

# THE CANADIAN BROADCASTER

A Meeting Place for the Industry and Its Sponsors

Volume 1. Number 2

PUBLISHED MONTHLY

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## Personnelities

Miss G. Lenore Reinke's appointment is announced as Assistant Manager of the RCA Victor Broadcast Transcription Department in the Royal York Hotel, Toronto. Miss Reinke joined RCA shortly after the opening of their Toronto Transcription Department.

El Jones, salesman at CJKL (Kirkland Lake) has just signed a lifetime contract with Miss Gerry Mousseau.

Don Bassett (A. McKim Ltd. Toronto) has become engaged to Miss Margaret Burris (John Labatt Ltd. London) Bells scheduled to ring March 7th in Toronto.

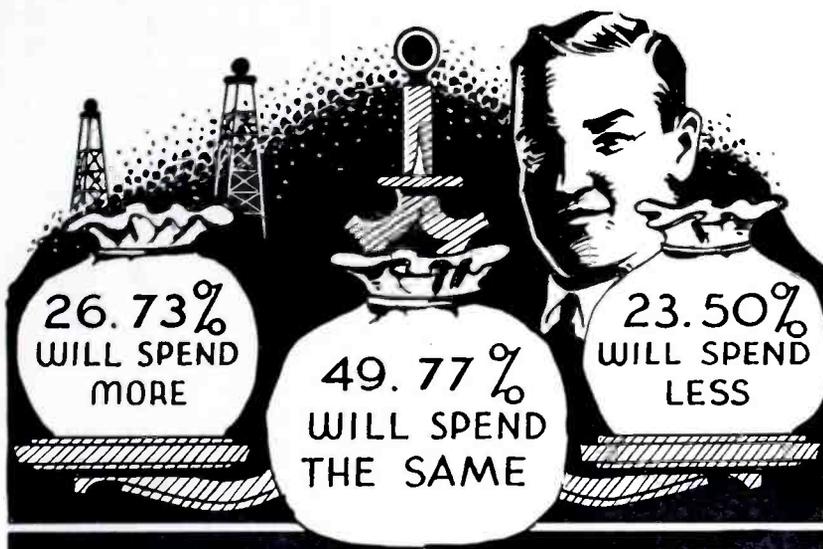
Wilfred "Doc" Lindsey has left Metropolitan Broadcasting Service, Toronto, to take over production at CKGB, Timmins. "Doc" now becomes production chief for all Northern's stations.

The Canadian Broadcaster wants items for this "Personnelities" column. They should be addressed to The Canadian Broadcaster, 104 Richmond St. W., Toronto.

Tom Watson leaves CKVD (Val-D'Or) to take up his duties at chief engineer at CJKL (Kirkland Lake).

Les Donaldson from CKOC's transmitter, moved into operator's desk, and Don MacMillan employed for transmitter post. Dave Robbins, former news editor and publicity man, is now in R.C.A., and Percy LeSueur well-known Eastern Canada sports writer and commentator is on news, while publicity and merchandising has been placed in the hands of Lloyd Westmoreland.

## Let's Look at 1942



Isn't there a popular song which starts off with the words: "I can dream, can't I?"

It is in rather this light that all prophetic utterances must be looked at under to-day's conditions.

In "Marketing's" Annual Forecast of advertising (January 3, 1942), the results are shown of their exhaustive survey delving into the number of national advertisers who are expecting to spend more, the same or less money on the various advertising media this year.

A large number of questionnaires must have been sent out and a high percentage must have been returned duly completed, so that the picture given by these figures, while it cannot be viewed like the almost iron-clad appropriations of "old times", at least reflects what the majority of national advertisers expect the future to hold in store, weather and more uncertain elements permitting.

The following are "Marketing's" figures:

- 11.6% expect their advertising expenditures will be MORE.
- 48.5% expect their advertising expenditures will be THE SAME.
- 23.3% expect their advertising expenditures will be LESS.
- 16.6% are UNDECIDED.

Looking further, we find that 21.7% of all the advertisers who replied, anticipated the use of broadcast advertising in 1942. These intending sponsors for the broadcasting industry break down as follows:

- 26.73% expect to spend MORE.
- 49.77% expect to spend THE SAME.
- 23.50% expect to spend LESS.

Assuming that replies received are indicative of the whole radio outlook, it would appear that 1942 augurs no substantial change, because approximately half the radio advertisers who replied expect to remain in status quo, and the remainder are just about evenly divided between increase and decrease.

*Richard S. Lewis*

Managing Editor

## New Show for O'Keefe's

"The O'Keefe Show" made its air-bow over CFRB Sunday, January 31st, 8:30 to 9 p.m.

It is a variety program and the first show consisted of a youthful 23-piece orchestra and 16-voice choir (all High-schoolites averaging 17 years of age), Elissa Landi as opening night guest star, and a dramatic tie-in with the war effort.

The show is produced by Rai Purdy Productions for A. McKim Ltd., Toronto.

## Ken Soble's Amateurs

Ken Soble's Amateur hour, which first hit the air waves in 1936, returns to a network of Ontario and Quebec station on Sunday the 8th of February, 1942, 12:30 to 1 p.m. For the opening weeks it will originate at different points each program. Commercials, Mr. Soble says, are to start "teaser style", to build listener acceptance before the sponsor declares himself.

## "Sweet Sixteen" Shows Unusual Growth

"The Diary of Sweet Sixteen", heard Thursdays at 8:30 p.m., over CFRB Toronto and CKCO Ottawa, gives evidence of an unusually high growth of listener acceptance.

Since August, when the show was three months old, Elliott-Haynes ratings show an increase of over 300% up to the present time.

The show is produced by Rai Purdy Productions for Wrigleys, through Tandy Advertising Agency Ltd.

## Station for Pembroke

CHOV will be the call letters of "The Voice of the Ottawa Valley" which is expected to commence operations during March.

