

CANADIAN BROADCASTER

VOLUME 3, NUMBER 13

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OCTOBER 7th, 1944

"Tomorrow's false
than the former day"
—John Dryden.

Wanted A Future

Next week . . . next month . . . next spring . . . or whenever the long awaited bugle blast is blown, and the world passes from this era of death and destruction to the approaching turmoil of re-establishment and rehabilitation, what is in store for the great business of broadcasting?

Will radio, which has proved to be the greatest force for evil and for good (fortunately in the above order) be able, along with the rest of mankind, to find its place in the new pattern, the pattern of peace?

In the maelstrom of post-war planning, which has already begun, the same principles are discussed—widely. But the statement that "Canada must take her rightful place high up in the roster of nations" can only be the beginning, for it fails completely to get down to the fundamental and very immediate relationship of bread to belly. Economics is an involved science, and if the individual has to postpone getting back to work, while political economists get themselves geared for action, he will quite likely have starved to death on an unnourishing diet of promises and hope. You can't eat mananas.

Certainly all-over plans are needed for industry at large. But how about the individual business — how about the business of programming, which is, or should be, the business of broadcasting?

How many of us have never said: "I wonder what they printed in the papers before the war?"

It is an interesting question — as interesting as "what on earth did you broadcast while we were still at peace?" But isn't it far more important to decide "What are we going to broadcast when the war is over?"

More current programs than we realize have been inspired strictly by wartime circumstances. And rightly so. It would be as impossible as it would be undesirable to compile program schedules in disregard of the history that is being made.

Today radio and its sponsors are spending untold sums on providing frequent newscasts. The service this industry is rendering its public is tremendously appreciated by the listener — appreciated by everybody except the press. But imagine a station broadcasting "news-on-the-hour-every-hour" when the scoop story is the latest death among the hair-tonic takers, and the lead story concerns the private life of His Worship the Mayor.

Today any station can stand at least one news analyst a day, but the kind of news which will be forthcoming one of these days would not need such frequent commentary.

Then there are all those actuality broadcasts. A pilot who has just flown back from "Somewhere" has a story of vital interest; the story of the leisure hours of the boys in the camps is eagerly tuned in by everyone who has a man in uniform; Victory Loan broadcasts bring name-attention to Canadian microphones for nothing, whose services could not be bought for all the gold in Tarsus tomorrow.

And what of tomorrow?

Newscasters and commentators will still be eating. But if news loses its appeal during the uneventful periods of a war, how much of a headliner will it be in peace? And while Rosie the Rivetter is quite an interviewable character as long as she's in her war plant, we are inclined to doubt if there will be the same appeal to the pronouncements of Della the Laundress.

When the bugle blows radio audiences are going to hear a lot of talking-which-doesn't-say-much, unless they get busy and prepare their programs for the next phase *today*. It's going to be harder, for the pages of history will no longer be teeming with excitement, more vivid than any fiction ever written. A lesson might well be taken from the motion picture industry, which has been able, come peace, come war, to dress its artistry to the filling of immense palaces of entertainment, with regular attendants whose movie-going habits are as consistent as going or sleeping.

Richard S. Lewis.

Editor.

IT'S V FOR "VICTORY STAR SHOWS"



Alan Young



Shirley Temple



Percy Faith

Once again, during the Seventh Victory Loan Campaign, Canadian airplanes are to be enriched with the talent of generous stars from the United States, in the realms of radio, stage and screen. From October 18th to November 8th, the air will sparkle with a series of top-flight programs which will be heard from coast to coast during the drive.

Guy Herbert, once again chairman of the booking committee for guest stars, has returned from New York with arrangements made for a staggering array of talent, all donated to Canada's share in the cause of the United Nations.

Definite arrangements have been made with Percy Faith, Alan Young and Jean Wake, the latter now one of the greatest contraltos in the United States, and all three of whom had their beginnings in Canada.

Others to appear will be Shirley Temple, now a young lady of sixteen summers; Martial Singher (French baritone of the Metropolitan Opera), Josef Marias (of the African Trek Program); Pat O'Malley; Ronald Colman; Dorothy Kiersten ("Keepsakes" program and the Met) and Ralph Bellamy.

Barry Wood, Patsy Kelly and Evelyn Knight (Ed Wynn Show) are giving three days of two different weeks working as a unit on a tour of smaller Ontario Cities, appearing at Victory Loan Rallies and war plants in connection with the drive. Gail Patrick's tour of Saskatchewan, Alberta and Manitoba has a special significance for on completion of this undertaking, she will have toured every province of Canada in the various Victory Loan drives.

Walter Abel, accompanied by Deane Carrow, sweetheart soprano of the Merchant Marine, has un-

dertaken to do a tour of the Maritime provinces. Guy Lombardo is donating his orchestra for a special broadcast to be fed to the Canadian networks.

Guy Herbert reports that negotiations are under way and that there is a strong possibility that some of the following shows will originate in Canada: "Charlie McCarthy", "Aldrich Family", "Hall of Fame", "Information Please" and "Truth or Consequences."

Other stars, who, Mr. Herbert reports, are trying to make the necessary arrangements to be in Canada during the drive, and appear on one or other of the programs, are John Charles Thomas, Oscar Levant, Cary Grant, Sir C. Aubrey Smith, Irene Dunne and Olivia de Havilland.

Undoubtedly the "Victory Star Shows" contribute enormously to bringing home the need for the purchase of Victory Loan bonds in the cause of victory. But there is something else. In a war-torn world, where nation is arrayed against nation, the spirit of co-operation and friendliness which exists between Canada and the United States of America, as tokened by the generosity of these in every sense of the word great Americans, shines forth like a blazing beacon, an example for all the world to follow.

Ritchie Promoted

E. A. Weir has relinquished his dual capacity of commercial manager and supervisor of press and information service, retaining the former title. Wells Ritchie, hitherto press representative at national office, has now been appointed supervisor of press and information service for the entire corporation with headquarters in Toronto.



How to put your "PLUG" into the right spots!

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
- CHML
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

● In the language of Radio, a "Plug" is the sales message. It may be a 20-second flash — a one-minute dramatized spot — or the skilfully-worded commercial in your program. Putting that plug in the right place — before an audience of potential customers — is as important as dropping your bass plug in the right spots.

That is where the Radio Station Representative can be of real assistance to you. It is his business to know markets and audiences as well as Radio Stations — to give you the information that helps to avoid costly mistakes.

We offer you a Cost-Free Service for Care-Free Results. Just telephone us.

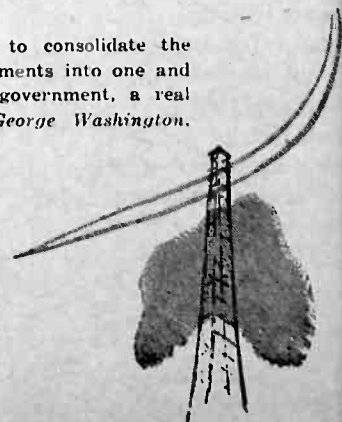
"The spirit of encroachment tends to consolidate the powers of all (governmental) departments into one and thus create, whatever the form of government, a real despotism."
—George Washington.

STOVIN & WRIGHT

MONTREAL

RADIO STATION REPRESENTATIVES
TORONTO

WINNIPEG



The CANADIAN BROADCASTER

Vol. 3, No. 13 Oct. 7, 1944

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Richard G. Lewis Editor
Grey Harkley Art Editor
Arthur C. Benson Production

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For Publicity

4. Say Something!

If a paper printed all the confidential morsels and tid-bits that come to it from devious sources, it always with the same common denominator of secrecy, not more than one percent of these confidants would rise up in anger, when they saw their deep secrets appearing in bold light of print. Why? Because something happens to words when they are converted into news items.

In the radio business, words written for broadcast are especially phrased so that they can be delivered by a trained announcer, with the right emphasis in the right places, to the end that the recipient makes in what the sender of the message intended.

The printed media are quite different. Dexterous writing is an essential, if the message is to be received as transmitted, but even then, and this is where we believe the radio medium has the jump on its competitors-in-print) words written from the depth of the heart tend to shed much of their warmth between the rollers of the presses.

There is, it seems, an innate fear — and we say *fear* rather than *modesty* advisedly — among Canadian business-men, of having themselves and their activities discussed in detail in print — lest they appear ridiculous. It may be the same sense which deters the most aggressive Canadian merchandiser from poking fun at his business operation in the advertising, because he must feel that if he laughs at his own product, others will get the impression that laughter is all it rates. This is not



"Would God I were the tender apple blossom"

the case with American business, which has no compunction in risking ridicule, provided it keeps the cash register ringing; and even in England, in an arid sort of way, the advertising columns of the papers and periodicals contain much printed merchandising which is not only humorous, but it is deliberately humorous at the product's expense.

