Crippled Kids' Show Set for April 3

Toronto.—The territorial limits of the Province of Ontario have extended themselves beyond the Rainy River district to the west and the Ottawa River to the east for the duration of 1949 campaign for the Ontario Society for Crippled Children which kicks off the first day of spring, March 21.

According to Len Headley, who again chairsform this year, an even greater effort will be forthcoming, when thirty-eight Ontario stations, headed by CJAD, Montreal, and one, as yet unnamed, from Winnipeg, will carry the story of the Eastendorf Children and what they aspire to do to all listeners within their areas.

highlight of the campaign will be Radio's Manhurtle Day. Show at the Maple Leaf Gardens, Sunday, April 3. The roster of stars who will appear is not complete, but this writing will include: Foster Hewitt; the Four Gentlemen; the Leslie Bell Singers; a presiding Cable; Jack Scott; the Wrigley Show, with Mildred Money, Marjorie MacKenzie and Monty Hall; a select- est from "Stage 49" directed in a dramatic interlude by Andrew Allan, Ed McCurdy; Greg Clark; Wayne & Shuster, with Herb May and Terry Dale, Cy Mack, and Stan Francis.

Six top-flight orchestra leaders will be playing, in rotation, during the show. These are: Lucio Agostini; Samuel Hersenhoren; Howard Cable; Mart Kenney; Ellis McIntloch; Art Hallman.

4. No form of television can satisfy render an adequate ser- ves to the Canadian people, in television programming, they are granted licenses to operate television stations and that the pow- re of an independent regulatory body.

"No form of television can satisfactorily render an adequate ser- vice to the Canadian people, as it is permitted full and free access to program materials by the Canadian Broadcasting Corporation on a mutually satisfactory basis in the form of great areas.

The period of time for which television licenses are granted must be realistic in relation to the tremendous financial and other risks involved and a television license must, if proper development is to take place, be free from unfair or biased competition.

The CAB president, Dick Rice, said that the Association's policy had been drawn up while bearing in mind that the CAB had not yet announced its own policy; that the CBC was planning to levy a revenue fee of $10 on TV receivers; and that private broad- casters may not be permitted to use programs originating in the U.S.

Joseph Sedgwick, K.C., legal adviser to the CAB, said regarding regulatory powers, that private broadcasters here should have as much freedom of action as that enjoyed by their brothers south of the border.

Ken Soble, manager of CHML, Hamilton, said that "it would be difficult to co-operate with any group that has the power of life and death over you" in referring to co-operative development of television with the CBC.

Harry Sedgwick, manager of CFRB, Toronto, said that while CAB is not concerned with pro- grams which are "concerned with competing for commercial revenue that is, advertising."

Four new members were ac- cepted for the CAB by the association; they are CJAD, Montreal; CJOY, Guelph; CKMR, Newcastle, N.B.; CKOK, Penticton.

The Gardens have been donat- ed for the function, and the vari- ous unions involved have granted waivers enabling their members to perform without charge.

Tickets for the show, which will run a full hour with the radio program to follow, will be- distributed as follows: 47 Tam- blyn stores in Toronto will each have a "contribution box" bear- ing invitations to people to con- tribute, and reserve their free tickets for the big show. Toronto radio stations will broadcast fre- quent spots urging people to get their free tickets at any Tam- blyn store. General public- ity for the campaign will begin March 21, and will feature the message to buy Easter Seals. This campaign slogan was not a member, that crippled kidde could be yours.

Executive of the radio com- mittee consists of Len Headley; Ernie Paul; Mart Kenney; Cy Mack; King Whyte, and Waldo Holme.

Bob Kenste heads the public- ity committee; Rai Purdy has the advertising committee; the executive com- mittee to round out the program com- mittee; Jim Alexander heads up the station relations commit- tee and Ross MacRae presides over the script committee.

An indefatigable committee member was portfolio controller John Innes of the Toronto City Council.

Clare Wallace WON'T RENEW

Toronto.—News comes at press time that Clare Wallace, this paper's most quoted, cited and reported radio personality, will not renew her contract with Robin Hood Flour, the thir- eest weekly cross-to-caster, "They Tell Me," when it expires in May.

Clare, who has spent the last five of her thirteen years radio career doing this same program, wants to limit her broadcasting to once a week instead of the present three-time schedule, in order to devote more time to other writing and her domestic affairs.

private life, the Mrs. James Stutt, wife of a To- ronto businessman.

CBC Dawdling Denies Canada TV

Vancouver.—Local papers con- tinue criticism of government- ment television policies, with the Sun and the News-Herald grum- bling about CBC monopoly and complaining that Canada is going to be left far behind the U.S.

"While TV is sweeping across the United States," the Herald said, "Canada dawdles along under a state monopoly ... the worst of it is that it won't move itself, but that it is in a position to prevent, and does prevent, anyone else moving."

"Access to this invention is being denied Canadians because the CBC is not in a position to take it up immediately and won't let private enterprise into the field."

"Britain, too," the Herald con- tinued, "is finding itself plagued with the blood of government monopoly in television. Before the war, Britain led in TV de- velopment. But because the govern- ment monopoly has been hold- ing back there, Britain is being outpaced by the U.S. in tele- vision."

The Sun, in an editorial enti- tled, "When do we get television?" commented that if the CBC "wants to keep the privi- leges to itself, there is nothing on private interests can do about it."

"As in radio, it is the publicly owned CBC which has the power to issue licenses for television broadcasting."

The Sun continued: "SPEAK- ers for the Canadian Associa- tion of Broadcasters, representa- tives of private radio, say that well-heeled private interests are ready to install TV in Canada and take all the necessary risks. Naturally they want commercial television."

"But they promise that com- mercial television will provide better programs than public tele- vision any day. Any if Canada has public television ex- clusively and produces poor pro- grams, it will suffer from com- petition—a fact not lost on many with American commer- ialism."
ANNOUNCING

JINGL-LIBRARY

SINGING ANNOUNCEMENTS FOR 43 TYPES OF BUSINESS

Here, at last, is a new way to increase station income! The life blood of your station is spot announcements. Now you can sell more local business with jingles that are comparable to the best national spots. Jingl-Library, with "singies" for 43 different kinds of local accounts, was created by nationally known writers and talent. It will be available to only one station per market.

The 602 jingles sparkle with fresh ideas—each one irresistible and different. Each category has 14 versions. They are designed for chain-breaks and minutes with plenty of room for live copy. In addition, there will be special monthly releases. This brand new idea gives you, exclusively, selling ammunition to stimulate new business. The cost is unbelievably low!

Wire or phone for Audition Record
No Options! One Station per Market!

