RECOMMEND NATIONAL SCOPE FOR EASTER SHOW

Toronto.—A recommendation to consider a change in format for the annual Easter Seal radio show which will likely have hypoed a half million dollar gross this year, was handed on to the incoming Easter Seal radio committee of the Ontario Society for Crippled Children here earlier this month by the retiring committee.

Since the annual campaign has now become national in scope, it was the radio committee's general feeling that the radio show, which has become a highlight of the fund drive, should also take on a national character. Until now the radio show, staged each spring in Maple Leaf Gardens, has been a gratuitous presentation by many Toronto and vicinity actors, musicians and members of the radio industry. Last month for the first time the show was aired coast-to-coast on 86 stations.

One of the suggestions passed on for study envisioned an annual Easter Seal talent hunt from coast to coast with all stations nominating a local entertainer or group to a central review board. From among these it was felt this board could choose acts for a show similar to the previous ones.

Another suggestion, which might also become part of the first, called for two radio shows. One would launch the annual campaign and consist of chosen acts from across the country staged at the local station, with each station cutting into the network for its share in the program. The second show, winding up the campaign, would be a bringing together of the more suitable portions of the previous program, supplemented by Toronto artists and possibly an imported 'name' star. Or it might be the same as in other years.

Technical details of these and other suggestions, if adopted, were left to the new committee elected at this meeting. Cy Mack succeeds CFRB sales manager Waldo Holden as chairman, with Ev. Palmer, Walsh Advertising radio director, as 1st vice-chairman and CKYH manager Howard Caine as 2nd vice-chairman.

Formation of a sub-committee to handle television next year was another recommendation referred to the new committee.

Charge Discrimination Against Radio Reporters

Ottawa.—A charge of discrimination against the radio medium was levied at Quebec officials by T. J. Allard, general manager of the Canadian Association of Broadcasters, here earlier this month. The charge arose after a tape recording of the riot at Montreal's Bordeaux jail, made at the scene by Gaby Lasalle of station CKAC, had been destroyed.

In drawing the attention of Quebec Premier Duplessis to the incident, Allard revealed that the tape recording had apparently been ordered confiscated by the jail's governor, with the order being actually carried out by jail employees. After Lasalle had been "properly admitted to jail premises along with other representatives of all forms of press.

Broadcasting, Allard contended, is a form of publishing and is entitled to liberties of the press accepted by tradition in all parts of the democratic world. He held that the recording in question was as much a part of the broadcast reporter's equipment as pencils, notebooks and cameras are part of equipment of newspaper reporters and, although these were present in quantity, none were destroyed. He urged the Quebec premier to issue instructions "to appropriate officials preventing this type of discrimination in the future against representatives from the broadcast branch of the press."

Replying to the charge, Premier Duplessis stated that "discrimination has never been and will never be the policy of the Union Nationale party."

The Bordeaux riot, which occurred the afternoon of May 4, involved 250 prisoners who set fires and caused damage amounting to an estimated $500,000 stations throughout the province. He also pointed out that the Easter Seal campaign could not be carried on at all if it were not for the free assistance of such organizations. With all assistance donated, there are no collection costs deducted from the total amount received in the campaign, he noted.

Bert Baurich, field secretary of the Society's national council, told committee members that the promotion job radio had done must have been equally effective in all areas of the province since an analysis of returns to date from the last drive showed an equal increase in all centres.
When You Decide To Use Radio...

... you are using Canada's basic advertising medium, the medium that

- reaches the most people
- is liked best by people
- receives more of people's time
- delivers specialized audiences
- talks the salesman's language
- talks the customer's language
- is easiest and fastest to use
- costs the advertiser less

That's why Canadian advertisers have parlayed their radio expenditures over the years. They know — from experience — that radio turns the most people into the best customers.

The CANADIAN ASSOCIATION of BROADCASTERS

Representing 106 privately-owned Broadcasting Stations serving Canadians from coast to coast.

T. J. ALLARD  
General Manager  
108 Sparks St.  
Ottawa

PAT FREEMAN  
Director of Sales & Research  
37 Bloor St. West  
Toronto
Last issue you had a rest from this humor. I hope you appreciated it, because Benson says he has to have something to keep the ads apart in this one—even if it's only "The Desk."

Top news this month is the BMI Clinics that are being held all over the country. The newsletter will be sent out as soon as the Clinics are completed. Some reports appear in this issue. Others will be run in the next. And several of the speeches are slated for adaptation into articles for our second annual Showcase which is due in the not too distant future.

One thing that impresses me about these meetings is the fact that they are aimed at the boys and girls who do the work, and who, for my money, are the people who really do the programming— that is, within the economic limits set by their management. On the other side of the ledger, it is to be hoped that BMI does not propose to spend all its time sponsoring clinics and forget its prime function, which is to build up a catalogue of music out of which programs may be built.

On the lighter side, but still on the BMI topic, it was several weeks ago during the CAB Conference, to be precise—that certain high ranking officers of BMI Canada Ltd. asked me to do the speech at the Toronto Clinic's lunch. A few days later, one of them phoned and asked me for the title of the speech. I explained that I hadn't written it yet, but so it was pretty hard to put a title on it. They said that it didn't matter. All that mattered was that I had a title. As long as I gave them that, I could write the speech in my own sweet time.

So I gave it to them—without having any idea how it would fit in with the speech. I gave them, in five words, the most beautiful thought I could conjure up for a group of program directors, record librarians and others —"Over the Boss's Dead Body."

BMI's rather upside down way of putting the program together reminded me a little of some of the radio shows I hear. So many of them sound as though somebody got a smart idea for a title, put it down on the schedule and then, 10 minutes before program time, tried to pick out the records which would sound as though they belonged in the show.

I often wonder just what happens in a barnyard before a chicken lays an egg. Do you think she plans where she is going to drop it? Considers whether it's going to roll out of range of her BM? Or do you think she just feels an egg coming on and lets it fly?

The BMI moguls who invited me to make this speech didn't tell me what kind of speech they wanted me to make. The important thing was that I should kick through with a speech lasting exactly 25 minutes. I guess they just said to each other: 'We're going to throw the boys and girls a lunch. What shall we do for a speaker?' And then someone raised an eyebrow and said: 'Speaker?' And the answer was: 'Sure! You have to have a speaker for a luncheon.' Then somebody said: 'Who shall we get?'

They tried half a dozen names which sounded like they'd make good copy. But three of them were going to be out of town; two of them were sick; and the other one wanted to get paid for it. Then someone said: 'I have it.' And everyone said: 'Who?' All except one, that is, and he used to work for the CBC. So he said: 'Whom?' And the one who said he had it, said: 'How about Lewis?' And everyone else: 'Oh, hell, no. We know all his corny gags.' And then the other guy said: 'Sure, I know. But that doesn't matter. He's free.' So they all nodded their heads very sagely, as if they had just come up with a momentous decision. And there I was. Nobody knew what I was going to talk about. Nobody cared, for that matter—as long as I occupied precisely 25 minutes. The period between the dessert and the next bull session had to be filled in somehow and I came free.

Well, I was rude to the program directors, record librarians and others; to their employers; to their hosts. If I missed anyone, I'm sorry. I hope that, at the least, I filled the time between commercials and that I didn't run over too far. That seemed to be the important thing to remember. It doesn't matter what you say, as long as you finish on the nose.

Time is drawing near for the Cam Langford Benefit pre-show of Treasure Trail which takes place at CFRB at 7:30 p.m., Friday, May 30.

