



Left, Studio Engineer Verne Williams of CKWX, Vancouver checks the tiny 10-watt transmitter used when weather disrupts communications. The two kids find it a bit puzzling. Centre, Ralph Hart, Colgate Vice-President, does a Gene Krupa on his program "Cashmere House Party". Right, Earle Connor, Chief Engineer at CFAC, Calgary, and Beaver winner, stands by with his remote unit waiting for the exploding of 5200 quarts of TNT beneath a Turner Valley Oil Well, near Calgary.

CANADIAN BROADCASTER

TWICE A MONTH

Vol. 5, No. 5 \$2.00 a Year — \$5.00 for Three Years MARCH 9, 1946

NEW STATIONS GET OTTAWA GREEN LIGHT

Two Stations Ready To Go And Six Under Construction

The Department of Transport has just announced that commercial licenses were authorized early last month by the Governor-in-Council for eight new private stations.

Frank Ryan has received a license to operate in Ottawa with a power of 500 kw on 560 kcs; another to the Eastern Broadcasting Co. Ltd., on 1440 kcs; and a 1,000-watt dawn-till-dusker for Jack Peloman at Verdun, Que., on 990 kcs. Rivière-du-Loup, Quebec, and Winnipeg, Man., are to open up with a power of 250 watts on 1400 and 1340 kcs. respectively, licensees being Armand Belle for the Quebec station and J. O. Blick and E. B. Miller for Winnipeg. Hundred licenses include Dawson City in the Yukon (1230 kcs) in the name of H. I. Chapman and Oshawa, Ont., (140kcs), for T. Elliott.

An announcement has already been made in connection with CFBR, Brockville, and this station has been made over to its new owners, Eastern Broadcasting Co. Ltd., of which Jack Murray is president, with Ross Wright as resident manager. J. L. Alexander has been appointed national representative for Toronto and Montreal.

John Blick is ready to go with CFBB, Winnipeg and announces the appointment of Radio Representatives Ltd., as his national reps.

CBC Kills Labatt Sponsorship Sponsor Hypos Program In Press

Although CFRB is no longer airing its "Ontario Holiday" program, under the John Labatt moniker, the program is still on the air, and indications are that the "incident" is far from closed.

Currently the program, a guide for tourists, is being aired as a sustainer, sponsor identification having been removed following telegraphed instructions from the CBC, but Labatt's are running frequent display advertisements in the daily press playing up Ontario scenic spots, and these ads carry a slug at the bottom which reads: "Tune In 'Ontario Holiday' CFRB 10.30 p.m., Thursday, Friday and Saturday".

CBC objected to sponsorship of the program by the brewing company claiming that it was in contravention of their Regulation 10F which prohibits the broadcasting of beer and wine advertising, although permission to air the program in its original form had been sought and obtained from the Dominion Department of Internal Revenue (CB February 23), by J. Walter Thompson Co. Ltd., ad-

vertising agency for Labatt's. On the grounds that no mention of the product or even nature of the sponsor's business was made in the copy, CFRB declined to cancel the program at first, counsel having expressed the opinion that it could in no sense be interpreted as advertising beer. However, following further demands on the part of the CBC, the program has been aired without sponsorship, and an appeal for a clearer definition of the regulation, and a request to permit the

same latitude to the radio medium as is given the other advertising media will be heard by the CBC Governors at their next meeting.

Speculation as to the outcome of the affair is rife, and a great deal of optimism has been engendered by the statement of Davidson Dunton, CBC chairman, who told the press that: "We are even prepared to discuss a change in the present regulations to permit a brewery to have its name used in a public service program."

RADIO A PROPAGANDA MILL

Canadian taxpayers' money is being used to run a giant "propaganda mill that is running in competition with privately owned radio stations, newspapers and film companies", declared Major John Bassett Jr., vice-president and editor of the SHERBROOKE DAILY RECORD, speaking at Richmond, Quebec, recently.

The CBC, the National Film Board and the Canadian Information Service, he charged, were all

being used by the Federal government for propaganda purposes. The Film Board, he said, was flooding newspapers across the country with pictures slanted to show government activities in the best possible light.

"These agencies", said Bassett, "are neither responsible to shareholders, Parliament or the people, but report to their own chiefs, who are responsible direct to a Cabinet Minister. The chain of responsibility is too loose."

ALL-CANADA PROGRAM DIVISION



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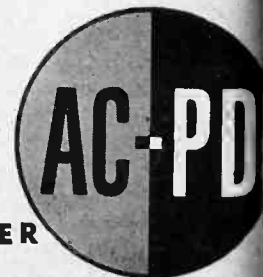
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“VERITAS”
“Veritas” was quite correct in noticing the fact that there are not 400,000 homes in the city of Montreal. The figures were actually for the whole Province of Quebec, for which the estimates give the following information:

32,500 French Radio Homes
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14,788 French Radio Homes
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Nope “Veritas” doesn’t check any book of statistics and find there are only 365,000 telephones in the whole Province, which includes business phones as well as private phones. Then he probably start his chorus; where oh! where are the 400,000 homes”. The answer to this is telephone home owners listen just about the same manner as telephone home owners, so we have to call every home in the district to establish program preferences.

I’m glad to see, Dick, that your ownership of the “Scanning the Days” column is at least .606% (and on 1650 circulation).

With best regards,
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I don’t think many people noticed the cageful of beavers bringing their tails over in one corner of the Arcadian Court. I’ll look after the beasts after you named your awards if they were gnawing at a stump. I heard him curse when one of his front teeth



“If we can just get this by Petrillo, Bud, we’ve got the contract.”

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The head table guests did an admirable job of eating. Two were a little handicapped working with knives and forks for the first time. But they seemed to get into the swing of things when they saw what they were for.

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By the way it was thoughtful of your committee to put the cream on the table in Borden’s evaporated milk tins. John Moore, advertising manager of Maple Leaf Milling was at our table, and happened to have a box of Red River Cereal with him, so we enjoyed an extra course.

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Sam Ross of CKWX said he was delighted to be honored by the Broadcaster. He’s taking his Beaver home to Vancouver. One of his daughters wants the frame for a new picture she has of Van Johnson.

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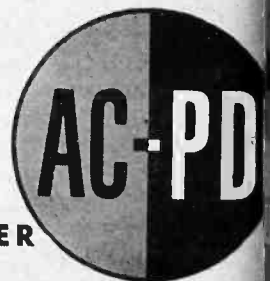
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Don't think many people would mind the cageful of beavers gnawing their tails over in one corner of the Arcadian Court. I had a look at the beasts after the show you named your awards after them was gnawing at a stump. I heard him curse when one of his front teeth



"If we can just get this by Petrillo, Bud, we've got the contract."

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"Cavalcade" producer, Cliff Stewart—well, I wouldn't say he was worried, but he'd drawn a picture of you on the table cloth. There was a rope around your neck. Bob Simpson of Young and

Rubicam spent most of the evening at the sponsor's table singing "Oh What a Beautiful Borden".

Sam Ross of CKWX said he was delighted to be honored by the Broadcaster. He's taking his Beaver home to Vancouver. One of his daughters wants the frame for a new picture she has of Van Johnson.

Well, Dick, I just want you to know about those caged beavers over in the corner. As I was leaving I heard one say "Beaver Awards—phooey! I'd sooner be home by a dam-site.

Gimme a buzz sometime.
Ross MacRae.

PRODUCERS!

When You Want
AUSTIN WILLIS

he may be taking a bath, shooting some pool or rehearsing a program.

BUT DON'T WORRY

You can always contact him day or night through

RADIO ARTISTS REGISTRY

at

W.A. 1191 TORONTO

"Off the Record"

is a synonym for something told in confidence — except when it's off a DOMINION record.

Then it's told clearly, with precision and with strict fidelity to the original performance.

For the finest in clean cut recordings get

Duophonic Transcriptions

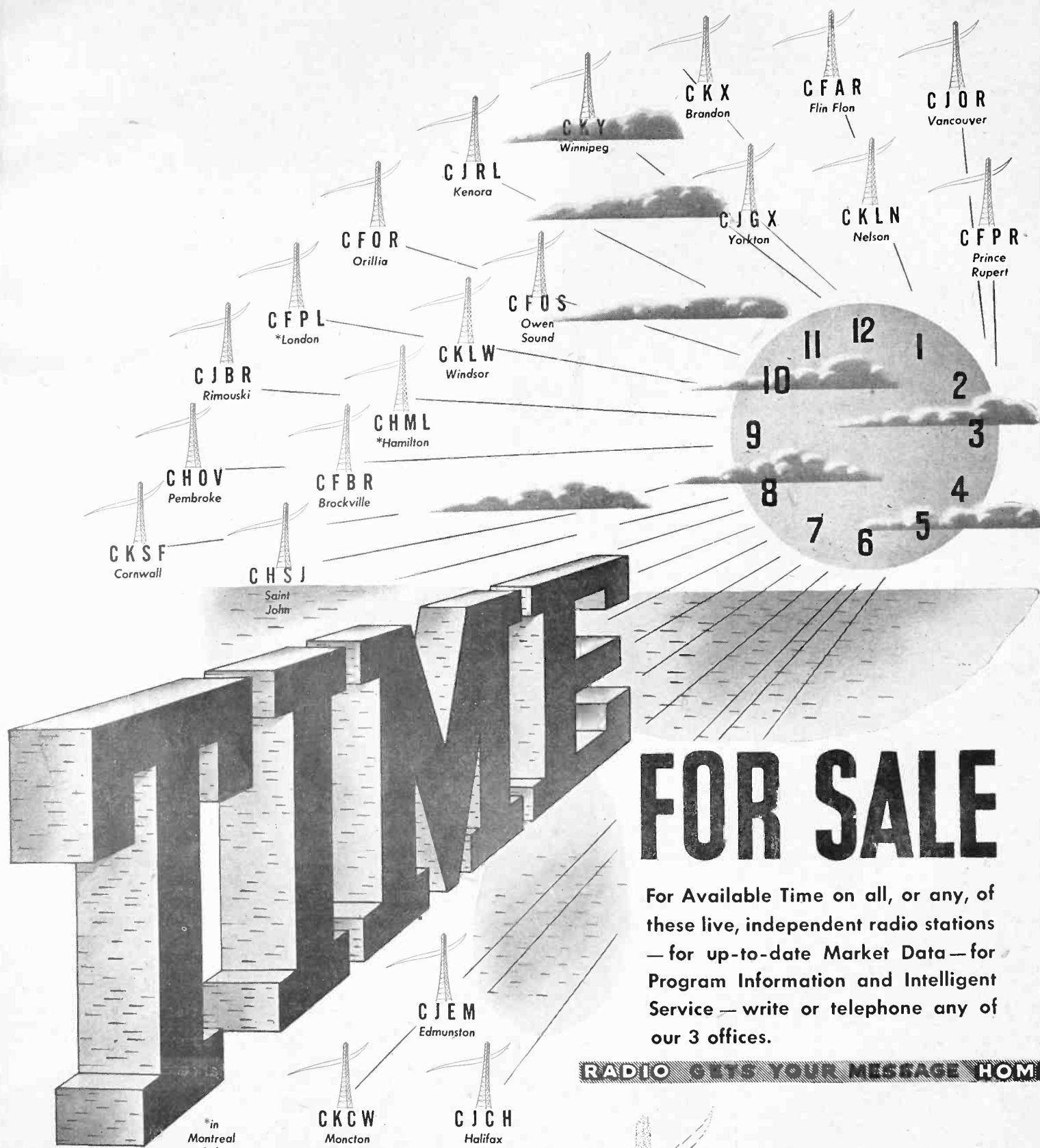


CHML

860 **900** 930

HAMILTON

DOMINION BROADCASTING COMPANY
4 ALBERT ST. TORONTO



TIME

FOR SALE

For Available Time on all, or any, of these live, independent radio stations — for up-to-date Market Data — for Program Information and Intelligent Service — write or telephone any of our 3 offices.

