

# The Canadian Broadcaster

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MAY, 1943

Volume 2. Number 5

## Lewisite

or to be technical  
"Beta-chlorvinyl-dichlorarsine"

### INTESTINAL FORTITUDE

The attitude of the radio industry of turning the other cheek to the jibes and the jeers of its competitors may seem like tact to you, but to us it looks like a plain case of lack of guts.

Hm-Hm-Hm-Hm

### NOT SO HOT!

We don't think much of a new idea that started with "Lucky Strike Green Has Gone to War", followed by "The Best Tunes of All Go to Carnegie Hall", and which recently infected the Canadian airways with the "Buy-a-bond-or-else" cut-ins. Radio is an instrument of subtle persuasion, so let's not use it as a dive-bomber, and turn friends into enemies. 'Tain't cricket and 'tain't good business.

Hm-Hm-Hm-Hm

### 64 QUESTION

In what way is a newspaper's head-line related to any of its articles? Try this on your quizz show.

Hm-Hm-Hm-Hm

### OO BAD, BROTHER

"I stayed home from the office the other day", a business man told us, "and I was so disgusted with the soap shows my wife kept on the radio that I decided that never again, as long as I lived, would I buy a single cake of soap from a soap company that sponsored one of these programs." Then he said: "The only thing is, my wife buys all our soap."

Hm-Hm-Hm-Hm

### FOR VITRIOL

An over-ripe tomato to those newspapers which, during the recent Victory Loan, studiously avoided giving an atom of publicity to the Victory Loan Radio Programs, and ambidexterously wrote them up as though they were concerts.

Hm-Hm-Hm-Hm

### WHAT'S WRONG WITH THIS?

"The first thing I did after I got the contract", said the commercial announcer, "was to get my wife to cook me some of the sponsor's product, so that I would know what I was talking about."

Hm-Hm-Hm-Hm

## The House that Jack Built

There appears in Hansard's official report of the proceedings in the House of Commons for May 7th, on page 2,535, foot of column 2, a statement which stood our hair on end. Reported in detail on another page of this issue\*, the statement, emanating from the mouth of Dr. J. J. McCann, liberal member for Renfrew South, chairman of the 1942 committee on broadcasting and just appointed to the 1943 committee, is at one and the same time the most intelligent and the most ridiculous we have ever heard.

The Doctor says that the 1942 committee recommended that "the corporation endeavor to work out in co-operation with the private stations means to increase the services of private stations to the national cause as well as their communities."

And a very good idea too, Doctor, but aren't there a couple of points you've missed?

Presumably the Doctor means that this increase of services to the national cause should take the form of better programs. This must be what he means, because he goes on to say: "... to providing and distributing programs and developing and making use of local talent."

Probably what the good Doctor has missed is the clause in the Broadcasting Act which prevents the private stations from contributing to the "national cause" in any way whatsoever, by the cutely simple trick of giving a complete monopoly on transmission lines to the CBC. It is true that the private stations, denied the network facilities they pioneered, might accomplish something towards the same end by broadcasting some of the superb programs that are made available to them in the form of electrical transcriptions and recordings, but the CBC has the boys at least partially stymied there too, because they have restricted the number of good listening hours during which these "platters" may be used. Of course their stated reason for this regulation is that it protects local talent, but it occurs to us that if a local canning company could engineer the passing of a by-law prohibiting the sale of any competing products made in other cities, it would be protecting its home talent in exactly the same sense.

The trouble is that radio in Canada is regulated by the CBC, which, in some vague way at any rate, is an offspring of the Crown. This means that we have, first, the peoples' representatives in the House of Commons, who govern the destinies of the Ministry of National War Services, which presides in a sort of way over the board of governors of the CBC, which directs the operations of the executive management of the Corporation, which gives its orders to a staff of radio men who try like Hell to give a decent radio service to the long-suffering son-of-a-gun who lives in the House that Jack Built.

Most of the men and women who actively operate the CBC set-up — the program departments, the commercial department, the individual station managers, the producers, the announcers, the engineers, are competent radio men who have given a great part if not the greater part of their lives to their chosen callings. But brilliant, efficient and hard-working though they may be, their abilities are completely sterilized by the fact that from the Prime Minister to the Minister of National War Services, from the Board of Governors to the General Manager, you may hunt till petunias sprout out of your scalp, and you will find not one single individual who has any practical knowledge of this craft.

In their pulpits and their class-rooms, in their law offices and their operating theatres, on their farms and in the Houses of Parliament, those who direct the radio activities of the country may be paramount among citizens, and invaluable in the services they render to their country. Let them serve where they are best able to serve, and let the radio industry, public and private, be directed by people who know radio.

*Richard S. Lewis.*

Managing Editor

## Selective Service

That the first "Compulsory Employment Transfer Order" does apply to radio broadcasting stations is the information the Canadian Broadcaster has received from Joseph Sedgwick, CAB General Counsel.

"The exact terms of the order should be studied by all station managers and others interested," he said. "As to those within the age and marital classes covered by the order," he added, "it applies whether they are working on the technical, management or purely entertainment side of radio. It is not, however, the desire of Dr. MacNamara, Director of National Selective Service, to unduly disturb the industry, and following the representations made to him by Ernest Bushnell, CBC, and Glen Bannerman, CAB, on May 12th, he sent the following telegram to all regional superintendents of National Selective Service."

THE COMPULSORY TRANSFER ORDER APPLIES TO ENTERTAINMENT AND THIS INCLUDES BROADCASTING AND THEATRES (STOP) WE DO NOT WISH TO DRASTICALLY CURTAIL THE ACTIVITIES IN EITHER THEATRES OR BROADCASTING AND YOU SHOULD INFORM MANAGERS THAT GOOD JUDGMENT MUST BE EXERCISED IN THIS CONNECTION (STOP) MOVING PICTURE THEATRES REQUIRE TO RETAIN SKILLED MEN (STOP) BROADCASTING STAFFS REQUIRE TO HAVE TIME TO READJUST ANY DISPLACEMENTS THAT MAY SEEM NECESSARY (STOP) MUSICAL ORGANIZATIONS SHOULD BE TREATED WITH EVERY CONSIDERATION SO THAT THE PROGRAMS MAY BE CONTINUED (STOP) PLEASE CONVEY THIS INFORMATION TO YOUR LOCAL SELECTIVE SERVICE OFFICERS. — A. MACNAMARA, DIRECTOR OF NATIONAL SELECTIVE SERVICE.

## Committee on Radio

In the House of Commons on May 7th, it was moved by the Hon. L. R. LaFleche that a committee of twenty-three members be appointed on radio broadcasting, consisting of E. O. Bertrand (Lib.), G. R. Boucher (Lib.), F. C. Casselman (Mrs.) (Lib.), L. Chevrier (Lib.), M. J. Coldwell (C.C.F.), J. G. Diefenbaker (Prog. Cons.), J. L. Douglas (Lib.), E. Durocher (Lib.), S. Fournier (Lib.), F. G. Hansell (Soc. Cr.), D. K. Hazen (Prog. Cons.), G. B. Isnor (Lib.), Hon. L. R. LaFleche (Lib.), J. L. K. LaFlamme (Lib.), J. J. McCann (Lib.), J. E. Matthews (Lib.), J. P. Mullins (Lib.), A. S. Rennie (Lib.), D. G. Ross (Prog. Cons.), W. P. Telford (Lib.), J. P. Tripp (Lib.), C. J. Veniot (Lib.).

