

# The Canadian Broadcaster

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Volume 3, Number 5

May, 1944

## "D - DAY"

Coming swiftly on top of private radio's decision to give members of parliament the opportunity and the facilities to deliver their "Reports from Parliament Hill" direct to their constituents over their home stations, is Dr. Augustin Frigon's decision, as acting general manager of the CBC, to increase the time on Canadian networks given to members of parliament, from thirty to sixty minutes a month.

Whether or not the Doctor's action came as a direct result of the step taken by the private stations, this fast-moving sequence of events suggests one special point, namely the increase in terms of public service when one segment of an industry finds itself forced to counter its competitors' advances. It is a healthy sign, and one that is of especial moment in the field of broadcasting in Canada, because Canadian listeners have, for some time past, been suffering from a government network monopoly. It is our earnest hope that here is a development of a greater spirit of clean competition is what radio needs. The "dual-choice" system which has come into being through the establishment of the second network *must* be allowed to give Canada two network systems, one "public" and one "private," battling continuously for audience supremacy in the healthy competitive spirit of an amateur sports journey, resulting in a maximum attendance from each team's boosters. Then, and then only, will radio be serving its public in the full sense of the word.

Dr. Frigon has said in so many words that without the CBC programs, the private stations would be sunk. We agree with the good Doctor that the programs transmitted through the CBC facilities give Canadian listeners a wealth of entertainment, imported via the great networks of the United States, programs which private radio was already beginning to be able to import when the government took over. It is absurd to suggest that private radio could not accomplish this on its own team, for CFRB and CKGW in Toronto, CKLW in Windsor, and CKAC and CFCF in Montreal were either bringing in U.S. network service before the CBC or its predecessor were heard of, or else have been doing so since, entirely independent of the government body. Even if the Doctor is justified in saying that private stations would be out on a limb without the CBC programs, it is also true that his CBC would be dangling in an equally precipitous position if it were not for the network shows he is able to dispense from National and Columbia, Mutual and Blue in the States, and from the BBC in England.

After bureaucratic delays which have strung out into years, 46 stations are to be allowed to consider power increases.

The time is more than ripe for these stations to grow in power. It is ripe for them to grow in other respects too, and one of these respects is the formation of their own mutually controlled network.

Not when the next committee gets around to the subject, not when married cabinet ministers find time to squeeze consideration of the radio problem into their own overflowing lives, but right now, the time has arrived for private radio to secure its rights, not just network broadcasting, but the privilege of going along, side by side with free enterprise south of the border, with the development of each forward step the industry takes, such as Television and Frequency Modulation.

Delay after delay has nearly cost private broadcasters their right to live. Further procrastination may cost the Canadian public its right to the advantages resulting from the natural growth of the radio craft. "D-Day" has arrived, and the "D" is for desperation.

*Richard S. Lewis.*

Managing Editor

## BBM WEIGHS ANCHOR

Considerable enthusiasm is being displayed by both advertisers and their agencies in the newly-formed Bureau of Broadcast Measurements (Radio's ABC) according to Athol McQuarrie, managing director of the Association of Canadian Advertisers, newly-appointed BBM secretary-treasurer.

Built up on the work done at and between the three past Canadian Association of Broadcasters' Conventions, the plan has grown up on the ideal of collaboration between broadcasters, advertisers and agencies, in the formulation and subsequent operation of a yardstick of coverage acceptable to all three components.

As it is now constituted, the BBM has a board consisting of three advertisers, three agency men, two private broadcasters and one representative of the CBC. The advertisers are represented by L. E. Phenner (Canadian Cellucotton Products) Ray L. Sperber (Sterling Products) and A. Usher (RCA Victor). The agencies have appointed T. L. Anderson (Cockfield Brown), Ray Barford (J. J. Gibbons) and Adrian Head (J. Walter Thompson). The Broadcasters have named Henry Gooderham (CKCL) and Horace Stovin (Stovin & Wright), leaving the CBC still to be heard from with the name of their nominee.

At its first meeting the BBM board elected the following officers: L. E. Phenner, president; Adrian Head, vice-president; Athol McQuarrie, secretary-treasurer. Walter Elliott, of Elliott-Haynes Ltd., market researchers, has been retained as research counsel, to direct the compilation of coverage data.

Mr. McQuarrie emphasized that the BBM operation, insofar as plans have been laid to date, will be confined to the compilation of reports showing the actual coverage of each member station, measured in terms of "circulation". It will utilize the "Controlled Ballot Method" which closely parallels the system used for the same purpose by the Columbia Broadcasting System.

We assume that the BBM system is intended to furnish advertisers with information which will implement the Elliott-Haynes Program Popularity Reports.

## Bannerman Address AMA

In an address to the American Marketing Association in New York, May 11, Glen Bannerman, CAB president, explained the functions of the new Bureau of Broadcast Measurement for the benefit of American buyers of Canadian radio time.

## Frigon Recommends Power Freeze Lift

Testifying before the Parliamentary Committee in Ottawa May 10, Dr. Augustin Frigon, acting general manager of the CBC, said there were 46 stations in Canada which could consider the possibility of increasing their power.

"As a result of a thorough discussion on the subject," the doctor said, "our Board of Governors has decided to recommend to the Minister of Transport that the ceiling of one kilowatt which was adopted as a general policy in 1937 now should be raised to five kilowatts."

Dr. Frigon branded the criticism leveled at the CBC by the CAB for its failure to grant such increases as incorrect. Twenty-five stations had been granted power increases, he said, but so far had done nothing about it. Actually though, with the exception of the CBC's own four 50 kilowatt stations, and their new Toronto outlet, CJBC, no power increases over one kilowatt have been sanctioned since 1936.

He described as "groundless" the fears expressed by Joseph Sedgwick, K.C., to the effect that continued delay would lose wave lengths when the Havana Treaty comes up for revision in 1946.



To Joseph Sedgwick, K.C.

In his continued efforts to get a square deal for private radio, Joe delivered a potent presentation to the House Committee on Radio Broadcasting in Ottawa last month (story on page 6). To his efforts before past committees is due the CBC's decision, as announced by Dr. Frigon, to recommend that many private stations be permitted to increase their power. More power to your elbow, Joe — and larynx.

*Good Morning  
Stovin & Wright*



*Representing*

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

**T**HIS cheery and musical salutation will greet you any time in the morning you telephone us about your radio problems. We change it in the afternoon, of course—and if we have to work late in servicing your business, the evening greeting is just as cheery. Ours really is "Service with a Smile"; ring us up and put it to the test!

No matter what your radio problem may be, and no matter whether your questions result in doing business together or not, Stovin & Wright are always as close to your desk as your telephone.

And whether our nearest office is Toronto, Winnipeg or Montreal, we can always give you prompt information on 22 independent radio stations in 22 important markets.

*"We must beware of trying to build a society in which nobody counts for anything except a politician or an official, a society where enterprise gains no reward, and thrift no privileges."  
—Winston Churchill.*

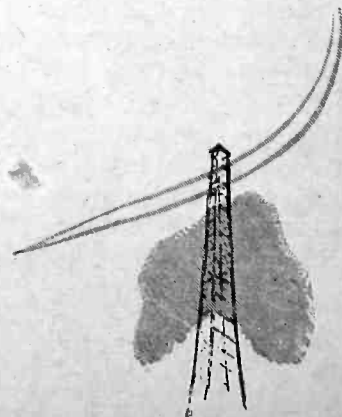
# STOVIN & WRIGHT

RADIO STATION REPRESENTATIVES

MONTREAL

TORONTO

WINNIPEG



The CANADIAN BROADCASTER

Vol. 3, No. 5 May, 1944

Published By R. G. LEWIS & COMPANY 371 Bay St., Toronto 1

Managing Editor Art Editor Richard G. Lewis Grey Harkley

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Dual Networks

When a second network, whether a subsidiary of the CBC, or a fully independent network—like that outlined by Joseph Sculgwick at his address before the radio committee last month in Ottawa—comes into full production, Canadian listeners are going to find themselves pampered to the extent of being able to choose between two or three radio programs at the same time.

Until we think about it for a while, it seems strange that any of the listeners of Canada have been denied the luxury of choosing their radio entertainment.

Listener interest suffered because, the current program did not appeal to the radio set was either turned off, or turned low and left listening away unheeded while other entertainment was sought.



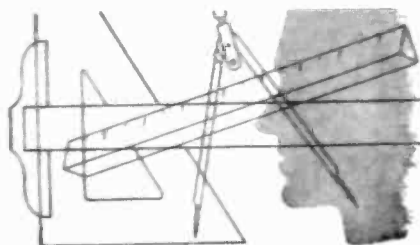
But Mr. Trilby, how could we tell how good he was until he got that New York contract?

Recently, in a midwestern city, where six months ago, the listeners nearly all reported tuned to the local station for popular CBC broadcasts, Elliott-Haynes surveys are beginning to show marked trends toward tuning to outside broadcasts.

So the benefits are twofold. First, the radio audiences of Canada are increased in total numbers, and secondly, listeners, having been afforded a choice of programs, are more interested in the

programs they choose. This situation will try the mettle of the programs directly competing for listeners' favor.

CONFIDENTIALLY WE'RE EXPECTING. See Page 17.



Behind the blueprint . . . is the IDEA!

A radio station is more than a collection of transmitters, instrument boards, studios and microphones. A program is more than an announcer, dialogue, music cues and cross fades.

By Showmanship, CKAC has created, out of the elements of radio broadcasting, a pre-eminent position in its field—French Canada.

May we show you how this combination of showmanship and identification with the market can create sales for you.

CKAC

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

We are Omniparous



- We Originate
We Write
We Produce
We Record
We Ship

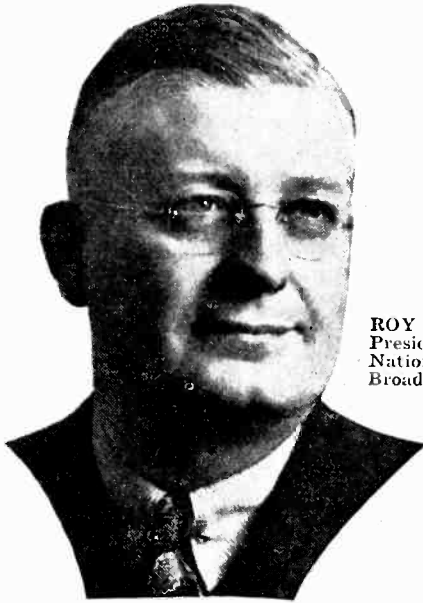
P.S.—We're omniscient, too

CHML

MEANS BUSINESS

DOMINION BROADCASTING COMPANY 4 ALBERT ST. TORONTO

The MEN of **NBS**\*



ROY THOMSON  
President of  
National  
Broadcast Sales

As president and active head of Northern Broadcasting and Publishing Limited, Roy Herbert Thomson is well known in radio, publishing and advertising circles. Enterprising and imaginative, he gave Northern Ontario its first radio service in 1931 with the opening of CFCH in North Bay. Listener acclaim encouraged him to pioneer further into the fast growing mining country and in 1933 he opened CJKL, Kirkland Lake and CKGB, Timmins.

Convinced that radio stations can best serve advertising buyers through a representative organization of experienced radio men, Roy founded the National Broadcast Sales in 1943. Key executives were appointed for their wide advertising knowledge and practical broadcasting experience. Bob Leslie, Toronto Manager; Roy Hoff, Montreal Manager; Cliff Wingrove, Research Director; Norm Brown, Sales Executive and Roy Thomson, President, have an aggregate of 67 years in radio and general advertising behind them. They know station operation thoroughly and advertisers' requirements intimately, which may explain why station owners and advertisers alike compliment Roy on the service his "rep" organization is rendering.