A number of big-hearted and self-effacing Toronto radio people, who ask us not to mention names, are organizing the affair as a benefit for the CJOY, Guelph, announcer, Cam Langford, who is in hospital in Toronto, having suffered serious injuries in an automobile accident, and is in need of financial assistance. Tickets for the pre-show are being picked up fast at a dollar each. We have them at the Broadcaster office, and would urge those of

(Continued on page 4)
"Do today start a new page in my diary, and must head it with a
tribute to Moncton, whose Musick Festival, organized by
Fred Lynds of CKCW, was opened on May 12th by the Prime
Minister. Davidson Dunton also was present. It is no small
effort, for there are 1,500 entries, and 3 halls were required for
6 days, and there were 6 adjudicators. CKCW records and
broadcasts the whole proceedings, thus giving wide coverage
and much pleasure to a large audience. This is yet another
example of the often-demonstrated publick-spiritedness of Fred
Lynds and his station. ● ● ● Station CJNB, North Battleford,
happy over a letter written by Western Grocers Limited to one
of their distributors, telling him that CJNB covers the whole
northwestern area of Saskatchewan, whereas the three stations
selected by the distributor did not. Pepys comments that when
your clients will go out and sell for you, you are a 'proven'
station. ● ● ● Jack Radford, ebullient as ever, but alas not
in verse, reports that CFJR, Brockville, is leading in results in
the current Weston's Bakersies campaign, and that Weston's
local manager is rightfully pleased with the increase in business.
"What we are doing for Weston's," he adds, "we are doing for
others, both locally and nationally." ● ● ● CKSF, Cornwall,
did record and later broadcast an address by Mayor Horovitz,
titled 'Cornwall Today and Tomorrow,' the same containing
so much recent market data that sponsors are invited to ask
any Stovin man for the same, to bring their files up to date
● ● ● New data available, too, on the rich farm market
served by CJBO, Belleville, showing the farmer to be an in-
formed and intelligent business executive. This also, is at
the disposal of time-buyers for their information ● ● ● Which
does, for today, fill this page right well."

"A STOVIN STATION IS A PROVEN STATION"
The Responsibility Of Programming

Presumably the Toronto Clinic of the BMI followed the same general pattern as the others that have been conducted across the country. The idea is a sound one, where people whose jobs deal with programming hear experts on various phases of showmanship lead discussions on their own topics. After all, radio is programs and people charged with their preparation are studiously left out of most meetings and conferences except internal ones.

The impression we gained from the clinic we attended was that these people seem well equipped for the job they are called upon to do. We could not help wondering, though, just what is gained by so many owners and managers sitting in on the sessions which have been designed for their program managers and directors.

That overdone apologia about radio being such a young industry can best be offset by radio people behaving as though they were adults, not only in their own actions but also in their treatment of one another.

We suggest—with a tremendous amount of respect, of course—that future program clinics be left to program people, without bosses feeling they have to sit in the back and keep a curb on what might easily be more candid and therefore a more valuable exchange of ideas if the old so and so's would just stay home.

Methinks They Do Protest Too Much

National advertisers fell back on their haunches with dull thuds at the ACA Convention last month when CBC chairman A. D. Dunton told them the whys and the wherefores of CBC-TV. And well they might. The high-handed attitude of the CBC chief executive had everyone gasping.

Following the meeting, there were rumblings in the corridors about what action was to be taken by the advertisers. They had a closed session at which it was rumored that a boycott would be discussed. Reliable information comes through, though, that the meeting followed the true tradition of locked door conclaves and was productive of exactly what one would expect.

Attempts to get statements from ACA, CAAA and members of appropriate committees, which might be used as bases for information to be handed on to readers of this paper, were met with masterpieces of circumlocution which, added together, totalled absolutely nothing.

It is our opinion that the pointless pro-

One such lad was working for an appliance dealer for thirty bucks a week. He wanted a raise because he just couldn't get by on the thirty.

I suggested he might go to the boss and ask for it.

He threw up his hands in holy horror.

"He'd fire me," he said.

I didn't quite see the logic in his reasoning, so I asked him just what he would say if he should decide to put the bite on the old man.

He looked at me a moment and then he said: "Well, I—I guess I—I'd tell him I liked working for him." It was a favorable start. "I'd tell him I wanted to stay, but I just couldn't get by on thirty bucks a week."

He shook his head. "It wouldn't go," he said. "You don't have to tell me. I know."

"Do you know what is wrong with that approach?" I asked him.

He looked blank.

"You are telling him what you want, but you aren't telling him what he'll get in return."

His mouth opened and shut three times, but nothing came out.

"What are you prepared to give him if he pays you more money?" I asked.

"I am working for him all day and every day now," he said.

I nodded. "Sure you are. That's what he is paying you thirty dollars a week for."

He spluttered a bit and then a faint gleam came in his eye.

"I guess I'd have to work more," he said.

"I could work more hours. No, I don't think that's what he wants. Maybe I could take more responsibility. That's it. Take responsibility off his shoulders, if he'd let me. That's it, isn't it?"

There wasn't any more for me to say, except to put his pitch to the boss into words for him. It went like this:

"Boss! I like it here! I like it so much I want to stay and go ahead. What do I have to do to EARN another ten dollars a week?"

He went through with it. I don't mean just lip service. He had to convince his boss that he was willing and able to do more. It wasn't enough just to talk about it. He showed him that he had a purpose. He wasn't looking for how much he could GET, but how much he could EARN. It worked. Instead of being a stock clerk, he's in sales now; has charge of a territory; he's getting seventy basic salary, with commissions and things on top. And there is more coming.
Talk about an ideal Spring—
can you beat this?

We're SEEDING — and HARVESTING — simultaneously this Spring in Saskatchewan!
- SEEDING well over half a million
  acres more than last year!
- HARVESTING the 144 million bushels
  of grain left over from last year's
crop!

(Based on reports of the Saskatchewan
Government Department of Agriculture,
and the Saskatchewan Wheat Pool.)

Bumper Year? You Bet!
Cash in on this rich market — get your cam-
aign on "the radio hub of Saskatchewan"
— CFQC — and do it now!!

See RADIO REPS (Canada)
Adam Young (U.S.A.)

OVER THE DESK
(Continued from page 4)

one person who really knows
him: father, Betty and Grandfather
Apparhan manipulate him; and grandfather
— Cathy has him really under the
thumb.
His main delusion is a dogged
belief in himself as an cribbage
player.

It may not be culture in the
truest sense of the word, but
CFRBJ's rise-and-shiner, Wally
Crouter, is getting himself quite
a reputation for his screwball
airantics, which is a good thing
if screwball airantics are what
you want to gain quite a reputa-
tion for.

Wally's most recent exploit
proved he hasn't perpetrated
anything new between writing
and mailing—wound up in New
York as a hot news tip.

Off-handedly, Wally mentioned
on his breakfast show that he
knew of an 85-year-old woman
who had just had a baby. She
was in hospital, he said, and be-
cause her 94-year-old husband
was a lumber-jack, she was not
getting many visitors. If anyone
wanted to get in touch with her,
Crouter volunteered to deliver
the messages.

Wally must appeal to the more
gullible segment of the audience,
because quite a few of them
called, but you ain't heard noth-
ing yet.

A few hours later, messages
started pouring into Toronto from
New York, wanting to know all
about the 85-year-old mother!

Crouter exudes this sort of
thing.

A few months ago—during the
winter—he suggested over the air
that Toronto women should get
together to shovel snow off the
streets. He told them to stand
on the corners, where trucks
would pick them up. Apparently
they went for this one too, be-
cause soon there were angry
phone calls coming in. The women
were on the corners but where
were the trucks?

Perhaps the prize buffoonery
was when he told the police he
had a lot of nuts and bolts left
over from Christmas and would be
glad to mail them out to anyone
who wanted them. Apparently
this was just what hundreds of
people needed. When he ran out
of shells, he had to have a gag
postcard made up to pacify his
fans. That, at any rate, was his
reason for the card.

Al Hammond, manager of
CFQC, Montreal, in town for the
BMI Clinic last week, dropped in
to tell me about CFCC's part in
the Bordeaux jail riot May 4. Vic
George, on the way back to town
from a Sunday in the mountains,
cought the flash on his car radio,
and he only a minute away from
the jail. He high-tailed it
over to the prison, couldn't get
in, and decided that the only
chance was to talk to the air.
So he phoned announcer Bill
Deegan, who just got his private
license, and met him at the
airport. Together they took to
the air and described the smok-
ing prison with its 500 rioting
prisoners onto a tape for broad-
cast later.

People in radio and other forms
of advertising simply drool at the
mouth over all the beautiful con-
tracts that are handed out by
the government, but I've always
wondered just who is kidding
whom.

What I mean is, the govern-
ment is for the people. So we
have the peculiar situation of our-
ly selves buying advertising to urge
ourselves to pay our income tax
to ourselves early, to ride when
we travel on our own trains and
not to fly in our own planes; or,
conversely, to fly in our own
planes and not to go by our own
trains. We urge ourselves at
not inconsiderable expense to
listen to our own radio programs;
stay at our own resort hotels,
and so forth. The result of all
this advertising is that these
businesses of ours cut great in-
roads into those operated by pri-
ivate individuals, and yet in-
variably end the year with a
deficit which we have to dig
down and fork over.

It seems to me there is some-
th ing wrong somewhere.
And that cleans it off for this
issue. Buzz me if you hear any-
thing.