RADIO GETS YOUR MESSAGE HOME

HORACE N. STOVIN
 & COMPANY
Radio Station Representatives
 MONTREAL TORONTO WINNIPEG

CANADIAN BROADCASTER

TWICE A MONTH

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

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VOLUME 5, NUMBER 5

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

MARCH 9th, 1946

Copy As She Is Spoke

Wasn't it the late Will Rogers who once said that there's a lot of people who ain't got ain't in their vocabularies who ain't eating?

Whether or not these words were actually spoken by the greatest wit the world ever knew, they contain a great deal more truth than any, and might well be branded onto the foreheads of all of us who have our livings setting words on paper for public consumption. Especially in radio.

You have to be right among radio listeners—in town or country—going with them around the loudspeaker, to realize how off the beam radio language can be. Programs aimed at rural listeners seem to use the language either over-done or rare, with never a thought for a happy medium — never a thought for the fact that nobody anywhere ever talks like that.

To dispense with the over-done variety first, farmers do not speak as though they had paper clips snapped on their noses and feel not a little irritated when, by inference, copy which they are told is addressed to them exudes from their radio as though it were being delivered by a burlesque comedian doing a hick act. Farmers are businessmen, and dislike being talked to as though they were something inferior.

On the other extreme, high-falutin language which even the announcer is not sure he understands — he can't be or he wouldn't mispronounce it so often—must irk all listeners to a degree especially when the one in which it is delivered seems to say by way of preface: "I know you won't understand this, but here it is anyhow."

The success of radio as an advertising medium lies in the fact that it most parallels the seller of the goods talking to the customer across the counter. The best delivered announcement or commercial cannot be as effective as this, but it could come a great deal closer than it does. The yelling or wheedling, the coaxing or pleading, cannot approach the natural sincerity which says "This is a breakfast food we are recommending, Mrs. Hemming. Try a box because the chances are 99 to 1 you'll like it, and if you do we'll have you for a regular customer, and this is exactly what we are after." Language like this is universal, whether you hear it in the exclusive residential districts of Vancouver, in the Ward of Toronto, in the industrial sections of Montreal or in the back concessions anywhere across Canada, it sounds genuine and sincere instead of hollow and phoney.

Obviously it would be as stupid to preface a hog feed spot with "When you're dining at your club . . ." as it would to tell a city audience they'll appreciate some foot powder after a hard day's ploughing. There are men sitting behind the typewriter who, having followed the plough, could phrase rural copy as genuinely as any copy writer could write to his own mother. You don't need to major in classics to be selling copy either for automobiles or tractors. For some reason, though, comedians want to play Hamlet, policemen want to write love letters and city-bred copy writers want to handle the farm accounts. This has to be, but couldn't Mr. City Copywriter spend a couple of weeks on the farm once in a while, so that at least the farmer would know what he is talking about. Dante didn't have to go to Hell to write the inferno, but it might have helped.

Editor

THE CURSE OF RATINGS

By JACK GOULD

Reprinted from "New York Times" Feb. 17, 1946

In the gilt-edged recesses of Radio Row the executives at the moment are deep in contemplation, this time over the question of ratings. Specifically, the boys are involved in a discussion of the merits of the Hooper and Crossley systems of determining the relative standing of programs. It would seem, accordingly, a propitious moment to suggest that all ratings are perhaps the biggest cross that radio has to bear and now would be a fine time to heave them out in so far as they are employed to evaluate a show's worth.

If the truth be said, the rating is the focal point around which virtually all radio thinking revolves and its importance has been exaggerated to such an extreme that broadcasting has come to operate on a meretricious set of values. Whether a program has any intrinsic merit of its own is no longer the prime question. The first requirement is that it boasts a pretty set of digits each side of a pale decimal point.

Mechanically, both the Hooper and Crossley methods are not too dissimilar and any comparison is certainly outside a layman's ken. In each case a percentage figure is derived from checking with listeners, and finding out how many of the whole are listening to a given program. This is done from morning through evening and both organizations neatly tabulate the results in copyrighted brochures sent regularly to subscribers. All that the public is allowed to know usually is "the top ten" or "top twenty" programs.

Sinister Standard

When a sponsor or an advertising agency is spending sizable sums for promotion of a product, it certainly is reasonable that, so far as is possible in radio, he should want to know how many people are receiving his message. That is only sound business and, in helping give the answers, the ratings serve a purpose. But over the years the ratings also have come to fulfill the sinister function of being the final and absolute critical standard for radio programming, and it is at this point that they may be considered detrimental to the medium.

Actually, to accept the philosophy behind the rating is to assume, for example, that because a "movie" is playing in the mammoth Radio City Music Hall it is better per se than an Academy Award winner playing at the Little Carnegie. That may sound absurd but in truth it is just such a comparable physical factor in radio that only too often may determine a show's rating. The time of day or night that the program is heard, the network over which it is heard and the shows which immediately precede or follow it all play an

important part in the determination of the final figure. Yet none of these are factors over which the art's creative forces, such as the writers, actors, producers and directors, have any control, even though they are forced to live by them.

Fred Allen is a case in point. For years he was never in the smart "top ten", but, upon his return to the air this season, he landed in a spot on a different network, at a better time and following a better program. He immediately joined the elite, though his program itself hardly varied the slightest from what it previously had been. Another example is Hildegard. Earlier this year she was heard immediately after "Fibber McGee and Molly" and Bob Hope and was right up close to the top. Then she was switched to another night of the week and at another time and her rating dropped precipitously. She is still the same Hildegard but, through no fault of her own, her show is not regarded by radio's omnipotent sages as being equally successful.

Artistically Unfair

Probably the greatest argument against the radio rating is afforded by the inherent nature of radio itself, which regularly requires a listener to make a choice between two popular programs heard at the same time. The Fred Waring show is far and away the outstanding daytime musical program but must buck the phenomenally popular Tom Breneman. Consequently, Mr. Waring must carry undeservedly the burden of a lower rating, which in no way reflects his organization's indubitable merit or, in fact, popularity.

The implications of this slavish attitude towards ratings are only too evident. Initiative or experimentation is ruled out almost automatically because a new program is expected not only to stand on its own but also to outdo the competition it faces at the hour if its presentation, even if the competition is doing something entirely different. How creative progress, is to be made or artistic integrity and variety preserved under such pressures is difficult to foresee.

In short, a program is not judged for itself but rather is viewed against the whole kaleidoscopic pattern of network fare. Instead of programs making the ratings, the ratings are determining the nature of programs, with the logical consequence of such intellectual disintegration now coming to hand in the current fantastic cycle of "bank nights" on the air. It is as though a Rembrandt, a Beethoven symphony, a burlesque comic, Tin Pan Alley ballad, a Keats sonnet and a pulp magazine serial all were to be weighed on the same scales. That would seem too much of a package deal even for radio.

CJKL Kirkland Lake Pays Off in RESULTS!

That's what you're after—RESULTS. And CJKL, Kirkland Lake, with an intense coverage of 75,502 people in this rich gold mining, pulp and farming area can make your advertising messages pay off. In addition to Kirkland Lake, CJKL covers the wealthy Temiskaming district including New Liskeard, Haileybury, Englehart, Cobalt and Latchford.

Exclusive Listening Audience

Mineralized rock formations bar reception of outside radio stations. So CJKL, Kirkland Lake, has an exclusive and intensive listening audience. Elliott-Haynes rates CJKL's audience as 99.1% of all the sets turned on throughout the day and evening, one of the highest ratings in Canada.

Reaches Rich Market

The mines payroll in this metropolis of the north produces an average wage of \$2,012. This gives the Kirkland Lake area one of the highest per capita buying powers in Canada. There are 584 retail outlets with \$16,102,000 annual sales. The total buying power of this market is now estimated at \$28,000,000. CJKL provides the most effective coverage to reach this rich, concentrated market.

For Results—Buy CJKL

Figures quoted from Dominion Bureau of Statistics 1941.

Representing

CKWS Kingston, Ont.	CHEX Peterborough, Ont.
CKGB Timmins, Ont.	CJKL Kirkland Lake, Ont.
CFCH North Bay, Ont.	CKTB St. Catharines, Ont.
CJAD Montreal, Que.	CFPA Port Arthur, Ont.
CKRN Rouyn, Que.	CKVD Val d'Or, Que.
CHAD Amos, Que.	CHGB Ste. Anne de la Pocatiere
	CKEY* Toronto, Ont.

*MONTREAL ONLY

NATIONAL BROADCAST SALES

Bank of Commerce Bldg., TORONTO, EL. 1165
University Tower Bldg., MONTREAL, HA. 3051

MILESTONES IN CANADIAN HISTORY

Canadian Ideas For Canadian Programs

April may have its day for fools . . . but it has been a good month for fires in Canada . . . Toronto was burned by Americans . . . Hull and Ottawa had a ten million dollar . . . a warm and costly month for Canadians.