QUICK FACTS
43 Different categories
14 Different jingles per category
602 Jingle cuts
Additional monthly releases

PRODUCED BY RICHARD H. ULLMAN, INC.
RELEASED BY ALL-CANADA PROGRAM DIVISION

VANCOUVER • CALGARY • WINNIPEG • TORONTO • MONTREAL

A Division of All-Canada Radio Facilities Ltd.


Over The Desk

"No Holts Barred" is the collective title of a series of commentaries on the current Canadian scene which will shortly be need and made available to Canadian stations, for local airing in weekly ten-minute stanzas.

These talks are being written and signed by the president and editor of the Radio Broadcasters Association of Canada (RBAC), and will be distributed to members of the industry, editor and publisher of the first (and last) radio trade paper, Richard G. "Duke" Lewis. They will discuss, in forthright but simple language, the various squabbles which are perpetually registered in the economic barometer.

Their purpose is two-fold. First, they will attack the awards system of almost all fields of business. But secondly, and this is perhaps of still greater importance, they will show how our minority which does not live up to its responsibilities is a far greater ambassador of socialism than its socialists own propaganda.

There is a tendency in business circles to forget that time was when we crept under somebody's door and sputtered our application for our first job. We are inclined to forget that when we got the old "shing-off" from a potential employer, we went out of his office ready to fall into the arms of any "job," even that of "labor" which expressed sympathy with our lost cause. There are those of us who, as employers, knew very little of our own businesses inside out, and the affairs of our competitors almost as well, but didn't know that Jim Smith in the shipping department just had twins. And there are employees who think the boss pays them as little as possible to do as little work as possible.

These are some of the thoughts I am incorporating into these talks, and hope them all will be an attempt to create a better understanding of just what the "Business System" means, for the benefit of those who employ and who are employed.

I am encouraged tremendously by the willingness of the station managers I have approached to carry these shows, and am anxious to add to the list still more, who are prepared to give of their air time, for a series which may not always sing the praises of business from the roof-tops, but will always try to show how business can and does operate—when it is led as it should be led—to the benefit of the country at large.

...Today's obituary lesson in copywriting. Boys and girls, was not written at all. Rather it was spoken—to me—by Bob Errington, who runs the gas-station-cum-office-cum-Pontiac-cum-Chevrolet just up the street from the new office. I went in to arrange parking facilities for my car and Bob came out, looked me over and said: "You're Dick Lewis!" I thought febrificially about my past sins, but Bob relieved my mind when he said: "You used to be on Richmond West; you used to drive that 31 Pontiac that just wouldn't give up."

Bob really rang the bell with me by that statement. There are so many things he could have said like: "Did you ever get that old crate of yours started when you were stalled on Richmond Street?" or "What bank did you rob to get the '47 Hudson?" or "Who loved the old junk-wagon away?" But he didn't. He made me feel not a little proud of that coffee-grinder I used to drive, and if there is a place where democ- cratic Pontiacs go when they clatter off this sphere, I am sure that mine—or its spirit—gave a gesture of kindness that had ghostly little smile for this first been bestowed on it for many a decade.

To tie this up with our subject of copy-writing, Bob unwittingly perhaps (but I don't think so) obeyed one of the prime rules of advertising and selling—to make the customer or potential customer glad he called in your store or listened to or read your ad. A far cry from the wartime and post-war-time system, where the clerk yells across the street: "Ye-ah," or the spoken or written ad which says: "We've only a few, they're here if you want them; no COD's; no deliveries: no exchanges."

Elliott-Haynes have contributed a letter which came to them in reply to, though months after, the last BBB survey. Here it is, in full:

"Nelson House, Man. — Well, you please sir I would like to perform three records. I would see Nellie Home," "Don't Forget Me Little Darling," "You Are My Sunshine." Sorry sir not to reply to your letter at all. I will have to leave you a little longer. I will have to like these records to be sung twenty minutes for one song. Please. I in $2 with my reply. If I don't pay enough for these records with $2.00 I would like you to call me. If I may, I'll be pleased I would like to have them with after dinner or after six. We have no other thing but motors and cannons also dogs. Some more and horses, and horses among them are good enough also gardens are good. No tractors or bomber deer. If you may I'll ask you Mr Horsefield talks like he would like him to tell for 20 minutes if he may. All I can answer I shake hands to all. Truly yours—Mr. Wether Moose."
To my haberdasher’s this day to refurbish my wardrobe with one or more tweed jackets in my customarily quiet patterns—being happily in the mood of Spring and noting signs of new life and growth on every hand. While in jocund reflection on things which bloom in the Spring, and minded to add the words “tra-la”, do observe new life coming into several accounts, with radio much to the fore, as Agencies dig around and find that radio is a mightily effective way of awakening “sleepy” accounts previously held by less radio-minded individuals. Do observe Elections much in the offing, and also that while old-line parties are now marshalling their forces, the Socialist-Labor groups are already on the job and buying much choice radio time. The which I may wonder at but must record as fact. Do sincerely quill congratulations to CHV Pembroke on being a right-aggressive small-market station, in that they did send a crew from Pembroke all the way to Sydney, N.S., to report the Hockey Play-downs direct from the ice. That CHOV is held in right good will by listeners is proven by the fact that the hundreds of dollars this cost were all subscribed in advance by loyal Pembroke fans.

CJEM Edmundston reaping much business from the tremendous industrial expansion in that district, tying in with New Brunswick’s pulp industry. From Nelson, B.C., where they have other things besides mountains, the unusual news of their Annual Bonspiel in the June, an event which does bring thousands of visitors from all parts of Canada and the States—the event being covered fully, of course, by CKLN. CJRL Kenora already looking forward to its annual big increase in listeners as summer cottagers and visitors flock to the district. These do depend mightily on CJRL for news, lacking their usual newspaper. And, in closing, I do cock my new beaver respectfully to all Stovin stations for providing special recorded programs for the use of VOCM, St. John’s—Newfoundland’s only independent station—giving a right sincere welcome to our new province on March 31st. Do myself join heartily in the same—and so to bed.
Calling All Stations

By the time this issue goes into the mail, the Parliamentary Committee on Broadcasting will have been named, or will be on the verge of being named, according to an announcement last week-end by Revenue Minister McCann.

In view of the fact that the Royal Commission will be called shortly it is to be expected that private radio will again appear. And it is to be hoped that more even than usual thought will go into the presentation that is to be made, since evidence adduced by the committee will doubtless be used by the Commission when it sits.

As has been said in these columns before, the Liberal government is probably more willing today to listen to radio's problems than it has ever been before, so the time is now ripe for a presentation which will intelligently demand the remedying of all radio's ancient ills.

First and foremost is the establishment of an independent regulatory body to adjudicate over radio, both publicly and privately owned. The subject of television is way up on the list too, unless the industry is prepared to forget it indefinitely.

The presentation required must be stronger than what has been delivered to past committees. It has to be a forceful and factual statement of the industry's ability to recognize its responsibilities and acquit itself of them well.