With this kind of publicity that costs nothing but is worth more than money can buy — publicity in the editorial rather than the advertising columns of a publication — it is pointless offering editors a long string of generalities which, though they overcome their writer with his own literary genius, disclose nothing which is either informative or entertaining, or attempt to disguise the "plug" with the slightest vestige of ingenuity.

When you want to get a story into print, in order that the public may become acquainted with the tremendous volume of business your firm is doing, it is useless to expect an editor to print just that. The only excuse he might have to run such a "reader" would be if you disclosed something important, such as the figures involved, representing perhaps "an annual expenditure of \$19.63 for every man woman and child in Canada".

Publicity writers might well remember that, while the eye-wash, from the sale of which they derive

their incomes, is bread, butter and life itself to them, to the rest of the world it is just so much eye-wash.

Rhoda Howe to New York

Rhoda Howe, account executive in the Toronto office of the J. Walter Thompson Co. Ltd., Toronto, has resigned to go to New York. She has accepted an appointment in the same agency's New York office, where she will occupy a similar position.

Did you know?

CJIC

SAULT STE. MARIE, ONT.

The Hub Of the Great Lakes

is supplementary to both Trans-Canada and Dominion Networks

Don't overlook this important market

National Representatives

J. L. ALEXANDER

Toronto • Montreal

Listen for

Duophonic Recordings

Toronto Conservatory of Music

"Face-elle"

Circle Bell Varieties

15 Minute Farm Program

King Cole Tea and Coffee

Spot Campaign for Maritimes

DOMINION BROADCASTING COMPANY

4 ALBERT ST. TORONTO

LANDSCAPES IN OILS

by Grey Harkley make ideal Christmas Gifts

CALL HIM AT THE BROADCASTER OFFICE—AD. 5075-6



From
NORTH TO SOUTH
 from Canada to Chile
Our Clients Are
First With The News

**RADIO SOCIEDAD NACIONAL
 DE AGRICULTURA**
 SANTIAGO DE CHILE
 (Translation)

June 12th, 1944

Mr. William Horsey,
 Manager of the United Press,
 Santiago,
 Chile.

My Dear Sir:

The management of this radio station cannot do otherwise than congratulate the United Press for the efficiency of its information services as exemplified at the moment of the invasion of Europe. Believe me that the public of Chile has obtained, thanks to a bulletin edited by the well-recognized cable organization, a most exact picture, direct and responsible.

Our felicitations are due not only to your distributing centers at London and New York, but also to your editors and reporters working under your direction, namely in Santiago, Chile, in the editorial rooms for the "Esso Reporter".

At the same time we also want to thank you for the co-operation which all of us received at the Radio Sociedad Nacional de Agricultura.

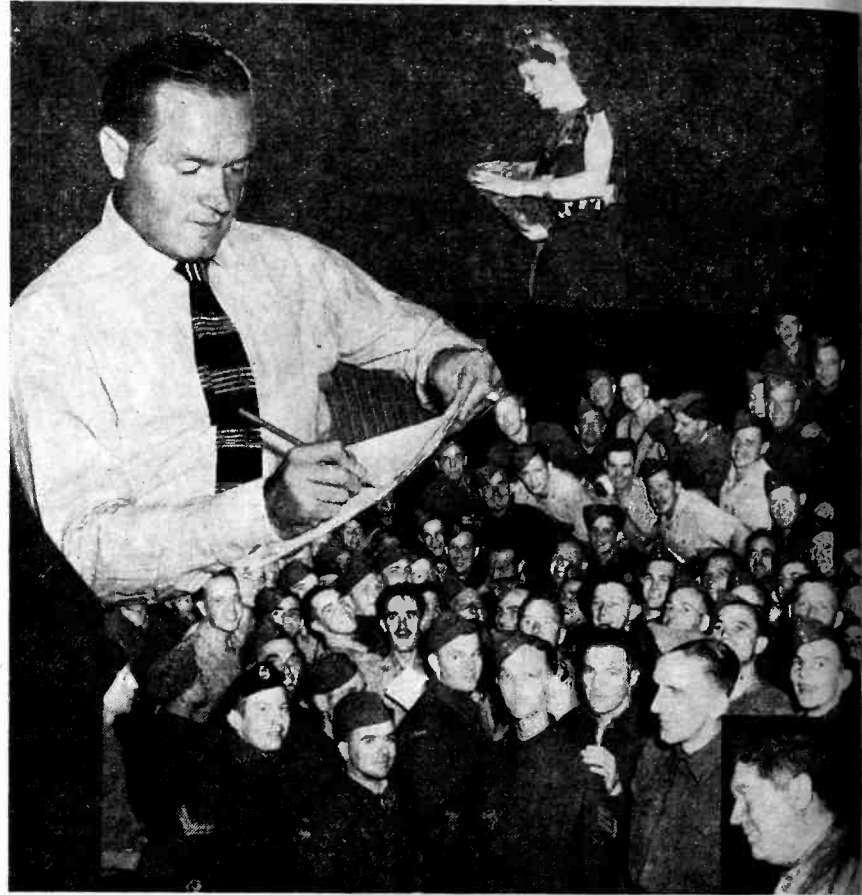
SOCIEDAD DE BROADCASTING
 SOCIEDAD NACIONAL DE AGRICULTURA
 sgd. Fred Peake,
 Director General.

AS IN CHILE, SO IN CANADA
THE ESSO REPORTER BROADCASTS
OUR NEWS

Head Office — 231 ST. JAMES' ST., — MONTREAL

Here's Hoping

To (no E) Keenan wangled a bid for the Bob Hope appearance at Camp Borden, September 19. He decided to take full advantage of it and did, besides getting some new ideas for his troop interview program "Welcome Home". Here's what he saw, or says he saw.



A montage of on-the-spot photographs show, at top left, Bob Hope himself, inspecting his script; coming at you out of the background—Frances Langford; inset at bottom right, Quentin Reynolds. And the rest of the picture — just a small corner of the thousands of men who waited weeks for the great day to arrive, and then long hours in the hope of getting within looking distance.

1800 hours: The perfect hospitality extended by No. A-33 Canadian Armored Corps Mess—our guide, Lieut. Jack Davies.

1930 hours: Sneaking in the back door of the "Y" Hut to catch the rehearsal. Soldiers already queued up for the 10 p.m. broadcast. The hut seats 600 and 12,000 men want to see and hear Bob & Co. The boys we saw in line were the lucky winners of the tickets which were drawn for — officers and men taking chances on an even basis.

1945 hours: The rehearsal — a madhouse — everybody tripping over everybody else. Engineers go mad trying to perfect wire ar-

rangements. A set of blue-print was mailed in advance to Camp Borden and a sound-proof control room was built to NBC specifications by the "We are the Engineers" boys (who can take a bow)

2015 hours: Our first glimpse of La Langford — a yellow blouse — slacks — a slab of chewing gum (brand not disclosed) being masticated very vigorously. Jerry Colonna is very serious about the business of being funny, and when we asked if he ever smiled, we were told that he spends all his off hours worrying about the show.

2045 hours: We meet Quentin Reynolds — big Quent — very

(Continued on Next Page)

Plant now for the post-war harvest!

"Give us the seeds and we'll do the spade work"

CKNX

"The Western Ontario Farm Station"

Representative

J. L. ALEXANDER

TORONTO & MONTREAL

An Independently Operated Station

(Continued from Previous Page) impressive. Skinnay Ennis — he's real skinnay — is a jumping bean in sweater and slacks.

2130 hours: The doors are open and khaki-clad John and Janey Cawuck pour in. We decide we have no business sitting, so stand in the aisle and hug the wall to avoid being trampled to death.

2145 hours: Six news cameras in the piano — it's getting hot. E. I. Joes and Jills in the first thirty rows. Major General Worthington, G.O.C. Camp Borden arrives. Troops stand politely — shouts from the rear of "Siddown". He does. He couldn't smoke either. A sprinkling of air force — all civilians including girls standing — Jeez it's hot. Lieut. Frank Egan, Camp Borden Public Relations Officer and his own cameraman sits on the piano taking pictures.

2145 hours: The joint is jumping. The orchestra (pick-up from Toronto) rehearses a chord from behind a curtain — applause — Gosh it's hot in here — the same chord again — the same applause but more of it — how can they possibly get any more in here — the walls are bulging. They do. The sign on the wall says "Nez rumaz pas" — what the hell does that mean? (we find out from an M. P. who was nice about it) — getting hotter.

2150 hours: Lights dim — curtain up — THERE'S BOB HOPE! (They've only been waiting three weeks for this moment). Bob gags for ten minutes — we're on the air — the great boner (who wrote that?) — "Bob Hope is in Canada to help put over the sixth Victory Loan which starts next week".

(It's the seventh, and it starts October 23, besides which he was here to sell War Savings Stamps). La Langford, wearing a black skirt — lace only above and a black chemise underneath, comes on, introduced by Bob as a "lovely hunk of morale". She is. The boys yell so loud the roof nearly falls in. A parody on "Poor Miriam" to sell our War Savings Stamps is sung by three girls from Toronto (and well). They are Frances Cramer, Jean Campbell and Babs Masker. The Canadian commercials don't time out with the American ones from Hollywood — Bob gets half way through his introduction of Quentin Reynolds — looks at the control room and says "are we on?" — he is — and does the introduction over. Hope gags in pantomime while Langford sings — Colonna gets a big hand — the usual Crosby gags — they go well.