- 1, 1873. The ship "Atlantic" was wrecked 22 miles off Halifax and 546 lives were lost.
- 1, 1912 Manitoba and Quebec boundaries extension acts passed.
- 6, 1886 Vancouver, B.C. incorporated.
- 7, 1866 Thos. D'Arcy McGee assassinated at Ottawa. Election riots at Conception Bay, Newfoundland.
- 9, 1682 Mississippi explored to the sea by La Salle.
- 9, 1917 Vimy Ridge captured.
- 10, 1841 Halifax incorporated.
- 10, 1913 Canadian Government assents to Japanese treaty.
- 11, 1713 Treaty of Utrecht signed: Hudson Bay, Acadia and Newfoundland ceded to Great Britain.
- 11, 1908 Treaty for demarcation of boundary between Canada and the United States signed.
- 12, 1867 British Parliament passed Canada Railway Loan Act.
- 13, 1830 Brantford, Ontario founded.
- 14, 1892 Windsor, Ontario incorporated.
- 15, 1915 War tax of one cent placed on all mail.
- 17, 1885 Charlottetown, P. E. I., incorporated.
- 19, 1883 Huge fires at Hull and Ottawa. Seven persons were killed and \$10,000,000 damage.
- 19, 1856 Gold found in British Columbia by Governor Douglas.
- 19, 1904 Fire in Toronto causes \$12,000,000 damage.
- 21, 1880 Fire in Hull, Quebec destroyed 400 homes.
- 22, 1915 Second battle of Ypres.
- 23, 1851 Postage stamps first issued.
- 24, 1629 Treaty of Susa—peace between England and France.
- 25, 1720 Governor and Council announced for Nova Scotia.
- 25, 1849 Rebellion Losses Act signed.

Riot broke out in Montreal and the Parliament Buildings were burned.

26, 1908 Notre Dame de la Petite partly destroyed by a landslide. Thirty seven lives lost.

26, 1883 Quebec parliament buildings burned.

27. 1813 York known now as Toronto, taken and burned by American troops.

27, 1894 Landslide at St. Albans caused great property damage killed 4 persons.

27, 1838 Martial law revoked Montreal area.

28, 1827 Guelph founded John Galt.

BBC Broadcasts 137 Hours Daily

"The chief peacetime mission of the British Broadcasting Corporation is to promote commonwealth and international understanding. If a thorough understanding is developed between nations, we will fight again", declared Gilbert Harding, assistant to the BBC representative in Canada, speaking at Brantford, Ontario.

Harding outlined the growth of the BBC from its formation under Royal Charter 22 years ago. In 1912 it carried only one program a day but today there were eleven services in 57 different languages amounting to a total of 137 hours of broadcasting every day. The staff meanwhile had grown from 24 to 10,000.

"As a Royal Charter Company," Harding pointed out, "BBC is subject to interference by any government organization, or to the whims of politicians."

TAKE ADVANTAGE OF OUR LISTENABILITY



News of the Hour on the Hour

Use **CKFI** The Good Neighbour Station
Serving Northwestern Ontario
FORT FRANCES, ONT.
SEE JAMES L. ALEXANDER — Toronto and Montreal
HORACE N. STOVIN & CO.—Winnipeg
ADAM J. YOUNG JR. INC.—New York and Chicago

B.C. JAZZ SOCIETY

A wider recognition of good American jazz music, is one of the aims of the B.C. Society for Jazz Promotion, of which CKWX announcer Reo Thompson is president.

The 125 members want more than almost anything to live down the bugaboo which has been connected with the word jazz. They take their jazz mighty seriously, and know its names and its development with all the care and enthusiasm of an opera or ballet fan.

The only requirement for membership is a genuine interest in jazz. Technical knowledge of music is not required, though the society tries to teach that to members after they join and attend the monthly concerts.

There is no dancing at their concerts, the members just sit there and follow the program like a symphony audience.

Reo Thompson, who as an announcer has broadcast more than 10,000 hours of swing music, hopes that the organization will grow so that there will be similar organizations in other Canadian cities. Then he wants to coordinate all the jazz organizations on the continent, with regular meetings of representatives from all over.

Another radio man, CKNW community editor, Alan McNab, is vice president of the society, and its program director was Al Schuchman, CKMO program director. McNab himself is a pianist and Schuchman plays the clarinet and alto saxophone.

There is a world of difference, Thompson explains, between jazz and swing. Jazz, he says, is an art expression, while swing is arranged. In his opinion, Jimmy Dorsey has the top band in the country today.

Foot suiters, Thompson emphasizes, have no connection with real jazz. What makes jazz enthusiasts unhappy is for the public to associate the two things, when in reality there is no connection.



Reo Thompson, CKWX announcer, president of the B.C. Society for Jazz Promotion.

Further aims of the society are to build up a jazz record file, jazz information library, and sometime to import jazz greats under the society's sponsorship. Then they want to help other similar groups get started until they have a continent wide organization.

News Letter

"Radiobeam", a new monthly promotional newsletter being mailed to local druggists by CKCW, Moncton, N. B., contains news of new products, lists of radio programs sponsored by cosmetic, medicinal and other firms, statistics and other material of interest to them. "Radiobeam" is intended to demonstrate to the druggists the value and scope of radio advertising. A manila folder is sent to those receiving the newsletter, in which to file monthly issues.

Stork Market

Producer John Adaskin now has double cause for rejoicing. Only five days after he was presented with a 1945 Beaver Award, his wife presented him with a baby daughter, Susan Frances. Their second, born February 23.

"Coverage Contest" For Admen

A brand new 1946 Chevrolet sports sedan, value \$1460, is the prize offered in CHML Hamilton's Coverage Contest, in connection with the station's increase in power to 5,000 watts.

The contest is open to all personnel of advertising agencies and advertising departments of national advertisers—from office boy to manager. Entries must be submitted to Elliott-Haynes Ltd., not later than May 31, 1946.

Contestants will be supplied with estimated coverage maps, population and annual retail sales figures for all of Ontario, and will be required to answer the following questions: (1) What will be (a) the population contained within CHML's 5,000 watt primary directional night-time coverage? (b) the total annual retail sales contained within CHML's 5,000 watt primary directional night-time coverage (2) The same two questions as regards the stations non-directional daytime coverage.

The line-up of judges for the contest includes: Walter Elliott, president, Elliott-Haynes Ltd.; J. P. Napier, president, A. G. Nielsen of Canada Ltd.; James Montagnes, Canadian correspondent, Broadcasting Magazine, Washington, D.C.; Morey Sinclair, public relations director, T. Eaton Co. Ltd.; and J. W. Thain, president, Canadian Association of Advertising Agencies.

SHOW BUSINESS

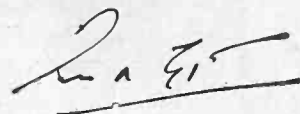
by Geo. A. Taggart

Profile---With Liberties
LEN HEADLEY

M R. HEADLEY is the Big White Chief of RCA's recording business in Toronto and rushes around with more determination than Eddie Shore in his best days. He is the only guy in the business we know of who conducts his operation in an hotel penthouse. This is sometimes confusing, when, for example, guests call up and order a club sandwich, a pot of coffee and even a tub of ice.

LEN'S WORK consists of turning out very fine transcriptions, being father confessor to the radio profession and supervising the activities of his luxurious studios. There is one other phase of his work we don't think gets talked about enough and that is his monthly auditions held at the studio for aspiring talent for the benefit of agency and radio people. Len is doing radio a big favour and we'd like to see him get more credit for his effort.

EVERYBODY knows Len Headley and everybody has a kind word for him—something of a miracle in these days of hard-boiled talk.



165 Yonge St. Toronto
ADelaide 8784.

WHAT A SPOT TO BE IN!



WHAT A SPOT TO BE IN!

NO CONNECTION with the picture (unless you ever worked on a farm) but CJGX is Western Canada's Farm Station, covering the richest grain and mixed farming district in the West. We suggest you use our "Farm Bulletin Board" — Monday thru Friday—7 to 7.30 A.M. It's a good place for spots, with a grand listening audience.

CJGX YORKTON, SASK.

Represented by
HORACE N. STOVIN
& COMPANY
MONTREAL TORONTO WINNIPEG

RADIO GETS YOUR MESSAGE HOME

CKCR
KITCHENER STATION

A Wright Station

The Community Voice of the
Kitchener—Waterloo Market

CKCR
Kitchener

SEE
WILLIAM WRIGHT
Victory Bldg.
AD. 8481

DO CONTESTS MAKE HAPPY LISTENERS?

U.S. Trade Papers Argue Pros and Cons of Gimmick Programs

Are contests and giveaways good for commercial radio, or do they arouse as much antagonism as interest among listeners?

As the tide of gifts and competitions sponsored over the air swells toward a flood, the radio trade is attempting to take stock and determine the answer to this question.

A leading article in *TIDE* for February 1 said: "You can find in advertising about as many people who detest contests as those who espouse them; but many ad-men feel that, at certain parlous times and for certain hypodermic purposes, there is no substitute for a slam-bang, prize-money contest. Whether advertising likes it or not, the era of peace seems bound to bring a rash of contests for consumers."

The first thin returning trickle of many civilian products that had vanished from store windows and dealers' shelves during the past three or four years has given such things as nylons, automobiles, washing machines, radios, electric irons, and toasters a value far beyond their monetary worth, and many a sponsor has of late been directing this vast public thirst toward his program by featuring these things as dividends, prizes and gifts.

But there are snags that often go hand in hand with these giveaways, the *TIDE* article points out. Strikes and delays over fixing prices of new products have prevented some sponsors from making good their gift offers. *VARIETY* on February 6 front-paged an article under the headline "Dialers Sour on Free Sugar", warning of another danger: that some of the larger contests aroused listeners to such a pitch of excitement and eagerness, that when the results were announced and the merits of their entries went unrecognized, tempers rose and there was a lot of ill will generated which was directed at the contest judges and perhaps most

of all at the program sponsor. There is little question that a contest, as long as it is running, will often greatly increase the listeners' interest in a given program. But, for all but the prize-winners, the announcement of the results is a tremendous let-down, a bad anticlimax. Here lies the risk which causes many an agency and sponsor to fight shy of the large scale contests, at least until they see that the results obtained are definitely worth the risk.

Most contest sponsors leave the handling of the entries and the judging to independent professional agencies set up specifically for the purpose—thus avoiding many of the headaches and much of the criticism that such events attract.

