the earliest opportunity. Failure to do so will be accepted as indicating a lack of interest.
4. During business hours, loud talking, jesting, laughing or smoking will not be allowed, and the employees are particularly requested to avoid conversation about any matters and intercourse with any other employee during business hours must be as infrequent and of as short duration as the exigencies of the case will permit. Letters or papers concern those only in whose possession or on whose desk they may be.
5. The hours of business will be from 8 a.m. to 12.30 p.m. and from 1.30 to 6 p.m. unless otherwise specified; any person desiring to leave earlier must first obtain permission from the head of the department, or from one of the firm.

6. All employees are requested to wipe their feet before entering, to cultivate neatness in personal appearance, to keep their desks clean and tidy, externally and internally, and especially to avoid loitering about the halls or entrance. *Remember!* ours is a business place; we mean business; and we desire all our employees to look and act business.

Northland Calling

Designed to promote CFGP, Grande Prairie, in particular, and the Peace River Country and radio broadcasting in general, CFGP manager Cecil (Mush Mush) Berry has produced Volume 1, Number 1 of "NORTHLAND CALLING"

Attractively printed, the paper bids fair to providing an interesting medium of information on this distant market, and permeated as it is with the Berry sense of humor, cleaned up for the purpose, it should attract a wide readership.

20-Year Club

Canadian radio men who have recently been accepted into H. V. Kaltenborn's "20-Year Club" include: Rupert Caplan, Montreal; Donald Manson, Ottawa; Ernest Bushnell, Toronto; Gordon Olive, Montreal; Arthur Dupont, Montreal; Donald Roberts, Montreal; Gerard Huson, Montreal; Arthur Kemp, Montreal; Edward G. Ward, Montreal.

FLASH!

RADIO STATION

CJIC

SAULT STE. MARIE
ONTARIO

is now a

BASIC STATION

of the

TRANS-CANADA NETWORK

Don't overlook this
important market

National Representatives
JAMES L. ALEXANDER
Toronto • Montreal

A Swell Agency Job for the Right Guy!

We're a big agency, manned by a young group of keen advertising people — We're going places! And right now we're looking for a man to round out what we believe is the finest creative staff in Canada. To this man, at a good starting salary, we offer the following:

A job of work on one of Canada's largest and most successful advertising accounts: The man chosen will be given a great deal of responsibility with every chance for rapid advancement.

The man we're looking for must, first of all, be creative; an excellent copywriter, a good visualizer, know a fair amount about production and be a hound for following through on details. If he knows something about radio and media and has some experience in the advertising of mass merchandise... so much the better.

Yes, he must have agency experience although he need not be working in an agency now. He may be anywhere from 2 to 40 years of age.

If you think you can qualify and are really interested in making money by hard work in the advertising business, then drop a line, giving complete details about yourself, to your nearest

EMPLOYMENT AND
SELECTIVE SERVICE
Refer
H.O. 2113

"...in good company"

Advertiser:

DAVID SPENCER LIMITED

Program:

"PUBLIC OPINION"

Air Time:

TUESDAYS: 9 p.m.

Vancouver's

CKWX

980 KC. 1000 WATTS

Frank H. Elphicke

MANAGER

This is MUTUAL

FAN - FARE

By JOHN ADASKIN

a pity that we in Canada aren't a prouder of our artists while they are in Canada. When they're given recognition across the country, we all lament the fact that we are something awfully good, and proceed to pat each other's shoulder about the "breaks" we give our artists. Goodness! They're getting the breaks, but not nearly enough recognition. The experience offered our artists in Canada is so diversified that before many years go by they are sufficiently equipped technically, to tackle anything the US has to offer.

It is not unusual for a performer to play widely diversified types of programs. From chamber-music groups for the CBC, to sessions with Bert Niosi or in the orchestra section of Sir Ernest MacMillan's works, or for arrangers to work on various types of drama or documentary shows, to ensembles or concert groups . . . for conductors, the variety is just what it is. So why shouldn't they look for new fields when they are ready to test their competitive wings? The point I am making is that when they're good we should give them a "good-bye-line" as they go to the US and make a go of it. We should bring them home as heroes to put our Victory Loans across.

