

# CANADIAN BROADCASTER

## AND TELESCREEN

Vol. 11, No. 10.

TORONTO, ONTARIO

May 21st, 1952



WHEN VANCOUVER'S WORST WATERFRONT FIRE struck the United Grain Growers' Wharf on April 23, the CKWX newsroom sent a crew of four out into the harbor aboard a launch to get eye-witness accounts of the three million dollar blaze. Bulletins put on the air throughout the day were followed by their on-the-spot recordings to round out the fire story on the 8.30 p.m. news. In the picture are, from the left, Laurie Irving with mike; Earle MacLeod taking notes, and Bert Cannings and Vern Groves at the tape-recorder.

## Charge Discrimination Against Radio Reporters

Ottawa.—A charge of discrimination against the radio medium was levelled 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 ordered 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 Baulch, 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.

## 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

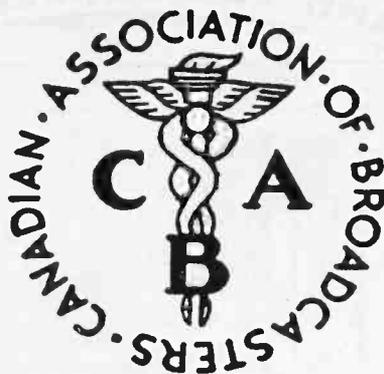
succeeds CFRB sales manager Waldo Holden as chairman, with Ev. Palmer, Walsh Advertising radio director, as 1st vice-chairman and CKFH manager Howard Caine as 2nd vice-chairman.

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

Hall Popham, OSCC president, announced to committee members that contributions to the 1952 Easter Seal campaign, concluded last month, had amounted to well over \$460,000 in Ontario alone and indications are that the half-million mark will be reached before the books are closed. The objective was \$400,000 and has climbed to that point from \$36,000 in 1946 when the radio and allied industries first organized behind the campaign.

"A great deal of the credit" for this, he said, goes to the radio committee, to all who took part in the radio show, and to radio

**NOW IN OUR ELEVENTH YEAR OF SERVICE TO RADIO AND ITS CLIENTS**



## *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

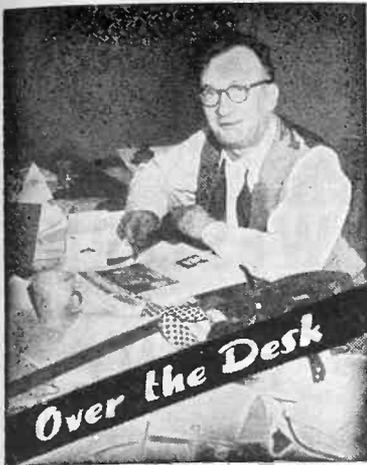
That's why Canadian advertisers have parlayed their radio expenditures over the years. They know — from experience — that radio turns the most people into the best customers.

## **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



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 BBM? 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 lunch." Then somebody said: "Who shall we get?"

Then 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 said: "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 in 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)

Last issue you had a rest from this here colly-ume. 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, with a new low being struck when the luncheon of the Toronto "do" was addressed by—you've guessed it—your humble servant.

Meetings of program directors and other studio people in Calgary, Vancouver, Regina, St. John and Toronto have now been 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, 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.

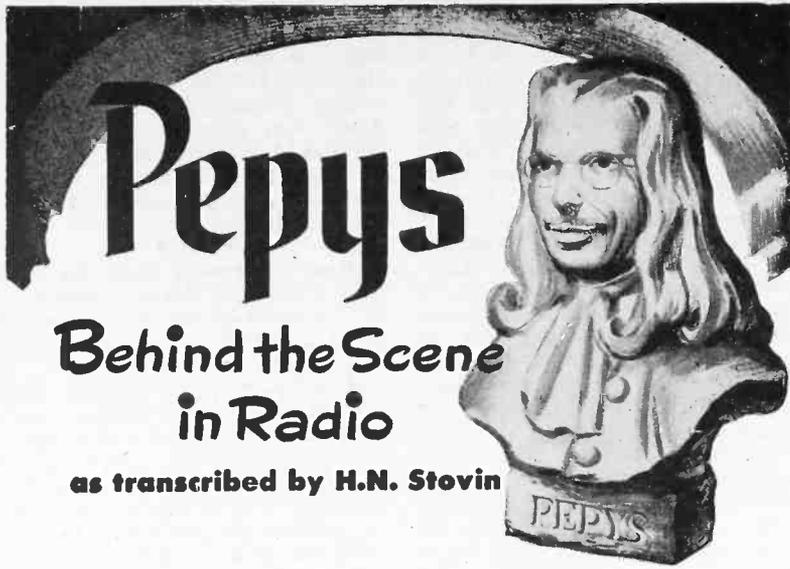
So I gave it to them—without having any idea how it would fit in with the speech. I gave them, in five words, the most beautiful thought I could conjure up for a group of program directors, record librarians and others — "Over the Boss's Dead Body."

BMI's rather upside down way of putting this luncheon 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

more people  
listen to  
**CKRC**  
than to  
any other  
Manitoba  
station

for instance —  
TOTAL WEEKLY  
BBM 1950 FINAL FIGURES  
DAYTIME 176860  
NIGHTIME 170040

**CKRC - WINNIPEG • 630 KC • 5000 WATTS**  
Representatives • All-Canada Radio Facilities • In U.S.A. Weed & Co.



as transcribed by H.N. Stovin

"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 Bakeries 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, entitled '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 CJBQ, Belleville, showing the farmer to be an informed 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"

**HORACE N. STOVIN**  
& COMPANY

MONTREAL      TORONTO      WINNIPEG      VANCOUVER

*Representative for  
these live Radio Stations*

CJOR Vancouver	CFAR Flin Flon	CFJR Brockville
CFPR Prince Rupert	CKY Winnipeg	CKSF Cornwall
CKLN Nelson	CJRL Kenora	CJBR Rimouski
CKXL Calgary	CJBC Toronto	CJEM Edmundston
CJGX Yorkton	CFOR Orillia	CKCW Moncton
CHAB Moose Jaw	CFOS Owen Sound	CHSJ Saint John
CJNB North Battleford	CHOV Pembroke	VOCM Newfoundland
CKOM Saskatoon	CJBQ Belleville	

## OVER THE DESK

(Continued from page 3)

the radio fraternity who have not yet done so to climb on this worthwhile band wagon.