In addition to Roy Thomson's own three stations, National Broadcast Sales represents the Peterborough Broadcasting Company's CHEX, Allied Broadcasting Company's CKWS and the three stations of the Northern Quebec Broadcasting System.

**NATIONAL BROADCAST SALES\***



Radio Station Representatives

Bank of Commerce Bldg.,  
Toronto, E.L. 1165

University Tower Bldg.,  
Montreal, H.A. 3051

REPRESENTING

- |                                    |                                |
|------------------------------------|--------------------------------|
| <b>CKWS</b><br>Kingslon, Ont.      | <b>CFCH</b><br>North Bay, Ont. |
| <b>CHEX</b><br>Peterborough, Ont.  | <b>CKRN</b><br>Rouyn, Que.     |
| <b>CKGB</b><br>Timmins, Ont.       | <b>CKVD</b><br>Val D'or, Que.  |
| <b>CJKL</b><br>Kirkland Lake, Ont. | <b>CHAD</b><br>Amos, Que.      |

**What Price Free Enterprise Tomorrow?**

More than a third of Ontario Collegiate students think that the Canadian Broadcasting Corporation is privately owned.

This startling fact came to light in an address, delivered by the Honorable George Drew, Premier of Ontario, to a meeting of the Periodical Press Association in Toronto, May 11.

Speaking of the importance of a well-informed Canadian opinion, upon Canadian affairs, the Premier said: I was startled by the information I received a few days ago about the answers given to a questionnaire which had been placed before senior students in the Collegiate Institutes of this Province. The particular report to which I will refer covered the answers of one group of 39 Collegiates."

Only 22%, the Premier told the meeting, could correctly say which provinces originally constituted the Dominion of Canada; 52% were able to say for what the late Sir Frederic Banting was famous; only 4% knew anything about the late Sir Arthur Currie.

The question dealing with CBC operation listed a number of well known Canadian enterprises and asked that a mark be placed opposite those that were Canadian owned.

In this case, a break-down of answers showed that 39% thought CPR was publicly-owned; 49% thought the Bell Telephone Company was publicly owned; 36% thought the CBC was privately owned; 34% thought the International Nickel Company was publicly owned and so forth.

"Perhaps the most disturbing question of all", the Premier said, "was one which asked the pupils to identify the Act which fixed the basis upon which the representation in the House of Commons was established. Although the British North America Act was included with a number of other Acts in another column, from which the correct Act was to be identified", he pointed out, "only 18% gave the correct answer."

**Here Is The News**



Whatever strange turns history takes, whatever the hour, Victoria listeners find CJVI's news department ready for anything from invasion to the cease fire. Pictures above, off the top, we have, first George Walton stands by for news cast material, while June Beaver checks the teletype for last-minute bulletins; second, bulletins posted outside the station attract attention from passers-by; third, Vern Groves and Bob Willett locate one of those Russian town, both on the map and in the dictionary; fourth Dick Batey, who does the Buckingham Newsreel, interrupts Sheila Graves' program with an important bulletin. The pictures were part of a promotion story on news which got a good play in the Victoria Colonist.

**RESULTS OF RADIO EDITORS' 13th ANNUAL POLL—**

- |                |   |                      |
|----------------|---|----------------------|
| BEST COMEDIAN  | — | <b>BOB HOPE</b>      |
| BEST 15 MINUTE | — | <b>FRED WARING</b>   |
| BEST NEW STAR  | — | <b>FRANK SINATRA</b> |
| FAVORITE SHOW  | — | <b>FRED ALLEN</b>    |

ALSO IN THE FIRST EIGHT IN THEIR GROUP—

- |                |                     |                |
|----------------|---------------------|----------------|
| Duffy's Tavern | ● NBC Symphony      | ● Xavier Cugat |
| Sammy Kaye     | ● Andre Kostelanetz | ● Kay Kyser    |

AND THEY'RE ALL ON **CFRN**  
**EDMONTON**

# "More Hope than Charity"

A COLUMN OF CONSTRUCTIVE DESTRUCTION  
by *Elda Hope*

Speaking on CBC's "Winning the Peace" series, Mrs. Rogers of Charlotte-town suggested 'music now, more than ever before'. Personally, I am a firm believer in winning the War first but the music suggestion seems an excellent one. Toward this end — winning the war — a great deal has been done by radio in our Sixth Victory Loan campaign. The radio stations of Toronto collaborated to air a full hour of entertainment by the Radio Artists of Toronto Society. This show was emceed by Bert Pearl and had just about everything — Toronto Symphony band, vocalists and a dramatic skit. There were two quartettes one male and one female — which combined forces in a couple of numbers to form a brilliant octette. Definitely the highlight of the show was a trumpet solo by Ellis McClintock. The drama was to the point, but a bit soup-y.

Alan Young devoted the whole of his half-hour Buckingham show to being a make-believe Victory Bond salesman. In my estimation, this was one of Young's best performances and not only stressed the serious side of the Loan but mixed humor and gags entertainingly and tastefully. Incidentally, the very best to Alan on his new venture the other side of the line. Wonder what Buckingham will bring next. Here's an opportunity for another Canadian comedian. They're looking for one right now, I hear.

Then, too, practically all sponsors of programs have given the Victory Loan a boost. And of course there has been the weekly hour-long all star show. I'm at just a bit of a loss to understand why there were so few Canadian artists featured. We did enjoy the best in musical arrangements by Canada's Percy Faith through the entire series, but why not more featured artists from Canada as well as the Hollywood stars? Nobody can tell me that the vocalizing of Claire Gagnier does not merit recognition. On one program she was stacked up against such accomplished artists as Alec Templeton and Joan Fontaine, but stack up, she did — and well. Miss Gagnier is young, sweet and demure and is the possessor of a coloratura soprano voice that pleased thousands. Also she is the winner of York Knitting Mills "Singing Stars" contest. Again Charles Jordan sang brilliantly with a choral background, as did Bill Morton.

With this "music" thought in mind, I have listened to several of the new Javex shows. They are called "How Does The Chorus Go?" and featured Todd Russell and Louise Robertson doing the vocals. Piano-isms are by Todd, they both do solo work, then harmonize, with a sprinkling of whistling by Louise. Commercials are good, sounding almost like an ad lib job — natural and even entertaining.

Another radio game has popped up on our air lanes. Sponsored by the Comstock Co., it is called "March of Money" and comes direct from the Toronto Active Service Canteen, with Maurice Rapkin and Hugh Bartlett as emcees. To each contestant is suggested an awkward situation and he is asked to relate ways and means out of that spot. For each suggestion he receives a small sum of money, which pyramids to about 10 dollars if the contestant is smart. Wouldn't it be a pleasant surprise if some Canadian sponsor came through with something really substantial for our boys, like American soldiers receive when they appear on Bromo Seltzer's "Vox Pop"? Boys in the American forces get the thrill of hearing voices from home on the "Ronald Coleman"

show. And there are Hire's "Horace Heidt" shows where employment is secured for honorably discharged fighting men. Why not something on that order for our boys? It can be said that I'm just a pushover for military band music. The concerts broadcast by the U.S. Marine Band, Army Air Force band and the Navy band are super jobs. The solo musicians are outstandingly good in their particular fields, and the combined result is something you'll never miss. The United States Army Air Force Band was in Toronto from Bolling Field, Wash., recently to take part in the Victory Loan activities. This band will tour eastern Canadian Air Force Camps. Bye now.

## How They Stand

The following appeared in the current Elliott-Haynes Reports as the top ten national programs. The first figure following the name is the E-H Rating; the second is the change from the previous month.

DAYTIME		
They Tell Me	22.9	-1.2
Big Sister	20.0	-.9
Soldier's Wife	19.0	-.9
Happy Gang	18.8	+.1
Road of Life	16.0	-1.3
Vic & Sade	15.5	same
Ma Perkins	14.7	-.3
Lucy Linton	13.8	-.7
Pepper Young	12.7	-.8
Right to Happiness	12.2	same
French		
Jeunesse Dorée	35.6	+3.5
Quelles Nouvelles	31.2	+2.1
Joyeux Troubadours	28.6	-2.2
Grande Soeur	26.9	-.7
Rue Pripeipale	26.9	-.5
Histoires d'Amour	26.6	+2.7
Grande Soeur	24.4	+4.9
Metairie Rancourt	22.2	+2.5
Tante Lucie	21.2	+3.0
1/4 d'heure Detente	19.5	-2.6
EVENING		
English		
Fibber McGee	38.4	-1.0
Charlie McCarthy	38.2	-3.3
Lux Radio	36.4	-3.0
Jack Benny	34.4	-3.0
Kraft Music Hall	32.7	+.1
Aldrich Family	28.0	-3.4
Bob Hope	23.0	-1.6
Treasure Trail	21.3	-3.6
L for Lanky	20.9	-2.4
Fred Allen	20.9	+.3
French		
Radio Théâtre Lux	36.4	+2.9
Dr. Morhages	35.1	same
Amours de Ti-Jos	34.5	+2.3
La Mine d'Or	34.0	+2.6
Course au Trésor	33.3	-9.9
Ceux qu'on aime	31.3	-6.3
Café Concert	30.0	-4.8
Capitaine Bravo	27.7	+6.6
Metropole	27.6	+1.0
Lionel Parent	27.1	-1.7

## RADIO DIRECTOR for Advertising Agency

For a young man (military exempt) with more-than-average creative ability, a thorough knowledge of production, a flair for writing and enough ambition to work hard, there is an opening with us that's made to order. We have trebled our radio billing in the past year, yet our current potential is barely scratched. The man we decide on will have the complete responsibility of building a radio department which he will head. This is a worthwhile opportunity with an attractive salary and a future that offers all the opportunity that anyone could ask for. Location Province of Quebec. Apply, in confidence, giving particulars of background, to National Selective Service, your city. Refer file CR1113.

# Victory Loan at CFNB



During the Victory Loan Campaign Alan Young took Alys Robi, singing star of South American Serenade, to appear on CKCW, Moncton, they appeared at the City Hall, where Alys shot down one of Moncton's 6th Victory Loan "Marker Planes", while Alan stood at the mike a safe distance away. In their radio program these Canadian stars were supported by Eldon Rathburn, (CBC Saint John) at the RCA Band. They also appeared at the Air Force base hospital and attended various Air Force Function.

## BROADCASTING STATION CKNB

CAMPBELLTON, N.B.

Owned and Operated By Restigouche Broadcasting Company Limited

May 20, 1944

Dear Mr. Time-Buyer:-

We've just moved our studios and business offices out of the Chateau Restigouche, and taken over a floor in the Bank of Nova Scotia Building, right smack in the centre of the down-town business district.

The move was dictated by need for more office and studio space, as befits a rapidly growing business. We're still up to our ankles in plaster and shavings, and some of our office supplies are hiding coyly in the bottom of cavernous moving cartons, but we're broadcasting just like nothing had happened.

When any of you boys or girls hit Campbellton, be sure to look us up at the new address,---and in the meantime you can talk over an advertising campaign with us just by writing to the same address you have on file, or by asking the All-Canada Man.

Best regards,

Yours very truly,  
BROADCASTING STATION CKNB  
CAMPBELLTON, N.B.

*Stan Chapman*

STATION MANAGER

SC/A.