It is absolutely certain that Percy Faith has never been given stiff opposition by the authorities if he were still a local artist. . . yet his work was just as good as that of the ones he left home . . . or Alan Young, Judith Evelyn or Rupert Lucas and many others. Sure they're good . . . but the Canadians . . . with their darn good training and experience and their pride of them. But let's also be proud of what we have here now, because we should be sending them on next. While we're here though, let's tell the world we have good stuff even when it's right in our own back yard.

There's a youthful conductor-arranger that we don't give enough credit to, though he is on a half dozen good shows. He arranges beautifully — scripts his music well, and conducts like a veteran. He is one of the best motion picture arranger-conductors in the business and has clearly played out of Montreal. Lucio Armani may be thinking of Greener Pastori for which he cannot be blamed, but he's still here . . . and he's here. Let's tell him so.

Some of the poor neglected instrumentalists who sit idly by, fiddle or toot, without even a credit, are always the forgotten ones. Some of the lads, out of our own orchestras here, are playing in big bands, symphonies and radio orchestras after kicking their heels and blowing their hearts out to the tune of the A's minimum rates for years. Shame on Murray McEachern who went with Paul Herman, 'Red' Ginzler gave up his virtuosity to trombone to be conductor-arranger of a Broadway show. Cecil Figelski and Reg Stewart in Baltimore and the Philadelphia orchestra boasts of three Canadians in its ranks. The listing can go on indefinitely, which is a good thing for the trade — something big to work on — but let's not forget those here at home.

The finest and most versatile trumpet player in Canada is a shy kid by the name of Jimmie Reynolds. What he does with his trumpet isn't even on the instrument yet he does it . . . and he gets on a scale for accomplishing the impossible! ! ! Salaams, Jimmie, you deserve the break of your career . . . hope you get it.

Let's be a little prouder of our Canadian boys and give them a build-up . . . we can use it. Morris Surdin for his conducting, Howard Cable for his arranging, Gordon Day for tootling a flute like an angel, Leo Barkin, for his concert work and Lou Snider for his Boogie Woogie . . . keep up the good work as . . . you're appreciated even if you are unsung.

DOUBLE OR NOTHING



Ninety-six bucks in hard cash was won L.A.C. Archibald McEachern of Winnipeg, a patient at Deer Lodge Military Hospital, on the final program of CKCW's "Double or Nothing", sponsored by Canada Dry Ginger Ale. He is pictured above receiving the cheque from W. R. Wright, Winnipeg district manager of Canada Dry, and standing by from left to right are: Bob Jefferson, MacLaren Advertising; Cpl. Gene Charbonneau, announcer; Jack Wells emcee; Nursing Sister B. J. Polley; and R. F. T. Greer, district administrator for Deer Lodge Hospital.

Radio Federation

Within a month four Montreal radio groups will be allying themselves into a Federation of Radio according to reliable information. The groups concerned are the Musicians Guild, the artists' union, the Radio (Producers') Guild and the Station Employees Union.

This Federation appears to be an outgrowth of rumors which are very prevalent in the city concerning irregularities in payment of talent and alleged rakeoffs. Many prominent in radio believe that the Dominion Government will be asked by the Radio Federation to investigate the situation.

Wins Victory Bonds

Grand prize on the Wrigley "Treasure Trail" Program of May 9th was won by a Mrs. Florence Davies of Toronto. The prize amount to \$388, but as this program pays off in Victory Bonds during all loan campaigns, Mrs. Davies received four hundred dollars in bonds for her trouble.

Convalescing

Burt Hall, of the Montreal office of All-Canada Radio Facilities Ltd., is expecting to return to his desk shortly following a protracted sickness.

MEET THE GANG AT CKCW



★ By stretching your imagination just a little, you can almost smell the aroma of Sunday's dinner when Pearl Grey Cook takes over the mike. Being an average home-maker, living within an average budget, Pearl speaks the language CKCW listeners understand. Her varied background in home economics makes her program practical . . . and most successful.

