

CANADIAN BROADCASTER

AND TELESCREEN

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March 19th, 1952

CAB Will Eye Program Research

Canadian radio is going to take a close look into its program research set-up methods at the Canadian Association of Broadcasters Annual Conference, at the Royal York Hotel, Toronto, March 24-27.

Program research is due to undergo a thorough plowing and discing in the meeting hearing the "Report of the BBM Research and Development Committee." This meeting will take the entire morning of the second day, Tuesday, March 25, and is not expected to be dull. The report to be brought down by the committee may bring about a drastic change to listener sampling methods in Canada.

The BBM committee, consisting of advertising men, research experts and psychologists, is regarded as a high-powered group. It has been delving into the entire research picture for many months, meeting no less than six hours a week throughout 1951, and, in the past couple of months meeting five or six times a week to complete its work and write its report.

Headed by C. W. McQuillin, manager of the radio and television division of Cockfield Brown & Co. Ltd., the committee has in its membership H. F. Chevrier, CBC statistician and top research man in the network field in Canada; Ralph Hart, radio director of Spitzer and Mills Ltd.; J. E. Potts, group advertising manager of Lever Bros. Ltd.; Pat Freeman, the CAB's sales and research chief; Horace Stovin, vice-president of the Bureau of Broadcast Measurement and veteran station representative, and two members of the University of Toronto Department of Psychology, Professors A. H. Shepard and K. S. Bernhardt.

According to one member of the committee, the report to be brought down "will be by far and away the most incisive ever made of the research and rating picture in Canada." Every aspect of broadcast research in this country had been investigated, he pointed out, and a special trip had been made to Chicago by the entire group to inquire into U.S. methods. Authorities in related fields, including telephone and communications experts, psychologists and mathematicians, have been heard.

Canadian radio is presently served by two major listener-habit samplers, Elliott-Haynes



Toronto from the Bank of Commerce Building

Ltd., of Toronto and Montreal and Penn McLeod & Associates, of Toronto and Vancouver. Both these use the coincidental telephone survey method. Elliott-Haynes, in business for 17 years, has the largest share of the business; the Penn McLeod organization, although on the national scene only two years, has been coming up quite rapidly. It is well known that considerable variance has been shown in the listenership reports of these two bodies, which has been the cause of some uneasiness among Canadian broadcasters.

Recently the British Columbia Association of Broadcasters, a regional group affiliated with the CAB, passed a resolution requesting CAB general manager T. J. Allard to write both Penn McLeod and Elliott-Haynes asking them to "explain the disparity" between their ratings and to provide the CAB with full information of testing methods and the information gathered. Actually, as was pointed out by a member of the BBM Research Committee, this is being done by that body and further work by the CAB would be duplication. BBM, operated jointly by the CAB, the CBC, the Canadian Association of Advertising Agencies and the Association of

Canadian Advertisers, measures "circulation" of a station similar to the way the Audit Bureau of Circulation measures a publication's circulation. It uses a scientific approach, questioning every angle, to the matter of listenership.

It is considered very likely that radio research in Canada will be sharply revised as a result of the committee's findings, with the BBM eventually being asked to set standards and methods for listenership surveys.

A number of prominent U.S. broadcasting figures, including specialists in the fields of market research, television, personnel selection, management, sales and cost control, will take part in discussions.

Canadian radio men, who are still waiting for the governmental green light on television, will get an insight into the problems and pleasures of the medium from W. E. Wallbridge, manager of WWJ-TV, Detroit, a station which is familiar to thousands of set-owners in the south-western portion of Ontario.

They will go into the matter of personnel selection with job evaluation experts King Whitney, of

Personnel Laboratories and Ernest de la Ossa, National Broadcasting Company personnel director, both of New York. And they will hear something on the matter of sales from such people as Maurice Mitchell, general manager of Associated Program Service, New York; on "Where and How to Look for New Business" from Adam J. Young, New York station representative, and Murray J. Grabhorn, managing director of the National Association of Radio & Television Sales Representatives, New York; and on the effectiveness of radio commercials from New York researcher Horace Schwerin.

Maurice Mitchell will be the featured speaker at the "Salute to Radio" luncheon being given by the Toronto Ad and Sales Club in the Royal York on Tuesday, March 25.

Canadians from the fields of management consultation, life insurance, education and advertising will join in discussions with prominent Canadian radio men.

First speech of the Conference, after the address of welcome by CAB chairman D. Malcolm Neill (of CFNB, Fredericton, N.B.) will be that of John Sheridan, executive secretary of the Canadian Chamber of Commerce. His topic will be "The Value of Trade Associations."

Radio sales will be handled by a panel headed by Hugh Horler, radio director of MacLaren Advertising Co. Ltd.; and the problems of "Making Salesmen More Effective" will be dealt with by Wallace R. Parr, of the Manufacturers' Life Insurance Company, and Maurice Mitchell.

"Management and Cost Control" will be discussed by a Canadian and an American, E. B. Chown, of J. D. Woods & Gordon, Toronto management consultants, and Hamilton Shea, controller of the Owned and Operated Stations Division of NBC, New York. Pat Freeman, CAB sales and research director, will present a report on his department, on Wednesday Morning (March 26). Some advice on "How to Increase Local Sales" will be given by two proven experts in this field—Kenneth D. Soble, president of CHML, Hamilton and W. T. "Doc" Cruickshank, president of CKNX, Wingham, Ont.

The annual dinner will be held at 7.15 p.m. Wednesday, March 26, under the chairmanship of F. H. Elphicke, manager of CKWX, Vancouver, and vice-chairman of the CAB.

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

Be Happy! Go Local!

WHEN a local station announcer's voice reaches his listeners as they tune in his programs — news, chatter, music, — day after day, year after year, it's the voice of an old friend.

THEY see him in church, at the movies and at social affairs. Some of them went to school with him. Others remember his erstwhile predilection for their cookie jars.

AND when he tells them about your products, it isn't a high-pressure "pitch". It's just the voice of a friend, offering advice to his neighbors on what and where to buy.

SO when you advertise, go radio; and when you go radio, go local.



The CANADIAN ASSOCIATION of BROADCASTERS

Representing 106 Broadcasting Stations whose voices are invited into over 3,000,000 Canadian homes every day.