1,260 of this paper's total
circulation of 1,809 are
National Advertisers and
Agencies.

CHEZ MOI
TAVERN
Specializing in European dishes
with tempting hors d'oeuvres
from our Parisienne buffet.
30 Hayden Street
Toronto
First block south of
Bloor, east of Yonge

Reservations
K1.5402
5.00 - 10.30 p.m.
or by special arrangement
Speech Input Equipment

1 Where can I buy a console that is up-to-date, will remain up-to-date and grow with my station?
2 Where can I buy a console with the number of microphone inputs I require?
3 Where can I buy a console with complete talk-back facilities?
4 Where can I buy a console at a reasonable price?
5 Where can I buy complete and up-to-date S.I.E. facilities at reasonable prices?

For further details please contact

Northern Electric
COMPANY LIMITED
Distributing across Canada
congratulations to an energetic rep — horace n. stovin — for bringing honors to the radio industry through his 1952 A.C.A. AWARD

"Felicitations et les Bons Souhaits"

CJBR
RIMOUSKI

WRITING

Blend Comedy With Caution

Comedy Commercials offer a painless introduction of that “word from the sponsor.” But writing comedy is a serious business.

Tenth in a series of articles on Radio Writing by Ahe Phare.

We are apt to think of the sublime and the ridiculous as being as far apart as the poles. Actually they are so close that it is impossible to say where one begins and the other ends; and sometimes they overlap, so that laughter mingles with tears. It is in this emotional no-man’s-land that the human voice is at its best as an instrument. The printed word can never stir us to the depths as can the spoken one — the sermon that inspired you on Sunday is dull reading on Monday — the written quip, be it ever so funny, can never draw from you the same hearty guffaw as do the self-same words delivered by a skilled comedian. Therein, of course, lies the whole power of Radio.

Having pre pondered this fact, we apply it to the writing of Commercials with much caution. Since the purpose of any commercial is to persuade listeners to take some desired action, usually that of purchasing a product or service, we can hardly expect to venture into the realms of the sublime with our copy. The thought processes preceding the purchase of mange cure, toilet tissue, or a tin of New England Boiled Dinner, may be expedient, even desirable, but never sublime. Anyway, it is practically impossible to reach sublimity in 60 seconds.

Comedy, however, is a different matter, and there is a definite place for the comedy commercial. Bearing in mind that listeners don’t like commercials — that they have learned how to pull down a mental blind to shut out anything which does not immediately interest them — comedy is about as painless an approach to the commercial as can be found. It attracts keen audience attention, it is talked about in the barber shops and coffee clubs next day, it can gather even more word-of-mouth publicity than does the show itself. But writing comedy is a difficult job, and those who can turn out laugh-provoking, sales-stimulating commercials are highly paid. To get stuffy about it — and the proprietor of this publication insists that I am a stuffed shirt — writing comedy is a serious business.

THROW AWAY THE JOKE BOOK AND STUDY SERIOUSLY WHAT MAKES THE PEOPLE LAUGH.

How do we go about it? One very necessary step is to analyze just exactly what makes people laugh. Genuine laughter is involuntary. It is the spontaneous effect of a cause. It will help us in the process of mental rib-tickling if we go to a dictionary, and then ponder the definitions of such words as laughter, wit, humor, comedy, farce, satire, amusement, irony and fun.

Skilled writers know much more about bringing about the chain reaction which ultimately explodes as a belly-laugh, than we might expect. They tell us, for instance, that laughter is the result of a sudden feeling of superiority by comparison with the inferiority of others. This explains why we laugh when we see a well-dressed man do a prat-fall on a banana peel, but would not think it was funny at all if it happened to the blind man who sells papers on the corner.

Another theory is that laughter is often consequent on the sudden release of a socially repressed idea. All “smoking room” stories are of this type. So are little boys who write dirty words on fences. Let us not, however, get academic. What we are trying to absorb is that a serious study of the causes of laughter is a necessary foundation for writing comedy.

Radio comedy is written around

SITUATION COMEDY IS PRODUCTIVE OF GOOD RESULTS
— HERE ARE SUGGESTIONS.

(1) The announcer — character tells some personal experience which holds and interests the audience, and then unexpectedly introduces the sponsor’s product as the one and only thing which solved the problem. Harlow Wilcox, in the comedy “John Son’s Wax people were sponsoring Fibber McGee and Molly, did this magnificently. It is one of the very few instances where people actually waited for the commercial, and talked about it next day more than they did about the entertainment.

(2) The announcer — character low-pressures the selling effort by actually rubbing the sponsor and his product. Jack Benny has done this well; Arthur Godfrey is still doing it. Be sure to get the approval of the sponsor before attempting to kid him. There is the occasional sponsor who will disagree.

(3) Singers break into a vocalized commercial parody of some well-known tune which is in the public domain. The inclusion of “singing spots” at this point is not to be interpreted as an endorsement of their use. They form part of that highly controversial “irritation technique” which has, in some cases, proved very effective.

(4) The announcer — character is continually interrupted by a

"Hal" says...

BETWEEN the pine trees of North-western Ontario and the pine trees of rugged British Columbia exists a vast expanse of terra firma called "prairie." Right in the middle of this area lies Saskatchewan. Close to the centre of Saskatchewan’s populated south is Regina. And in the heart of the downtown section of Regina is CKCK’s studio. Got your bearings? Then take note of this important fact: Saskatchewan led all Canada in retail sales increase during 1951. And what is the favorite station? Let’s not brag. Just ask the All-Canada boys about Saskatchewan’s first station. Ours!

Harold (Crit) Crittenden, Manager.

CKCK
Regina, Sask.
Your announcer whose rich baritone delivers the institutional
commodity with such effective
sonority may bog down hopelessly
over a light-hearted quip which
needs to be tossed away as airily
as a soap bubble. And, being a
sincere workman, he will feel
just as embarrassed as the audi-
cence over it. Check over your
announcers and your cast—write
to their talents rather than to
yours—and use them. Listen to
them, particularly, during the
rest periods at rehearsals. Then
is when the useless talent comes
to the fore—the ability to use
dialect, to handle an outrageous
pu, to give out an infectious
chuckle, or tell a story with good
timing and punch. That is where
the material for future com-
mmercial writers, commercial
directors, but—when the result is
an easy-to-listen-to, laugh-spangled
show—the extra planning and
effort is worth all the costs.

(Next issue—"Writing for
Special Markets")

Just as the comedy commercial
is at its best when it is written
as an integral part of the script—
tip-toeing in, as it were, and
going out on a shout of laughter
so it must be integrated to the
available talent on your show.

May 21st, 1952

Canadian Broadcaster & Telescreen
Page Nine

WELCOME TO THE SUMMER SEASON

NATIONAL & LOCAL SPONSORS

* INCREASE * RENEW

PLACE NEW BUSINESS
WITH NEWFOUNDLAND'S
ESTABLISHED STATION!

INCREASED!
Kellogg's "SPACE CADETS" & "WILD BILL HICKOK" to 5 1/2 hours weekly.

INCREASED!
Household Finance NEWSCAST to 6 per week for 52 weeks.

RENEWED!
Borden's BANDWAGON — 3 1/4 hours M/W/F. for 52 weeks.

RENEWED!
ROBIN HOOD FLOUR MILLS 1/2 hour Breakfast Club program — 6 per week, for additional 13 weeks. (FIFTH CON-
SECUTIVE RENEWAL.)

RENEWED!
KING COLE TREASURE QUEST — addi-
tional 13 weeks.

SOLD!
STEERS LTD. 338 NEW 1/4 hours. LINDA'S
FIRST LOVE.

SOLD!
SALADA TEA CO. "YOU NAME IT" 5
minute Quiz, Monday through Friday.

INCREASED!
HARVEY & CO. "TERRA NOVA NEWS"
to 7 days week, 3 1/4 hours daily.

SOLD!
BAINE JOHNSTON & CO. 433 1/4 hours NEW EPISODES "MARY FOSTER."

SOLD!
RITEMAN'S "HANK SNOW SHOW" 52-week contract.

RENEWED!
Adelaide Motors Ltd. "HOUR OF
CHARM" for 52 weeks.

RENEWED!
EARLE SONS & CO. "BREAKFAST CLUB"
3 1/4 hour for 12 months for 4th consec-
tutive year!

RENEWED!
TERRA NOVA MOTORS "CASH QUIZ"
for 4th year to successfully sell BUICK & PONTIAC CARS!