One of Pearl's fortes is that she never loses the viewpoint of her vast listening audience. In fact, that's a "must" with our entire staff. They all bow to the "listener-buyer" who is king and it certainly works wonders for CKCW clients.

If you'd like to hear a trial run of Pearl Grey Cook's voice we'll gladly ship a recording free. After you've heard it, you'll learn why folks who use CKCW are always talking about results. Ask Horace N. Stovin for more facts.

*'We don't sell time
... We Sell Results*



HORACE N. STOVIN
Representatives
Toronto and Montreal

THE SURFACE IS BARELY SCRATCHED!



RADIO STATIONS AND THEIR REPRESENTATIVES

Listed Alphabetically by Provinces

● BRITISH COLUMBIA

Chilliwack	CHWK*	Canada—All-Canada Radio Facilities
Kamloops	CFJC*	Canada—All-Canada Radio Facilities
Kelowna	CKOV*	Canada—All-Canada Radio Facilities
Nelson	CKLN	Canada—Horace N. Stovin & Co.
New Westm'ster	CKNW*	Canada—Radio Representatives Ltd.
Prince Rupert	CFPR	Canada—Horace N. Stovin & Co.
Trail	CJAT*	Canada—All-Canada Radio Facilities
Vancouver	CBR	Canadian Broadcasting Corporation
	CJOR*	Canada—Horace N. Stovin & Co.
	CKMO*	Canada—Radio Representatives Ltd.
	CKWX*	Canada—All-Canada Radio Facilities
Victoria	CJVI*	Canada—All-Canada Radio Facilities

● ALBERTA

Calgary	CFAC*	Canada—All-Canada Radio Facilities
	CFCN*	Montreal } Radio Representatives Ltd.
		Toronto }
		Winnipeg—Horace N. Stovin & Co.
Edmonton	CJCJ	Canada—Radio Representatives Ltd.
	CFRN*	Montreal } Radio Representatives Ltd.
		Toronto }
		Winnipeg—Horace N. Stovin & Co.
	CJCA*	Canada—All-Canada Radio Facilities
	CKUA	Does not sell time.
Grande Prairie	CFGP*	Canada—All-Canada Radio Facilities
Lethbridge	CJOC*	Canada—All-Canada Radio Facilities

● SASKATCHEWAN

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

● MANITOBA

Brandon	CKX*	Canada—Horace N. Stovin & Co.
Flin Flon	CFAR*	Canada—Horace N. Stovin & Co.
Winnipeg	CKY*	Canada—Horace N. Stovin & Co.
	CKRC*	Canada—All-Canada Radio Facilities

● ONTARIO

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

Parry Sound	CHPS*	Canada—Horace N. Stovin & Co.
Pembroke	CHOV*	Canada—Horace N. Stovin & Co.
Peterborough	CHEX	Canada—Natl. Broadcast Sales
Port Arthur	CFPA	Toronto } Natl. Broadcast Sales.
		Montreal }
		Winnipeg—All-Canada Radio Facilities
St. Catharines	CKTB*	Canada—Natl. Broadcast Sales
Sault Ste. Marie	CJIC*	Canada—J. L. Alexander
Stratford	CJCS*	Canada—All-Canada Radio Facilities
Sudbury	CKSO	Canada—All-Canada Radio Facilities
Timmins	CKGB*	Canada—Natl. Broadcast Sales
Toronto	CBL	Canadian Broadcasting Corporation
	CJBC	Canadian Broadcasting Corporation
	CFRB*	Montreal—All-Canada Radio Facilities
	CKEY*	Montreal—Natl. Broadcast Sales
	CHUM*†	Montreal—Radio Representatives Ltd.
Windsor	CKLW*	Canada—Horace N. Stovin & Co.
Wingham	CKNX*	Canada—J. L. Alexander

● QUEBEC

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

● NEW BRUNSWICK

Campbellton	CKNB	Canada—All-Canada Radio Facilities
Edmundston	CJEM	Canada—Horace N. Stovin & Co.
Fredericton	CFNB*	Canada—All-Canada Radio Facilities
Moncton	CKCW*	Canada—Horace N. Stovin & Co.
Saint John	CHSJ*	Canada—Horace N. Stovin & Co.
Sackville	CBA	Canadian Broadcasting Corporation