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

PAT FREEMAN
Director of Sales & Research
37 Bloor St. West
Toronto



for the good of the industry.

CAB's Jim Allard appears in a number of roles and guises in the course of his daily grind. But the other day he cropped up in a new one, when I was the privileged guest speaker at a meeting of the Osgoode Rd. Home and School Club in Ottawa, which functions smoothly under Jim's capable presidency.

The Toronto station reps, through their Radio Station Representatives Association, seem to be girding their loins and donning their selling pants. The current project, which came out of a recent well-attended meeting, is to make a joint presentation to the banks in an attempt to get them back on the air.

At the CAB Conference, they are going to try and get some decision on the current practice of many stations of giving local rates to some finance companies. They will point out that newspapers charge a special "financial rate" which is considerably higher

than regular national rates even.

Another meeting of RSRA has been called for March 21.

Note to writers: Do you want a repeat dose of the copy-writing contest we ran last summer? We're game to go through with it, if you will let us know. Last year there were over 50 entries, which was encouraging for a start, but would not justify keeping it on. So talk it around the copy department, and let us know the results.

This scribe is among those bachelors who heaved a huge sigh of relief when Leap Year Day, February 29, segued into March 1, and knew they were safe till February, 1956.

The only station to report taking action on this event was CHAB, Moose Jaw, where the entire schedule was announced by the female members of the staff for the day. The gals decked them out in what purports to be male attire, I guess. You can look at the picture and judge for yourself.



The characters in the picture are, from left to right: Joanne Crebo, continuity writer; Yvette Pilon, receptionist; Florence Kapell, secretary; and, in background, Pat Breesnee, traffic manager.

Our "Holy War Department" has received the following letter
(Continued on page 4)

The birds have yet to resume their singing; buds are not bursting on the trees and bushes; bulbs are not poking tender green shoots through the earth; the atmosphere is not being warmed by a stronger sun. But it's CAB Convention time so it must be spring, and any time now we'll be hearing from Jack Radford, with his annual threat to do some C. B. & T. advertising this year.

All indications point to a bumper meeting. Registration of delegates and guests far exceeded past performances even at the early date at which this deathless screed was committed to paper, and there are still the late-comers to reckon with.

We're trying an experiment at the CAB this year in the shape of a daily duplicated bulletin, which will report each evening what has happened during the day. It won't be an exhaustive report but it will do a sort of capsule job on one side of an 8½ x 13 sheet of paper. For the benefit of members of the industry and other interested people who can't come, we'll be glad to shoot 'em out as soon as they come off the Gestetner. Just stick your name and address in the mail and we'll do the rest. The address is C. B. & T., 163½ Church St., Toronto 2.

Members of the Federal House in Ottawa must have touched up their hair-do's and put on their other shirts for the opening of the House February 28, which was televised for the first time.

United Press movietone newsreel and TV cameramen who filmed the installation of the Rt. Hon. Vincent Massey as Governor-General also filmed the opening of the new session.

The films were flown to New York for processing and were ready for screening that night.

CHUM's Phil Stone learned about women from his mother, or that's what it says in an article dealing with the sports writer-broadcaster who doubles by battling in the women's program league. The article appeared in *The Standard* for February 9.

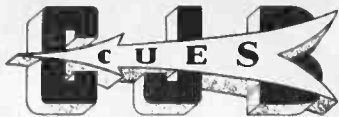
Besides his other activities, Phil turns out a bright and extremely readable duplicated column for the weeklies. While it is strictly a CHUM promotion, Phil contrives to get in news of the other stations and their personalities to the end that the column has wide interest. We'd like to see more of Phil's writings in print

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.



Extract from letter from Mr. J. Agnew, Manager, Tip Top Tailors Limited, Belleville:

"Of all the suits sold in this sale, 53.5% were sold to new customers who had not dealt with us before. We feel that at least 60% of these were brought into the store by your excellent spots on your radio broadcasts.

"We feel this is true also of about 60% of all the suits sold in the sale, both to new customers as well as the old ones. Many people when they came in to purchase a garment in the sale mentioned that they had heard about it over CJBQ."

CJBQ

BELLEVILLE — TRENTON

OVER THE DESK

(Continued from page 3)

from Winnipeg. It is from reader R. W. Queen-Hughes, who is Director of Public Relations and Publicity for the Winnipeg Electric Company. Mr. Queen-Hughes says:

"In your 'Over The Desk' column in the March 5 issue of your publication, you referred to your new 'Holy War.'

"Ever since my return from overseas service, I have been following with somewhat amused interest your various 'holy wars.' It is a remarkable thing that you, in common with many other businessmen, have suddenly discovered that the United Kingdom got into a state of 'economic doldrums' because 'she held the fort until the rest of the world could gear itself for World War II.' This fact in world trade has been true since 1939 but because the electors of Great Britain decided to vote in a certain way in 1945, prejudice has blinded many of you fellows to the fact, until an equally powerful prejudice in the opposite direction caused you to wake up on the decision of the British electorate to switch political horses. It seems to me that the world might be a better place to live in today, if some of you fellows had exercised your undoubted intelligence a little earlier in the game. If everybody in Canada had espoused the point of view you now hold, right from the end of the war, it is likely



Sheila Hassell



Chuck Rudd

A brother-sister team with a total of a quarter century in radio, Chuck Rudd and Sheila Hassell, have commenced operation of CHUB here.

Sheila Hassell has been with CKNW, New Westminster, for the past seven years, while Rudd is former manager and part owner of CJAV, Port Alberni. Rudd started managing the station in the middle of February, and at the beginning of March went on the air himself with *Melody Lane*, a Monday to Friday piece from 12.45 noon to 3

o'clock. During the war he started this program with the Canadian Forces Radio Service in London and at Hilversum, Holland. He was with CKMO before going overseas.

His sister, who will handle national sales and publicity, has been in radio since 1937 at CJCA in Edmonton, CKWX, Vancouver, and in Toronto, where she and her husband wrote and broadcast *The Square Shooters*, a children's program on CJBC, Dominion network, and later CFRB.

that a very different economic situation would be apparent on the other side of the Atlantic. An insufferable capacity for dabbling in the internal politics of other countries and allowing one's moral prejudices to obscure the facts of life has created a great deal of mischief in the world.

