FOR DISTINGUISHED SERVICE TO RADIO

2nd Beaver Awards to be Announced February 18

Seventeen Canadian radio artists and others connected with the industry will be presented with their "Beaver Awards for Distinguished Service to Canadian Radio in 1945" on February 18. Presentation will be made at a dinner of the Radio Executives Club of Toronto, and the proceedings will be broadcast over the twenty-four basic and supplementary stations of the Trans-Canada Network at 8 p.m. EST on "Borden's Canadian Cavalcade." The program will be rebroadcast as usual for Western listeners at 11 p.m. EST.

Winners, selected by the staff and regular writers of the "Canadian Broadcaster," are drawn from all ranks of radio, right across Canada, and range from musicians, writers and actors, to sponsors and stations.

Everyone in Canadian radio is eligible provided he, she or they are still connected with the business, whether as broadcasters, agencies or sponsors, at the time the awards are made and it is perhaps worthy of repetition that winners of these awards are selected simply for distinguished service to Canadian radio during the past year, irrespective of what others may have done.

The Canadian Broadcaster wishes to point out that it is happy to leave polls and awards conducted on a popularity basis to the fan papers and other periodicals whose province is the public.

BANS FOREIGN BROADCASTS

The American networks have been instructed to discontinue the broadcasting of any musical programs emanating from countries where musicians are not members of the American Federation of Musicians. Since Canadian musicians are members of this Union Canada is not affected by the U.S. music CAA's edict.

"During the war," Petrillo said, "the Federation waived its objections to network broadcasts of programs emanating from foreign countries, even though music for these programs was furnished by musicians who are not members of the Union.

"We considered this a necessary wartime measure to promote goodwill and good relationship with other countries, and were very happy to cooperate," he pointed out.

Justin Miller, president of the National Association of Broadcasters, will meet Petrillo in an effort to find a common ground in the struggle between the broadcasters and the AFM, brought to a head by this latest Petrillo move.

Press reaction to the foreign music ban was sharp and widespread. "Thus once more," declared the New York Times, "Mr. Petrillo decides what music the American people can and cannot hear. He doesn't give a hoot for the hopes of the United Nations leaders for a greater exchange of cultural programs among the nations."

Mentioned In Despatches

Brian Hodgkinson recently returned to Canada after 3½ years in German prison camps has received word that he has been mentioned in despatches. The telegram advising him of the honor reads as follows:

"The Minister for Air, personally and Chief of the Air Staff on behalf of himself and all ranks of the Royal Canadian Air Force congratulate you most heartily on your being mentioned in despatches December 28 by order of His Majesty the King, R.C.A.F. Records Officer."

Prior to his being shot down October 27th, 1941, Brian's plane was one of 30 Canadian and British Spitfires which engaged 200 German aircraft over France. Brian suggests that "This may have had something to do with it."

CCF Eyes Station

Informed Regina sources say, according to a Canadian Press dispatch, that the CCF party has launched preliminary negotiations for the purchase of a radio station in Saskatchewan. The Moose Jaw station, (CHAB), was reported as the one most likely to be purchased.

Contacted by long distance at the station, Carson Buchanan, CHAB manager, declined to make any statements.

It was undetermined whether the provincial CCF government was seeking the Moose Jaw station, and Premier Douglas declined to comment on the report.

When he was asked if the CCF party sought any Saskatchewan station the premier replied: "If such negotiations are under way I have no knowledge of them."

Mr. Douglas said that before transfer of the ownership of a Saskatchewan radio station could be negotiated the matter would have to be cleared through the department of transport at Ottawa.

Last November at the annual meeting of the Saskatchewan section of the party in Saskatoon, Mr. Douglas told the delegates the movement needed to develop channels of public information "owned and controlled by the people."

"We cannot have the press and radio owned and controlled by our enemies," he said at that time.
Scores of them . . . all carrying, at some time or another, a packaged show from All-Canada’s library . . . the largest in the world. Many carry two or three hours per day.

Are you taking advantage of this rejuvenated system of programming? Five offices at your service. Leaders in syndicated programs . . . bigger audiences . . . better service.

ALL-CANADA PROGRAM DIVISION

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

A DIVISION OF ALL-CANADA RADIO FACILITIES LIMITED
Sound Board

Dear Dick: Guess what? This Saturday noon I was listening to "Atlantic Spotlight", and was surprised (my wife too) to hear that the "Four Gentlemen" were going to participate in the broadcast too. "Oh, joy!" said we, "friends from home", for the "Four Gentlemen" are our very good friends. So we listen through the banterings of Ben Grauer and Leslie Mitchell - a pipe band from Scotland. Then the cue to Toronto, and presto, nothing happened. Grauer tried again, and still nothing happened. He tried again. Oh how he tried. But still no "Four Gentlemen". Too bad, because we do get lonesome from voices home. Occasionally you come down here and we have a few moments together. Then we think we never want to hear a voice from home again. But you wear off soon and again we get lonesome.

Things down here are going along fine. As you know, Ernie Taylor, ex-member of the "Four Gentlemen" is doing a nice little part in the Broadway hit "The Day Before Spring". Presumably you know about Alan Young going to Hollywood early in the New Year.

Many good wishes for the new year to all my good friends back there where men are men and whiskey is a tough thing to get.

Yours, disappointed because Toronto didn't come through,
FRANK DENNIS.

Aussie Network

Australia will have the largest nationally-owned radio network in the world when 17 new broadcasting stations, which the government is now building, are completed at the end of this year. The stations are designed "to improve listening for more than 500,000 people living in rural areas." Cost will be about $195,000. When completed they will bring the total of radio stations operated by the Commonwealth government to 53, including one of the most powerful short-wave transmitters in the world.

Stork Market

Alan Ball, editor of "Canadian Advertising" became a father for the second time December 21st with the arrival of a daughter.

Alexander Again Leads Montreal ACRA

George Alexander, whose name appeared recently on the program of St. Lazarus' Pharmacy, in Montreal, has been re-elected president of the Association of Canadian Radio Artists, Montreal.

Other officers for 1946 are Gerald Rowan, vice-president; Alex Baird, treasurer; Phyllis Carter, secretary; James Tilden, Ernest Buck and Rudolph Stoeckle, executive committee. Kay Sato was elected an honorary member in appreciation of her work in organizing the organization.

ACRA — Montreal, founded early this fall, now numbers 57 radio artists in the membership. Among the new members are Rupert Caplan, producer of the CBC's Montreal drama program, and Walter Downs, head of the radio production corporation which bears his name; J. Mayor Moore, producer of CBC's International Service, and Harry Junkin, radio producer of Cockfield, Brown Ltd.

Opening Branch Office

It is understood that Gabriel Langlais will be heading the branch office of the Baker Advertising Agency which is to be opened soon in Montreal.

Mr. Langlais was originally associated with his brother Paul in the Montreal firm of Radio Programme Producers. Together with another brother, Simon, he recently formed a translation bureau, Transcrib, which will continue to function under Simon's guidance.

1946
WILL BRING YOU
WIDER WESTERN
MARKETS THROUGH

CFAC
(Past—CFAC is going to 5000 watts)

Take advantage of the CFAC listening habit!