Besides money, the boys are busily lining up name talent, who will be on hand for the show, just to see and be seen by the audience.

For tickets, it's Canadian Broadcaster & Telescreen, 163 1/2 Church St., Toronto, EM. 3-5075. For talent willing to show up at the "do," it's Phil Stone, CHUM, 225 Mutual St., EM. 4-4271.

Seven hundred broadcasts over a period of 20 years is a long time for any program, but that is the record that has been chalked up by Alec Phare, in the guise of "The Old Philosopher" for his *Queer Quirks*.



—Rapid Grip and Batten.

Heard first on May 13, 1932, over CFRB, Toronto, Alec started with a talk on the subject of May Day; not from a labor standpoint, but dealing with Maypoles, the English flower called May—"cast ne'er a clout till May be out"—and other odd stories about the Merrie Month. Sunday, May 11, 1952, completed the second decade, and the show is seemingly still going strong with an inexhaustible supply of stories about habits, customs, beliefs, phrases and superstitions of today, all of which have an interesting link with the past.

During its phenomenal "run," *Queer Quirks* has been sponsored by the Borden Company Limited, Hewetson Shoes Limited, by the CBC in its Pacific Region (under the name *People Enjoy Facts*), by the Canadian Bankers' Association, and, for the past 15 years, by the Gilson Manufacturing Company Limited of Guelph, Ontario.

Alec Phare is the managing director of the advertising agency, R. C. Smith & Son Ltd., he is a director of the Canadian Association of Advertising Agencies and Course Director of Advertising at the University of Toronto (University Extension). He is a regular contributor to this paper and others.

He is a quiet, erudite, bookish man, with a sense of humor that tends to the acrid side and may make him seem hard to know. Besides reading, he fishes, gardens, and that sort of thing. He is a devoted husband; Mabel is

(Continued on page 6)

# The WESTERN RADIO PICTURE

is

# NOT



# COMPLETE

without

# OUR

# 1000

# PERSUASIVE

# WATTS!

\*NEAREST STATION

110 MILES DISTANT

NEXT NEAREST

200 MILES DISTANT

# CHAT

MEDICINE HAT

An All-Canada-Weed Station

# CANADIAN BROADCASTER AND TELESCREEN

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

Published by  
**R. G. LEWIS & COMPANY, LTD., 163 1/2 Church St., Toronto 2, Canada**  
 Empire 3-5075

Printed by Reg. Willson Printing Company, 3 Chester Ave., Toronto — Gladstone 4844

Editor: RICHARD G. LEWIS  
 Business Manager: ARTHUR C. BENSON  
 Art Editor: GREY HARKLEY  
 News Editor: THOMAS C. BRIGGS  
 Research Consultant: G. E. RUTTER  
 Photography: ANTHONY TRIFOLI

Correspondents  
 Montreal - Walter Deles  
 Winnipeg - A. L. Garside  
 Vancouver - Bob Francis



Vol. 11, No. 10.

25c a Copy — \$3.00 a Year — \$5.00 for Two Years

May 21st, 1952

## 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 bleachers 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 rumbblings 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-

RADIO RIBS.... by Herbert.



"In radio you certainly get to know all kinds of people."

testing is now over, and the mad scramble for TV time at any price (as long as the competition doesn't get it) is the next item on the program. There will be vivid and dramatic demonstrations of the cost per viewer in Chattanooga, Tenn., as compared with Toronto and Montreal. The road will be lined with brave champions of democracy yelling: "It's a shame... a dirty, crying shame!" Then the taxi will wheel onto Jarvis Street, and pull up just north of Carlton Street, to disgorge the sponsor and his agency people, who will parade into the CBC-TV studios, to pay their share of the cost of the democratic miscarriage against which they have been so volubly protesting.

There is a faintly reminiscent tone to the present TV Miserere. It harps back to the beginning of the CRBC, predecessor of the CBC, in the late '20's, when the first steps were being taken to prepare for the rape of freedom of speech which has been perpetrated on a continuing basis ever since.

It is through the continued support of the CBC's commercial networks by the sponsors, their advertising agencies and the stations which lend their facilities, that the government's amplitude modulation octopus has grown to its present state of omnipotence. It is only a matter of time, unless an absolutely unbelievable change occurs in the established pattern, before television takes precisely the same course.

## The Boss Is In Business

If you haven't a purpose, the least you can do is hope for one.

Take the fellow who is looking for a raise in pay.

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 campaign on "the radio hub of Saskatchewan" — CFQC — and do it now!!

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



THE RADIO HUB OF SASKATCHEWAN

*We don't sell Time*



*We Sell*  
**RESULTS**

**CKCW**

MONCTON NEW BRUNSWICK

*The Hub of the Maritimes*

REPS: STOVIN IN CANADA; ADAM YOUNG IN U.S.A.

**OVER THE DESK**

(Continued from page 4)

one person who really knows him; father—Betty and Barbara manipulate him; and grandfather—Cathy has him really under the thumb.

His main delusion is a dogged belief in himself as a cribbage player.

It may not be culture in the truest sense of the word, but CFRB'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 reputation for.



Wally's most recent exploit—provided 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 because 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 glibble segment of the audience, because quite a few of them called, but you ain't heard nothing 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, because 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 people he had a lot of nutshells 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 CFCF, Montreal, in town for the BMI Clinic last week, dropped in to tell me about CFCF's part in the Bordeaux jail riot May 4. Vic George, on the way back to town from a Sunday in the mountains, caught the flash on his car radio, when only a matter of minutes from the jail. He high-tailed it over to the prison, couldn't get in, and decided that the only chance was to take to the air. So he phoned announcer Bill Deegan, who just got his private pilot's license, and met him at the airport. Together they took to the air and described the smoking prison with its 500 rioting prisoners onto a tape for broadcast later.

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

What I mean is, the government is we, the people. So we have the peculiar situation of ourselves 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 inroads into those operated by private individuals, and yet invariably end the year with a deficit which we have to dig down and fork over.