"In the meantime, good luck to your 'holy war' anyway. I suppose it is only right to welcome the 'Johnnie Come Latelies'."

Busy is the under-emphatic word for John Bradshaw, who functions as CFRB's farm director, with his own daily show, 4.45-6.30 a.m.; as garden editor for the *Toronto Star*; as garden columnist for the *Star Weekly*; and was recently launched on a national program, *Your Garden*, sponsored by the Swift Canadian Company Ltd.

Now, to fill in his spare time, John is doing another program, *Down to Earth*, for S. W. Caldwell Ltd., program suppliers, which is already being aired on a tape network of 12 Ontario stations. These are: CKBB, Barrie; CJOY, Guelph; CFCA, Chatham; CFOS, Owen Sound; CJCS, Stratford; CHLO, St. Thomas; CHEX, Peterborough; KKNX, Wingham; CKOX, Woodstock; CKTB, St. Catharines; CKRC, Kitchener; and COC, Hamilton.

Now they're calling him "Grampa Fos," since Frank and Ann Somerville presented him (Foster Hewitt, that is) with his first grandchild — a daughter, name of Wendy Ann, on March 8. Frank is publicity director at CKFH and has a fine taste in cigars.

Wedding bells will be ringing August 2 for Terry Sauvé from Young & Rubicam's Radio Department, and Tom Quigley, commercial manager of station CFCE, Montreal. Terry is leaving her job to join Tom in the Quebec metropolis, and says: "My working days are over—or are they?"

Evidence of the prominent place broadcasting is taking in the Alberta Provincial Legislature is evidenced by the recent election of Russ Sheppard, news director of station CJCA, Edmonton, to the vice-presidency of the Press



Russ Sheppard

Gallery, where five Alberta stations are represented. These are, besides CJCA, CFRN and the government-owned CKUA, Edmonton; CFAC, Calgary; and CJOC, Lethbridge.

Along the same lines, CJCA and CFAC are airing a daily five-minute program *Your Government Speaks* throughout the session. In these programs the day's highlights are reported by members of the government on Mondays, Wednesdays and Fridays and by members of the Opposition on Tuesdays and Thursdays.

And that winds it up for this issue. Buzz me if you hear anything.

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.

CANADIAN BROADCASTER AND TELESCREEN

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March 19th, 1952

Let Your Good Works So Shine

The monosyllabic essence of CAB manager Jim Allard's statements before the House Committee on Radio Broadcasting last November was that radio wants the same rights as the press. Allard said it a number of times in a number of ways.

On page 116 of the Committee's Minutes of Proceedings, he said: "I say no more controls."

On page 117, he said: "I think newspapers are also a public service."

On page 118, he said: "Controls over any form of publicity can only amount to censorship."

On page 244, he said: "We believe that insofar as news and other programs is concerned, we should operate within the framework of the law of the land."

On page 247, he said: "We are suggesting that the framework which has been found ideal for 200 years for other forms of publication should be applied to the newest form of publication."

In all its appearances before House Committees and Royal Commissions through the years, this is the first time the independent broadcasters have bluntly stated what it was they were after, without compromise, in the hope of getting the slim edge of the wedge under bureaucracy's door, sure that they would be able to pry it open a little wider next time.

It is to be sincerely hoped that when the broadcasters gather for their conference next week, they will go to work on a resolution which will state clearly that this is it, and that they will instruct their directors to proceed in this fashion in a straight line without further detours.

Once the directors have learned the wishes of the industry, we trust that the membership will not see fit to sit back and watch the battle from afar.

There are two things which should be done by every broadcaster who cherishes freedom.

The first thing he must do is to combine with his industry in a concentrated campaign —by radio—to inform the public that it is they whose interests and welfare are affected in the battle for freedom of speech which he is fighting.

Second, he must continue his efforts to deserve the freedom he is after. This he can do, not by overloading his schedules with pseudo-intellectual twaddle, but by intermingling his popular programs with material of a more serious but still appealing nature, so that he may widen his steady audience with a new group of deeper than average thinkers, as well as launching on a long term campaign to encourage appre-



"I thought we could get into that closed meeting this way, Hampstead, but it must be the subway. I came out in North Bay."

ciation of finer things.

This paper does not subscribe to the theory that it is the prerogative of a democratic government to select and broadcast the entertainment and information it considers fitting for the public. The fact has to be faced, though, that the Canadian Government has usurped this power for one of its agencies, the CBC. The way to remedy this situation at this late date is to produce evidence aplenty that radio has reached the same degree of maturity and sense of responsibility as that "other form of publication," so that even the most dyed-in-the-wool skeptics will finally be convinced that it rates the freedom it seeks.

Whose Baby Is The CBC?

One of the most valid criticisms of the CBC we ever heard has come from a champion of nationalized radio on a CBC-produced program, heard over a CBC network last week.

The editor of Maclean's Magazine, Ralph Allen, proved to be a most persistent arguer as a member of the "Citizen's Forum" panel, whose subject was "What do you expect from the CBC?"

Other panel members included CBC director general of programs, Ernest Bushnell; CBC's supervisor of talks and public affairs, Neil Morrison; Dominion network manager, Herbert Walker; and CAB legal counsel, Joseph Sedgwick, Q.C. It was chaired by Wilf Sanders, president of Canadian Public Opinion Company.

Perennial subjects of contention like "CBC Wednesday Night" and daytime serials kept cropping up, but outspoken Mr. Allen

was more interested in delving into the basic question of the reason for the CBC's existence.

An admitted supporter of the present radio system, Mr. Allen nevertheless contended the CBC was going contrary to its purpose when it duplicated the programming of the private stations, as it so often does, he felt, with its commercial programs. Mr. Allen couldn't see the point in paying a yearly fee of \$2.50 to hear the same type of disc-jockeys playing the same tunes on the CBC which he personally takes great pains to avoid on private stations.

Another point he doggedly pursued was the CBC's seeming lack of aim in its programming. Should the CBC's policy be to direct its productions to minority groups or listeners generally, he wanted to know. It seems to be following a compromise between both courses, Mr. Allen said, but in the latter it has failed, if program ratings are any indication. According to Mr. Allen, since it is more successful with the former, and since this is where the train aim of the CBC should be, the public at large should not be called upon to pay the bill.