\*See "McCann on '43 Committee" — p. 4.



## Radio has come a long way since then!

A plaything yesterday, a mighty business force today—powerful in carrying news, in building goodwill, in holding customer-friendship, in delivering a public relations message that is well-received and remembered.

How about YOUR business, YOUR trade-names, YOUR goodwill with the people who normally buy your product? They can all be HELD, by the wise institutional use of Radio.

Why not let us chat over the subject with you? Both of us have been in practical radio since receiving sets that looked like this one -- have progressed with it for the past 25 years -- KNOW how it can be used to best advantage today. We CAN be of use to you -- if you'll telephone or write.

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RADIO STATION REPRESENTATIVES

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# The Canadian Broadcaster

Vol. 2, No. 5

May, 1943

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

## Muzzled Microphones — Springboard to Fascism

The following article was written by the publisher of this paper as an introduction to a pamphlet he is preparing, under the above title, and which will be made available to readers of this paper and others during the summer. It is being prepared in an attempt to show how the gradual passing of radio broadcasting from the hands of private enterprise into a more and more rigorous government operation, is but the beginning — the experimental stage — of an effort towards general nationalization of all private enterprise. It is because the public is completely unaware of and consequently apathetic towards what is afoot, that this pamphlet is being prepared, and it is hoped that private enterprise in general and private radio in particular will find in it a means of acquainting people with the facts.

★      ★      ★

To the public at large, radio is a noise, a noise to be amplified when it pleases; a noise to be silenced when it palls.

To Adolf Hitler, radio is the deadly weapon he used, first to conquer his own country and bend it to his will, and later to subjugate a whole continent. With the press and radio muzzled, domination of other private enterprise was simply a matter of time.

What is happening to radio in Canada today has as much significance to Mr. and Mrs. Average Citizen as had Hitler's first acts of fettering this instrument of free speech to a bewildered Germany.

It has been said that every person who owns a radio has a share in Canada's radio system, a right to the radio fare he or she wants. No doubt German citizens once had the same right, but they failed to exercise it, with the result that this privilege went the same way as man's tail, when it became too much trouble to wag it.

Broadcasting IS everybody's business, and not only this, but it is essential that everybody make it their business, if, when Victory is won, Canada is once again to enjoy the freedom of thought, speech and action that is her heritage.

If it appears to be a long road between national freedom and a silver-tongued radio announcer, it might be well to remember the words credited to Voltaire: *I disapprove of what you say, but I will defend to the death your right to say it.*

Such is the creed of free people.

### By Popular Request

WE ARE REPRINTING THE "HISTORICAL" ARTICLES WHICH APPEARED IN OUR ANNIVERSARY (APRIL) ISSUE, INTO AN ATTRACTIVE 20-PAGE BOOKLET. THESE ARE AVAILABLE AT THE FOLLOWING PRICES:

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The  
**CANADIAN BROADCASTER**  
104 Richmond Street West      Toronto



CLAIRE WALLACE

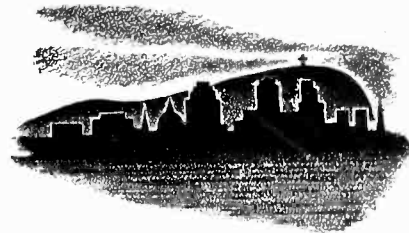
Claire "They Tell Me" Wallace not only enjoys the distinction of being Canada's most talkative woman (and she gets paid for it) but has also had a goat from Niagara Falls and a race horse named after her. Claire says she only hopes the horse can run as fast as she can talk.

### Breakfast Club Visits Canada

Don Neill and his Breakfast Club commence a lightning Canadian tour with first stop at Windsor for breakfast on May 27th. May 28th they will do their show in London; Saturday, May 29th, they are in Toronto.

### Sales Meeting

Station managers of the Taylor, Pearson & Carlson group of stations met in Calgary, May 17, for a conference on sales and other matters pertaining to the industry.



## MONTREAL Radio Listening Capital of America

"In Montreal a greater ratio of the population listens to radio more of the time than in any other community so far measured by recognized methods." — *Montreal Gazette*

This recent statement by Mr. C. E. Hooper of C. E. Hooper Inc., as quoted by the *Montreal Gazette*, February 11, 1943, tells the story — a story that applies equally well to all of French Canada.

In the Province of Québec for Whole Family Coverage

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Here in French Canada — where the family unit is the core of national life — whole family coverage is essential. The station which enjoys an average evening rating almost twice as large as its nearest competitor is

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M O N T R E A L

**McCann On '43  
Committee**

Dr. J. J. McCann, chairman of last year's committee on broadcasting said it was reasonable that the final report was not acted on during the last session, "because it contained a great number of recommendations which one could not ask the government to implement immediately or without considerable study. However it was the privilege of any member of the committee to move a motion for concurrence at any time."

Dr. McCann expressed the opinion that the public is convinced of the soundness of the principle of public owned radio in Canada. He paid tribute to the CBC for having extended coverage from 49 to 91% of the population of Canada, for having completed four high-powered stations across Canada, and for the wise agreements that have limited interference from United States and Mexican stations.

**Thomson Filling Temporary  
Position with Distinction**

Among the recommendations made by the last committee he mentioned the suggestion that the amendments to the by-laws with regard to division of authority be reviewed. "The by-laws", he said, "have been cancelled, and new by-laws made." He referred to the recommendations "that the board should consider using the service of Mr. (Gladstone) Murray for a purpose other than that of general manager." He spoke of Mr. Murray's imagination and artistry, but said he admitted that he lacked the business acumen which a man should have to direct a great business organization. "So that", he continued, "in seeking a permanent general manager for the Canadian Broadcasting Corporation, I would ask the government to exercise particular care in the selection of the type of man for the post. A temporary selection has been made", he said. "Dr. Thomson has so far filled the post with distinction. Whether or not he can live up to what the committee thought would be the requirements of a general manager I do not know. Probably after a trial of a year the government will be in a better position to determine that. So far he has done well.

**Should Be a Native Son**

"One of the things on which we did lay stress was that man should

Since we bought our set of ENCYCLOPAEDIA BRITANNICA, we've been wondering how 'n Hell we ever managed without it.

We have established an agency arrangement with the publishers, and will be glad to receive inquiries. Cash or terms.

Book Dept.  
CANADIAN BROADCASTER

be a Canadian. I will not dilate upon that particular aspect of the recommendation, but I do say that we have sufficient talent in this country, even in the business of radio, which is in its infancy, and that it should be given an opportunity and should be used, and that our own Canadian men should have the first opportunity over those who come from another country."

**Private Stations Should Serve  
National and Local Cause**

Mr. McCann then spoke of other recommendations. It was felt, he said, that the Corporation should "extend its service so as to give complete national coverage, if necessary by taking over privately-owned stations; that the corporation endeavor to work out in cooperation with the private stations means to increase the services of private stations to the national cause as well as to their local communities, to providing and distributing programs and developing and making use of local talent."

**Private Stations Must Not Compete**

Speaking of multiple ownership of stations, he said "We must be continually on guard to see that the private organizations do not become of such strength and magnitude as to be keen competitors with the nationally owned institution. They may become too powerful; and after all the meagre license fees which they pay do not compensate in any measure for the service given them by the people of the country and by the government.



