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THE CANADIAN BROADCASTER

A Meeting Place for the Industry and Its Sponsors

Volume 1. Number 12

PUBLISHED MONTHLY

DECEMBER, 1942



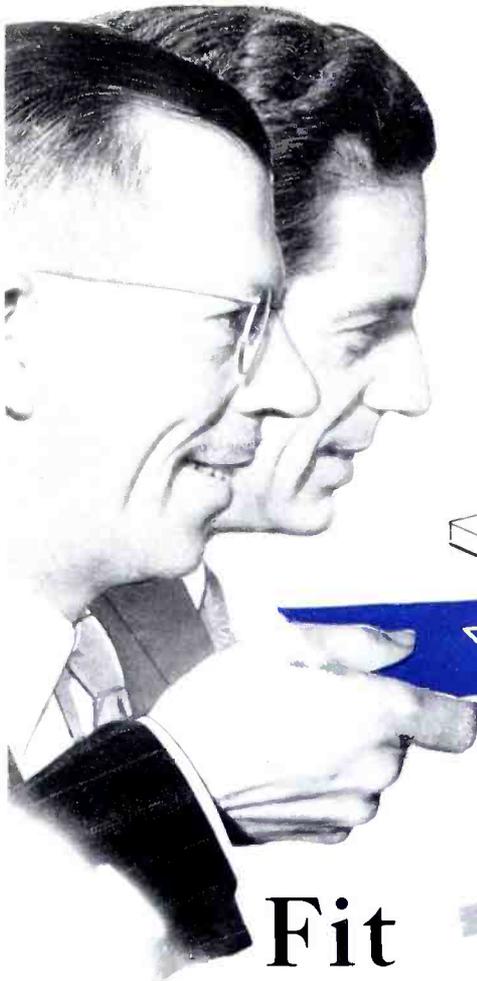
Christmas 1942

Hope is our blessed gift
this Christmastide;
Hope like the gleaming
rays of golden light,
When after days of storm,
the country-side
Basks for a trice in sun-
shine warm and bright.

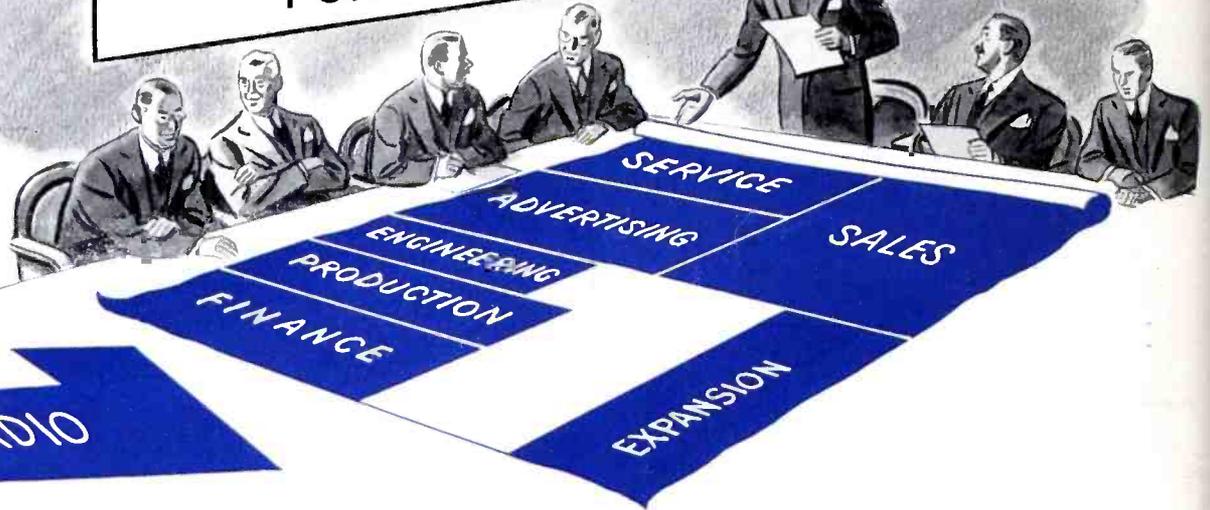
Gone in a flash is all our
wondering, why
Along our weary ways we
had to grope.
Now lagging steps take
speedful wings and fly,
Heartened by golden rays
of cheer and hope.

R.G.L.

MARKLEY



PROTECTING OUR NAME
AND GOODWILL
FOR 1943



Fit

RADIO

into your 1943 plans

Representing

- | | |
|-----------------------|--------------------------------------|
| CJOR
VANCOUVER | CHPS
PARRY SOUND |
| CKLN
NELSON | CHOV
PEMBROKE |
| CFPR
PRINCE RUPERT | CFLC
BROCKVILLE |
| CFAR
FLIN FLON | CKCO
OTTAWA |
| CKX
BRANDON | CKAC
MONTREAL |
| CKY
WINNIPEG | CJBR
RIMOUSKI |
| CKLW
WINDSOR | CHGB
STE. ANNE DE
LA POCATIÈRE |
| CFOS
OWEN SOUND | CHSJ
ST. JOHN |
| CFPL
LONDON | CKCW
MONCTON |
| CKCR
KITCHENER | |

RADIO is FIRST among advertising media to be considered when you have an institutional or public relations message to deliver.

It is FIRST because people turn gratefully to Radio as an "out" in these frenzied, nerve-tensed days of war . . . turn to it for the entertainment and relaxation that is waiting for them . . . turn to it more and more, as we learn to stay home and conserve tires, gas and expense.

You have a name, a product, a goodwill with your public that you want remembered . . . FIRST. And people do remember radio, because it brings them what they want, when they want it. You can hold that goodwill, by radio. And the goodwill you hold in a wartime TODAY is accumulated for a post-war TOMORROW. Fit RADIO into your 1943 plans.

Stovin & Wright

RADIO STATION REPRESENTATIVES

MONTREAL

TORONTO

WINNIPEG

The Canadian Broadcaster

Vol. 1, No. 12

December, 1942

R. G. LEWIS & COMPANY
104 Richmond Street W., Toronto, Ontario

Entered as Second-Class Matter at the Post Office Department, Ottawa.

Managing Editor, *Richard G. Lewis*

Art Editor, *Grey Harkley*

I Believe . . .

It is just a year now since we started work on Volume 1, Number 1 of this paper, and there are so many people I would like to thank for the lifts they have given me on this first stage of my journalistic hitch-hike. But how in this rather expressionless language of ours do you say "thanks", and sound as though you really meant it?

The article that follows sheds no light on problems hitherto unsolved. It makes no revelations of a new day dawning. It provides no solution to the problems of better programming. It casts no calumny upon our competitors. It is simply one man's reflections—this man's—on his first year of work in contact with radio men and the other components of this industry—his sincere, if somewhat long-winded attempt to say: "Thanks a million, and a Happy Christmas".

* * *

I believe in radio for a variety of reasons.

I believe in radio because, given the opportunity, it can accomplish much, more in fact than has been accomplished in the past, to develop for Canada a Canadian identity and individualism, starting in the arts whence all such developments must spring—an identity I earnestly believe Canada needs in order that it may maintain its place among the world's great nations.

I believe in radio as a *democratic* instrument, operating to the end that the utmost in entertainment and enlightenment may be brought to the most possible people—the entertainment and the enlightenment they want, served up to them how and when they want it. I believe that radio is growing into democracy's firmest brace. But I believe that a radio autocracy, where the will of the people receives anything but first consideration, makes this miracle of the age the evil thing that all dictatorships, even benevolent ones must be

I believe that a hope for a means to dispense radio entertainment to please all the people all the time is an impossibility and an absurdity, so I am perfectly satisfied in the knowledge that programs which do not appeal to me or to the segment of society I represent, may still contribute valuably to the task of entertaining the whole country.

I believe that radio has an opportunity in Canada beyond other countries of earning general public acceptance, because it has its two branches, one for dispensing programs of the widest possible public appeal, the other to give entertainment and instruction of a more cultural and less commercial nature.

I believe in radio because it has spared no effort to gear itself to the common weal, which has been and still is the successful prosecution of the war. I believe that radio will continue along these lines, without fanfare of trumpets, but simply as a matter of course, to the war's end, and then will commence to play its part in the peaceful era to come. When history is set in type, radio will be written up as the sinister weapon used by our enemies with awful effect in the subjugation of Europe; but I believe that a chapter will be devoted too to radio as the force for good which—when finally harnessed to the task—was able to offset all the ill, by a tremendous contribution to ultimate victory.

I believe in radio because its men and women seem to work at their jobs because they like them, and because it is part of their creed that the good of one is the good of the whole. I believe that a great measure of their success is attributable to the incessant criticism they have to face. I believe that the success will continue, and the criticism—I hope it will continue, too.

I believe in radio because scarcely a week passes that some evidence of its strength as an advertising medium does not appear; I believe in radio because day by day these indications grow greater.

I believe in radio because in it I've made friends—first-name friends, though many of them I have never met.

I believe in radio.

Richard G. Lewis.
Managing Editor

- - In This Issue - -

This month we have been fortunate in securing contributed articles from a number of people who are prominent in the industry. Together, their brains give the business what makes it tick. We commend these articles to your attention.