# READY...

## YOUR OWN BIG-TIME SHOW ON ANY STATION YOU SELECT

● Do you want your own show . . . one that has behind it topdraw talent in writers, directors, producers, casts and technical staffs . . . one that you can broadcast on *any station you may select* . . . at a reasonable price?

An NBC Recorded Program is YOUR show on YOUR local station . . . a show that would be prohibitive in cost if produced for only one local advertiser. Through syndication the cost is shared by a great many non-competing advertisers in varied markets throughout the country. *Result:* Each program is a big-time show that can be carried locally on a limited budget . . . and exclusively in your territory. Shown here are a few of the outstanding buys:

**Betty and Bob**—people like your neighbors, but they live exciting lives. (390 quarter-hour episodes for five-a-week broadcasts.)

**The Lone Ranger**—radio's greatest adventure character with a guaranteed audience from the start. (Half-hour broadcasts on long-term basis.)

**Modern Romances**—True stories of real people, dramatized from the grippingly human pages of one of today's fastest selling magazines, Modern Romances. (156 quarter-hours, each a complete story.)

**The Name You Will Remember**—William Lang's sparkling five-minute vignettes of today's famous people. (260 for 3 or 5 a week broadcasts.)

These and other outstanding NBC Recorded Programs are now available in Canada through ALL-CANADA RADIO FACILITIES, LTD., Victory Building, Toronto.

\* \* \*

Through *NBC Thesaurus* . . . you have the absolute tops in recorded musical shows—available to do a great selling job for you on any or all of 31 Canadian stations.

National Broadcasting Co.



A Service of Radio Corporation of America

**NBC** RADIO-RECORDING DIVISION  
AMERICA'S NUMBER 1 SOURCE OF RECORDED PROGRAMS

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

# SEDGWICK BEFORE HOUSE COMMITTEE

Condensed by Tam Deachman

On April 26th, Joseph Sedgwick, K.C., general counsel for the Canadian Association of Broadcasters, told the House Committee on Radio Broadcasting that the Broadcasting Act of 1936 gave complete regulatory powers in the field of Canadian broadcasting to the CBC, and that the CAB submission was, therefore, one of the rare opportunities the Canadian public has of assessing its broadcasting system by examining the testimony of this, the self-constituted opposition, side by side with the Corporation's own report of stewardship.

Mr. Sedgwick began by stating that the CAB represented 64 of the 89 Canadian stations who hoped this expression of their views, based on long and varied experience in broadcasting, would result in giving Canada a better service with increased satisfaction to listeners.

"Our basic complaint against the CBC," he continued, "is that its power to regulate us cannot fairly be exercised in conjunction with its own operation of stations and networks, and that the method of regulating private stations—arbitrarily from above—is, and must continue to be, a source of friction."

### Political Broadcasts

Mr. Sedgwick first drew attention to the Corporation's White Paper on political and controversial broadcasting which, he stated, was issued in the form of rigid rules for both political parties and private broadcasters, despite the fact that, at least in some cases, there would be considerable difficulty in adhering to them in an election.

"I think it is a little unfortunate," he said, "that so important a document should have been put out without consultation with the political parties concerned, and with the private stations, whose time of course, is given away to make such network broadcasts possible."

Mr. Sedgwick then went on to praise the co-operation that was obtained at the time of the 1939 general election, when representatives of the major parties, the private broadcasters and the CBC worked, in round table fashion, allotting time on a fair and friendly basis, to the mutual satisfaction of all concerned.

"I do humbly suggest," he concluded, "that it might have been better if there had been some similar conference before this statement of policy had been promulgated."

### Station Power

Mr. Sedgwick then took up the "highly" controversial question of station power.

As a result of the CBC power-freezing order of 1936, he said, private stations have been refused permission to increase their power, (and consequently their coverage) to the limits granted under the

Havana Treaty.

He stated that 28 stations had applied for power increases, but that all had been refused indefinitely.

Pointing out that the CBC had never given the private stations "a single cogent reason for continuing this ruling," he emphasized that Canada's failure to use the power for the channels granted at Havana would place us in a poor bargaining position when the treaty came up for revision in March, 1946.

(It must be noted here that at a meeting of the CBC Board of Governors on May 10, two weeks after Mr. Sedgwick's testimony, the CBC decided to lift the power ceiling.)

### Transcriptions

The witness then discussed the CBC regulations governing all Canadian broadcasting stations.

"We were not consulted in a deliberative way when they were enacted," he reported, "and while our representations are listened to when we make them, there is not anything in the nature of a round-table conference to decide whether or not the existing regulations are fair and useful."

He said that the rule restricting the use of recorded programs made programming extremely difficult, and that although the ruling was designed to compel stations to use live talent, he felt the majority of the stations were anxious to use live talent when available.

If the regulation was more fluid he submitted, private operators could certainly be expected to live up to the spirit, rather than the letter.

### Price Mention

Discussing the ban on price mention, he suggested that the right to mention prices locally should be left to the individual station, as is done in the United States.

### Transmission Lines

Mr. Sedgwick proceeded to show that because private stations are prohibited from renting wire-line facilities from the wire companies when forming a subsidiary hook-up, stations were forced to rent lines through the CBC, at prices far beyond actual cost.

### Reserved Time

The witness concluded his remarks on CBC regulations by referring to the CBC's "reserved time" policy, which makes CBC network programs obligatory fare for many stations during certain peak listening periods.

Maintaining that reserved time prohibited stations from giving adequate local service at times most suitable to a high proportion of listeners, he quoted Carson Buchanan, manager of CHAB, Moose Jaw, who protested that the Saskatchewan (Continued on Next Page)

# Sedgwick Before House Committee

(Continued from Previous Page)

an farmer habitually does not finish his chores before 7 p.m. and must retire at about 9 p.m. to arise early the next morning. Reserved time in such an instance precludes local service to the very people who would benefit most from it.

The same station manager summed up his feelings as follows:

"We feel the CBC should have in mind primarily the best interests of the listening public, in which case they surely could not dismiss so cavalierly the plea of a station which is only seeking to do its duty to its listeners.

"While we appreciate the inherent difficulties and problems of network broadcasting, if the CBC could receive the stations with an open mind and the conscientious desire of a partner to work out what is best, rather than choke their ideas and programs down the throats of our listeners whether acceptable or not, we might get somewhere in the public interest."

### Experimental Stations

Continuing the CAB presentation Mr. Sedgwick protested the CBC's refusal to grant licenses to stations wishing to experiment with the new developments of the radio art, Frequency Modulation, Television and Facsimile. (A more complete report on this aspect of Mr. Sedg-

wick's statement, particularly as it affects Television, is contained elsewhere in this issue.)

### Private Network

In conclusion the witness presented the private broadcasters' petition that they be allowed to form a mutually owned and operated network, in competition with a network of CBC-owned and operated stations.

This section of the brief was the CAB's major recommendation to the committee.

Reference was made to the fact that the CBC had recently inaugurated its own second network, and was now in control of two coast to coast networks which were supposed to compete with each other within the Corporation.

As an alternative, the CAB suggested that the private stations be permitted to operate the second network, and that an independent tribunal, similar to the Federal Communications Commission in the United States, be created, over and above the CBC, to regulate on an impartial and co-operative basis, the rules of network broadcasting presently being formulated and administered by the Corporation.

The witness emphasized that the second network, if granted to the private operators, would be a commercially sustained undertaking, and that there was no suggestion of using any portion of license fees now collected for the CBC.

On completion of the brief, Mr. Sedgwick was questioned by members of the committee, particularly on the final phase dealing with the second network.

It was suggested that a commercially operated network would be unable to fulfil cultural and educational obligations to its listeners, and that there would be a tendency to deviate from some of the standards of taste at present followed by the CBC, so that a more popular appeal might be made to a greater majority of listeners.

In reply, Mr. Sedgwick pointed out that the four leading American networks have received international recognition for their educational programs.

The finest American music, from the Boston and New York symphony orchestras to the Metropolitan Opera, have been presented by privately owned U.S. networks on both a commercial and a sustaining basis, as a service to listeners.

School broadcasts in Canada have been patterned after the excellent annual series presented by the Columbia Broadcasting System.

There is not one privately operated station or network in North America that does not recognize to the full the prime responsibility to its listeners, and that has not, as a corollary, adopted standards of taste and ethics in direct proportion to that responsibility.

# "quotes"

"All this talk about C.B.C. being too much under political influence really means nothing. C.B.C. is owned and operated by the Government, and is dependent on Parliament for its right to exist, for the salaries of its officials, and for all its powers to collect taxes, and for every detail of its existence. A Government radio is in politics, whether we like it or do not. If we do not want to have a radio system affected by politics, then the best thing to do is to wind up the C.B.C. and go back to leaving the conduct of all broadcasting to private agencies.

—*Tweed News.*

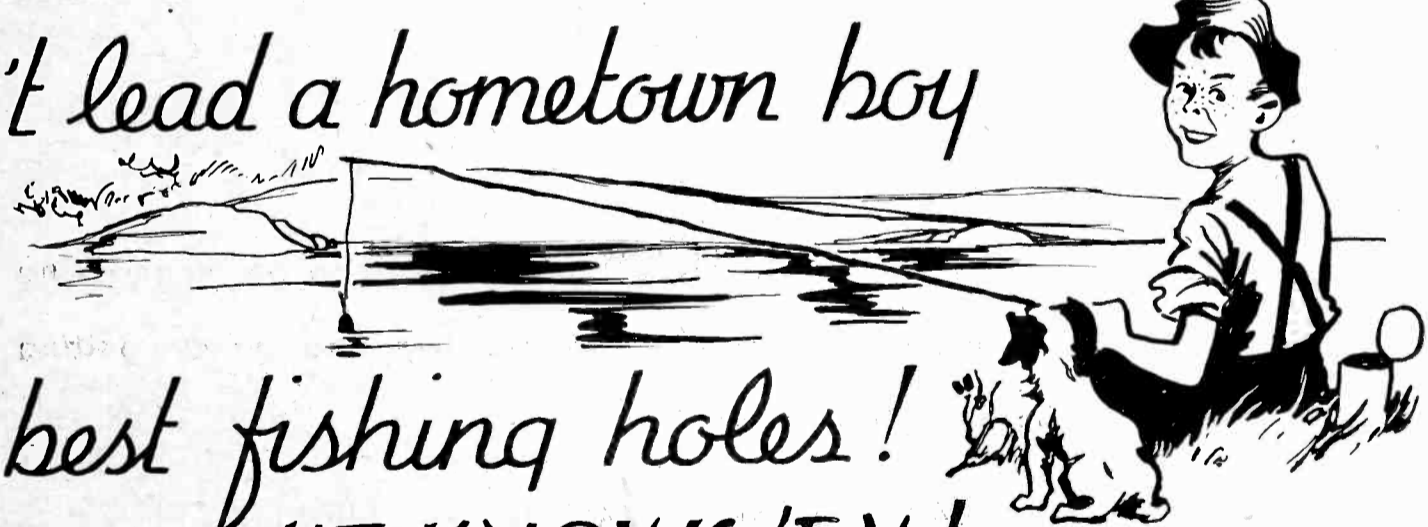
"In the United Kingdom there is a publicly-owned or Government system of radio, the British Broadcasting System, which appears to function in a satisfactory manner on the whole although not exempt from criticism by any means. But this is partly because the BBC has not been commercialized and partly because the standard of Government and administrative ethics is higher, we regret to say, in the Old World than the New.