2228 hours: With one eye on

the Control room, Bob starts "Thanks for the Memory" and then goes in to his serious talk.

2230 hours: It's over — the boys loved it — let's get a breath of air.

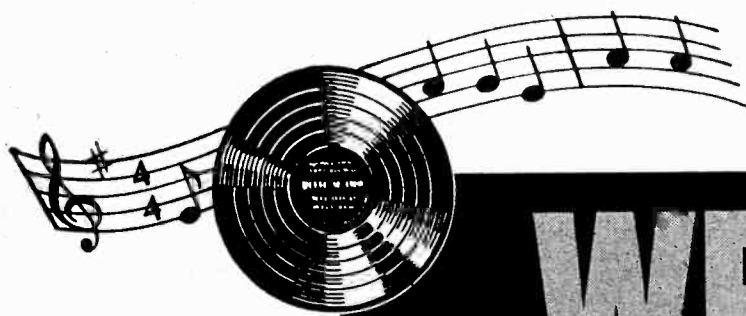
2230 hours: The ninety minute show in the North End Hall is under way — the hall seats 8,000 — the boys started lining up for this one at 1800 hours — it's on a first-come-first-served basis. I ask an officer how many are in now. He takes a look — "about 13,000"! Bob and Co. let down their hair — so does the audience — both have fun. They do the show they do for the troops in the South Pacific and the boys love it. Quentin Reynolds talks quietly for three minutes — and steals the show. "A lot of idiots in my country and yours", he says, "still say Dieppe was a tragic failure — I'm here to tell you it wasn't — I was there." He tells why with scathing refer-

ence to "paragaphtroopers" who knew when and why it happened (before it happened). General Worthington presents a cigarette case to Bob Hope — doesn't make a speech — gets a big hand from his troops. My guide whispers "He's a soldiers' soldier". He sure looks it. Flowers for Langford — ah me — what a dish!

0030 hours: The show ends — the boys go home happy — we go to Headquarters for a party — what a party.

0330 hours: We round up Lieut. "Tug" Wilson, O.B.E., representing the Navy, and drive back to Toronto. We think Quentin Reynolds was terrific — so does "Tug" — he should know — he's been around in this man's war.

0530 hours: Back home — better freshen up for the office — Hope said he'd be back — here's hoping — omygod it's eight o'clock — wherehell is the toothpaste?



W.B.S. Stars include:

- Glen Gray
- Charlie Spivak
- Woody Herman
- Dick Haymes
- Jimmy Dorsey
- Johnny Long
- Harry Horlick
- David Rose
- Charlie Barnet
- Kenny Baker

WBS
WORLD BROADCASTING SYSTEM
LIBRARY SERVICE

Build Local Programme Sales

WORLD BROADCASTING SYSTEM has set a new standard of quality for transcribed Programme Services . . . assembled for your use the leading talent in the entertainment field . . . recording these artists with a fidelity only made possible by the vertical cut, wide range method of recording.

WORLD transcriptions are building audiences for stations everywhere — and through the WORLD LIBRARY a service is offered which greatly helps to solve production problems for sponsors — a service which is a sales builder with a real dollar and cents value to stations.

Distributed in Canada by

40-4412

Northern Electric
COMPANY LIMITED

A NATIONAL ELECTRICAL SERVICE

- HALIFAX
- SAINT JOHN, N.B.
- QUEBEC
- TROIIS RIVIERES
- SHERBROOKE
- MONTREAL
- OTTAWA
- VAL D'OR
- TORONTO
- HAMILTON
- LONDON
- WINDSOR
- KIRKLAND LAKE
- TIMMINS
- SUDBURY
- PORT ARTHUR
- WINNIPEG
- CALGARY
- REGINA
- EDMONTON
- VERNON
- VANCOUVER
- VICTORIA



Excerpt from a letter from Lower LeBerge, Yukon (700 miles from Grande Prairie)

"CFGP comes in here just roaring...."

Truly We Are

The Alaska Highway Station

VOICE OF THE MIGHTY PEACE

WELL DONE, TRAIL!

Our hearty congratulations on winning the seventh annual BILLBOARD Promotion Survey Award. Your good work, spotlighting British Columbia, is keenly appreciated by your friends at



Frank H. Elphick, Manager

BUSINESS

W. K. BUCKLEY LTD.: 15 minutes 2 a week over CFRB, Toronto; 1 a week over CKOC, Hamilton and CKCO, Ottawa, beginning late October. "Songs of Good Cheer". Walsh Advertising Co. Ltd., Toronto.

CIRCULEX CORP. LTD.: 15 minutes 2 a week, "Souvenirs of Yesterday", over CKEY, Toronto. Walsh Advertising Co., Ltd., Toronto.

THOMAS J. LIPTON LTD.: resuming "Liptonaires". 15 minutes 5 a week, October 2. Over augmented Trans-Canada Network. Vickers & Benson Ltd., Toronto.

IMPERIAL OPTICAL CO.: 15 minutes 1 a week "Stories from Canadian History", CFRB, Toronto. Vickers & Benson, Ltd., Toronto.

C. M. NASH & CO.: 15 minutes 3 a week "Romance of Mining and Industry" narrated by Alfred Wood over CHML, Hamilton. Placed direct.

DOMINION OF CANADA, National War Finance Committee, Ottawa (7th Victory Loan) on October 8 starts series of half-hour and hour shows for one month over 73 Canadian stations. National Radio Committee, Toronto.

PARKER'S DYE WORKS LTD.: 10 minutes 6 a week, transcriptions over CKEY, Toronto. Walsh Advertising Co., Ltd., Toronto.

IMPERIAL TOBACCO CO.: renews "Light Up and Listen" October 5, on 26 CBC Dominion Network stations. Whitehall Broadcasting Co., Montreal.

MCCOLL-FRONTENAC OIL CO.; started "Texaco Star Theatre" with James Melton on October 1 over 33 Dominion Network stations. Ronalds Advertising Agency Ltd., Montreal.

SALVATION ARMY of Canada: has commenced spot announcements over 32 Canadian stations. A. McKim Ltd., Toronto.

LEVER BROS. LTD.: piping in "Amos 'n Andy" over CKEY Toronto and CFCF, Montreal. Fridays at 10 (E) Ruthrauff & Ryan Inc., Toronto.

ROBERT SIMPSON CO., LTD.: 15 minutes 5 a week "Sonny and Suzy" a children's program, October 2 from CJBC, Toronto; 15 min. 3 a week "Musical Nightcap" over CFRB, Toronto on October 4; returning on October 7 "What's the Answer?" over CFRB, Toronto. Harry E. Foster Agencies, Toronto.

JOHN STUART SALES CO. (Smith Brothers Cough Drops) started October 2, spot announcement campaign over wide list of Canadian stations. Harry E. Foster Agencies, Toronto.

G. E. BARBOUR & Co. (Wholesale Grocers, Saint John, N.B.) on Sept. 26 began "Songs of Good Cheer" over 9 Maritime stations. 2 a week for 26 weeks. Placed direct.

LAMBERT PHARMACAL CO.: starts 5th year of "Green Hornet" in October over CFRB and 28 Canadian stations. Lambert & Feasley, New York.

CASHMERE BOUQUET: on October 6 "Musical Mailbox" from CBL to the Trans-Canada network. Spitzer & Mills Ltd., Toronto.

QUAKER OATS CO.: 15 minutes 3 a week starting October 10 "Lone Ranger" CFRB Toronto. Spitzer & Mills Ltd., Toronto.

RCA VICTOR CO. LTD.: returned "Music America Loves Best" on October 1, piped in to CJBC, Toronto and CFCF, Montreal. Spitzer & Mills Ltd., Toronto.

WILLARDS CHOCOLATES LTD.: resume "Ontario Panorama" in early October over CFRB. Cockfield Brown & Co., Toronto.

"quotes"

But what the CBC needs in the worst way is a new outlook and it is useless to hope for such a thing without new men. The promotions that have been made are a vote of confidence by the Board of Governors and by the Government in things as they are and the executive will be fully justified in sticking to the same old policies, unchanged. Indeed, we shall be surprised if they break new ground of any consequence along the path of progress.

—:Quebec Chronicle-Telegraph.

"30"

Radio, in less than a generation, has become one of the vital forces in national and international life. In this sphere, as in others, the war has hastened developments and no one would venture to place limits on the increasing influence which radio will exert on the lives of all. It is at such a point of transition that a keen and practical man is needed to supervise the activities and scope of an organization of the importance of the CBC. In Dr. Frigon Canadian broadcasting appears to have found precisely the man needed at a crucial time.

—:Halifax Chronicle.