Lloyd Herrold, marketing professor of Chicago's Northwestern University, engaged as a professional judge for many radio contests, believes that a good contest will always go well, if it is thoroughly promoted. But he thinks that the sponsor would do better to avoid the usual 25-word "I like such-and-such because..." formula for something that gives the listeners more scope.

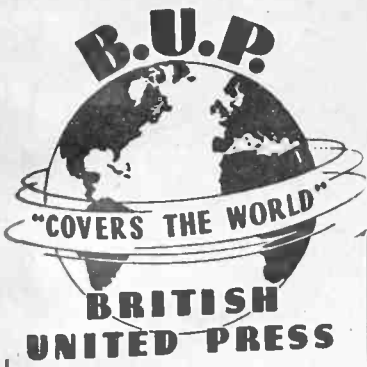
The *VARIETY* story reported doubts among agency men and sponsors as to the overall worth of contests. Most observers seem to be agreed that the heavy response to the "I can't stand Jack Benny because..." stunt cued many a bankroller to jump on the contest bandwagon. But many said *VARIETY* are convinced that there are "thousands of disappointed contestants who, in all earnestness, can't stand Jack Benny and the product he peddles on the air. And the same goes for the other contestant-slanted commercial airers as well."

Much of the listeners' disgruntlement in such cases is attributed to the fact that usually the prize winning entries are not revealed

over the air, and a listener therefore has no chance to measure his own against the winning effort. The reason why winning lines are seldom made public, is to prevent squawks from listeners who will claim that their entries are better or that they are exactly the same as the prize winner.

TIDE for March 1, in another lead article, reviews the giveaway program, as distinct from contest. Examples of this type of show are "Truth or Consequences" and "People Are Funny". In a contest entrants are expected to know something. On "Truth or Consequences" Ensign Bartholomew guessed the identity of "Mr. Hush"—actual Jack Dempsey—and reaped a record gift harvest totalling \$13,000 in value. Victims who are willing to make complete fools of themselves in front of the microphone and the studio audience are rewarded handsomely and without stint. Shirriff's "Fun Parade" heard as a delayed broadcast over 7 Canadian stations from Charlottetown to Vancouver is a Canadian show of this type.

"Network experts and observers react differently to giveaway shows", says *TIDE* "and some seem to doubt the effectiveness of merely giving a huge series of prizes to an audience building. Most believe that a show must be primarily "good radio" before it can box or hold its rating, but no doubt exists in anyone's mind that even an otherwise excellent show will benefit publicity wise from the addition of a big, juicy, hard-to-bonus to its participants." Thoughtful people are afraid that the giveaway craze may get out of hand like the bank-night and free-dinner era in the movies a decade or so ago; they know that free gifts can never take the place of good talent as a good drawing card. "What the entertainment experts", parodies *TIDE*, it's talent, two to one."



**FIRST IN THE FIELD
AND
FIRST IN THE NEWS**

**Headline News
Not News After
It's Headlines**

**News With
Largest
Commercial
Sponsorship**

**Sponsors Prefer
B.U.P. News
Because It Has
Proved Itself**

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

Head Office
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MONTREAL

CHNS BULLETIN BOARD

CHNS

HALIFAX ● NOVA SCOTIA

ALWAYS ON THE DOT!

NOW ADVANCING TO

5000 WATTS

REP: THE ALL-CANADA MAN

960 ON YOUR RADIO

NBC *Thesaurus*

puts first things first

Program *quality* is foremost in the minds of all radiomen who have the sincere purpose of entertaining listeners. That's why **THESAURUS** puts emphasis on *musical excellence*—rather than *name value* of an artist.

The lineup of top-drawer talent on this page represents the best in musical entertainment—skillful performers, finest arrangements and superb NBC direction.

Just a few of the many outstanding program units are illustrated here. And throughout the entire **NBC THESAURUS** musical library you will find the same high quality performance heard in NBC network shows.

Is it any wonder that Canadian stations from coast to coast are using *America's No. 1 Musical Program Service* to solve their local programming problems?



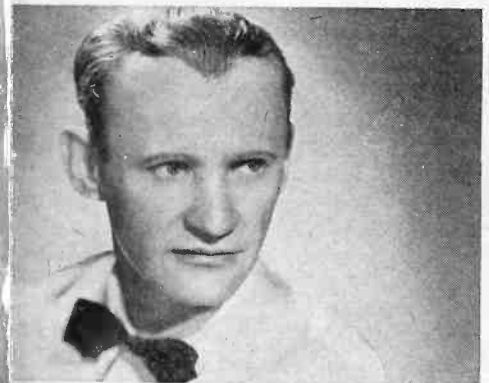
THE MUSIC OF MANHATTAN . . . every feature of top network variety shows from thirty-piece dance orchestra to Dixieland jazz combination.



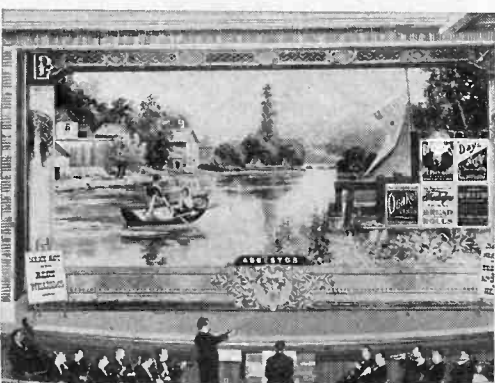
ALLEN ROTH AND THE SYMPHONY OF MELODY . . . Roth gives finesse to every arrangement and his choruses and soloists lend lovely voices.



THE JUMPIN' JACKS WITH PATTI DUGAN . . . stylized swing by one of the greatest assemblages of jazz musicians, with vocals by Patti Dugan.



SWING AND SWAY WITH SAMMY KAYE . . . his compelling dance band . . . his singing favorites . . . set all of America swinging and swaying.



MUSIC HALL VARIETIES . . . presents early vaudeville arrangements played by old-style pit orchestra directed by "Professor" Patrick Ciricillo.



NORMAN CLOUTIER AND HIS MEMORABLE MUSIC . . . 25 strings of NBC Symphony immortalize Herbert, Gershwin, Romberg and many others.



LIM BRYANT AND HIS WILDCATS . . . specialists of "American Folk Songs and Music." Ballads, comedy and fast hoe-downs add variety and pace.



THE SALON CONCERT PLAYERS . . . Max Hollander and 25 network musicians bring new magnificence to many glorious salon concert favorites.



THE CHURCH IN THE WILDWOOD . . . an inspiring program of hymns and music. Jack Seagle, baritone; William Meeder, organist.



A Service of Radio Corporation of America

NBC

RADIO-RECORDING DIVISION

AMERICA'S NUMBER ONE SOURCE OF RECORDED PROGRAMS

RCA Bldg., Radio City, New York • Chicago • Washington • Hollywood • San Francisco

SUNWAPT A BULLETIN

OKAY BUD, WHAT'S YOUR ANSWER

by Tim E. Byer

TUESDAY AT NINE IT'S "PLAY IT OR PAY IT"

The studio crowd gathers, the big Burns Lard Pail fills with mail, and promptly at nine each Tuesday night, CFRN goes on the air with "Play It or Pay It". The show is a copyright radio idea, with over 18 months of success behind it.

Thousands of Northern Albertans dig through music books and record collections for the titles of songs to send to the show. If they can't be played within two minutes from CFRN's own record library, the sender wins the money. Burns & Company gain more customers, and CFRN, for an original programme idea, adds to its large, responsive audience.

FOR IDEAS

IN EDMONTON — IT'S



I am a buyer of radio time. I have been warned that my time costs are to advance in the near future. Already during the past three years my costs have advanced about 60 per cent. Now I must face a further increase. Why?

I am told that in order to implement the arrangements reached at the Havana conference many Canadian stations must step up their power. Present 1 kw stations will become 5 kw, and so on. I am told that this costs a great deal of money and naturally radio station operators can't do it for free. Hence I, as a buyer of time, must pay the shot for the increase in power. And now it's my turn to ask why?

The radio station faced with the necessity of increasing its power to hold its wave-length is in a rather unenviable position, it is true. It may not feel that it needs the extra power, and it may feel that it is an imposition to have to spend large sums of money to increase its power when there is no actual need for it. "However", says the station, "there it is. I have to increase power to hold my wave-length. I can't do it without increased revenue. You, Mr. Timebuyer, will have to supply that revenue." I don't

feel satisfied with that answer.

So I go to a man I've done a lot of business with. He's a representative of a number of radio stations, some of which must increase power and therefore rates.

"Look, my friend", I say, "you've sold me a lot of radio time in the past and I suppose you'd like to keep on doing it in the future?" To which he gives unqualified assent. He certainly does want to sell me time in the future.

"All right", I say, dragging my hand away before he has kissed it completely clean, "but I want to know something. What more do I get from your stations that are increasing power and rates, than I got before?"

He is just about to embark on an enthusiastic answer (I have my hands in my pockets where they're safe) when a sort of wary and calculating look comes into his eye. And I know the reason why. He looks at his watch, says he'll drop into my office with some data, and hurries away to keep a date with a cup of coffee and to indulge in some silent meditation, because he knows what he's up against, and so do I!

So, before he comes to my office with his specious arguments, let's look at a few questions he'll have to answer. In fact, let's rehearse the dialogue before the scene starts. I'll be Tim, he can be Steve.

Tim: So you finally got around to seeing me, eh? I thought you looked a bit scared.

Steve: Scared! (hollow laugh) What've I got to be scared of, old pal, old pal—we've done plenty of business before and we'll do lots more again, eh, old pal?

Tim: (otherwise Old Pal) Sure! Sure! Anything you say. But about these rate increases . . . ?

Steve: Oh, don't give it a thought, old pal. It's just one of those things.

Tim: I know, just a mere detail. However, let's take a look-see at the mere detail as it affects my list of stations. I figure on these eighteen stations the overall increase will be about 27 per cent.

Steve: Oh, come, come! Not much as that, surely. (Looks at figures, counts on his fingers, takes off shoes to add toes in, and balances to fingers again) Hm!—it doesn't look that way. But then (with feigned enthusiasm) look what you're getting. Look at the wide coverage this increased power will give you. (He pauses as he gets the real load of my baleful look—a baleful! is the word, brethren!)