STUDIOS
SOUTHWEST BLDG.
CALGARY

DOMINION BROADCASTING COMPANY
4 ALBERT ST. TORONTO

Have You Heard

Corrine Jordan?

You'll enjoy her informal chats with women and her lovely music too!

As you listen will you also remember that it's a Dominion "duophonic" recording?

Duophonic Transcriptions

CFCO,CFFL, CHML,CKWS, CKCO, CJJC, CKSO, CKGB, CKSY, CFRB, CFCF, CKCV, CHLT, CNFN, CKNW, CNSJ, CJCJ, CFCY, CKCK, CKRC, CFAC, CLO, CFC, GICA

DOMINION BROADCASTING COMPANY
4 ALBERT ST. TORONTO
SPOT RADIO
GETS YOUR MESSAGE HOME

RADIO reaches your potential buyer right where it will do the most good—in the home.

SPOT Radio enables you to deliver your sales message at the right time—time zones notwithstanding.

ONLY spot radio lets you talk to individual Canadians each in his own style whether in Halifax or Vancouver.

Flash, jingle or program, you hit the Spot with Spot Radio over these live stations:

CJCH Halifax
CHSJ Saint John
CKCW Moncton
CJEM Edmundston
CJBR Rimouski
CFBR Brockville
CKSF Cornwall

CHOV Pembroke
*CHML Hamilton
CFOS Owen Sound
CFOR Orillia
*CFPL London
CKLW Windsor
CJRL Kenora

CKY Winnipeg
CKX Brandon
CFAR Flin Flon
CJGX Yorkton
CKLN Nelson
CFPR Prince Rupert
CJOR Vancouver

*Represented by us in Montreal only

Horace N. Stovin
& Company
Radio Station Representatives

Montreal
Toronto
Winnipeg
There are times when a note of grace befits even these acid columns. Such a time is the first issue of our fifth year of publication. To say "thanks"—thanks to our advertisers and thanks to our readers—is a weak expression, but one we mean from the very bottom of our ink-stained soul. Especially are we appreciative of those who, choosing to disagree with the views we express, take time and trouble to take issue with us in print, for it is only from the expression of conflicting opinions that ultimate good can be derived.

Our major venture during the past year was the institution of our "Beaver Awards", and these we shall be presenting for the second time on February 15.

The principle we adopted last year, and will be repeating this year, of selecting winners by vote of the staff and regular writers of the Canadian broadcaster met with a certain amount of adverse comment. This comment was expressed though on the method of selection, not one single voice being raised in dissention against the winners so selected, with the exception of one columnist who seems to delight—as perhaps we do ourselves—in the casting of verbal spleen not too steeped in virus.

As our deliberations near a close for the "Beavers of 1945", we should like to repeat that Canadians professionally engaged in radio in Canada are eligible for the awards, and that winners are selected, not on a basis of being the best or the loudest, the most melodious or the most sonorous, but for their contributions to Canadian radio through which radio in Canada has become a better thing. Just as the presentation of a decoration to a member of the armed services in no sense implies that others, not so honoured, neglected their duty, in the same way the presentation of an award to one member of the radio fraternity in no sense disparages others, whose activities parallel those of the winner. Rather it is hoped that these annual awards will bring benefit to everyone—industry, advertisers and agencies alike, in gaining a greater recognition for the entire radio craft.

Once again it will be our privilege to make our presentations over 24 Canadian stations on the February 18 program of "Borden's Canadian Cavalcade", and we cannot let this opportunity pass of expressing our appreciation to the Borden Company and their agency, Young and Rubicam, for adding imetus to this "trade" project by giving it national coverage. Once again the presentations will take place at a dinner at which we shall be the guests of the Radio Executives' Club of Toronto, through whose efforts it will be possible to make the presentations on a representative background of those who have a stake in the business of broadcasting—station men and talent, representatives and advertising agencies, sponsors and friends of the industry.

Getting acquainted with each other is a noble thought. Whether it is a Vancouverite and a Haligonian, or an account executive and a sound effects man, at least nothing can be lost in the process. At the "Beaver Awards" Dinner of the Radio Executives Club of Toronto who knows but some scintillating song-bird will be found sitting on a radio rep's lap.

Editor

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The CBC has refused permission to the Bristol-Myers Company of Canada Limited to pipe in broad-casts of Eddie Cantor program sponsored in the United States by its parent company.

Mr. Brown, vice-president of Bristol-Myers, says that his company sponsors "Mr. District Attorney", "Duffy's Tavern", "The Alan Young Show" and "Eddie Cantor" in the United States, and "The Alan Young Show" is already heard on the Dominion Network in Canada.

But in 1945 his company approached the CBC about bringing in "Mr. District Attorney", but the program was turned down because there might be differences in law in the two countries.

With two alternatives left, "Eddie Cantor" and "Duffy's Tavern", Mr. Brown says his company decided to apply for permission to bring in the former, "partly of the nature of the respective programs, and partly because Cantor, on station WBEI, Buffalo, has a much higher listening audience in New York than "Duffy's Tavern" on the same station.

"The CBC gave us an option on time for the Dominion Network", Mr. Brown states. "We notified the station that the program would be on the air commencing January 2, and gave them folios of advance publicity suggestions for their use."

"Mr. Brown goes on to say that it was intimated to him on December 7 that there was a possibility that the program would not be accepted by the CBC, which culminated with the CBC's written refusal to accept the show under date of December 15.

"The letter from the CBC did not state reasons for refusal", Mr. Brown says. "But we were given to believe that the decision was based on the contention that the program was not of sufficiently high calibre, that Cantor's humor was low burlesque, that the program was suggestive and not fit for listening to in homes in mixed company, particularly where children were present."

"Frankly", Mr. Brown says, "we do not agree with these allegations. We know that our own parent company would not sponsor any program deleterious to the public interest. We doubt if the NBC would accept such a program. We question whether any program guilty of such charges would enjoy the high rating that the Cantor program enjoys in the United States.

We believe that the criticism of the Audition Committee of the CBC is entirely unjustifiable, and that they impute to our parent company and ourselves a low standard of moral concepts and public responsibility. We believe that even a most critical examination of our activities would show any such imputation to be entirely wrong."

By Canadian Broadcaster. A. Davidson Dunton, chairman of the board of the CBC, said that the program was carefully reviewed by the CBC audition committee, and did not found unsuitable by them. The matter was brought to his attention, he added, and that of the general manager, Dr. A. Frigon and they both stand by the committee's decision.

Wants Provincial Control

A clash between the Dominion Government and the provinces in the field of education might come as a result of federal control of radio, warned Hon. G. M. Weir, Provincial Minister of Education for British Columbia, in a review of "major trends discernible in Canadian education."

"One possibility of friction", he said, "is that the Federal Government might legally monopolize education by radio." This might be effected by legally prohibiting the provinces from giving educational programs by radio.

'Since radio is an instrument of education, could radio be exclusive-ly controlled by the provinces?" he asked.

"Could any province", he pursued, "legally establish a radio system (such as Quebec) for the purpose of conducting its own educational or commercial programs even in the face of government in-sistence that radio control in Canada should be a "matter of federal jurisdiction?"