—*Quebec Chronicle-Telegraph.*

"In addition to being a medium of entertainment, radio is an important national means of communication and successive governments have held that the state should control it and at the same time maintain operating facilities for national use. The CBC has done these things to the best of its ability and will, we think, continue to do them and improve upon the manner of their doing. We should hesitate before replacing it with a system which might less worthily serve the interests of the Canadian people as a whole.

—*Kingston Whig-Standard.*

You can't lead a hometown boy  
 to the best fishing holes!  
**HE KNOWS 'EM!**



AND Kitchener merchants know too. They know that whatever out-of-town stations may claim, KITCHENER FOLK LISTEN TO CKCR. That is why Kitchener merchants use the Kitchener station to sell their goods to Kitchener people.

With 205,000 listeners in our primary area to draw from, we offer national advertisers the only means of delivering their sales message, by radio, to this thriving community in the hub of Ontario.

If out-of-town stations were a better buy, Kitchener merchants would use them.

**OTHER SIGNALS MAY REACH KITCHENER, BUT KITCHENER LISTENS TO —**

**C K C R**

Representatives **STOVIN & WRIGHT**



*Question*

How far can a dog run into the woods?

*Answer*

Halfway—then he's running out again. But the pooch doesn't give a damn because he wasn't going any place anyway.



**RADIO ADVERTISERS** can't afford to go meandering in the woods, because it takes time and money getting back to the narrow trail.

**SAVE TIME — MONEY — HEADACHES.  
PUT YOUR RADIO ADVERTISING IN OUR HANDS.**

*We like 'em tough*

**JACK MURRAY LTD.**

10 KING ST. E. TORONTO



" M U R R A Y K N O W S R A D I O "



# IN FM BROADCASTING

RCA has been and will continue to be an active leader in FM development.

A considerable number of FM Transmitters designed, built and installed by RCA are in service . . . including five 10 KW's, one of which is shown at the right.

RCA engineers have had more experience in building (and operating) radio transmitters than any other group.

And the truth is that FM Transmitters do not differ

very greatly from other transmitter installations, particularly Television.

RCA has always pioneered in development of high-frequency antennas . . . and is now building many different models for the armed services.

RCA will continue to offer top-rank transmitting equipment for every broadcast need . . . in AM, in FM, in Short Wave, and in Television.

## FM TRANSMITTERS BUILT LIKE DE LUXE AM TRANSMITTERS

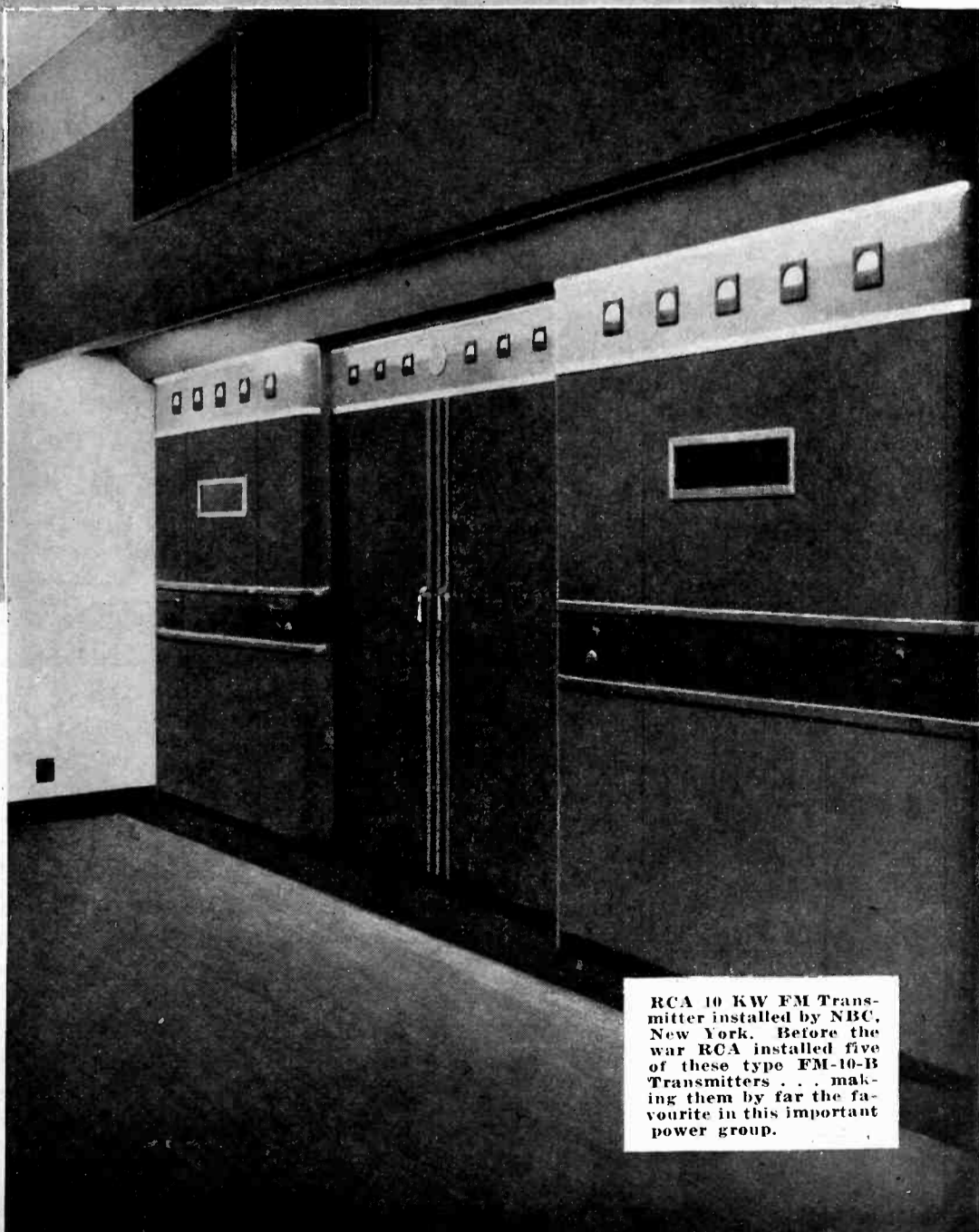
The 10 KW FM Transmitter, shown at right, looks like a de luxe broadcast transmitter.

It should.

Like all RCA FM Transmitters, it is built to the high standards of the best AM Transmitters . . . RCA quality standards which broadcast engineers know and appreciate.

It is built the way broadcast engineers want it built.

It incorporates such proven RCA features as front access doors, vertical chassis construction, and stylized design.



RCA 10 KW FM Transmitter installed by NBC, New York. Before the war RCA installed five of these type FM-10-B Transmitters . . . making them by far the favourite in this important power group.



**RCA VICTOR COMPANY LIMITED**

HALIFAX MONTREAL TORONTO WINNIPEG  
CALGARY VANCOUVER

# Radio Goes Hollywood

By Phil Glanzer

*Recently returned to his native Canada from the United States where he spent many years scripting New York and Hollywood radio programs, Phil Glanzer tells radio's success story in the realm of filmdom. Since his return to Canada he has authored a number of plays which have been aired over the Canadian networks.*

Ten years ago, when the National Broadcasting Company was making its first venture into Hollywood with a small studio on the RKO-Radio lot, an offer was made to the motion picture studios for a free half hour on the air every week.

At that time, M. H. Aylesworth was president of NBC and chairman of the board of RKO. Since the same money was behind both pictures and radio, he could see no reason why the two great industries should not work together. And no strings were tied to the offer; the studios could bring in any screen players they wanted; they could spend the whole time plugging their movies, if they wanted to! What a changed picture to-day!

But Hollywood sniffed and said: "Who is this radio, anyway?" NBC had to keep a standby orchestra and announcer ready to fill in because even when the studios said they would use the time, their players failed to show up. NBC gave up the idea.

That was ten years ago. Now look. NBC has a modernistic studio in the middle of the block between RKO and Paramount. The Columbia Broadcasting System built a \$2,000,000 plant on Sunset Blvd., and is using half a dozen theatres for broadcasts. M-G-M, diehard of the picture industry, lifted its radio ban on its players and even hired a radio producer in order to give their own stars a break. At first, some studios, like Warner Brothers, tied up their talent. They even paid Dick Powell 1,000 a week to stay off the air until they could provide him with a show! But that was in the good old days. The movies feel quite different to-day about radio.

The list of changes that have

come about in the radio-screen situation in Hollywood could go on—and on, but let it suffice to say that Hollywood now has nearly all the best known radio shows; and most of the people appearing on those shows also appear in pictures.

But for a long time the film producers remained leery of radio. It was all right for people like Crosby and Powell and Benny to stay on the air, but as for Crawford and Hepburn and such stars doing radio shows—nix! People might go to a theatre to see their radio favorites, but also they would stay home to hear their screen favorites. It was a case of movie folks taking all and giving nothing.

So they went on taking radio stars into pictures until the star lists, particularly at Paramount and RKO, began to look like a radio blue book.

Then a movie columnist, who is strangely feared by stars and producers, was put on a radio show. This columnist asked for talent—free—and the players and producers in most cases, didn't dare refuse. Screen stars went on the air in sketches taken from forthcoming pictures. And suddenly the producers discovered that these radio plugs were increasing box office returns.

Darryl Zanuck had a survey made and an overpowering majority of 5,000 exhibitors answered that radio broadcasts by screen stars helped the picture business.

At Paramount—which employs Jack Benny, Bob Burns, Burns and Allen, Judy Canova, Bing Crosby, Cecil B. DeMille, Dorothy Lamour, Fibber McGee and Molly, and Martha Raye among others—announced that there wasn't any war between pictures and radio. (What else could they say?)

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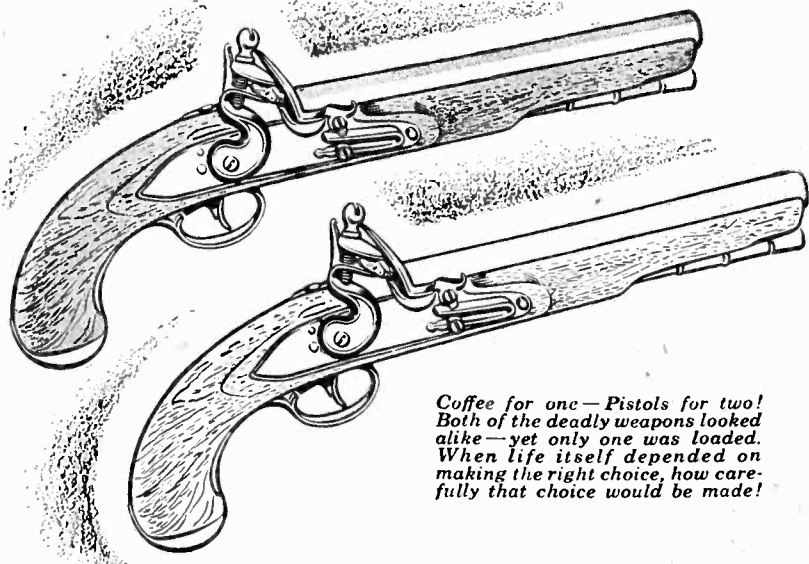


We offer a Complete Service in all types of Advertising and Marketing Research. We specialize in Public Opinion Polls, Dealer and Consumer Surveys, Radio Program Rating Reports, Publication and Readership Surveys, Brand Trend Reports, Mailing Balloting and Copy Testing. We would appreciate the opportunity to discuss your Sales, Advertising or Marketing problems with you.