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# 270 planned programs

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The Lang-Worth Basic Library lists 270 programs complete with music AND announcements. Each program is a complete unit and may be broadcast without lifting the needle, or each selection may be played independently (see illustration).

Besides these 270 complete programs, the Basic Library contains 2,000 EXTRA Planned Programs in script form and 2,500 extra musical selections. Additional monthly service of music and program script is guaranteed.

Investigate Lang-Worth immediately—ask any Lang-Worth subscriber.

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

## Radio and the Red Cross



CKCK's program director, Ross MacRae, is seen above on a visit to the Regina Blood Donors' Clinic, and (in inset) at the Children's Hospital. Below, Mrs. Mary Conquest, Edmonton's "Radio Lady", who from her wheel-chair and over equipment specially installed in her home by Station CFRN, has for many years been broadcasting the Red Cross story to western listeners.

## NEW BUSINESS

GEO. WESTON LTD. and GEO. WESTON BREAD & CAKES LTD. resume their Sunday evening sing songs over CFRB, Toronto, on June 6th for the eighth consecutive year, under the new name of "Weston's Victory Carnival". Program originates at Sunnyside Park, Toronto, and is released through Walsh Advertising, Toronto.

TUCKETT LTD. — flashes for Wings Cigarettes on a list of 15 Western stations; 3 a day, Monday through Friday, 13 weeks, through MacLarens, Toronto.

RCAF QUIZ PROGRAM — 30 minutes, one a week, originating CBC Playhouse, to most stations of the National network. It is understood that stations not carrying the

programs will carry one and five minute spots to be released shortly. Program and spots for recruiting for the RCAF, for both men and women. Release is through Baker Advertising, Toronto, for the Associated Advertising Agencies of Canada.

WILLARDS CHOCOLATES LTD. — 52 Sonovox Announcements using automobile horn articulated into the words "Sweet Marie", the first use of Sonovox recordings by exclusively Canadian advertisers. Released by Cockfield Brown & Co. Ltd., Toronto.

INDEPENDENT DRUGGISTS ALLIANCE will reappear on the air in October with Neil LeRoy's "Public Opinion".

## ACTORS ORGANIZE

Toronto radio artists have formed "an open organization to be known as the Toronto Radio Artists, to be maintained by a weekly levy on all working members."

The agreement calls for the appointment of a permanent secretary whose job will be to maintain constant contact with all producers and keep a clearing house for all rehearsal schedules and talent bookings, and the establishment of "a price schedule for radio work which must necessarily be as flexible as the exigencies of the moment may demand."

The agreement contains a provisional scale as follows:

6-15 minutes — not less than 3 times in one week — basic minimum \$7.50.

6-15 minutes — less than 3 times in one week — \$8.50.

6-15 minutes — single time or one weekly — \$10.00.

Rehearsal time — 2 hours included; additional — \$3 per hour.

6-15 minutes — Dress rehearsal and broadcast only to read a few lines — \$5.00.

The scale provides for other program lengths from a basic minimum of \$15 for 16-30 minutes, including 4 hours rehearsal time to \$25 for 46-60 minutes, including 6 hours rehearsal time.

Transcribed spot announcements rate \$2.50 per spot or \$10 per hour, whichever is the highest figure; auditions and repeat broadcasts (alive or transcribed) call for half-payment; free-lance sound effects men get the same rate as dramatic artists, and no artists can double as sound operator without being paid the full rate for both jobs.

## News Regulations

U.S. news commentators, sponsored or otherwise, may now be brought into Canada subject to the approval of the general manager of the CBC.

The sale of spot announcements before or after newscasts between 7:30 and 11 p.m. is not permitted, but these newscasts may be sold to sponsors, with a commercial before and after the news, but no half-way spots.

*To Program Directors, Leaders, Singers  
and all our friends from Coast-to-Coast--*

ONCE again "Thanks from Southern of Canada" for the help you have given in building up the fastest growing catalogue of song hits in the world.

We've added the Dorsey Bros. ("Nevada"), Wolfe Gilbert and Charles K. Harris houses to our list of affiliates in the last three months—and more are on the way.

Thanks also for your help on "BRAZIL".

Thanks for the enthusiasm you are going to show for a new Canadian song that is already going places below the line: "Put a Zipper on your Lip", by Rusty Davis of Montreal.

**SOUTHERN MUSIC PUBLISHING CO. (CANADA) LTD.**  
83 BLOOR STREET WEST TORONTO

# THE BUCKINGHAM SHOW



Just closing a successful season on the National Network is "The Buckingham Show", with Alan Young, Canadian comedian, Eric Wild and his "Blended Rhythm" music, the "Four Blends" and Charles Jordan, baritone.

A feature of the series has been the Buckingham Song Contest, designed, in collaboration with Southern Music Publishing Company (Canada) Ltd., to encourage Canadian song writers. Each week one of the songs is played on the show, and each month one of them is chosen by Southern Music for publication in New York.

MacLaren Advertising Company Limited has produced the series for Tuckett Ltd.

Pictured above are: (top centre) Charles Jordan and the "Four Blends", namely, from left to right, Doris Scott, Pauline Rennie, Doris Orde, and Betty Morrison, who provide the vocals including the Buckingham Song of the Week; (left) Eric Wild, Canadian leader and arranger, who has appeared in television on the BBC; (right) Alan Young and Miss Clydesdale (Louise Robertson) doing their "stuff"; (bottom centre) standing in background, Maurice Rosenfeld of MacLaren Advertising Company Ltd., producer of the show, and seated, Stan Westlake, CBC Engineer, and Jack MacLeod, stop-watcher for MacLarens.

At the close of the season Alan Young and Eric Wild will go, we are informed, into the "Navy Show". Listeners will look forward to the return to peacetime airways of these two Canadians who have contributed substantially to Canadian radio.

*Commencing June 1st  
Jack Murray\* will  
offer agencies and their  
clients the benefit of  
his seven years agency  
experience in Radio  
Ideas, Radio Programs  
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Let Murray co-operate  
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Wrigley's "Treasure Trail"  
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The Midland Singers  
etc, etc, etc. etc*

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2. Wider gumming shoulders on flap and seams add strength and security.
3. Smartly streamlined. No points. All curves. As modern as the machines that make them.

Globe Envelopes can be ordered through the Supplies Dept. of The Canadian Broadcaster.



# Would Save Radio From Radio Men

Mr. M. J. Coldwell, leader of the C.C.F., told parliament during the discussion that precluded the appointment of the House Committee on radio broadcasting that "the time has come when this house and the country must know what kind of corporation this (the CBC) is. Is this an emanation of the crown? Is it a department of government? Is it a corporation governed by statute, free from political control and political influence, independent in all respects, except that it may be called from time to time by this parliament to account through a parliamentary committee and to have on the floor of the house a channel of communication through the proper minister? The latter is what I hope to see, for I believe the further we can keep public corporations away from political control, the better for the country and for those corporations."

### Wants Safeguard Against Private Broadcasters

Mr. Coldwell told the house that he believed that the working people, the farmers and so on are entitled to proper representation on the CBC board, and, he continued, "I submit that this corporation should be kept free from political partisan influence. I am determined that it shall be kept free from the influence of private interests or the interference of private broadcasting organizations. Last year we found that the private organizations were endeavoring to organize in such a manner that they too could not only compete with the Canadian Broadcasting Corporation, but as far as possible escape the control of the Canadian

Broadcasting Corporation, and indeed set up a body which would rival it.