Weir suggested that the nine provinces should cooperate in an education-by-radio series that would blanket Canada and constitutional-ly prevail, regardless of possible federal intervention.
LAND OF PROMISE
A Business Picture of British Columbia
By ROBERT FRANCIS

British Columbia, with a growing population, a moderate climate and tremendous untouched natural resources, offers greater potentialities to business man, industrialist and laborer alike than perhaps any other province of Canada.

The diversity of interests which are followed along commercial lines in the province which meets the Pacific Ocean is part of the strength that points to a sound future for British Columbia.

With a vast agricultural hinterland on one side and the fishing grounds of the Pacific on the other, the city of Vancouver, on the Lower Mainland, is the hub of the province's business and industry.

Across the Gulf of Georgia in Victoria, on the southern end of Vancouver Island, legislative machinery grinds in the capital city, but Vancouver with her population of 390,000 (1944), remains the pulsating center of the province's diverse activities.

Greater Vancouver's population has grown from 135,000 in 1911 and B.C.'s population from 488,000 (1919) to 921,000 (1945).

Vancouver now ranks third in population in the Dominion, and the growth shows no signs of abating.

Fifteen miles to the south is New Westminster, a fresh water port with a population of 35,500 at the mouth of the Fraser River. Originally settled by the Royal Engineers at the time of the building of the Cariboo trail, it now develops rapidly as an industrial centre.

To tempt advertisers, west coast radio stations have been compelled to offer unusually high standard programs in order to compete with American outlets. U.S. Pacific coast stations, as well as the networks, are picked up easily in B.C., so that local offerings have to keep right on the beam if they are going to compete.

The B.C. Electric Railway Company, which provides street car service, gas and power on the

Formerly a reporter on the Vancouver Sun then a Public Relations Officer with RCAF, and since then with the British United Press, Montreal, Bob Francis is now free-lancing in Vancouver.

Lower Mainland, lately issued an informative booklet entitled "Business is Moving to B.C.", which provided some interesting figures and specific information on British Columbia's development and potentialities.

The brochure studies the situation under the headings of markets, fuels, transportation, water supply, industrial sites, electricity, agriculture, climate, policies towards industry, taxes, fisheries, forestry, mineral resources, labor and living conditions.

Vancouver boasts a total of 99 city parks, totalling nearly 2,500 acres. The most famous, Stanley Park, consists of one thousand almost untouched acres within ten minutes drive of the city's busiest intersection.

The city has 34,000 students in public schools and the University of British Columbia, like every other in Canada, is jammed. More than 150 churches embrace all faiths.

More than 80% of homes in Vancouver are occupied by the owner.

The phenomenal rise in industrial output in B.C. has made Vancouver the fifth manufacturing city in Canada. The Province's output rose from $128,000,000 in 1952 to $652,000,000 in 1943, which is a greater expansion rate than that of any other province. Tide water ports are an important advantage to B.C. in this connection, and the Panama Canal as a shortcut to the Eastern Seaboard and Europe cuts transportation costs.

In 1943, B.C. had a capital investment in manufacturing of $450,000,000 with salaries totaling nearly $186,000,000.

Up country in the world famous Okanagan Valley, in the south central area of the province, fruit ranching is a major enterprise.

Cattle raising is carried on farther north in the Cariboo region. One of the fastest growing industries is seed growing, which grew in value from $72,000 to $1,233,000 between 1939 and 1944. Eighty five per cent of vegetable seeds produced in Canada come from B.C.

Coal mining has been going on in B.C. since 1883, and more than 97 million tons have been brought to the surface. Since 1917 alone, more than $265,000,000 worth of minerals have been mined. Operations cover zinc, antimony, copper, gold, silver, lead, platinum and other metals.

Forestry, with all its sidelines, provides work for thousands and brings great wealth into the province. Lumber production topped $16,000,000 in 1944. Plywood, pulp and paper and shingles are important by-products. An interesting new development is the further use of forestry waste in making pressed woods, sound proofing materials and other products.

Considering the housing shortage in the province, and all over Canada, B.C. forestry seems to be headed for good years.

More than 75,000 persons are at present supported by B.C.'s fishing industry, a $32,000,000 investment. Salmon is the most famous B.C. catch, but the fishermen pull in just about everything else, ranging from whales down to oysters. Work is now going on to aid in bringing the Fraser River sockeye salmon back to its former proportions.

A great inducement to industry in the Lower Mainland area is the low cost and easy availability of electric power, available in 60-cycle alternating current for industrial purposes. It is said that in the Vancouver shipbuilding industry the cost of electricity has been .33%.
A forward looking organization which works to further industrial development and bring new industries to the province is the B.C. Industrial and Scientific Research Council. Object of the group is to channel research work being done throughout the province into a single flow for the benefit of all industries.

The results are then applied to trade extension schemes and to new industries. On the Council sit representatives from the University of B.C., the federal and provincial governments, the National Research Council, private industry and the local Trades and Labor Council.

By April 1943 the number of workers in industry was 162,000, against 75,000 in 1939. The average weekly wage for that month, according to the Dominion Bureau of Statistics, was $31.81. The Vancouver average was $33.65, probably higher than any other Canadian city.

Water for Vancouver comes from a series of lakes north of the city, and enough has been surveyed to cope with a population of two million.

Oil comes to B.C. from Alberta, California and South America, and there are good prospects of oil in several parts of the province itself.

In lieu of provincial taxes collected during the war by the federal government, the province receives a subsidy of $12,000,000 from Ottawa annually.

**CJKL Changes**

Major Brian G. Shellen has returned to his post as manager of CJKL Kirkland Lake, after five years' service with the Algomaon Regiment. He took part with his unit in the Battle of the Falaise Gap, and fought through to the Leopold Canal. After V-J Day, Major Shellen was placed in charge of Allied forces programs on Radio Holmsen, Holland.

Clair Chambers, manager of CJKL for the past two years, has joined National Broadcast Sales office as program sales chief for the Dominion.

**CFPL NEW MANAGEMENT**

DONALD WRIGHT

Effective January 1st, Walter J. Blackburn, President of station CFPL, London, Ontario, operated by the London Free Press, has announced the appointment of Donald Wright as manager and Murray Brown as commercial manager.

A native of Stratthroy, Ontario, Wright has a background in music and education, having led the Wright Brothers Orchestra while at University of Western Ontario, and since then having served on the staff of the Adam Beck College, London, until he was appointed director of music for secondary schools in 1940.

Murray Brown joined CFPL a year ago, and became commercial manager four months later. Since the resignation of Philip Morris, he has been acting manager of the station.

**Tiny Triller**

Olga Bawra is eight years old but already she's a radio artist with a following.

It all started when Papa Bawra, an Alberta farmer, brought her to the big city—Edmonton—to hear Uncle Hal and Jo-Jo of the Byers Flour Mills Kiddies Program, heard over CJKA, Edmonton. Papa asked Uncle Hal to give little Olga an audition. He agreed, and was impressed when Olga began to sing in a fairly mature coloratura voice. Next day a vocal teacher, Mrs. James, heard Olga, and agreed that here was talent that should be encouraged. Papa was enthusiastic but where could he get the money to pay for her training?