**ELLIOTT-HAYNES LIMITED**

Sun Life Bldg.  
MONTREAL

Bank of Commerce Bldg.  
TORONTO



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

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



**RADIO PROGRAMME PRODUCERS**  
MONTREAL CANADA

## "SAM ADAMS"

*Is More Than Just A Program*

**HE BUILDS AND HOLDS "GOOD-WILL"**

*A Harry Jacobs Production*

Distributed by

**ALL-CANADA RADIO FACILITIES LTD.**

### Radio Goes Hollywood

(Continued from Previous Page)

At about the same time there appeared radio programs such as *Lux Radio Theatre*, *the Silver Theatre*, which offered screen stars as much money for a single broadcast as many of them earned in pictures in a week! Most of the studios let down the bars in order to keep their stars happy.

Gradually there developed two changes in attitude. Some producers decided that radio was a good thing for pictures. Others decided that radio was a pretty good racket and why shouldn't they get a chunk of it?

Also there was the television bugbear. Nobody knows what is going to happen if and when television becomes commercially practical after the war, but something is bound to happen to the picture business. It is indicated that some producers want to have their hands deep enough into radio before that time, so that whatever happens they can swish their fingers around in the gravy.

For many years past, the trade press has banner-lined, on dull days, stories about a war between pictures and radio. There hasn't been any war yet. But now for the first time, there appear elements which might cause conflict. If the picture studios attempt to go into the production and sale of radio programs in a large way—which the Metro and Warner Bros. activity has been interpreted to in-

dicating they would like to do—there might be a very pretty fight. Warner Bros. already own their own radio station—KFWB in Hollywood.

However, this is only a possibility. At the moment the advertising agencies which represent the sponsors have the situation so completely in hand that the picture boys haven't much to fight with. And the studios' interest is more in self-protection than aggression: they've discovered that their stars are bound to be on the air and they want to get something out of it.

Whatever comes, for the most part there is meanwhile connubial bliss. Picture stars are radio stars and radio stars are picture stars. Without doubt, Hollywood is a new capital in the radio world.

### Appointments

George Arnot, formerly commercial manager of CKX, Brandon, Man., has moved to Toronto where he has joined the sales staff of Stovin & Wright. He has been replaced in Brandon by Walter Grigg.

S. S. (Sid) Lancaster, 9 years with CFRN, Edmonton, where for the past four years he was assistant manager, has joined the sales staff of Radio Representatives Ltd., Toronto.

Kondrick B. Crossley, until recently senior announcer at CKGB, Timmins, is now located in Rouyn, Quebec as program and



Known to CKCR listeners as Jean Millard, though her real name is Whiteside, the Kitchener station's Women's Editor, has earned a big following for her "Neighborhood News," a program of kitchen hints and womanly gossip. Her "Sunshine Hour," afternoon program of tunes and patter, is directed to patients in the Freeport San, where she is a great favorite, and CKCR listeners in general.

director of CKRN, Rouyn, CKVD, Val d'Or, and CHAD, Amos.

Wilfred Carpentier has become supervisor of Program Production at CKY, Winnipeg. During the absence of D. R. P. Coates, on service with the RCAF, Carpentier was editing "Manitoba Calling". The change is occasioned by Mr. Coates discharge, and return to his former position.



### CANADA'S FIRST and LEADING Leased Wire TELETYPE RADIO NEWS SERVICE

Largest Sponsored News Audience

B.U.P. FEATURES HAVE PROVEN SPONSORSHIP APPEAL

Experienced B.U.P. Radio Editors Have Built Up And Are Still Building Large Audiences For Canada's Private Stations From Coast To Coast

B.U.P. with U.P.

Offers the World's Best Coverage of the World's Biggest News

HEAD OFFICE: 231 St. James St. MONTREAL

A GOOD STATION  
A GOOD MARKET!

MANITOBA

In WINNIPEG  
It's

**CKRC**  
THE DOMINION NETWORK STATION

ASK THE All Canada MAN

MEET THE Popularity Group

When your radio dollar steps out with these ten beauty "spots" . . . listeners follow. Make a date with one or all—in Toronto call WA. 6151—in Montreal it's HA. 7811.

Radio Representatives Limited  
TORONTO AND MONTREAL

YOU GET  
**200%**  
**BONUS**  
 LISTENERS  
 OVER  
**CURL**  
 COVERING NORTH WESTERN ONTARIO  
**KENORA**

During the vacation months  
 June, July, August, when  
 population is three times  
 normal

Summer homes are radio  
 equipped at Kenora  
 — one of Canada's  
 Greatest summer  
 resorts.

A DOMINION  
 NETWORK STATION

*Representatives*  
**STOVIN & WRIGHT**

# GREAT PEOPLE WHO HAVE MET ME

We are received by the "Information" Please Experts—and Graciously

by Dick Lewis

*Information Please* was devised, belongs to and is produced by Mr. Dan Golenpaul, and the answers to many of the questions aimed at Messrs. Fadiman, Adams, Kieran and Levant by a bevy of Toronto newspapermen at a press conference Sunday, April 30th, was "You'll have to ask Mr. Golenpaul" And if this implies that said Mr. G. is the boss of the famous program, you're doggone right.

The best description of this aggregation of encyclopaediacs is this. They look in real life just as they look in their publicity stills; and sitting, chatting with us, they sounded just as they sound on the air. We can think of no greater tribute than to say that they're real guys who have gone places and remained real guys. They've grown past the stage of being great enough to high-hat a bunch of Toronto hacks; they're big enough to be completely and delightfully human beings, without resorting to the artificialities customarily employed to impress people by the would-be great.

Seven thousand people sent the Heinz Company their pledges to buy Victory Bonds for the privilege of being included in the draw for the 2,782 seats for the



From left to right, Clifton Fadiman (rear); Oscar Levant (front); John Kieran; Lester B. Pearson, guest for the Toronto appearance (rear); Franklin P. Adams (front); Dan Golenpaul (inset).

May 1st appearance of this astonishing program at Massey Hall, Toronto. For us, the greatly appreciated privilege of a press ticket for seat Q24 was second only to our enjoyment of the press conference which we had looked forward to as another spoiled Sunday afternoon. How wrong we were.

When the first awkwardness had worn off and we started circulating, we made a bee-line for Franklin P. Adams, whom we had mentally dubbed "Mr. Chips." FPA must have seen us coming, for he quickly settled himself in the middle of a bunch of beautiful ladies of the press on a convenient couch. We wanted to ask him what happened when the sponsor had ideas about the questions and that sort of thing.

We gave him up temporarily and made for John Kieran just as he was button-holed by CBC's Monica Mugan. We sighed a trifle and aimed our bulk at Oscar Levant. Clifton Fadiman has described the musical genius of the program as the reason why he (Fadiman) has learned to dread Monday nights. He's the prima donna of the troupe, is Oscar. Part professor and part overgrown schoolboy, he has built up a front of austerity which convinces you what a sourpuss he is, almost, that is interesting especially in one so young. Frankly, we've a secret ambition to get him in a corner and extract the recipe.

Our conversation with him netted us precisely nothing in knowledge. We wouldn't have missed it for words. When we asked him about sponsor relations, he just didn't hear. Fortunately we remained long enough to hear him ask Fadiman, at the end of the proceedings, if it would be all right with Golen-

paul if he walked around the block. He *must* make enough to take a taxi a short distance like that.

Mr. Kieran was still taken up with Monica Mugan.

We saw our chance to button-hole F. P. A., and did.

"Sponsor relations?" he asked. What are they? You'd better ask Golenpaul". We were beginning to get the general idea.

He told us that he gets just as much fun doing the program as he appears to. "When I first found out I was going to enjoy myself once a week and get paid for it," he confided with a twinkle in his eye, "I didn't believe it. I still don't believe it." He meant it too.

F. P. A. likes Canada. He likes Victoria better than anywhere else. "Vancouver," he told us "is all right, but it's too near Seattle. But Victoria," he cried to our huge delight, "why it's more English than England and I love it." He couldn't have detected our slight English accent. Clever people these experts.

Later he said this was his first visit to Toronto, and it was the best town of them all. Fadiman put the crimp in this compliment by saying: "Don't you believe him; he says that of all the towns."

We looked over to where we had left John Kieran. Surely he would have something to say about the absorbing question of sponsor relations. But Monica still held his lapel and ear.

We kibitzed a little, and learned that this man who had joined the show for his knowledge of things sporting, and had remained on it for his general knowledge of everything from short order cooking to Shakespeare, was no stranger to

(Continued on Next Page)



## The Proof of LISTENER INTEREST

\$17,500\* collected for Moose Jaw  
 Community work, in a little over one  
 month this winter directly through 2  
 locally produced programs over

**CHAB**  
 MOOSE JAW

*"Just for the Asking"*

\*Since this ad was compiled the amount is \$18,200

### Great People

(Continued from Previous Page)

Canada, having crossed the border often in past years to cover various sporting events for the New York Sun.

He's probably the quietest of the company, definitely the smallest, and we would hazard a guess that if it is possible to discriminate between these arch-sages, there is at least no greater storehouse of knowledge in the "Information Please" cast than is held in the Kieran bean.

We wished we could have pried him away from the fair Monica; would have liked to have asked our number one question; but he'd probably have come back with the "Ask Mr. Golenpaul" crack.

If you saw a young butcher-boy of some seven summers who looked like the sort of boy who would grow up to be the master of ceremonies of "Information Please", you would have met the only living equivalent of Clifton Fadiman. Not that the sauve Mr. F. looks like a seven year old butcher boy. Not in the least. But he was once, and no doubt he filled the position as perfectly as he presides over Mr. Golenpaul's quiz program.

He told us he had had seventy-two jobs and that he loved them all. We refrained from asking him for the three score references; as for the enthusiasm, he needed none.

We thought he'd be a bit of a cynic and we were all wrong. We found him willing—even eager—to answer all our questions. He wanted to make sure he was making himself clear, not patronizingly, but because he'd been on celebrity assignments himself, and appreciated some of the complexities of the job. Questioned about the mechanics of the show, sponsor relations, he referred—you've guessed it—to Mr. Golenpaul.

Maybe we've depicted this Golenpaul gent as something of an ogre. He distinctly isn't. As a matter of fact he's a cheerful, open faced, fine looking fellow, upstanding, a credit to his calling and all that sort of thing; so much so that one of our fellow scribes mistook us for him! Finally we got our

answer to the sponsor relations question.

Golenpaul devised "Information Please", was laughed at for it, and nursed it through five difficult months as a sustaining feature. Now it is sold to its third sponsor. The sponsor, it seems, be he Canada Dry, Lucky Strike or Heinz Co., buys a show with a couple of holes in it for plug purposes, or rather thinks he does. Actually the show belongs to Mr. Golenpaul and the sponsor gets the holes . . . period . . . paragraph. Still more amazing, we are assured that the sponsor and the agency like the arrangement.

The selection of questions is in the hands of Mr. Golenpaul. From six to twelve editors or readers, the number depending on the amount of mail which sometimes is as high as 5,000 a week, read the questions as they come in—the possibles are selected and turned over to Mr. Golenpaul for the final choice. The questions to be used on the current program are typed onto cards, and Clifton Fadiman sees them for the first time around six o'clock the night of the show. The experts and their guests positively do not see them or know anything about them before the program goes on the air.

We asked him about the movie shorts we have seen from time to time.

These are as unrehearsed as the programs. The only thing is for a one reel picture, they make about eight reels of film. Afterwards it is screened and seven-eighths of it ends on the clipping room floor. The sequences to be used are chosen with tremendous care. The chooser? You've guessed it — Mr. G-----!