ON PAGE 6 The President of the Canadian Association of Broadcasters expresses his own views on the broadcasting industry in an article he has called
"BANNERMAN SPEAKING"

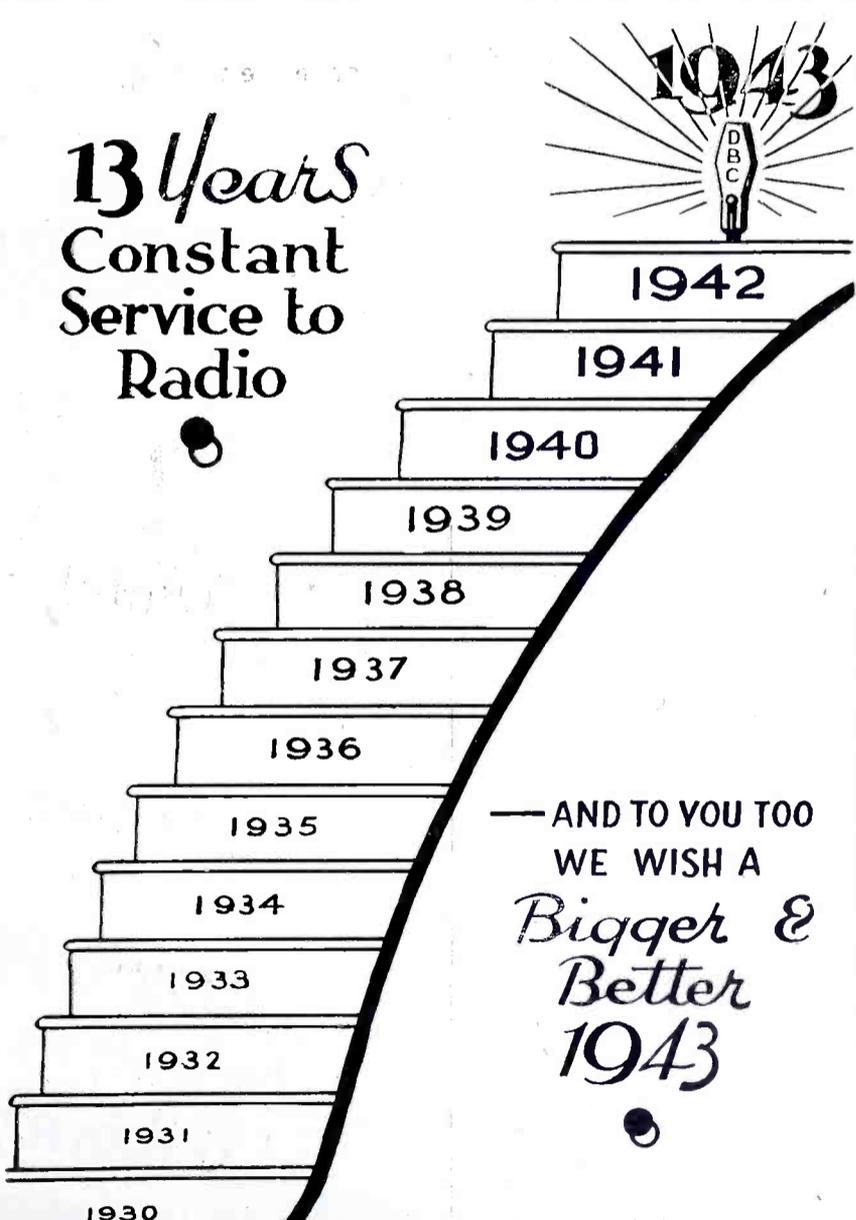
ON PAGE 7 The new general manager of the CBC, Dr. James S. Thomson, discusses
"THE FUTURE OF CANADIAN RADIO"

ON PAGE 9 R. E. "Bob" Jones, past president of the A. C. A. says:
"COME ON RADIO! PREPARE FOR VICTORY!"

ON PAGE 14 we have re-printed a memorandum issued by the Writers Artists and Broadcasters War Council of Toronto, entitled:
"PRESS AND RADIO—ALLIES OR RIVALS"

ON PAGE 15 Paul L'Anglais, producer of French Programs says:
"DON'T JUST TRANSLATE—ADAPT OR CREATE"

ON PAGE 16 we have condensed an article by Joseph Sedgwick, K.C., which appeared recently in Toronto Saturday Night, titled
"A DEFENCE OF COMPETITION IN RADIO"



DOMINION BROADCASTING COMPANY
4 ALBERT ST. TORONTO

"... but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke of some by-gone Christmas day; and every man, good or bad, had a kinder word for another."

A Christmas Carol
by Charles Dickens

To All Our
Friends

A
Merry
Christmas
and
Best
Wishes
for
1943

Rai
PURDY
PRODUCTIONS
37 Bloor St. West
TORONTO
Phone RA. 7200

Food for Thought

When advertising of a somewhat immodest nature first found its way into the display columns of the newspapers and magazines, the whispered resentment it inspired was not strong enough to slow up the new trend, and so printed advertising has gone along in its own sweet way, unhampered by the restraint of public opinion.

Today radio is being assailed, not in whispers, but in shouts that are amplified from the roof-tops, because of the alleged commission of the sins which its competitor has been committing for years.

There is an obvious reason why radio's alleged misdeeds receive condemnation which is far and away more severe than that meted out to the press for the same behaviour.

That reason is that one single sentence spoken over the airways constitutes the most powerful means of expression ever offered to industry, to a government or to the world at large.

Call ALBERTA

Via the ALL-CANADA Western Group
for Maximum Coverage and Listener Interest choose

"THE FOOTHILLS NETWORK"



Calgary	CFAC
Edmonton	CJCA
Grande Prairie	CFGP
Lethbridge	CJOC (Now 1000 watts)

Exclusive Representatives
ALL-CANADA RADIO FACILITIES
Limited

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

Mother Brings Up Sons by Radio

Grateful for the contribution of radio's commercial announcements to the rearing of her children, and proud that her sons have learned so much from radio, a St. Louis, Mo., mother won first prize last month in a letter writing contest conducted by "The Woman", a national magazine devoted to the interests of women.

The mother wrote that she has brought up her children by radio and that they have learned much from sponsored broadcasts. Among other things, she said, they became accustomed to brushing their teeth regularly, going to the dentist on schedule, and taking notice of vitamins.

"I, too, read 'Radio's Plug Uglies' in the August 'Readers Digest' and it burned me up," declared this radio-wise mother. "Why, I almost brought up my two boys by radio. They brushed their teeth twice a day — saw their dentist twice a year — they gladly took their daily baths, ate certain breakfast foods, drank fruit juices — once, when I sent my younger boy to the store for a loaf of bread, he asked the grocer, 'Is this the bread what has vitamin D?' My grocer laughed and gave him the right kind. I'm glad Mr. Smith came to radio advertising's defense—I listen and learn."

The Mr. Smith referred to in the letter is William J. Smith, whose article, "Publishing's Smart Alec", which explained the place of advertising in the American system of broadcasting, appeared in the October issue of "The Woman". Smith wrote:

"All I can say is that the average person should be very happy to listen to whatever radio commercials the advertiser wishes to get across to him in payment for \$270,000,000 worth of entertainment and education free of charge."

The prize winning letter, however, took a position even more advanced than Smith's article. It pointed out what advertisers have long contended: *That advertising itself is a valuable and potent educational force in modern life.*

Among other letters from readers supporting Mr. Smith's criticism of the "Plug Uglies" article, was one from Sherman, Texas, which said in part: "As for 'plug uglies', I am healthy, strong and young, and I can always switch my radio off, but I don't, usually because I have enjoyed the program free and if there is a 'plug ugly', the entertainment is still cheap."

Thanks Fellows and SEASON'S GREETINGS to

★ Bill, Carson, "Doc", Gerry,
Phil, Gordon, "Murph", Keith,
Freddy, Harry *and* Narcisse.

We are mighty proud of our association with you and thank you for the encouragement, co-operation, and constructive criticism that you have always given so freely.

1943 may well prove to be Radio's most important year of public service. We will not fail in our duty of assisting you to inform, cheer and sustain the people of the great nation that you serve.

★ *Bill Borrett, (CHNS), Carson Buchanan, (CHAB), "Doc" Geldert, (CKCO), Gerry Gaetz, (CJRC), Phil Lalonde, (CKAC), Gordon Love, (CFCN), A. A. Murphy, (CFQC), Keith Rogers, (CFCY), Freddy Scanlon, (CJRM), Harry Sedgwick, (CFRB), Narcisse Thivierge, (CHRC).*

LANG-WORTH FEATURE PROGRAMS INC.
420 Madison Avenue New York

BANNERMAN SPEAKING

Glen Bannerman, President of The Canadian Association of Broadcasters gives us his Personal Views on Canadian Radio

I do not like jazz and swing music on the air. Hundreds of thousands of young fellow-Canadians do. This is still a democratic country, therefore jazz and swing music is a part of the programs broadcast on Canadian stations. I do not have to listen if I do not wish to. Neither have I the power to prevent others from listening. In my humble opinion this is as it should be.

It really does not matter whether it is the ten publicly owned stations and the network operated by the Canadian Broadcasting Corporation, or the privately owned and operated stations. All of them have the same responsibility to the people of Canada—to bring to them at some time during the broadcast day, entertainment they like and information that is honest and helpful.

I repeat, the responsibility is to all the radio listeners of Canada not just to a few with special likes and dislikes. True, there must be entertainment and information that will satisfy the desires of the intellectual, but there must also be entertainment and information that

appeals to Canadians in the many and various walks of life.

Unlike the magazine field, where the readers of "Atlantic Monthly" are not necessarily aware that anyone reads "True Story", broadcasting has only a sixteen hour day in which to try and please the likes of as many people as possible. There can never be sufficient broadcasting stations to provide one set of stations for the intelligentsia, another for the white collar class, and still another for those who work magnificently with their hands.