A "Big Three" conference was called, and it was decided to set up a trust fund to pay expenses for Olga. Since then she has appeared several times on Uncle Hal's program, and now sings in Russian, French, Italian and English. A musical future seems assured for Olga Bawra.

**Show Business by Geo. A. Taggart**

Why Artist Management?

SOMEONE asked me the other day how the artist management division of The George Taggart Organization benefits advertisers, agencies and the artists themselves.

I TOLD him the benefits derived from artist management were the same as from purchasing any branded article. You know what you're getting in quality and value and you're protected all the way.

The artists we represent are the peak of quality in their respective fields. It's our job not only to sell them but to see to it that their quality appeal is kept constant as a protection for the buyer. With capable management, talent escapes the danger of being handled about from pillar to post, of price-cutting, injudicious direction and other pitfalls which lessen their value.

As representatives and managers of Canada's finest talent, we believe we can serve you more effectively in any effort where fine entertainment counts.
NEW BRUNSWICK BROADCASTING CO. LTD.
SAINT JOHN, N.B.

To increase power to 5000 Watts

GEO. A. CROMWELL
Manager

This increase of power will give clearer reception in CHSJ's present service area and in addition will serve many new listeners.

CLEV G. STILLWELL
Programme Director

JOHN G. BISHOP
Chief Engineer

T. REID DOWLING
Studio Engineer

For complete details ask HORACE N. STOVIN AND COMPANY
Toronto, Montreal, Winnipeg

STONES FOR BREAD

By ARTHUR H. DIX
Research Director, Conover-Matt Corporation
Reprinted from Printer's Ink

I attended most of an all-day advertising convention recently and came away without adding as much as an ash tray to the mental furniture I had when I registered. I tried hard, too. My mind was as open as a Saturday night in Tia Juana, but sobered. I had pencil and pad, but never sullied a sheet.

Fearing that my acquisitive abilities were dulling, I asked a half dozen other earnest seekers after truth what luck they had, and each gave the same gloomy report. This, it seems to me, is an economic crime. At least five hundred idea-hungry souls had gathered in quest of bread, some travelling halfway across the continent, and had been tossed a stone.

It wasn't a hastily planned affair. The date had been determined months ahead. The audience was eager, receptive and intelligent.

But the speakers had practically nothing to offer, and they were not to blame. They lacked direction. None gave the impression of having a message he was burning to unload, or of having lost sleep in preparing it.

There is a cure for all this. It lies in selecting a program committee that works hard at its job. The committee should begin at least five months before the meeting. It should plan the program the same as an editor plans an issue of a magazine. It should comb the field for people with something to say. It should select subjects on which the audience seeks information, and it should assign those subjects to people who are not only competent to discuss them but who will take the time to do a job. Above all, it should require candidates for a place on the program to submit their contributions in writing at least three months before the date of the meeting. The committee should then study the contributions, edit them ruthlessly, cut out the fat, and reject those deficient in red meat.

If the committee can't work up a program sufficiently heavy in calories, then a new committee should be chosen— or the convention should be called off. Of course, the committee can do it, as is demonstrated by the fact that on occasion it is done. It is simply a matter of hard work.

The conscientious committee will avoid studding its programs with big names, merely because they are big names. If the big name refuses to submit in advance a written report of what he is going to say, then the big name should be eliminated. Perhaps a gem will be lost, but the odds exceed those against winning the daily double.

The committee will pass over J. Wallace Hlow, who always puts on a good show, but who has been making the same speech with a few oral embellishments for the past six years. It will probably exclude H. B. Stepp, who has an impediment in his voice, and a glibness beside it, but who has made some important tests and who will give the listeners, in his halting way, something to carry away in their note books.

The committee will bear in mind what the two keepers said to the woman who was curious about the sex of a hippopotamus—'That lady, can be of no interest except to another hippopotamus'—and will steer clear of Joseph W. Det- tail, who would delight to tell you, down to the reason he chose the Lipp Lipp who has an impediment in his speech, and mikephobia besides, but who has made some important tests and who will give the listeners, in his halting way, something to carry away in their note books.

If the committee will shy away from the hard-and-fast rule that every talk should be exactly fifteen minutes long, by editing the papers in advance, and timing them, it knows how much time each subject is worth. If five minutes is adequate, five minutes it gets. If someone comes up with something redhot that needs thirty minutes, a half hour it gets.

The committee will get it out of its head that people attend conventions to hell round. Ninety-nine out of a hundred are serious souls, with an enormous hunger for ideas that will help them do a better job. As advertising is hardly a secretarial business, it should not be too difficult to satisfy the appetite.

Barrie Studios

Permission has been granted to station CFRS, Orillia, to open remote studios in the town of Barrie, Ontario. This station, owned and operated by Gordon Smith was located originally at Parry Sound, Ont., and was moved to Orillia last September.

"The Friendly Voice of Halifax"

Representatives: HORACE N. STOVIN & CO., CANADA
JOSEPH HERSHEY McGILLVRA, NEW YORK CITY, U.S.A.
WE AREN'T SELLING ACORNS

But we do cherish tall hopes for "PULSE", aimed to reach people who reach people, and due to appear March of this year provided paper is obtainable.

"PULSE" will have no fancy cover, no illustrations, no slick paper. It will consist of twenty-four pages of the nationally important thinking of Canadians from coast-to-coast---excerpts from the thoughts in speeches and editorials of educators, editors, politicians, clergy, and just plain John Citizens who have constructive ideas and the courage to express them from the speaker's rostrum or the editorial page.

"PULSE" will sell for five dollars a year (12 issues to begin with). If you would care to enter your subscription now, you may do so by returning the coupon below, instructing us to bill you after the first issue is in the mail.

PRE-PUBLICATION ORDER

R. G. LEWIS & CO.,
371 Bay Street,
Toronto 1, Ont.

You will please enter my subscription to "PULSE" for one year at $5.00 starting with the first issue, scheduled to appear in March 1946. It is understood that you will only bill me after the first issue has been mailed.

Signed  

Mr., Mrs. or Miss

Profession

Address

C.B. Jan. 12
WHAT DOES THE BEAVER SAY?
Canada Lacks International Radio Signal

Have you ever heard a hen having hysteries? No? Neither have we. But we've often heard a noise that sounds something like that coming from our radio loudspeaker. And we don't mean that once popular Silly Symphony character Clara Cluck. We're not even referring to one of those singing commercials, nor to the sound of an after-midnight platter-spinner laughing at some fancied gag he just sprung.

No fooling! Tune in to the 31 metre shortwave band at 8 a.m. (EST) any morning, and you'll hear the weird screech to which we refer. It's the 'laugh' of the Kookaburra, an Australian bird better known perhaps in these parts as the Laughing Jackass. A recording of its not-too-melodious call is used as a sign-on for transmissions by the Australian shortwave 'broadcasting service'. It's a characteristic "signature tune" which instantly identifies for the listener the country whose broadcasts he is hearing.