It seems to me there is something wrong somewhere.

And that cleans it off for this issue. Buzz me if you hear anything.

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

Reservations  
KI.5402

5.00-10.30 p.m.  
or by special arrangement

**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

# Top Quality...



## 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?

*Northern Electric*

For further details please contact

**Northern Electric**  
COMPANY LIMITED

Distributing across Canada

1052-1



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  
Souhails"

**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 Alec 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 propounded 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 any-

thing 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 pratfall 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

(1) Absurdity of situation, or (2) Absurdity of words. Jack Benny's comedy is a good example of No. 1, Bob Hope relies more on No. 2. Fibber McGee's cupboard, Benny's old Maxwell, Charlie McCarthy himself, are all situations. Clever puns, malapropisms, alliterations, humorous rhymes, distortions, misunderstandings, are all examples of laugh-provocation by words. In commercials, the comedy is more usually written around situations.

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

Situations have to be planned. You will not find them in the joke books. Here are some of the basic ones which you will find useful:

(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 days when the Johnson'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 ribbing 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 disapprove!

(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.

member of the cast, even to the extent of actually quarrelling, while the announcer cleverly picks up the interrupting phrases and twists them into commercial lines.

These are but a few of the many humorous situations which can be adopted for use in easing the commercial message into the entertainment. You will hear many others as you listen to big-time shows on the air. In fact, it may even add interest to your listening if you analyze these comedy commercials as you hear them, take them apart and look at their situations and construction, and so add to your own store of knowledge and experience. It's a lot of fun to go on learning!

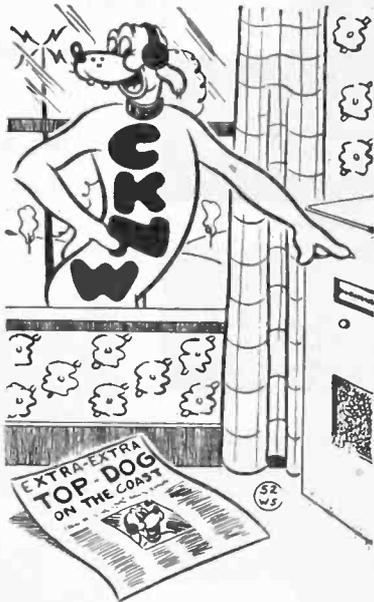
**HAVE A CARE WITH HUMOR  
—IT MAY CARRY A STING  
IN ITS TALE.**

We said earlier that writing comedy is a difficult job. Comedy and humor are two very different things, and writing humor for radio is so difficult that it is well-nigh impossible. Comedy produces the spontaneous guffaw; its basic technique is the clever and unexpected use of exaggeration. Humor is something much more subtle. Because it deals with realism, and not with exaggeration, it can carry a wicked sting. Nearly everybody you meet prides themselves on having a keen sense of humor; very few people have the ability to be hurt and amused at the same time. The beloved humorists have had the grace of kindness about all they wrote and said; and though O. Henry and Twain and Leacock all knew how to make their humor snap like the lash of "an overseer's whip," they also knew that a gentleman is one who is never rude, unintentionally. My sincere advice—and it is based on more than one literary miscarriage over the years—is to avoid humor in radio writing like a plague, and to venture into the kindlier fields of comedy with caution. Like Agag of old, "walk delicately."

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.

Your announcer whose rich baritone delivers the institutional commercial 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 audience 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 unused talent comes to the fore—the ability to use dialect, to handle an outrageous pun, to give out an infectious chuckle, or tell a story with good timing and punch. That is where the material for future commercials shows up. True, this requires the very closest collaboration between script-writers, commercial writers, and program director, but—when the result is an easy-to-listen-to, laugh-spangled show—the extra planning and effort is worth all it costs.

*(Next issue—"Writing for Special Markets")*



*Top Dog Says: "Only one station on the West Coast gives you all three cities—Vancouver (385,500), Burnaby (61,742), Greater New Westminster (88,400) — good ol' N.W.!"*

*Miss Beautiful Barrie Says—*



THE SUMMER SEASON is practically here. CKBB's coverage will soon embrace upwards of 200,000 new listeners. For your summer campaign call our representatives and find out just how easy it is to increase your summer sales by buying CKBB.

**CKBB**

Serving  
Simcoe  
County

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



**NATIONAL & LOCAL SPONSORS**

★ INCREASE ★ RENEW  
★ PLACE NEW BUSINESS  
WITH NEWFOUNDLAND'S  
ESTABLISHED STATION!

C  
O  
L  
O  
N  
I  
A  
L  
B  
R  
O  
A  
D  
C  
A  
S  
T  
I  
N  
G  
S  
Y  
S  
T  
E  
M  
L  
T  
D.  
S  
T.  
J  
O  
H  
N  
S  
N  
E  
W  
F  
O  
U  
N  
D  
L  
A  
N  
D

**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 1/4 hour Breakfast Club program — 6 per week, for additional 13 weeks. (FIFTH CONSECUTIVE RENEWAL.)

**RENEWED!** KING COLE TREASURE QUEST — additional 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" 1/4 hour for 12 months for 4th consecutive 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**