It has been suggested that broadcasting might take the movie industry as its example. While the art of portraying romance, life and action on the screen has steadily improved with the years, the motion picture industry has never made the mistake of neglecting any section of the people. They provide for those who like them, the greatest and finest of plays in the first-run theatres. They also provide slap-stick comedy, wild-west action pictures and true-story type of romance, and there are many other features for the people who enjoy and get satis-

faction out of these types of pictures.

Broadcasting has always faced the danger of becoming too high-brow—of getting out of touch with the great majority of people and of becoming selfish. Its programming must never be allowed to fall into the hands of a few people who perhaps unconsciously attempt to impose their brand of culture and the type of entertainment they like on all their fellow Canadians.

Broadcasting should thank the advertisers and their advisers—the advertising agencies, for saving broadcasting from becoming so exclusive as to wreck its usefulness for good in a free country. The advertiser has always had to develop, in co-operation with broadcasting stations, programs that would draw the greatest possible audience. To do this he has studied the likes and dislikes of the majority of the people. He has helped to keep broadcasting in touch with this great majority.

The advertiser has not always succeeded in arranging with the broadcasting stations for the best type of programs possible, even within the boundaries of what the majority of people like to enjoy. There has, however, been a steady improvement in programming from the days of the early nineteen twenties. This improvement will continue in a natural way, provided broadcast entertainment does not lose touch with what the majority of the people like.

In these days when we are fighting *against* totalitarianism and *for* freedom of speech and press, we must guard against any element which would use broadcasting to give the people only what those elements think the people should hear. This attitude belongs to totalitarianism, it does not belong to democracy. For this reason, I believe that the policy of the privately owned stations is democratically sound. They have steadfastly refused to adopt an editorial attitude on their stations. They have taken the stand that they are a public service, that their stations provide a forum for public discussion, that anyone who has something of interest to say to the public has the right to buy time to say it, provided what is said is in good taste and not slanderous, and finally that anyone who disagrees has the right to their say. The result—well it is up to the public to judge between the two points of view.

This attitude on the part of the privately owned stations is particularly clear on political controversies. The broadcasting stations do not



take sides. They provide the facilities for the parties concerned and again let the public be the judge. This, I believe, is the sound democratic method.

Recently, in an address before the Canadian Club in Toronto, the Honorable C. D. Howe gave an outline of the way in which Canada, due to the war economy, had become a great industrial nation. He went on to emphasize that in the post-war period, Canada was destined to be one of the great industrial, commercial and agricultural nations of the world. This observation has in it a great message and a great responsibility for Canadian Broadcasting in the post-war era.

Wherever there is great commercial activity, there is a tending rise in the arts and letters. The Golden Age of Greece accompanied the greatest commercial activity that country has ever seen. It will be the task of broadcasting to interpret greetings of their heritage through drama, music and artistry in forms which the people can understand and enjoy.

True, the minorities must have their share of the things they like during the broadcast day. Broadcasting, however, must never lose sight of the fact that only by providing entertainment—the greatest good for the greatest number, will it continue to thrive and play an important part in the life of a nation.

Many Thanks . . .

to all the Canadian Radio Stations,
Band Leaders, Vocalists and
Other Performers,

who have helped us carry out our
policy of

**Giving
Canadian Song-Writers
A Break !!!**

Thanks also to Tuckett Ltd., the MacLaren Advertising Co. Ltd., and Eric Wild and His Blended Rhythm orchestra for their sponsorship of nine "Canadian Songs-of-the-Month", all of which we have published.

**Southern Music Publishing Co.
(Canada) Limited**

83 Bloor Street West - - Toronto

Young Executive

six years in broadcasting, wants position where ability and experience can be used to advantage. Station or agency in Central or Western Canada by choice. Write nearest Employment and Selective Service Office

The Future of Canadian Radio

by **JAMES S. THOMSON**

General Manager of the Canadian Broadcasting Corporation



the intellect of the scientific laboratory.

For our encouragement we ought to turn back the pages of history, wherein we learn that the record of human existence is largely one of unexpected surprises. Life goes in cycles. Night becomes day, and winter turns to spring—the miracle of which no man understands. Similarly in the long story of civilisation ages of violence, crime and oppression are superseded by times of enlightenment, culture and humanism; the expectation of such a new appearance in the affairs of the world alone gives hope and meaning to the present struggle.

The characteristics of these great ages in the past are known and recorded for us in history. They were eras when the human spirit was elevated by a lofty and ennobling faith, when man himself was the measure of value, when art, letters and music flourished in the grand manner, and, above all, when the leaders of men believed in the power and promise of education.

It is generally recognized by psychologists that ability to use intelligent language is the mark that distinguishes humans from every other form of life. There is much evidence to support the view that rhythmic song appeared before plain prose — hence the importance of music and the dance. For the first time in all history, the human race has found a means of communication that is universal in its outreach—that enters every home, that speaks to every land. What a miraculous power! What shall we do with it? This is the question that confronts every man who handles radio.

There is a broad, wide justice that moves through all human affairs which can be realised only by those who are willing to stand back and take the detached view of life.

This justice judges every man, every nation, every age, and every human activity—and to this dread bar we are all summoned by the tragic events of our time. "What did you do in the Great War, Daddy?" is supposed to be the question every child asks of his father when the days of peace return. Here's the question we must all answer—How did we use radio in the great crisis of the middle twentieth century?

Why ask about the future of Canadian Radio? *First*, and most important, because Canadian radio is our business. *Second*, and hardly less important, because Canada is a young country, whose future is still to make. *Third*, because Canada is not likely to take the industrial and commercial leadership of the new world, and we are therefore much more apt to assume the role occupied by smaller and poorer countries — that of providing the intellectual and artistic stimulus for the Americas—such as Greece, Switzerland, Ireland and Bohemia once gave to the world.

Radio can become a potent instrument for the realisation of these

Halifax Now World's
Busiest Port

With such activity it is no wonder that national sponsors include Halifax in all their advertising schedules.

**RADIO STATION
CHNS**

HALIFAX, NOVA SCOTIA
Rep. All Canada Radio Facilities

high hopes of good for Canada and the rest of the world. Consider what a concentration of music, laughter and song, of the drama, the telling of tales, and the portrayal of the current scene all touching human emotion through the power of the living voice could accomplish for this land of ours! The great days of Greece, of Elizabethan Britain, of New England in its prime, would be surpassed in a new and unbelievable dawn of promise for the life of all mankind. By these means we might accomplish what Leagues, Treaties and Alliances could never accomplish and without which their realisation is an empty dream.

Radio is a child of human inventiveness born in an evil hour. Never were men so clever or so foolish. They have mastered the world, but are incapable of ruling themselves. They found a voice to speak to every man, but there is so little to say.

If these remarks appear cynical, the present dreadful struggle shouts their truth to all who have ears to hear. The vast industrial power of the modern world is harnessed to the destruction of human life and property, on a scale so stupendous that its very magnitude prevents us from realising its horror. This magic tongue of ours that can speak across oceans and continents, between kingdoms and races is full of lies. Radio is in the front line of the conqueror's armament—and deception of the enemy is one of the first principles in war.

What's wrong with the world? It is very evident that mankind must have a new deal with itself. If not, we are on the verge of an era of unimaginable barbarity, in which the ethics of the jungle will employ

**MANITOBA'S
FRIENDLY
STATION**

**CJRC
WINNIPEG**

High spot on the dial in this important
Canadian market centre

Exclusive Representatives
**ALL-CANADA RADIO FACILITIES
Limited**

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

To Advertisers

A year ago we asked you to give us your confidence and your business. You did, and we thank you. In return, we have carried your advertising at low rates, established especially for this experimental period.

Fair enough?

Now A New Rate Card

effective March 1st 1943, calling for an increase in rates, is in preparation. Unexpired contracts will be honored, at the old rates.

WE SOLICIT YOUR CONTINUED SUPPORT

THE CANADIAN BROADCASTER

A Meeting Place for the Industry and Its Sponsors



Frank Radcliffe succeeds Ralph Snelgrove as manager of CFOS, Owen Sound. Ralph is now a Warrant Officer in a special branch of the R.C.N.V.R. Frank was formerly chief announcer and assistant to the manager of the same station.

May Affect Canadian Radio

Because of American legislation limiting earnings of an individual to \$25,000.00 a year, most top-flight stars will be faced with the alternative of giving up movies or radio. Among performers likely to be faced with this problem are Jack Benny, Bing Crosby, Abbott & Costello, Bob Hope, Red Skelton, and others who divide their time between the two media. According to "Variety" a feeling seems to prevail among the agencies that most of these will stick to the medium (movies) which lifted them to national fame and brought them their first big money."

Since many of the programs in which these stars appear are heard over the Canadian network, and since it is generally admitted that Canadian radio is built around the bigtime American programs, is it

too much to hope Canada may soon find herself forced to develop a radio technique of her own, instead of following the present practice of dispensing schedules which are based about 75% on the U.S. system and 25% on the BBC?

Lang-Worth Bulletin

The following appeared in a publicity letter released by Lang-Worth Feature Programs Inc. (NY) under the heading of "What's for December!"

James Caesar Petrillo has spoken:
"Of records we've made quite enough!"

But soon every member
Will have cause to remember
What happened when ASCAP got tough!

CAB Board Entertains Broadcast Sales Club

Monday, December 7th, the Directors of the Canadian Association of Broadcasters entertained the membership of The Broadcast Sales Club of Toronto to lunch in the Royal York Hotel.