"30"

Technical efficiency is an admirable thing in radio. So is sound business administration. But both these characteristics are just as common in commercial radio as they are in the CBC. We expect something better from a nationally owned corporation than we get from broadcasters whose primary aim is to make money. That is why Canada decided to support the CBC from public funds. If we are to get nothing better from CBC under Dr. Frigon than we got under Mr. Murray or Mr. Thomson, why keep up that expensive institution?

—:Peterboro Examiner.

"30"

The public is inclined to suspect that the affairs of CBC have been allowed to get into a muddled state and that the government is at least partly to blame because of its delay. That the radio committee of Commons thought that the corporation needed strengthening is evidenced by its recommendation that a full-time chairman be appointed for the Board of Governors.

—:Vancouver Sun.

"30"

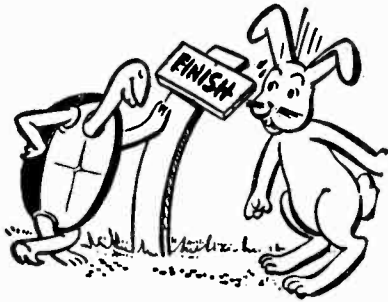
The part that radio is playing in bringing religious services within reach of a great many people who would otherwise be deprived of the comfort they provide is perhaps not appreciated by city-dwellers who are able to attend divine service in their choice of many churches. Thousands and thousands of old people and invalids who cannot attend church have come to rely on their radios. Equally important is the part radio is playing in reaching out into sparsely-settled regions where churches have not been, and indeed may never be, erected.

—:Montreal Star.

"30"

The people of Canada have no desire to see the CBC become the mere instrument of whatever party is in power, and on more than one occasion Dr. Frigon has given convincing evidence of his strict impartiality. In addition to his known integrity, he has a thorough grasp of the affairs of the corporation gained during his years as assistant general manager, and is fully qualified professionally to deal with engineering problems which may arise.

—:Kingston Whig-Standard.



There's Gold

in

"STREAMLINED FAIRY TALES"

(A Harry S. Goodman Production)

SIXTY 15 MINUTE PROGRAMS

Special Christmas Series
(15 Episodes)

Get the exclusive in your
area from

FRONTENAC BROADCASTING COMPANY

394 Bay Street "Transcription Division" Toronto, Ont.

Telephone ELgin 4553

REHABILITATION SERVICE

Free Employment Service For Overseas Veterans

To assist in re-establishing men and women returning to civilian life from the armed forces overseas, the Canadian Broadcaster offers a free want-ad service for such men and women who, having served overseas, and having been honorably discharged, wish to enter or re-enter the broadcasting or allied industries. This department is being run with the full knowledge and co-operation of National Selective Service. Advertising copy, which should be as brief as possible, should be written clearly—typewritten preferred—on one side of the paper only. Include your regimental number and date of discharge, and please bear in mind that this free service is available only to men and women who have served overseas. Address copy to "Rehabilitation", Canadian Broadcaster, 371 Bay Street, Toronto 1, Ontario.

V Loan Broadcasts

Arrangements for sponsored programs for Canada's 7th V Loan Drive which begins on October 23 for \$1,300,000,000, are almost completed with allowances being made for a sudden end of the war. All announcements and spot broadcasts will be sponsored by national and local advertisers. Network shows on all English-language stations consist of half-hour dramas and hour variety programs. Plans for French-language programs have not been announced as yet. The entire campaign is in the hands of the National Radio Committee, which includes broadcasters, agency executives and government department heads.

Production Soars

Manufacture of communications equipment for the forces of Canada and her Allies has attained the staggering figure of \$200 million according to a report from the Department of Munitions and Supply.

This little publicized war industry with its output of wireless sets, telephone equipment and Radar is placed sixth in war products according to dollar value but from an expansion standpoint it rates much higher.

Before the war Canada's radio and electrical industries turned out products to the tune of 16 million a year. Switching to war work the output in 1940 was one million dollars. The following year the industry hit its stride and production jumped to \$60 million and last year the figure reached \$136 million.

Returns To Freelance

Hal Lawrence discharged from the RCAF (PR) has returned to radio, having taken up the reins as a freelance in Toronto. Hal, who prior to his enlistment worked on CKLW, Windsor, CKGB, Timmins and CHML, Hamilton, is now commercial announcer on Borden's "Canadian Cavalcade", and does Canadian cut-ins for the "Aldrich Family" (Grapenuts Flakes). On October 1st he made his debut on Andrew Allan's "Stage 45".

Staff Changes at CKRC

Orrin Botsford has been appointed supervisor of local sales at CKRC, Winnipeg after being a member of the sales staff for the past two and a half years. Jack Wells, well known western sports and special events announcer, has been named night time supervisor. Charles Skelding is now chief announcer. George Retzlaff, former control operator, has been promoted to chief operator, Maurice Bunn is now feature editor and writer. Gordon Pollon, formerly in the All-Canada head office and at CFAC, Calgary, is now Office Manager of the Winnipeg station. John Jackson, former continuity writer, has been appointed continuity editor. Beatrice Parenteau, formerly at CKAC, Montreal, has been named Sales Promotion Director. Clyde Hamilton, Ted Savage both from CJRL, Kenora and Spencer Smith have joined the announcing staff.

Talent Quest

CKAC, Montreal, is launching a \$1,000.00 contest, open to singers, artists, comedians and scriptwriters. The contest, which begins November 4, will be patterned along the same lines as the York Knitting Mills' "Stars of To-morrow", and is to be presented in a series of 21 weekly Saturday night half hours.



BROADCAST COUNSEL

165 Yonge St., Toronto Adelaide 8784

Almost everyone who has ever built a show has had the unhappy experience of turning down an idea 'fast' . . . probably because it was a wee bit radical, only to see it make a profit for the fellow who didn't say 'no' too quickly. Now everyone can be forgiven this lapse once . . . maybe even twice . . . but so many of us are inclined to say 'no' too often, simply because an idea hasn't been tried.

So here's a thought for all of us who are working for better radio in Canada . . . let's not say 'no' to a show idea until we've explored all its possibilities. No matter how bad the idea might appear at first sight . . . there might be a germ there . . . it might start us thinking . . . eventually fostering another and *workable* idea . . . a money-making idea!

Some of the best selling shows ever presented were built around original ideas, which were probably turned down sixteen times by the 'fast' guys, until they hit the man who wanted to explore them fully before saying 'no'.



P.S.—I know I haven't all the ideas in show business but—I've got a few germs that might be catching—and some of my ideas, together with *your* suggestions, might produce some profits for *you*.

ADVT.

Blazes To Victory

While the whole Province of New Brunswick was threatened by a series of devastating forest fires during the recent provincial election campaign—while lights, telephones and virtually every means of communication failed—while people were being evacuated by hundreds from the fire devastated areas—the election campaign proceeded and culminated with a triumphant return to power for the Liberal government of Premier John B. McNair. Basis of the Liberal campaign, which was handled by Walsh Advertising Co. Ltd., was a series of eighty-one broadcasts, from five minute talks to half hour programs. All these programs hit the air-lanes in spite of the fires, and the results of the election gave the McNair government a gain of twelve seats.

Cartoon Promotion

CKAC, Montreal, will shortly be mailing the first of a series of monthly booklets, in which, by means of cartoons, facts about the station and its programs will be conveyed to the agencies and their clients.

The "aim" of all smart advertisers—

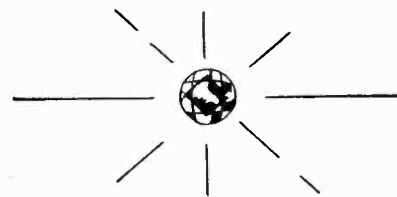
CFRN



— who want to hit the bullseye in Canada's fastest growing market!

1260 k.c — Edmonton, Alberta — 1000 W.

"THE VOICE OF MANITOBA"



CKY

WINNIPEG 15,000 WATTS

EXCLUSIVE REPRESENTATIVE - H. N. STOVIN
TORONTO WINNIPEG MONTREAL

Here's
a **HOT** Tip!



RIGHT now there's a real buy open on Canada's busiest station—CKAC, Montreal. Two news periods at choice times are available seven days a week, at a time when news means more than ever before—and on a station which enjoys overwhelming listener leadership in a great and prosperous market.

These periods will not be open long. We suggest that you check with us immediately for full details.

CKAC is maintaining its unchallenged position as the true voice of Quebec province. As usual, this year again, most of the leading popular programs are on CKAC.

CKAC

COLUMBIA BROADCASTING
SYSTEM
MONTREAL

Representatives — Canada:
C. W. Wright, Victory Building,
Toronto, Ont.

United States:
Joseph H. McGillvra

Joins CJBC

Norman C. Brown has joined CJBC, Toronto, as commercial representative, after five years service with the RCAF.

Back In Civvies

Ralph Bowden who left Stovin & Wright a year ago to join the Navy has recently received his discharge due to medical reasons.