Tim: Now just—stop—right there, old pal. The increased coverage, you say? (He nods wordlessly) The increased—coverage, huh? Look, old pal (it's my turn now, see?) when you sold me those eighteen stations you took a lot of time and figures and BBM and liott-Haynes and stuff, maybe including some imagination, to prove to me that those stations were perfectly located, and the time you offered so marvelously placed on the schedule that I had practically 100 per cent coverage of my markets. Didn't you? (He nodded and gulped) Now (Oh, I'm reluctant when I'm roused) tell me that. How many new listeners will your higher power give me? (Silence) Isn't it true that measurement engineers have pretty well proved that higher power doesn't make greater distance? (Silence) And therefore higher power doesn't add coverage to a station? (Silence) And (I am now thundering) even if it did, you sold me those stations to give me practically 100 per cent coverage as it was, and you could only add a listener to one station by stealing him from another station I'd bought anyway! (More deeper silence. He's beginning to get that pitiful look of a beak-cocker in his eye. In fact, I'm lifting one paw beseechingly, and I take pity on him and switch to a new tack) "Listen, Steve", I said, and he brightens at my softer tone. "did you ever take a ride in a taxi?"

Steve: Sure I have, lots of times. Why?

Tim: And you've had number scraps with your taxi drivers because none of them charged?

(Continued on Next Page)

**ANOTHER ADVANTAGE
of
SPOT BROADCASTING
is
STATION SELECTION**

... and there are others

ask us



"The Friendly Voice of Halifax"
Representatives: HORACE N. STOVIN & CO., CANADA
JOSEPH HERSHEY MCGILLVRA, NEW YORK CITY, U.S.

WHAT IS A PRODUCER?



David K. Atkinson, B. A., has been appointed to the newly created post of Electronics Manager in the General Sales Division of the Northern Electric Company. He joined the company in 1930 as a telephone engineer. Atkinson hails from Scarborough, Ont., and is a graduate of Queen's University, Kingston, Ont.

Peppy Mail Bag

With a haul of 1,415 letters in response to the *Ful-O-Pep Farm Quiz* in one week, CKSF, Cornwall, claims to have shattered records for response to a single station program in Canada. It is pointed out that a similar response from all stations of the Trans-Canada network would have produced a total of 62,050 letters for the program.

"Pair of ears surmounting Index Finger rampant entirely surrounded by stop-watch", is CBO announcer Bill Beatty's partial answer to the question "What is a producer?"

Other answers, appeared with Beatty's in the February issue of CBC staff magazine "Radio".

Supervisor Arthur Phelps, of the CBC International Service, gives this definition: "Producer — One who produces; question as to what often problematical. *Alternatives*—Nuisance, adjectival; inspiration; flat tire; harry's hope; *Habitat*—Up in air; out of depth; in hot water."

Montreal producer Tommy Adkins defends his species thus: "Given 2 ounces of peanuts, attempts to make 50 pounds of brittle, everyone else expecting Turkish Delight. An 'angel' to the artists he engages, and a 'H--- of a guy' to those he doesn't."

Another viewpoint is put forward by Chief Operator F. B. C. Hilton of CBR Vancouver:—"An announcer whose voice was not good enough. An exhibitionist with no talent. One who inherited a stop-watch. A useful thing in radio because someone must see that the service sheet is signed; point at the musical director when the clock indicates the time for the program to start, and cue the announcer after he has started to talk."

Conductor Geoffrey Waddington

summarizes the producer simply as "The key man in radio."

Writer George Salverston from Winnipeg says:—"A producer's function is to like your script. Certain odd jobs distract him from this function—matching actors to your characters, co-ordinating musicians, sound men, engineers, to bring your tale to life. Those are the incidentals. His secondary function is to take the blame. Your poetic hero turns pansy; your pixie heroine becomes a brat; your comedy is tragedy. Your fault? No — the producer's! He missed the whole point."

"A radio producer is essentially a person of understanding" is the view of Ron Fraser, Maritime farm commentator. "Knowledge is helpful, understanding essential. Add good judgement and ability to draw out the best in his co-workers."

Woodill Bosses CKSO

W. J. (Wilf) Woodill, recently returned from overseas duty with the OWI and the U.S. Information Service, has been appointed general manager of CKSO, Sudbury, Ont. Don McGill becomes program director of the station.

Woodill has been in radio since 1929, and has been with CKSO since 1936, when he joined the staff as a studio operator. He became studio director in 1938, and in 1939 took over as station manager. Later he moved to Toronto to become national representative for CKSO and the SUDBURY DAILY STAR. Overseas with the OWI since 1944, he designed equipment for the ABSIE studios in London, and later went to Paris to install the Roosevelt studios for the U.S. Information Service.

With the completion of CKSO's new 5000-watt transmitter, the station is planning to devote special attention to various Northern Ontario special events and local features.



Two weeks is a brief leave absence from hospital. Ask me I know. But I engineered my relief reprieve well enough that included the dinner where Beatty Awards were presented by editor of this publication to a "for distinguished service to Canadian radio". The mere mention of a party like this seems to conjure up pleasant thoughts in me, that's just what it was — a pleasant evening.

The Court Mezzanine offers a rare vantage point to view an extraordinary pattern of humanity. A cross-section of the revealed radio, press, agent, sponsors, station and recording personnel, and last but not least that mighty army of entertainers known as radio artists.

As a listener, I couldn't help be amused at the table of executives next to that of a sponsor (whose account is theirs) and, at the very next, a number of giggling females. Time, it was all one big happy family. Seriously, though, it all means for realizing all that goes into a program previous to its broadcast.

One of the evening's surprises was noticing so many people are so small a part of Canadian radio—yet the winners travel several thousand miles to receive their awards, but this was done by a very few of the people actually in this great enterprise called radio. The whole picture became a jig-saw. No matter how you jiggled the pieces, it always came out a radio program.

It was rather staggering to see how many people's efforts, direct or indirect, go into broadcast. In casual listening, a program would seldom stop to realize the program was merely the wave of some idea-man. It comes sponsor contacts, writers, producers, artists, musician, technicians, sound effects, operator, master control, network operator—rather overwhelming isn't it? And there sat all the parts of the jig-saw at the Beaver Awards to applaud the winners and help stimulate a live and thriving industry.

WHAT A SPOT TO BE IN!

WHAT A SPOT TO BE IN!

HERE'S a "natural" for any advertiser desiring an urban and rural audience. Our "Old-timers Program"—Every Saturday 7.30 to 8 p.m.—features eight old-time entertainers. They have one of the largest listening audiences in this part of the country. Not sponsored now, it's a "top" buy. Our new studio lets us do a better job than ever.

CJRL KENORA, ONT.

Represented by
HORACE N. STOVIN
& COMPANY
MONTREAL TORONTO WINNIPEG

RADIO GETS YOUR MESSAGE HOME

Covers
THE RICH FRUIT BELT
of
BRITISH COLUMBIA
CBC BASIC ★ 1000 WATTS

CKOW

KELOWNA ★ Okanagan BROADCASTERS L

CJAD is TOPS

For the "SPOT" Advertiser!

TOPS *at best spot hours...*

For the "spot" advertiser CJAD is the best buy. CJAD, Montreal, reaches Canada's second largest English market. Choice times are still available for your "spot" campaign. CJAD has availabilities during the most sought after "spot" times in radio, the early evening, Monday through Saturday. At these times CJAD is Montreal's leading English independent station. CJAD offers you the best means to reach the most people.

TOPS *in power...*

Power and popularity are the two greatest factors in successful radio advertising. CJAD has both. 1000 Watts at 800 Kilocycles. Power to reach the greatest audience and popularity to hold them. Remember, CJAD is Montreal's best "spot" buy.

TOPS *in entertainment...*

Research on listening likes and planned program sequence built on the results provide you with the best audience for your sales messages. CJAD programs are predominantly music and attract a "bonus" bi-lingual audience. While CJAD is basically an All-English station, the nature of their programming attracts this huge "extra" market.

HAVE YOU SEEN THE RECENT ELLIOTT-HAYNES SURVEYS ?

Representatives:

NATIONAL BROADCAST SALES

Bank of Commerce Bldg.

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- TORONTO, EL. 1165

- MONTREAL, HA. 3051

For Distinguished Service
TO CANADIAN RADIO



Congratulations

to

STATION
CKCW

MONCTON, N.B.

for their

1945 BEAVER AWARD

for

COMMUNITY
SERVICE

from

STATION
CKNX

WINGHAM, ONT.

COMMUNITY
SERVICE
WINNER

for

1944

Pacific Drizzle
by Robt. Francis

Manager Johnny Hunt of CKMO Vancouver is busy these days charting course for his forthcoming trip to the Far East (Toronto and Montreal, that is.) Agencies, beware!

It may not mean anything, but CJOR's music director, Wallie Peters, answered the phone the other p.m. to get the following inquiry: "I wonder if you have a pianist available for engagement? I'm taking a vocal audition at CKWX."

Wallace Garrett, for three years with CKOV, Kelowna, has joined CKWX as a staff announcer.

Alastair MacKenzie, station service director for All-Canada Radio Facilities Limited, of Calgary, is on a month's visit to the west coast.

Since CKMO announcer Eric Ajello hit the sports page of a local paper, complete with bow tie, bobby soxers have been commenting on his resemblance to Perry Como. However, word has been bruited abroad that he does not sing. Occasion for the picture was the Vancouver Golden Gloves boxing tourney, which he was announcing.

Alan Young's father and mother, long residents of West Vancouver, are moving to Hollywood this month to join their son.

Nineteen year old Jim Stovin, announcer of the Dominion Network "Western Trails" CJOR origination, is probably the youngest Canadian network announcer. He handles the hill billy assignment each Monday at 8.30 p.m., PST.

Baritone Ernest Adams, winner of the scholarship which CKWX Vancouver offers each year through the B.C. Institute of Music and Drama, now has a sponsor in Saba Brothers. He has been in the technical end of radio in the RCAF for three years.

CKMO salesman Jack Quinn has been dealing out high priced stogies ever since the arrival of his daughter Patricia.

It takes all kinds, some wise guy once said, and it is proved by the fact that Ross Mortimer, CJOR program director, has a 'secret' that's just been brought to light. Ross, already noted for his slick

announcing presentation and organized program division, is gaged in some not so bad oil painting on the side.

University of British Columbia "Campus Theatre" plays are being carried over CKMO, presided direct from the University.

The Canadian Women's Press Club held their last monthly meeting in the CKWX Playhouse. Speakers included Georgina Murray, ex-CBC. She is back overseas where she spent two years in the Royal Canadian Navy office in London. Sam Ross, Director of News and Special Events CKWX, who was also overseas a war correspondent, was another speaker.