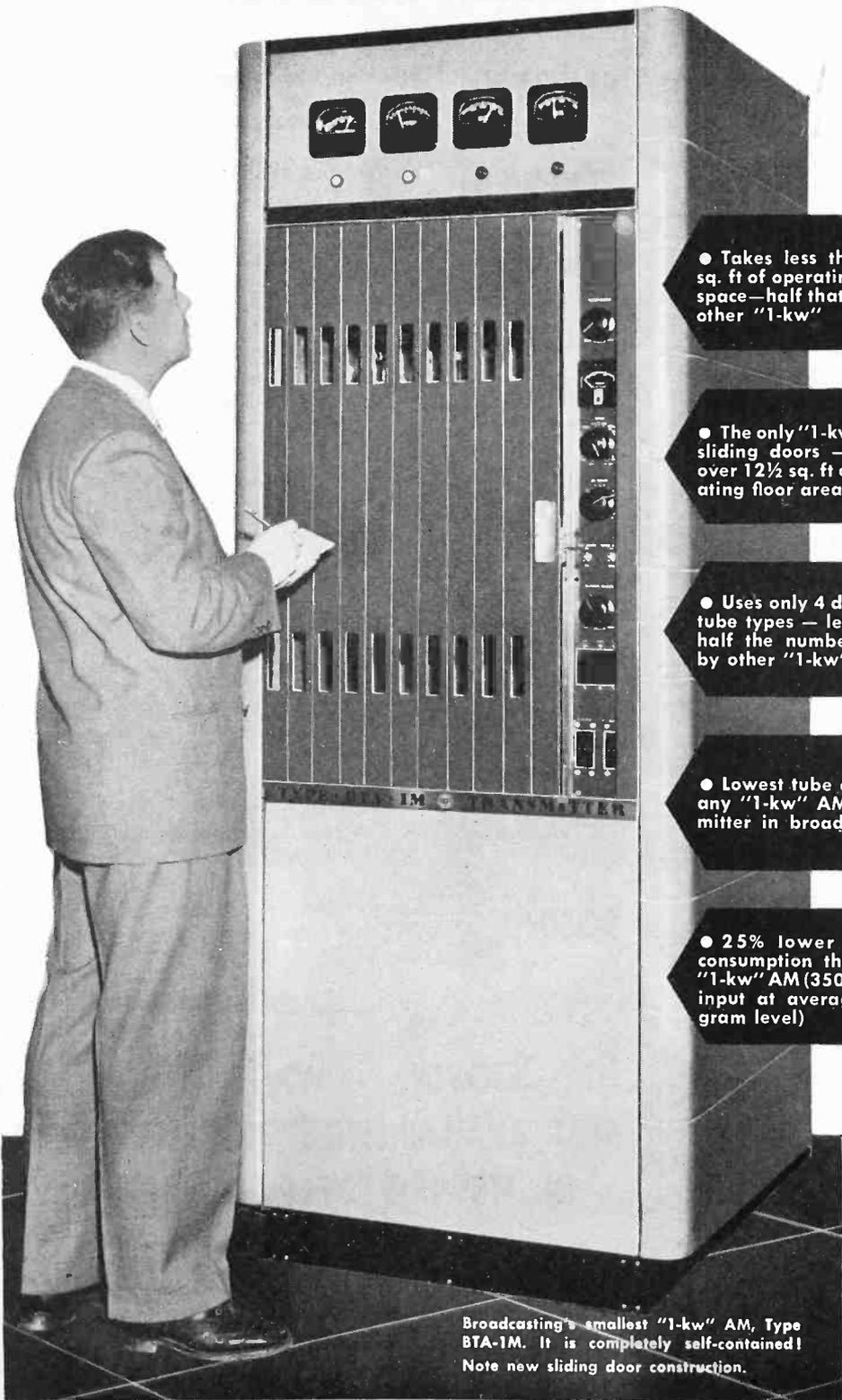
**"THE VOICE OF THE COMMON MAN"**

**1000 WATTS AT 590 KCS.**

**NEW**

# 1-KW AM

**...small in size...big in performance**



Broadcasting's smallest "1-kw" AM, Type BTA-1M. It is completely self-contained! Note new sliding door construction.

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 12½ 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)



New, easy-to-reach vertical control panel. Just slide front door to left 4 inches (to automatic stop point). Transmitter interior not accessible until door is moved further left beyond this stop position — when interlocks and grounding switches function.



Rear sliding door design gives operator more elbow room. Neither front nor rear doors ever extend beyond the cabinet.

**CALL IN YOUR NEAREST  
RCA VICTOR ENGINEER  
FOR FULL DETAILS**

**RCA VICTOR**

RCA VICTOR COMPANY LTD.

Halifax • Montreal • Toronto • Winnipeg • Calgary • Vancouver

# 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 in revealing the details of 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 quizzed 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 up 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 nationwide 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 do not think they knew all they should about their company's advertising, Hause 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 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 him and some addressed to him—and 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.



**\$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!



940 ON YOUR  
RADIO DIAL



1927-52 — 25 Years of  
Community Service

Representatives  
Horace N. Stovin & Co., Toronto, Montreal  
Inland Broadcasting Service, Winnipeg  
Adam J. Young, Jr., Inc., U.S.A.

*We broke the record again!*

OVER 52,000 LETTERS  
IN ONE MONTH ON  
"DETECT & COLLECT"

*That's a lot of labels!*

**CFRN**  
EDMONTON

Radio Representatives Ltd.    Adam J. Young, Jr., Inc.  
Montreal — Toronto        New York — Chicago  
Winnipeg — Vancouver      San Francisco

## 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 Tregale, 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
- LOCKERBIE, Beth
- MILSOM, Howard
- MORTSON, Verla
- 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 — your prospective buyers — CHRC specializes in producing local entertainment, with particular appeals to this 29 French county area.

Our Representatives:  
Canada: Jos. A. Hardy & Co. Ltd.  
U.S.A.: Adam J. Young, Jr., Inc.

## VERBATIM

### Leadership Is The Price Of Freedom

From an address by

T. J. Allard

General Manager of CAB

In 27 short years, a hectic and arduous career has developed broadcasting from a novelty into a substantial and responsible segment of the Canadian business community. Today, broadcasting shows signs of developing maturity, along with its increasing degree of acceptance by most other elements of the community.

Both maturity and acceptance require responsibility—and broadcasting is increasingly in a position to accept its responsibilities to the community at large, and to the business community itself, which today is in constant need of self-examination and of ideas for its own maintenance.

Our rapidly developing society becomes almost daily more complex, and in its complexity constantly throws up new problems requiring new solutions.

Unquestionably, the importance of businessmen in the whole economic, social and political community has, in general terms, declined over the last decade. The reason lies in the fact that too rarely has the businessman offered any specific or positive solutions for the problems arising out of the rapid increase in the rate of our social industrialization.

You cannot build leadership by simply being opposed to all proffered solutions, even when the solutions are obviously wrong. Intellectual leadership is born of positiveness, not negativeness. To continue having any influence on the community, businessmen must come up with practical, positive solutions to the problems of a changing, increasingly complex and somewhat bewildered society.