E. G. (Gord) Archibald is vice president and general manager of the newly-formed Ottawa Valley Broadcasting Company Limited. "Gord" is well-connected in radio circles with five years to his credit at CKGB, Timmins and two at CKRN, Rouyn.

The transmitter is a 250K RCA Victor. Studios are being established in the centre of Pembroke.

The company's president is Dan Jones, publisher of the Rouyn-Noranda Press.

# The CANADIAN BROADCASTER

Vol. 1, No. 2 February, 1942

Published By

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

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

Managing Editor Art Editor  
Richard G. Lewis Grey Harkley

## Not How GOOD But HOW Good

When Mr. Pettigrew, a business man, is asked if he wants to hire a book-keeper, the obvious answer is "No. I have one—a good one."

But supposing the book-keeper offered, together with his accounting services, a tried and proven method of collecting old accounts. Then Mr. Pettigrew would probably prick up his ears with interest, because he had always looked after collections himself and not very successfully at that.

Running a house is just as much a business to Mrs. Pettigrew, as is the business proper to her husband. Through the medium of her loud speaker she is incessantly being offered the services, not of book-keepers, but of soap flakes, cleaning compounds, tooth-pastes, pills, tonics, laxatives,—all the articles that are "standard equipment" in every household.

Because soap-flakes are as essential to Mrs. Pettigrew's business as are the services of a book-keeper to her husband, she has a box on the kitchen sink, and probably a second box, tucked away somewhere in reserve. And these boxes contain, not just any old soap flakes, but the particular variety Mrs. Pettigrew has convinced herself are the best.

Now perhaps Mrs. P. is an ardent follower of the daytime soap serials. Perhaps her radio is "open" all day long, and she thrills as the surgery calls Dr. Susan to attend Ma Perkins who has broken her collarbone as she endeavored to save Big Sister from death or the Happy Gang.

If she does, she necessarily hears the commercials which are read in conjunction with the programs. But just because she hears someone say that SUDSO is good soap does not undermine her convictions that her own brand is the best. SHE MUST HAVE A REASON BEFORE SHE WILL MAKE A SWITCH.

Advertising agencies, knowing this, develop bona fide reasons why consumers should swerve to their clients' products. Among such "reasons" are "Dated Coffee", "Coffee that lets you Sleep", "Milk from Contented Cows", "Music on a Beam of Light", "Natural Laxative Cereal", "Speedy Laxative", "Two Thousand Mile Motor Oil", "The Quick Starting Oil", "Soap that banishes Tattle-tale Gray", "Soap

mild natural state just as it grew out of the ground.

But whether tobacco should be toasted or not is unimportant. What does seem to merit consideration is the fact that both these cigarettes, using sales arguments which are diametrically opposed, succeeded in reaching the top of the heap in consumer acceptance of one of the most highly competitive commodities there is.

## AS OTHERS SEE US

"AFTER HOURS" By W. H. Cunningham

(Reprinted from Printers' Ink)

Radio has come of age. Any family that cannot afford a radio is worse than poverty stricken; it is ignored by all the research experts.

The primary or essential purpose of the radio program is to use it for the selling of a product or a service. It also functions to keep the name of an institution evermore before the public.

By offering the public the best of entertainment, art, education and information, the radio has become such a vital part of the average American's life that he would feel a terrific loss if it were suddenly taken from him. Everyone knows that radio is supported by advertising. And that is all well and good, too. However, there are a few persons of average intelligence, with no axe to sharpen, who are growing just a wee bit weary with the technique of selling as it is handled by the experts who create the commercials, this being the general definition of words that are meant to do the actual selling in a program.

There are several schools of thought concerning the radio commercial. Some are convinced that the selling message must be shot at the audience like a barrage, adjectives and qualifying phrases filling the air with product names until one is driven to scream for mercy. Others are certain that most everything should be sold to you while your ears are cocked for just one more gag or the spot in the play where the murderer is run to earth.

Still other authorities sneak in with a dainty little commercial at one point and then build up to the moment when they smother you before you can protect your ear drums. There are many other approaches, all of them fashioned to break down your resistance and sell you even if it takes forty years.

There is a man who thinks he will write a book about radio commercials one day. He is making a real study of the art, and his findings are most interesting, even amusing. He thinks the most effective type of commercial is the simple statement:

"This program is brought to you by Ouch & Company, makers of Sooper-doooper horse collars that any jackass would be proud to wear. We've been making them for seventy-five years and we know how."

That's all the selling needed, my friend says, and all the wordage that can be added (and generally is) will not sell you a horse collar, if you do not want a horse collar. Most people don't.

The housewife has the right philosophy, according to many observers. She turns the set on full blast and takes the whole output in stride. Music, plays, news and commercials come and go from early morning until late at night. She is developing what is known in some quarters as the "Blotto ear". She hears all that interests her, but when the commercial going gets too tough, she starts thinking what she will have for dinner. Unless the commercial has something to do with hash, the ear goes blotto.

The younger generation must meet the commercial on different ground, what with prospects for television looming so large. If your child and mine can withstand the selling pressure that will be cooked up visually and vocally, he will never be taken in by the propaganda that is sure to be shoved his way. Perhaps he ought to begin building up resistance to taste-appeal and feel-appeal. You can never tell what sense will be exploited next.

that eliminates Body Odor", "Soap that won't shrink Woolens", "The Toothpaste that contains Irium", "Toothpaste that stops Pink Toothbrush", "More Insurance for Your Money", "Two-layer Underwear", "Shrink-proof Shirts", and so forth.

For many years a well-known brand of American cigarettes kept their product in smokers' minds (and tonsils) by the use of a slogan which said in effect: "Our tobacco is toasted to remove its harshness". At the same time a competing brand told the smoking public that their "weed" was made into cigarettes from tobacco in its

Members of the Law Society of London, England, drink a toast at their banquets to the man who draws his own will, because the "mess" he so often leaves behind him creates profitable work for the legal profession. Unconvincing advertising — whether spoken or printed — does nobody any good, for it wastes money for the advertiser, and reflects discredit on the medium — discredit which is not really justified, because had the advertising been professionally prepared, the sales message would undoubtedly have been presented with good effect.