Whether or not one agrees with Ralph Allen's suggestion that the CBC is duplicating the jobs done by the private stations—and we are inclined to go along with the idea—the criticism is at least worthy of consideration. It is all very fine for it to air this and other self-criticism over the network as part of a so-called discussion program. What we are wondering, though, is whether serious consideration will be given to these points by the CBC governors, program committees and other officials, in an attempt to determine whether Mr. Allen may not be reflecting the views held by a large number of the Canadian people.

The publicly-owned CBC bases its operations on its own thinking. It is redirected by Parliamentary Committees which sit each year. Recently it was thoroughly diagnosed by the erudite Massey Commission. It is constantly under fire from every minority pressure group of ismers and ologyites. It listens scarcely ever to the man in the street.

Mr. Allen is not the average Canadian. But as the successful editor of Canada's national magazine, he is surely more versed in average thinking than the people — mainly academics—who steer our national broadcasting system.

Maybe the CBC will be playing back the tape of Mr. Allen's sage remarks. Then again, maybe they'll just shrug and say: "What does the editor of a magazine voluntarily bought by 418,122 Canadians know about it?"

"IT'S EASY TO GET THE BUSINESS FROM CALDWELL!"

Richard G. Lewis,
C. B. & T., February 20, 1952.

YOU'RE RIGHT, DICK

AND THIS IS OUR BUSINESS!

- . . . Helping Build Greater Audiences for Radio.
- . . . Promoting Broadcast Advertising to National Accounts.
- . . . Reducing Costs of Program Distribution.
- . . . Selling Radio Advertising, Selective Radio and Programs—in that order.
- . . . Promoting Canadian Talent (Don Wright Chorus, John Fisher, Bert Devitt, John Bradshaw).
- . . . Pioneering New Forms of Programming (voice-track shows).
- . . . Low-Cost Handling of Program Music Libraries.
- . . . Combining Business Efficiency with Friendliness.

WE, TOO, ARE BROADCASTERS

Working hard to make an honest buck
in our chosen vocation.

WHEN CONVENING IN TORONTO....

- Pick up Caldwell's Guide to the city's Hi-spots.
- Enter Caldwell's newest contest and win a "refreshing" prize.
- See the new Caldwell Catalog.
- Get your copy of our popular Three-Year Slide-Rule Calendar.
- Make our rooms at the Royal York your Toronto headquarters.
- Visit both SWC city locations—Simcoe House and Victory Bldg.
- Hear radio's finest package programs.

BE SURE TO SEE US

- GORDON KEEBLE— "You, too, can announce the Toronto Symphony."
 NORRIS MACKENZIE— "What your station needs is more package shows."
 JOHNNY HEATON— "No matter what Lonesome Gal says, we love you, too."
 SPENCE CALDWELL— "Vocal now—Vocal & Visual tomorrow."
 NAT DONATO— "Your station should have the MacGregor Music Library."
 CY LANGLOIS— "Your station should have the Lang-Worth Music Library."
 KEN FARTHING— "You can be Sure—if it's Westinghouse."



SIMCOE HOUSE
150 SIMCOE STREET
EM. 6-8727

THE PENTHOUSE
VICTORY BLDG.
80 RICHMOND ST. W.
EM. 6-8720

So, Dick — ask any Canadian Broadcaster . . .

"IT'S EASY TO DO BUSINESS WITH CALDWELL"

WANTED -- A PARTNERSHIP

By Allen F. Crewe

The author of this article is familiar with both fields he is dealing with here—broadcasting and the church. Crewe, who spent seven years in radio with CKWX and other stations, is now director of the Vancouver Presbytery Committee on Radio of the United Church of Canada. As such he has instituted a course in radio for theological students at Union College, with part-time instructors from within the industry.

ignorance on the part of both the broadcaster and the churchman. Neither party understands the other's function adequately. This criticism is not meant in an unkind way, for it is for the most part an unconscious ignorance. The churchman is making use of a medium about which he knows little. Fortunately the reverse situation does not exist. That is, the broadcaster does not find himself in a position of having to preach from a pulpit.

The churchman is not in a position to know much about:

- Personalized, individualistic approach of the radio speaker.
- Differences between radio copy and pulpit copy.
- Ways and means of gaining an audience, which is important to the radio station.
- Audience breakdowns according to times of day.
- The effect of proper scheduling.
- Production techniques.

These are the techniques of the radioman and are important to the medium, but the churchman knows little about them and so will obviously be unable to do a first-class job.

The same situation exists in terms of the radioman knowing little about:

- The purpose of the church and its mission.
- What the church wants to say about current social and moral problems.
- The meaning of Christian ritual.
- The value of devotional material to shut-ins.
- The essential differences between communions and how peculiarities can suit the radio medium.

From this it is obvious that the local station cannot consider adequately the content of religious broadcasts, nor the church the method of religious broadcasts. The church provides the content and the station the vehicle and methods. Unfortunately, this is where the partnership usually ends.

At this point I would offer a defence of, or explanation of certain general criticisms levelled at the church.

In *Canadian Broadcaster & Telescreen* of June 20, 1951, and in a report of Anglican self-criticism of religious programs, Don Wright stated: "... it seems to me the church is not interested in bringing about the right type of progress through broadcasting . . ." He is right, generally speaking, and not only in terms of his own denomination. Also in an earlier issue it was suggested that broadcasting prepared by Roman Catholics and the Salvation Army were generally rated higher than those of other groups. I would agree here, too. But perhaps there's a reason which will apply to both situations.

I suggest that the lack is not so much in interest and care as it is in personnel with sufficient time.

Religious broadcasting continues to be a problem in Canada. The major difficulties are found at the local rather than the national level by nature of the disadvantages (finances, personnel, facilities) found in the local community. As a result the problem is met primarily by the local radio station, the commercial station with which we shall deal.

Entering the picture are two very dissimilar orders—"religion" (the Church) and "broadcasting" (the radio station), each with its own characteristics. The purpose of the church on the air can be summed up in an attempt to promote certain Christian ideas which will prompt a decision in the listener on the basis of his own initiative. The church on the air has then a specific mission, while it may approach its mission from different avenues. The radio station has not. Acting as a channel of communication, it is one approach to the individual which may be used by any number of agencies, each in turn with its own peculiar mission.