After lunch, C. W. (Bill) Wright, president of the B.S.C.T. outlined to the C.A.B. directors and their guests a promotional plan designed, with the use of recordings and movie film, to provide the industry with a simple and effective means of selling the radio idea to the advertisers in service clubs.

The suggestion was made that it might be well to extend the idea, which would be of interest only to the national field, in order that it might be used locally, especially where there are few national advertisers, to interest local merchants and others in the medium from the standpoint of community service rendered. It was felt that the two ideas were quite separate, and that both might well be adopted.

Bill Wright, in presenting a resume of the plan to the joint meeting explained that it had been developed by Jack Part (Exclusive Radio) and his committee.

It is believed that the C.A.B. directors left the meeting with the intention of discussing the plan among themselves.

Buy A Bond

At CKBI, Prince Albert and CKCK Regina they've been singing a song called "Buy a Bond" which goes to the tune of "Bless 'Em All". These are the words — worth filing perhaps for the next loan drive.

Buy a bond, buy a bond,
To Canada's call we respond.
We won't buy the things we can
well do without;
In the mind of old Hitler we'll not
leave a doubt,
That we're backing the boys 'cross
the pond.
So come one and all buy a bond!

Blow, bugles of battle, the
marches of peace;
East, west, north, and south let
the long quarrel cease;
Sing the song of great joy
that the Angels began,
Sing of glory to God and of
good-will to Man!

—Whittier



UNITED TRANSCRIBED SYSTEM
EXCLUSIVE RADIO FEATURES
LIMITED

CFAR
FLIN FLON
Serves
NORTHERN
MANITOBA



REPRESENTATIVES
H. N. STOVIN

LET'S ASK THE ADVERTISERS

No. 2. Come on Radio! Prepare for Victory!

by R. E. JONES

Past President Association of Canadian Advertisers

I wonder if we in Canada are giving enough study to radio advertising? Aren't we tempted to think of radio as a medium which entertains the masses and sells merchandise?

Now that many advertisers are faced with a consumer demand that far exceeds their ability to produce, there are more immediate and far-sighted jobs for radio—jobs that can and must be done if business is to maintain its rightful place in our post-war economy.

Radio is a very intimate medium. Can we not use it in a more personal way to develop public understanding and an appreciation of business as an essential part of the revolutionary post-war world that economists are so vividly predicting?

Why do millions of Canadian radio listeners eagerly turn their dials to Roosevelt, Willkie and Churchill broadcasts? Is it solely for the information and the pleasure that these broadcasts provide? I don't think so. It is for inspiration and guidance.

Our people want their faith in the future renewed. They want simple facts about what is required to insure progress for democracy. They want truth, no matter how bitter it may be, and their reactions after these important radio talks by our governmental leaders prove that they are ready and willing to undergo the restrictions and hardships necessary to preserve their way of life.

With such a situation existing, why can't our business leaders use radio to explain present-day problems and prepare the masses for the inevitable adjustments which must follow? Why not tell of the research that is going on in industry? This would broaden the consumer's appreciation of industry's ability, and inspire our workers as they go about their daily tasks. It would encourage our population to do all it can *now* to prepare themselves for the "new world" we read so much about today.

Why must we all wait till after the war to show people where business fits into the "great post-war era"? Why, through radio, can't we inspire people to think and plan and participate *now*, in a *gradual* swing towards some of the things being suggested by far-sighted planners? Wouldn't it be sane to develop the new theories amongst local community groups now, on a small scale, slowly by the trial and error method, rather than having to

face the uncertainty of things untried, later on when victory places upon us new social and economic problems.

It is very true that the amusement most advertisers provide on their radio programs has a cheering effect on listeners. It makes people forget momentarily the many worries and heart-aches that are our common lot in wartime. It gives people a brighter and more tolerant outlook on life, but why not go a step farther? Can't we, after using entertainment to put our audiences in a relaxed frame of mind, proceed to supplement the entertainment we have given them with lasting inspiration to carry on when the program is over?

Must not business, in order to be accepted by the masses as a really important cog in the wheel of future economy (whether it be a socialist, communist or normal democratic state) develop a technique for explaining and dramatizing itself to the public, as a friendly, a personal and a capable group, willing to pull its weight in tomorrow's re-shaping of the world? Should we not be telling more about the things being done in our laboratories and research departments in preparation for tomorrow's conditions?

This of course is no ordinary radio production job. It would have to be done extraordinarily well or it would sound dry and uninteresting over the air. We would have to call on the finest musical, dramatic and writing talent in the country to do this job. I can visualize a combination of fine entertainment and inspiration, such as few advertisers have attempted—an expansion of the high quality shows already staged by such organizations as Dupont, and a radio adaptation of current General Electric ads: in American magazines.

In order to insure public approval of the various techniques employed, we might well consider improved methods of checking listener reactions. A more dependable, more accurate, more complete audience check — something paralleling a combination of A.B.C. publication audits and a Gallup poll—might be worked out.

If a reasonably priced survey technique could be developed which would enable interviewers to get right into the homes and talk personally with listeners regarding specific sections of our programs, our artists, stories, music, etc., we would get the necessary balance be-

tween entertainment and inspiration. Surveys could be continuous, so that we could develop a trend of public reaction. This is desirable because a worried people engulfed in the miseries of war would respond differently to a confident victorious people imbued with an enthusiastic spirit of co-operation, and unified in a world-wide determination to participate in social reconstruction and progress.

Maybe the studies now being conducted by the three-way committee composed from the memberships of the Canadian Association of Broadcasters, the Association of Canadian Advertisers and the Canadian Association of Advertising Agencies could delve into these things and come up with something specific. Maybe *all of us* should do more thinking and more talking about the idea.

One thing seems essential. Any changes we make, any investigating



we do, should take a simple and natural course. Let's not be too idealistic. Let's not become confused by going "scientific". We can develop our ideas slowly and adapt ourselves as we go along by the good old trial and error method. Then, when victory comes, the change-over to whatever new conditions are to prevail, will be a perfectly natural thing. Our knowledge of the trend of public opinion towards business will be a really useful guide to business leaders who merit a permanent place in our post-war program whatever it may be.

Contact

BRITISH COLUMBIA

Through the ALL-CANADA Western Group

EFFICIENT COVERAGE OF B.C.'s BUSIEST MARKETS

Kamloops _____ **CFJC**

Kelowna _____ **CKOV**

Trail _____ **CJAT**

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At this Christmas Season

RCA Victor
TRANSCRIPTION STUDIOS

RENEW their pledge
of co-operation with
all agencies of
Government in the
furtherance of
THE WAR AIMS
OF THE
UNITED NATIONS

• • •

RCA VICTOR COMPANY LIMITED

Radio - Recording Division

Studios at

TORONTO
Royal York Hotel
AD 3091

MONTREAL
976 Lacasse St.
WE. 3671



Thank God for the Truth

This story by an escaped Norwegian is typical of those that reach the BBC almost every day from the Occupied Countries. It shows the value that is set on the BBC's European Service.

I stood on the storm-swept headland somewhere in Northern Norway with a new found friend, a fisherman. I had been hunted for days and found shelter in his home. It was night. The winds swept through the pines and the stars sparkled out of the blackness. "It is time for the news", the fisherman said quietly. "Come!" He led the way down to his boat, we jumped in and rowed out into the storm. The heavy seas tossed us about and nearly swamped us at times, but we went on and on, seemingly straight into the Atlantic. Nearly an hour later a hump loom-

ed up out of the blackness, a tiny island. There were several boats in the small cove, and low voices came from a hole in the ground. We crept in through the opening. On a shelf stood a fine radio set, its green eye and lit dial was the only illumination in the silence as the London announcer's voice was heard. It was the midnight news. It was mostly bad news that night. The pipes were puffed harder, that was the only sign of emotion. They could take it, those men. When it was ended one of the men said quietly: "Thank God for the truth, even if it hurts. It's a real friend who dares to tell you the truth." Then we made for our boats, and rowed off into the storm, to our distant homes.

"Manitoba Calling".

Our Advertisers

will appreciate
knowing that you
read about them in

THE CANADIAN BROADCASTER

"psst! MERRY XMAS"



C K C K

520 Kilocycles • Regina, Sask.

CAB BOARD MEETING

The Board of Directors of the Canadian Association of Broadcasters met in Toronto December 7 and 8. The following directors attended: Harry Sedgewick (CFRB), chairman; George Chandler (CJOR), vice-chairman; J. W. B. Browne (CKOV); E. T. Sandell (CKTB); J. K. Cooke (Northern Broadcasting); Phil Lalonde (CKAC); N. Nathanson (CJCV); Keith S. Rogers (CKCY); and G. R. A. Rice (CFRN), by invitation as president of the Western Association of Broadcasters. The meeting was also attended by Glen Bannerman, President and General Manager; Arthur Evans, Secretary-treasurer; and Joseph Sedgwick, K.C., CAB counsel.

The meeting consisted largely of a discussion of the association's meeting to be held at the King Edward Hotel in Toronto, February 15-17th.