Sam Ross, since his trip ended, pick up his Beaver Award, crossed the gulf to Victoria to cover the new session of the provincial Legislature.

CJOR's new transmitter is being visited from thirty five senior engineering students from University of British Columbia.

The annual CKWX staff tail party and dinner was held at the Royal Vancouver Yacht Club. Harold Carson, genial general manager of the Taylor, Pennington and Carson stations, was a guest. Eric Ayles, manager of CKWX Trail, was another headliner. Dave Robbins, news editor of CKOC, Hamilton, was another out of town guest. Best speech, usual, was from Herbert G. CKWX caretaker, who gets up the table for his annual address to the staff, and usually recounts misdeeds of station manager Elphicke.

CBR's Bill Herbert is in Victoria covering the Legislature opening. Don Smith, news editor, is in California.

Ab Kemp, of CBC farm broadcasts national office is here. Orlo Miller for another show.

Gordie Hodgson is in charge of night time studio operations at CJOR.

While producing a Girl Scout playlet for Scout-Guide CKMO production manager Willett and engineer Wilf Ross covered a guide who is posing Hollywood material. For a scene, one of the guides screamed and hit a beautiful plus 10. and Wilf swear they had no idea to do with causing the scream. Ross, already noted for his slick gal was just a Sinatra fan.

Look to
RCA VICTOR
for the only complete
TRANSCRIPTION SERVICE
IN CANADA



RCA Victor TRANSCRIPTION STUDIO
TORONTO • Royal York Hotel • AD 3091 • MONTREAL • Lucasse St. W.

ACCENTUATE the NEGATIVE

It was one thing appearing on a local and network program in "Beaver Week 1946" to tell the writer's own audiences about their wads. But it was a horse of a different color working with all the people we've been insulting in his here colyume without tripping over a microphone or meeting up with some other catastrophe.

It all started off with the Borden "Canadian Cavalcade" show in which the awards were made. At least the big show had an audience. Young & Rubicam's able publicity men took care of this, and the stations on the network reported nobly to our telegraphed appeal to insure a maximum audience for the show by not letting the listeners know how lousy we'd probably be. Kind and congratulatory remarks after the ordeal pronounced us that we had delivered a Prymorian performance. Then we heard the play-back. Ouch!

Thursday we did a fifteen minute ad-lib interview with Byng Whittaker on CJBC. Fifteen minutes without a script to cling to is a terrifying thought in retrospect. We were so damn sleepy we forgot we were scared. Anyhow that comical Whittaker puss and its uncanny ability to break in when you're out on a limb with a chance which just wont end saved the day.

Wednesday we did our stuff with Claire Wallace and Elwood for on "They Tell Me." Thursday was "Voice of Victor" with Adaskin stepping out to his Beaver in front of the microphone. Friday we travelled to Asheville and called on the "Home Show" to beaverize Webster (Mrs. Home) and Wayne and Frank Shuster, program's writers. We were cut out of the bill when Peddie broke up the cast and a comedy double he was doing on the tune of forty seconds. Saturday morning we did another this time on wax—for Caruchan to take back to Moose and frighten his listeners. Sunday evening was our swan song and we sang it on Cashmere at the House Party when we did a love-scene with Doro Deane. Ralph Hart, Colgate vice-president, appeared on show to congratulate Doro and also to demonstrate his skills as a drummer (see picture page 1). Following the program we joined the cast at a demerol party at the Taggart's.

The motive behind the Beaver was focussing public attention on radio. The co-operation, first of the Borden Company in giving the affair national coverage on the "Canadian Cavalcade", and then of the above sponsors and producers in a like manner, has made more people radio conscious than ever. Thank you gentlemen!

Next issue we propose to report fully on the Beaver press, but can furnish an interim report that besides Radio Vision who kicked in generously with a centre spread and Radio World with plenty of pictures and comment, fifteen daily papers from coast to coast have reported the affair, and to date we have only received one batch from the clipping service.

If radio must bend over backwards to pronounce "Passacaglia" with a truly spaghetti inflection, it is no longer necessary to go back to school for three years to learn the language according to Laddie Dennis, Toronto free-lance actress, who is devoting some time to acquainting the industry with the linguistic services of Dr. E. Waengler, who undertakes to teach announcers and others to pronounce German, French and Italian words authentically, in ten easy lessons. Dr. Waengler speaks these three languages fluently, and has a string of letters after his name to prove it. Classes are being organized now or you can take your script to the good doctor for individual attention. Enrollments are through Laddie Dennis.

"United Nations Week"

A "United Nations Week" will be observed by the National Broadcasting Company, to coincide with the first meeting in the United States of the General Assembly of the United Nations.

The "Week" is part of an extensive program of international broadcasting and educational activities designed to promote United Nations unity and understanding planned by NBC. Other phases of the project include a conference of program executives and educational broadcasters from member nations of the United Nations; planning series of cultural exchange programs between the United Nations; devoting the entire schedule of NBC University of the Air broadcasts to an inter-nation education campaign.

CFPA
Port Arthur - Fort William

That CFPA is preferred by local listeners is evident by the number of Twin City merchants using CFPA facilities for programs.

Contact NBS

Serving The Lakehead

PURDY BACK



Rai Purdy, until recently Lieutenant-Colonel in charge of the Army Show is back in Toronto and about to resume his civilian occupation, heading up the production office which bears his name. Among programs produced by the Purdy office are "Canadian Cavalcade", "Soldier's Wife" and "They Tell Me".

FM By Fall

Winnipeg is to have a frequency modulation station "probably by next fall", said CBC Chairman A. Davidson Dunton during a visit to the Manitoba capital. The new station will not replace the present CBC outlet in Winnipeg, CKY, but will offer parallel services for the time being. It will have a power of 250 watts.

Vancouver's
CRANK

First
**IN CANADA'S
THIRD MARKET**

1000 WATTS
going to
5000

Mutual Network

REPRESENTED BY
ALL-CANADA RADIO FACILITIES

New FCC Boss

U.S. Radio has a new boss in the shape of FCC Chairman, Charles R. Denny Jr., who succeeds Paul A. Porter, now appointed by President Truman to head OPA.

WHAT A SPOT TO BE IN!

WHAT A SPOT TO BE IN!

WE GET results, too! We don't promise you THREE times what you expect to get, but we do know that spot announcements over CFAR, Flin Flon get RESULTS. For the advertiser who is awake to the richest and fastest growing centre in the Northwest, we have 6.20 p.m. available—can't say for how long, though.

CFAR, FLIN FLON, MAN.

Represented by
HORACE N. STOVIN
& COMPANY
MONTREAL TORONTO WINNIPEG

FRENCH TRANSLATION
in L'Anglais B.A. L.L.B.

Intelligent, accurate translation or adaptation of your copy into good Quebec French. Academic French, or literal translations, will not sell in this market. Send us your advertisements, radio scripts, catalogues or correspondence. Quick Service. Moderate fees. Satisfaction guaranteed.

1440 St. Catherine St. West, Montreal P.Q.

T R A N S C R I B

OTTAWA Letter

by JIM ALLARD



Seven new commercial broadcast licenses were authorized early in February by the Governor-in-Council, according to a recent official release by the Department of Transport. These include a hundred watt operation on twelve-thirty kilocycles at Dawson City in the Yukon by C. H. Chapman; and another hundred watt on twelve-forty at Oshawa, Ontario by T. W. Elliott. Two hundred and fifty watt operations include a station operating on fourteen hundred kc's at Riviere-du-Loup, in Quebec, this license granted to Mr. Armand Belle; and the Winnipeg outlet of Johnny Blick and E. B. Osler on thirteen forty kc's. Three one-kilowatt operations were authorized. These include a station in Ottawa itself on five sixty kc's, license held by Frank Ryan; in Sudbury on fourteen forty, license held by the Sudbury Broadcasting Company Limited; and in Verdun, Que., on nine-ninety, license held by J. Tietolman. The Verdun operation is a "daylight only" proposition. The Ottawa and Sudbury operations are on directional array; in both cases to protect stations to the south.

To some extent, these new additions to the fold obtained their start under something like historical circumstances. Same day that Cabinet considered and duly authorized the licenses, it was devoting most of its deliberations to the matter of the so-called "spy-ring".

To large extent, Canadian delegates to the Washington frequencies conference return at least satisfied, if not triumphant. As generally expected, Cuba was the only holdout at the conference; was finally satisfied with certain specific concessions. None of these will have any important effect on the Canadian broadcast picture. Majority of concessions were made, in fact, by the United States, and the Bahamas agreed to compromise on the six-forty clear channel. Cuba has agreed to protect Canada up to thirty-nine microvolts at her boundaries on channels both countries are interested in. Main point as far as Canada is concerned is that all signatories of the original Havana agreement are willing to permit a three-year extension of its terms. Meantime, conferences of engineers will be held to draft a new treaty. This may come into effect before the three-year extension has completely expired, if everyone concerned is willing to have this happen. Extension gives Canada a chance to protect her highpower clear channels by completing the arrangements specified in the original agreement.

Preliminary tests are being conducted for installation of public address system in the House of Commons chamber. Speakers are badly needed (loud speakers that is); House of Commons is probably the only place in Canada where you can sit and listen in the galleries all day and then have to buy a copy of "Hansard" to find out what was going on. Even members sitting on back-benches have

difficult time hearing. Construction of chamber is far from perfect considered in an acoustical light; and construction of a satisfactory PA system will probably take quite a while. Some press reports raised the possibility that installation of public address system would be followed by broadcasts of House proceedings. There is some sentiment in favor of this, it could hardly be described as enthusiastic; some opposition mostly of the same type; and quite a bit of complete indifference. Should policy of making broadcasts direct from Commons floor be adopted, it will probably follow the Saskatchewan pattern; providing broadcast time only for important speeches by party leaders. Growing number of "editorial associates" and "public-relations" offices are springing up in Ottawa; press representation here is increasing. These signs give some indication of the growing importance of capital city news and affairs. Era of "Big Government" is here to stay.

ZENITH BACKS CBS IN COLOR TELE

"No television receivers should be sold to the public for operation in the 50 mc. band (temporarily assigned to television by the FCC) without putting the public on notice that their 50mc. receiver will shortly be obsolete", declared Eugene F. McDonald Jr., president of Zenith Radio Corporation, in announcing that Zenith will produce only color television receivers for the new high frequencies.