### Alleges Increase in Multiple Ownership

Mr. Coldwell pointed out that "during last year's investigation we found that one organization in Ontario controlled 8 licenses, and that another in Western Canada controlled 6. I have been told", he said, "that since the report was tabled another station has been acquired in Ontario by one of these chain organizations."

### Community-Owned Stations Could Function More Usefully

"In my opinion," the C.C.F. leader said, "local community stations, owned and operated by persons identified with the localities they serve can and do perform a very useful function. That however does not mean that they should not be carefully supervised by the national radio authority. It is quite evident that certain privately-owned broadcasting stations have greatly increased their financial rewards without, in some instances, improving or increasing their service to the public. Among the services which such community stations could render is the discovery and development of local talent. The new committee should discover ways and means of encouraging local stations to carry on this form of service more effectively. They should consider whether the licenses paid by the private stations are adequate. The representative of the association of private broadcasters (Glen Bannerman) admitted that membership in his organization cost more than the license fees paid to the Department of Transport by the private broadcasting stations."

### Networks

The speaker continued to the effect that the statute giving the CBC exclusive network rights should not be overlooked. "During the past few months", he said, "there has been evidence in the press that attempts are being made to establish a privately-owned and controlled network in Canada. If a second network is needed to serve the people, we should follow the practice which has been followed in New Zealand and some other countries — we should have two networks to cater to two different types of persons at the same time, but they should both be under the national radio authority."

## WANTED

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Must be experienced in planning ideas, writing continuity and announcing

Apply at Nearest Employment and Selective Service Office

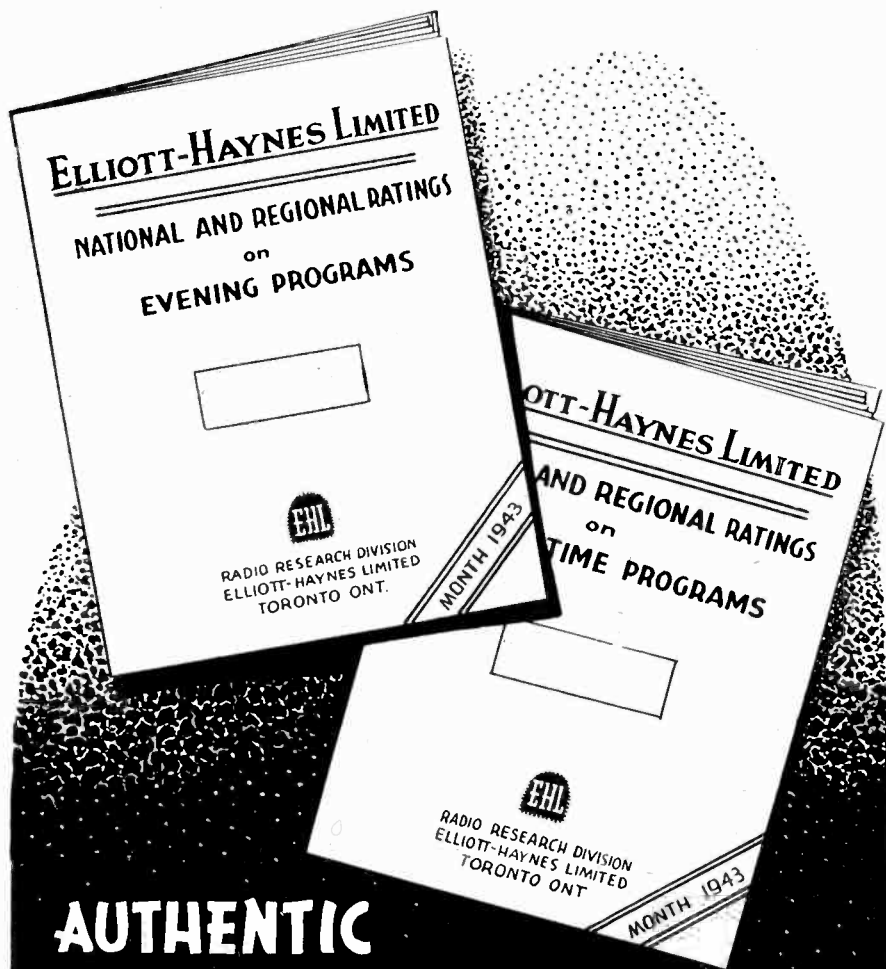
Refer H.O. 293.

## OHIO AWARDS

At the 14th Institute for Education by Radio, conducted by the Ohio State University every April, the first award in "Cultural Programs" went to "Tania", heard in CBC's "Best Plays of 1942" and repeated in January, 1943. Written by Sydney Banks and produced by Esse W. Ljungh, from Winnipeg. Don Henshaw's adaptation of "A Story of the Magic Carpet", produced in CBC's Toronto studios by Sydney S. Brown, won the award for "Children's programs for listening out of Schools", with a special citation — "One of the best programs submitted in any category". Anne Marriott's "Spring Salmon" produced by John Barnes, CBC Vancouver, won an honorable mention for programs for use in high schools, and "Junior School Music" planned by the Dept. of Education Nova Scotia, won top honors for Primary School programs.

No submissions were made by private stations, but they are eligible to enter.

In his concluding remarks Mr. Coldwell stressed the importance of placing before listeners the widest variety of points of view. "I find myself in sharp disagreement from time to time", he said, "with some of the views expressed" but he submitted that the basis of this principle is the very essence of democracy.



**AUTHENTIC  
RELIABLE and  
CONTINUOUS since 1940**

*First* IN HAMILTON  
MAY 20th 1923

*First* IN HAMILTON  
MAY 1943

**CKOC**

.. The All-Canada Station ..



# Don't You Know Me, Mrs. Black?



FOR years, you've been telling Mrs. Black the merits of your product. She's seen it in the stores she's shopped in. She may have brought it home to try it.

But today it may be hard to get. Raw materials are getting scarce—you're finding it easier to sell all you can make. You may not think it necessary to talk to Mrs. Black.

But—be sure of this—if you neglect Mrs. Black today, tomorrow, when you need her, she'll have forgotten you.

The best way to talk to Mrs. Black is through radio, the ideal sustaining medium. Through her radio, you can keep the name of your company and your product ringing in her ears. You can tell her what

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# Graydon Addresses House on Radio

Opposition Leader Opens Radio Discussion When  
1943 Radio Committee Named.

Gordon Graydon, Leader of the Opposition and a member of last year's committee on broadcasting commented on the fact that over one hundred days of the previous session elapsed before the radio committee got to work, and at the end of the session, no opportunity was afforded to discuss the report. The only observations made," he said, "were those I made, when I pointed out as a member of the committee that the report was not unanimous."

## Wants Minutes Made Available

He recalled that "throughout the whole gamut of controversy the Government — perhaps I should say the Canadian Broadcasting Corporation — refused to permit production of the minutes of the board of governors for the assistance of members of the committee. My suggestion is that when the committee sits this year, those who have something to do with the production of minutes ought to give

careful consideration to such production, so that nothing may be left to chance, and everything will be in the open and available for scrutiny by those interested in the matter."