The church stands under an authority which is beyond itself, which transcends human legislation and which rings true in all times regardless of the quality of the religious life of any particular Christian or in any particular age. The radio station does not. As a competitive medium, it is subject to various external pressures and in order to exist must be in a position to act on its own authority, and adjust itself for its own benefit in any particular age. The church has its specific message which it is bound to proclaim regardless of public opinion or majority rule. The radio has not: the very existence of the commercial radio station depends on public opinion.

This is not a complete picture but there is enough said to point out some very basic differences between the two orders so as to give some background to the problems.

On the basis of some of the characteristics outlined above, both the broadcaster and the churchman have different needs to fill. In an earlier issue (July 18, 1951), *Canadian Broadcaster & Telescreen* made a survey of Canadian radio stations in an attempt to pin down some of the problems and discover what stations were doing to meet these problems. Personally, I believe that all specific difficulties mentioned can be traced to a basic

This, in turn, might be referred back to the organizational nature of both the Salvation Army and the Roman Catholic Church. Both of these systems make it possible to assign trained personnel to the work of broadcasting. They have what is sometimes called "specialized ministries" under which men may be set aside for specific fields such as "penitentiary chaplaincy," "industrial chaplaincy," "counseling," "radio ministry," etc. The major Protestant denominations do not do this to such an extent (although emphasis is placed on educational, medical, agricultural and evangelistic ministries). The result is that there are not the trained leaders to prepare pastoral men for this work. Indeed, the average pastoral minister is constantly being called upon to do jobs that belong to all these specialized fields as well as many others, plus his regular pastoral work, plus preaching, plus administrative work in church governing bodies.

Once a man is in the pastorate, he has little opportunity for pursuing new techniques. Nevertheless, the man in the community with a radio station does owe it to himself and his church, if he is going to make use of radio, to give high priority to spending some time studying the medium.

■ ■ ■

The problems are before us. What are the answers? It is impossible to offer any positive answer to meet the entire situation, but I beg to offer some suggestions:

The broadcaster and the churchman need to get to know one another, and what each is trying to do. There are very few radio men who really know their church. Similarly, there are few clergymen and church leaders who have an understanding of the radio business. Both radio and the church have a vital role in the community and to be effective in religious broadcasting, they must get together and learn from each other.

The church provides the greatest message for man that there is; the radio station provides the most effective means of mass communication in the community. As partners in religious broadcasting, there would be a combination hard to beat. To quote from Carson Buchanan in the *Broadcaster* issue of July 18, 1951: "... to me, religious broadcasting is the most important and greatest 'Public Service' radio could possibly render to its listeners." Let radio executives and church leaders co-operate by meeting together. Let the radio man learn what the church has to do and let the churchman learn how best to do it. Let's get together and co-operate!

The obvious place for basic training is in the seminary, since the average clergyman has little time for it later, no matter how great his interest. The extensive use being made of new media of communication by the church demands that every minister should have some basic groundwork. The question arises: who

is going to teach it? That's where the broadcaster comes along to co-operate. He is the only one qualified to teach it, and he can teach it in a way fitting to current techniques and practices of the broadcasting industry.

Let the broadcaster offer his services to the seminary for this purpose. Seminaries are to be found in the Canadian cities which are also major broadcasting centres. The CAB could very well do a service to itself, to the industry and to the church by doing this, perhaps through regional associations. Aside from seminary training, in large centres church and radio could co-operate on an occasional short-term workshop for area ministers. In rural districts, some private work could be done with broadcasting clergymen. In time we trust the major Protestant denominations will (or should) have their own leaders trained specifically in religious broadcasting. These people can give the additional religious emphasis to the training, but in the meantime these specialists need to be trained. Could the radio industry offer scholarships to encourage this? Perhaps we could reverse the procedure and give the broadcaster some training in church affairs.

Russ Baer of CHEX, according to the survey, said: "We have taken steps to improve the calibre of religious broadcasts, and in so doing received excellent co-operation from the ministers. **THEY WERE HIGHLY IMPRESSED WITH OUR INTEREST IN ASSISTING TO IMPROVE.**"

The medium is, after all, the broadcaster's and the churchman, while admitting religious broadcasting to be inferior, is not consciously aware of the ways to improve it. A genuine interest on the part of radio would be welcomed and, I'm sure, would act as a stimulus to make the church move in the field. The church cannot improve much under its own steam at the present time.

■ ■ ■

There has been a tendency for the larger churches to lend active support officially to the CBC. The move suggested above would, I'm sure, make manifest the part both radio systems have in Canadian life and set up a happier relationship all round.

In concluding, I repeat that my remarks here are intended for the broadcaster primarily, so that suggestions for improving the situation all point his way. For general interest, may I commend: "Religious Radio: What To Do and How" by Parker, Inman, Snyder (Harper & Bros.) as an excellent text on the subject; "Manual of Gospel Broadcasting" by Loveless (Moody Press) is also helpful. Excellent assistance may also be had from the Broadcasting and Film Commission of the National Council of Churches in the U.S., headed by Everett Parker (Congregational minister, former station manager) and Albert Crews (former NBC director).



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Thank You Very Much

FOR ANOTHER SUCCESSFUL YEAR

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It is a pleasure to work with such a co-operative team of sales-helpers. Thank you for your loyalty over the years.

Leffert President.

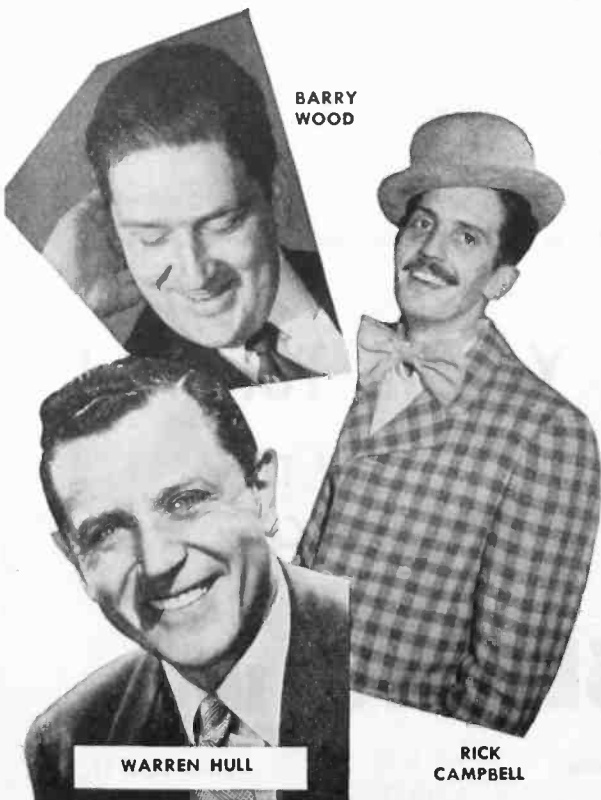
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COLGATE PLAQUE

During 1951 we were pleased to announce the inauguration of the Colgate Plaque—an annual award for promotion work by Canadian Stations. The first winner was Bill Cranston and his staff of CKOC, Hamilton. Other stations who won cash prizes are shown with an (*) below. The Colgate Plaque and cash prizes will be awarded annually to stations doing the most outstanding promotion job on Colgate radio programs.