SOLD!
Cousin's Ltd. Dry Cleaners 208 Episodes
"4 Generations" to replace successful run of PRETTY KITTY KELLY.

See Stovin - write Weed for best availabilities. VOCM is now
in its 16th year of service

"THE VOICE OF THE COMMON MAN"

1000 WATTS AT 590 KCS.

In Simcoe County

Serving

Paul Mulvihill in Toronto
Radio Time Sales (Quebec) Ltd. in Montreal
Adam Young in the U.S.A.

Telescreen Page Nine
Again, RCA Victor sets the pace with a “1-kw” transmitter that takes less space than any other 1-kw AM model now available! Operation is simplified virtually to “switching on” and “switching off”. Running expense is next to nothing! One tuning control. One power output control. Only 15 tubes. All-aluminum cabinet.

- Takes less than 7½ sq. ft of operating floor space—half that of any other “1-kw”
- The only “1-kw” with sliding doors—saves over 1½ sq. ft of operating floor area.
- Uses only 4 different tube types—less than half the number used by other “1-kw”s’
- Lowest tube costs of any “1-kw” AM transmitter in broadcasting
- 25% lower power consumption than any “1-kw” AM (3500 watts input at average program level)

Broadcasting’s smallest “1-kw” AM. Type BTA-1M. It is completely self-contained!
Note new sliding door construction.
PROMOTION
Sell Salesman Advertising

Toronto. — Salesmen have an understanding of national advertising, but their companies are not making the most of this, was the conclusion of Donald B. House, chairman of the Advertising Committee, in a recent survey among salesmen on attitudes towards advertising at the annual conference of the Association of Canadian Advertisers here earlier this month.

House, advertising manager of Armour & Company in Chicago and chairman of the Association of National Advertisers’ Merchandising of Advertising Committee, also felt that the subject of local advertising is one on which salesmen need special instruction.

The survey, he said, was conducted among 1,600 employees of 36 national companies, and the ensuing report was compiled by an independent research organization from 626 replies.

An over-all 90% of the salesmen questioned in the mailed ballots indicated they considered their company’s advertising helps them build sales, in answering the primary question of the survey. Major reasons for this view were that “it keeps products constantly before the public” and “helps gain dealer support.” The small anti-advertising faction felt generally that “people ignore advertising” and “personal contact is more important.”

The salesmen demonstrated a marked misunderstanding of the percentage of sales income spent by their companies on advertising in another question. The majority of salesmen handling food lines guessed 5% was spent on advertising, while industrial equipment salesmen took a stab at 19%. House contended that even if there were good reasons for a company not revealing to its sales force the exact amount spent on advertising, the wrong guesses pointed out by the survey may be a lot more risky than giving them the facts.

In indicating the forms of advertising they felt were most effective, the salesmen gave the highest vote of 37% to weekly magazines, followed by television with 22%. Salesmen scored newspapers with a 14% and accorded Sunday supplements “a very low preference.” Second-place preferences were also recorded on the ballots, and daytime radio, which failed to make a first-division showing, scored 4% in this section.

The salesmen were asked to give one or two arguments in favor of national advertising and, while “reaches more people of all classes” and “creates a nation-wide desire and demand” were the points most frequently stated, House pointed out that salesmen do not know the economics of advertising since the argument “reaches the greatest number of people at the lowest cost” received relatively few mentions. However, dealing with the next question on local advertising, the low-cost factor of this was sometimes mentioned, which is certainly not correct, he said. More frequent replies were: “creates demand locally”; “reaches the immediate market”; and “concentrates advertising.”

In another question about 40% of the salesmen said that they did not think they knew all they should about their company’s advertising. House said, “It seems,” he went on, “that the survey results on this question indicate that we still have the opportunity of doing an effective sales job on our own salesmen in giving them the details they want about our advertising.”

These details are: some way of showing what is spent in each market; a breakdown of product expenditures; why certain media are used; what percent of a sales dollar is spent on advertising; copies of ads for pre-selling; how expenditures compare with those of competitors.

“Everything these days is strictly sell,” according to Sidney Skelton, general manager of the Saturday Night Press, who wound up the final ACA Conference session.

He felt, therefore, that there is a great need for real sales promotion, as nearly everyone seems to recognize, although few are doing as much as they should about it, he said.

Skelton pointed out that effective sales promotion activity is vital to every kind of business, and he defined the ideal sales promotion department as a separate entity operating as a liaison between the sales and advertising departments of a company.

In developing his theme, “The Key To Your Promotion,” Skelton emphasized what any business can do to improve its sales promotion. Premiums, he said, can be adapted to almost any product and are especially effective when used with a different gimmick.

Much can be done by the promotion department, he said, in intelligently preparing material designed to “keep the product sold,” such as maintenance data and operating instructions.

The dealer, foremost part of any merchandising plan, should be given material and assistance which will help him become a better merchant, he said. The dealer wants and needs this help, Skelton told the delegates, and it can come in the form of literature—some to be distributed by himself and some addressed to his material such as signs, detailed store ideas and well-planned dealer meetings.

Sales promotion within the company, another important phase, should include the training of salesmen and the preparation of sales literature for the sales force, he said. Merchandising the company’s advertising to the salesmen was another “must,” emphasized by Skelton.

We broke the record again!
OVER 52,000 LETTERS IN ONE MONTH ON "DETECT & COLLECT"
That’s a lot of labels!
CERN EDMONTON
Radio Representatives Ltd.
Montreal — Toronto
Winnipeg — Vancouver
Adam J. Young, Jr., Inc.
New York — Chicago
San Francisco

$100,000,000 INFLUENCED DAILY BY 1000 WATTS!

There’s a wonderful example of Einstein’s principle of relativity.

And One Hundred Million Dollars represents the buying power within Yorkton’s primary coverage area.

More and More advertisers know that “Life begins at 940” — on CJGX, now celebrating its Silver Anniversary.

YOU can use these 1000 watts for your share of the $100,000,000!
THOSE 
EXTRAS!

In 1951, Prince Albert Transportation CKBI-equipped busses carried 1,358,200 passengers—All listening to CKBI to and from their homes.

In the home or out—CKBI stays with them.

GET THESE EXTRAS ON YOUR NEXT CAMPAIGN.

CKBI
PRINCE ALBERT, SASK.
5000 WATTS

HERE and THERE

Seeks Data From Reps

Toronto—There are at present in Canada 500 national advertising accounts using radio and a system of compiling complete information on their expenditures in the broadcast medium is being explored. CAB’s Pat Freeman told a regular meeting of the Radio Station Representatives Association here late last month.

Director of sales and research for the broadcasters’ association, Freeman called on the reps to supply the CAB with radio time sales information so that this system of expenditures may be a continuing study. Part of its value, he said, will be in estimating from what part of advertising appropriations companies going into TV are taking their TV budgets.

Another speaker at this meeting was Vic Dyer, radio time buyer, MacLaren Advertising Co. Ltd. Dyer told his audience candidly what he thought of reps and their approach to agency procedure which started the ball rolling on a session of mutual criticism. When it was over, two things were resolved: time salesmen and time buyers could exercise more courtesy in their dealings, and both agencies and reps needed a greater understanding of each other’s business practices and problems.

John Trogale, manager of time sales division. All-Canada Radio Facilities, and Norm Brown, manager, Radio Time Sales (Ontario) Ltd., were elected to represent RSRA on the CAB’s sales advisory committee.

***

Cowhands Across The Border

Montreal.—An American audience for one CFCF program made itself known with a request for Gordon Sinclair, Jr., and his Western Swing show to supply entertainment at the annual Franklin County Maple Sugar Festival across the border in Vermont last month.

A committee from the town of St. Albans referred to the disc show as “the most popular in these parts,” so Sinclair set out for a day of western-style entertainment, complete with mikes, turntables and western garb.

Sinclair presented his all-disc show in the packed St. Albans American Legion Hall aided by other entertainers. He was further encouraged when he heard from 50 high-schoolers of Highgate, Vermont, that “we want our Western Swing and we want it regular.” They were complaining about the program’s interruption by the Metropolitan Opera broadcasts.

About 600 Montreal representatives of the Telephone Pioneers of America also took part in the St. Albans celebration.

FOR THESE ARTISTS

- ARNOLD, Audrey
- BLACKMAN, Honor
- DAVIES, Joy
- LOCKBERIE, Beth
- MILSOM, Howard
- MORTSON, Verlo
- MOSS, Len
- OULD, Lois
- PACK, Rowland
- RAPKIN, Maurice
- RUTTAN, Meg
- SCOTT, Sandra

Day and Night Service at Radio Artists Telephone Exchange

A BONUS TO ALL ADVERTISERS

CHRC
The only 5000 watt station in Quebec City.
Reaches 250,000 radio homes.