## Too Many Bosses But No Boss

He spoke of the changes in the CBC structure in April 1941, following the Plaunt Report. "The general manager, who was the big chief of the show," he said, "was gradually elbowed out. I think I described this move in the committee by saying that the general manager had been shifted from the ground floor up to the attic, and about all he was allowed to take with him was the name plate on which were inscribed the words 'General Manager'. He still retained the office, but what actually happened was that after the change took place, the general manager was actually the assistant general manager and the assistant general

manager was actually the general manager."

He said that in April 1940, an order in council was passed by the government giving the executive direction and management and control of the corporation to an executive committee, but the executive committee was never set up.

"As someone said in the committee, the trouble with the Canadian Broadcasting Corporation was that it had too many bosses. Yes, it had too many bosses, but also it did not actually have a boss, which was a very difficult thing to explain.

"True I was not able to endorse some of the recommendations contained in the (1942) committee's report, but certainly by its investigation, the committee aroused the people of Canada and the government to a position which had for too long gone unheeded, uninvestigated and unchecked.



Two young trumpeters of the Eat-on Good Deed Club give a rousing toot for their program, now in its eleventh year on CKOC, Hamilton.

## Fish or Fowl

Mr. Graydon's next point was that "... although the newly-appointed general manager (of the CBC) may have hit upon a new formula for describing it, the CBC has not changed its structure legally or constitutionally. I would that it had, because the corporation is not, as at present constituted, what is known as an independent public corporation... even though the Minister of National War Services has said on occasions: 'I shall have to get the consent of this independent corporation before I can answer the question.' Evidence was given in the committee that the properties of the Corporation could not be taxed by local municipalities because it was an emanation of the crown. When it is argued that it is an independent corporation like the Canadian National Railways, why then are the employees of the Canadian Broadcasting Corporation not allowed to bargain with their employers collectively?

## CBC Board Should Have Resigned

Mr. Graydon expressed his opinion that the 1942 report did not go far enough in its censure and its recommendations as far as the CBC governors were concerned. "Many points were brought out in the evidence," he continued, "respecting the board of governors, and although the censure of the board of governors was there in the committee's report, I felt that in view of the condition of affairs, the only proper thing for the committee to have done was to ask for the resignation of the entire board of governors."

## Agriculture Still Unrepresented

The leader of the opposition then raised the point of representation on the CBC board of labor and agriculture. He reminded the house that the committee had recommended that the two vacancies on the board be filled by governors who would represent these two factions. He expressed no quarrel with the first choice of Mr. H. B. Chase of Montreal, a labor representative appointed in March 1943, "but," he said, "with respect to the other appointment which was that of a lady from British Columbia, I hesitate to criticize, because I believe that no objection should be made to the appointment of a lady to the board. I think it is an admirable step. Nevertheless agriculture still remains unrepresented. It is a crying shame that on that important board of governors there is no representative of the farming population although by no group is more interest shown in the affairs of radio broadcasting.

At this point the Prime Minister asked Mr. Graydon if he knew anyone who had a wider knowledge of agricultural problems than Mrs. Sutherland (the lady in question), to which Mr. Hanson replied: "She has a wider knowledge of political problems."

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### Clifford H. Dowling

Radio and newspaper circles were shocked to learn of the premature death of Clifford H. Dowling, of Toronto, assistant general manager of the British United Press.

He was 40 years old, and leaves his wife, Elizabeth, his mother, his brother, a resident of Vancouver, and two young children.



He succumbed to a cerebral haemorrhage on Tuesday, May 18th. On May 17th he had returned to his desk after a sickness of some six weeks' duration, but suffered the relapse which caused his death the following day.

Born in Vancouver and a graduate of the University of British Columbia, his career started in 1925 at the Vancouver Daily Star where he conducted a column "The Daily Find".

In 1927 he joined the editorial staff of The Mail and Empire, and returned to Vancouver to join the Marsh Advertising Agency in 1929.

In 1934 he went to Australia to open a branch office for this firm, and succeeded in building this branch of the business into a major advertising agency.

Returning to Canada in 1940 to confer with his head office, he decided not to go back to Australia, and accepted an appointment as account executive with A. McKim Ltd. In 1941 he joined British United Press at the invitation of his friend, R. W. Keyserlingk, and was assistant general manager of this firm's service until his death.

### Radiomonde Awards

This year, Radio Programme Producers ring the bell three times in the Radiomonde awards for radio French Canada.

Paul L'Anglais carries off the bronze Plaque for his production

## Priestley and Private Radio

The following is an excerpt from a paper by J. B. Priestley, the English author, entitled "If I Ran the BBC". It was quoted in the House of Commons (Ottawa) during the discussion on radio which took place May 7th, by Mr. E. C. Hansell (Social Credit) in reply to Mr. M. J. Coldwell (C.C.F. Leader). It is reproduced here because we believe that Mr. Priestley's reflections on the government-owned British Broadcasting Corporation, provide an answer for all time to those who would have CBC control and regulation of private radio grow even wider in scope.

Mr. Priestley says:

"What is really wrong with the BBC is that it represents a monopoly. No other broadcasting system is allowed. Competition is barred. There is only one runner in the race. So that the listener here in England is told to like it or lump it. Supposing there was only one firm of publishers, one great book shop, and all the theatres were controlled by one man?

The very idea chills me. I should loathe such a situation. One bad quarrel and I might find myself thrown clean out of work.

But the man who lives by broadcasting in England must please the BBC or starve. He cannot say 'I'll walk across to your competitors.' There are no real competitors. The BBC stands alone.

For some kinds of service, competition is wasteful and absurd. You do not want two post, telegraph or telephone systems in a country. I doubt if there is very much gain even in having competing railway systems.

But the BBC is another category of service, where, in my opinion, a monopoly is wrong. For it sets out now to be an entertainer, and nobody wants entertainment on a 'take it or leave it' basis.

There is a world of difference between a variety show and a penny stamp. You do not want to pick and choose a penny stamp. One new one is as good as another. But you do want to pick and choose your entertainment."

and direction of the French version of "Dinner At Eight" on Lever Brothers' French Lux Theatre, which he produces for J. Walter Thompson Co. Ltd.

The Gold Medal for the year's most popular actor has been won by Alfred Brunet for his work as "Henri" on Pond's "Ceux Qu'On Aime", another program produced under Radio Program Producers direction for J. Walter Thompson.

The year's most popular announcer rates a trophy, and this has been awarded to Milville Couture on Ironized Yeast's "Les Secrets du Docteur Morhanges". This program is produced by the same concern for Ruthrauff & Ryan.



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# Broadcasting Down Under

By ALBERT SHEA

Australia's broadcasting system, similar in some ways to Canada's, offers many points of difference that make for interesting comparison.

Like Canada, Australia has tried to secure the best features of the public service British Broadcasting Corporation, and of the American free enterprise system of radio. A group of 29 "A" stations are publicly owned, and are comparable to stations owned and operated by the CBC, with this important difference: the government "A" stations are supported entirely out of revenue from Australia's 1,323,000 licensed listeners. Advertising by radio is left to the 99 privately-owned "B" stations.

The Postmaster General of Australia is the authority in charge of issuing and renewing licenses of the privately-owned "B" stations. Licenses are reviewed and renewed annually, the stations paying a yearly fee of £25. Although 56 additional stations have been given "B" licenses since 1932, the Postmaster General has 695 license applications which he is unable to satisfy. Private stations are responsible to the Postmaster General, and through him to Parliament, but to no one else. The Postmaster General has the authority to censor broadcasts over both "A" and "B" stations.