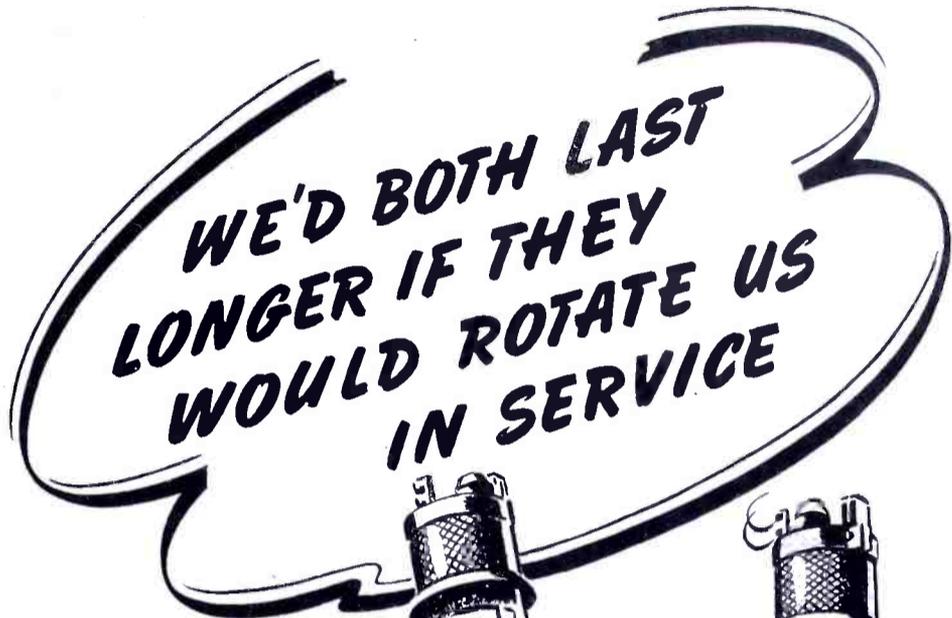
The management's studies on the standardization of rate structures, continued from the 1942 meeting when the matter was set over for a year, are to be presented again, supplemented by suggestions emanating from a recent discussion with time buyers from eighteen agencies, which are to be incorporated into the presentation. At the same time the Radio Measurement research committee will present its findings and recommendations to the membership.

Plans were made to invite prominent United States broadcasters to attend the meeting.

CPRS-BMI Fees

December 17th is the date on which the Copyright Appeal Board, under the chairmanship of the Honourable Mr. J. T. Thorson, will decide upon the fees for 1943 payable to the Canadian Performing Rights Society and Broadcast Music Incorporated of Canada Ltd. The CPRS has claimed 8c and the BMI 1c per licensed receiving set. While these claims are the same as the fees set last year, the number of licensed receiving sets has increased from 1,454,717 to 1,623,489.

**Said the spare tube on the shelf
to the tube in the transmitter**



A regular working schedule for your spare transmitting tubes will prevent them going soft from non-usage. Rotate all your tubes, putting the spares in service regularly. War demands are making tubes scarce — by rotating your tubes you will insure maximum life and service.

Canadian Marconi Co.
Marconi Building, Montreal
Vancouver — Winnipeg — Toronto
Halifax — St. John's, Nfld.

MARCONI RVC RADIOTRONS
Preferred by Leading Radio Engineers
Made in Canada by
MARCONI — The Greatest Name in Radio

**Coming
From
Chatham
Ontario**

*The Best of Good Wishes
for Christmas
and
Victory in the New Year*

C F C O
CHATHAM - ONTARIO

JOHN BEARDALL
Manager - Owner
STUDIOS IN THE WILLIAM PITT HOTEL

McNaughton Lauds CJRC Recruiting

Lieut.-Gen. A. G. L. McNaughton, commander of the Canadian army overseas, lauded Manitoba's recruiting record, during a special two and a half hour army broadcast over CJRC, Winnipeg, December 1. He stated, "Measured on a per capita basis this is now the highest recruiting record in all Canada, which is a very proud achievement." McNaughton's message was cabled from England for this special event, and it was read by Brigadier R. A. Macfarlane, District Officer Commanding M.D. 10.

The broadcast, "Army Night in Manitoba," was arranged by the Public Relations office of Military District No. 10 and CJRC as a salute to the various cities and towns of the district. This particular dis-

trict has already made extensive use of radio for recruiting purposes with six programs, comprising one hour and three quarters, on the air weekly. They are "This Man's Army," and "John Smith, Canadian," a dramatic half hour written at CJRC, on Sunday at 7:30 p.m.

Army Night in Manitoba featured four bands, selected artists from the armed ranks of M.D. 10, plus interviews with recruiting officers from various parts of the district.

The McNaughton statement, being highly potent to Canadians at this time, hit front pages of newspapers across the country. It was released nationally by both Canadian Press and the British United Press while the program was still on the CJRC air.

HOW'S BUSINESS?

Good, if you ask us. Reviewing the past year we find that more national advertisers than ever have made use of our facilities while the local merchants continue to show their appreciation of our abilities by taking more time than on the other two local stations combined.

From the advertisers' viewpoint the answer is the same—good!—in proof of which we offer the fact that 99% of the national advertisers have renewed their contracts with us for the coming season. With the bonus coverage offered by our increase in power (now 250 watts) we can give a more complete coverage than ever of the rich Ottawa Valley.

In extending the Season's Greetings may we add that for your Ottawa Valley business the best way to assure a Prosperous New Year is to use

C K C H

OTTAWA - HULL

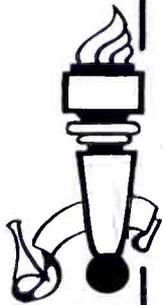
D. L. BOUFFORD,
112 Yonge St.,
TORONTO Ad. 7468

RADIO REPRESENTATIVES LTD.
Dominion Square Bldg.
MONTREAL Ha. 7811

HOWARD H. WILSON COMPANY
Chicago New York San Francisco Hollywood Seattle

C K M O
C F C N
C F R N
C F Q C

Goodwill



C J G X
C K P R
C K C L
C H L N
C H L T
C K C H
C K C V

Radio Representatives Limited

Neil LeRoy TORONTO Jack Slatter MONTREAL Wilf Dippie

Freedom from the BBC

C. HENRY WARREN

(The Bookman — December, 1933)

Those listeners who tuned in to the German stations during the preparations for the elections, and heard how uncompromisingly broadcasting had been converted in that country to political use, must sometimes have wondered whether such a state of affairs could ever obtain in this country. It would seem impossible: and yet—? When a country is in a state of war (and that is the only name that can be applied to the conditions prevailing in Germany since the revolution) obviously broadcasting is going to be one of the very first instruments seized upon by the government in power to justify its action and to stir the people into the necessary patriotic fervor. And what a superb instrument it is for such a purpose! When the government, carefully choosing its spokesmen, can insinuate its voice into almost every home in the country, how should it not succeed? What earthly chance have the more intelligent members of the community against such a vast, persuasive, all-pervading force,

It is precisely this possibility in all its various degrees which makes broadcasting so inherently dangerous. All very fine for us to be sitting beside our firesides now and listening to chamber music and symphony concerts and comedians and silver-voiced announcers; well may we be grateful for the wireless. But how if one day all this music is blown sky-high and the comedians give place to vivid commentaries from the battle-fields (if there are such things in the next war) and instead of the adorable silver-voiced announcers, trumpeting aide-de-camps usher to the microphone the

newly appointed Director-in-Chief of Broadcast Military Propaganda! Fantastic? Very likely; but anyway the fantasy contains a possibility we should do well not to ignore.

By its charter the BBC remains separate from, though somewhat under the wing of the government. It is therefore able, at least in theory, to frame its policy irrespective of the aims of that government. But very soon the BBC's charter is due for reconsideration and the rumbblings in parliament to-day are indicative of a desire in certain quarters to revise—if not altogether to abolish—that charter. If it were to be abolished what would be the result? It could be only one thing: the total extinction of that freedom which, constrained as some of us may think it to be, is the saving grace of the BBC.

Miss Matheson, one time Talks Director, recently made the following statement: "To dictatorship, broadcasting offers a weapon readily available for war; to a free people it offers an instrument equally apt for peace, provided that there is that fortunate divorce from Government which is expressed in the charter of the BBC, and provided that broadcasters are encouraged to keep alive, through many channels, that human and informal contact with the widest public which is the essence of good broadcasting." And no one who has at heart the cause of "good broadcasting" can fail to be concerned lest the BBC should lose its charter and thereby its freedom to voice. When that time comes we can all say good-bye to freedom and prepare to welcome the dawn of a really robot-minded nation.

Edge and Simpson Run Purdy Programs



R. L. SIMPSON

RAI PURDY

E. W. EDGE

Rai (now Captain) Purdy, Toronto producer, has left his regular work to become radio producer for the Army Show. Rai Purdy Productions continue for the duration under the joint managership of Producer R. I. (Bob) Simpson and Scripser E. W. (Ernie) Edge.

THE CBC SERVES CANADA

With Outstanding Programmes from Three Countries and Six Networks

FOR over 15 hours every day, in each of Canada's five time zones, a feast of radio entertainment is spread before listeners to the CBC networks . . . a menu so rich and varied that it is unlike that in any other country.

Reaching 94% of the total population of Canada, CBC networks bring to every radio home, not only a balanced and diversified schedule of *Canadian* entertainment, instruction and information, but programmes from the British Broadcasting Corporation, the National Broadcasting Company, the Columbia Broadcasting System, the Blue Network and the Mutual Broadcasting System. The daily schedules of the CBC include many of the most brilliant programmes from all these networks . . . exchange features of every type and kind . . . which supplement the CBC's own programmes of music, comedy, drama and sports and its authentic, impartial news broadcasts of the world in action.

This is the service rendered to the Canadian people by the Canadian Broadcasting Corporation . . . a service which brings to listeners, regularly, the fine programmes of three countries. Geared to the tempo of the times . . . to the demands of a country at war . . . it is a service unique in radio and plays a vital part in the effective prosecution of Canada's War Effort.