## What are the top-ranking Canadian radio shows?

- Look them up. Check them over. They include shows like "Diary of Sweet Sixteen", "Double or Nothing", "Cashmere Bouquet Musical Beauty Box", "The O'Keefe Show", "Out of the Night", "Hollywood Gossip".

## Who Produces most of them?

- Rai Purdy's organization does. A significantly high proportion of Canada's top ranking programs are produced by the men who form the Purdy organization.

## What's the moral?

- It's on the record that the Purdy crowd produces shows that click. If you are looking for a show, ask

*Rai*  
**PURDY**  
**PRODUCTIONS**

**37 Bloor St. West  
TORONTO**

**Phone RA. 7200**

ELLIOTT-HAYNES SURVEYS SHOW . . .

*They Like to Wake Up Screaming*

There's an old proverb which tells us something about coming events casting their shadows and telling us a little about what is yet to come. If we are to believe this, then we must prepare ourselves for an era of ghost stories, detective thrillers and mystery dramas as part of our daily rations of radio entertainment. This does not mean, of course, that the variety type of program, such as Charlie McCarthy, Jack Benny and Fibber McGee, will not continue to hold top position in the preferences of Canadian radio listeners, and Elliott-Haynes polling indicates that Canadian audiences are consistent in their support of these variety shows. However, there is another type of program, which is fast gaining popularity in Canada as well as in the United States, and covers detective thrillers, ghost stories, mystery dramas and weird tales, and is generally referred to in the trade as the "spook" show.

It was just about ten years ago, that a group of macabre-minded dramatists in Chicago became imbued with the idea of producing a weekly thriller, which would be complete with insane laughter, squeaking doors, hollow spirit voices and similar blood-curdling effects. They persuaded a Chicago broadcasting station to air their thriller, and from 11:30 o'clock until midnight every Wednesday evening, the forerunner of the spook shows, "Lights Out", sent gentle quivers up and down the spines of thousands of its listeners.

Several years later, Orson Welles gave the movement some impetus when he rocked the sensibilities of a nation with his "Martian Invasion", and sent people scurrying out into the streets to see if there really had been an invasion from the men of Mars. As a result of this latter show, broadcasting authorities in the United States placed certain restrictions on these thrillers, but the radio listeners still continued to seek out these programs, and each

week they continue to sit around their radios and eagerly follow the exploits of a dozen famous personalities of the spook type.

One of the first Canadian-produced thrillers in this country was Rai Purdy's "Out of the Night" series, which ran as a sustaining feature on CFRB-Toronto, from August 20th, 1939, until January 26th, 1941. This was a weekly half-hour show on Sunday evening, which despite the competition from Jack Benny, and later Charlie McCarthy, maintained a consistently good rating on continuous surveys. This show returned to the air over CFRB on January 4th, 1942, and is now located between Jack Benny and Charlie McCarthy, that is, from 8:30 to 9:00 o'clock on Sunday evening. Time changes may occasion another move.

In the United States, "The Shadow" (Blue Coal), which comes over a limited network of Mutual Broadcasting System stations, has shown the highest rating throughout the past year in this type of program. This show, which is broadcast from 5:30 to 6:00 p.m. on Sunday evenings (New York Time) commands the attention of from 40 per cent to 45 per cent of the listening audience at that time, which is a considerable proportion when one considers the heavy competition which every program must face from the different networks, as well as from the sustaining programs of various stations.

In Canada, "The Shadow", "The Green Hornet", "Inner Sanctum Mysteries" and "The Hermit's Cave" are among the more popular thrillers, while in the United States "The Shadow", "Inner Sanctum Mysteries", "The Mystery Man", "I Love a Mystery" lead the popularity list. These, of course, are only the sponsored spook shows, and do not cover the multitude of similar programs being currently developed by local stations as sustaining efforts.

CBC HARNESSES FEMININE CURIOSITY

The insatiable curiosity of womankind is proverbial, but at CBC's Short-Wave Receiving Station at Britannia Heights near Ottawa are two women who are turning their curiosity to good account, and thereby rendering a great service to Canada.

The short-wave receiving station is primarily designed to pick up and rebroadcast BBC features for Canadian listeners, but the building also contains CBC's "Listening Post". This consists of super-responsive receiving sets, at the controls of which sit Mrs. Marion Grange and Miss Sally G. Solomon, eavesdropping on important broadcasts from all quarters of the globe. They report on Axis propaganda and often pick up important news flashes which they relay to the CBC News Service.

Mrs. Grange, a former newspaperwoman, and an experienced broadcaster in her own right, picks up English-language features—and this means listening to practically every land, for there is not a nation using the airwaves today that does not broadcast in English at one time or another.

CBC's second eavesdropper is Miss Solomon, who listens to foreign-language broadcasts. There are few of these that can stump Miss Solomon, for in addition to English, she speaks French, German, Spanish, Rumanian and Italian, and can understand Portuguese, Indo-Chinese and Arabic. Miss Solomon is a former instructor in languages at McGill University, and was secre-

In the early stages of the spook shows, sponsors were skeptical of the advertising value of such programs, fearing that their sales message would be lost by the listener's deep concentration on the plot of the story. This skepticism has gradually disappeared over a period of years, and today we find many programs of this type with national sponsorship. What should be of special encouragement to prospect-

**"CARRY ON CANADA" FULFILLS ITS MISSION**

This series concluded Feb. 1st with its 101st broadcast "because", according to G. H. Lash, Director of the Dept. of Information, "a change of dress is desirable."

Mr. Lash paid tribute to the cast, the writers and the producer. He also announced the new series "As a Matter of Fact", to be heard nightly, 7:00 to 7:15 EDST, with a rebroadcast for the west at 12:45 a.m., EDST.

tary to the Rumanian consul in Montreal.