● NOVA SCOTIA

Antigonish	CJFX	Canada—J. L. Alexander
Halifax	CHNS*	Canada—All-Canada Radio Facilities
	CJCH*	Canada—Natl. Broadcast Sales
	CBH	Canadian Broadcasting Corporation
Sydney	CJCB*	Canada—All-Canada Radio Facilities
Wolfville	CKIC	Does not sell time
Yarmouth	CJLS	Canada—All-Canada Radio Facilities

● PRINCE EDWARD ISLAND

Charlottetown	CFCY*	Canada—All-Canada Radio Facilities
Summerside	CHGS	Canada—Radio Representatives Ltd.

● NEWFOUNDLAND

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

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

† Under Construction.

THANKS!

OUR recent announcements to the effect that our growing list of subscribers forcing us to suspend our free list has brought forth gratifying response.

Those who have been receiving this publication free for the past three years, but have not yet accepted our invitation to subscribe, will be receiving a "gentle reminder" if it has not already arrived. For your convenience we have printed it in the form of a combined subscription blank and invoice.

Thanks Again!

Subscription Rates

1 Year \$2.00
 3 Years \$5.00
 No Extra Charge for U.S.A. Subscribers

The
**CANADIAN
 BROADCASTER**

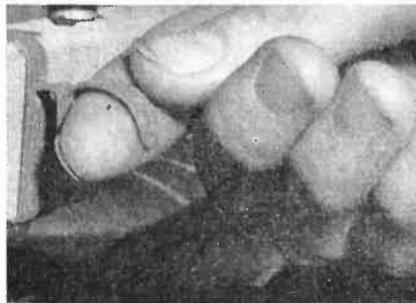
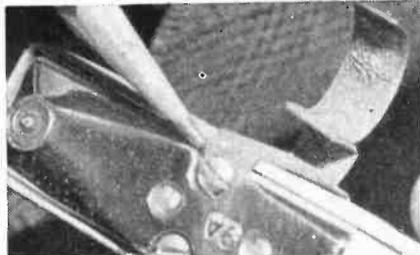
371 Bay Street Toronto

HANDY GRASP FOR 9-A PICKUP

A simple gadget has been devised by R. J. Tate and Gerry Quinney, respectively chief engineer and manager of CFAR, Flin Flon, to facilitate setting pickup heads into record grooves accurately.

Photo number 1 shows a small band of metal around the centre of one of their Northern Electric 9-A Pickups, secured under the two mounting screws. The band is made from thin sheet metal shaped to fit into the recessed portion of the head where the two mounting screws are secured. Another piece of the same metal was then sweated onto the band after being bent into a double hook as shown, the reason for the double bend being to give added leverage, and to keep the fingers away from the side of the pick-up.

Photo number 2 shows how easy



it is to slip the finger under the hook and control the position of the pickup in relation to the grooves on the record, thus making it possible to set the needle down onto any particular groove without damage to the needle. The band is so light, Tate says, that it adds nothing to the weight of the head and in no way upsets the characteristics of the 9-A.

Broadcast From Home

CJCA's slogan "Crossroads of the World" was exemplified in full recently when the BBC London, broadcast a program which originated at CJCA's studios.

Activities at "The Crossroads" — the physical changes — new buildings — scenery — the many Canadian - American construction projects — the sports picture and other items of special interest to local boys everywhere, were vividly portrayed.

The program was produced and recorded at CJCA's studios. The record was shipped to Ottawa, then relayed by air to the BBC, London. It was broadcast April 10.

R. Garrett, CERA, HMCS Orangeville heard the program in the mid-Atlantic. He said, "It was great to hear those call letters C-J-C-A once again, and I'm sure a great many boys, like myself from Edmonton, enjoyed the broadcast very much."