Nor does this mean any attempt to become a misty-eyed crusader. Most of our problems are practical ones, and their solution would profit from the businessman's practical touch. Many of them lie right in front of us in our own communities, and problems solved there will often have wide repercussions on the national and even the international scene.

It is perhaps in their own communities that broadcasters can have the most important influence. One matter, for instance, that might engage the attention of all broadcasters, is the question of education. Too frequently are broadcasters blamed for the enunciation and diction of announcers, who have not properly been taught concerning these matters in our public schools. Too often are they blamed for listening tastes which are the product of a social ethos and educational system over which they had no control. Apart from this, of course, education is everybody's business in a democratic world and I am not sure that the importance of the relationship between democracy and an educated community is yet fully understood.

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 worth-while 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, as we begin also to follow their example of specifically standing for something and expressing, under the correct conditions, editorial opinion.

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)



# STOP!!

IT'S

THE

# "NEW"

# CKOC

## HAMILTON ONTARIO

Ask The

"All - Canada Man"

To Give You The Exciting  
Details Of The

# NEW

# CKOC STORY

(Continued from page 13)

freedom of expression as printed publications once underwent.

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-slave, half-free. And at least one intellectual leader has privately indicated his

opinion that the struggle to establish 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 broadcasting are publishing; that broadcasting has become a basic means of communication of news, ideas and information.

We pointed out that all other forms of publication operate within the general framework of the law of the land—the law which applies to all citizens—and may have any dispute between them and any other persons settled by third party judgment.

We pointed out that the experience gained over the years in other fields of mass communication has not yet been applied to broadcasting. Instead, broadcasting stations themselves and everything they publish remain under strict control by a government agency (the Canadian Broadcasting Corporation) and that the government agency is itself not under the direct control of Parliament but of the executive arm of any government that may happen 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 protecting 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 in peculiar need of definition. For every modern government, Liberal or otherwise, has a specific position in the field of ideas; its stability is vulnerable to critics in proportion to their ability and persuasiveness. To this rule, a government resting on popular suffrage, is no exception. On the 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 debate. If, then, freedom of the press is to achieve reality, government must set limits upon its capacity to interfere with, regulate, control or suppress the voices of the press or to manipulate the data on which public judgment is formed. What we mean by a free society is chiefly one in which government does thus expressly limit its scope of action in respect to certain human liberties, namely, those liberties which belong to the normal development of mature men. Here belong free thought, free conscience, free worship, free speech, freedom of the person, free assembly. Freedom of the press takes its place with these."

That is why we recommended to the Parliamentary Radio Committee that the independent stations, being non-subsidized, non-government 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 government agency as at present, and that there be substituted therefor revised laws as at present applicable to printed publication for appropriate legal regulation of broadcasting including appropriate penalties for infraction, and providing rights to individuals to cover legal damages inflicted.

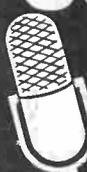
It is why we recommended elimination of the present system under which a government agency, itself under the control of the executive arm, is simultaneously competitor with and regulator of non-government stations and combines within itself executive, legislative and judicial powers, and that there be substituted 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 comparatively enlightened England of the first Elizabeth, books could not be printed without a license and printing presses were not allowed except 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 broadcasting, 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 publication fought and won—the right to provide news and views without censorship and arbitrary controls. 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.

**IN GREATER**  
*Montreal*  
**IT'S**  
**CJAD**



• 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 volume 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).

**5KW ON 800Kc**  
AFFILIATED WITH CBS

Representatives

**RADIO TIME SALES LTD.**

Montreal and Toronto

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

\*Dominion Bureau of Statistics

**cics**  
**SELLS**

in  
*Stratford*

*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 whatever 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.



New Brunswick's  
Most Listened-To  
Station

# In Edmonton



more people  
are listening  
more to radio!



listening to radio:



	1947	1949	1951
POPULATION	118,541	137,470	172,212
• SETS IN USE	26.1	26.6	31.0



**CJCA**'s average share of this buying audience . . .

IN 1951: D- 64.1%

N- 52.1%

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

# CJCA

EDMONTON, ALBERTA



the All-Canada Station



## PROFESSIONAL AND SERVICE Directory

**RATES**—6 Months (12 Issues) 20 words minimum—\$24.00  
Additional words, add 10c per word, each issue.  
12 Months (24 Issues) 20 words minimum—\$40.80  
Additional words, add 8½c per word, each issue.  
Casual Insertions—15c per word. Min. 20 words.  
(All payments are to be in advance.)  
Copy and/or classification may be changed  
each issue.  
Agency commissions cannot be allowed on these  
advertisements.

### ANNOUNCING

**JAFF FORD**—At your service.  
CFRB — Princess 5711 or  
Baldwin 1-4103. (S)

**EDDIE LUTHER**—OX. 4520 or  
CFRB: PR. 5711. (M)

**JACK DAWSON**—PR. 5711 or  
OX. 2607. (L)

### EDUCATION

**RYERSON INSTITUTE OF  
TECHNOLOGY** offers com-  
plete courses in all aspects  
of broadcasting—announcing,  
writing, production, technical.  
50 Gould St., Toronto. WA.  
2631. (O)

### ENGINEERING

**MCCURDY RADIO INDUS-  
TRIES LIMITED** — Broadcast  
station installation specialists  
— custom manufacturers of  
Audio Equipment — commer-  
cial Repair Service — 74 York  
St., Toronto—EM. 3-9701. (P)

### PERSONAL

Saving money? Experienced  
insurance counsellor with  
radio background can show  
you a worth-while savings  
program. **TOM WILLIS**, EM.  
4-6111 — 17 Queen East,  
Toronto. (U)

### PHOTOGRAPHY

**ANTHONY TRIFOLI STUDIOS**  
— Personalized professional  
portraits and publicity shots.  
Appointments at artists' con-  
venience — MI. 9274 — 574  
Church St. (O)

### PROGRAMS

**RADIO ADVERTISING FOR  
RETAILERS**, a monthly ser-  
vice for broadcasters, now  
"Canadianized" to meet the  
specific requirements of Cana-  
dian Broadcasters. "Radio  
Advertising for Retailers" is  
chock full of promotion tips,  
program ideas, commercial  
continuity, sales digest, and  
management and promotion  
ideas. Written and produced  
by experienced writers who  
appreciate your problems.  
Available exclusively through  
the Program Division of All-  
Canada Radio Facilities Ltd.,  
Toronto.