The Listening Post began operations on January 1, 1941, and the two ladies have built up a schedule of foreign broadcast stations which enables them to be on hand when anything interesting comes over the air. But one of their favourite occupations is finding the "Freedom Stations". Miss Solomon and Mrs. Grange report that these stations, broadcasting from "Nazi-occupied countries are "vigorous and bitter in the extreme", and they feel as though they have lost a personal friend when one of these, such as the station in Athens, goes off the air, presumably discovered by the Gestapo agents.

ive sponsors of this type of program, is that Elliott-Haynes surveys show a consistently high "sponsor identification" on spook shows. This trend is attributable to the fact that the listening is somewhat more intense because of the nature of the story, and listeners who follow the program tune for the specific broadcast, rather than come upon it in a general search of the dial for good radio entertainment.

GREELEY SAID: *Go West*—

- CKMO**  
●  
Vancouver
- CFCN**  
●  
Calgary
- CFRN**  
●  
Edmonton
- CFQC**  
●  
Saskatoon
- CJGX**  
●  
Yorkton
- CKPR**  
●  
Fort William

TRAVEL *First Class* VIA





"SECRET SERVICE SCOUTS" national 'teen age drama, is written, produced and recorded by DOMINION BROADCASTING CO. for VICKERS & BENSON LTD. and their clients THE CANADA STARCH CO. LTD.

**Secret Service Scouts**      **Service from Script to Station**

IF YOU HAVE A SALE OR DISTRIBUTION PROBLEM  
LET DOMINION HELP YOU WITH THEIR  
LIVE OR TRANSCRIBED PROGRAMS

*"From the Idea to the Air"*

**DOMINION BROADCASTING**  
COMPANY

4 ALBERT STREET, TORONTO — AD. 3383

## Bee Hive Sportviews in 10th Year

Wes McKnight's Bee Hive Sportviews, sponsored by St. Lawrence Starch through McConnell & Eastman (Toronto) has just gone into its tenth year of uninterrupted broadcasting.

This show is heard daily on CFRB at 6:40 p.m. On Saturdays it goes to a network of 39 stations coast to coast.

A premium is used — premiums being pictures of players in the National Hockey League.

## CKOC PROGRAMS

CKOC (Hamilton) reports schedule additions as follows: Carter's "Inner Sanctum Mystery", and J. B. Williams "True or False".

## BLACKOUTS

CBC engineers have already fitted the newsrooms in Halifax and Vancouver with blackout curtains, so that this essential part of radio service can continue without interruption when blackouts may be necessary. Similar precautions are being arranged in the other CBC newsrooms in Montreal, Toronto and Winnipeg.

VANCOUVER, B.C.—With the exception of the first few days following the Japanese attack in the Pacific, activities of Vancouver radio stations have been normal, writes Don McKim, CKWX (Vancouver) Promotion man.

Partial suspension of broadcasting was ordered during the initial few nights, but since then stations have simply been told to be on the alert for a shut-down command. No such alarm has yet been received.

The entire coastal area is now under dim-out orders, banning the use of any outside lighting with the exception of street lights, which can be controlled from a central switch. Neon, billboard illumination, porch lights are all "out for the duration".

# Goodwill

## A New Tool for Industry A New Revenue for Radio

A new application of commercial broadcasting is the five-a-week program series of The Aluminum Co. of Canada over CBJ, Chicoutimi, Quebec.

Combining entertainment and instruction, the programs are designed to promote goodwill among the company employees in Arvida, Que.—the "model city" where most of the workers live.

The programs are produced and recorded in Montreal, and then shipped to Chicoutimi for presentation.

The company feels that better relations can be maintained between staff and management of this most vital war industry through this use of radio as a sort of staff magazine.

The sponsor has found radio a new means of holding employees' goodwill, and the broadcasting station finds a new source of revenue.

Since the beginning of the war the various printed advertising media have been utilized in an ever-growing degree to promote consumer goodwill during this era of production difficulties.

Almost every month new display advertisements are appearing carrying this sort of message: "Due to the war, we have temporarily withdrawn from the domestic market, having changed over to production of war materials. We want you to know that we are still here and that when the government no longer needs our facilities, we shall be happy to serve you once again. In the meantime . . ."

It is only natural that these business houses want to use every means within the limits of their pocket books to keep their former customers aware of their existence, although their products are no longer in evidence on the dealers' shelves.

It is not as easy a task as straight merchandising, for it requires a combination of material that is of general interest, gently infiltrated with a message which asks for understanding and co-operation during this difficult period.

Surprisingly this new style advertising has almost without exception gone into print.

Printed advertising certainly serves the purpose, but it seems strange that no major national advertiser in Canada has used the intimacy of the airwaves to put over this very personal message.

What they want to convey to the public is an explanation of the very real sacrifices that industry is making in the interests of victory, and the supporting role the consumer can play by bearing with them understandingly, keeping alive a dormant spirit of loyalty which will reawaken automatically when the war is over.

No medium offers the same opportunity as carefully prepared and sincerely spoken announcements. No copy-writer can inject the sincerity of feeling into his printed message, as can the radio announcer, delivering his well chosen words from the source from which words were originally intended to be delivered.

## Victory at Ah-K'Choff

"Please supply CKY, Winnipeg, with white copy paper for Wilf Davidson's newscasts instead of the usual yellow, since he is allergic to yellow."

(—CBC Inter-departmental Memo)

Wilf Davidson gives out the news  
With super-slick enunciation.  
But not so very long ago  
Wilf caused concern across the nation.

At CKY, when news time came,  
He spoke to Mr. Litvinoff,  
And then he claimed a victory  
For Russian troops at Ah-K'Choff.

The people hunted on their maps,  
But no such city could they see.  
They phoned the station and the press,  
And then they called the A.R.P.

Quite high officials called on Wilf  
And asked about the mystic place;  
And Wilfred hung his head in shame,  
While rosy blushes flushed his face.

"Oh cast your maps aside", he cried,  
"And go away and leave me, please!  
I did not name a Russian town.  
The word you heard was just a sneeze.