"TOP FRENCH RADIO VOICE"

To hold the interest of its thousands of listeners—our prospective buyers—CHRC specializes in producing local entertainment, with particular appeal to this 29 French county area.

Our Representatives:
Canada: Jos. A. Hardy & Co. Ltd.
U.S.A.: Adam J. Young, Jr., Inc.
If the survival of democracy requires increasingly high educational standards, then broadcasters might well concern themselves with the raising of educational standards by taking action in their respective communities to raise educational pay levels. With few exceptions, the salaries paid to teachers are scandalously low and this should be a matter of vital concern to all of us. Here is a cause that, taken up by every broadcasting station in the country, could surely produce effective results, and results that would be of untold value to the entire Canadian community.

It is not, of course, sufficient to agitate merely for higher salaries for teachers. School Boards and Municipal Councils also have their problems. A study of those problems might show that municipal taxation practices require complete revision. It may well be that the practice of putting the main burden of municipal taxation on property is no longer wholly consistent with present-day realities. But a careful study of all the factors involved could surely produce an effective answer. An effective method of raising salary levels amongst the teaching profession could be a very practical and worthwhile project for Canadian independent broadcasters in the forthcoming year.

Such a campaign would be specific intellectual leadership born of positiveness. Leadership in any community requires positive thinking. That means that we must be an advocate, a proponent, that we must stand for something.

Apart from providing leadership in putting forward constructive solutions to existing problems, this also means editorial policy; broadcasting, the newest form of publishing, has always been available for the expression of other people’s opinions. This is as it should be, and must continue. However, broadcasting will never acquire full maturity or the stature which it should have, or the usefulness to its listeners it could have, until broadcasters begin to express their own opinions on the air. That is a policy of standing for something.

Naturally, broadcast editorial comment would have to take its example from the Canadian newspaper industry, which clearly labels editorial comment as opinion, divorcing it completely from the factual and impartial presentation of news and keeping entirely separate the two functions. The daily and weekly newspapers of Canada have set us an excellent example in this regard, one we can profitably follow. We begin also to follow their example of specifically standing for something and expressing, under the correct conditions, editorial opinions.

One of the most important of your Association’s activities in 1951 was the presentation of a brief to the Parliamentary Radio Committee, and our brief brought that Committee face to face with history. It is quite clear that broadcasting, the newest form of publication, is going through the same struggle to establish its right to

(Continued on page 14)
(Continued from page 13) 
freedom of expression as printed 
publications once undermined.

The more enlightened sections 
of the printed press realize this 
fully, and we have their complete 
support. They realize that the 
press cannot exist half-adequate, half-adequate. And at least one intellectual 
leader has privately indicated his 
opinion that the struggle to estab-
lish freedom of expression in 
broadcast publication will be the 
most significant battle of the next 
15 years. It will not be an easy 
road, nor a short one. There are 
no easy solutions, but it is a battle 
of fundamental significance.

To the Parliamentary Radio 
Committee we pointed out clearly 
that radio and television broad-
casting are publishing; that broad-
casting has become a basic means 
of communication of news, ideas 
and information.

We pointed out that all other 
forms of publication operate with 
in the general framework of the 
law of the land—the law which 
provides for every citizen—and may 
have any dispute between them 
and any other persons settled by 
third party judgment.

We pointed out that the expe-
rience gained over the years in 
other fields of mass communica-
tion has not yet been applied to 
broadcasting. Instead, broadcast-
ing stations themselves and every-
thing they publish remain under 
strict control by a government 
agency (the Canadian Broadcast-
ing Corporation) and that the 
government agency is itself not 
under the direct control of Par-
liament but of the executive arm 
of any government that may hap-
pen to exist.

The correction of this situation 
is of basic importance. As William 
Ernest Hocking points out in his 
Freedom of the Press:

"Any power capable of protect-
ning freedom is also capable of 
infringing freedom. This is true 
both of the community and of 
government. In modern society 
the policy of government, vis-a-vis 
the free expression of its citizens, 
is of universal need of definition. 
For every modern government, 
Liberal or otherwise, has a spe-
cific position in the field of ideas; 
it stability is vulnerable to cri-
tics in proportion to their ability 
and persuasiveness. To this rule, 
a government resting on popular 
suffrage, is no exception. Nor 
contrary, just to the extent that 
public opinion is a factor in the 
tenure and livelihood of officials 
and parties, such a government 
has its own peculiar form of 
temptation to manage the ideas 
and images entering public de-
bate. If, then, freedom of the 
press is to achieve reality, gov-
ernment must set limits on its 
capacity to interfere with, reg-
ulate, control or suppress the 
voices of the press or to manu-
facture the data on which public 
judgment is formed. What we 
mean by a free society is chiefly 
one in which government does 
not thus expressly limit its scope of 
action in respect to certain human 
liberties, namely, those liberties 
which belong to the normal de-
velopment of mature men. Here 
belong freedom thought, free con-
science, free worship, free speech, 
freedom of the person, free as-
sembly. Freedom of the press 
takes its place with these."

That is why we recommended to 
the Parliamentary Radio Com-
mittee that the independent stations, 
being non-subsidized, non-govern-
ment licensees of channels, should 
have security of tenure subject 
to compliance with the general 
framework of the law of the land.

It is why we recommended to 
them elimination of control of 
news and other programs over 
non-CBC stations by a govern-
ment agency as at present, and 
that there be substituted there-
for revised laws as at present 
applicable to printed publication 
for appropriate legal regulation of 
broadcasting including penalties for infrac-
tions and combines that do not 
have security of tenure subject 
to compliance with the general 
framework of the law of the land.

It is why we recommended to 
them elimination of the present system 
under which a government 
agency, itself under the control 
of the executive arm, is simul-
aneously competition as its 
regulator of non-government sta-
tions and combines within itself 
executive, legislative and judicial 
powers, and that there be substi-
tuted therefor freedom for 
broadcasting stations to operate under 
the law, necessary powers of 
review and regulation being 
embodied within a separate reg-
ulatory body not connected with 
any broadcasting system.

The invention of the printing 
press brought immediate action 
from established authorities and 
vested interests of that day for 
strict licensing and control. At 
one time, printing without official 
permission was punishable by 
death in at least one European 
country. Even in the compara-
tively enlightened England of 
the first Elizabeth, books could not 
be printed without a license and 
printing presses were not allowed 
extcept in London, Oxford and 
Cambridge. The regulation of the 
press was under the authority of 
the Star Chamber. In fact, the 
press was everywhere in chains 
until the 19th century.

So, then, did the invention of 
electronic publication, or broad-
casting, result in the demand for 
and the completion of licensing, 
control and censorship. We are 
now engaged in the same battle 
that the printed form of publica-
tion fought and won—the right 
to provide news and views with-
out censorship and arbitrary con-
trols. It is a battle that may be 
long in the waging, but that we 
should, and must, continue to wage 
until it is won or until the belief 
in freedom perishes in the hearts 
of men.

- The English language 
Montreal MARKET is one of 
the top buys in Canadian 
radio. Thickly populated... 
spread through with high 
income families... this 
concentrated market is part of 
a metropolitan area with 
a total population of 1,395, 
400* and a retail sales vol-
ume of nearly one billion and 
a half ($1,434,987,000).* 

And CJAD can do a real 
selling job for you in this 
Montreal area. With its high 
local acceptance and listener 
loyalty, it is the leader in 
Montreal among English 
language stations (B.B.M. 
and Elliott-Haynes),

*Dominion Bureau of Statistics

5KW on 800Kc 
AFFILIATED WITH CBS

Representatives

RADIO TIME SALES 
LTD.
Montreal and Toronto

ADAM J. YOUNG JR., INC.
New York and Chicago

IN GREATER 
Montreal

its

CJAD

Summer Radio

SOON, NOW, New Brunswick will see the annual influx of tourists 
from other parts of Canada and the United States. Some will be sight-
seeing, some fishing, some spending time on the beaches. But what-
ever they are doing, the main point is they'll be here. And most of 
them will have a radio handy.

ADD TO THIS the fact that recent listener research shows that the 
old concept of greatly reduced summer radio audiences is not correct and 
the result is that you have at least as large an audience in summer in 
New Brunswick as at any other time of year.