Devices of this kind, mostly of a more commonplace nature, are used by many shortwave stations, and by nearly all the broadcasting systems of Europe. During the war years men in service in hundreds of remote spots listened for the strains of "Yankee Doodle" on the shortwave bands because they knew that it meant programs of entertainment and news from home. In the same way British troops in Aden, Cape Town and Calcutta would look for "Hearts of Oak" or "The British Grenadiers", or Big Ben's boom.

During the war too, the BBC's broadcasts to the peoples of occupied Europe could be identified by an initial signal full of significance—a drum beating out the dit-dit-dit-dah of the morse code letter "V", symbol of the resistance movement.

The interval signal used by the Polish radio—a few bars of Chopin's Polonaise—came to symbolize the heroic stand of the Polish people against Nazi aggression; during the battle for Warsaw it was transmitted continually by the Warsaw radio, and as long as they could hear it, Polish listeners everywhere knew that their country had not surrendered.

In Europe, where there is no FCC or CAC to require all stations to identify themselves at least every half hour, and where the variety of languages makes identification difficult, each country tries to choose some signal with which to fill the gaps between programs that were of little interest to listeners the country from which it emanates. Often it takes the form of a musical signature, a few bars from the country's national anthem or the best known work of its best known composer, or some traditional tune. The Germans used a snatch of "Deutschland Uber Alles", a Swiss station had an old folk melody played on the long "Alpenhorn", used by Swiss shepherds for many centuries. Elab, the Italian broadcasting system, used the recorded song of a nightingale—perhaps to symbolize the spirit of music and song universally identified with Italy.

Unless the Canadian International Shortwave Service has developed some sort of identifying signal in the past few months, it would seem that this country has no comparable "signature". Possibly though, those who are currently concerning themselves with the development of a Canadian national anthem, will fill the void for us.

"Contented Hour" Moves

Only Percy Faith, former Toronto conductor, has survived the shifting of the "Contented Hour" from Chicago to New York. After 14 years originating in Chicago, the program moved to New York with the program of January 7, and Percy is waving his baton over a new and larger orchestra from the New York podium. The program is heard in Canada over the Dominion Network, Mondays.
There's interesting food and figures for thought in the Department of Reconstruction's report titled "Location and Effects of Wartime Industrial Expansion in Canada." Advertising men in general and radio people in particular can find some profitable stuff in this 66-page pamphlet. Tremendous population shifts, for instance, are heavily away from agricultural and even non agricultural rural areas toward industrial centres. Larger centres in nearly every province are gaining population at the expense of rural areas. This trend is effective in British Columbia and Alberta to the same extent as other provinces. Also, there is an evident drain of population from the prairies to Ontario and British Columbia; from the other two Western provinces to Nova Scotia. This trend of population shift was heavily accentuated during war years; but Department report emphasizes that this has been in existence prior to 1939, and is likely to continue into peace years. Detailed study of this particular report should be of tremendous value to advertisers and their agencies studying buying habits; also to those designing new transmitters and coverage patterns. Report will have certain value also to manufacturers, as this trend from town to city—from farm to town—from agriculture to industry—will affect people's listening habits and tastes in relatively few years.

The figures in this report will also be tremendously valuable to stations in preparation of merchandising brochures and planning campaigns. The report gives considerable detail of population shifts; types of industry in major centres; and their post-war possibilities. Even such fundamentals as these are significant; that agriculture is no longer Canada's chief industry; but manufacturing, and by a sizeable margin.

A glance at the public accounts brings up some rather interesting items. As witness Item 394, for registration of the Radio-telegraph Act and Regulations" the amount of $151,255.00. Also Item 396, for "Suppression of Local Electrical Interferences, $164,000.00. or Item 397 "Issue of Radio Receiving Licenses Transport Department only $216,975.00. (This is almost spent, not collections). You can then, in the mood, whip over to "Schedule B," which takes in the provincial accounts, and find item 603, "Administration of the Radio-telegraph Act and Regulations"—further amount required", $8,900.00; and Item 605, "Suppression of Local Electrical Interferences, further amount required" $3,480.00. And in the lighter vein, you may find it interesting to follow through Item 55. This is "to provide for payments of amounts owing under guarantees given by Minister of Finance pursuant to Item 50 of Schedule A to the Appropriation Act Number 5, 1944 (providing in previous Appropriation Acts) to approved lending institu-
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"I should say so" the girls replied with feeling.

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www.americanradiohistory.com

Page Twelve Canadian Broadcaster January 12, 1946

A WISH FROM THE WEST FOR 1946

"Peace be within thy walls, and prosperity within thy palaces."

FROM THE MANAGEMENT AND STAFF OF

CKY WINNIPEG

and

CKX BRANDON

More Hope Than Charity

Elda

Now that "White Christmas" is safely filed away (I hope) in the Archives of Radio, we can face 1946 hopefully! 'Archives' is a perfectly legitimate word because it pertains to the people's records — and wasn't "White Christmas" that? It isn't that I object to the number, but it was grossly overworked. In at least one instance it was particularly well done, though, and that was by Russ Till in with Jack Allison's vocal group on Cashmere Bouquet's 'House Party'.

Speaking of musical compositions, one of the first on my list is "Symphony". It is often repeated from five symphonies and that's good enough for me. The best rendition I've ever heard, American soloists included was by Pauline Rennie on Evening Telegram's "Songs for You" on CFRB. This puts Pauline very near the top among entertainers for I often hear her on Procter & Gamble "Road of Life" doing a dramatic part. And on a recent Buckingham's "Curtain Time" entitled "The Pink Peril", she stole the show by her crying lustily and cooing like a new baby. To say she doubles is inadequate — Pauline excels even at that.

I've heard a lot of piano players in my day and many puny duos, but never have I heard such perfect synchronization as when Lou Snider and Murray Ross played Chopin's "Minute Waltz" or Maple Leaf Milling's "Jolly Mistletoe". Two hands playing right notes is one thing, but when three hands team so perfectly the result can be something amazing — and it was.

For my money one of the female voices offering pleasant listening is that of Dorothy Deane. She can run the scale all the way from gay tunes to more serious numbers with equal ability and I'd describe her as having a twinkle in her voice. Dorothy vocalizes on British American's "Peerless Parade" and on Cashmere Bouquet's "House Party".

There is no doubt in my mind that each member of Colgate's "Happy Gang" is an artist in his own right. I could eulogize a length about Eddie Allen's ballad or about Bob Gibney's trumpet-insti but when Bert Pearl and Company concentrate their efforts instrumentally and a number like "Twilight Time" comes out, there is good radio.

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Altogether it would seem the radio industry has lined up much top-flight talent. Listeners and little encouragement will doubtless do much to inspire these artists.
MILESTONES IN CANADIAN HISTORY

Canadian Ideas For Canadian Programs

Sir Wilfred Laurier died ... the boundary line between Canada and the United States established ... the province of Canada was formed in 1841 ... February has been an important month for Canadians ...