That yellow paper gets me down  
And makes me sneeze. But save your pity!  
Go change the shade, and ne'er again  
Shall I sneeze out a Russian city."

EFFECTIVELY REACH  
**110,000 RESIDENTS OF  
GREY & BRUCE**  
COUNTIES, THROUGH

**CFOS**

OWEN SOUND

STOVIN & WRIGHT  
Representatives

# Agenda

## Annual Meeting of CANADIAN ASSOCIATION OF BROADCASTERS

Windsor Hotel, Montreal

Feb. 9-11th, 1942



GLEN BANNERMAN  
C.A.B. President

### Monday, February 9th OPEN MEETING

- 10:00 a.m.—Meeting called to Order.
- Chairman's Remarks.
- Appointment of Secretary for Meeting and Press Relations Committee.
- President's Report.
- Address by Director of Association of Canadian Advertisers.
- Address by H. Lash, Director, Dominion Bureau of Information.
- Address by J. W. G. Clark, Director of Public Relations, Army and Air Force.
- 1:00 p.m.—Luncheon. Guest Speaker: Neville Miller, President of National Association of Broadcasters, Washington, D.C.
- 2:00 p.m.—Meeting called to Order.
- Standardization of Rate Structure.
- An Authoritative Yardstick for Measuring Listening Habits.
- The National War Finance Radio Committee—Government Use of Broadcasting to Raise War Revenue.

### Tuesday, February 10th OPEN MEETING

- 8:00 a.m. to 9:30 a.m.—Breakfast Meeting. Guest, Mr. L. Smeby, Chief Engineer, National Association of Broadcasters, U.S.A.
- Round Table Discussion on Priorities and Engineering Problems under Wartime Conditions.

### CLOSED MEETING

- 10:00 a.m.—Meeting called to Order.
- Constitution and By-Laws—Revision.
- Financial Report, presented by Secretary-Treasurer.
- Fees for 1942—Resolution.
- 12:30—Luncheon. Guest Speaker, Frank Ryan (War Time Prices and Trades Board)
- 2:30 p.m.—Meeting called to Order.
- Bulk Buying Practices—Resolution.
- Policy Re Free Time—Resolution.
- Agency Franchise Revision—Resolution.
- Report of Churchill Fund—Resolution.
- 7:30 p.m.—Formal Dinner. Guest Speaker, William L. Shirer, former Columbia Broadcasting System correspondent in Berlin.

### Wednesday, February 11th CLOSED MEETING

- with Members of Canadian Association of Advertising Agencies
- 10:00 a.m.—Meeting called to Order.
- President's Report of Joint Meetings with Canadian Association of Advertising Agencies.
- Presentation by Representative of Canadian Association of Advertising Agencies.
- Presentation of Legal Counsel of Canadian Association of Broadcasters.
- General Discussion and Questions (Agency Members withdraw)
- Consideration of Wartime Prices and Trade Board Study.
- Report of Nominating Committee.
- Election of Officers.
- 2:00 p.m.—1. Meeting of Member Stations not affiliated with CBC network. 2. Meeting of Member Stations affiliated with CBC Network.
- CLOSED MEETING
- 3:30 p.m.—General Meeting called to Order.
- Report of Chairman of Technical Committee on Round Table Meeting.
- Report of Chairman from Meeting No. 1.
- Report of Chairman from Meeting No. 2.
- Concluding Remarks of President.

# HAVE YOU CONSIDERED . . . ?

Canada's  
Foremost  
Radio  
Buy?

It's CFRB, TORONTO, because it's the  
answer to every one of these . . .  
QUESTIONS!

- Q. What Ontario station is the key to an immediate audience that represents 29% of the population of Canada and 48% of its purchasing power?  
A. CFRB, TORONTO!
- Q. Constant surveys give overwhelming proof that what station is the most popular in Canada's wealthiest market (Ontario)?  
A. CFRB, TORONTO!
- Q. What Ontario station has a monthly mail that averages over 200,000 letters?  
A. CFRB, TORONTO!
- Q. Now in its 15th year of continuous service, what Toronto station's sustaining policy gives its vast audience what it KNOWS they want?  
A. CFRB!
- Q. What Ontario station has a listening area that includes 12 cities, 42 towns and 192,174 farm homes?  
A. CFRB, TORONTO!
- Q. What Ontario station covers a 2½ BILLION dollar market?  
A. CFRB, TORONTO!
- Q. What Toronto station carries the cream of the sponsored programs?  
A. CFRB, one of 2 Columbia outlets in Canada; the only one in Ontario!

**CFRB**  
TORONTO  
860 KILOCYCLES

# Radio and the Druggist

Sponsors of "Public Opinion" Explain  
What Makes It Tick

Fifty-seven per cent of the radio audience say that women do not gossip more than men; seventy-two per cent say that men do not prefer the old-fashioned type of girl; seventy-one per cent say a bald-headed man should not wear a toupee.

These are some of the interesting facts that have come to light in our copyrighted program "Public Opinion", heard over CFRB, Wednesday evenings, 8:30 to 9 p.m. EDST.

My firm is a co-operative manufacturing and wholesaling drug house, supplying 270 member drug stores with a wide range of products, all branded with the I.D.A. trade mark.

The two-fold object of "Public Opinion" is to co-operate with our member druggists, first in bringing more people into their stores, and second in inducing these people to become customers for our goods.

The procedure to effect this end is as follows:

The public are invited to call at their "friendly I.D.A. Store" and ask for a Public Opinion Ballot.

This consists of a list of 14 questions with space provided for their opinions, their names and addresses and also that of their I.D.A. Store. These ballots are sent to the station, and the one coming nearest to the consensus of answers is awarded a prize of twenty-five dollars.

So far no purchase is required; only a visit to an I.D.A. store.