CANADIAN BROADCASTING CORPORATION



Programmes on CBC Networks Currently Include

CBC News	CBC
Toronto Symphony Orchestra	CBC
Fibber McGee and Molly	NBC
They Tell Me	CBC
School of the Air	CBS
Alan Young Variety Programme	CBC
The Aldrich Family	NBC
Good Luck Show	CBC
Britain to America	BBC
Comrades in Arms	CBC
CBC Farm Broadcasts	CBC
Metropolitan Opera	Blue
The Voice of Victor	CBC
Jack Benny	NBC
Guest of Honour	CBC
Lux Radio Theatre	CBS
Just Mary	CBC
Waltz Time	NBC
Midweek Meditations	CBC
Canadian Theatre of the Air	CBC
BBC News	BBC
Lipton Tea Musicale	CBC
Sinfonietta	MBS
Willson Woodside	CBC
Breakfast Club	Blue
N. H. L. Hockey Broadcasts	CBC
Album of Familiar Music	NBC
Our Canada	CBC
National Labor Forum	CBC
Big Sister	CBS
Children's Scrap Book	CBC
Charlie McCarthy	NBC
Canadian Round-Up	CBC
Front Line Family	BBC
Mart Kenney's Orchestra	CBC
Chamber Music Society of Lower Basin Street	Blue
Science in the News	CBC
The Happy Gang	CBC
Ma Perkins	NBC
Church of the Air	CBC
New York Philharmonic Orchestra	CBS
The Magic Carpet	CBC
Kraft Music Hall	NBC
Washington Commentary	CBC
BBC Radio News Reel	BBC
Serenade for Strings	CBC
National Farm Forum	CBC
Club Matinee	Blue
John and Judy	CBC
Fred Allen	CBS
Week-End Review	CBC

And Many Other Fine Features

PRESS AND RADIO

Allies or Rivals

A Memorandum issued by The Writers, Artists, and Broadcasters War Council of Toronto

Before the Writers, Artists & Broadcasters War Council had met many times, its members found themselves discussing the question—could press and radio do a better job for our War Effort? Enough evidence was forthcoming to indicate that jealousies exist, that they have a purely selfish origin, and that their continuance hinders the all-important task of raising public morale and keeping the public mind fully informed.

No one is better able than working journalists and broadcasters themselves to put their finger on any sore spot that is lessening the efficiency of their work. Accordingly, the Council set up a committee of five, consisting of two journalists, two broadcasters, and one independent member, to look into the problem and make any recommendations that they thought fit.

Bringing this question into the light of day has the advantage, first, of creating an informed public opinion on the subject, and second, of bringing directly to the notice of those in a position to use their influence in the matter, the desirability of putting an end to the trouble. The following Memorandum, which is the work of the committee referred to, should serve both these purposes.

Press and radio are complementary channels for informing the public. There is therefore some natural competition between them.

Such rivalry tends to wear off naturally as time goes on. For instance, printers and book publishers were at first decidedly suspicious of radio; but this suspicion disappeared when it became clear that radio was increasing, rather than diminishing the size of the reading public.

In the same way, teachers were at first suspicious of broadcasting to schools, until they found out that such broadcasts did not provide a cheap substitute for themselves, but helped to increase their efficiency.

Some specialized sections of the periodical press have already lost their fear of radio; e.g. most farm papers no longer object to the broadcasting of market prices and agricultural information. Again, local weekly and community papers now regard radio as an ally, rather than as a rival (e.g. Andy Clark's 'Neighbourly News' broadcasts).

At present, therefore, press-radio rivalry is mainly confined to the daily newspapers and to certain magazines. This rivalry takes the following forms:—

- (a) Minimum listing of radio programs in the daily papers.
- (b) Minimum press publicity for radio personalities.
- (c) Non-recognition by the press of the news value of radio, in spite of the fact that investigation has shown that radio has a very high reader-interest rating.
- (d) Absence of provision for current criticism of outstanding radio programs, in music, talks, drama, features, etc. Recent examples are the failure of the daily press to criticise or publicise adequately such important series of broadcasts as 'The Theatre of Freedom' (1941), the British Ballad Operas (1942) and the season of Russian Plays (Sept. 1942).
- (e) Elimination, whenever possible, of credit references to radio, both in text and pictures.
- (f) Objection to the CBC starting its own periodical.
- (g) Unsympathetic editorial treatment of radio policy questions.

These attitudes are not universal in the daily press, but they are generally typical. Both the CBC and

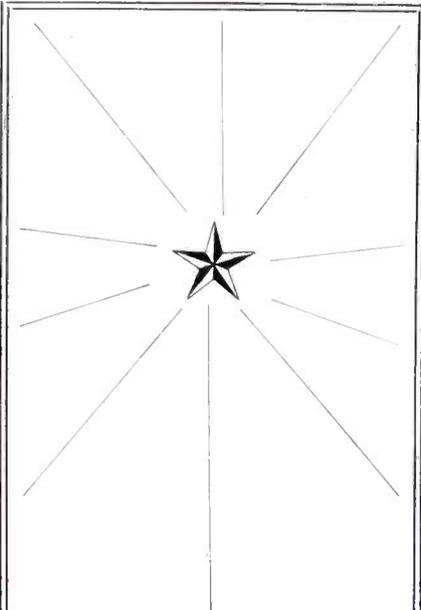
the private stations suffer from this rivalry, which even colors the relationship between the respective personnel of newspapers (staff and contributors) and radio institutions. The fact that some Canadian newspapers now own and operate radio stations of their own does not alter the position. In the U.S. however, some leading dailies (such as the *New York Times* and *P.M.*) have changed their attitude toward radio, and now give radio programs equal publicity with drama, movies, concerts and other forms of entertainment.

The root of the rivalry is undoubtedly commercial. Newspapers and magazines are convinced that radio advertising cuts into press advertising, and so reduces their revenue. In the case of the CBC, this conviction has been deepened by the fact that the CBC still substantially supplements its licence income with revenue from sponsored programs. Furthermore, the CBC and private radio stations do very little advertising of their own in the daily press—so there is no *quid pro quo* here.

Admittedly, radio has more to gain from the press than the press has to gain from radio. Radio already gives the daily press useful publicity — by constant recommendations (in news bulletins) to listeners to refer to their papers — also by employing newspaper reporters and commentators as broadcasters. More might be done by finding time on the air for reviews of features and editorials in dailies, by broadcasting a 'readers magazine digest of the air', etc. In view of the regional nature of the daily press in Canada, a useful national function could be discharged by the CBC, if it broadcast regular summaries of press editorial opinion on important events and issues. But in the main, there is not much that radio programs can now do to increase the circulation of daily newspapers.

On the other hand, even from a selfish point of view, the daily press could afford to take a more enlightened attitude towards radio. By publicising the cultural and educational elements in broadcasting, the press could encourage the CBC to

(Continued on Page 17)



A Sincere Xmas Greeting from the Ontario Farm Station to All Friends, Customers and Sponsors.

Sincerely W. T. Cruickshank Gen. Manager
Cordially J. Maxwell Comm. Dir.

1000 WATTS --- 920 KC's

CKNX
WINGHAM

To All Our Friends . . .

THE AGENCIES THE ADVERTISERS

who helped CKOC make the unusual progress it has during 1942 --- WE SAY

Thanks . . . and

Seasons Greetings

CKOC

REPRESENTATIVES

ALL-CANADA RADIO FACILITIES
WEED & CO. IN THE UNITED STATES



1000 WATTS

CKOV
THE VOICE OF THE OKANAGAN

**Just the same
Old Wish**

•

Studio & Offices
Box 1515
KELOWNA B.C.

DON'T JUST TRANSLATE... Adapt or Create

By PAUL L'ANGLAIS

Radio Programme and Producers, Montreal



Here Quebec's ace producer of French radio programs tells, in his forthright way, how to use and how not to use broadcast advertising in French Canada. He says his piece without pulling punches — politics be damned.

Mr. L'Anglais' long list of clients with whose agencies he co-operates in the production of French shows includes: Canadian Industries Ltd., Coca Cola, Colgate Palmolive Peet, Imperial Oil, Ironized Yeast, Kraft-Phoenix Cheese, John Labatt, Lever Bros., Pepsodent, Ponds, Quaker Oats, RCA Victor and many more.

patois does not exist). Furthermore it must be modeled on local customs and situations. In other words, verbatim translation of an English-Canadian, American or English advertising campaign is out for Quebec. It must be an intelligent French adaptation, or better still the creation of a new campaign in French, patterned after the main points of the English one. Even if the copy, as is, has a direct appeal for Quebec, that appeal must be formulated in good French, not translated French, but adapted or originally created French. For example, one could not translate into French "The Bluenose of Salmons". It would have to be paraphrased into "the most Gaspesian of Salmons" or something like that.

When the English copy is colloquial, it has to be recreated along the same pattern, but never word for word, in French. "Strike me Pink" becomes "Let the devil carry me away", "Beginner's Luck" adapts into "Hunchback's Luck". These are elementary illustrations, but important none the less, and the bigger the campaign, the more careful one has to be. Radio calls for more care than other media because in radio not only colloquialisms and idioms, but also whole patterns of life are featured.

When we did "Strawberry Blonde" on the Radio Théâtre Lux Français, it became a French-Canadian story taking place in Montreal and featuring such old meeting places as "la ferme Logan" and "Sohmer Park".