The division between "A" and "B" stations dates back to the earliest days of broadcasting in this sub-equatorial member of the British Commonwealth. As early as 1924 there was a dual system of "A" and "B" stations, all privately owned, but with the "A" stations supported out of listeners' fees providing non-advertising public service programs, while the "B" stations were free to court the advertiser and present programs designed to attract the largest possible audience for his message. In 1927 a Royal Commission decided that the government should take over the "A" stations, and contract with a suitable company to provide the programs. As the licenses of "A" stations expired in 1929-30, they were taken over by the Post Office, and a contract was made with a private company, the Australian Broadcasting Company, to provide entertainment, news and educational features over the government stations. By 1932 the need was felt for a more completely national service. In the same year that a Committee in Canada

Albert Shea, several times a contributor to this paper has just been awarded his Master of Arts degree, University of Toronto. The thesis which won him his degree was on the subject: "Radio and Democracy". He has just left Toronto for Winnipeg, where he commences his training with the R.C.A.F.

was deciding to establish the Canadian Radio Broadcasting Commission, an Australian Committee was preparing the Australian Broadcasting Commission Act. In 1937 Canada cast aside the Commission in favor of the Corporation, but Australia continues to rely on a Commission to govern the publicly owned "A" stations.

The Australian Broadcasting Commission (ABC) operates under close parliamentary supervision. In distinction to the BBC and the CBC, where considerable authority rests with the executives, and the governors of the corporations have only a general supervisory authority, the Commissioners in Australia are themselves responsible for program planning and presentation by the ABC. Commissioners are selected, not as representatives of geographic divisions of Australia, but on grounds of broad experience, mature judgment, and ability to regulate the national stations in a manner that will "contribute to the moral and intellectual well-being of the community."

A Joint Committee has recently studied broadcasting (Report of the Joint Committee on Wireless Broadcasting, The Parliament of the Commonwealth of Australia, March 1942) and while a number of minor changes are recommended, the basic division of functions between the private and the national stations was approved. Each system was considered to be rendering excellent service at reasonable cost. The ABC was in good financial condition, and except for heavy losses incurred in the introduction of "The ABC Weekly", a program magazine which fell far short of expected circulation, it has been forging ahead financially and setting aside large reserves for an active building program when the war ends.

Revenue from both licenses and radio advertising for the year 1939-40 in Australia was approximately £2,500,000. Of this amount, the estimated revenue of the private "B" stations made up some £1,100,000. License income was

divided between the ABC and the Treasury. Australia's 20 shilling license fee is considerably higher than the British fee of 10 shillings, or Canada's \$2.50. Out of each 20 shilling fee the ABC gets 10 shillings. A most important difference between the Canadian and the Australian systems helps to explain this. Unlike the CBC, the ABC does not do its own engineering. It is responsible for studios and programs only, all technical matters being handled by the Post Office, which supplies engineers, operates the transmitters and conducts radio research in its laboratories. Half of the license fee goes to the Treasury to defray the expense of these services provided by the Post Office. The Post Office also supplies the lines needed by the ABC without charge, since the Post Office in Australia, as in Great Britain, operates the telephone system of the country. This curious division between the program and engineering branches of Australian radio is retained, in spite of the suggestion that it hinders complete cooperation between the two.

The privately-owned stations of Australia have been subject to very little censorship or regulation. Largely responsible for this state of affairs is the Federation of Australian Broadcasters to which all "B" stations belong, with but two small exceptions. The private stations, aware of the importance of self-regulation, respect the code of broadcasting established by their Federation. For example, all political broadcasts are submitted to the Federation Secretary in advance. As a result of strict self-regulation few complaints against the "B" stations have been received by the Postmaster General. The Federation cooperated fully with the recent Joint Committee investigating broadcasting. It supplied confidential information about the financial status of its members. No individual details were released to the public, but totals revealed that one-quarter of the "B" stations operated at a loss,

the remainder realizing a profit of 9.4 per cent on invested capital.

Private networks are a feature of the Australian broadcasting scene that is in marked contrast with Canada. There are several permanent networks of "B" stations, the largest of which is the Macquarie Network with 23 owned or affiliated stations. Next in size is the Major Network consisting of 14 "B" stations, and there are a number of smaller regional networks. Several Australian "B" stations and networks retain advertising representatives in the United States. The private stations rent lines from the Post Office, which provides the desired wire links without question except where facilities are actually not available.

In many ways Australia's problem is similar to that of Canada; if anything her population of seven million is more thinly spread around the rim of the island continent than are Canada's ten and a half million along the populated fringe of the Dominion that borders the United States boundary-line from Atlantic to Pacific. The ABC has the large, and as yet uncompleted, task of reaching out to the sparsely populated hinterland in order to provide as many Australians as possible with news, music and educational programs. The private stations concentrated close to centres of population that are interesting to the advertiser, and providing as they do the more popular type of program, the "B" stations attract the majority of Australian listeners. For good music, national and international news and commentary, and programs of a public service nature, listeners turn to the "A" stations.

In an effort to retain private enterprise, and at the same time satisfy those who favor public control, Australia has evolved a dual system that is satisfying her broadcasting needs to the reasonable satisfaction of all. The way the contributions of the national "A" stations and the private "B" stations combine to provide a balanced radio diet is indicated by the opinion of the Joint Parliamentary Committee: "the Australian national stations have raised the level of the commercial stations, while the commercial stations have kept the national system human."

## Joins CKY, Winnipeg

The CKY, Winnipeg, announcing staff has been joined by Earl Cameron, formerly at CHAB, Moose Jaw.

**\$ and Sense**

Quantity is not always a bargain. But when you get the most of the best for the least, that's something. CKCK gives you just that. The most listeners in Saskatchewan's best market. That's the kind of sense that makes \$.

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# CKWX

This Pacific Coast city—Canada's third largest market—is booming. Its riches flow from lumbering and fishing—fruit growing and airplane building—dairy farming and ship building—mining and many other sources.



Frank H. Spude, Manager



### JACK MURRAY OPENS OFFICE

Jack Murray, originator and producer of "Treasure Trail" Wrigley's popular quizz game now in its fifth year, is leaving the Tandy Advertising Agency to open his own radio production office on June 1st, with headquarters at 10-12 King Street East, Toronto.

Besides "Treasure Trail", Jack starts off with Barker's "Easy Pick-in's", Whiz "Motorists on the Move" and the "Midland (Chamber of Commerce) Singers".

### DO YOU REMEMBER ?

Don Copeland, whose Cheerio Club (CKGW 1929-33) recruited over 93,000 members from every province in Canada, 18 states in the U.S.A., from the British West Indies, and, believe it or not, with a group of negro boys who formed a "Cheerio Chapter" in Lagos, Nigeria, British West Africa. In the course of its existence the club raised many thousands of dollars for the Sick Children's Hospital, Toronto, and the Lakeside Children's Hospital in Rochester, N.Y. It continued on the air until CKGW was taken over by the Commission. For several years past he has been associated with Dominion Broadcasting Co., Toronto.

### HOW FREE IS THE C.B.C. ?

Reprinted from a Globe & Mail Editorial (May 10th, 1943)

There is much that the Select Committee of the House of Commons on radio can do, if it so wills. It must always keep in mind that the democratic system cannot function unless the people are fully and fairly informed on all matters.