Above all, the situation calls for the presentation by the entire industry of a completely united front, with all stations subordinating their individual aims and ambitions to the general good of the whole industry.

Pro Bono Publico

Throughout the year, radio — in common with the other media of advertising — is called upon to contribute its time and talents for the benefit of a long list of worthy social agencies, both on a local and a national scale. Currently the Red Cross campaign is in full swing. By the time this article appears in print, Ontario radio will be hard at work on the Easter Seal Campaign for Crippled Children. April will be Cancer month across Canada. And that is just scratching the surface.

No business has as many demands of this type made upon it as the advertising business, and no advertising medium has the calls radio has. Not only does this apply to stations, which give generously of their stock in trade, time. It also extends to advertisers and their agencies, who willingly devote the costly commercial portions of their programs to carrying these appeals from coast to coast.

This mammoth contribution to Canadian living — and its dollar value mounts into literally millions, even after deducting the small paid appropriations which go with most campaigns — is a direct donation on the part of Canadian business, for which little if any credit is ever paid. It is another example of the way the "Business System" works to justify its place in the communities it serves without gain or hope of gain. It is a contribution which those who live to destroy business must perpetually overlook, for it is a living testimony that public benefit can only be bestowed by free-will offering.

Sorry to Part

The United Kingdom has lost a good ambassador and Canada has gained a good citizen.

Michael Barkway has resigned as Canadian representative of the British Broadcasting Corporation, and has accepted an appointment on the editorial staff of the Financial Post. He will be missed by the wide circle of friends he has made in all phases of Canadian radio. His apparent decision to settle permanently in Canada rather than to continue in an "ambassadorial" capacity will be equally welcomed.

One of his greatest accomplishments has been his amazing quality of tact, through which he has succeeded in maintaining headquarters in the CBC offices, and in establishing relations with the privately owned stations across the country, attending the meetings and conventions, without ever stepping from the role of neutral observer.

Through the work of Barkway and his aides the Canadian public has heard more about Great Britain, and Great Britain has heard more about Canada.

In his new field, his path will be a different one, to a large extent calling for the championing of the cause of business against the forces of socialism. We are sure that we are joined by our readers in wishing him well in his new venture.

Signs of Socialism

Today, in England, according to The advertiser's Digest, the shops implore the newspapers not to mention what is in their various departments since supplies are limited and uncertain, replacements problematical.

This is only one of many of the signs of socialism which bolsters bureaucratic power by its sedulous stifling of initiative by the removal of incentive. Under this plan it is only a matter of time before everyone is made completely subservient to the State, which is then in a position to assume arbitrary control of everyone.

Editor.
The RIGHT Time is
Time Over CHNS!

No disputing that—for it has been proven that CHNS has more listeners day and night than any other radio station in Nova Scotia.

You can see the figures for yourself. Just ask the All-Canada man to show you the latest results of the Bureau of Broadcasting Measurement and the Elliott-Haynes Telephone Service. Both these independent surveys place CHNS way out ahead of any other station in Nova Scotia.

This is going to hurt me more than it does you. Mr. Sponsor, I find it hard to work up a cynical attitude when I recall the House of Lords cigars you’ve pined me with, the hamper of cheering beverages delivered by your benediction, the rare occasions when you’ve added a cipher to the cheque with a “you deserve it” notation. But for your own good—and to work off some spleen—I’m going to tie into you for a thousand words or so.

You’re a hard-headed businessman when you buy a program. You get the facts and figures. You analyze them. You know what you’re doing.

But when the show goes on the air, your emotions take over. “The Fiddles didn’t seem right. My wife thinks the singer should sing louder. Why does the announcer mumble like that?”

Look, sir, if the show doesn’t please you—don’t listen to it. Keep away from the studios. Gag your wife. You see, the show is not for you; it’s for the listeners.

and it is entirely possible that they have not nearly as many brains as you have, and they like their entertainment corny. You should be fact-finding, not fault-finding!

And the facts are available. Now, with Walter Elliott snooping into people’s pantries, and even into their medicine chests and bathrooms, the consuming public has no secrets. Even the skeleton in the closet gets the once-over.

With such facts, you can help your agency do a better job for you.

With such facts at hand, you won’t find yourself gazing dreamily skyward and breaking the account executive’s heart with such comments as: “I don’t know, Jim; it just didn’t seem to come off last night. Wasn’t knit together. You know, Jim. Let’s see if we can’t goose those boys a bit. Zip it up.”

Instead, you can say, “Jim, in Moncton we’re not doing a job. When we started this show three months ago, 90 people out of 400 interviewed had our product in their homes; but today, only 1 have it. In other words, we’ve enjoyed only slightly better than a normal increase in sales. Winnipeg, where we’re running exactly the same show, use has increased 45%. Perhaps we should use different commercials for the Maritimes. Now do you have a copy writer on your staff with a sound knowledge of the Maritimes?”

That kind of talk doesn’t frustrate Jim. It spurrs him on. He studies some of his accounts that have had success in the Maritimes. He notes their approach. Changes are made. When the next Pantry Poll arrives, it bears glad tidings—or should. Meanwhile, the crooner is still crooning in his own inimitable fashion and the fiddles aren’t trying to interpret the dream the sponsor’s wife had the night before. Of course, you may happen to know more about putting the violin than the boys who make a living at it, but don’t bank on that until you’ve had straight from Toscanini.

If you feel you must improve the actual performance of the artists, there is one sure-fire way to do it. Praise them! Tell them about the parts of the show you liked. Send them generous samples of your product. Soon the cast will be free from sponsor fear and will thoroughly enjoy themselves on your show. And the audience will sense it and respond in the same manner. I.e., the artists, announcers and writers secretly resent the existence and fear your scathing criticism that fact will ride out on the sound waves too. How, I don’t know; but it does. On the other hand, the cast is all for you and your product, only shee bed luck and inept merchandising can keep you from getting
OPINION

Scores Ottawa Collectivism

Vancouver.—The suggestion of an Ottawa newspaper that elimination of independent radio would be preferable to no compromise between private stations and the CBC was roundly denounced by the morning News-Herald here.

The Ottawa paper was quoted as recommending, "Failing any effective compromise between public and private broadcasting, Canadians would be better off to put all radio operation under the CBC and eliminate private stations altogether."

It may be, the News-Herald commented, that "the lungs of these editors are too full of the Ottawa air of collectivism. It may be that they have been taken in by that form of socialist blarney which changes government to 'public' when use of the first adjective might be alarming as in the case of government intrusion into the field of information."

"Whatever the virus, the symptoms are disturbing. Here we have a responsible member of the daily press advocating total government seizure of an allied industry. Does it think for one minute that the process would stop there?"

"Silencing all radio voices but the government's would fortunately be ineffective so long as newspapers were still free to criticize. But then the Ottawa paper might have the interesting experience of hearing a radio commentator recommending that newspaper's compromise with the government—or else!"