CFGP

GRANDE PRAIRIE ALBERTA

V
I
C
T
O
R
Y
O
U

read

"NORTHLAND CALLING"

"Voice of the Mighty Peace"

Look to
RCA VICTOR
 for the Best in
RADIO TRANSCRIPTIONS

RCA Victor

TRANSCRIPTION STUDIOS

TORONTO • Royal York Hotel • AD 3091 • MONTREAL • Lacasse St. WE 3671

CKCR KITCHENER

GROWTH

Kitchener - Waterloo Clearing House Bank
 Debits have increased over 104%, from \$141,050,659 in the last peace year (1938) to \$288,161,663 in 1944.

And still growing

CKCR COVERS THIS "MUST" MARKET

See
WILLIAM WRIGHT

Montreal
 Medical Arts Bldg.
 Fl. 2938

Toronto
 Victory Bldg.
 AD. 8481

CKCR

CKCR CKCR CKC

*—and More Coming!

Since Press News back in 1941 started serving Canada's radio stations with news of The Canadian Press, The Associated Press and Reuters, it listed from time to time the stations which joined the PN network.

Back in 1941 and 1942, Press News advertisements used to mention "twenty-four* stations" or "twenty-eight* stations"—and so on. A footnote explaining the asterisk would say: "*24—and more coming," or "*28—and more coming."

Right now the Press News network extends to every province from Prince Edward Island to Vancouver Island. Forty-six* stations are clients. The latest to join—and we welcome them — are:

- CFCY—Charlottetown
- CKTB—St. Catharines
- CKLN—Nelson
- CJAT—Trail

Press News provides a complete service of world news with an honest-to-goodness Canadian and British angle. It has told Canada about the world at war. Now Press News plans to give Canada's broadcasters the story of a world building the long-awaited peace.

PRESS NEWS

Metropolitan Building

Toronto

*46—and more coming.

RCA Victor Director



Announcement is made of the election of Aubrey H. Elder, K.C., to the Board of Directors of the RCA Victor Company Limited at the annual meeting of shareholders recently held at the Head Office of the Company in Montreal.

2000th Performance

"Rue Principale" oldest of the Procter & Gamble daytime programs in French Canada celebrated its 2,000th performance May 11th.

Created by the late Edouard Baudry in September 1937, as part of the activity of the Montreal production office of Baudry-Harwood. Baudry wrote 1,071 episodes, and then, having been appointed CBC War Correspondent, went overseas, and was killed in French Africa in 1943.

His wife, Yvette Baudry took over the program when he left, and it is at present written by Rene O. Boivin who has around five hundred episodes to his credit.

"Rue Principale" (Main Street) is the story of the fictitious town of St. Albert, located on the south shore of the St. Lawrence about twenty-five miles from Montreal. Mrs. Baudry works on instructions from Dancer-Fitzgerald-Sample.

Joins Foster

Tom Quigley, recently released from the R.C.A.F., in which he served as pilot, has joined the Toronto office of Harry E. Foster Agencies Ltd.



VERSATILE

Sub-head from H. N. St. & Co. letterhead — "Commercial Radio Service, Representatives, Relations" And so do his sisters and cousins and his aunts.

SLOGAN

If your business is not advertising, why not advertise your business for sale —:Northland C

WE'D LIKE TO KNOW

Now that the post-war period is looming up, what the rehabilitation committees going to do about

INNER MAN

With practically every Toronto restaurant closed on VE-Day, the radio boys to do their public service an empty stomach.

FIBBERISM

If the war in Europe is morning, and the war in Japan afternoon, VE-Day is just the noon whistle blowing for lunch. —:Alice De

BOOMERANG

Our plaint at the evil ample set by the agencies aspires Alec Phare to use "Imitating an agency's methods won't get you an agency's brains," just as though we'd want them

SUMMER COMPLAINT

Then there's Lois St. dale's famous remark that she doesn't write commercials — she has them.

FAMILY STUFF

They tell how President Truman's daughter Margaret was disappointed the other night when the announcer said that Ely Queen would not be here. Then she found it had been cancelled to make way for her father's inaugural dress.