We would also like to thank this group of cooperative Station Managers who have helped to publicize Colgate-Palmolive shows over their stations and in local dealers' stores.

- VOCM, J. L. Butler • CJON, Geoff Stirling • CFCY, Bob Large • CJFX, Clyde Nunn • CHNS, Gerry Redmond • CJCH, Finlay MacDonald • CJCB, J. M. Nathanson • CJLS, Donald Smith
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QUARTER CENTURY IN RETROSPECT

Greetings To Delegates At The CAB Convention.

CHLP covers
461,000 radio
homes in
Montreal

CHLP brings results

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MONTREAL

1410 ON YOUR DIAL

At 9.00 p.m. February 19, 1927, conductor Jack Arthur raised his baton, and a symphony orchestra poured music into the airways with power and clarity that was revolutionary to the infant radio industry. CFRB was on the air.

CFRB, Toronto, the Rogers Batteryless Station, is one of two 50,000 watt independent stations in Canada today; the other is OKLW, Windsor; one of a dozen Canadian stations that have survived a quarter century under the same call letters and management. CFRB was not the first station, but its establishment marked an early milestone in the development of broadcasting.

The "batteryless" station and the "batteryless" receiver — twin dreams made true by young genius, Ted Rogers — paved the way for the broadcasting business that now has 4,000 men and women providing service and entertainment to 14,000,000 fellow Canadians.

Up to 1926, some three dozen Canadian radio stations were licensed. In 1925 there were 92,000 receiving sets in Canada, but that year, Ted Rogers produced a radio tube that converted ordinary alternating electric power into direct current that radio could use. Canadian National Exhibition patrons that summer saw the new Rogers "batteryless" set, and radio's future as a universal medium was assured.

■ ■ ■
The power and clarity came



PHOTOGRAPHED IN CFRB'S then new Bloor Street studios when they moved in 1930 and where they have been ever since, is the station's original management. From left to right, they are: H. E. Mott, chief engineer; Sam Rogers, legal counsel; H. S. McDougall, president; Harry S. Moore, secretary-treasurer; Chas. Shearer, studio director; Jack Sharpe, then as now studio engineer; Wes McKnight, chief announcer, now program director; Walter Kiehn, sales manager.

from Rogers' "batteryless" station which officially in February, 1927, became CFRB. The studios were at Ryan Art Galleries, Wellesley and Jarvis Streets (just north of CBC's present Toronto studios). Ted Rogers put his 900-foot wooden aerial towers on the highest point of land in Toronto area — on an Aurora hill, 1,040 feet above sea level. The station began operations with a 1,000 watt transmitter.

Lindbergh's dramatic flight the first spring of CFRB's operation sparked world imagination and showed the place of radio in reporting news events. Early in 1928 Ted Rogers suggested newscasts directly from the editorial offices of the *Toronto Globe*, and these were established. Jack Sharpe, station engineer who with Elsworth Rogers, vice-president, has been continually with CFRB during the quarter century, designed a compact remote control amplifier for the *Globe* offices.

The same year CFRB made news themselves by using their powerful transmitter to beam special broadcasts to an expedition in Hudson Strait above the Arctic Circle.

When the Moose River gold mine, near Halifax, collapsed and trapped three men for 10 days, in 1936, CFRB, Toronto, put its perennial newscaster, the late Jim Hunter, on the air every 20 minutes for 129 consecutive hours.

■ ■ ■
The station originated the coast-to-coast hockey broadcasts, and it employed the first pack transmitter that an announcer could strap on to broadcast a play-by-play account of a golf tournament. To carry the Dionne Quintuplets' Doctor Allan Dafoe to Columbia Broadcasting listeners (it joined Columbia in 1929), CFRB moved a half ton of remote control equip-

ment to Callendar, Ontario, for thrice weekly broadcast.

Such mobility of personnel and equipment characterized Ted Rogers' station. About 5.00 a.m. one morning a few years ago, Mike Fitzgerald got a fire report while culling news for his pre-breakfast broadcast. A frame house on Toronto's suburbs had burned to the ground leaving a family of five homeless, and virtually destitute. Fitzgerald aired an appeal that by 8.00 a.m. had solved the family's plight. Within three hours after the fire report, CFRB listeners had found a house, provided food and clothing, and enough furniture to re-establish the victims.

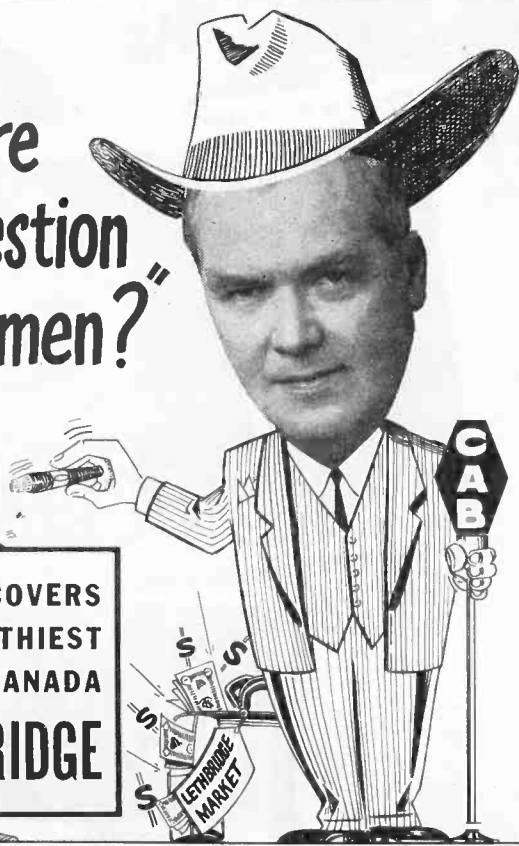
In the early morning hours of August 20, 1934, fire swept through CFRB control room. The blaze was disastrous and costly, but the type of crisis that the station was geared to meet. Bell Telephone and hydro men co-operated with the station's engineers; together the experts worked deftly and rapidly to set up a temporary broadcast control panel. CFRB opened its morning schedule that day not one minute late.