Independence . . . Essential To Good Radio



Photo by Karsh, Ottawa.

In 1931, the first Canadian Radio Broadcasting Act was passed by the Dominion Parliament. The scheme of that act, founded on the report of the Aird Commission, was to establish in Canada a system not unlike the BBC in Great Britain, under which all broadcasting would be taken over by the government, under a commission established by it—and the association of adver-

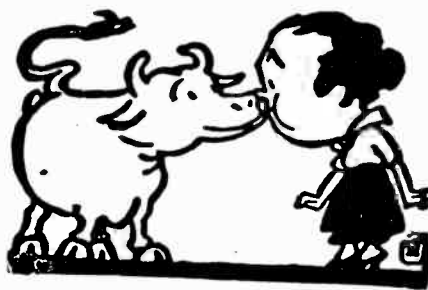
tising with broadcasting would disappear from the scene. That was 13 years ago, and it hasn't happened yet. But out of proposal and opposition there has emerged a broadcasting set-up peculiarly Canadian, and I think peculiarly adapted to our needs. Very simply, this is it. Over all broadcasting in Canada there is set up the Canadian Broadcasting Corporation, to which your \$2.50 license fee is ultimately paid. That Corporation regulates the stations, on both the technical and program side. It controls all networks, and the lines that make networks possible. In key centres, it operates its own stations, having nine

The unfamiliarity of the public with the true picture of the radio industry, and the rightful place of the private broadcaster in that picture, is regrettable to put it mildly. There is one man who has lost no opportunity to get the story across to the listener, both in print and from speakers' platforms, and that is Joseph Sedgwick, K.C., general counsel for the Canadian Association of Broadcasters. Recently Joe addressed the Kiwanis Club in London, Ontario, and we take pleasure in reprinting here an excerpt from his speech, hoping it will inspire others to take up the torch.

throughout Canada, and it feeds its network programs, sustaining and commercial, to those stations and to 26 other privately owned stations that together form the Trans-Canada network. Now it also has the Dominion network, designed to give network facilities to most of the stations not on the older Trans-Canada network, which is feeding out a regular program service to those stations.

I have a horror of any system of radio broadcasting completely dominated by government or its agency. Such a system so easily becomes nothing but a medium of propaganda, and in it the people lose faith. It is a system that has never been completely satisfactory, not even in England — for before the war there were broadcasting companies, established on the Continent (Radio Normandy, Radio Luxemburg, etc.) broadcasting commercially, in English, to the English people on a very large scale indeed, and only able to do so, and to interest advertisers in such broadcasting, because they filled a need that the BBC, with all its many excellent qualities, did not fill. On sober thought, most people will come to feel that a free, independent radio, is not less important than a free, unfettered press and that it is a good thing that we have throughout Canada privately owned, independent stations, able in the main to broadcast to their audience what they

(Continued on Next Page)



Each to his own taste!

FRIENDLY, WHAT?

That's the way we are with our listeners at CJGX, because our programmes are suited to each and every taste.

CJGX
YORKTON

"Western Canada's Farm Station"

A Dominion Network Outlet.

Represented by Stovin & Wright



CHATHAM

"DOMINION"
OUTLET FOR
SOUTH-
WESTERN
ONTARIO

Serving

The richest farming area in Canada with increased operating hours, 7.15 a.m.-11.15 p.m. (16 hours daily).

JOHN BEARDALL
Mgr.-Owner

(continued from Previous Page)

what the audience wants — what is selected for them by the central authority.

do hope that the future will be a strengthening of the usefulness of these independent stations, and that they will be left free to serve, in their own way, their own communities.

in exchange for a measure of recognition and security, the radio stations owe to their audience not only better programs, (for who says just what is better or best) but more intelligently devised programs. They owe a duty to study their particular community and to become an integral part of all that interest in it. They owe a duty of development — a duty to encourage the discussion, on their air, of controversial matters in which their listeners are interested. In short, a duty to inform, educate and to entertain those within reach of their signal. They should strive to affect for good the world around them.

thinking politically, no man was misquoted over the radio. His emphasis, his living message he can now bring, not to a few hundred or a few thousand people, but to millions — in the words of his choosing and not in a reporter's version of those words. It may not make easier the choice of the electors, but it does at least make them better informed about the issues and the men. And in course it has profoundly and permanently affected all political campaigning; as has been demonstrated repeatedly it has to a large extent freed political candidates from the press, and has made it possible for men to be elected with only support from, indeed in the face of, vigorous and united opposition of, the newspapers. That is a good thing, and it has in no way diminished the usefulness of the press as a whole. But the mere fact that radio can have so great an effect politically is another and not the reason why we should avoid the central domination of the medium.

in the field of entertainment, will I think continue to be an improvement. I can almost understand some of you say — "I wish there was less advertising on the radio. True, I often think so myself. But if one will be honest one must admit that there is less advertising used to be, and that what there is, is getting better. In fact on some of the bigger shows we look forward to the advertising as much as I do to the pure entertainment part of the show because it is in fact part of the entertainment. The pill has been sweetly sugared. As some wit has said — "no one objects to how much you say, if you will just say it in few words" — and advertisers are finding that out. And you, the audience, can do much to make for

better broadcasting tomorrow—and do it without much effort. All that you need is a thumb and forefinger with which to tune out the offensive programme. Radio is for everyone — but not for everyone at the same time. If a broadcast annoys you, tune it out, and by so doing you have told something to the sponsor of that programme. For radio is the most studied and surveyed thing on earth. Every day, every hour, those interested in the medium are conducting surveys to find out who listens to what — and what their opinion of it is. By merely tuning out a programme, you have, in your small way, affected the surveys of that programme, and if a sufficient number of people agree with you and do likewise, the sponsor of that programme will very soon know that something is wrong. If you tune it out, but the majority of listeners do not, then, so far as that programme is concerned, you are wrong. But do not forget that it is your right to listen to anything,

whether broadcast here or abroad (a right that not many peoples share with you today) and it is your duty to exercise that right selectively. Indeed, go further than that; complain when you have a complaint to make; write to the manager of the station telling him what you think of his programmes; radio should encourage that. Let us take the praise for granted — silence being approval — but in our interest and yours, let us know when we "do those things which we ought not to do — or leave undone those things which we ought to have done".

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

11 Year Record

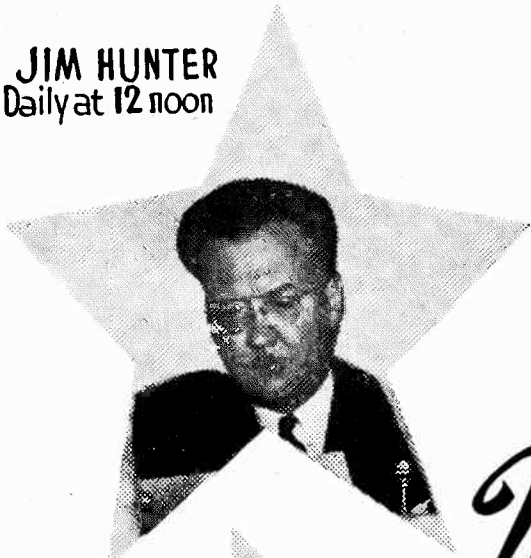
CKAC's "Social Announcements" goes into its 11th year in November under the direction of Romeo Gaudry. Aired every afternoon but Sunday, the show has been heard well over 3,000 times, with Gaudry constantly at the mike.

Commercial License Refused

The University of Alberta's application for a commercial license for its radio station CKUA, Edmonton has been turned down by the Department of Transport. The university has a license to carry purely educational programs.

WE PROUDLY PRESENT....

JIM HUNTER
Daily at 12 noon



CHML

News casters

LOGAN STEWART
CHML
news editor



LORNE GREENE
Daily 7:45am



CHML
HAMILTON CANADA

Representatives **STOVIN & WRIGHT** • TORONTO, MONTREAL
JOSEPH HERSHEY McGILLVRA • U.S.A.

Letters To The Editor

Last March, in the House of Commons, the Hon. C. D. Howe announced that the railway companies would be expected to divorce their airline affiliations within a year after the end of the war. The Government had decided to form an independent company to operate civilian aviation in this country, which would consist almost entirely of the present Trans-Canada Airlines and the Canadian Pacific Airlines.

In 1935 the Government wanted to start an airways system as a joint effort with private business. The C.N.R., C.P.R., and Canadian Airway were to supply the capital for, and assume the ownership of, the airline company. The Government was to build the necessary airports and communication system. However, there were signs that such an arrangement would eventually become government controlled, and C.P.R. and Canadian Airways withdrew their support.

In 1938 the C.N.R. went ahead with Trans-Canada Airlines. The small, bush-flying companies which serviced mines and remote northern districts were allowed to continue. Then, when war broke out, these small companies were faced with a serious curtailment of business. Most of them would either have to close down or find a buyer.