HERE ARE SOME TYPICAL PROGRAMS that attract and hold loyal listeners for the New CFPL now at 980! A new dial spot plus stellar shows—a winning combination of more powerful, more penetrating facilities and the alert, imaginative programming that makes the New CFPL at 980 your best buy in the lush Western Ontario market. Get the new coverage data, today!

REPRESENTATIVES: CANADA:—All-Canada Radio Facilities Limited — U.S.A.:—Weed & Company
March 23, 1949

Dear Mr. Time-Buyer:

The pulp and paper mills of New Brunswick spend in excess of $20 million a year for the materials they use; and make most of their purchases in the province.

In 1947, New Brunswick exported $15 million worth of newsprint, $20 million worth of wood pulp, and $4 million worth of other papers and paper products. Total gross production value for the same year was $68 million.

And the four largest of New Brunswick's six pulp and paper mills are in the CKNB commercial coverage area as reported by BBM.

Yours very truly,

Stas Chapman
Station Manager

SPEECH DIGEST

Condensed from an Address by T. J. Allard, General Manager of Canadian Association of Broadcasters to the Advertising Sales Club of Edmonton

Three basic systems of broadcasting have evolved in our modern world: the United States, or "beat me daddy with 8 bars of Camay and a free refrigerator" system; the European, or "Listen to Uncle Joe, kiddies and comrades" system, and the Canadian, or "let's not agree too definitely with anybody" system.

Of these three, the United States system has experienced the greatest degree of development and growth, and has been the most free from rigid and hampering control. The European system is a clear-cut example of complete control. Given the basic belief that control must exist, you have only two choices of who shall do the controlling, the people, or the government.

In the United States, the control is largely by the people, exercising their right to listen or not to listen to programs as they choose, and thereby guiding program content and development.

In European countries, there has been not only the control of the technical element that exists in the United States, but control of program content as well. In most European countries, broadcasting is a vital tool of the government in power, used to defend and promote the policies, philosophies and beliefs of that government and to aid in consolidating its position. It is indeed a truly totalitarian form of dictatorship which would never have been possible without the microphone. The extent to which this factor is true emphasizes the importance of freedom for the new free and powerful means of disseminating information.

The Canadian system is, typically, a compromise between the other two.

First of all, we have the Canadian Broadcasting Corporation—owned and operated by the government. The CBC owns 12 stations of its own, strategically located throughout the country, and operating on the high power, international clear channels. In addition to these 12 outlets, the Canadian Broadcasting Corporation also has a complete monopoly on network broadcasting. Its networks, however, do more than link together its own 12 stations. They bring in programs from the United States networks—which are not owned by the government. If it is ironic that the CBC, which was formed in theory, amongst other reasons, to develop Canadian talent and prevent the domination of Canadian airwaves by United States interests, should be so heavily American in its network content, there is forgivenss in reflecting that United States programs, popular and rightly so as they are, would be heard in this country regardless.

These, and whatever other programs the CBC may carry, are also fed to, and released by, the independently owned stations. In fact, CBC depends upon the independent stations which are part of CBC networks by CBC's own choice. Most of the private stations are part of the network upon "command performance," and in such cases must carry whatever programs CBC tells them to, regardless of what may happen to local programs or sponsors in the process. For this the independent stations are paid in the case of commercial programs, considerably less than half of their ordinary card rates and for other programs nothing at all.

Thus the independent stations are subsidizing the operation of CBC, which sells in opposition to them. But this does not end the involuntary contribution. Each independent station pays a license fee each year similar to but much larger than your radio license fee, which is also paid to CBC. These payments, in 1948, ran in the neighborhood of $120,000. Incidentally, the license fee you pay also goes, in total, to CBC. The independent station gets no part of it. Thus coming from the four major sources of revenue, the commercial programs it sells most of the revenue paid to independent stations by network advertisers, the license fee paid by each of the independent stations and the license fees paid by listeners.

In addition to these functions, the CBC writes, interprets and enforces the regulations—gory and complex—under which the independent stations operate. It is, of course, competitive, legislator, policeman, judge, prosecutor and hangman, all in one corporate body. For it also possesses the power of "recommendation" in deciding whether any independent station shall have a license to operate and there is no case on record of the Cabinet disagreeing on this point with any of CBC's "recommendations."

This brings us to the independent stations, one hundred and eleven of them, operating in all parts of Canada, but providing...
FEDERAL FM
BROADCASTING EQUIPMENT

Features of Federal's FM Broadcast Transmitters

A newly-developed Federal "FREQUEMATIC" FM Modulator attains improved high-quality and noise-free transmission.

All-electronic simple circuits maintain the centre frequency stable to within 1,000 cycles of its assigned frequency, as compared with the present FCC + 2,000 cycles.

Linear modulation of all audio signals between 50 and 15,000 cycles is maintained even when the transmitter is over-modulated by as much as 200%.

Correct modulator emergency operation with centre frequency control system imperative.

Power stages are push-pull throughout, with non-critical tuning.

Non-glare meters using fluorescent scales illuminated with ultraviolet light, greatly improve scale visibility.
Jos. Hardy talks on Quebec Market No. 2

"Good morning to you from Jos. Hardy. Spring is getting nearer every day—may I suggest CHNC, New Carlisle, would be a good addition to your Spring schedules. Here is why:"

"CHNC covers the Gaspe Peninsula and the French Maritimes with 5000 Watts. Estimated families in this area is 76,000. Our people are profitably busy, our primary industry here is deep sea fishing, as well as pulp and paper. We have a large mill in Chandler, P.Q. and others on the New Brunswick coast. lumber, too, is big business. Employment is good, and so are wages."

"CHNC, New Carlisle, reaches this market for you, in French. It can get your sales message into the home, build confidence in you and your product. Although CHNC has served this area well for 15 years, its motto is "Tojours Mieux"—"Always Better.""

"USE CHNC's service, and you will be able to say "Tojours Mieux" about your sales, too."

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TALENT

Air Kenney Cavalcade
On Canadian Cavalcade

Toronto—Mart Kenney, master of Borden's Canadian Cavalcade, was feted last week (March 15) on his own program for his fifteenth anniversary of network broadcasting with his Western Gentlemen. He broke into radio with the advent of radio in the old crystal and tickler days of 1927. Mart's start was at CJOR, Vancouver, when George Chandler, who had just gone west from Ontario to die, was walking around the two small rooms in the Credit Foncier Building on Pender Street which were his studios, with hanks of wire, screw-drivers and soldering irons sticking out all over him like a porcupine's quills.

Then aged 17 and a typewriter repairman by trade, Mart's first radio job was blowing a sax in Chandler's five-piece studio orchestra, and he credits George with giving him his first break in common with Alan Young, Bernie Braden, John Drainie, Hugh Bartlett, Gerry Wilmott, Art Hallman and all points east on track five.