As a free press is an essential of democracy, so is a free radio. The press under our political system must remain free for a very good reason. That is that the press is a means of information and opinion reaching the public on vital issues. With the development of radio there is a new and effective way of reaching the people of the nation. But if the radio is simply an organ for one political party, or one way of thinking, then it is not only failing to inform the public adequately, but is actually misinforming them by its sins of omission.

No one for a moment will suggest that under present regulations the CBC, or the private stations for that matter subject to CBC rules, are providing adequate discussion on problems facing the nation. In reading the press one can see all shades of opinion expressed. In listening to Canadian radio one sees that the subjects are chosen with the idea that nothing said will reflect on the party in power, and a person or group with opinions to express cannot get the use of a network.

There are some concrete examples to explain the point that the House of Commons Committee might well look into. When Mr. Leon Henderson resigned from his post with the Roosevelt Administration, Canada heard, through the CBC, a discussion of the reasons for his resignation. It was spoken over the CBC network by a newspaperman employed by an American newspaper. When Mr. Elliott Little resigned from his post as Selective Service chief in Canada there was no similar discussion over the CBC on his resignation.

If the Canadian public is able to hear over the system it pays for a discussion of the reasons for a public servant's resignation in the United States, it should be able to hear a similar discussion over its network on the reasons for resignation of a Canadian public servant.

Often, on the discussion periods on the CBC, there is strong criticism expressed of the actions of the British Government. Why then not similar discussion and strong criticism of the action of our own Government when it merits it if a speaker is so inclined and has a reputation equally as good as those who are bitter at Britain's action?

At present we have a publicly owned radio over which the bitterest discussion of members of the Empire and friendly countries outside of the Empire is permitted, but nothing of the sort about Canadian affairs.

Where are the discussions of Canada's man-power muddle on the air? Where are the discussions of the advantages of conscription for overseas service on the air? If the radio is to be a useful instrument in a democracy there ought to be the largest possible freedom of discussion.

It would be advisable to make some attempt to clarify the status of the CBC. Is it an independent corporation or simply an arm of the Government? Those matters are essential, for when the status of the CBC is clarified there can be some better opportunity of placing the responsibility for acts of the CBC where they rightfully belong.

It is to be hoped that the 23 members of the House Committee on radio attack the problems before them without thought of party. For it must be remembered that the CBC belongs to and is supported by all the people, not a single group.

## They speak well of him.

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# Radio Columnists

By WALTER ELLIOTT  
President Elliott-Haynes Ltd.

Readership appeal in newspapers over the past few years has largely resulted from the adroit exploitation on the part of editors of a popularity trend credited in part to comics and columnists. Recent surveys in the larger metropolitan markets of the United States disclose that people purchase newspapers in many cases to read the comics and to read the columnists. This has upset to some extent the thinking of many newspaper editors, who have long held steadfastly to the belief that news is the primary appeal of all newspapers.

That the success pattern set by newspapers should be adopted where possible by radio, is the thought that prompted this article. Obviously radio cannot hope to develop a comic section, but it is very well adapted to the development of programs which would be the counterpart of the newspaper columnists.

Let us explain what we mean by the suggested radio columnist. Within the limits of censorship, he should set out to duplicate the line of thought of the newspaper columnist. He should be free to express his opinions regardless of the opinions of the station manager or the sponsor if he has one. He should be of a personality, wholly independent, and his broadcast should not be associated with a program name, but rather it should be presented under his own name. He should not confine his comments exclusively to war news, or exclusively to Canadian topics. He should be free to comment on any and all trends in our modern life.

It will be said in reply that there are numerous columnists on the air today. The error of course is in identifying a newscaster or even a news commentator as a columnist. The newscasters and commentators we have on the air today are reporters of news. It is true that from time to time they comment on the news, but these commentaries are

given in such a way that one feels that it is not the opinion of the commentator himself so much as the stereotyped opinions of the news services who supply him with his material.

Possibly the closest we in Canada have ever come to the radio columnist was a broadcast about a year ago which was carried over CFCF, Montreal, featuring Walter O'Hearn. In these broadcasts, O'Hearn spoke for five minutes in a very easy-going manner, and having a touch of the armchair philosopher technique. He would give graphic word pictures of personalities in the news, or he would comment on some incident of everyday life, from which he would draw a moral. His scope was unrestricted and always topical. It proved to be a successful pattern and might well have been duplicated by others. He was definitely a "personality". He spoke in a manner that seemed to leave the impression with his listeners that he was independent in his thinking and refused to be constrained by the ordinary conventions of news commentators.

Probably the only outstanding columnist in the world today is Walter Winchell, who with his 15-minute broadcasts on Sunday evenings at 9 o'clock, recruits one of the largest audiences in the States, and ranks among the first five top-rated shows, with an estimated listening audience of 22,000,000 adults.

As has been said, the newspapers have long recognized the power of appeal of the columnists, and have given them ample scope in order that they — publishers and columnists alike — may capitalize on this trend. Radio, with even greater facilities of expression, has yet to recognize the potency of the trend, although this writer feels that the day will come when radio will have as great if not greater columnists than any other medium of expression.

UNDER CONTROL



To listeners of the national network she is known as Gwen Bradshaw, singing star of many network programs but to those around CJRC, Winnipeg, she is known as Irene Bradshaw, top flight control engineer. Here she is shown fading in a transcription at the Main Control panel of CJRC.

### B.C. Actors Donate Services

Staff radio actors of CBR submitted a generous proposal to Service shows recently, when they offered to devote their July holiday period to taking a modern Broadway hit comedy on a tour of Northern British Columbia camps. The plan of the group is to donate their services.

Bill Buckingham and Yvonne Firkins are respectively director and producer and the group includes Irene Robertson, Catherine Graham, Aileen Colclough, John Bethune, Margaret Cunningham, Bernie Cunningham and Irene Wright.

Jacques DesBaillets, CBC producer and bi-lingual announcer, has joined Radio Programme Producers, Montreal, as associate producer.



*"In the Spring, a young man's fancy..."*

That's nothing. We're like that all the time out here on the Alaska Highway, and so is

**C F G P**

The Alaska Highway Station

Didn't get any renewals this month. Only 92 new contracts.

*P.S. How about that spot?*

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

VOICE OF THE MIGHTY PEACE

## A QUARTER MILLION PEOPLE CANNOT BE IGNORED

The Ottawa Valley market is over 40% of French origin, and any sales effort directed at this area is only partially complete if it does not take into account the quarter million French population. It is axiomatic that people pay attention when addressed in their own language.

CKCH is the favourite station of the Ottawa Valley French homes as proved by survey. With 250 watt power, it offers complete coverage of the market in this prosperous above-average corner of Canada.

Follow the lead of the local merchant who knows from daily experience the medium that will produce results for him. For coverage of the French market use

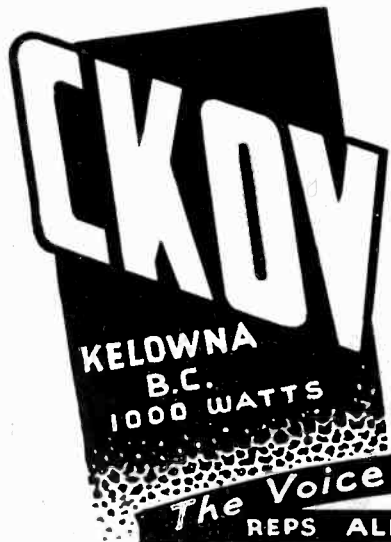
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THE LISTENER

# People Like to Hear About People

An Interview With  
**STANLEY MAXTED**

C.B.C. Producer, on Loan to the B.B.C.