February
1, 1855. Money orders introduced into Canada.
2, 1910. Commercial treaty with France ratified.
3, 1895. An enormous mass of snow fell from Cape Diamond and killed the junior persons.
4, 1876. Legislative council abolished in Manitoba to make way for Legislative Assembly.
7, 1813. Brockville raided by American forces.
8, 1879. Railway completed between Montreal and Quebec.
10, 1763. Treaty of Paris signed and Canada and its dependencies ceded to the British.
10, 1838. The constitution of Lower Canada suspended and a Special Council created.
10, 1841. Two provinces united to form Province of Canada, with Kingston as Capital.
10, 1876. St. Catharines, Ontario incorporated.
10, 1838. Lower Canada constitution suspended.
11, 1897. Part of Western Departmental building burned at Ottawa.
11, 1944. Canada signs Mutual Aid agreement with Russia.
13, 1907. Portage La Prairie, Manitoba, incorporated.
14, 1871. Legislative Council repealed by an Assembly in British Columbia.
15, 1888. A fisheries agreement with United States.
17, 1919. Death of Sir Wilfred Laurier.
21, 1834. Ninety-two resolutions on public grievances were passed by the Assembly of Lower Canada.
22, 1813. Ogdenbury taken by British arms.
23, 1875. Hull, Quebec, incorporated.
34, 1870. Washington Declaration signed to establish Canada-United States boundaries.
25, 1883. Battle in the Mohawk country between English and French.
28, 1908. St. Boniface, Manitoba, incorporated.
27, 1900. Canadian troops distinguish themselves for fighting at Paarburg in South Africa.

Personnel

Rupert Bedford formerly at CKNX, Winnipeg, has taken over the promotion duties at CFOR. Orilla, Don McBride just out of the air force after three years in the wireless section has joined CFOR as chief engineer. Two other additions to the Orilla station are Dick Mangham formerly with the RCAF overseas who assumes the announcer-operator's duties and ex-service man Russ Waters who takes over the commercial department. Don Wall, former CKY control operator, has left for CJAD, Montreal. George Ritchie is back in the control room at CKY, Winnipeg, after service with the RCAF. All Parkes, former Personnel Counsellor with the RCAF and once time script writer at CGX, Yorkton, has joined the staff of CCKW, Moncton as director of Public Relations. Dave Wilson has recovered from his army ailment and is back on the announce staff at CCKW, Timmins. Hollis McCurdy has left CBC International Service to join the announce staff at CJAD, Montreal. Athol Stewart and Rene Lvesque have been added to the staff of CBC International the latter doing French announcing. Duke and Ruth Stubbles have left CKY, Toronto, to handle programs and traffic for CJAD, Montreuil. Ron Dunn has also left CKY to be added to the announce staff at CJAD.

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by A Station Engineer

We send a word to CBC with a mild complaint, a request perhaps that when they have a line break they do it thoroughly or not at all. You are riding again in a desultory sort of way when there is a loud splutter, the smooth creamy voice of the CBC announcer goes off into a series of jerky babblings, culminating in cold silence. Immediately you leap into the breach. You put on "Appropriate music for the program interrupted"; you open your mike, and point out that what has just happened is far beyond your control; you indicate that had your station or you yourself the running of the network, such things would never happen; you remark that you will play music, far better actually than the program to which they were listening. Then you sit back and open the cue key. Immediately CBC floods through.

You fade, come on the air, point out that it is only by your great exertions that the break has been fixed so quickly, intimate that your presence has given such moral strength to the line crews that they whipped things up in no time flat; you make formal and impressive remarks about rejoicing and push the appropriate buttons. There is a brief interlude ... a splotch-like sound, and the announcer from CBC fades off again in a discordant whisper.

The next time, you firmly play files for ten minutes, and find you've missed an important popular program. Both the public and the station manager will ask why. It's very discouraging. Elmer, the junior announcer, says why don't we do away with wires and send programs to the station by radio.

The life in a small station is one of happiness and joy, mixed with despondency and despair. Everyone wants different things. The natives write in strong letters demanding Wilf Carter's latest gruesome dice. More discriminating listeners ask for the Polonaise with firm emphasis, and a lovely program you've just designed with perfect music and tempo, is removed because a large number of people want a "Who Done It?" It keeps a man busy, or a gal if she happens to be in the position. So you start with the happy realization that someone somewhere is not going to be pleased. Of course, the radio audience is the perfect one for not saying a word when things go right and being "perfectly heartily" when things go wrong. How often we envy big stations in big cities, who just play popular music and CBC features. Elmer, the junior announcer, was chased by a big Russian because he substituted the King Sisters singing "Poor Lemon" for the Don Cossaaks. He said there were more Don Cossaaks, but the King Sisters made more noise so he thought it would be alright.

WHAT A SPOT TO BE IN!

ON WEDNESDAY, NOVEMBER 16, 1949

OUTSTANDING NEWSCAST IS DEFINITELY THE FEATURE NEWS

OF THE DAY — TEN MINUTES OF WORLD NEWS, FIVE MINUTES OF LOCAL NEWS. RUNS MONDAY THROUGH FRIDAY AT 12:45 TO 1:00 P.M. M.S.T. N.F. U.S. ATOMIC ENERGY COMMISSION IN SHADY ROCKS, COLORADO ARE IN THE NEWS. C. R. BOUGHESS, U.S. AIR FORCE, TESTED A THUNDER BEE DISTRICT T.V. FIGURES FOR THE ENTIRE THUNDER BEES DISTRICT ARE IMPORTANT CONSIDERATION FOR NEUMARS. T.V. EMISSIONS ARE NOW BEING SHOWN IN THE TOWER DISTRICT. Send your local time for a spot on your spot.

CKPR, FORT WILLIAM, ON. (Represented in Winnipeg by Horace Stovin, Radio Representative)

DIRECT YOUR SALES MESSAGE TO THE HEART OF FRENCH CANADA THROUGH CKAC, MONTREAL

See WILLIAM WRIGHT, Victory Hldg., AD. 7651

WHAT A SPOT TO BE IN!

WHAT A SPOT TO BE IN!

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Bye now.

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WHAT A SPOT TO BE IN!

Our Noon newscast is definitely the feature service, cut out of the day — ten minutes of world news, five minutes of local news. Runs Monday through Saturday from 12:45 to 1 p.m. Coverage of the entire Thunder Bay District. B.T.M. figures list the entire Thunder Bay district primary coverage with 92.7% coverage penetration. A spot for your spot.

WHAT A SPOT TO BE IN!

Represented by Horace N. Stovin (Represented in Toronto and Montreal by Horace Stovin (Radio Representative))

See WILLIAM WRIGHT - Victory Blvd.

AD. 4891

WHAT A SPOT TO BE IN!

Represented by
Radio broadcasting is a great leveller. More than any other development since the invention of printing, it has opened up to the common man avenues of entertainment, information and education, many of which were previously regarded as luxuries reserved for the rich.

One of these "luxuries" was classical music, which had depended heavily on the patronage of royalty and the rich. Broadcasting has brought the music of great orchestras and internationally known musicians to millions who either could not pay the prices to see and hear them in the concert halls, or lived in a community where such music was seldom, if ever, available. Directly or indirectly, commercial sponsors on this continent are bearing the cost of this important phase of broadcasting.

Interest in good music has spread far and wide among people once unfamiliar with it, simply because broadcasting has made it available to them without cost, at the flick of a switch, and in their own homes. A gauge of this interest is provided in the number of programs now on the air which feature classical and semi-classical music.