It wasn't until four years later, in January, 1931, that Kenney started his own band at Vancouver's Alexandra Ball Room below CJOR's then new studios. From the opening night CJOR did regular pickups of the band, and Reg Dagg, now with Canadian Advertising Agency in Vancouver, was the announcer.

Mart tells how Slim McLean, who ran the Dance Pavilion at Waterton, 90 miles west of Lethbridge, wanted to audition the band, but could not get to Vancouver, and the boys would not go to Waterton. George Chandler blinked at the problem for only a few seconds and then made over the facilities at midnight, by which time his signal could cut through the Rockies without interruption. This landed Mart the job which continued through the next three summers.

The next break in radio came in the spring of 1934, when Mart, who had hiked the band to Calgary to do a season of barnstorming, talked with Bill Grant to see Bill Grant, who then owned "The Voice of the Prairies." Mart's reception seemed somewhat cool, but two weeks later, when Horace Stovin, then Western Regional Director of the Canadian Radio Commission, came into town, he called Mart, and told him he had two network half hours for the band, and went right into arranging the programs.

When Mart recovered his voice he found that Bill Grant, who had barely stopped soldering a microphone outlet during the interview, had arranged the whole thing.

The first program, written, announced and produced by Bill Cranston, now at CKOC, Hamilton, went on the air March 15, 1934, and it is the fifteenth anniversary of this event that is currently being celebrated by Mart Kenney and his Western Gentlemen.

Later that summer, back at Waterton for their third season, the band got regular spots on the CBC, on the strength of their Calgary offerings, and they have been on the air ever since.

Percy Gayner and Gerry Groat, then respectively manager and engineer of CJOC, Lethbridge, came down before the series started, set up the equipment and instructed the band to turn a certain switch five minutes before broadcast time, and to be sure and turn it off after

---

WILLIAM WRIGHT
radio station representative takes pleasure in welcoming

CKMR
NEWCASTLE, N.B.
to the

"WRIGHT" LIST OF STATIONS

| CKAC, Montreal | CKSB, St. Boniface |
| CKCO, Ottawa   | CKOX, Woodstock |
| CKCR, Kitchener | CKCI, Truro     |
| CHNO, Sudbury  | CKOK, Penticton |

For any information on Quebec Market No. 2
Telephone: Wire or Write to
JOS. A. HARDY & CO. EY
MONTREAL  QUEBEC  TORONTO
CHRC REPRESENTING QUEBEC 5000 WATTS
CHNC NEW CARLISLE 5000 WATTS
CHLN TROIS RIVIERES 1000 WATTS
CHLT SHERBROOK WATTS
CKRS JONQUIERE 250 WATTS

www.americanradiohistory.com
The broadcast was over. "Gerry would sit back in his control room, 50 miles away in Lethbridge," Mart says, "holding his breath and hoping to God we'd press the right button."

These broadcasts inspired an outpouring from the CFR to move to the Hotel Saskatchewan in Regina, where Mart and the boys played through the following winter. This led to engagements at Chateau Lake Louise, 2,000 feet Vancouver, Banff Springs hotel, and finally the long trek to the Royal York Hotel, Toronto. Interspersed between these engagements were fifteen sixteen (Mart's lost count) coast coast tours, and such network programs as "Rocky Mountain Melody Time," "Sweet and Low," Purity Flour, "Coca-Cola Victory Parade" and "Music Lab" for the same sponsor, northern Electric, and currently "The Canadian Cavalcade." The "Coca-Cola Victory Parade" took Mart and the boys to hundreds of centres of the armed forces, from San Francisco to Sydney, Nova Scotia.

Besides leading his own band, Mart has established an office which manages four bands besides his own, and books all types of acts and entertainment. Most interesting act he has once played with are Western Gentlemen under Bert Lister's baton.

Shown in our picture of the original Western Gentlemen, who made their air debut fifteen years ago, from left to right are: Mart Kenney, Glen Griffith, now running his own delicatessen store in Toronto; Leo McCallum, Kenney's office manager and daughter, Locke, George and Bobby Gimby, all of the Kenney "family." Two of the "originals," Jack Hemmings and Bert Lister, were interviewed.

**FIDDLERS' CONTEST**

St. Boniface — Second annual old-time fiddlers' contest got under way on CKSB March 15. To the winner, chosen after a month of strenuous sawing, will go the station trophy.

Any fiddler within the confines of Manitoba can try his hand. Each Tuesday night between 9.05 and 9.30 two fiddlers are chosen for the final program on April 19. At that show, an hour in length, the champ will be nominated. Then too, identity of the three judges will be revealed.

Up to this writing, some 30 persons had entered their names as contestants.

**WANTED**

**PROGRAM PRODUCER**

**FRENCH MONTREAL STATION** has opening for creative program producer, must speak French, have initiative and possess all around qualifications. Interesting salary to the Right Joe—But Good. Provide all particulars and salary expected.

Write to Box A-11
Canadian Broadcaster:
163½ Church St., Toronto

**Over TWO MILLION DOLLARS MORE**

gold was mined in the Porcupine area in 1948 than in 1947. Actual figures reported by the Ontario Department of Mines show an increase of $2,241,775.

Greater production means greater employment, more purchasing power in the Timmins area.

The only station reaching this prosperous market is CKGB Timmins. Get results in the Timmins area with a steady campaign on CKGB.

**CKGB - Timmins**

5000 WATTS

680 KCS.

Get the facts from
NATIONAL BROADCAST SALES
TORONTO: 2320 Bank of Commerce Bldg. - AD. 8885
MONTREAL: 166 Medical Arts Building - FL 2439

**Hold it!**

There's an easier way to drive home a sale in the booming ALBERTA market.

CFCN is more persuasive with more people

**CFCN**

The Voice of the Prairies Ltd.

CALGARY, ALBERTA

10,000 WATTS

ASK RADIO REPRESENTATIVES—TORONTO, MONTREAL

"FIRST IN THE MARITIMES"

"Check Our BBM Circulation and Find Out That We Reach More Radio Homes Than Any Other Private Station East of Montreal."

CFCY
CHARLOTTETOWN, P.E.I.

5000 WATTS

630 KILOCYCLES

In Canada: All-Canada Radio
In U.S.: Weed & Company

March 23rd, 1949

Canadian Broadcaster & Telescreen

Page Eleven
PROMOTION

All Media Used
In CFPL Promotion

London, Ont.—Every advertising medium from matches to movie trailers, from billboards to newspaper and trade magazines, was used to the hilt by CFPL in London on its recent switch from 1570 to 980 kilocycles.

The campaign was brief but concentrated. Teaser ads with the phrase "980 soon" appeared in the radio page of the London Free Press for several weeks before the change-over on February 20.