PRO PATRIA

Two million Canadians sacrificed their right to criticize the government by going to go to the polls in the 1940 Federal Elections.

EIGHTH WONDER

An editorial in a radio journal states one great advantage of television is when a politician is on air, you will be close enough to see him think. —:Saturday

RIGOR MORTIS

With the 8th Victory I campaign now a matter of history, Toronto talent have the satisfaction knowing that none of the programs it donated to the cause of Victory inspired adverse comment.

There are DEFINITE REASONS Why

Advertisers Like these

consistently use

CFNB

Fredericton

- General Foods Ltd.
- Blue Ribbon Corp.
- Dodds Medicine Co.
- Canadian Marconi Co.
- British American Oil

- Imperial Tobacco Co.
- Colgate Palmolive Peet
- Procter & Gamble
- Chase & Sanborn
- S. C. Johnson & Son

They know they are assured RESULTS

CFNB

FREDERICTON N.B.

ASK THE ALL-CANADA MAN OR WEED & CO. USA.

If everything is right except the script, try this new service

Walter A. Dales

Radioscripts

420 Medical Arts Bldg., Montreal, Que.

More Hope than Charity

A COLUMN OF CONSTRUCTIVE DESTRUCTION
by **Elda Hope**

Victory in Europe is ours. That's not new but it's good. Well, it's fairly new right now but it won't be by the time this is read. Time is an important element with printers and editors, as it is with radio. I'm writing this right on the heels of VE-Day.

Everybody has waited years for this very day, so it goes without saying that it was welcome — and royally welcomed. Those rare occasions when we heard "We interrupt this program to bring you a special news bulletin" kept us on our toes, but eventually they seemed a habit. I felt, when it finally came, I'd be very happy and relieved. I was. But let me tell you how it happened.

I was listening to the "Breakfast Club" and that show always has a cheerful effect on me. About the three-quarter mark, Bill Bessey broke in with the biggest news almost six years. I don't remember his exact words but now I feel some sort of awe and worship for him. From what I have heard, Bessey is a typical example of ambitious Canadian youth. At nineteen, he has scaled the ladder from CBC office boy up to announce staff — with a desire for hard work plus coaching by Glover and other of his principals. That's Bill Bessey.

Shortly after that, school was dismissed. A portion of Young Canada danced by, singing and waving flags. Jimmie, burst in, walked straight to his dog saying, "Howdy, Pal, Victory's here and daddy'll be home". That's what it meant to the younger generation. But reminiscences and memories are inescapable. With pride I remember those boys whose yesterdays made our today something real and tangible.

By this time I had quite decided to remain at home, near the radio — broadcasts were too intriguing to leave. CBC's commentator, John Fisher, described in detail what goes on in a newsroom when something big like this breaks. Later in the day he took me, by radio, across country from Halifax to Vancouver (dropping en route to New York) and described celebrations and reactions at the points of all.

A gay and colorful description of things and people in front of Toronto's City Hall was made by Hartley McVicar and Neil Morrison.

VE-Day was different. It was not sad, but certainly more serious. With a proclamation by Prime Minister Winston Churchill, a message by King George VI; and addresses by Prime Minister King and many others, radio had a very full day. I don't want to appear to show partiality to females (although I'd like to) but the talk by Mrs. Franklin Roosevelt was one of the most outstanding I've heard. She is indeed, a wonderful woman and cleverly delivered a message full of pathos.

VE-Day-plus-one brought a clever dramatization of "The Second Day". Script was written by Lieut. Joe Schull, R.C.N.V.R., direction and narration by Frank Willis with musical background by Samuel Hersenhoren and a choir. Al Pearce played an excellent part, that of a dying soldier who was dictating a letter to his padre to be sent to his mother. This young man should go far in the dramatic field.

With a thrill of partial victory behind us and knowing that all roads lead to Tokyo, we should buy more and more Victory Bonds toward the day of final Victory.