■ ■ ■
During the first two years CFRB was moved up and down the wave lengths, with shared wave lengths and other problems to contend with. The "coffee pot" 1000 watt transmitter was increased to 5000 watts in 1929; power was doubled again four years later.

■ ■ ■
In 1947 when its clear 860 kilocycle channel was expropriated by the CBC, CFRB built a new \$500,000 transmitter of 50,000 watts power to overcome the difficulties of a crowded wave length. The transmitter was completed in 40 days, at Clarkson, on Lake Ontario.

"It has been our constant aim

"Is there any Question Gentlemen?"



ASK YOUR LOCAL ALL-CANADA MAN

to keep in the forefront of radio development," Ted Rogers said in 1931. The next year, to keep program quality and station policy up to technical standards, Rogers persuaded a young Famous Players executive, Harry Sedgwick, to take over CFRB's management.

"It is our belief here at CFRB that Canadian radio is an intimate family medium," he said, "and as such we are impressed with our responsibility in carefully considering what should go on the air."

Sedgwick ended the reliance on free talent and amateur musicians—common to Canadian radio in the early years. From CFRB came such programs as Sunday afternoon concerts by the Canadian National Railways Symphony, Imperial Oil Symphony Concert, Canadian General Electric Vagabonds, C.I.L.'s Opera House of the Air, Roger's Majestic musical program under Luigi Romanelli's baton; nor was the programming one-sided. There was the General Motors Hockey Broadcast and Wes McKnight's sports column—the first regular radio sports program on Canadian air.

CFRB took its public service responsibility seriously, too. In some 125,000 hours of broadcasting, it has given about 12,500 hours free time to such causes as Boy Scouts, British War Victims Fund, the Red Cross, Fresh Air Fund, Community Chest, Institute for the Blind, and scores of similar organizations.

QUARTER CENTURY OF TALENT

There are at least a dozen veterans of Canadian radio who could look back a quarter of a century nostalgically when CFRB marked its 25th anniversary last month. They began their careers on the Rogers Batteryless Station.

CBC Director General of Programs Ernest Bushnell, and drama producer Andrew Allen; Wes McKnight, Kate Aitken and Claire Wallace, all still going strong on CFRB; Denton Massey who built his York Bible Class into the biggest thing of its kind; Kathleen Stokes at the organ; Anne Jamieson, the Guelph vocalist who went on to co-star with Dick Powell; George Wade and his Cornhuskers; Joseph Laderoute, New York Symphony artist; and organist Lloyd Edwards, all came onto the airways via CFRB, Toronto. The late Dionne Quintuplets' Dr. Daffoe, and Alexander Chuhaldin, long-time conductor of *Singing Strings*, were two others who made their radio debut on this Toronto station. Stephen Leacock was once a thrice-weekly star of CFRB.

A Toronto Conservatory of Music graduate, Ernest Bushnell, began as a singer, formed one of the first agencies to sell radio time. At 28 he joined CFRB and worked with Charles Shearer, first CFRB station manager. Scottish-born Andrew Allan came to CFRB from University of Toronto in 1932; announced, wrote and produced—among other things—*The Green Room*, a series of theatre talks. The gifted young dramatist, producer and radio man of all work, also produced *Music Ho*, a Saturday afternoon program featuring classical music

which probably ranks Allan as Canada's first disc jockey.

Kate Aitken began with CFRB 17 years ago, and has continued non-stop on the station. A year later Claire Wallace made her radio debut on CFRB and remained until Wartime Prices and Trade Board service called her.

Fresh from Guelph, Anne Jamieson impressed CFRB producers in 1931. She remained until *Hollywood Hotel* offered a co-starring role with Dick Powell in the late thirties. Joseph Laderoute, oratorio soloist and New York Symphony guest artist, is another singer who got his first start on the Rogers station. He was originally auditioned by Wishart Campbell, CFRB's veteran director.

Organist at Loew's Theatre back in 1928, Kathleen Stokes got her first radio audience with CFRB, and has been associated with the station through much of the past two dozen years. Lloyd



Copyright by Karsh

Harry Sedgwick

Edwards was the other radio organist who started originally on this station.

The Toronto radio station was only a month old when Denton Massey aired his York Bible Class. The class and CFRB grew together after that. Listeners of earlier years will recall George Wade and his Cornhuskers. They joined CFRB soon after the 1927 beginning, and were a familiar feature of the station.

The late Alexander Chuhaldin, the leader of the Imperial Grand Theatre, Moscow, who left Russia in 1924, became CFRB's first musical director three years later. Chuhaldin married his accompanist, Annette Hillhouse, another CFRB star.

When conductor Jack Arthur raised his baton on CFRB's first program, 9.00 p.m., February 19, 1927, the cast included, among others, Frank Oldfield, the bass baritone who later became a popular recording artist for Brunswick and Victor Records; Luigi Von Kunitz, director of Toronto Symphony Orchestra; the Gilson

(Continued on page 13)

'Tis A Rare Sight Indeed

Sure and you won't be seeing it at the C.A.B. Convention—and you wouldn't if he were there—so we're showing you Frank Ryan ACTUALLY SITTING STILL.

That's not to say the man's not working. He's always working. In this case he's getting ready for his "Valley Notebook" broadcast at 12.15 on a somnolent Sunday at the Farm.

The man's a motivated marvel and it keeps the rest of us hopping trying to keep up. He's in Ireland now, enjoying his first real vacation in years. That's why you won't see him at this year's C.A.B. Meeting.

But while the Boss is away, The staff will—work.