THE QUESTION, then, is how to reach this New Brunswick summer 
audience. CFNB is the logical answer because more New Brunswickers 
listen to CFNB than to any other station. Try it this summer.

See

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

LoOcK TO THE ESt

New Brunswick's 
Most Listened-To 
Station

www.americanradiohistory.com
more people
are listening
more to radio!

listening to radio:

<table>
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CJCA's average share of buying audience...

IN 1951: D - 64.1%  
N - 52.1%  

"Wherever you go...there's radio"

EDMONTON, ALBERTA

the All-Canada Station
MUSIC

They Shall Have Music

TorONTo. — At the luncheon meeting of the third Canadian BMI Clinic staged here by the BCAB earlier this month, Carl Haverlin, president of both the parent BMI and BMI Canada Ltd., said Canada did not realize the vitality and imagination of her composers, and that this country surpassed the U.S. in the ratio of the production of music.

Broadcasting, he said, had brought concert music (the avoids the word "classical") to the roots. Stations which intelligently used concert music showed what others could do, and today more money was spent on concert attendance than on baseball, and in the U.S. 20,000,000 pupils were studying music.

Haverlin said there was nothing wrong with concert music except the announcers and the continuity writers. As in the U.S. you re-sharpen a fraction shorter than those supplied to us. This remarkable service has already been tried by leading broadcasting stations and has proven to be highly successful. Net price each: $2.75, ALFRED M. ALCORN LTD., 27 Adelaide St. W., Toronto.

SOUND EFFECTS

The finest available — SOUND EFFECTS records from the world-famous E.M.I. and Speedy-O Libraries. Nothing sounds like life as it itself. For further information write Bob Quinn, Program Director, All-Canada Radio Facilities, Toronto.

NEED A MAN? EQUIPMENT FOR SALE?

USE AN AD IN CANADIAN BROADCASTER

NEEDED IMMEDIATELY!

EXPERIENCED, BROADCAST ADVERTISING SALESMAN

For 5000 Watt Station Located in Important, Southern-Ontario Radio Market

Box A-123, Canadian Broadcaster

Full Employee Benefits—Hospitalization, Pension Plan

Cost of Living Bonus, Etc.

EXCELLENT OPPORTUNITY FOR LIVEWIRE SALESMAN

26 LETTERS PER WATT!

CKSF CORNWALL is a 250-Watt station with 1,000 watts of pulling power!

ONE DAY'S MAIL! (Shown Above) for the Saladade Mystery Sound Contest was 869 letters!

TOTAL MAIL for this contest to date is 6.492 letters, or 26 letters per watt!

CAN YOU BEAT THAT? for proof of pulling... for proof that Greater Cornwall's 35,000 persons will hear your advertising message on this little giant of the 250-watters?

CORNWALL ONTARIO

THE SEAWAY CITY

National Representatives

HORACE N. STOVIN
Montreal — Toronto

J. H. MCGILLIVRA
New York — Chicago
Finnerty said he felt surveys were not much help in local sales of a single station market. They won't impress the time buyer and may confuse him. The buyer had only to talk to his customers and his neighbors to get his reaction direct.

He said buyers want to know the sales potential of a market, and that a survey showing all the retail outlets and the total sales of a certain type of product was the best ammunition to take to an agency.

Flexibility is the No. 1 point in selling radio time, for Mahlon Aldridge, general manager of KRFU, Colquitt, Mo., a town of 32,000 with 100,000 inhabitants in the county.

He told the BMM program clinic that he encouraged sponsors to make last-minute copy changes if they received new goods or if it gave them the jump on newspaper-advertised products on which such a fast switch was impossible.

"We let our buyers call in with changes up to the length of time before the program that it takes to write the copy," Aldridge said.

"Our salesmen will even call a tire dealer, say, if weather reports mention snow, and ask him if he wants to plug chains and snow tires."

Aldridge said he felt his station was not on top of the job unless his men had weekly contacts with time buyers.

"We need clients' reactions from week to week. Our salesmen feel they can sense it when salesmen from other media have been pitching at one of our clients."

He said some radio men never went near a client after a contract is signed, for fear he'd be having a bad day and might cancel his entire program. Aldridge took the opposite view, that this was the time to visit a client to help him improve his presentation, suggest goods which would move and plan future advertising.

Independent groceries had been worth-while clients for his station. He said one checked the Thursday afternoon newspapers, which carried the heavy advertising, and made up copy to compete on those products on Friday morning.

Urging the client to make copy changes to keep his stuff fresh, and encouraging him to advertise a greater number of items, made him conscious of the station's service to him.

Aldridge said it was important to take the time to see that the client's time continued to be what he actually needed, and not necessarily what he himself thought he needed or what a sister of a third cousin of his wife's aunt thought he needed. He said this kind of thing had made a program fail more than once.

Not only the salesman, but the station manager, the writer and the announcer should meet the client, showing him the station's interest in his business.

It was also important that department store clerks be advised when their department is being featured. Then, Aldridge said, the clerks should be complimented on their showing, which often brought the reciprocal result of more time sold when a store manager asked a department clerk what media seemed to be getting people into the store.

Agreeing with Maurice Finnerty of Penticton, William Holm, general manager of WLPO, LaSalle, Ill., spoke on "Local news holds the audience and rings the cash register."

Holm said his station, with a 40-mile primary radius, aired 205 broadcasts weekly of a news or semi-news character. He mentioned news, sport, book reviews, classified ads, farm news and feature stories.

His men developed news sources at two county seats and the usual police and city hall offices, hotels, farm bureaus and other news centres.

"Newspapers don't object to radio stations," Holm said, "only to their being owned by someone except themselves."

He listed stability, impartiality, freshness and dignity as the four touchstones of his news handling.
TALENT TRAIL
By Tom Briggs

Consider for a moment the multitude of problems to be overcome in producing a radio show for the benefit of one of the many good charities, and one must immediately conclude it is a wonder they ever manage to get on the air in anything close to listenable form.

Yet in spite of the obstacles—which in variety alone would challenge the imagination of anyone even closely allied with these ventures to think of them all—there is always the unerring knack the medium has to rise to the occasion.

Aired from London's Loew's Theatre, Easter Parade of Stars was put on by a group composed of Eldred Glover, who had every right to be breathless, since he was jet-flown with split-second timing to the London show and back to Toronto for his regular Singing Stars of Tomorrow stint. But such a normal event could hardly ruffle the impregnable Glover composure. The show opened with the work of a fine tenor, Frank Rockwood, followed by the Don Wright Chorus which, as usual, was excellent. Then came a group which has really just started its climb to prominence, Martin Boundy's Band, and from within this concert band a unit known as the Little German Band has been formed. From the reaction it was apparent the audience loved both performances as well as the cornet solo of Frank Laighton. Max Magee & His Triads, a feature of the Westminster Presents program, added another good part to the show.

Unfortunately, it was at this point that the old radio bug interfered, summarily removed the show where this reviewer was listening, but producer Bob Reinhart could hardly frown upon such entertainers yet to be heard as pianist Clifford Poole; Neil McKay's orchestra, with Gaye Gordon and Ginny Mitchell for color; comics Doug Romaine and Ron Leonard, and show insurance like the Earle Terry Singers.

Radio's big Easter Seal show from Maple Leaf Gardens was a different type of production in the hands of Jackie Rea and Esso Lujungh. It displayed in review the talents of a host of top entertainers at rapid-fire tempo. Foster Hewitt launched the program in slow, deliberate style but then it speeded up to the pace of a film preview and all the highlights were condensed. It leaves the listener interested and gasping like the biggest train in the country, which was going so fast he couldn't see it.


The instrumentalists, each with something to dress up the show, were Neil Chatem and Gordon Cashner, Cliff McKay and Jimmy Namaro, and Hyman Goodman. Eric Xmas and Maurice Bodington dusted off their favorite gags. Mary Grannan was at her best in the story-telling role, while John Drain brought the program to a warm and logical conclusion with a Biblical narrative. Jack Dennett, Cy Mack, John Scott and John Rea were the announcers.

It can be seen, though, that this is a lot to pack into one hour. And it would be slightly impracticable to make it a day long.

FACSIMILE

Now CBC is practising tele-casting—on a closed circuit—in order that true working conditions may be completely simulated.

CENSORED

Last week I witnessed one of those experimental programs and was asked not to report it, except as an experiment. I won't.

NO SALE

They wanted me to appear on this closed circuit show, called "Frees Conference," for a time to remember what happened to Benedict Arnold.