Further support for color television in the ultra-high frequencies has come from the Columbia Affiliates Advisory Board, representing 145 independently owned CBS network stations. This board has adopted a resolution calling upon the FCC to authorize commercial

licenses for ultra-high frequency color television stations, in the belief that "the interests of the broadcasting industry, as well as the interests of the American public, will be served by the early change from the standards of pre-war television", and that "the public should be saved the expense of double investment in television receiving equipment and the broadcasters the burden of double losses both in capital investment and operating expenses, in establishing two television services."

Bi-Lingual Team

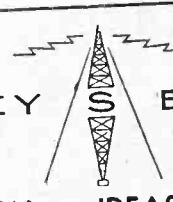
A new bridge of understanding between the people of Ontario and Quebec is the aim of women commentator Jane Weston, heard over CBL Toronto 5 days a week and Marcelle Barthe who broadcasts a women's program over the CBC's French network.

Miss Weston records three questions about Quebec, which translated and presented by Marcelle Barthe on her French program. Marcelle provides answers which are heard on Jane's program to her Toronto listeners.

UNO Wants U.S. Stations

Suggestions that the United Nations should have its own radio stations in the U.S. has stirred considerable interest in radio circles. British Attorney General Sir Hartley Shawcross, according to ABC correspondent Arthur Hays Sulzberger, in making the proposal undoubtedly referred to stations which could compete with existing U.S. commercial stations.

The moguls on Radio Row reported to be quite agreeable to the United Nations taking some of the war-built surplus powerful shortwave transmitters now in the hands of the U.S. Government—the problem of what to do with this equipment has become a bothersome one. But Sir Hartley's proposal to set up shop on the larger broadcast bands was not so kindly.



SYDNEY BROWN

PRODUCTION - IDEAS - SCRIPTS

54 Iona Avenue
Toronto
Oxford 1244

Another Example of Efficient Programming

Dominion network programs were cut off almost without exception and the only chain releases were special fills from CKRC, Winnipeg, and those from Vancouver.

We don't know if all the features out of Winnipeg were last-minute newcomers or if they were regular CKRC shows fed to the network. If they were suddenly-planned fills the boys in the big town station deserve a bouquet

Calgary Herald
Feb. 9th 1946

PUT YOUR SALES MESSAGE IN EVERY RURAL AND URBAN HOME in SOUTHERN ALBERTA

CJO
Lethbridge, Alberta
GOING TO 5000 WATTS

SCANNING THE SURVEYS

HOW THEY STAND

The following appeared in the current *Liaison Haynes Reports* as the top ten national programs. The first figure follows the name is the *EH* rating; the second is the change from the previous month.

PROGRAM	EH	CHANGE
DAYTIME		
Sliver's Wife	18.8	+1.3
Poppy Gang	16.6	-.9
B. Sister	15.9	-.7
Gire Wallace	14.4	-.3
M. Perkins	12.8	+.3
Mid of life	12.3	+.4
Lily Linton	12.1	same
Piper Young	11.2	-.1
Women of America	10.0	+.6
Breakfast Club	8.3	+.2
NIGHTS		
Elles Nouvelles	30.1	+2.9
Messee Dorée	29.3	+3.3
Principale	24.1	+2.4
Jeux Troubadours	23.8	-1.4
Chaire Rancourt	23.6	+1.6
Cande Soeur	23.1	+.9
Te Lucie	22.5	+.5
Chaire d'Amour	20.3	-2.0
Quart d'heure	18.7	-.3
Melaine et Pierre	16.5	-1.0

Daytime radio listening is almost equal in total sets-in-use percentages as reported last month according to the latest Elliott-Spence surveys.

French-Canada the average increased only .5 over January's for the week. In English the increase was .4 in Montreal, .6 in Toronto, .2 in Winnipeg and .7 in Vancouver, making a .5 increase for the cities.

Few program changes took effect during the month. Almost every English program showed less than 1% change in rating with *Sliver's Wife* showing the only initial increase of 1.3%.

Among the French programs *Messee Dorée* jumped up 3.3% and failed to overtake the leading *Quelles Nouvelles* which topped with a rating of 30.1. Repeat broadcast of *La Mé-Rancourt* also showed a gain of 3.4% although program was still well down.

RCAF Organizes "Hams"

A "ham" network to operate in the Dominion from coast to coast is planned by the RCAF. Transmitting and receiving equipment for members of the network will be loaned from RCAF surplus stocks. Groups of "hams" will be affiliated with auxiliary squadrons based in their locality. Licensed "hams" over 16 years old will be granted full membership, with provisional membership for those under sixteen. The Air Force Amateur Radio System (AFARS) as it is to be called, aims to encourage those with service signals training to keep up with technical progress in radio, and to provide an auxiliary of trained and interested personnel as a standby communications network. Air Minister Gibson explained that "the show will be basically the responsibility of the amateurs themselves. The experienced hands in the group will pass on the 'gen' to the newcomers."

Europe Eyes Commercial Radio

American advertisers looking for radio outlets in Europe had some heartening news recently when commercial rates were announced for stations of the Italian broadcasting networks. Several of the more powerful stations such as Rome and Milan were well received even in Britain before the war, so the announcement drives one more thorn into the flesh of the BBC, which has been using its influence to try and limit commercial operations in continental Europe.

Cost for a half hour show on Rome or Milan stations is quoted as \$200. For the entire Italian hookup of 15 stations, the figure is \$675; for a spot announcement, \$61.

Other European stations reportedly open for American commercial programs are Radio Luxemburg, formerly Europe's most powerful broadcaster, which blanketed all of northwestern Europe; and Radio Andorra, with a powerful transmitter in the tiny independent state high in the Pyrenees between France and Spain. Reports that the Principality of Monaco might seek to swell its exchequer by installing a powerful commercial radio station to supplement Monte Carlo's lucrative gambling concessions, have not yet been substantiated.

Treason Condoned



When CKCW, Moncton, found they were to be scooped on the announcement of their "Beaver Award" by their competitor, Station CBA, a notice appeared on the board which read: "Tonite only our Rule 99999 is amended thus: 'It will not be considered an act of treason should members of the staff of CKCW be caught tuning in our competitor CBA at Sackville.' Be it known that this ruling is in force only between 9 and 9.30 p.m. during which time Dick Lewis will present Beaver Awards for 1945."

Pictured above, Margaret Carter of the CKCW Traffic Department is seen reading the notice.

Textbook on Teleslang

If you hear a couple of television engineers mention a *crowfoot*, they're not talking about the wrinkles around their eyes. If they speak ominously of an *electron gun*, they're not discussing warfare in the atomic age.

NBC has produced a little booklet called "Television Talk" designed to put you wise on points like these—a glossary of television terms illustrated by a number of droll cartoons.

"Television Talk" explains *crowfoot* as a "three-legged device placed under tripod to prevent television cameras from slipping." The *electron gun* is an integral part of both television camera and receiver. A *dolly* in television parlance is not a toy, but a "perambulator or four wheeled carriage for a camera." *Gobo* is not a winchellism for a sailor on the bum, it's a "dark mat used to shield camera from light." *Woof* is not a mild wolf-call, but the teleslang for "okay and goodbye".

WHAT A SPOT TO BE IN!



WHAT A SPOT TO BE IN!

IN THIS part of the world, from 8 to 9 in the morning is big listening time—an especially good spot for national business. Our "Coffee Club 1240"—you've guessed it, from 8 to 9 a.m.—has drawn a whole lot of favorable comment from people who listen to it. Sure, we'll take your announcements!

CJEM EDMUNDSTON, N.B.

Represented by
HORACE N. STOVIN
MONTREAL & COMPANY TORONTO WINNIPEG

RADIO GETS YOUR MESSAGE HOME

KAC REAL

A *Wright* STATION

French Speaking Canadians

Tune **CKAC** Montreal

Quebec's Most Popular Radio Station

SEE **WILLIAM WRIGHT** Victory Bldg.

AD. 8481

COMPACT WIRE RECORDER



A. O. (Orrin) Botsford has taken over as Commercial Sales Manager of CKOC, Hamilton, after four years on the sales staff of CKRC, Winnipeg, the last two years as local sales manager. While in Winnipeg Botsford was advertising manager for the Young Men's Section of the Winnipeg Board of Trade.

The day when listeners will be able to leave a pint sized electric recorder turned on in the living room to record their choice of programs when they are out, may not be so far in the future.

The first model seen in Western Canada is being used by the CBC in Vancouver, and it is obvious that the wire recorder's potentialities are enormous.

Not much larger than a camera, it can be carried around by a reporter to make verbal notes, under circumstances where a larger machine would be out of the question. So far it is not available for public use, but engineers see the day when its likeness will be used for recording Junior's first holler at the age of two, and from then on till he makes his graduation speech at high school. By that time he will have discovered where mamma kept the original recording, and taken it out and tossed it in the river.

A two and a half mile steel wire takes the voice and other sound to be recorded. It is wound on two discs in the recorder, and the same wire can be used hundreds of times by treating it with a special device before each job.

The new machine has the advantages of FM in that it is free from hum or static.

Bill Herbert, of CBC's special events staff is using the recorder

and finds it one of the best developments in years for his requirements on assignments which may take him in car or plane.

The new wire recorder will have wide use for police officers, engineers, newspaper reporters, music lovers who can record entire symphonies from the radio, and teachers.

Finally, it has one mechanical advantage you'll never see in movie work. If the wire breaks you just knot it and carry on.

Double Radio Fees

The recent doubling of the radio license fee in Britain — from ten shillings to a pound — was a very unpopular move, according to Patrick O'Donnell writing in SATURDAY NIGHT, for Feb. 23.

The increase will double the revenue from licenses from 5 to 10 million pounds annually, since there are approximately 10 million licensed listeners in Great Britain and North Ireland.

Besides the license fee collected for ordinary receiving sets, an annual charge of £2 will shortly be collected from British television set owners.

Parcels For Britain

Harry Sedgwick, CFRB president, has instituted a plan under which members of the staff will each send at least one parcel a month to someone similarly engaged in radio in England. Michael Barkway, BBC Canadian representative, is cooperating by supplying names to those desiring them, and it is Harry Sedgwick's hope that other stations will feel disposed to follow suit.

Word from the United Kingdom indicates that while supplies of food are just barely adequate from a nutrition standpoint, meals lack color, and morale is suffering in consequence. Suggestions which have reached us for inclusion in such parcels are for flavorings, like Vanilla Extract, dried currants and raisins, and other commodities with which, when they are obtainable here, to brighten drab diets.