One week previous, a box display containing only the figures 980 appeared in the classified section of the same paper under the heading "Coming Events."

A week before the switch to a lower dial position, a 600-line ad ran in 32 Western Ontario weeklies and dailies with the theme "We're Changing" and an original cartoon by Free Press staff artist, Merle Tingley. Variations of this advertisement slanted to agencies appeared in Canadian Broadcaster and Marketing, to be followed up with other cartoon ads "We've Changed," two and three weeks later.

Simultaneous with the change-over, 84,000 attractive desk calendars in three colors, emphasizing the 980 dial position, went by direct mail to towns, villages and rural mail delivery addresses in CFPL's broadcast area. Twelve billboards in the London metropolitan area appeared with the new frequency standing out in red fluorescent paint. London retailers co-operated with complete window displays and 150 window cards which were replicas of the billboard copy.

Book matches win the CFPL logotype and the slogan "We Changed to 980" were distributed throughout the station's area. 35,000 books, through jobbers for over-the-counter sale and 15,000 by mail to advertisers, agencies and general public. Several hundred combination key chains and plastic windshield scrapers also went out by direct mail.

During the first full week on the new frequency, all eight London theatres screened a 60-second trailer stressing the 980 frequency and the station's "cleaner, stronger signal."

In the editions of the London Free Press, published the day preceding the change-over, three special radio pages announced a new era in the quarter-century history of CFPL, with one page devoted to an explanation of the technical side of the frequency change and another to pictures showing the station's network and local personalities.

To catch any listeners who might still dial 1570 or habitually, CFPL did some novel programming during its first test days on 980. A tape-recorded show featuring all the station's live talent was broadcast periodically on the old frequency with the reminder that listeners should swing over to 980 to hear the day's regular broadcast schedule. Similar announcements were interspersed throughout the day on another tape in which the announcer repeated the theme, "CFPL has moved to 980."

CHEESECAKE PROMOTION

Part of the promotion for a new program aired over station CJOC, Halifax, for Colgate-Palmolive-Peet, was a cocktail party thrown for the local druggists which featured a demonstration of the company's product "FAB." Demonstrating was Marie Naugler, secretary to station manager Finlay MacDonald, seen here attired in a bathing suit and transparent raincoat. To her left is Chas. G.son, Maritime manager of Colgate-Palmolive, and on her right CJOC's commentator Abbie Lane who is featured in the program. The only complaint for the evening, according to MacDonald, was that the druggists' wives had trouble getting their husbands away from the washing machine.
WORLD SHOWS
ARE GREAT
COMMERCIAL PROGRAMS!

COMMERCIAL ON SEVEN GREAT COUNTS!

WORLD'S vital new policies are being crystallized into action-packed realities like these:

1 COMMERCIAL TALENT . . . World presents stars that your sponsors will like because they build audiences and sell — sell — sell!

2 COMMERCIAL TIMING . . . Each World show is timed as a commercial program . . . each number is selected for proper balance . . . so that it fits into its proper place!

3 COMMERCIAL SCRIPTS . . . They're written like custom-built shows with commercial lead-ins; open and closing sponsor identification against theme; provision for two full-length commercials (inside the show)!

4 COMMERCIAL PRODUCTION AIDS . . . As in the DICK HAYMES SHOW, careful provision is made for: Opening and closing themes by Dick Haymes; special voice tracks, wherein Dick Haymes ties in with sponsor, introduces Helen Forrest, etc.

5 COMMERCIAL BROCHURES . . . Powerful presentations, specifically designed to appeal to sponsors, are furnished.

6 COMMERCIAL PROMOTION AIDS . . . Three sizes of ad-mats, star photos, newspaper articles . . . ready to go!

7 COMMERCIAL AUDITION DISCS . . . World furnishes you complete commercial audition discs . . . so that your sponsor can hear his show, just as it will sound on the air!

WORLD LIBRARY PROGRAM SERVICE

Over 50 Canadian stations now equipped with this essential service.

For full information, write Northern Electric Company Limited.
Dept. 53, P.O. Box 370, Montreal.

Northern Electric
COMPANY LIMITED
26 DISTRIBUTING HOUSES ACROSS CANADA
**MARKETS**

Newfoundland Buys

By Radio

St. John's, Newfoundland.

Certain important facts have to be borne in mind in determining the value of any Newfoundland radio station as an advertising medium, according to Don Jamieson, Newfoundland publicist, who recently compiled a report on the Island for its only independent station, VOCM, St. John's. The fact that the country's 320,799 population is scattered into 1,300 small settlements around the Island's 6,000-mile coastline, and that many of these settlements are isolated in winter, gives radio the advantage of being the only effective medium for carrying sales messages to the rural areas, he claims.

These natural problems, Jamieson points out, prevent widespread distribution of any newspaper or publication, and do, in fact, limit the two Newfoundland dailies to a circulation of 12,000, and the Island's largest weekly, to approximately 20,000 copies per issue, the bulk of the circulation being confined to urban areas.

In the entertainment field, Jamieson says that less than 10% of the 1,300 settlements have any form of organization such as theatres, rinks or clubs. "Competition for radio as an entertainment medium is, therefore, negligible."

As radio is therefore practically the only source of news and entertainment, especially in rural areas, the number of radio homes is high. In 1948, 32,000 licenses were issued by the government, which levies a tax on each, and Jamieson points out that "while official estimates vary as to the number of sets in operation on which no license fee has been paid, an estimate of 15,000 sets is considered conservative."

Speaking of listenership, he points out that the average Newfoundland family consists of 4.8 persons, which, he says, indicates on the surface that only 1/4 of all families or sometimes three-fourths of two families or sometimes three families are listening. "Communal listening," he continues, "is also quite common, in the smaller settlements where several families grouping together to hear their favorite programs."

While no complete survey has ever been made, "spot checks" indicate that radio is directly available to more than 90% of the total population.

Describing listening habits, Jamieson says that they seem to be on a "selective" basis, for owing to power development in the country being limited, for the most part, to centres of population, a large percentage of the Island's radios are battery operated. Thus the general rule is for listeners to tune in their favorite programs and then switch off until their next choice is scheduled. The number of listening hours per day for battery set owners is estimated at between 3 1/2 and 4 1/2, with even excessive listening claiming the larger percentage. Powered set listeners have an all-round increase of these figures.

The VOCM report lists statistics obtained from government sources on the Newfoundland market, and the total trade licence for the fiscal year amounted to $185,522,458, which is comprised of exports, $77,438,593 and imports, $108,084,921. There are between five and six thousand motor vehicles and approximately 10,000 telephones.

The main industries of the country are, in order of importance, fishing, pulp and paper mining. Quoting 1945 figures the report shows that out of total exports of $46,000,000, sea products pulled in $22 million, forest products $16 million, mineral products $7 million, and all other goods $1 million. Of the total population, 70% to 75% of which is English and 25% Irish, the report shows that 45% is under 20 years of age.
AGENCIES

McCONNELL EASTMAN & CO. LTD.