SIC TRANSIT GLORIA

We can now boast that television, in four short years, has passed from its first stage of putrescence into an era of mediocrity.

Rod Ericsson.
Young & Rubicam, N.Y.

EAU DE LISTERINE

Radio has done everything but convince people that halitosis is worse than no breath at all.

Jack Knabb.

OUR BMI SPEECH

"Intelligent people can see right through surface-laden writing. In behind it, they can see an individual who thinks he is kidding listeners into the belief that he is treating them to a literary feast when the fact of the matter is that he has fallen in love with his own voice and is too goddam lazy to get up off his fat fanny and do some real research without which even his silver-toned tonsils don't pour out anything likeable that isn't trite, platitudinous and plain damn dull."

FOREIGN CORRESPONDENTS

"Dick Lewis, who has never worked for a radio station, is fully qualified to discuss programming because the 600 proteges he has sent to stations write and tell him about the shows the managers won't let them put on."

—Cliff Wingrove, GKTB.

LUNARCY

Most of us know the Moon family and we know Clyde as "Half Moon," but today we will have William Harold McCloskey known as the "full-moon."

—Bob Reinhart, CRFL.

THIRTY

Take a look in the mirror and ask yourself if your outfit is a better outfit because you work there. Then reach for the cyanide.
Another FIRST FOR CFAC!

Not only FIRST in the Calgary Market
Not only FIRST in Canada
But FIRST on the North American Continent.

THE WINNERS
The Billboard's 14th Annual Radio and TV Promotion Competition

AUDIENCE and/or SALE PROMOTION
OUTSTANDING PROMOTION OF RADIO AS A MEDIUM
5,000 to 20,000 watt Stations
1st CFAC — Calgary, Alberta, Canada

On the North American continent, CFAC your Calgary Station, was the only Canadian station to carry off a first in any division in BILLBOARD'S 14th ANNUAL RADIO AND TV PROMOTION COMPETITION.

Cash in on this Award-winning promotion by using CFAC to carry your message to the Calgary Market.

Get the details on how CFAC can sell for you... from the station...
All Canada Radio Facilities in Canada: or Weed & Company in the U.S.A.

(Check ELLIOTT-HAYNES AUDIENCE REPORTS — Daytime and Nighttime — Calgary City and Rural Area)
**IMPERIAL OIL SET FOR NHL-TV**

Toronto.— Maple Leaf home hockey games will be carried on CBC-TV under the sponsorship of Imperial Oil Limited when the season starts this fall, according to a virtual agreement which has been reached, according to the company and its advertising agency. Although there are many details which remain unsettled, the company said “it seems almost certain that next season’s games in the Gardens will be seen on Toronto area screens.

The televising of NHL games in Toronto by Imperial Oil in the fall is as certain as anything else in Canadian TV at the moment, Hugh Horler, radio director of MacLaren Advertising Co. Ltd., said. Aside from a number of fine points, both technical and administrative, which have to be agreed on, he said “we have got to prove it to all concerned that it is going to be a good show from the time we start.”

Horler felt that in the experimenting, which began over a year ago and has continued regularly since, most of the mistakes have been made and corrected.

The televising of games in Montreal is a little further off than here, the company said, since “arrangements... have not been brought to a definite stage,” but it will be undertaken shortly, with other centres such as Ottawa being added as the CBC’s facilities expand.

Maple Leaf president Conn Smythe thinks that the effect of televised hockey on game attendance will be much the same as was experienced in baseball when “they used to shout that radio would kill us,” he said. “But the novelty soon wore off. Pretty soon radio was interesting thousands of people in hockey who had never given the game much thought.”

With hockey telecasts “they will be sold on it because it’s a great game and they won’t be satisfied to stay home but will turn out to the rink.”

One of the greatest problems in televising sporting events is in keeping the cameras up with the play. Sports Commentaster Foster Hewitt. But this has been minimized by having technicians on the cameras who know and understand the game, and by Hewitt whose method of covering a game is considered as well adapted to TV as it is on radio. For some time the games will be simulcast, with Hewitt’s commentary going out over both radio and TV.

**TV Sets In Canada Near Hundred Thousand**

Toronto.— Television set sales for the month of March of 4,718 units bring the total number of sets in operation in Canada to 92,289, according to the regular report of the Radio-Television Manufacturers’ Association of Canada.

Sales for the first three months of this year, totalling 13,851, are a record high since the usual post-Christmas slump was averted. The average value of sets sold this year ($499) is running slightly above the all-time average of $481, although the reported value is at “suggested list” prices and does not allow for special sales.

The report also revealed that over 80 per cent of this year’s sales have been set with picture tubes of 17 inches diameter or less.

A breakdown of the TV set distribution is as follows: Toronto—Hamilton—33,881 or 36.9%; Windsor—34,532 or 37.4%; Niagara Peninsula—16,490 or 17.9%; Montreal—189 or 0.2%; and other areas—5,197 or 5.6%.

Figures for Montreal are for the past three months only and previous sales are buried in the “other areas” category along with such centres as Vancouver.

**CBC Issues Toronto and Montreal Rates**

Toronto.— The Canadian Broadcasting Corporation issued its official television rate card for Toronto and Montreal here last week following the preliminary announcement of rates made by CBC chairman A. Davidson Dunton at the Association of Canadian Advertisers earlier this month.

On Toronto TV the one-hour rate has been set at $1,600, with some time segments varying all the way down to eight seconds for $120. Other rates are: 45 minutes for $1,280; 50 minutes for $960; 20 minutes for $800; 15 minutes for $640; 10 minutes for $360; and 5 minutes at $400. The cost of one minute was not included in the card, but 20 seconds was set at $240.

On Montreal TV, which will be a bi-lingual operation, the rates begin at $500 for coverage to drop to $37.50 for an 8-second slot. Other rates for Montreal TV are: 45 minutes—$400; 30 minutes—$290; 20 minutes—$250; 15 minutes—$200; 10 minutes—$175; 5 minutes—$125; and 20 seconds—$75.

**Becoming effective September 1**

when, barring delays, transmitters in both cities are expected to be operating, the rate card states that these rates include not only station time, but “the production staff and technical facilities required for rehearsal and production of the program” and “rehearsal of the commercials not exceeding the time allowances... and involving not more than the basic production staff and technical facilities associated with the program itself.”

A list of “time allowance for rehearsal of commercials” included: 4 hours for commercials in a 10-minute slot; 3 hours for 45 and 30 minutes; 2 hours for 20 and 15 minutes; and 1 hour in the 5- and 10-minute brackets. For shorter periods rehearsal time was not given.

The rate card explained that a production staff, which is included in the basic rate, consists of a producer, announcer; technical producer and the services, as required, of floor managers, script assistants, audio and video technicians, projectionists, lighting technicians and studio assistants.

If the rehearsal of commercials runs over the time allowed in the schedule of rates, the card points out that an additional charge of $50 per half hour, or fraction thereof, will be imposed, providing not more than the basic production staff and technical facilities are used.

It is expected that the relay link between Toronto and Buffalo will be ready for operation about September 1 and rates for the use of these facilities are set at $150 for an hour, $100 for a half hour and $75 for 15 minutes. Smaller time periods were not included. The rate card also states that “if kinescope recordings will be provided without charge in the case of sponsored live-talent Canadian programs which are to be broadcast on both the Toronto and Montreal stations until a relay link is established between the two points.”

The cost of talent is not included in the rate structure, except announcing, it was pointed out. Also in the extra charges category are: staging services, special announcers, conductors, musicians and other performers, composing and arranging; music copying, record library services, scripts, research, choreography and film rental.

“The number of sponsors that can be accommodated will necessitate limited... since both stations will broadcast only “a few hours daily,” mostly during evening hours, in the beginning, it was pointed out by Walter Powell, CBC-TV commercial manager.

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**CFCY SUCCESS FOR ROBIN HOOD OATS!**

On Robin Hood’s “Lone Ranger” show Canadian National Ex. Trip contest, CF CY not only drew the most entries, BUT even more significant received over ONE QUARTER (28%) of the total mail sent in to the 10 Maritime stations on the campaign.

BBM — Day 146,190 • Night 140,920
An ENSHED AUDIENCE built up by over 25 years of broadcasting.

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**CFCY OFFERS THE TOP CIRCULATION OF ANY PRIVATE STATION EAST OF MONTREAL**

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5000 WATTS DAY & NIGHT · 630 KILOCYCLES
REPS IN CANADA — ALL CANADA RADIO FACILITIES · IN U.S.A — WOOD & COMPANY
BIRTH OF A NOTION

This is the first of two articles adapted from an address to the CAB Conference in Toronto.