"Overshadowed as they may be by comedians, amateurs and other mass appeal entertainment", said Douglas Connah in his book "How To Build The Radio Audience", written in 1938, "the world's foremost musical artists and its finest music are presented on the air in constantly increasing profusion. There can be no challenging the fact that radio has become a tremendous force for steadily advancing the mass appreciation of good music." This trend has not been halted during the past seven years.

David Adams, recently discharged from the RCAF in which he served overseas as a navigator, has joined the staff of the Canadian Broadcaster as editorial assistant. Born in Egypt and educated in England, he spent one year at WRUL, non-commercial shortwave outlet in Boston, before joining the British Information Services in New York where he worked as a radio reporter until joining up in April 1942.

A phenomenal increase in the number of music and voice students in the United States is a direct result of the broadcasting of music during the last twenty-five years, in the opinion of Justin Millar, President of the National Association of Broadcasters.

Many of the state-owned broadcasting systems of Europe have for years maintained fine orchestras created for the broadcasting of good music. These orchestras have done much, not only to create a wider appreciation of music in their own countries, but also to familiarize the people of other countries with the best of their composers and musicians. Prior to 1939, frequent exchange concerts were arranged between the countries of Europe. Even Denmark, with a population less than four million, supports a national Radio Symphony Orchestra of 90 musicians.

Music in Britain has flourished amazingly in the past twenty years. Since the first broadcast concert by an orchestra of 9 musicians in December 1922, continuous strides have been made in bringing the best music to radio listeners. In the first months of 1923, several operas were broadcast from London's Covent Garden Opera House with great success. A permanent Wireless Symphony Orchestra of 37, augmented to 60 musicians, and a permanent Chorus, were formed. Similar organisations sprang up at the BBC's provincial stations, and by the end of 1924 there were eight wireless orchestras and choruses in Britain. Critics might contend that this did not necessarily prove that the British people were becoming more interested in music since the absence of competition in British broadcasting did not force the BBC to conform to public taste. That interest was increasing was conclusively shown by the fact that, for the first time in the history of British music, orchestras that the best orchestras were staged seven days a week. In 1927 the BBC took over management of Sir Henry Wood's famous "From the Concerts, which were at the brink of failure, and built them into one of Britain's most popular musical institutions. For many years now the BBC Symphony Orchestra has been acclaimed one of Europe's finest musical organizations.

In the earliest days of broadcasting in the United States, serious music did not receive as much attention as in Europe. But advertisers were quick to realize the prestige and publicity value of great symphony orchestras and world famous concert artists, and some of the best known and best established early programs were devoted to good music. Outstanding example was the General Motors concert series, which for many years was one of radio's most influential shows. Showmanship contributed much to the success of these and other similar broadcasts. The greatest single drawing card for radio publicity was that of personality, and the world's greatest musical personalities were featured as guest artists. The General Motors concerts furthered American culture while enhancing the sponsor's prestige, by staging guest concerts in different American cities, featuring local orchestras.

Musical talent in the States was given splendid opportunities by the Atwater Kent National Radio Auditions, which offered cash prizes and scholarships to senior men and women each year, selected through an elaborate series of local, state and national auditions staged to uncover the nation's most promising singers. The cost of this venture was tremendous, but the harvest of publicity and acclaim for the program was great.
In Canada, while there is no "CBC Symphony Orchestra", numerous Canadian orchestras have grown and flourished as never before, since the introduction of broadcasting. Regular concerts of the Vancouver and Toronto Symphony Orchestras, the Concerts Symphoniques de Montreal and the Toronto "Proms" have been aired, and as a result these orchestras have been able to increase the number of their concerts. This year for the first time a sponsor, the Robert Simpson Co. Ltd., has bankrolled the weekly "Pop" Concerts of the Toronto Symphony from coast to coast, evidently convinced that enough Canadians appreciate this type of music to make the commercial venture worthwhile.

Much has been done to popularize and make known the boast of Canadian musicians, and the works of Canadian composers. A series of concerts of music composed and performed by Canadians, conducted and arranged by CBC's Jean Betsu- det, was broadcast both in Canada and the USA, and attracted considerable attention.

The future of broadcast music in a world of FM transmissions is a bright one, both from the point of view of the listener and the musician. The limited range of FM transmitters will eventually necessitate a much larger number of broadcasting stations, increasing the demand for talented musicians.

The lot of the professional musician is better than it was twenty years ago. The rapid expansion of the broadcasting industry has created employment for many thousands of musicians, and transformed the bleak outlook caused by the phonograph record boom into a future of ever widening opportunity.

More Stork Market

Michael Barkway, BBC Representative in Canada, is handing out cigars to celebrate the arrival of a baby daughter January 7. Miss Barkway weighed in at 7½ pounds.

LEADERS OF THE BAND 1.

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In Canada, while there is no "CBC Symphony Orchestra", numerous Canadian orchestras have grown and flourished as never before, since the introduction of broadcasting. Regular concerts of the Vancouver and Toronto Symphony Orchestras, the Concerts Symphoniques de Montreal and the Toronto "Proms" have been aired, and as a result these orchestras have been able to increase the number of their concerts. This year for the first time a sponsor, the Robert Simpson Co. Ltd., has bankrolled the weekly "Pop" Concerts of the Toronto Symphony from coast to coast, evidently convinced that enough Canadians appreciate this type of music to make the commercial venture worthwhile.

Much has been done to popularize and make known the boast of Canadian musicians, and the works of Canadian composers. A series of concerts of music composed and performed by Canadians, conducted and arranged by CBC's Jean Betsudet, was broadcast both in Canada and the USA, and attracted considerable attention.

The future of broadcast music in a world of FM transmissions is a bright one, both from the point of view of the listener and the musician. The limited range of FM transmitters will eventually necessitate a much larger number of broadcasting stations, increasing the demand for talented musicians.

The lot of the professional musician is better than it was twenty years ago. The rapid expansion of the broadcasting industry has created employment for many thousands of musicians, and transformed the bleak outlook caused by the phonograph record boom into a future of ever widening opportunity.

More Stork Market

Michael Barkway, BBC Representative in Canada, is handing out cigars to celebrate the arrival of a baby daughter January 7. Miss Barkway weighed in at 7½ pounds.

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For fifteen years Montreal's Alouette Quartet has thrilled the hearts of French Canadians with the good old folk songs. This past year, they thrilled South Americans. Through September, October, November, they sang for South American music lovers, and performed, at the same time, under guidance of Canada's ambassador at Rio de Janeiro, a cultural mission for all Canadians. In South America they sang in Portuguese, Italian, French and English. They have been asked to repeat the tour this year.

Every Thursday night, CBC listeners dial the Quartet for their regular appearances; but you're likely to hear them most any time, on any good show, for they've scores of guest appearances to their credit. Northern Electric had them fly from Rio to New York, New York to Toronto, to appear on their network show as their first Canadian Concert following the southern tour. Twice they've been featured guests on Town Hall Concert, New York.

When the King and Queen toured Canada, Montreal's civic reception included songs by the Quartet . . . the only vocalists to perform for their Majesties.