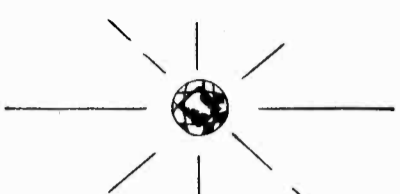
#### CFRN Scores a First

On Sunday, April 30th, the dedicatory ceremony of the oil refinery at Whitehorse completed by the U.S. Army, was carried by Station CFRN over a line 1400 miles long from Whitehorse direct to Edmonton. This was the first broadcast made from Whitehorse direct to any local station.

#### News Service

Since May 15th, station CKCV, Quebec, has been serving its listeners with newscasts from material supplied from a newly-installed Press News teletype.

**"THE VOICE  
OF  
MANITOBA"**



**CKY**

**WINNIPEG  
15,000 WATTS**

**EXCLUSIVE REPRESENTATIVE - H. N. STOVIN**

TORONTO                      WINNIPEG                      MONTREAL

## \$50 REWARD

if we can't prove to your satisfaction that your existing program, without "J.A." Production, or the series you are planning for fall, can be improved by a comfortable margin by our efforts---on your behalf.

**NOTHING BUT  
INCOMPARABLE PRODUCTIONS**

*We operate  
through your agency*

## JOHN ADASKIN PRODUCTIONS

TELEPHONES  
OFFICE ELGIN 9296  
NIGHTS KENWOOD 4346

MONTREAL TRUST BLDG  
67 YONGE ST.  
T O R O N T O

**for COVERAGE from  
Georgian Bay to Lake Erie**

*investigate the possibilities of*

**CKNIX**

W I N G H A M

The Ontario Farm Station

1000 Watts

920 Kcs.

An Independently Operated Station

# COVERING CANADA'S THIRD CITY

—and the rich, war-booming Pacific Coast area

As the war in the Pacific develops, the area covered by CKWX will become even busier. Establish your programme now in this intensely rich market—Canada's third largest.



# CKWX

980 ON YOUR DIAL  
**VANCOUVER**

Frank H. Glendon, Manager

# GUISEPPE AGOSTINI

by Lucio Agostini

"Do Re Mi Fa Sol La Si Do  
La Fa Si Sol . . . Hmmm . . ."

"SOUND EFFECT . . . (Smack)"

"Mi Do Fa Re Si Sol . . .  
Hmmm . . ."

"LOUDER SOUND EFFECT  
. . . (Sssssmack) . . ."

And that's how I first met my father.

I have an earlier but hazier recollection of my father. As I looked around (the first day I was born) to see what my first home looked like, the view became obstructed by a huge treble-shaped head. Looking down, I could see two big black eyes that had a very distinctive paternal frown. Toothlessly I smiled. He smiled back. We loved each other from the first day.

As the years went by and he grew balder, I began to realize that there were other things in life more important than the study of solfeggio and violoncello. So, one day, I grabbed both ounces of courage in my hands and told dad about it. The next day, he bought me a saxophone.

The sound of the instrument kept him more and more away from his home so that he finally was able to attend to his own career. The old days of silent pictures saw him in the pits of the Palace and Capitol theatres in Montreal conducting the 40-piece orchestra.

His rendition of Tschaikowsky's famous "1812 Overture" always caused a definite literal uproar backstage at the Palace. For that occasion he would hire four extra stage-hands for the sole purpose of shooting four shotguns into barrels. The tremendous explosion that resulted from the combination of brass, timpanies and the guns was enough to shake the whole theatre to an almost complete earthquake. However, he was not very happy even then. He wanted more trumpets.

His rehearsals are tyrannically and humorously conducted. He expects to hear a new composition played perfectly at its first reading. His wrath used to fall on my head many times during those rehearsals. No matter which musician made the mistake, his tongue-lashings were always directed at me.

I well remember the day of my first saxophone club job. I got back home a little later than he had expected and his first action upon my arrival was to take the poor instrument and hurl it down the cellar stairs. The spirit of the instrument was wailing for a long time after that and sometimes I wonder if it isn't still wailing today—in the saxophone section of Lombardo's orchestra.

The death of the *silents* and the birth of radio saw the pater stepping into the new medium with little loss of pace or trouble in acclimating himself to a relatively new profession. The great invention extended him a further opportunity in showing his uncanny ability for split-second cueing. Radio 'greats' have all had a taste of it.

The second-rate musician has no chance at all with dad. The best performance just isn't enough. When you see him at rehearsals you notice immediately his tremendous energy. His favorite term of abuse is 'Shoe-maker,' although I must confess that he has never yet dared call me a *Son of a Shoe-maker.*



Originally, dad was a wood-carver, but as we would say in the Bronx, he was musically 'teched'. He can play any wood instrument that you would care to hand him. He once built an entire 50-piece brass band with his pupils. His favorite hobbies are fishing and brass-bands. When it rains, he's out fishing; when the sun is out he's conducting a brass band in some little country-town kioské.

It's a lot of fun being the son of the great Giuseppe Agostini and my wish is to hear him say "That's my son" with the same worship as I now say "That's my dad."

## New Quarters for Lang-Worth

Word comes from C. O. "Cy" Langlois that his Lang-Worth Feature Programs Inc., are now established in bigger and better quarters on the 16th floor of Steinway Hall at 113 West 57th Street, New York City.

The name of the parent company has been changed from Langlois & Wentworth Inc., to C. O. Langlois Inc.

Lang-Worth Feature Programs Inc. will continue to function in the field of mechanized music for library services, industrial plant music, open-end transcriptions and commercial transcriptions for advertisers. C. O. Langlois Inc., will service advertising agencies and their clients with live network programs, both musical and dramatic.

# EVERYBODY KNOWS

That You Can't Cover Hamilton Without  
A Hamilton Station

## QUAKER OATS

CHOOSE

# CKOC

FOR

"TERRY AND THE PIRATES" \*

Canadian Representative—  
All-Canada Radio Facilities Ltd.

\*"Terry and Pirates"—Monday thru Friday, at 5.00 p.m.

The  
Ottawa  
Valley  
Market  
is over  
40%  
FRENCH

Four families out of every ten are French in the Ottawa Valley . . . and they prefer programmes in their own language. Survey after survey proves that CKCH is their favourite station!

Current advertisers know from experience that it can, and does, produce results. It will do the same for you.

# CKCH

85 Champlain Ave., HULL, Quebec  
Promotion - D. L. BOUFFORD, 112 Yonge St., Toronto

Serves the Ottawa Valley French Market

RADIO REPRESENTATIVES  
LIMITED  
Montreal Toronto

HOWARD H. WILSON  
COMPANY  
New York, Chicago, Etc.

COOPERATING WITH LE DROIT

# BUSINESS

**Glidden Paint:** 5 minutes mornings, 5 a week "Mezzotone Melodies" on CKAC, Montreal. Short schedule. Also 1 minute spots, morning and evening on CFCF Montreal. Cockfield Brown, Toronto.

**McLarens Ltd., Hamilton:** 3 a week, 5 minutes, morning time. 13 weeks test on CHML, Hamilton. Through Russell T. Kelley Ltd., Hamilton.

**B. Williams Co.:** has added 6 stations to "1-minute Reporter" schedule — CKPR, CJKL, CKGB, KCK, CJCO, and CJVI. Release through J. Walter Thompson, Montreal.

**V. K. Buckley Ltd.:** for Stainless White Rub and Nu-Foot, summer test campaign on CHML. 13 weeks, long spot campaign. Walsh Advertising, Toronto.

**V. C. McDonald Inc.:** renewing cash campaign, through Harold F. Stanfield Ltd., Montreal.

**Pesicola:** 180 transcribed spots through J. Walter Thompson, Montreal.

**Chantler & Chantler Ltd. (Insecticide)** 18 spots, 3 a week for 6 weeks, on 13 stations coast to coast, starting early in June, through J. Walter Thompson, Toronto.

**Wm. Wrigley Junr Co. Ltd.:** (Airband) will run until end of June, and will then, after 8 weeks off, return to the air in September on one or other of the networks. Agency is J. Walter Thompson Co. Ltd., Toronto.

**Howe Bros.:** Series of spots on HEX added to original schedule through MacLaren Advertising, Toronto.

## FM—A Whole New Kingdom

FM emission, which has been authorized in the United States for the use of municipal fire departments, and the quiet investigation that is being made by the movie industry, comparing the high-fidelity sound of FM radio with that currently heard with pictures are only two indications of the tremendous interest which is being displayed in radio's newest development south of the border.

Current FM news includes such items as "WGNB Streamlines FM Music to War Workers", "Another FM Station for Virginia", "Second FM for Springfield, Ill.", "FM for Million in Buffalo Area", "American Network Inc. Files for FM", "FM Stations for Co-Operative League of the U.S.A.", "Window Display Promotes FM", "Editor Gives Ideas on FM Future", "General Electric Conducts FM Tours".

In a recent address to the Greater Cleveland Radio Council, FCC Commissioner C. J. Durr said that FM offers radio a "clean slate" and limitless opportunities to avoid "mistakes of the past". He predicted that "after the war we will all be buying FM receivers."

"Radio today is about to enter a whole new Kingdom", the Commissioner prophesied, "and I am hopeful that adequate room will be available in the FM band for commercial and non-commercial radio alike. FM provides room for many more stations than are now broadcasting in the standard band; and, as you know, FM has such other advantages as more faithful reproduction and greater freedom from both static and interference."

## SHORT WAVE!

**CJCA PROGRAMS WILL SERVE NORTH**

A powerful short-wave radio station to serve the people of remote areas of the Northland is being installed by CJCA, and will be in operation soon, Gordon Henry, station manager, announced May 6th.

In the remote areas there is no daytime reception from long-wave broadcast stations. The short-wave will carry from Edmonton to a wide area in the Northland throughout the daylight and evening hours.

Call letters of the station will be VE9A1. It will be in operation during all the hours that CJCA is on the air, and simultaneously will carry all CJCA programs.

**CJCA  
ADVERTISERS  
RECEIVE  
BONDS!**



EDMONTON'S PIONEER STATION

# SASKATCHEWAN!

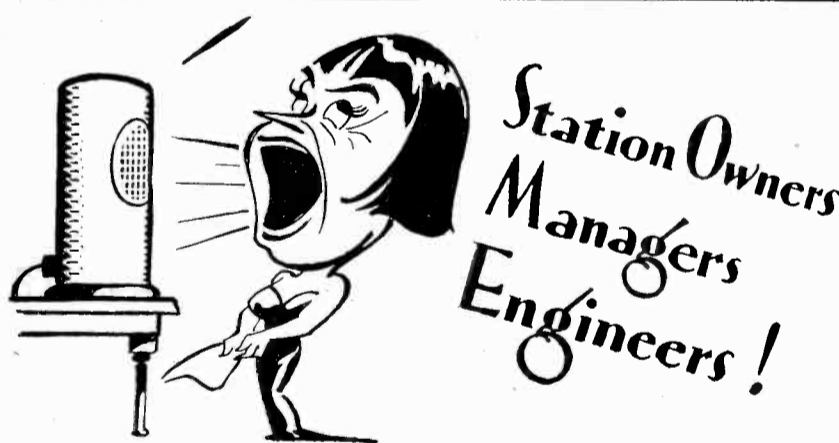
First Province in Canada to pass its quota in the

## SIXTH VICTORY LOAN

# CKCK

THE SASKATCHEWAN STATION THAT CONSISTENTLY LEADS IN SALES QUOTAS FOR ITS CLIENTS!