In order to transform these "visitors" into "customers", it is announced on the air, and explained by the I.D.A. druggists that if a Red, White and Blue I.D.A. Guarantee sticker is enclosed with the ballot as proof of purchase of an I.D.A. product, the prize is doubled. The same thing applies to the minor consolation prizes, which are \$2 or \$5 in merchandise, depending on whether the Red, White and Blue sticker is enclosed or not.

This guarantee sticker reads: "The quality of this I.D.A. product is guaranteed by . . ." and then follows the druggist's name. It is attached to all I.D.A. products sold, and serves the additional purpose of strengthening the individual member's identity as one of the I.D.A. group.

Carrying this policy still further, a letter is sent to the winners advising them to call for their prizes at the drugstore they have designated on their ballots.

One problem we encountered in the early weeks of the show was that of sponsor identification. Surveys were frequently made, and we found that when people were asked who were the sponsors of the program, the reply was quite frequently "Oh! It is that program put on by the independent drugstores."

This showed up a weakness in the structure of the show, on which

our agency (A. McKim Ltd., Toronto) went to work.

Short, but well-worded announcements soon put across the idea that the Independent Druggists' Alliance is an association of those, and only those independent druggists who display the I.D.A. sign. Another contributing factor has been frequently drawing attention to the Red, White and Blue proof of purchase sticker, which is the same color scheme as our product labels.

It has become our practice to check these labels that come in the mail, so that we can see which stores are getting the greatest volume of direct "Public Opinion Store Traffic". It also enables us to show the members who are not doing so well, how to tie up with the programs better, and cash in on the campaign.

On the recommendation of our agency, we adopted the following set-up in commercials:

A very light opening commercial, feeling that the heavier variety might be discouraging new listeners, and that a fast getaway would encourage those who had tuned in casually; in the middle of the program, an announcement as to the mechanics of the contest—how to get tickets for the studio audience, and how to enter the contest by mail. We feel that mention of the I.D.A. Guarantee sticker gives us all the publicity we need at this point. Then, at the end, The M.C. (Neil ReRoy) says "While the judges figure out the prize winners, we have a short message from the announcer". This announcement is the main one, and we feel that placed as it is it does us more good than an over-dose of commercials placed at the beginning of the show.

The surveys tell us that this routine has accomplished the desired result, for the program rating is steadily climbing, and the sponsor identification percentage has more than doubled since the early weeks of the show.

Teamwork, first between the agency and ourselves, and secondly between ourselves and the member stores, all coupled with a good show, ably handled by Neil LeRoy, give us an advertising medium which is building business by bringing people into our members' stores, and transforming them into customers for I.D.A. products.



by  
**KENNETH  
C.  
LEGGE**  
Advertising  
Manager  
**Independent  
Druggists'  
Alliance**



"If any of the performers in this program bear any resemblance to any human being, living or dead, it is purely co-incidental".

DRAWING BY ALEX MCKEE

## WINGS IN THE WEST

Daily flash announcements are being used for Tuckett's Wings cigarette tobacco on most Western Canada stations. These spots are recorded by Dominion Broadcasting Co. for MacLaren Advertising Co. Ltd.

## CFNB "Moose-icale"

CFNB (Fredericton, N.B.) came to the aid of Columbia Broadcasting System the other day when CBS needed the sound of a moose call as background for the reading of the Canadian ballad "John's First Moose".

The New Brunswick station called in a guide and had him emote "moosily" onto a disc in their studios, and the disc was then rushed to New York in time for the program.

## RCA EXPANSION

Len Headley, Toronto Manager of the RCA Victor Transcription studios advises us that rapid growth of "traffic" during every month of the past year, and every indication that the same growth will continue, has made necessary another expansion to the extent of a further completely equipped studio.

RCA now has available for its clients the facilities of three recording studios and one clients' "Listening Room".

## "Magic" for CHML

Magic Baking Powder spots (3 a day, Mon. through Fri.) have added CHML, Hamilton to their schedule as of February 2nd. The contract was placed by J. Walter Thompson Co. Ltd., Montreal.

## A \$1.00 Bill . . .

Will deliver The CANADIAN BROADCASTER to your home or office for 1 year.

(\$1.50 in the U.S.)

R. G. LEWIS & CO.

Publishers

104 Richmond St. W. -- Toronto

Get  
**ACTION**  
FOR YOUR  
MONEY!

**CKOC**  
HAMILTON

*"Tops in Canada"*

FOR MERCHANDISING AND PROMOTION

REPRESENTATIVES

ALL CANADA RADIO FACILITIES LTD.  
WEED & COMPANY IN THE UNITED STATES

• **BOOKS** •

**RADIO RESEARCH 1941**

Edited by Paul F. Lazarsfeld, Director Office of Radio Research, Columbia University and Frank Stanton, Director of Research, Columbia Broadcasting System. (Collins, 70 Bond Street, Toronto — \$3.00)

Dr. Lazarsfeld's "Radio and the Printed Page" was a pioneer study in radio, a factual record and analysis based upon reams of survey statistics. In collaboration with Frank Stanton, he now follows it up with this stimulating collection of papers on the current state of the industry.

With the exception of Dr. Adorno's obscure chapter on the Radio Symphony, we are treated to lively, frank, unbiassed and heavily documented studies of Foreign Language Programs, The Popular Music Industry, Listening to Music, Youth and the News, and Radio comes to the Farmer.

The facts that come to light from the various surveys will give people interested in broadcasting much important material, many valuable leads and not a few jolts. For them it is a goldmine of information; and here too is a fund of interest for musicians, educators, speakers, newsmen, political and social workers, and a stimulating experience for anyone concerned with our ways of life.

**Wm. L. Shirer for CAB Meeting**

Author of "Berlin Diary"  
Guest Speaker

William L. Shirer's attendance as guest speaker at the dinner to be held in the Windsor Hotel, Montreal, on February 10th, the second day of the General Meeting of the Canadian Association of Broadcasters will be one of the high-spots of the three-day meeting.

Almost 600,000 copies of Mr. Shirer's book, "Berlin Diary", are already in print, and the author is known to this continent and the greater part of the English speaking world as former Berlin correspondent of the Columbia Broadcasting System in Berlin.