"Nobody would ever allow me on the air before, and now I'm one of BBC's roving reporter-producer-narrators for the North American transmission."

Thus commenced our interview with Stanley Maxted, who started in Canadian radio as a tenor in the old days of the CPR network, and who, at the beginning of the war, was assigned the production job on CBC's "Carry on Canada".

In September, 1940, Stan left England, on loan by the CBC to the BBC. From this berth he has been back in Canada for a few weeks rest, which have consisted largely of appearing on Victory Loan Programs, and submitting to the unending questions of interviewers like us. When we last saw him, he said that he expected to return to London towards the end of the month.

"When I first went to the BBC", he explained, "I was put to work shaping some of the shows that were aimed across the Atlantic, so that they might be received in North America packaged in traditional manner."

The "BBC Newsreel", which with true British complacency let its thousandth broadcast slip by one night last month without comment, was one show which, it was felt, needed the "Maxted touch". It was Stan who introduced the idea of using a theme melody, and it was Stan who gave the broadcast the crispness and the finish which have resulted in its long life, bringing us from across the Atlantic, vivid word pictures each night of how Londoners and Englishmen are fitting into the very centre of the ever-changing panorama of the world at war.

After spending a lot of time on the re-shaping of the show, it was finally turned over to him, lock, stock and barrel, as his baby.

"What exactly do you do?" we asked him.

Stan smiled the smile that those of us he once smiled (?) at through the control room glass during the first "Carry On Canada" rehearsals, remember well. He is a thinner Stan, thinner by perhaps ten pounds; nearly three years of work in the midst of war have etched some new lines in his face; but generally speaking we found him pleasantly unchanged.

"All you have to do", he answered, "is go around with your eyes open, and then tell 'em what you see, remembering above all else that people are interested in people."

He made quite a lot of this last point.

"When a street of once happy

homes is wiped off the map," he continued, "— and when a big fellow drops it—looks as though someone had taken a huge scythe and literally levelled about eight city blocks to the ground — you are not interested in a word picture describing the havoc those swine have left behind them; you do not want us to sing a Miserere about the Hell life has become all on account of one crazy paper-hanger; you are not concerned with the stoppage of traffic, or the disruption of business. You realize all this, and the language hasn't enough words to explain it graphically anyhow. What you want to hear about it the London Bobby who stayed on the job for 24 hours straight, with a busted right arm, helping to dig out the bomb victims with his left one; you want to hear about 'arry 'awkins whose greatest concern when the 'pub' he was in literally crumbled around him, was that he'd just blown his last seven pence on a half a pint of bitter which he hadn't time to drink; you want to hear about the mother, who, having lost three of her four sons, when she was told that the fourth was missing at Dieppe, closed her eyes for a fraction of a second, and then carried on her V.A.D. job of dressing the wounds of a complete stranger. You want to hear the stories of A.R.P. Wardens tell each other when they are on watch on the roof-tops. We are all up to our necks in war. In England we like to know what you're doing over here, so we figure you want to know what we're doing."

"Can you possibly become hardened to it all?" we asked.

Stan replied simply, "God no!"

Then he told us how he went to the Lewisham School which was bombed, from roof-top height, during school hours; he told us of watching while tiny bodies or what remained of them were brought out to be identified by parents who stood silent . . . tearless . . . in frozen anger. "That's how you get after the first shock of a daily diet of death and destruction, and it is this fury, not red-hot and raving, but silent and cold like steel, that has pulled the British people through what must have been the cruelest ordeal in history."

We asked him about the BBC.

"As far as their local service is concerned," he grinned, "I don't think Canada has much to grumble about. But internationally, their job is grand. Do you know", he went on, "they have never stopped broadcasting, 24 hours a day, on 20 transmissions. And they broadcast in 52 languages."

He told us of some of the trials

of broadcasting when Jerry comes over. Any program requiring a large cast is recorded during the dress rehearsal, "just in case". But thanks to well-built basement studios, and, we surmise, a staff than which there could be no stauncher, these recordings have yet to be used except for a re-broadcast.

"There was a close shave once," he said, "when, during a newscast with Bruce Belfrage at the mike, a large bomb went in the side of the building and just stayed there without going off. While the mike did a gavotte across the floor, and the whole studio shook and swayed like a "ride" on the Midway, and only by sheer physical strength did Belfrage contrive to keep himself and the microphone anything like vertically on the floor, the newscaster only paused as long as it takes to gulp once and hang onto a script like grim death."

"How about the bomb?" we enquired.

"Oh it just stayed up there for 35 minutes," we learned, "and then it went off, taking a side of the building with it."

Speaking of the variety of his assignments, Stan told us how he got a call from the office one morning.

"Do they know anything about hops in Canada?" a voice asked.

"They know 'em all right when they're wet," Stan replied.

"Then you'll meet Aunt Darby and Aunt Harriet at Charing Cross station," he was told. "You're going hop-picking with them in Kent."

All that day Stan found himself tramping the Kentish hop-fields with the two old girls, listening, completely enthralled by their accents, and wondering what in Hell they were talking about. The pay-off came that night in the train. Stan made a casual remark, and Aunt Harriet turned to Aunt Darby and said: "Coo! 'e don't 'arf talk funny." After a whole day spent trying to make sense of their conversation, "this", said our Stanley, "was the last straw. But by broadcast time I had a story for you about wartime in the Kentish hop-fields."

He told us about other assignments, where you go out and see what you can report on, but can't report on all you see. "Scripts are censored, of course," he said, "but you soon get wise to what will go and what won't."

"If you're down on the south coast and you bump into a kid who bailed out over France and managed to get away, you can tell them he did it, and you can drag the kid, who faced death like a street-car ride, trembling to the mike; you

can talk about his exhausted state when they fished him out of the drink, or found him half-drowned on the beach; but you can't say how he did it, because there'll be other kids trying the same stunt, and if you let the details out over the air, you'll be telling the Germans how to put a bullet in the back of the next kid who tries.

"I spent one day," he said, "on a Light Ship in the North Sea, and that night I had a story for you about the men who man these ships, but I couldn't tell you about the straffing we got, because I'd have been telling Jerry just where his planes had been and where the Light Ship was anchored, and maybe he didn't know.

"Once I sailed on a collier down 'E-Boat Alley' (from the extreme north down the east coast). That was to get you a colorful picture of what the hands on these coal barges think and talk about, but it was more colorful than I could tell you over the air, because those boys have vocabularies for which there must be a more emphatic word than 'picturesque'.

"Wartime broadcasting in England," he concluded, "is not so far removed from your soap shows or your drama programs. The only thing is I never saw a script that was quite as exciting as the show I'm working on, because it's about real people, real bombs, real laughs, real tears; it's about real people who are working too hard and not eating enough of enough things; who are not getting enough fun but are thriving on it all. They're the greatest cast I ever worked with in my life — The People. "I've seen more that was horrible these past three years; I envy you your remoteness from it all; but I want to get back on the job just as fast as I can."

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