Their smooth style and skilful handling of folk songs they credit to their mentor, Oscar O'Brien. While he is now at the Monastery of the Benedictines near Sherbrooke, leaving the Quartet without a Director, he still remains their guiding spirit.

For the Alouette Quartet is much more than a group of vocalizers. They're men with a mission — an ability to unify, through song, the Canadian people. "Ours may be a small part of that task," says Roger Filiatrault, "but we try to do more than sing. Folk songs spring from the hearts of the people. By mingling the folksongs of French Canada with those of the English, Scotch, Irish, Americans, and the people of South America, we feel we lay the groundwork for better acceptance of differing points of view." For instance, on New Year's Eve, Filiatrault, on behalf of the Quartet telephoned Canada's South American Ambassador at Rio de Janeiro to wish him compliments of the season. That is a typical gesture. Wherever they tour . . . and they tour often . . . contacts are made and developed.

A singer worth watching (at hearing) is Ken McAdam heard Sweet Caporal's "Light up and Listen". Formerly an all-around athlete, chiefly hockey at the University of Western Ontario, Ken's robust light tenor can well stand to be heard more frequently.

CKEY are now stopping the hourly news service at 6 p.m., presumably to accommodate their new commercial network commitment. At 10 p.m. they pack the bigger "headlines" into a 1-minute newscast, inviting people to tune in the full ten minute newscast at 10:30 p.m. This seems to us to be both a good promotion for the main newscast, and also give a concise picture of the news advance.

The return of the yodeling voice of Ed. Wynn, the Five Chief, Sunday evening, brought a refreshing change to the week's peak tension period, a change which more than overdue.
The following table is a summary of daytime listening trends for the year, showing the increased listening during the winter months and the lessening trend during the summer. A comparable table for evening listening will appear in our next issue.

<table>
<thead>
<tr>
<th>DAYTIME</th>
<th>English French</th>
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<td>January</td>
<td>22.1 29.0</td>
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<td>February</td>
<td>22.8 30.3</td>
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<td>March</td>
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<td>April</td>
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<td>June</td>
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<td>October</td>
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<td>November</td>
<td>20.7 21.2</td>
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<tr>
<td>December</td>
<td>21.7 27.8</td>
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In 1945, daytime program listings of Canadian origin were headed by the program "Soldier's Wife" for eleven months. "The Happy Gang," took top position during May, and stood in second position during nine months it was on.

Among American programs, "Big Sister" held the top position all through the year of 1945, with Ma Perkins holding second position during nine months of the year.

Among the French programs, "Jennette Dorée" took the lead for nine months of the year, and "Quelles Nouvelles" succeeded in placing first for the months of May, July and December.

Dick Diespecker of Vancouver's station CJOR dreamed up the Nickel Club in 1937 when it occurred to him that many people who could not afford to contribute to the big newspaper Christmas funds might still like to give their nickels for Christmas cheer. And so CJOR set out to make the Nickel Club a success. The Nickel Club has carried on every year since its start, and went over the top again this Christmas. The club has caught the imagination of British Columbians, who have sent in their nickels by the thousands. Dick Diespecker reads the name of every contributor over the air, while daughter Patty Lou drops the coin in the jar.

The money is transferred to a recognized social agency who use it for Christmas bampers and children's toys. Larger donations are never solicited, and the listener is asked only to send along his nickel, if he sends more, which he often does, the fine too.

Over 40,000 contributions were received this year, and Dick says that contributions from the hinterland of B.C. have been heavy in proportion to the population. Listeners in Washington State who have followed the Nickel Club from year to year send their contributions along as well.

Northern Messenger
Residents of isolated communities in the Northwest Territories and the Canadian Arctic regions are linked each winter with their families and friends in the rest of Canada, by the CBC's Northern Messenger Service.

To many miners, trappers and government officials, this service is the only link with civilization during the long northern winter. Messages are accepted only for persons not reached by telegraph and telephone services. They must be personal messages, and must be limited to fifty words.
SAFETY FIRST AND PLAY THE GAME

According to BBM, CKNW has a primary coverage of New Westminster, Vancouver and the Fraser Valley.

As stated in the Canadian Broadcasting Corporation's press release, "Amer in Scarlet" gives you a safety first and play the game. Above, during a "Amer in Scarlet" rehearsal, from left to right, are Denis Murphy, Allan Pearce, Alan King, Vern Cox (sound effects), Gordon Forsyth (producer), Headley Rainnie, John Drainie, Lloyd Bochner, and in the lower right hand corner (in part) John Stinson.

ContraDiction
It is completely untrue that we gave our Beaver Award to San Francisco last year for his loyalty to the old jokes.

Quid Pro Quo
Andrew Allan, according to CBC press release, is producing a play called 'We Hate Toronto'. Maybe the Queen City will reciprocate with a play telling what thinks of Andrew Allan.

Illustrated News
Chuckie of the season with Brian Hodgkinson's Christmas card which arrived dressed to Steve Wilson.

P.U.
Hans E. Laube, the Swiss engineer-chemist who has developed a means of broadcasting 2,000 different smells, is either behind the times or else he hasn't been listening to the soap operas.

Mail-Bag
We'd like to point out to a correspondent who suggest that we are starting our publication, "Pulse", because we are fed up with the radio industry, that, on the contrary we are afraid that we keep confusing all our forasts to them we might get to like them.

It's Mutiny
Our fame spreads afar. British scientists, subsidie no doubt by the CBC, have developed a special acelor known technically as dithiopropanol, but known more commonly as levitates.

Old Lace
A New York pastor has pressed alarm at the increasing number of fortunes taken, but now that the waves over, we can't think of any other job that can be told on by ex-radio commentators says "Saturday Night."

Off the Record
"Only 287 shopping days fore Christmas."
The New Report will supplement the city and regional reports now being published twice a month

FEATURES OF THE NEW REPORT...

1. Daytime and Evening Programs in the one report each month.
2. Late Evening and Sunday Afternoon programs.
3. Samples taken in a panel of 15 cities every month.
4. Regional ratings as well as national ratings for each program.
5. Audience Availability Index — Proportion of people at home and listening during the broadcast.
6. Sponsor Identification Analysis — correct, incorrect and "don’t know" answers from the listeners.
7. Audience Composition Report — number of men, women and children in each home listening to the program.

Details are being mailed to present subscribers.
For further information write or telephone

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Consider, too, these three factors:

1. POPULARITY    For over seventeen years, CFRB has maintained a policy of supplying top programmes in every phase of radio. This, plus exclusive broadcast of the BEST from Columbia has gained for it a reputation as the station where most of the favourites are... the highest percentage of shows, by actual listenership ratings, most of the people want to hear.

2. COVERAGE    Day and Night, CFRB operates eighteen hours on 10,000 watts. Reports from the Bureau of Broadcast Measurement, of which this station is a charter member, shows it as having the largest primary coverage of any other Ontario station. And this is largely concentrated on the more densely populated area in the south-western part of the Province.

3. INFLUENCE    Popularity and coverage...a simple equation! As the most popular station and that with the greatest coverage in Ontario, CFRB is the most influential station in the Province. It is clearly in a position to influence more people...draw more sales. This is a fact and not a boost! Ask any of the advertisers who already are broadcasting their messages over CFRB.

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