### PROGRAMS

**METROPOLITAN BROADCAST  
SALES**—Radio Program Spe-  
cialists — Custom-built shows  
for any market or sponsor.  
For details call Don Wright,  
EM. 3-0181. (O)

### PRESS CLIPPING

Serving National Advertis-  
ers and their agencies with  
competitive lineage reports,  
newspaper clippings — **AD-  
VERTISING RESEARCH  
BUREAU**, 310 Spadina, Tor-  
onto; 1434 St. Catherine W.,  
Montreal. (O)

### RECORD'S SUPPLIES

**IMMEDIATE RESHARPENING  
SERVICE**—By special arrange-  
ment with Audio Devices Inc.,  
we carry a large stock of  
Cappell's resharpened sapphire  
needles. Mail us your used  
Sapphire Needles and we will  
immediately return to you re-  
sharpened a fraction shorter than  
those supplied to us. This  
remarkable service has al-  
ready been tried by leading  
broadcast stations and has  
proven to be highly success-  
ful. Net price each... \$2.75  
— **ALPHA ARAGON CO.  
LTD.** — 29 Adelaide St. W.,  
Toronto. (P)

### SOUND EFFECTS

**THE FINEST AVAILABLE —  
SOUND EFFECTS** records  
from the world-famous E.M.I.  
and Speedy-Q Libraries.  
"Nothing sounds like Life as  
Life itself." For further in-  
formation and catalogues  
write Bob Quinn, Program  
Division, All-Canada Radio  
Facilities, Toronto.

## MUSIC

### They Shall Have Music

**Vancouver.** — 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 coun-  
try should surpass the U.S. in  
ratio in the production of music.

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

Haverlin said there was noth-  
ing wrong with concert music  
except the announcers and the  
continuity writers. As in religion  
and education, he said it was the  
doleful voices of those who did  
the talking which spoiled it for  
millions.

"I know this," he said, "because  
I used to write the stuff myself,  
and I should have been shot."

He suggested that the story  
should be told after the music  
had been played. Thus the lis-  
tenser heard the music he desired,  
and if he wanted an explanation  
later he could stay tuned, instead  
of being scared off before the  
music began.

Not only were more people  
hearing more concert music  
through BMI, but it had become  
a potent sales hit. Haverlin said  
50% of buyers had never been  
previously sold on radio.

He said much the same thing  
was being done with children's  
book reviews through BMI, which  
seemed to be bringing teen-agers  
back to the world of books from  
which they had strayed, or where  
they had never been. He said  
school children wrote that they  
had not known there was a public  
library in their town, or that  
books they had heard reviewed—  
the old standbys as well as new  
books—had even existed.

The small station must invest  
in news gathering, and this will  
be repaid by the sales depart-  
ment, Maurice Finnerty, MLA for  
Similkameen and owner of CKOK,  
Penticton, told the clinic.

"The test is whether you are  
selling your newscasts," Finnerty  
told the 143 listeners, largest

group which has so far attended  
one of the BMI program clinics.

"News is CKOK's biggest single  
source of revenue," Finnerty con-  
tinued.

He thought many stations in-  
clined to use too much wire ser-  
vice copy, with little interest  
among local listeners, in order to  
avoid the cost of news-gathering.

Local news was important in  
programming, Finnerty told the  
meeting, because people listen for  
their names and the names of  
their organizations.

For this reason he said he tried  
to get his key staffers to be  
active in service clubs and other  
local organizations. Thus local  
people became aware of the sta-  
tion as a service to the commu-  
nity, and at the same time his  
staff met local advertisers also  
engaged in club work.

F. H. Elphicke of CKWX, presi-  
dent of the BCAB, was chairman  
of the clinic with Harold Moon,  
assistant general manager of  
BMI Canada Limited.

Finnerty said it often cost small  
stations too much to get business.  
One reason was they ignored the  
closer, and thus less expensive-to-  
get business while they tried for  
further away buyers.

"Until you have reached your  
maximum potential in your own  
town, you can't afford to send  
salesmen into other fields," he  
said.

He said sales costs should be  
below 10%, though he had heard  
of one station whose sales cost  
factor was 35%. You could never  
make money on that basis, he  
was certain.

"Your effort should be local  
until your 'list' is of those who  
are not using radio, not a list of  
ordinary prospects," he added.

He said management was a  
costly item for a small station,  
and the incumbent should be a  
contact man and sales motivator  
as well as president or manager.  
Management had to "produce" on  
a small station.

He offered this further advice  
to small stations:

1. Promote service groups which  
may have no money for advertis-  
ing but whose members are the  
merchants who have.

2. Originate services which are  
locally applicable and also sale-  
able, such as weather reports in  
his own Okanagan Valley's apple  
blossom season.

3. Imitate, with local adapta-  
tions, such program types as  
classified ads of the air, name-  
the-tune, and quizzes. He said  
copying these types of program  
involved no loss of prestige.

## 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  
Retail Market. Reply, with Details, to  
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 Salada 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 33,500 persons will hear your  
advertising message on this little giant of the  
250-watters!

CORNWALL  
ONTARIO

# CKSF

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 that 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, Columbia, Mo., a town of 32,000 with 100,000 inhabitants in the county.**

He told the BMI 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, 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 neces-

sarily 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 should 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.

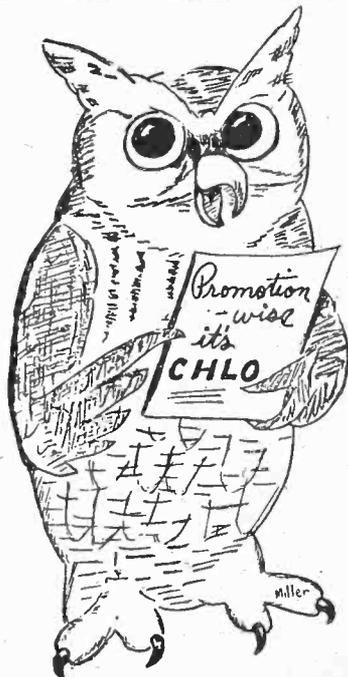
**Agreeing with Maurice Finnerty of Penticton, William Holm, general manager of WLPO, LaSalle, Ill., spoke on "Local news holds the audience and rings the cash register."**

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.