In a recent interview with Robert van Gelder in the "New York Times", he said "When I got out of Coe College, Iowa, I borrowed a little money and went to Europe on a cattle boat, and through some good luck, landed a job in Paris — a news job. Jimmy Sheean, John Gunther, Jim Thurber—there is a long list of people who worked out fine and worked in the same shop at the same time."

Shirer arrived in Berlin in 1925 when he was only 21. While there he met many English speaking writers including Scott Fitzgerald, Ernest Hemingway, Kay Boyle and Sinclair Lewis.

In 1930 he went to India and met Gandhi. Later to Spain where he wrote a kind of personal history.

From 1934-41 he was foreign correspondent in Germany. He was present at the German occupation of the Rhineland; was in Vienna when the Nazis invaded Austria; reported the Sudetenland fighting in 1938. He covered the conferences of Godesberg, Berlin and Munich when Czechoslovakia was given up. He visited Danzig, Gdynia and Warsaw during August 1939. He went over the actual ground where the fighting had been in France.

**Defense Questions Off The "Record"**

Informative A. R. P. questions were introduced into "Share the Wealth" (Colgate-Palmolive-Peet quiz) in the January 24th program, because the sponsor and the agency (Lord & Thomas of Canada Ltd.) feel that this added feature "reaching approximately 1,000,000 people across Canada, provided an unusual and interesting means of disseminating information vital to our National Defense".

Questions were asked illustrating the difference between "alert" and "all-clear" alarms. Others dealt with the many things citizens should do during an air raid.

Appeals were made for volunteer air raid wardens, listeners being advised where they could apply for this work.

During the program a message was received and read over the air from Inspector J. Nursey, Chief A.R.P. Warden for Toronto, commending them "on their public-spirited program".

Colgate-Palmolive-Peet presents "Share the Wealth" Saturdays 8:30 to 9 p.m., from the CBC Toronto Playhouse to the National Network. The show is recorded and rebroadcast over CBR Vancouver the same night, 8:30 to 9 p.m. Pacific time.

A group of young boys presented themselves at Station CJIC, Sault Ste. Marie, the other day, and caused a bit of a turmoil.

The occasion was the broadcast of "Secret Service Scouts", transcribed spy-thriller sponsored Dominion-wide by Canada Starch through Vickers and Benson Limited.

The youngsters had hiked into the studio and on their arrival demanded to see the chief of the Scouts. Various attempts were made to send them away without spoiling the illusion but they were insistent. Exact details of their reason were not expressed but as far as could be gathered it seemed that they had come to volunteer their services to the chief who was currently experiencing considerable difficulty running to earth a ring of spies.

Only when they were told that the Secret scouts were broadcasting from a secret lair, unknown even to the station authorities, did they consent to go home.

Secret Service Scouts is written and produced in the transcription studios of Dominion Broadcasting Co., Toronto.

**Toronto Writer Honored**

Harry Ernest Foster, Canadian script writer, has received a medal from the Czechoslovak republic's representative in Toronto.

Captain Horace Van Wart, the Czechoslovak consul, said that Czechs and Slovaks all over Canada have written their appreciation of the skill and accuracy with which Foster told the story of their fellow-patriots who are carrying on the battle against their Nazi oppressors.

The script was one in the current CBC series honoring the "Brothers in Arms" who are defending freedom throughout the world. "Brothers in Arms" is broadcast to the CBC National Network at 10:30 p.m. EDST, Wednesday evenings, all scripts being written by Foster.

The medal Foster received was adopted by Benes after the occupation of Czechoslovakia as the exiled government's only means of saying "thank you" to its friends. It was designed by an artist who is still in Czechoslovakia, and the dies were smuggled across the border.

The Canadian Broadcaster extends congratulations to Harry Ernest Foster and commends the Czechoslovakian government for this gracious recognition of his services.

*You'll Want These Books*

"Radio Research 1941"  
\$3.00

"Berlin Diary"  
\$3.75

—CASH WITH ORDER—  
*We Pay the Postage*

*The*  
**CANADIAN BROADCASTER**  
104 Richmond St. W.  
Toronto - Ontario

# Broadcasting--Everybody's Business

(Contributed by Press Relations Division—CBC, Toronto)

In an address given before the Canadian Club at Ottawa on January 14th, W. E. Gladstone Murray, General Manager of the Canadian Broadcasting Corporation, reviewed the progress of radio in Canada over the past five years, and made several interesting speculations regarding the future.

Generally stating the aim and purpose of ANY broadcasting service, he said that the CBC had conformed closely to the essential structure and had, in many cases, improved it.

"Let us look first at what has been done. The problems of broadcasting fall under the two main heads, programmes and engineering. Obviously there must be transmitters able to provide a clear, reasonably strong and uninterrupted signal to the maximum number of listeners; obviously also it is no good providing this signal if there is nothing worth while to put on it. On the engineering side, the CBC has increased effective coverage in Canada from 48.8% of the population in 1936 to 90.5% in 1940. The 50,000-watt transmitters in the Maritimes, Quebec, Ontario and in the Prairies, supported by the lower-powered transmitters at Vancouver, Ottawa, Toronto, Chicoutimi, Quebec City and Montreal, and by the thirty-five privately-owned stations on the national network, reach substantially the whole of the Canadian people. It is true there are gaps here and there, notably in the Cariboo Valley of British Columbia, but these are being filled as rapidly as money and equipment permit. In the past four years programme output has increased from 17¼ to 35¼ hours per day, but the critics say this proves nothing, as we are broadcasting drivel anyway. It would be better to have less and not more. So let us define the main constituents of this alleged mass of drivel. Entertainment is the be-all and end-all of broadcasting. And of entertainment music is the chief constituent. The listening army is split right across the middle by the protagonists of good music as against bad music. To the symphony addict, all dance music is bad. To the less highbrow, the tired business man type, (if there is such a genus) symphony and chamber music are bad music. To a not inconsiderable body of younger listeners all music, but dance music, is atrocious. These things, of course, are a matter of individual taste. Speaking for myself, the only bad music is some of the ultra-modern essays in dissonance. All the main divisions of music are good and deserve their place in the structure. Where the good and the bad come in, is in the rendering. Music of any kind is bad music if it is not properly played and efficiently transmitted. The right policy for broadcasting is to give only the best available music performances; there should be no compromise with mediocrity.