With Government permission, the Canadian Pacific bought out most of these companies, and began to weave a constantly expanding network of north-south routes. They did not in any way interfere with established TCA routes, rather supplementing TCA with numerous valuable feeder lines.

The investment was tremendous, for airline companies, like radio stations, are not built up overnight. Millions of miles were flown by CP Aircraft, and five first-class repair and overhaul plants were put into operation. Then, for reasons which are still impossible to discern, the axe fell.

Oh yes, CPA will be paid by the government for its capital equipment. But what comfort is that? And what comfort will it be to a station manager next year, or maybe the year after, when somebody again struggles to their feet in the House of Commons to say that now that private enterprise has built a string of fine broadcasting stations across the country, the government has decided to take them over to form a separate company, or put them all in the pocket of the CBC?

Don't say it can't happen, because someone in Canadian Pacific Airlines might laugh in your face.

Yours etc.,

PTE. ENTERPRISE.

Patricia Berry



Photo by Moni Tanner, Hollywood.

... and very nice too. Born in Winnipeg just twenty-two years ago, where she sang over both CKY and CKRC. Has done the rounds of the camp shows, and went up to Alaska to entertain Canadian and American Servicemen in the frozen north. Now in Toronto, having sung on "Pay Parade" and "Swing Fever", and appearing currently with Horace Lapp's Orchestra at the Royal York Hotel, CJBC is reported to be hunting a regular spot for her on its schedules. Shouldn't be so difficult, what?

New Era In Daytime Broadcasting

Visualizing daytime radio as an important post-war commercial broadcasting field, several of the big American insurance companies are looking around, according to reports, for daytime spots on the networks. General Foods large

size daytime venture (Hop Harrigan for Grapenuts Flakes) opened on Columbia (US) only October 2 at 4.45 p.m. (E), and this seems to indicate that a competitive demand for daytime periods has been created in the States, and seemingly, not for the broadcast of programs of the soap serial order.

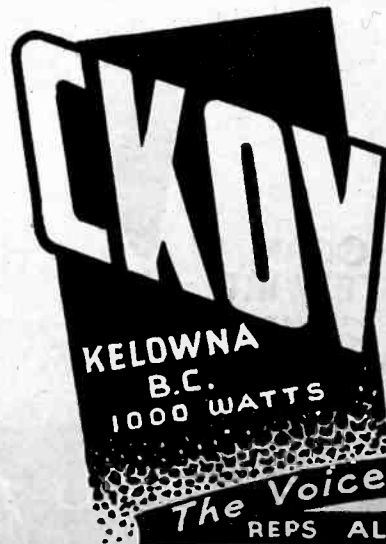


These two pictures look alike. Yet one is from the brush of a Master—the other a copy by one of his pupils. Only an expert can select the one that is worth the money.

YOUR RADIO PROGRAM in the Province of Quebec also needs an expert. Whether in French or English, it must be geared to the preferences, the thinking and the understanding of its audience. It looks simple to transfer or translate an English program for Quebec Province. Yet it may be, and often is, an entire waste of money and effort. Handled, however, by experts who specialize on both French and English radio for Quebec, radio shows greater listener-interest than in any other province. May we discuss your radio questions with you?



RADIO PROGRAMME PRODUCERS
MONTREAL CANADA



A Fruitful Market

Total Okanagan produce shipped this season to August 15

1,481 CARLOADS*

Same period last year
834 Carloads

* Does not include LCL shipments

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

More Hope than Charity

A COLUMN OF CONSTRUCTIVE DESTRUCTION
by Elda Hope

Hi there! It's you I mean—yes, you. When you reach in your pocket for a package of cigarettes (or maybe you just a gold-filled case) do you ever think about the boys over there and their cigarettes (or lack of them)? There is a show sponsored by the Association of Toronto Hotel Proprietors, recorded at Exhibition Park, Toronto, upon the arrival of troop trains, and it promotes just this idea . . . smokes for the services. John Denan announces this show and interviews returning men. CKEY broadcasts "Welcome Home", and a lot of G. I. Joes get a lot of smokes in consequence.

It may seem a far cry from the equinox on radio but the equinox sets a date in our minds which means that Summer is gone and Fall is officially here. And with the Fall come the long evenings when the fireplace and radio make for pleasant entertainment. Several old favorites have returned and there are many new shows on the dial.

"John and Judy" is back for Pond's, a welcome addition to my listening. With the exception (Wendy having grown up to be a Gabrielle Upton) the same characters are back in "the house on the hill" making this show the kind I really hate to miss. Scripts are written by Babs Stuchman and she has struck an honest-goodness down-to-earth note.

It might seem like a big jump from the quiet life of home to the trying tasks of service men, but Marconi's "L for Linky" brings a clever word-picture of experiences and dangers in the Air Force. Script writers seem in a less technical frame of mind than in last year's series, which makes it more understandable and less worry for its average listener. From the nautical point of view "Fighting Ivy" has returned for B.A. Oil. These authentic stories of life in the Navy, although interesting, haven't as yet come up to last year's standard. Incidentally, even though there isn't much glamor about a fifteen mile route march wouldn't a dramatization of Army life—the good old P.B.I.—be in order, or must I settle for "Night Train"?

For musical entertainment I'd recommend Fred Waring's "Pennsylvanians" piped in from South of the Border for Cobb's Glass Company, London. These musicians are versatile doubling on their instruments and singing everything from solos to joining in the glee club.

There is definite variety on "Best of the Week" running on CFRB for Dr. Morse Pills. It is a half-hour program held during that time Stu Kenney reviews current movies, musical hits and tells jokes. Featuring Violet Walls, vocalist, and Ernest Dainty at the organ as well as a guest artist, this show induces mail response for a lucky-draw with cash prizes.

RCA Victor has brought back "Voice of Victor" for a third season, with one major change. Bill Morton has replaced Charles Jordan as soloist. Evelyn Gould, soprano star, sang "Velia" on the opening show in a brilliant manner that proved her range and excellent quality. Morris Surdin makes the musical arrangements and conducts the orchestra and choir. A short dramatic skit rounds out the program.

There are quartettes and quartettes, some blend, and others consist of voices each striving to be a soloist. For my listening pleasure give me the "Four Gentlemen in Studio A" on CBC's "The Old Songs". These artists are Jack Reid,

BBM In Action

The first factual release concerning the activities of the Bureau of Broadcast Measurement to reach our desk discloses that CFRB enjoys a night-time circulation of 515,891 radio homes. This indicates the penetration of actual listenership of the station, just as an ABC audit determines the daily or weekly circulation of a publication, which is accepted as authoritative data by advertisers, agencies and stations subscribing to BBM.

Returns To CFRB

John Collingwood Reade has returned to Toronto from political activities in Ottawa, and will do a news commentary over CFRB Tuesdays, Thursdays and Saturdays at 10 p.m. (E).

Ernie Taylor, Bill Morton and Ernest Berry and they truly prove that "the old songs are the best songs." Jean Dean accompanies these masters of melody and production is by Kay Stevenson-Matthew. There seems to be richness and mellowness hidden 'way down under which could be brought out by a solo now and then, or am I sticking my neck out a mile?

The same voices can be heard on CFRB's "Slumbertime". This program features readings by Cy Strange with an organ background by Wally Armour. The other night I listened to the quartette sing a medley of "When Day Is Done" and "Sleep". What better ending for a day!

Heigh ho! Pleasant dreams. 'Bye now. —:ELDA.

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

English		
Soldier's Wife	18.0	+4.5
Big Sister	14.8	+2.4
Happy Gang	13.1	resuming
Road of Life	12.8	+1.3
Vic & Sade	11.4	+1.8
Ma Perkins	11.2	+ .1
Lucy Linton	10.0	+1.1
Right to Happiness	9.6	+1.0
Pepper Young	9.5	+ .1
Woman of America	8.5	+ .9
French		
Jeunesse Dorée	29.8	+7.3
Quelles Nouvelles	25.8	+6.7
Joyeux Troubadours	23.7	resuming
Grande Soeur, 11 am	21.0	+5.2
Rue Principale	20.4	+4.0
Tante Lucie	18.4	+4.9
Grande Soeur, 12.30	17.2	+4.1
Vie de Famille	16.9	-2.6
Pierre Guérin	16.8	- .1
Métairie Rancourt	16.2	+1.7
Rue Principale, 5.30	15.4	+2.7

Stork Market

The Lorne Greens are celebrating the arrival of twins, the well-known newscaster having become the father of a boy and a girl—each 7½ pounds—Thursday, September 28. The whole family is reported to be doing well.

An 8½ pound son arrived at the Walter Enger establishment Saturday, September 30. Walter, who was still absent from Stovin & Wright the following Monday reports that junior and Momma are both doing well.

WHODUNNIT?

You'll find out by dropping us a line*

It's a popping hot half hour dramatic mystery — comedy series with

- proven listener appeal
- unique motion picture tie-up
- full year's script ready and audition records available

It's a sparkling detective series, deftly plotted, lightly written.

It's brand new to the Canadian airwaves.