London — Wishing Well Beverages has started the fifteen-minute once-a-week transcribed "Hospitality Time" (All-Canada) over CKPC, Brantford, for 13 weeks. Same show has been received over CFPL, London, for a similar period with an extension to other markets in Ontario and Quebec coming up in the spring.

RUTLAND, GILCHRIST & CLEM LTD.

Toronto — Modern Planned Kitchen Ltd. has broken into the radio picture over CFRB, Toronto, with a 36-week series of the ten-minute three-a-week transcribed "Music for You" with the Three Suns. The program advertises the "MPK Add-A-Unit" kitchen cabinet with Gordon Cook handling the commercials.

L. J. HEAGERTY CO. LTD.

Toronto — Colgate-Palmolive-Peet starts the five-minute five-week "Hollywood Reporter" with Ly Owen over CFRB, Toronto, on April 15, advertising Veto. Same sponsor has also renewed the Super Suda Nevacast with Wes McKnight over CFRB through April, 1950.

J. J. GIBBONS LTD.

Toronto — Gorman Eckert Co. Ltd. has scheduled the transcribed weekly half hour "Smiths of Hollywood" (All-Canada) for a 26-week test run over CFPL, London. The series gets under way April 6 and will advertise Club House Peanut Butter and Jelly Powders.

THOMPSON KOCH INC.

New York — Sterling Products Ltd. has an extensive spot campaign scheduled for six months over a number of coast-to-coast stations, advertising Andrews Liver Salts.

J. WALTER THOMPSON CO. LTD.

Montreal — Pepsi-Cola has scheduled a variety show to commence over CKAC, Montreal, March 28, featuring Jacques Normand.

COCKFIELD BROWN & CO. LTD.

Montreal — Trans-Canada Airlines has started a spot announcement series over CPCB, Sydney, N.S. and TBC, Trinidad.

How good a buy is CHUM?

If you judge by "results", CHUM is a good buy. Each year, more local retail merchants advertise on CHUM than on all other Toronto stations combined! You have to be good to keep a local sponsor happy.

To get results, a program must have strong "attention-getting" value. CHUM is not interested in providing background music for housewives doing their vacuuming, upstairs making beds, or down in the basement doing the wash. That kind of programming looks good on rating reports. But to get results, CHUM's objective is to reach only those housewives who are willing to devote their undivided attention to the program.

The result, of course, is a much higher sponsor identification rating for CHUM programs. In a comprehensive survey conducted by CANADA FACTS, CHUM's sponsor identification figure stood at 65 4/5—the highest in Toronto, as compared to a sponsor identification figure of only 31 0/5 for Station "B" which provides a continuous flow of music throughout the day.

"Percent-of-listeners" ratings are the radio equivalent of "circulation" in the newspaper advertising. "Sponsor identification", in radio, is the equivalent of "readership" figures in a newspaper survey. Each rating is important—each figure must be taken into consideration in judging the effective value of a radio program.

CHUM's policy is local-interest programs with a strong appeal reaching a more attentive audience. We think this is the programming that does the biggest selling job,—that will best stand the test of time.

Sincerely,

Rolly Ford, Manager.

P.S. Ask Richardson Furniture, in Weston, about CHUM results! (You can reach Mr. Richardson by telephone at LYndhurst 2268).
NEW YORK'S RADIO ROW

by Richard Young

New York, N.Y.—The Broadcast Measurement Bureau's tri-partite sponsored research organization—narrowly missed hanging out this out-of-business shingle last week and its long-range future plans remain very much in doubt at this writing.

Two weeks ago the Bureau, which has been plagued by more headaches than a Hooper or Nielsen (if such a thing is possible), announced that its president, Hugh Felts, would resign his post as of April 15. In addition, the Bureau disclosed that it will continue its operations with a reduced staff and that it will give up its ultra-ultra Park Ave offices as soon as the lease problem is ironed out. The reduced staff will operate at the EMI's statistical company offices on lower Broadway. However, despite these setbacks, officials said that Study No. 2 of station network audience coverage will continue here or higher water—or words to that effect.

Last week the Bureau stumbled headlong into its most severe crisis when the Statistical Tabulating Co., after mailing out half of the $50,000 ballots for Study No. 2, demanded payment of $100,000 for work already done or under way. Thus it was that Mr. Felts wired 600 subscribers that printing and mailing could not be continued unless they were willing to underwrite the hundred grand, resting in the Bureau's contingency fund. The response, we're happy to report, was in favor of continuation of the study and the Bureau flag was again raised from half mast.

As to the future of BMB, insiders predict that whatever future it may have will hinge on decisions reached by a special Board of Directors committee of the National Assn. of Broadcasters appointed by NAB proxy Justin Miller. It is up to this committee to figure out the role of the NAB in future audience measurement. Meanwhile, it is anticipated that a lad by the name of E. E. Hooper is preparing to step in and take over the type of services formerly rendered by the BMB.

Most broadcasters seem to feel that there is a definite need for such an organization but they don't seem to be too sure of just what kind of a job it should do. In commenting on the Bureau, whose prestige has been slipping rapidly, E. P. H. James, vice-president in charge of promotion and research, Mutual Broadcasting System, said he feels that the current situation represents "the close of a chapter for BMB. The Bureau as an idea is still alive and as a real thing is going through childhood."

Talent tussle between NBC and CBS has quieted down a bit during recent weeks. So much so that this week's announcement by CBS that the Burns and Allen show will move over starting next fall received scant attention in the press or elsewhere. As a matter of fact, NBC caused more commotion by its signing of the U.S. Steel program, "The Three Guardsman," now heard over ABC. In addition, National initialed Steel as bankroller of the NBC Symphony series during the summer season.

Incidentally, as we reported in our last issue, we understand Niles Trammell & Co. will attempt to book CBS Jack Benny show with a new lavish quiz show. NBC execs now describe the new program as "a secret quiz weapon." Whatever that is.

Radio broadcasters worried about the rapid progress and increasing promotion of television are now being reassured practically every hour on the hour that their business is not being run into the ground. Such was the case at the affiliates meetings conducted in recent weeks by NBC as well as by CBS.

Latest to voice an opinion on the subject is Frank Stanton, CBS proxy, speaking at the 35th anniversary banquet of the Institute of Radio Engineers. Mr. Stanton said that television will definitely not kill off radio. It is a matter of record that no mass medium once developed, has ever disappeared," he declared. "Each has its own special characteristics, its own availability, its own use. And there are far too many millions of Americans, with so many different tastes and desires and moods at different times of the day, for any one medium to serve them all.