# Letters!

# Letters!

# LETTERS!

**MORE than 4,000 of them in TWO DAYS — for six mentions on CFCF's air!**

**Between 7.00 and 7.15 only and for only two days, Gord Sinclair mentioned he had 10 double passes to the Hollywood Ice Revue to give away.**

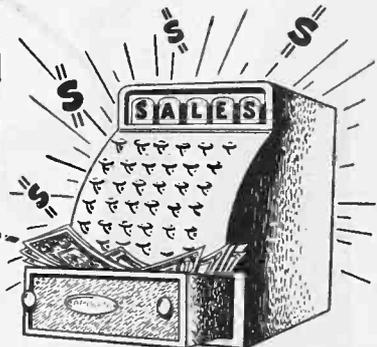
**In the next two days, 4,029 letters poured in!**

**Morning availabilities from your nearest All-Canada Man!**

REPS:  
ALL-CANADA IN CANADA  
WEED & CO. IN U.S.



# SELLING POWER!



**TOTAL CASINO MAIL TO DATE ...**

# 1/4 MILLION

**Letters — Each contained Proof of Product Purchase**

Proof of the magnitude of CFCN's selling power has been conclusively demonstrated by the mail received from Casino Carnival. Since the show went on the air on September 17, 1951, 252,613 letters containing proof of product purchase have been received at the station . . . proving again . . .

**YOU REACH MORE . . . YOU SELL MORE OVER**

# CFCN CALGARY

**ASK RADIO REPS**

Toronto, Montreal,  
Winnipeg, Vancouver

Adam J. Young, Jr.,  
Inc., U.S.A.



**CHLT**  
FRENCH  
900 Kc. 1000 Watts

**SHERBROOKE QUEBEC**

The Voice of the Eastern Townships

Quebec



**CKTS**  
ENGLISH  
1240 Kc. 250 Watts

Representatives

**JOS. A. HARDY & CO. LTD. — CANADA — CHLT**  
**RADIO TIME SALES LTD. — — — — — CKTS**  
**ADAM J. YOUNG, JR. INC. — U.S.A. — CHLT**

**NORTHERN  
ONTARIO'S  
Greatest  
ADVERTISING  
MEDIUM**

**CKSO**

NORTHERN ONTARIO'S  
HIGH-POWERED  
STATION

Ask  
All-Canada In Canada  
Weed & Co. In U.S.A.

**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—one has only to look back over the past few weeks to recall two of these freely-contributed extravaganzas which were good radio showpieces.

Both were a credit to everyone involved. You couldn't escape feeling this, especially about the folk who did so much behind the spotlight, but whom you knew—realizing even vaguely what show business in radio demands in workers, and of those workers—had to be there. These shows served notice that the performers, individually, were skillful, and collectively were a good bunch of gals and guys.

The two shows I have in mind were staged for the same general purpose but there similarity ends.

Here is why I particularly liked the two-and-a-half-hour presentation of CFPL, London, which was staged to aid the Ontario Society for Crippled Children a week before the Maple Leaf Gardens show last month. Throughout it was

a well-paced production, composed entirely of elements which went together like a jig-saw puzzle—every piece different but all had a logical place to fill.

Aired from London's Loew's Theatre, *Easter Parade of Stars* was led by suave emcee Elwood 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 Loughton. Max Magee & His Triads, a feature of the *Westinghouse Presents* program, added another good part to the show.

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



**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 "Press Conference," for a talent fee. But I remembered 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 Erickson,  
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 superlative-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 a little of the research without which even his silver-toned tonsils don't pour out a single syllable 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 protegés he has sent to stations, write and tell him about the shows the managers won't let them put on."

—Cliff Wingrove, CKTB.

**LUNARCY**

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

—Bob Reinhart, CFPL.

**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.



**The  
"70%"  
Speaks**

Some estimates claim women control the spending of 70%, others as much as 85% of surplus income. Whatever the percentage, the total is billions of dollars of sales under the fingers of the fair. Designing a sales presentation with appeal and selecting sales people with understanding of the woman's buying impulses and habits can consume months and thousands of dollars, but in Halifax CJCH keeps attuned to the thinking of the "70%" through Abbie Lane, network and local air personality, the first and only woman alderman in Halifax, and one of the best informed women in Canada.

Abbie Lane speaks for the "70%" through CJCH, guiding programming to higher ratings and copy to greater sales efficiency.

**REPS:**

Toronto, Paul Mulvihill, 21 King St. East  
Montreal, Radio Time Sales, Kings Hall Bldg.

**CJCH. HALIFAX. 5000 WATTS**

# 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 SALES PROMOTION**

**OUTSTANDING PROMOTION  
OF RADIO AS A MEDIUM**

**1st CFAC** — 5,000 to 20,000 — watt Stations  
— Calgary, Alberta, Canada  
with a three-way tie for first place with  
WMCA — New York  
WAVE — Louisville, Ky.

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.

THE STATION  
**MOST**  
LISTENERS DIAL



THE STATION  
**MOST**  
ADVERTISERS BUY

(Check ELLIOTT-HAYNES AUDIENCE REPORTS — Daytime and Nighttime — Calgary City and Rural Area)

# CANADIAN TELESCREEN

Vol. 5, No. 9.

TV and Screen Supplement

May 21st, 1952

## IMPERIAL OIL SET FOR NHL-TV

Toronto. — Maple Leaf home hockey games will be carried on OBC-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 with radio. "They used to shout that radio would kill us," he said. "But the novelty soon wore off and 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 rinks."

One of the greatest problems in televising sporting events is in keeping the cameras up with the play the sportscaster is describing, according to Horler and veteran sportscaster 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 sets with picture tubes of 17 inches diameter or less.

A breakdown of the TV set distribution is as follows: Toronto-Hamilton—35,881 or 38.9%; Windsor—34,532 or 37.4%; Niagara Peninsula—16,490 or 17.9%; Montreal—189 or 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 Duntton at the Association of Canadian Advertisers earlier this month.