By Willard E. Wallbridge
Manager of WWJ-TV, Detroit

Television has done many things. Not the least of these has been to assail the model international border of the world—the border that is not a border... the border that exists on maps but not in the air. Television has completed the permeability of our border to the exchange of ideas.

We are now in our sixth year of operation, and I still don't know whether you get into television or it gets into you.

There is no better way to accelerate the pace and acceptance of television in your community than to show your people the local sports events, the civic leaders and their friends and neighbors on television.

We set aside our largest (AM) radio studio—some 1,200 square feet—for television. The clients' booth was used for the control room and film studio. We were unbelievably crowded.

The original studio equipment included a three-camera chain of Dumont iconoscopes; a semi-permanent knock-down set open on one side, and adaptable for doors, windows and fireplaces at various junctures. The set we still have. The "knees" have long since been shelved or cannibalized to feed parts into our film chain.

The iconoscope pictures were of highest quality, but the enormous quantity of light required to get these pictures made the heat oppressive to our performers. I can still remember a lank-orienteal dancer from Brooklyn whose barefoot routine kept increasing in tempo until she finished 22 bars ahead of the music and ran off the frying pan floor. She sued us, too. So remember to cover such things with insurance.

We also bought a two-camera image orthicon chain and a large truck to complete our mobile unit. Two film cameras and projectors and a five KW. transmitter completed our initial major equipment purchases.

Some of our personnel were converted radio people who had been studying TV. We had a program manager, an engineering manager, and a sales manager all assigned to television from WWJ. A research engineer, a film director, two television directors, a floor manager and a script girl were hired from the outside, all having had some television experience.

We also hired five engineers (two crews), one projectionist and two stage hands to round out a full complement of 32 people assigned full time to television. With this nucleus we started slowly, offering a few hours of programming weekly from March until June, 1947. In June we went commercial and guaranteed a weekly schedule of 28 hours of programming.

The pioneer learns many things the hard way. We learned that some radio people adapt themselves to television well. But others—because they must read or because some appearance defect or mannerism makes their sincerity open to question—never do make the grade. And there is no way to judge beforehand how any person will get into broadcasting.

(Continued on page 22)
In An Industry that.....
LIVES ON STATISTICS,
we got 'em too!

108 - CANADIAN STATIONS - 108*
are now equipped with

Magnecoder

The Ultimate in Sound Recording

Kingsway
FILM EQUIPMENT LIMITED

3569 DUNDAS ST. WEST, TORONTO

*Ask Our Competitors

(Continued from page 21)

former will be.

We learned that talent can
freeze up, that they can say the
wrong thing at the right time,
that animals of any variety are
simply not to be relied upon, no
matter how well house-broken
their trainers say they are. We
learned, too, that the great and
good public is pretty tolerant of
your first faltering efforts.

That serves as encouragement
and your people learn fast. They
are too enthusiastic to think that
there is anything that they can't
do.

By the end of the year we had
advanced to 40-50 hours of pro-
gramming weekly. Our newscasts
were gaining local prestige rap-
idly. A regular feature of each
program was an interview with
someone in the news. We had 42
advertisers on the air regularly.
And we were deep in the red ink.

Early in 1948, we opened a sec-
ond studio—about the same size
as the first. We bought two more
cameras and already had clients
who were spending at the rate of
$60,000 a year with us. We had
added more engineers and pro-
gram people to cover the shows,
however, and throughout 1948 we
stayed in the red. Our rates went
from $250 an hour at the start
to $300 in December, 1947; $350
in March, 1948; and $420 in Sep-
tember, 1948.

About this time we were joined
on the air by two more stations,
and then the network co-axial
cables and relays were completed
to link Detroit first with other
midwest stations and then with the
east.

The advent of network pro-
gramming gave television the
great impetus it needed and our
income began to climb.

From the start, we had recog-
nized that television and radio
are basically competitive. A sepa-
rate staff for television was
established back in October, 1946,
a full six months before we went
on the air. I remember it well,
because I was the staff.

In 1947-48, we lost all the money
in television that we were making
in radio. In 1948, TV began its
spectacular climb. In 1950, it drew
even with radio billings. And to-
day it averages more than three
times the amount of our radio
billings and it's still going up.

Operating costs were high, and we
are sure that there are several
changes we can make to increase
our efficiency, but one thing is
certain. Television has estab-
lished itself as a greater money-
maker than radio ever proved
to be.

To sum up after five years, we
have gained invaluable experience
and public respect and have in-
creased our rate from $250 per
hour to the present $1,400 An
announcement now costs $252. We
have increased our service from
35 hours weekly to more than 120
hours.

We have a staff of 90 people.
We are just completing a million-
dollar-plus television building
with three studios—one with an area
of 5,000 feet. We have 17 cam-
eras in operation and a staff of
10 producers who know what to
do with them. We believe in televi-
sion—that it is here to stay.

You can take it for granted that
television will prosper in
every community that can deliver
upwards of 50,000 sets and per-
ever evening.

Canadian Brewer Airs
Canadian TV Program

Toronto.—The Peller Brewing
Company Ltd. of Hamilton will
sponsor a new television pro-
gram, Stars of Excellence, over
WBEN-TV beginning the end of
this month, it was announced
here last week.

The weekly 15-minute show is
to be basically a Canadian pro-
duction and is designed as a "tal-
et-boasting" venture to give
young Canadian entertainers their
first opportunity to meet a large
Canadian and American televi-
Sion audience, the Peller agency,
William Gent Co. Ltd., said.

Produced by William Gent Pro-
ductions, the program will fea-
ture Wibart Campbell, music
director of CFRB, as singer and
emcee. A veteran radio and stage
entertainer, Campbell will be sup-
ported each week by guest artis-
tists, the first of whom will be
young songstress Doris Swan.
Other vocalists slated for early
appearances include Hilda Veen-
stra, Joan Fairfax, Froisia Greg-
ory and Shirley Harmer.

The series is slated to begin
May 30 at 7:30 p.m. and will have
an estimated potential audience
in Ontario of 80,000 viewers and
about 1,000,000 in New York
State.

Stars of Excellence will take
the place of the WBEN-produced
afternoon show, Hello Ontario,
which has been sponsored by
Peller's for the past two months.

Crawley Appointment
Ottawa. — Quentin Brown has
been appointed to the new post
of production manager of Crawley
Films Limited here, it was an-
ounced last week by president
F. R. Crawley.

Brown, who joined Crawley's
in 1948 in charge of scripts, was
formerly with the New York
agency, Batten, Barton, Durstine
& Osborn. As a producer with
Crawley's, his films for Industrial
film for Aluminum Limited was
recently awarded top honors as
the best Canadian industrial film
of the year in the Canadian Film
Awards.

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of the year in the Canadian Film
Awards.

{RECIPE}

CJOB is a favourite media dish
with food advertisers simply
because its blended appeals
reach food interested women
with healthy marketing budgets
— i.e. Winnipeg's best home-
makers!

Can you take it for granted
that television will prosper in
every community that can deliver
upwards of 50,000 sets and per-
haps even less?
Robin Hood, the big name in flour, uses B.C. Radio extensively!

The British Columbia Association of Broadcasters

CHWK—Chilliwack
CJDC—Dawson Creek
CFJC—Kamloops
CKOV—Kelowna
CHUB—Nanaimo
CKLN—Nelson
CKNW—New Westminster
CKOK—Penticton
CJAV—Port Alberni
CKPG—Prince George
CJAT—Trail
CJOR—Vancouver
CKMO—Vancouver
CKWX—Vancouver
CJIB—Vernon
CKDA—Victoria
CJVI—Victoria
Summer romance... under a summer moon... in a canoe for two...

Did someone ask, "Why put Radio in the picture?" Radio belongs in the picture. Summer time is courtin' time for advertisers and how better can you court consumers?

Speaking of summer romances—more people like to listen to CFRB than to any other independent station. And CFRB's listeners live in Canada's most lucrative sales market.

They keep on buying, from June through August, like all Canadians. Retail sales for the three summer months are 24.6—or about one-quarter—of the annual total. Remember, too, that a lot of ladies say 'yes' in summer to buying plans in the fall.

CFRB can help you sell this summer in Canada's No. 1 Market. CFRB covers Ontario's vacationland like a tent; it's the No. 1 Station where the most money's spent!