"When radio first flourished, many people felt that it would do away with or seriously hurt newspapers and magazines, movies and phonograph records. Mr. Stanton continued. "Quite the contrary happened. All have grown since the advent of radio, as the wealth and population and leisure time of the nation have grown. And I see no good reason for thinking the advent of television will fundamentally change this."

Despite these assurances, most radio officials, especially those not operating in the big cities such as New York, Chicago and Los Angeles, are still concerned. And by golly, they have good reason. Hardly a day goes by that a national radio advertiser doesn't announce that he is cutting his AM budget to make his video debut. No matter how much double-talk the network execs supply, the station operators refuse to ignore the signs of the times.

PAX VOBISCUM

We are reliably informed that two Toronto broadcasters have given up speaking to one another for Lent.

HONEST INJURY

The Tueros cigar container, heralding the rivalry of ork-leader St. Patton's son, contained—believe it or not—a Tuero's cigar.

WALK DON'T RUN

The CBC is quoted as saying that before its boost to TV application from outside Montreal and Toronto it likely won't want to give "adequate advance notice."

GAG OF THE MONTH

Television is radio with a strain.

-Gordon

MISSPRINT

Reconsider Video Plus Next Month.

-Toronto Telegram

POET'S CORNER

When they say that your program is fine, that's okay. When they write that it smells, don't give up in dismay. But when no letters come in response to your prayers, there's just one conclusion—That nobody cares.

KEYHOLE STUFF

A western emcee is reputed to have left his wife and gone home to live with his mother-in-law.
HIKE TV RATES

New York.—Rate increases on TV station time are expected to begin all-day operations is expected. While no changes in hourly rates are reported, it is believed that the stations will alter their structures somewhat to enable local advertisers to use the new cost participation and announcements.

DELAYED TELECAST

Boston.—Due to circumstances beyond the control, station WIZ's television show "Living Wonders" went off the air for a short time the other evening. The show was in charge of Norman D. Harris of the Boston Museum of Science and the feature was a demonstration of how a rattlesnake strikes and rattles.

Harris planned to excite the rattler so that it would strike at a balloon filled with water but the snake attacked the mike head instead, sinking its fangs into the protective grid. The station returned to the air after a short delay with a new microphone.

TEE VEE ACTION

New York.—Zenith Radio Corp. (Chicago) has set off the hottest controversy in the young history of television manufacturing industry with advertisements in 26 newspapers implying that all receivers except those put out by Zenith will be made obsolete by expected changes in wave lengths.

Both ads sponsored by Zenith were headlined, "Expected Changes in Wave Lengths Will Not Obsolete Zenith Television.

According to the rest of the copy in the first ad, "Zenith is the only television receiver on the market today with a specially designed built-in turret tuner with provision for receiving the proposed new ultra high frequency channels on the present standards. When you invest in television, now or later, be sure that you buy a television receiver with positive built-in assurance that it will not be made obsolete by any contemplated changes in television channels."

When the most recent ad appeared in the papers last Sunday, it set off an industry explosion that must have been heard at least as far as Toronto. Many of the leading set makers were reported meeting in secret sessions to discuss the situation.

THE HORSES ARE JUST COMING ON THE TRACK. YOU HAVE JUST SIX MINUTES TO MAKE YOUR WAGERS.

"The horses are just coming on the track. You have just six minutes to make your wagers."

Radio Ribbons

"You have just six minutes to make your wagers."

Fifty-seventh television outlet in the U.S. is station WICU, Erie, Pennsylvania, which went on the air commercially this week. Station plans to tap into the Buffalo, Cleveland coaxial hook up on June 1 or earlier and will carry programs fed by all major video chains.

CBS-TV signed Buick Cars as sponsor of a new hour-long Wednesday evening variety program starring those two zany comics, Olsen and Johnson.

March 15, 1949

On our fifteenth anniversary of network broadcasting, our thanks go out to all the many helpful friends of the Canadian Broadcasting Corporation and independent radio stations throughout Canada.

Sincerely,

[Signature]
Regina Y's Men's Radio Auction turned over $10,000 in merchandise to bring in $3,000 in 6 hours of broadcasting for their Boys Camp at Echo Lake.

"The Buckle On Saskatchewan's Money Belt."

A happy combination "Dance, Ballroom, Dance, "Play, Fiddle, Play" was the result of a recent "CBC Wednesday Night" program. The occasion was the Ballet Festival opening in Toronto's Royal Alexandra Theatre.

There were two special possibilities, "The Red Ear of Cotton" by John Weinzeig and "Cry of Ages" by Kaufmann. Music directors, Samuel Hersenhon and Paul Scherman, did exceptionally good jobs in interpretation.

Special narration by broadcast stage was handled by Frank Macdonald, who seemed particularly well versed in ballet. Interviews in the lobby were done by Byng Whiteker and were without a sprinkling of humor. When he asked Johnny Wayne of Toronto's "Wayne and Shiner Show," what brought him down to the theatre, Wayne smartly replied "a Buick—but it's on side."

This was the one "CBC Wednesday Night" effort that I felt was worthy of much more. On a previous occasion one of the features was "Kent, the Garden of England." Maybe I couldn't too much on this, on account of the word "garden," but it seemed to fall short in every way. Ever since I have been conscious of dialects, I have never heard any equal to this. We have a variety of English dialects in this country, but nothing at all comparable to the one "Kent". I couldn't even understand the words, and I've heard lots of them. Our editor hails from Kent, and I understand him only too well.

Much has been said about the program and its success and I feel like a fish out of water when I can't understand the dialects in this country, but the station had to have this same tremendous "pull." The station has this daily in Ottawa is CFRA. Your sales will confirm our statement very quickly when you use.

A view of one of the new A&P stores - Jones is buried in the avalanche of people at the far end.

A & P Super Market A Natural For CFRA
YOU CANT BUY A BETTER RADIO BUY THAN B.C. RADIO

You're Not Selling Canada...Until You Cover British Columbia By Radio

BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS

CHWK CHILLIWACK CFJC KAMLOOPS CKOV KELOWNA CJIB VERNON CKOK PENTICTON CJGV PORT ALBERNI CFRG PRINCE GEORGE CJAT TRAIL CJOR VANCOUVER CKMO VANCOUVER CKWX VANCOUVER CJVI VICTORIA CKNW NEW WESTMINSTER
HERE are more reasons why
more people listen to CFRB
...a line-up of great drama shows,
including the highest-rating drama
show on the air!

These dramatic and mystery
offerings are another phase of
CFRB's balanced programming,
designed to please every taste, so
no matter what type of listeners
you want to reach—you'll find them
listening to CFRB! That's why
CFRB is your No. 1 advertising
buy in Canada's No. 1 market!

Your No. 1 buy
in Canada's
No. 1 market

REPRESENTATIVES
United States: Adam J. Young Jr. Inc.
Canada: All-Canada Radio Facilities Limited