Saskatchewan's Predominant Broadcasting Station — owned by the Leader-Post, Regina.



A Radio Relic from CKY, Winnipeg—we mean the microphone.

THANKS

Bill Backhouse and Bill Duffield!

CKY, Winnipeg, was the first to respond to our requests for contributions to our "Canadian Museum of Radio Relics".

Take a gander round the studios, fellows. Or perhaps you've taken it home to that workshop of yours. Somewhere some interesting relic of early radio days, from a peanut tube to an old-fashioned antenna, is gathering dust, when it should be in our "Museum", with a label on it, indicating that it came from you or your station.

Help us build up this "Radio Museum" as a permanent display of Canadian Radio Achievement.

*Harry E. Foster*

AGENCIES LIMITED

Offices & Studios  
King Edward Hotel  
T O R O N T O

**WORKING FOR CANADA...  
THEY CAN DO A BIG JOB  
FOR YOU TOO!**



**RCA Victor**

**ORTHACOUSTIC TRANSCRIPTIONS**

FOR absolute naturalness in your broadcasts, get RCA Victor Transcriptions as used so effectively in Government recruiting, Red Cross and Salvage drives, etc., and by leading Canadian advertisers.

*An All-Inclusive Service—*

- \* PLANNING      \* FRENCH TRANSLATION      \* SHIPPING
- \* RECORDING    \* PROCESSING            \* PRESSING, ETC.

**RCA Victor**

**TRANSCRIPTION STUDIOS**

TORONTO  
Royal York Hotel  
AD. 3091



MONTREAL  
Lacasse Street  
WE. 3671

**BANK**

"SAYS HE OWES IT ALL TO C.K.C.W."

**YOU CAN BANK ON  
C.K.C.W. FOR RESULTS**

You pay off in results when you tell your story over CKCW, Moncton. Within its primary coverage are 153,273 buyers . . . 18,454 radios pave the way for your sales message.

With 51 busy industries, the folks in this rich market are enjoying a new prosperity. In fact, Moncton alone is one of the most prosperous of the 23 important trading areas in Canada, serving a 100,000 population.

Get facts today for results tomorrow.

WE DON'T SELL TIME  
... WE SELL RESULTS

**C.K.C.W.**  
**MONCTON N.B.**

**STOVIN & WRIGHT**  
Representatives  
Toronto and Montreal

**IDEA-A-DAY**

*Every day is an anniversary of something or other, and anniversaries make good copy ideas, or suggest possible plays or other programs. Here is an anniversary idea for every day in the month of June.*

**June**

- 1, 1927—"Permit sale" of liquor at 900 stores begun in Ontario.
- 2, 1882—Giuseppe Garibaldi, Italian patriot, died.
- 3, 1918—Air mail service between New York and Montreal inaugurated.
- 4, 1940—Dunkirk evacuation completed.
- 5, 1928—Action for poisoning of 5 women employed by U.S. Radium Corp. settled.
- 6, 1922—Lillian Russell, actress and singer, died.
- 7, 1769—Daniel Boone started exploration of Kentucky.
- 8, 1929—Bliss Carman, Canadian poet, died.
- 9, 1870—Charles Dickens died.
- 10, 1940—Mussolini declared war on France and Britain.
- 11, 1859—Silver discovered in Nevada.
- 12, 1881—Insurrection of 100,000 led by Wat Tyler vs. English poll tax on all over 15 years.
- 13, 1898—Yukon Territory organized.
- 14, 1919—British aviators, Alcock and Brown, made first Atlantic non-stop flight St. Johns, Nfld. to Ireland.
- 15, 1215—Magna Charta granted by King John.
- 16, 1930—E. A. Sperry, U.S. inventor of gyroscope, died.
- 17, 1940—France sued Germany for peace.
- 18, 1815—Napoleon defeated at Waterloo.
- 19, 1903—Regina incorporated as city.
- 20, 1756—"Black Hole" atrocity at Calcutta, India.
- 21, 1916—Russians cleared Germans out of Bukovina.
- 22, 1941—German invasion of Soviet Union.
- 23, 1940—General de Gaulle formed French National Committee.
- 24, 1940—Armistice signed between France and Italy.
- 25, 1930—Major Charles Kingsford Smith landed in Nfld., first East-West Atlantic flight.
- 26, 1917—First American troops landed in France.
- 27, 1929—Color television first demonstrated at Bell Laboratories, New York.
- 28, 1838—Coronation of Queen Victoria.
- 29, 1919—U.S. prohibition came into effect.
- 30, 1859—M. Blondin crossed the Niagara River below the Falls on a tightrope.

**A HOPIN' LETTER TO ELDA HOPE**

Dear Elda:—

I have always liked your column. It is written with assurance, an appreciation of the industry's problems, and with a display of good judgment undistorted by a self-conscious "professional" viewpoint.

I am particularly interested in Jimmie. I am presuming he is your nephew. Now there is a lad!

I say "Hurrah for, and more power to little Jimmie!"

There is just one disturbing note. But it does seem a pity that Jimmie must be "very definite" about only shows which are written, produced, and acted by Americans, and shipped up here in freight cars along with California grapefruit, Florida oranges, Idaho potatoes and all that stuff, you know, that we can't produce up here.

Now, Elda, I have a proposition but I want you to promise that you won't mention a word of it to Jimmie if you think it will make him mad. I don't want him to betray his principles, but — I think — just think, mind you — that I can fix it so that the majority of Canadian actors, writers and producers can be persuaded to chip in to a "Lollypops, Sodas and Marbles Friendship Trust", a sort of a slush fund. This L S - M F T would be administered solely for Jimmie's benefit

if he could be induced to be not quite so unyielding in his preference for U.S. operas.

According to Messrs. Elliott and Haynes, certain all-Canadian juve shows have been topping the popularity rating in their class, which means that more kids listen to them!"

My friends say they see it in a new furtive hunch to my shoulders, that my whole little world has been shaken by Jimmie's unequivocal (and public) stand for U.S. canned cowboy cacophy.

So I send out this appeal, (may one of little Jimmie's pals heed it!) for someone to clamber into print and plead our case. We, who are laughingly called the creative minds of Canadian radio, need a champion!

Thanks, Elda, for the accidental plug re *Cosmopolitan Café*, a program I inaugurated before becoming a CBC alumnus. It retains the basic ideal that "Visual" atmosphere, and character can be painted into a simple musical show by the right voice speaking the right words. In the case of *Cosmopolitan Café*, Art Martin was then, and still is, the right voice.

With sincere good wishes, for, no kidding, I shall never hope against hope, I am,

Your respectfully,  
—SYDNEY S. BROWN.

**CKOV**  
KELOWNA  
B.C.  
1000 WATTS

*The Voice of the Okanagan*  
REPS ALL-CANADA. WEED & CO.

**WE'RE STILL SINGING  
THE SAME SONG ...**

CKOV covers, in its commercial area, the same prosperous Okanagan towns covered by these ten weekly newspapers:

- Armstrong Advertiser    Penticton Herald
- Enderby Commoner      Revelstoke Review
- Kelowna Courier          Similkameen Star
- Merritt Herald          Salmon Arm Observer
- Oliver Chronicle        Vernon News



**On the Air Till Victory**

Commencing May 25th, CHML, Hamilton, will air a newscast at 7.45 a.m. six days a week originating in the Toronto wire room of Press News Ltd.

These special newscasts supplementing the station's regular "news-on-the-hour" schedule, will be delivered by Lorne Green, former chief announcer at CBL, and recent winner of the Davis Memorial Award for American and Canadian Announcers. They have been designed in preparation for the coming invasion.

Concurrently with this arrangement, CHML has leased 24 hours a day the facilities of Press News. This station has commenced a continuous schedule and will not be signing off the air until Victory.

Lorne Green's newscast will be sponsored by Buckingham Cigarettes through McLaren Advertising, Toronto.

**New Free Lance**

Barry Wood, until recently Production Manager at CJVI, Victoria, and previously at CKCK, Regina, has moved to Toronto, where he will freelance as an announcer-actor-scripter.

**Rating Record**

Something of a record has been piled up by Paul L'Anglais' Radio Programme Producers, Montreal. According to Elliott-Haynes May ratings, of the ten leading French programs, nights, no less than six out of the first seven are produced by Radio Programme Producers, and not one of them has a lower rating than 30.0.

Sponsors of these top-rating shows were Lever Brothers Ltd. (Lux Radio Theatre), Ironized Yeast, Labatts, Colgate-Palmolive-Peet, Ponds and Kraft.

**Franchises**

Metropolitan Broadcasting Service Ltd., Toronto, has been granted a franchise by the Canadian Association of Broadcasters to place national business on member stations.

Harry E. Foster Agencies Ltd., who received their CAB franchise last fall, have been granted a franchise by the Canadian Daily Newspapers Association.

**Guest Book**

Guests in Toronto during the past month have been Mr. G. R. A. (Dick) Rice from CFRN Edmon-

ton, and Mr. and Mrs. Tony Messner, CKY Winnipeg.

**Western Speaking Tour**

Walter Elliott, president of Elliott-Haynes Ltd., is in the west on an extended speaking tour. Besides visiting stations and agencies, he is speaking to advertising and service clubs in Winnipeg, Regina, Edmonton, Vancouver and Victoria. He is speaking on Market Research in relation to the various media.

**Convention Dates**

According to present information the Western Association of Broadcasters will hold its annual meeting at Banff, Alta., August 7 and 8.

Reservations have been made by the CAB for a return visit to Quebec City February 12-14 for that organization's annual conference.

**Novel Contest**

Readers of "Manitoba Calling", house organ of the Manitoba Telephone System, which operates CKY, Winnipeg and CKX, Brandon, are invited to write letters, not exceeding 500 words in length, on the subject "What Radio Means to Me". Writers of the five best letters each receive a \$5 War Savings Certificate.

1937 — 100 watts  
 1941 - 250 watts  
 1944 (June) 1,000 watts

going to  
**100,000**  
 listeners

You will find our facilities profitable

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

VOICE OF THE MIGHTY PEACE

**CONFIDENTIALLY!  
 WE'RE EXPECTING!**

**C**OMMENCING July 5, the Canadian Broadcaster will appear twice a month, instead of the current once. Mailing dates will be the first and third Wednesdays of each month.

A limited amount of advertising space is still available, and stations, and others interested, are asked to communicate with us, or their advertising agencies as soon as possible.

Subscriptions are being accepted at the new rate of \$2 a year (24 issues).

**THE CANADIAN BROADCASTER**

371 BAY ST. TORONTO 1

## WHAT PRICE TELEVISION NOW?

The Columbia Broadcasting System has recently issued a report on post-war television which must necessarily be of immediate interest to Canadian broadcasters.

Briefly, CBS reports that war-time work in electronics has brought television to the point where it is about to blossom forth as a fully matured and developed communication—a new television, however, which will necessitate a new start with new transmitters and receivers.

"There are only 18 narrow television channels in the lower frequencies," says the report, "most of them below 200 megacycles. Television needs more, perhaps twice the number, to provide full competition and a complete public service." Only by moving upstairs, states Columbia, could twice as many channels—each twice as wide, be provided.

CBS emphasizes that such a move would not only provide the room needed for new transmitters, but it would free television from the strait-jacket of narrow-band, black and white transmission, and allow

for fine-screen pictures, twice as large and twice as rich in detail, as well as pictures in full and brilliant color."