The best way of all, when it comes to originating a French-Canadian Radio Show, is to have it created in French. It pays large dividends. For some few years now my confreres and I have been fighting for this, and, thank the Lord, we are gradually succeeding. Most French radio programs are now original stories conceived and written in Quebec, and the advertising messages they carry are adaptations of the original English commercials.

An analysis of the average Elliott-Haynes radio survey will show, amongst the top-ranking radio shows of the moment, the following:-

CEUX QU'ON AIME (Pond's) — Originally an adaptation of "Those we love". Now in its third year as an original French Script.

GRANDE SOEUR (Lever Bros.) — French adaptation of "Big Sister".

LES JOYEUX TROUBADOURS (Colgate Palmolive Peet) — An original French version of "The Happy Gang".

RADIO THEATRE LUX (Lever Bros.) — French counterpart of "Lux Radio Theatre" featuring original French plays, and adaptations of English and American plays.

JEUNESSE DOREE (Campbells) — Original French script.

LES AMOURS DE TI-JOS (John Labatt) — Original French script.

NAZAIRE ET BARNABE (Lever Bros.) — Original French script.

VIE DE FAMILLE (Procter & Gamble) — Original French script.

RUE PRINCIPALE (Procter & Gamble) — Original French script.

LES SECRETS DU DOCTEUR MORHANGE (Ironized Yeast) — Original French script.

These are just a few of the English-sponsored programs (French sponsors naturally use the lingo), and space does not allow listing all the spot campaigns. One thing stands out. Only original French shows, or intelligent adaptations work out! The others fall short of the mark.

If Toronto and New York want to sell their wares to Quebec, let them use a little common horse-sense, drop the chip off their shoulders and approach their prospective customers in good French. In other words, don't just translate... adapt or create.

Whenever a new advertising campaign is devised for a new or an old client, the question of Quebec comes up on the carpet, and out pops the French Bogyman.

In the minds of those who have never dealt with Quebec, Jean Baptiste is an unreasonable, ignorant customer, cursed with catholicism, isolationism and (oh, sin of sins) blissful ignorance of the language of languages—English. But he also happens, in the majority of cases, to be a very good customer, with a keen appreciation for sound goods at reasonable prices; he is over three and a half million strong and fully aware of both his strength and his purchasing power; a thrifty spender and a thrifty buyer, he knows what he wants, and how and when he wants it. But even if he wants your goods very badly, he will—by atavism and natural horse-trading sense—insist on being sold, and even if he understands English perfectly, he'll want to be sold in French.

The majority of outsiders, Canadians and Americans, refuse to admit that Quebec has a right to be French—to be Catholic. Business might be easier if Canada were unilingual, but Canada happens to be legally bi-lingual, and Quebec's three and a half million people happen to speak French and must be taken as they are—a French-speaking country which likes to be talked to in French, especially when the talking-to is done by an outsider trying to get in and peddle his wares.

Now if any practical advertising man were to start an advertising campaign in Spain, he'd be sure to do it in Spanish and in good Spanish, wouldn't he? The same principle applies to Quebec. Your advertising message to French Canada must be in good French. It must exploit the colloquialisms (not the "patois" because Quebec is the only French province in the world where

Ensure Success for

Your 1943 Radio Advertising Campaign!

You'll Need

- AUDIENCE MEASUREMENT REPORTS
- STATION POPULARITY STUDIES
- SPOT CHECKINGS
- PROGRAM JURY PANELS
- RADIO PROGRAM TRENDS
- PROGRAM MONITORING

These Services, continuous and comparative since 1940 can be compiled to individual requirements with a minimum of time and cost.

—♦♦♦—

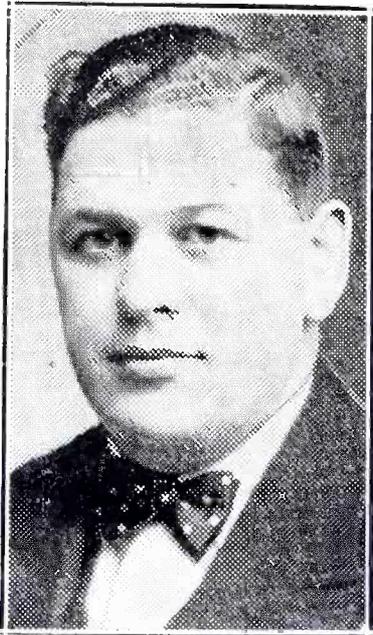
ELLIOTT-HAYNES LIMITED

TORONTO

Bank of Commerce Bldg.
25 King Street West
EL. 5012

MONTREAL

Sun Life Building
Dominion Square
PL. 6494



A Defence of Competition In Radio

By Joseph Sedgwick, K.C.

General Counsel for The Canadian Association
of Broadcasters

Condensed from "Toronto Saturday Night"

Radio has a story to tell the people—a story about itself—a story that has never been told. The people, whose instrument of entertainment and information it is, are entitled to hear this story.

The following article, which appeared recently in "Toronto Saturday Night", sets forth an honest and fair appraisal of how radio as a whole is contributed to by the public system and the private stations, working together in a peculiar kind of competitive partnership.

We are indebted to Mr. Sedgwick and to the Editors of "Toronto Saturday Night" for permission to reprint it, in abridged form, in this paper

A gentleman writing for the press under the name of R. B. Tolbridge (which may be his name for all I know) strikes a new note in his article "Sabotaging the CBC". In it he suggests that the villain of radio piece is the independent station operator, and that "the governors and management of the CBC have failed to safeguard the Two Freedoms which it was established to protect—freedom from the encroachment of private interests on the one hand, and freedom from political influence on the other".

Not being in any position to interfere politically with the CBC, I

know little about the first jeopardized "Freedom", but I do know considerable about the supposed "encroachment of private interests," and the time has probably arrived when the public too should know something about private radio in Canada.

Private Pioneers

Historically, private enterprise sought broadcasting licenses when they were going begging. Without a penny of subsidy from the government (and so without any cost to the taxpayer) individuals across Canada, many of them merely enthusiastic amateurs, put up the original transmitting stations, bought the equipment, put on the air the best programs they could procure, and they did this at a time when radio advertising was virtually unknown, and when the operation of a station was almost certain to cost money. Their reward was in hopes for the future.

Admittedly they did a pretty crude job measured by modern standards, but such a comparison is like judging a 1910 automobile against a 1942 model. It is only fair to say however that the stations of the early days did not serve all of Canada, and with their insignificant revenue from advertising they could not do as much as they would have wanted for Canadian talent.

Admittedly broadcasting in this country has tremendously improved since the establishment in 1936 of the CBC. But a great deal of the credit belongs to the private stations, and what we have today is the result of the co-operation of CBC with the private interests, and the competition of those interests with CBC for talent and audience.

The CBC Set-Up

The basic CBC network, which carries the Corporation's programs,

consists of 35 stations of which 25 are privately owned and operated. These private stations cost the taxpayers nothing. They receive and re-broadcast the CBC sustaining features without charge or payment; they broadcast CBC commercial programs, and in such case divide the charge for their time with the Corporation. And when not engaged in putting on CBC programs, they put on the air their own local talent as it is available, frequently finding and developing such talent.

Most of the big names in Canadian radio started their careers on non-CBC stations; indeed the Corporation, broadcasting nationally for the most part, cannot experiment, and must take those who have proven their worth on local stations. Many of the best network programs were originated by private stations and went CBC after they had established an audience.

That is the function of the private station, to explore and experiment. Of course they are commercial, and must sell considerable time or go out of business, as they have not a dollar of revenue other than advertising revenue. Some of them do not get the CBC sustaining programs free, but some 49 get little, even of program assistance, as being in areas where they compete with the Corporation's owned or affiliated stations, they do not carry its programs except in unusual circumstances.

Must We Have Advertising?

Advertising has made radio in America the bright, topical, attractive entertainment it is today. The advertiser must build up a favorable reaction to his product and therefore to his program, and in the long run he must cater to public taste and eliminate such advertising as is offensive. Radio advertising isn't nearly as pointed and inept as it was a few years ago, and

given a fair chance it will continue to improve.

An Englishman who is a fairly competent observer of both systems (advertising and otherwise), J. B. Priestley, said recently: "Perhaps you do not want to hear advertising on the air. Neither do I. But on the other hand I would rather hear Jack Benny, even if he has to mention the product of his sponsors, than hear any of our (BBC) not very brilliant hours of variety."

If our stations, CBC and private, stopped carrying the big American shows, that would mean an almost vanishing audience for Canadian stations, and an augmented audience for the nearest American ones.

So the CBC has brought to our people the best American programs, commercial and sustaining, and it has thus built up an audience for its own programs, the best we can produce, but still not comparable to the big American shows which are able to afford talent beyond our means. It has brought the Canadian audience back to Canadian stations; it has permitted the Canadian advertiser to use radio about as much as his U.S. competitor is allowed to use it, and it has encouraged the private stations to compete with it, knowing that by free and fair competition all radio broadcasting is improved.

This Freedom

For years we of the democracies have prided ourselves upon our free press. More important today than ever is that freedom, but not less important is a free radio.

In Canada we have devised a system that may well serve as a model for the world. We have a publicly-owned system, not mainly dependent on commercial revenue and therefore able to do more cultural but commercially unprofitable programs, and on the other hand, competing with it, but in no sense displacing it, a purely commercial system, responsive completely to the public taste. Out of the two systems—not opposed, and essentially a whole,—will emerge, is already emerging, a pattern of broadcasting that will, I venture to think, be widely copied in the post-war world or in so much of it as is free.