It's a top-flight program for a sponsor who wants to build a big national audience.

It's a real buy for \$1190.00 net per show

It's a...

RAI PURDY PRODUCTION

*37 Bloor St. W., Toronto

Have you sent in your Subscription?



"Welcome To Another Session..."

Remember? You should! It is a radio program with a record of 2,500 consecutive performances for the same sponsor and over the same station, a straight from the shoulder analysis of the day's news.

Right! It's the good old "Armchair Club", which, with a steady listenership of thousands, built up over eight years of continuous broadcasting, is now on the market for sponsorship, at a time when the public's interest in the news, and a simple elaboration of it, is reawakening with a fervor that has never been seen since the grim days of 1939.

The material used in the broadcasts is backed by my numerous visits to Europe during the last 25 years, and my continuous professional study.

Here is a vehicle which adapts itself to sponsorship, whatever the nature of the business at very modest cost.

Here, likely, is the program you have been looking for.

REX FROST

37 Bloor Street West, Toronto

Midway 3515

Programs Of Tomorrow

From an address delivered to the NAB Executive War Conference by

CLARENCE L. MENSER

Vice-president of NBC in charge of Programs

It was natural and inevitable that in the early days of Radio's development, technical perfection should have been considered of prime importance. In order to pay the bills, it was likewise natural that the development of sales techniques should have been stressed. The entire industry owes a debt of gratitude to the fine work of our engineers who have carried technical perfection beyond our early dreams. And applause must be given to Sales Management which has, year after year, beaten its quota.

Is the product satisfactory? We can get our best answer from the audience. I think any unbiased observer must admit that in general the audience approves of what it gets from radio. But that same observer will have to note, too, that if at 9:00 A.M., for example, only 10% of the sets are turned on, the audience approval is obviously something less than a roar.

Perhaps the layman asks, "Who says there are only 10% of sets in use at this hour?" The answer is that we have surveys and reports on ratings. The radio industry has come to base its judgment of program success on the various systems of ratings. Every program manager knows that they furnish much valuable information. Yet anyone who has sat in on program discussions over a period of years can recall that the same rating for which one man takes a bow is used by someone else to throw a brick. This general situation has led to the classic statement about a type of commercial program which the client didn't like, the broadcaster didn't like, the agency didn't like—in fact, no one liked except the audience. It points to the fact that for tomorrow's programs we must not be content with present methods of measurement nor assume that we have done more than scratch the surface in making an appraisal of what the whole audience actually thinks of our programming efforts. Even the perfected surveys of the future will still provide data on programs that have already been broadcast. And while the data is being compiled, the program manager must lean heavily on his judgment for tomorrow's bookings. If he is wise, he will realize that he must not read rating charts as he reads his Bible, and that where the survey leaves off sound program judgment must begin.

That judgment will tell him to book and continue certain pro-

grams regardless of what they may be expected to show in the ratings. His booking will be justified by the prestige his station acquires from carrying such programs, and by the realization that he has fulfilled an obligation to a minority group whose interests he cannot afford to ignore. Most of us have been harassed from time to time by unreasonable demands from self-seeking minorities. But that is no excuse for avoiding our obligation to carry certain types of programs which may have little mass appeal, but real cultural value.

As a network operator, it has been my feeling that network programming and local programming should be completely complementary. The network's chief obligation is to bring to its affiliates such programs as those affiliates would find difficult or impossible to provide for their local audience. Supplementing such offerings, every local station has a duty and a responsibility to provide programs of local interest within its own community. However, from the listener's point of view, every program is heard through a local station. This fact makes it imperative that the quality of a program, whether local or network, be maintained at a constantly high level.

Programs which are acceptable to the audience because of entertaining or interesting content are one thing. Those which are interesting to Management only because of revenue, are something else.

We will have come a long way when we accept the fact that the newsworthiness of the program rather than the revenue involved in the booking should dictate our schedules. The attitude that any program is good if it is commercial must give way to the fact that in the long run any program is commercially valuable if it is good. There was never a better time in the history of the industry than the present, for some of us to make a change in our thinking on this important point.

For a long time, programs have fallen into categories which were rather stylized and pretty definitely defined. We have presented music and drama and comedy and variety—and participation shows with one-minute announcements. True, there has been considerable variation, but chiefly within these categories. Special events in the old sense have been overshadowed by the greatest special event the

(Continued on Next Page)

Programs Of Tomorrow

(Continued from Previous Page)

world has ever seen, which is the war.

It is a matter of great regret that training in the artistic end of radio has been so haphazard. We demand experienced personnel, but we do little to organize and systematize the methods by which they can get the experience. Stations and networks alike must look to their source of supply. They must get the habit of spending some of their money on experiment. Marginal hours provide ideal periods for this type of programming. Opportunities must be given to try out in the studio, if not on the air, new ideas or new treatments for old ideas. Radio programming must be creative if it is to improve. But no program manager in the world should be expected to turn out really creative results with a staff which is forced to dash from one studio to the other to keep up with the schedule. Nor should they be expected to do all their practice in public. And they do need practice if they are to improve.

The post-war era will see the return from the wars of men and women capable of making great contributions to radio. Writers will have discovered that they really have something important to say. Experiences in camp and in the battle lines and in hospitals behind the lines, will have given new impetus to the imagination and a thousand human interest stories upon which that imagination may well play. This is the stuff from which good radio programs are made. Producers will come back with deeper understanding of people, and a greatly increased sense of the dramatic. These are attributes which make good writing into great productions. Surely we will not attempt to pigeonhole these fine possibilities by pushing them into outmoded categories or giving them limited opportunity for expression. Radio needs and must welcome these people, whose horizons have enlarged and whose output must represent the force of the tremendous experience they have had.

The post-war audience may not be so easy to interest. To that audience will return millions of men and women who are expertly trained and widely traveled. Their outlook on life will have been given both breadth and depth by the impact of their war experience. They will have little interests in trivia and great interest in things that are important. Certainly they will insist upon more information on many more subjects than they had in the past. Unless all signs fail, they will need great inspiration to solve the many problems in their post-war world. It presents at once a great challenge and a great opportunity for radio.

DELAY SOUGHT IN DISC SALES TAX

Feeling that there are certain inequities in the proposed 8% sales tax on transcriptions, representations have been made to David Sims, Commissioner of Excise, asking for a month's delay in the imposition of the tax, which was to have come into effect October 1st.

The bone of contention is that the addition of talent charges to the mechanical costs, for purposes of computing the tax, in many instances will be of definite detriment to the business of broadcasting and its service to the public.

According to a bulletin from the Department, "If nineteen stations participated in the 'live' broadcast, and the recording was used by one station only, one twentieth of the total charge to the sponsor would be taxable. The station time by the station using the recording would not be taxable in the aforementioned amount to be determined."

This, it is felt, is reasonable, if the tax is inevitable. It is also felt that the tax can be fairly imposed on programs broadcast on a "Rubber Network", where the entire tax is divided between a large number of outlets.

In the case of re-broadcasts, however, the regulations read: "Where a record is cut by a radio station for later local broadcasting, due to artists not being available at a certain time, the total charge to the sponsor is taxable, with the exception of the actual station time for broadcasting."

In a case where a program, broadcast in Toronto at a talent cost of \$200, recorded while on the air at a mechanical cost of \$25, to be shipped to Winnipeg for local broadcast there; there would be a tax of 8% of \$225, or \$18.00, levied on the operation, which, it is felt would be prohibitive, unreasonable, and would in all probability eliminate many outlying stations from inclusion in the campaigns from which they derive their livelihoods.

Assuming that the imposition of a sales tax on recording is inevitable, but feeling also that the "re-broadcast clause" quoted in the above paragraph will stand in the way of many programs reaching certain areas, representations have been made to Ottawa by Joseph Sedgwick, K.C., acting in behalf of the Canadian Association of Broadcasters, Hedleigh Venning, for the Association of Canadian Advertisers and J. T. Thain for the Canadian Association of Advertising Agencies, asking for a delay of one month (until November 1st) for the imposition of the tax, and also requesting a personal interview with the Commissioner, to "make practical suggestions for a more orderly and equitable application of the tax", because "such a conference would aid ultimately in

smoother administration of rulings.

The last move follows the action of Hal Williams (Dominion Broadcasting Co.) and Jack Part (U.T.S.), who, representing the Toronto recording companies, visited Ottawa in July, and succeeded in getting the original postponement from Sept. 1st to Oct. 1st.

At the time of going to press the Commissioner's acceptance or refusal of the request for a delay and a meeting had not been received.

V-Loan Essays

Coast to coast, local units of the National War Finance Committee will be planning their usual public and high school essay contests in connection with the forthcoming Victory Loan campaign, with the usual awards for the best essays submitted to age groups.

The suggestion has been made that considerable local interest might be aroused if local stations broadcast the winning essays in their areas, or possibly the children who win might be invited to read their own over the air.

Board Meeting

The Board of Directors of the Canadian Association of Broadcasters is meeting in Ottawa, October 30th.