BBM shows that CKNW has Primary Coverage of New Westminster, Vancouver and the Fraser Valley.



NEW WESTMINSTER, B.C.



DIARY ENTRY

Only 349 more days before the presentation of the Beaver Awards for Distinguished Service to Canadian Radio in 1946.

* * *

MAIL BAG

Excerpt from letter to CJC Edmonton: "I would like to send me the words Chickie Chick and Tell why my dad don't come home, Be honest with Goodbye little darling."

* * *

PU DEPARTMENT

"Start the Carter's graduation dose method today, and jump out of bed tomorrow, rather than go."

—Tel-O-Test Program

* * *

BRIDGE OF CY'S

It is understood that nonusers Cy Strange and Mack are training at the prior to appearing on the stage as a team act—"Radio's Last Gasps."

* * *

CENSORED

We regret to announce none of the cracks we mentioned when we addressed a meeting of the Kitchener Young Men's Club were for printing, even in Liddle. For confirmation Gib Liddle.

* * *

HARD TO GET

Then there's the agency who, when the ad-man called up to offer the life insurance business, hung up the phone because he was handling all the insurance he could handle.

* * *

R.S.V.P.

Wanted to hear from reader with a "constructive suggestion for next Beavers, whose main objective is not to add anything to the list, covering radio activity of his."

* * *

'TAIN'T SO

This is to contradict rumor that Canadian Broadcaster is about to do a listener poll to determine who is to be the next president of the Canadian Association of Broadcasters.

* * *

BRAINWAIVES

CBC's contention that the batt program is a bad beer when it mentions the product nature of the business, that the Commission's air have now added of Canadian though other responsibilities

Correction Please

The talk delivered by J. R. Knox, carried in our last issue under the title "Copy Is The Thing" was given to the University of Toronto Extension Veterans' Course in Advertising, conducted by the Advertising and Sales Club of Toronto under the direction of Alec Phare, assisted by Jim Knox. The course which consists of 20 lectures and is now in its 18th week gets an average attendance of 275 students.

MANITOBA'S MOST POPULAR STATIONS!

CKY on the Trans-Canada Network and CKX on the Dominion Network give you complete coverage of Manitoba's large buying audience.

Are you receiving our monthly booklet, "Manitoba Calling?" We invite you to send for a copy today and read the latest news of programs and schedules over CKY Winnipeg and CKX Brandon.



WINNIPEG
15,000
WATTS



BRANDON
1,000 WATTS



EXCLUSIVE SALES REP.:
HORACE N. STOVIN
TORONTO, WINNIPEG, MONTREAL

WORKING FOR WINNIPEG *at 1340*

A slender shaft of steel - with roots firmly implanted in the heart of a great city . . .

From a vantage point hundreds of feet in the Air, a Radio Antenna realizes the JOB to be done - - down there . . .



C-J-O-B

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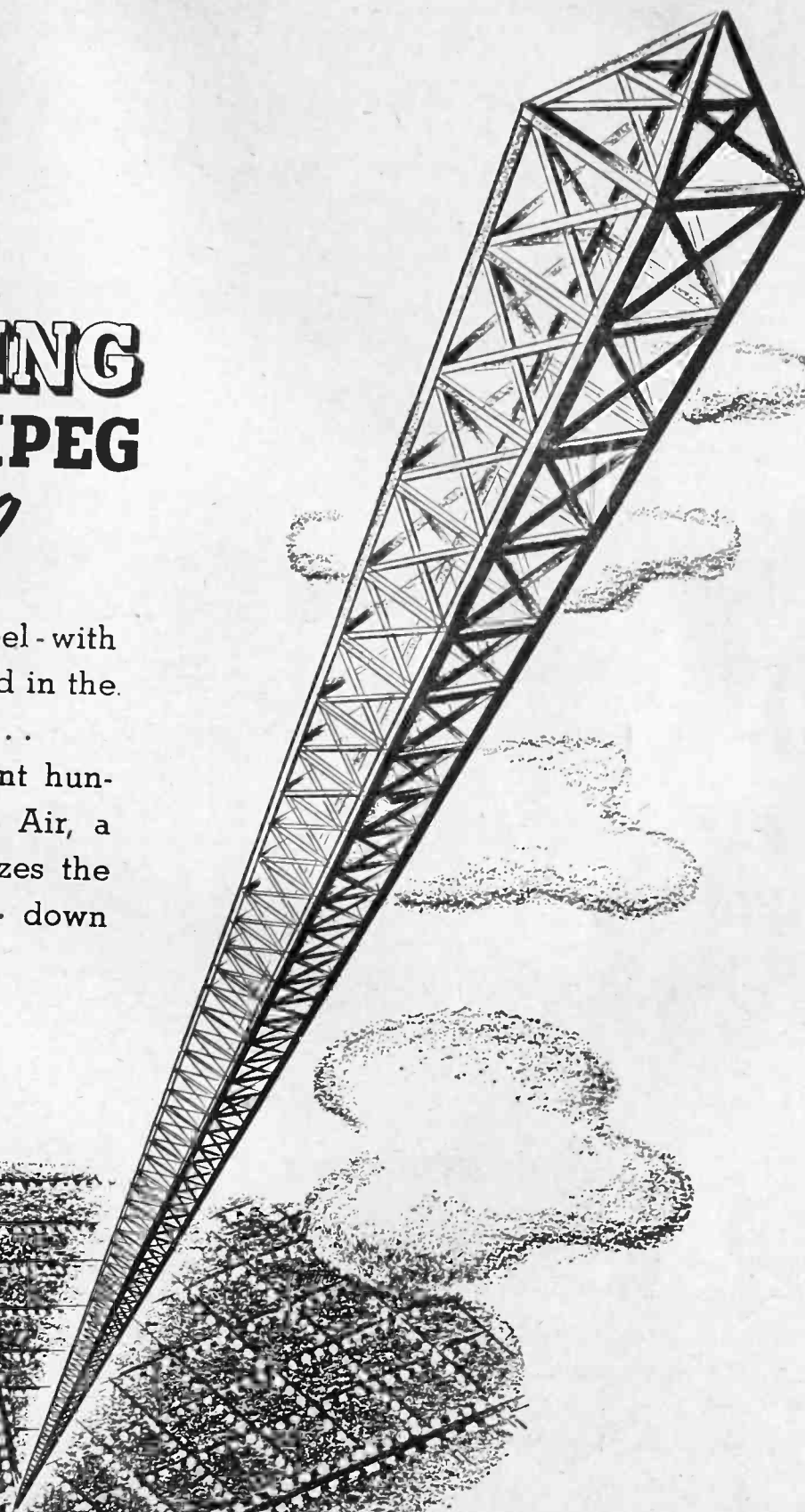
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WORKING FOR WINNIPEG *at 1340*

A slender shaft of steel - with roots firmly implanted in the heart of a great city . . .

From a vantage point hundreds of feet in the Air, a Radio Antenna realizes the JOB to be done - - down there . . .

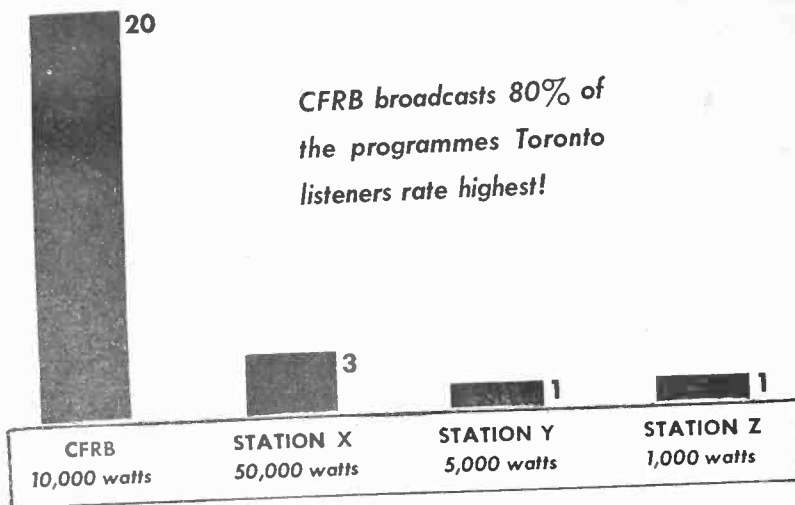


CJOB



Toronto

BROADCAST ORIGIN OF THE 25 NIGHT-TIME SHOWS MOST POPULAR WITH THE TORONTO AUDIENCE



THIS IS the fourth in a series of advertisements, revealing startling information about Ontario's programme ratings.

These diagrams illustrate the number of top-ranking night-time programmes broadcast over each of the four Toronto stations.

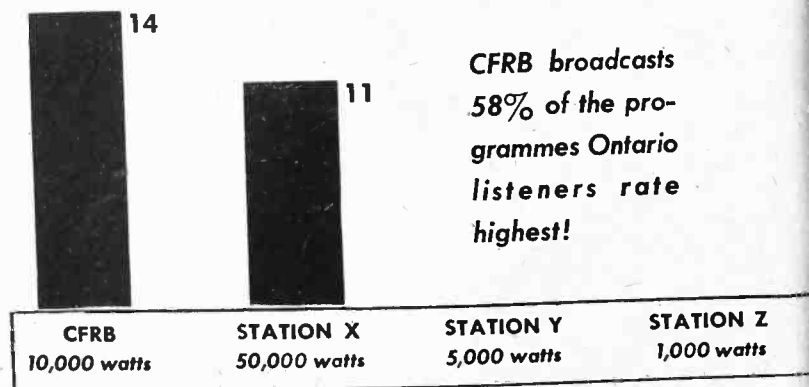
AND Ontario, too!

BROADCAST ORIGIN OF THE 25 NIGHT-TIME SHOWS MOST POPULAR WITH AUDIENCES OUTSIDE TORONTO

THE FACTS speak for themselves . . . they clearly show that CFRB carries the greatest number of programmes most popular with night-time audiences in Toronto and Ontario, too.

The figures are based on coincidental telephone surveys in Toronto and fourteen other Ontario communities, recently conducted by independent research organizations.

Write this station for complete details



Representatives
 Adam J. Young Jr., Incorporated All-Canada Radio Facilities Ltd.
 New York — Chicago Montreal

CFRB

860 kc. TORONTO

First for INFORMATION! First for ENTERTAINMENT! First for INSPIRATION