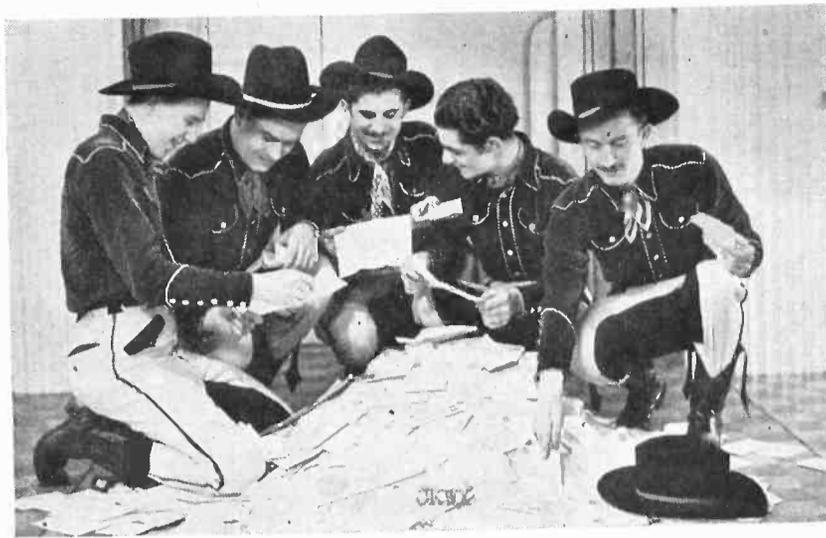
Sponsored Commentaries From San Francisco

In order to bring Canadian women first hand news of the San Francisco Conference, arrangements were made for Claire Wallace to broadcast her "They Tell Me" program, aired through Y & R for Robin Hood Flour Mills Ltd., right from San Francisco. This she did, talking direct from Veterans' Hall in the World Security Conference Headquarters, April 25th and 27th.

On her way home, Claire stopped to do programs from CBR, Vancouver; CFAC, Calgary; CHAB, Moose Jaw; CKY, Winnipeg; CKPR, Fort William. She arrived back in Toronto May 16.

Y & R promotions for this ambitious project, included press releases and spot announcements concerning her San Francisco and western Canada broadcasts.

RIDIN' EAST



The "Alberta Ranch Boys", popular western musical quintet of the rootin' tootin' variety are planning to bring their radio show east this fall. Recently they have been appearing at various training centres and benefits in Alberta. Pictured above, left to right, are Little Joe; Lou Gonzy, manager; Buck Adams; Curly Gurlock and Remo.



NOW!

AN EXTRAORDINARY SERIES OF TOP-NOTCH FEATURE PROGRAMS



Yes, each of these new World Features is "A Show For Your Money"—each one is priced to fit even the most moderate budgets. Yet each Feature bears the unmistakable imprint of World's experience and "know-how" in creating top flight radio shows.

These Feature Programmes are business-makers just as is the World Broadcasting Library Service. You can offer to your listening audience the "cream of the talent". Would you like more information?

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San Francisco . . . where delegates from the Allied Nations are meeting. Three special radio correspondents have been sent from Canada to cover this historic conference.

NEWS IN THE MAKING!

To bring Canadian listeners up-to-the-minute reports on what's doing in San Francisco, the Canadian Association of Broadcasters, on behalf of a group of independent radio stations, sent three top-notch correspondents to cover the conference.



John Collingwood Reade, from the news staff of CFRB, Toronto, is one of the newscasters to go to San Francisco. Mr. Reade is just lately back from a tour of European battlefronts.

T. J. Allard is another of the party of radio experts at San Francisco. Mr. Allard is head of the Radio Bureau in Ottawa and is attending the conference in the capacity of technical advisor.



Dorwin Baird of CJOR, Vancouver, is the third of the correspondents appointed to report on the conference. Mr. Baird has only recently returned from serving as a Public Relations Officer for the Army.



As one of the stations responsible for this public service, CFRB has been able to supply its listeners with all the details of special interest throughout the conference....a sample of its public-spirited policy that puts this station foremost among Toronto listeners.

CFRB

860 KC

TORONTO

10,000 WATTS OF SELLING POWER!

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First for ENTERTAINMENT! First for INFORMATION! First for INSPIRATION!