On Toronto TV the one-hour rate has been set at \$1,600, with other time segments varying all the way down to eight seconds for \$120. Other rates are: 45 minutes for \$1,280; 30 minutes for \$960; 20 minutes for \$800; 15 minutes for \$640; 10 minutes for \$560; 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 one hour and drop to \$37.50 for an 8-second slot. Other rates for Montreal TV are: 45 minutes—\$400; 30 minutes—\$300; 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 60-minute show; 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 CBC 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 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 these 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 necessarily be 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.

**THE MARITIME MARKET AND**  
**CFCY**  
"THE FRIENDLY VOICE OF THE MARITIMES"

**CFCY SUCCESS FOR ROBIN HOOD OATS!**

On Robin Hood's "Lone Ranger" show Canadian National Ex. Trip contest, CFCY 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 used in the campaign.

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

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

**5000 WATTS DAY & NIGHT 630 KILOCYCLES**

REPS. IN CANADA — ALL CANADA RADIO FACILITIES . . . . . IN U S A — WEED & 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

windows and fireplaces at various junctures. The set we still have. The "ikes" 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 languorous oriental 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 15 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 per-

*(Continued on page 22)*

**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 free 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,



in AM  
FM & TV  
...it's  
**Marconi**  
for all three!

The ingredients are blended to perfection — and you'll find nothing more potent! You'll be first with the latest equipment, first in performance, first to receive the benefit of the latest technical advances, because Marconi are specialists in broadcasting equipment.

**Operation Marconi** can bring a wealth of experience to your broadcasting problems because Marconi owns and operates the first radio station in North America.

**Consulting service** Marconi can help you with engineering, plans and surveys because Marconi has more experience in these fields than anyone else in Canada.

**Licensing facilities** Our experts will prepare submissions and, if necessary, appear before licensing authorities to help you when applying for radio frequency licenses.

**Broadcast tubes** Marconi RVC Radiotrons, Canada's finest radio tubes, are made for every type of transmitting equipment including TV. Remember, you get greater power, longer life and better tone from Marconi RVC Radiotrons.

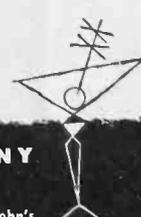
**Equipment** Complete service — everything from microphone to antenna, designed, installed, adjusted and guaranteed . . . that's the experienced Marconi service.

# Marconi-

the greatest name  
in radio and television

**CANADIAN MARCONI COMPANY**  
Established 1902

Vancouver • Winnipeg • Toronto • Montreal • Halifax • St. John's



FOR MORE EFFICIENT COVERAGE



*always rely on the  
most progressive station  
in Quebec city...*

1000 WATTS      1280 KC

# CKCV

REPRESENTATIVES  
OMER RENAUD & CO.      IN U.S.A.  
TORONTO-MONTREAL      WEED & CO.

*The best buy for your advertising \$ in Quebec*

*In An Industry that.....*

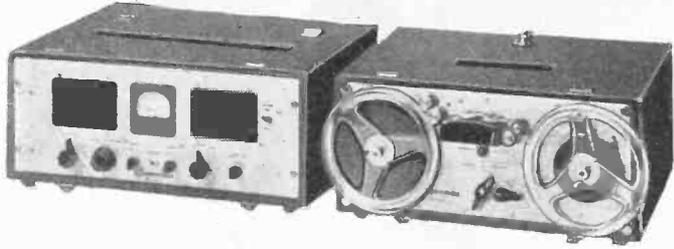
**LIVES ON STATISTICS,**

**we got 'em too!**

**108 — CANADIAN STATIONS — 108★**

are now equipped with

**M**agnecorder



The Ultimate in Sound Recording

*Kingsway*  
**FILM EQUIPMENT LIMITED**

3569 DUNDAS ST. WEST, TORONTO

\*Ask Our Competitors

**{ 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!

**CJOB**

WINNER OF  
John J. Giffen Jr. Award  
G. E. On the Air Award  
Billboard Award

See our reps... ←

Radio Representatives Limited  
Toronto, Montreal  
Winnipeg & Vancouver

Adam J. Young, Jr., Inc.  
New York, U.S.A.

(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 programming weekly. Our newscasts were gaining local prestige rapidly. 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 second 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 program 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 September, 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 programming gave television the great impetus it needed and our income began to climb.

From the start, we had recognized that television and radio are basically competitive. A separate 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 1949, TV began its spectacular climb. In 1950, it drew even with radio billings. And today it averages more than three times the amount of our radio billings and it's still going up. Operating costs are high, and we are sure that there are several changes we can make to increase our efficiency, but one thing is certain. Television has established 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 increased our rate from \$250 per hour to the present \$1,400. An announcement now costs \$252. We have increased our service from 28 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 cameras in operation and a staff of 10 producers who know what to do with them. We believe in television—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 perhaps even less.

**Canadian Brewer Airs Canadian TV Program**

Toronto.—The Peller Brewing Company Ltd. of Hamilton will sponsor a new television program, *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 production and is designed as a "talent-boosting" venture to give young Canadian entertainers their first opportunity to meet a large Canadian and American television audience, the Peller agency, William Gent Co. Ltd., said.

Produced by William Gent Productions, the program will feature Wishart Campbell, music director of CFRB, as singer and emcee. A veteran radio and stage entertainer, Campbell will be supported each week by guest artists, the first of whom will be young songstress Doris Swan. Other vocalists slated for early appearances include Hilda Veenstra, Joan Fairfax, Frosia Gregory 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 announced 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 *Packaged Power* film for Aluminum Limited was recently awarded top honors as the best Canadian industrial film of the year in the Canadian Film Awards.

*Flash!*  
**CKDA**  
**FIRST**  
**IN VICTORIA!**  
(SEE PENN McLEOD & ELLIOTT - HAYNES)



**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



# Midsummer Knight's Dream . . .



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!

**AS EVER, YOUR No. 1 STATION  
IN CANADA'S No. 1 MARKET**

# CFRB

**50,000 WATTS 1010 K.C.**

Representatives:

United States: Adam J. Young, Jr., Incorporated  
Canada: All-Canada Radio Facilities Limited