The CBC has available to it the full news services of The Canadian Press and the British United Press. There is a carefully selected staff of editors, sub-editors and copy-writers. Apart from observing censorship in the same way as the press, the news department tries to give a straightforward and entirely objective account of what is happening at home and abroad. Our service, of course, dovetails with that of the BBC.

An important development now takes practical shape in aiding the school systems of the various provinces. Broadcasting to schools is an accepted part of up-to-date educational methods. Another important and expanding field of endeavour is the service to the rural

population. We must always keep in mind that the message of national radio means far more to the country than to the town or city. For entertainment, information and cultural progress, national radio is the main, often the sole, source available to the farming population; in the larger communities it is at best one of several sources, alongside the press and the film. It follows, and the evidence on this point is conclusive, that sustained and selective listening is concentrated in rural areas."

Comedy, the one possibly weak sister in the scheme of Canadian radio also received its share of comment.

"A keen sense of the ridiculous and a good deal of honest amusement are gained from the fun of some of the leading contemporary commercial programmes. There have been various experiments, not all of which have been successful. To announce that a talk or a reading or a conversation is put on deliberately to amuse is an almost certain guarantee that it will have the opposite effect; the same sort of effect as is produced by public speakers who indulge their audience with masterpieces of humour from printed books of jokes, in one or several volumes! To advertise a broadcast as deliberately humorous is to challenge perhaps several millions of listeners to prove that it is boring. It would seem, therefore, that the frontal attack in this matter is not wise. Humour by radio, as distinct from slap-dash fun and moderately low comedy, needs to be indirect, incidental, almost insidious."

Mr. Murray went on to say that every sort of encouragement has been accorded the development of a truly Canadian source of talent and that illustrative of this, the following figures were of interest.

Since the middle of 1938 when it was first set up, the Vancouver Board has heard 750 applicants. Of that number some 15% have been given work, and an additional 25% were regarded by the Board as showing promise. By the way, that figure of 15% seems to apply pretty generally throughout the regions.

He warmly praised the attitude of Canadian advertisers, who, in their support of the CBC, have contributed to the development of the many sustaining services offered by the CBC to the Canadian people.

"A certain proportion of commercial programmes is necessary in order to pay for the sustaining service; many are also valuable in the entertainment sense, and some culturally. In the month of November, 1941, the CBC broadcast an average of 6½ hours of commercial programmes daily as compared with 35¼ hours of sustaining programmes. Some stations carry more and some less but the over-all average of commercials was 16%, the maximum on any one station being 27.1%.

I have already said something about the powerful play of local



FRANKY SHUSTER AND JOHNNY WAYNE

## Tuckett's Sponsor Canadian Comics

A Dominion-wide bill-board campaign and radio page newspaper ads, window displays, window stickers and counter cards for retailers, and a descriptive broadside to dealers and sales representatives have been used by MacLarens to promote "Tuckett's Blended Rythm"—the Buckingham Show", Tuesdays 8:30 p.m. (EDST) with a re-broadcast for the west at midnight (EDST).

The program originates in the CBC Toronto Playhouse and is heard over the entire National Network.

A variety show, with Eric Wild's orchestra, "Blended Rythm" brings to the airwaves an all-Canadian comedy team—Franky Shuster and Johnny Wayne, whose beginnings in comedy were with The Varsity Follics (University of Toronto).

loyalties in assessing artistic standards. But the passions aroused on that account are pale and ineffectual imitations of the bitterness engendered by the "War of the Soap Operas", a war which has not only interrupted intimate friendships but even menaced the foundations of domestic tranquility. The situation in the matter of Soap Operas, as indeed in that of other programmes, would be largely simplified and composed if we were able always to provide, with equal signal strength, a calculated contrasting programme. But this counsel of perfection is far beyond our means; so those who are incensed by the Soap Operas are left to the apparently simple solution of not listening to them. The enemies of the Soap Operas are louder in their criticism than they are numerous. It is an established fact that we had no afternoon audience worth the name before the introduction of the soap serials. Admittedly this is not a justification of the practice if it is proved that the serials have a damaging effect socially or morally. Nor, indeed, is the very substantial financial contribution therefrom an adequate reply if the public interest is not being safeguarded. The CBC as assuming the initiative in a move to establish a new code of good taste to be accepted and applied by all the networks of North America. Our Board of Governors and particularly Dr. Thomson, President of the University of Saskatchewan, are concerned in the matter. The study goes forward in consultation with adver-

tisers and advertising agents. There is nothing inherently undesirable in encouraging the sale of soaps, old and new, although it has occurred to me that habits of personal cleanliness must by now be pretty deeply ingrained in the population of this Continent. But it is also the interest of all those concerned directly or indirectly that the means used for selling soap on the air should not be unethical even if successful."

Summing up, Mr. Murray dwelt on the constantly improved service of the Canadian Broadcasting Corporation and told of the steady growth and public interest in the development of a truly CANADIAN broadcasting system. It was not the policy of the Canadian people or of Canadian Radio to submerge its individuality in foreign seas, he said, and this would always remain a guiding principle of the CBC.

"Although we make a point of a good neighbour policy, we have not surrendered our entity. The fact that we are a public service gives us the prestige and special position which enable us to negotiate on equal terms with the financial colossus of United States radio. As a commercial network, we would have had rather less importance in United States eyes than a local network of stations spread across three or four States of the Union. The quality of the product is for others to judge. In four years the licensed listeners of Canada have increased from 1,038,500 to 1,454,717."