Thanx, Sponsors

for renewals on

- RCA's "Voice of Victor"
- LAWRASON'S "Name It"
- QUAKER'S "That Brewster Boy"
- LOWNEY'S "Men in Scarlet"
- MUTUAL BENEFIT'S "Headliners"

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The Dominion Network Station
"630 ON YOUR DIAL" 4

FEATURE STORY

Twelve half-hour programs, under the collective title of "Feature Story", will be broadcast in addition to the one hour "Victory Star" programs in connection with the forthcoming Seventh Victory Loan Campaign.

Editors of Canadian magazines have nominated stories and articles, appearing in their publications during the war years. From this list of nominations, the script section of the National Radio Committee has selected twelve for radio adaptation, and these will be the subject matter of the twelve "Feature Story" shows. The programs will be produced, four from each of the following production centres: from Vancouver, Archie MacCorkindale will produce four Sunday night programs: from Winnipeg, Esse Ljungh will do four Tuesday shows: the remaining four will go out from Toronto, under the direction of Frank Willis.

The following is a list of plays, together with their authors and the publications from which they were adapted.

"A Question of Faith", by Pvt. H. Gordon Green (a Canadian in the U.S. Army). Adapted from Maclean's Magazine, by Earle Grey.

"Not Like Nicky", by Berton E. Robinson of CHNS, Halifax, and

adapted for radio by him from the National Home Monthly.

"Muster of Arms", by Thomas H. Raddall, adapted by Tommy Tweed from Maclean's Magazine.

"Johnny Come Lately", by Dorothy E. S. Hansen, adapted from Canadian Home Journal, by Don Bassett.

"The Penny 'G'", by Dorothy Sanburn Phillips, adapted from Chatelaine by Earle Grey.

"The Unprepared", by Hume Cronyn, Hollywood actor from London, Ontario, who will appear on the program in person. Adapted from Maclean's Magazine by Earle Grey.

"Next of Kin", by Eleanor Coates, of Yarmouth, N.S. Adapted from Chatelaine by Earle Grey.

"All The Springs of My Life", by Robina Monkman of Toronto, first-prize winner in the Women's Canadian Club literary contest. Adapted from the Canadian Home Journal by Tommy Tweed.

"Three Against Death", by Robert E. Cofman of the Royal Air Force Transport Command. Adapted from Maclean's Magazine (reprinted in Readers' Digest) by Don Bassett.

"Look At One of Those Faces," by Lt. Len Peterson of the Canadian Army. Adapted by the author from Maclean's Magazine.

"The Admiral Fleurette," by Louis Arthur Cunningham of Rothsay, N. B. Adapted from Canadian Home Journal by Tommy Tweed.

"This Canada", by J. K. Thomas, editor of New World. Adapted from that magazine by Maurice Rapkin.

ARNHEM SURVIVOR



His radio and other Canadian friends are happy to learn that Stanley Maxted, who is with the BBC in London, has returned to England with the survivors from the Battle of Arnhem.



SIMPLICITY

The announcer who thinks that just because he has a cold in his nose he can't smell.

* * *

PAN MAIL

Dear Sir: Your paper is rendering a wonderful service to the community. If the broadcasters didn't support you, the community would have to.

—Taxpayer.

* * *

THEATRE GUILD

The death of the amateur theatre in Canada seems to have been accelerated by the radio industry which now pays the actors.

* * *

NO SOAP

Now that General Foods have undertaken a daytime series in the USA, we wonder if daytime trends are swerving from drip programs to regular grind.

* * *

CIRCULATION STUNT

In the feud between sports-writers Jimmie Coleman and Andy Lytle of the "Globe & Mail" and "Toronto Star" respectively, one says the other writes like an adolescent radio writer, which seems to us to be a case of the pot calling the kettle black.

* * *

L-S-M-F-T

Now that Jack Benny is back on the Canadian air, plugs and all, we refer those wishing to be placed on our free list to the CBC's vice president in charge of something-for-nothing.

* * *

JINGLE BELLS

We'll all have a happier Christmas if we keep on reminding each other that that overseas Christmas parcels should be mailed on time.

* * *

ANOTHER GNASH

Now here is reflection which will surprise you I covenant:
The radio is controlled by the government.
But I guess
You will have to confess
The government is controlled by the press.
Ain't it a mess?
Oh my, yes.

(Reprint)

* * *

2 x 13 = 26

... and this year we Ontarians really have something to be thankful for.

* * *

HELP WANTED

Man to stand behind the girl who says "Rinso White"

* * *

INVEST IN VICTORY

An example for us at home seems to be contained in General Montgomery's words: "THEY have done magnificently." The emphasis is ours—and yours.

**NEXT ISSUE
OCTOBER 21st**

We Want a Job IN YOUR PRODUCTION DEPT.

Would you hire a man at average announcer's pay — with no extras — if he could immediately put on the air 2,000 tunes, with top-flight orchestras to play them, for free, and then continue to come through with sixty more tunes each month, plus the Continuity Script Service it takes to mould them into well-balanced programs instead of a hap-hazard conglomeration of records?

This is only the beginning of what stations get when they subscribe to the U. T. S. Library Service.

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Medium power triode for use as audio-frequency amplifier or modulator and radio-frequency oscillator or amplifier at medium frequencies.

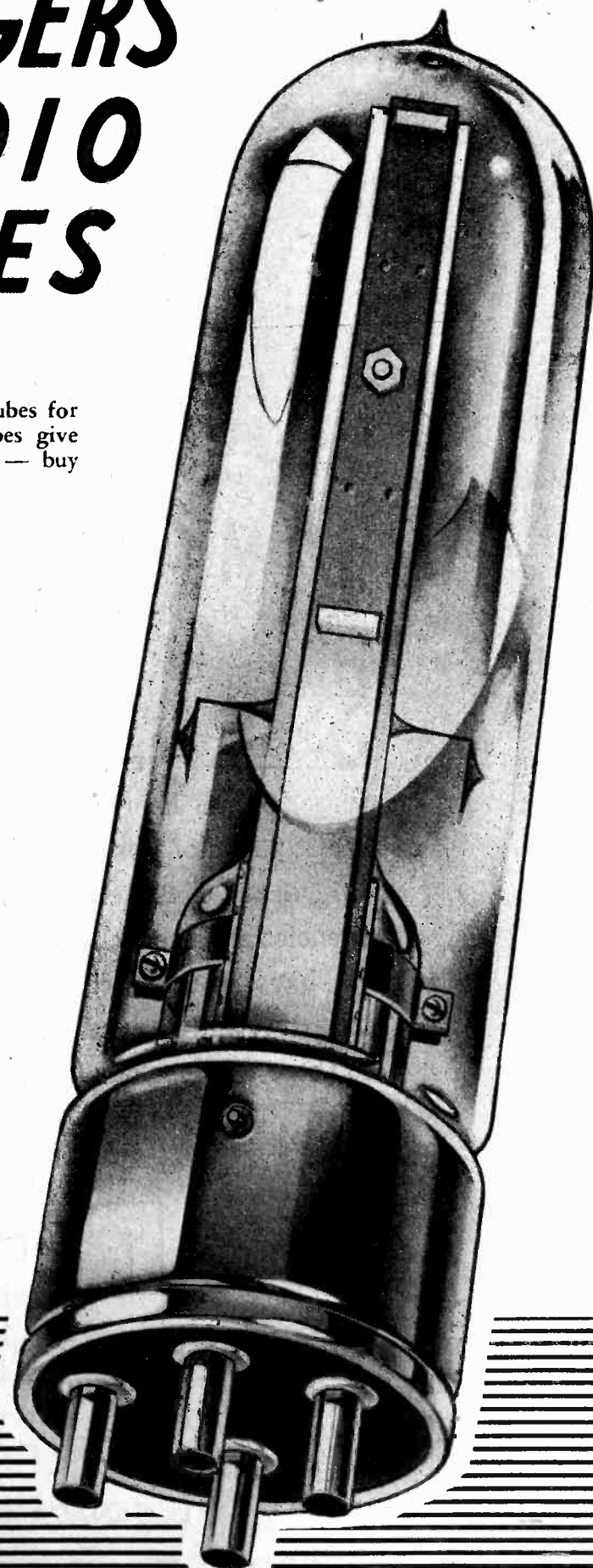
A-F Power Amplifier and Modulator— Class B

D-C Plate Voltage	2000 volts
D-C Grid Voltage	105 volts
Zero-signal D-C Plate Current per tube	40 ma.
Max.-Signal D-C Plate Current per tube	300 ma.
Load resistance plate-to-plate	8000 ohms
Power Output (2 tubes)	650 watts

Plate-Modulated R-F Power Amplifier— Class C Telephony

D-C Plate Voltage	1500 volts
D-C Plate Current	300 ma.
D-C Grid Voltage	-200 volts
D-C Grid Current	75 ma. max.
Carrier output for mod. factor of 1.0	300 watts

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