The decision to adopt the higher frequencies would necessitate a sacrifice on the part of the U. S. manufacturers, broadcasters and public of some twenty-two million dollars in pre-war equipment. This amount is negligible, when it is realized that it involves only a handful of transmitters and about 7,000 receiving sets.

Columbia urges, however, that this loss must be faced. "Delay itself," the report states, "may prove decisive. If the lag lengthens, if sets are sold for four or five years on pre-war (lower wave-band) standards, a later change might go in default, for fear of jeopardizing too large a public investment, and American homes might be indefinitely deprived of brilliant, detailed television pictures."

It can readily be seen that the CBS report may be responsible for an immediate post-war revolution in television broadcasting which may leave an unprepared Canada

with an antiquated and isolated broadcasting system within a very short period. They state frankly that they believe the adoption of the new frequencies will advance television to such a point that set-buying which might otherwise lag over a five to ten-year period may be compressed into three or four years.

And what of Canada? What of the spadework that must inevitably precede the actual installation of television equipment and stations here?

How long will the CBC restrict private development of television and FM broadcasting?

Joseph Sedgwick, K.C., pointed out to the 1944 House Committee on Broadcasting that 34 stations have made application for a license to experiment, or otherwise, in one or more of these developments and no licenses have been granted. Admitting that due to wartime scarcities not much could be done now if licenses were granted, he pointed out that these licenses are refused, not as a war measure, but in accordance with a policy established before the war. The fact that so many private stations have applied for licenses of this kind and have indicated a desire to expend their money on the development of these phases is to their credit, and they should be encouraged, not rebuffed, he said.

If broadcasters and manufacturers who have thus far been refused permission to experiment with their own time and money are continually refused licenses, then Canada faces, at best, a long dragged-out transformation period, the cost of which will certainly be felt by the Canadian public.

Our present attitude of letting Americans do the work while we tag along behind to reap the fruit will prove our undoing in any change-over such as is advocated in the Columbia report.

This time we must be prepared to work now, not only for the channels we shall want to claim, but for the right to possess a modern broadcasting system able to give the service the Canadian public and advertisers will be demanding in what may prove to be the very near future.



### PAN MAIL

Dear Sir: I have read a great deal all my life, prose and verse, truth and lies, but you are my number one example of a friction writer.

\* \* \*

### HAPPY BIRTHDAY

When the Association of Canadian Advertisers celebrates its thirtieth birthday at the ACA Convention in October, we wonder if the radio industry will treat this organization whose membership controls the spending of about thirty million dollars in advertising each year, with the same disdain as it displayed in 1943.

\* \* \*

### INFORMATION PLEASE

Now that BBM and Rate Stabilization are in the course of crystallizing into accomplished fact, would someone please tell us what the fight will be about at the CAB Convention next year.

\* \* \*

### TOUGH COMPETITION

"Even timely and newsworthy stories of newspaper achievement fail to get anywhere near the prominence they deserve, though 'the showmanship' of our competitors often catches the fancy of our editors."

—Frank E. Tripp.

Aint it hell F. E.?

\* \* \*

### PERTINENT

Television may be a good idea, but what if some of those contestants on the quiz programs look as dumb as they sound.

—Esquire.

\* \* \*

### R. I. P.

To the man who writes saying that after twenty-three years of radio he is growing weary of the incessant bickering between the various segments of the business, we can only suggest that he offer himself as a contribution to Red Foster's Museum of Radio Relics.

\* \* \*

### THINGS WE WOULD LIKE TO KNOW

Would the "Globe and Mail", a Toronto daily, be as resentful of the recent "Tribute to Canada" by Walter Winchell, if the famous nikerster was not so important a factor in the broadcasting business, but just confined his efforts to journalism?

\* \* \*

### WHAT'S WRONG WITH THIS?

He's such a charming man, said the hostess. He's in the broadcasting business and he NEVER talks shop.

\* \* \*

### CALLING COMEDIANS

If a Canadian comedian is not forthcoming to replace Alan Young on the Buckingham show next season, we believe it will be because no Canadian comic could be found.



U. T. S. \*

Synonym for High Fidelity Recording

For Your Show whether you use minute spots or complete programs, take advantage of our excellent studio facilities, dependable recording equipment and years of experience in the Transcription field.

Place Your Show on the air assured of quality reproduction afforded by Orthotone recording.

For Information on recording; syndicated shows, or the U.T.S. Library Programming Service used on 30 Canadian Stations—write or phone

EXCLUSIVE RADIO FEATURES LTD.

14 McCaul St. Toronto

\*UNITED TRANSCRIBED SYSTEM

All National Accounts Used First in The Maritimes

**CHNS**

The "Voice of Halifax"

For Eighteen Years

A FINE STATION

IN

A FINE MARKET

Studios and Offices:

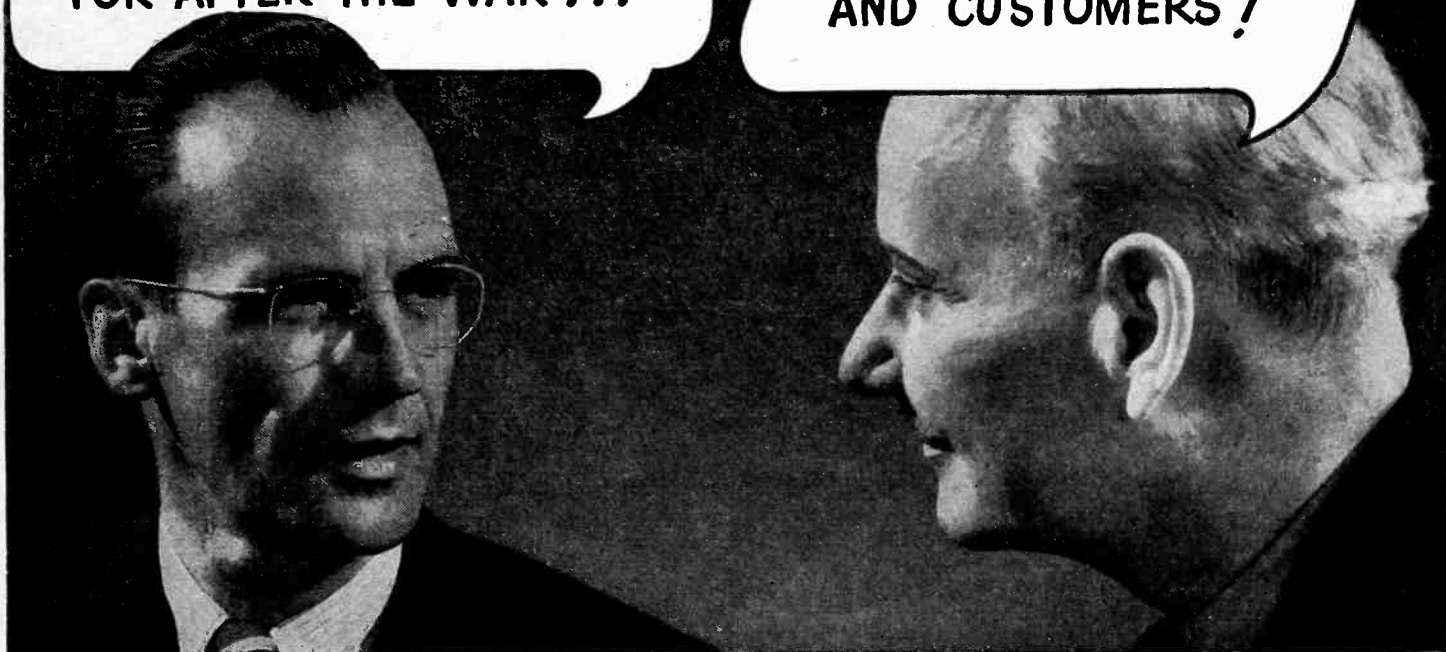
BROADCASTING HOUSE

HALIFAX, NOVA SCOTIA

WILLIAM C. BORRETT, Director

THERE'S A TOUGH SITUATION  
IN PHIL'S TERRITORY...  
THE TRADE HAVE US IN  
THEIR "LITTLE BLACK BOOK"  
FOR AFTER THE WAR ...

WHY NOT SPOT A RADIO  
PROGRAMME THERE AND  
GET OVER THE FACTS  
BOTH TO DEALERS  
AND CUSTOMERS!




**D**ON'T ASSUME there won't be any kick-backs after the war from griefs the trade are putting up with now ... but don't assume there's nothing you can do about it now!

True, you can't expect retailers who are being run ragged by customers to stop and tell your story ... So you tell it!

Thousands of keen manufacturers are using their radio programme to explain the reasons for shortages and delays — thus sweetening things for the trade now — and for themselves after the war!

Talk to the All-Canada man. He'll show how you can spot your programme effectively and inexpensively where you need it, over the All-Canada stations. He'll help select the right type of programme, either live, or from All-Canada's up-to-date transcription library. Get a recommendation from your advertising agency now.

**TELL YOUR STORY OVER THE  
27 ALL-CANADA STATIONS**

<b>BRITISH COLUMBIA</b>	<b>QUEBEC</b>
Kamloops . . . . . <b>CFJC</b>	Montreal . . . . . <b>CFCF</b>
Kelowna . . . . . <b>CKOV</b>	New Carlisle . . . . . <b>CHNC</b>
Trail . . . . . <b>CJAT</b>	
Vancouver . . . . . <b>CKWX</b>	<b>MARITIMES</b>
Victoria . . . . . <b>CJVI</b>	Campbellton . . . . . <b>CKNB</b>
	Charlottetown . . . . . <b>CFCY</b>
<b>ALBERTA</b>	Fredericton . . . . . <b>CFNB</b>
Calgary . . . . . <b>CFAC</b>	Halifax . . . . . <b>CHNS</b>
Edmonton . . . . . <b>CJCA</b>	Sydney . . . . . <b>CJCB</b>
Grande Prairie . . . . . <b>CFGP</b>	Yarmouth . . . . . <b>CJLS</b>
Lethbridge . . . . . <b>CJOC</b>	
	<b>NEWFOUNDLAND</b>
<b>SASKATCHEWAN</b>	St. John's . . . . . <b>VONF</b>
Moose Jaw . . . . . <b>CHAB</b>	
Prince Albert . . . . . <b>CKBI</b>	
Regina . . . . . <b>CKCK</b>	
Regina . . . . . <b>CKRM</b>	
	
<b>MANITOBA</b>	
Winnipeg . . . . . <b>CKRC</b>	
<b>ONTARIO</b>	
Hamilton . . . . . <b>CKOC</b>	
Stratford . . . . . <b>CJCS</b>	
Sudbury . . . . . <b>CKSO</b>	
Toronto . . . . . <b>CFRB</b>	

Call the **ALL-CANADA MAN**



**ALL-CANADA RADIO FACILITIES**  
*Limited*

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

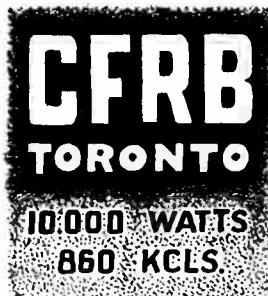


## TRULY FREE ENTERPRISE

"-----the right to eat or starve according to our own appetites for work". That is the true definition of the free enterprise for which these new Canadians set forth into the unknown.

CFRB, from humble beginnings, has grown into one of Canada's great stations.

CFRB is determined to protect the system under which a man may carve his own niche in the world of commerce, limited only by his ability and energy, against all who would destroy it.



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