You must get The Family Audience in Québec!

IF there is any spot where FAMILY COVERAGE is essential, it is French Québec. Here the family is the social centre and the bulwark of national life. Here the family constitutes its own purchasing board.

The national recreation of French Canada is Evening Radio.

To sell the families of Québec, use the radio station to which most French-Canadian families listen most often—Statio CKAC.

HERE'S HOW THEY LISTEN!

CKAC

* Average E-H Program Rating of Evening Shows..... 24.1

NEXT FRENCH STATION

* Average E-H Program Rating of Evening Shows..... 13.2

* Elliott-Haynes Montreal Report—November, 1942

CKAC

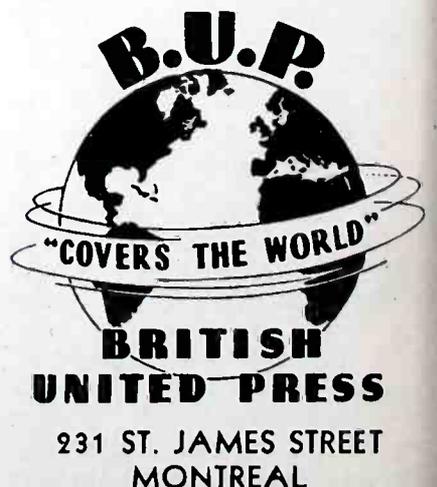
COLUMBIA BROADCASTING
SYSTEM

Representatives: Canada:

C. W. Wright, Victory Building,
Toronto, Ont.

United States:

Joseph H. McGillvra



PRESS and RADIO

(Continued from Page 14)

develop its non-commercial, at the expense of its commercial programs. Again, by providing regular criticism of radio programs, newspapers could gain the support of discriminating listeners, and so exert a stronger and more constructive influence than at present on radio policies.

Furthermore, both press and radio share common ground as public institutions, with a public responsibility. On this ground they are already cooperating to some extent, but might do so more systematically.

The recent Parliamentary Inquiry has shown that Canadian radio suffers severely through the almost total absence of an informed public opinion on radio matters, and to lack of systematic contact between the CBC and its listeners. Here the press could play a valuable part which it now neglects. The CBC would prefer to publicise its programs through regular press channels, rather than in other ways. But if the daily papers deliberately stint radio of publicity in their columns, the only alternative is the issue of a weekly publication devoted exclusively to radio. If the Press successfully objects to this also, then Canadian radio is likely to remain

unstable, subject to periodic crises, and not functioning properly as a national morale-builder.

What 'sterilises' radio, and keeps it aloof from public opinion, contributes to undermine its democratic character, and to make it an instrument suitable for totalitarian ends.

At this critical stage of the War, we cannot afford to have radio or press weakened by jealousies founded on commercial considerations. Radio has been called by Churchill "the fourth arm of the Services." From the nation's point of view, press and radio ought to work together in harmony, not in rivalry, as parallel instruments of public information. If commercial considerations interfere with this, they should be treated with short shrift. After all, if Hitler were to reach Canada, what would it matter whether newspaper advertising suffered from radio competition?

The following steps might help to improve the situation:—

- (a) Daily newspapers, in the interests of their own readers, might give radio its full 'news-value' rating, in treatment of programs, personalities, policies, etc.
- (b) CBC might subordinate its program policy less than in the past to commercial considerations.
- (c) Radio program officials might lose their monastic aloofness, and become assimilated to the main body of journalists and publicists.
- (d) Press interests might agree that, if newspapers may own radio stations, radio organizations may run periodicals.
- (e) Better coordination of press and radio in war propaganda, so as to dovetail their activities and encourage mutual support.

Paging Auntie Jean!

A letter has been received by station CJOC, Lethbridge, Alta., from an Australian airman—Cyril Johnson—stationed at Macleod, Alta., who is anxious to get in touch with a cousin who works in radio under the name of "Auntie Jean". He believes that her full name is Jean Williamson, and the only other information he has is that she comes from Scotland. "I would be most grateful," he writes, "if you could find out for me what her radio station is, in order that I can contact her."

If this notice reaches "Auntie Jean" or anyone knowing her whereabouts, "The Canadian Broadcaster" will be glad to pass the information along.

ARE YOU "MISSING OUT" ON THE NIAGARA PENINSULA ?

You can cover the Niagara Peninsula by using one station CKTB St. Catharines.

According to official figures the radio homes in this district number 84,440 out of a total number of 108,887 households, with 352,112 potential radio listeners.

1000 WATTS

CKTB

ST. CATHARINES

Representative

J. L. ALEXANDER
TORONTO and MONTREAL

Sell SASKATCHEWAN

Through the ALL-CANADA Western Group

EFFECTIVE COVERAGE—
ECONOMICAL COST!



Moose Jaw — CHAB

Prince Albert — CKBI

Regina — CKCK

Regina — CJRM

Exclusive Representatives

ALL-CANADA RADIO FACILITIES *Limited*

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

BOAS FESTAS (Brazilian)

FELICES PASCUA (Spanish)

GELUKKIG KERSTMIS (Dutch)

JOYEUX NOEL (French)

ERRYMAY ISTMASCHRAY (Pig Latin)

or in other words

Merry Christmas!

MARCEL BAULU

LABORATOIRE DE REDACTION

FRENCH TRANSLATIONS

Room 304 Empire Life Bldg.

Montreal

RADIO RHYMES by GIVVA PLUG

I bear a lot of fuss and blather,
 And often work into a lather
 Because discussions of B.O.
 Distress me on the radio.

*A girl's best beau will jilt her if he
 Detects that she's a trifle nifty.
 A certain soap will save the sever
 And keep true love alive forever.*

*It may be right, it may be wrong,
 But here's the tenor of my song
 It's crude but yet I think it oughter
 Make people use more soap and water.*

Community Service

CKBI is receiving special mention in Saskatchewan weekly and daily papers for its part in raising funds for the Saskatchewan Anti-Tuberculosis drive. Over two and a half hours are donated by the station each week, programs being brought in from various parts of Central Manitoba. CKBI has aired local talent from these towns, and raised an average of 2,500 a year for the fund. . . . When "Lifebuoy Follies", Lever Bros. show which is currently touring service camps, was in Prince Albert, CKBI aired thirty minutes of it from the theatre. A spot announcement campaign during the day helped fill the house with service men and others.

Sunday nights CHML (Hamilton) invites its listeners to phone in their pledges for cigarettes for

the forces. During the broadcasts Norm Marshall gives flash-bulletin descriptions of the evening's N.H.L. hockey games. The station reports considerable interest in the program and success for the cigarette drive. . . . This station has also instituted a news service in the Royal Connaught Hotel. A special bulletin board has been set up in the lobby, and, as soon after they are broadcast as possible, bulletins and news items are posted on the board for the benefit of the hotel's guests and others.

CBC BOARD MEETING

The following are the CBC Governors who attended the meeting held in Ottawa December 7-8.

Rene Morin, Montreal (chairman); J. W. Godfrey, K.C., Halifax; Canon W. E. Fuller, Saskatoon; Dean Adrien Pouliot, Quebec; R. Rowe Holland, Vancouver; E. H. Charleson, Ottawa. This was Mr. Morin's first meeting since he was re-appointed for a further three years.

The board discussed continued co-operation with the Canadian Press with representatives of that organization in connection with the supply of news for CBC bulletins.

Prolonged consideration was given to the provision of the recently leased Prince Rupert station, especially connected with the supplying of programs for the forces.

Approval was given in principle to the setting up of a staff pension fund under which employees are to receive retiring annuities at the age of 65.

In connection with staggered recorded broadcasts of political talks, it was agreed by the board that no program or speech will be permitted which by means of a mechanical reproduction achieves indirectly or by evasion what a ruling of the Corporation prohibits.

In regard to the published protest of Mr. Gordon Graydon, M.P., against the ruling that there should not be special facilities granted to the conservative party for the publicizing of their political convention, the Board upheld the general manager's decision to refuse to sell them the time they had already been refused on a sustaining basis. It was however unanimously agreed that an opportunity would be given the leader to speak over the CBC network early after his election.

ELLIOT-HAYNES MOVE

Elliott-Haynes Ltd., Market researchers, announce that they have moved their Toronto offices from 45 Richmond Street West to the sixteenth floor of the Bank of Commerce Building.

*W*ith deep appreciation in our hearts

for the blessings which have been ours

during the year 1942, it is our hope that

during 1943, together, we will strive

anew to bring back Peace on Earth,

Good Will toward Men.

CFCF
 MONTREAL

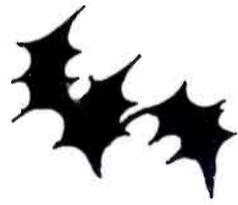


Greetings

To our many Advertiser and Advertising Agency friends who have supported our medium so loyally during 1942 . . .

This support has enabled our member stations to perform an unusual public service in devoting station time and the energies of personnel to furthering Canada's war activities.

Although the fight for freedom may be long and difficult in the days ahead, that day will surely come when, in a world at peace, we can say with reality A MERRY CHRISTMAS and A HAPPY NEW YEAR.



**THE CANADIAN ASSOCIATION
OF BROADCASTERS**



For All We Have and Are

AS another Christmas comes around, it is well that we pause to remember those to whose courage and self-sacrifice we are all indebted "for all we have and are."

Let us renew our pledges to go forward together, without thought for anything but that this may be the final Christmas of the war, the fore-runner of many peaceful Christmases to come.

C F R B
T O R O N T O