So, we'll unpin our shamrocks, put down our clay pipes, and assure our Reps, Agency and Sponsor Friends that . . .



That's Frank Ryan seated in the chair. The individual sprawled comfortably across the back is "John L. Sullivan," F.R.'s Persian Cat. At his feet is the Ryan's Kerry Blue Irish Terrier, "Shealagh Bridget Bally McSean."

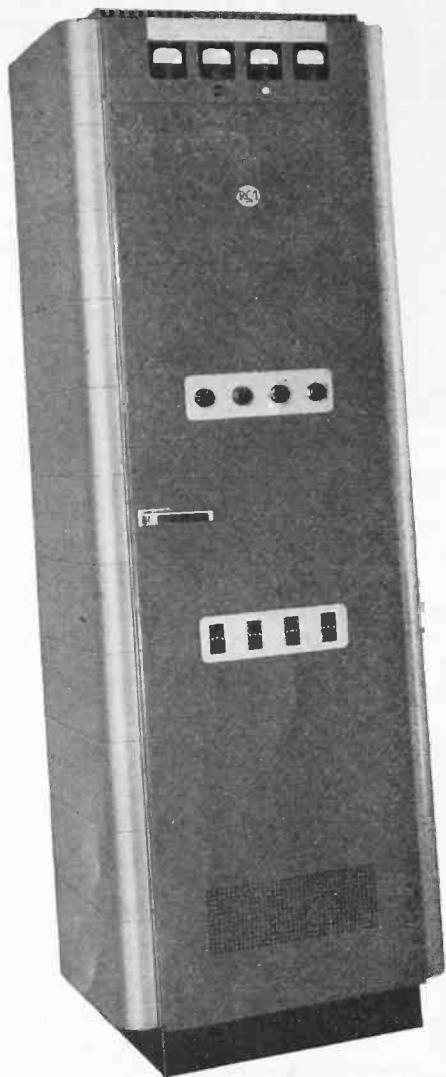
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"Quality of signal has been much improved..."

SAYS

J. G. Hyland
MANAGER, RADIO STATION



CJIC

SAULT STE MARIE

RCA Victor takes great pleasure in the enthusiastic comments of J. G. Hyland on the performance of the RCA Victor BTA-250M AM Transmitter installed in Station CJIC. In the accompanying letter Mr. Hyland reports:

- ★ Improved Quality
- ★ Increased Coverage
- ★ Reduced Harmonic Radiation
- ★ Greater Ease of Servicing

All good wishes to the Canadian Association of Broadcasters

on their 27th Annual Convention in Toronto

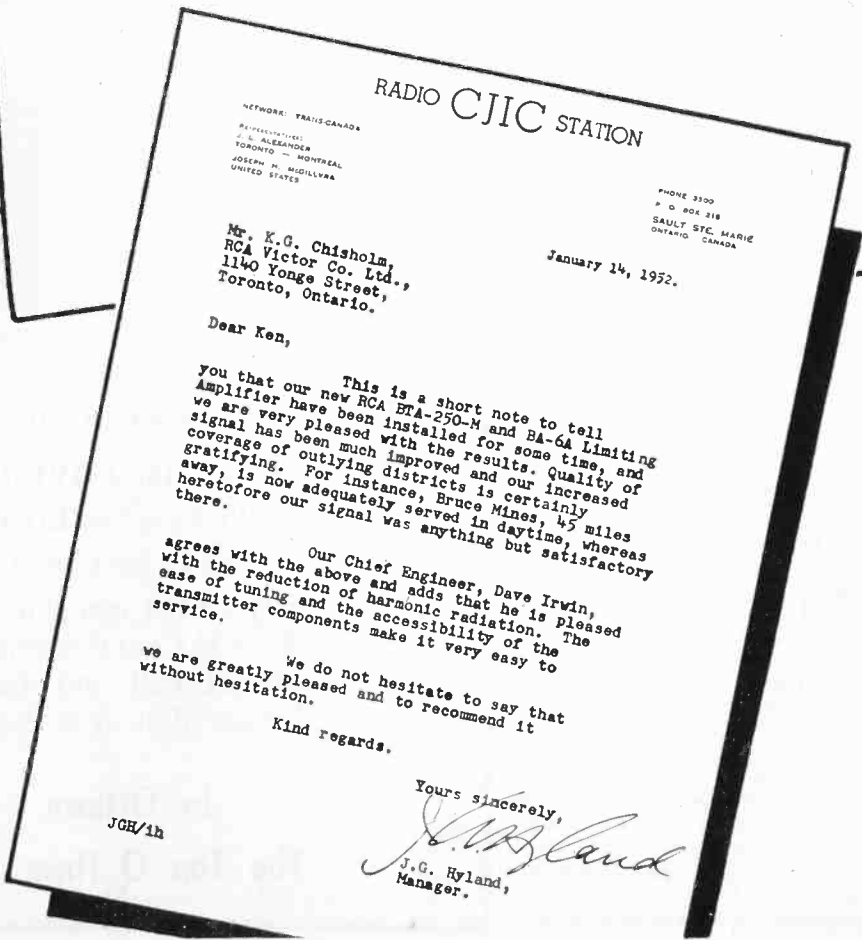
For information or assistance on technical problems of broadcasting, write to Engineering Products Department RCA Victor Company Ltd., 1001 Lenoir Street, Montreal. Or call in your nearest RCA Victor Field Sales Representative.



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QUARTER CENTURY

(Continued from page 11)

Trio; Aeolian Male Quartette and Ben Hokea's Hawaiian Quartette; Freddie Tee, "the popular singer of popular songs," and such songstresses as Mable Downing and Eileen Law.

CFRB pioneer artists included, too, Myrtle Hare, Joy Fawcett and Alice Blue, "The Hollingsworth Girl." Charles Bodley, whose CFRB symphony orchestra was once rated among the world's tops, conducted four orchestras at one period on CFRB.

Rex Frost sold his English oil company on CFRB in the early days, then sold himself on radio as a career. English-born Maurice Bodington came to Canadian radio via the U.S. stage. A staff announcer on CFRB 20 years ago, he became "Uncle Bod" to children across Canada. If Dad was an amateur gardener in days gone by, he will recall Henry J. Moore, weekly horticultural broadcast on CFRB. Mother got her household tips from Ruby Ramsay Rouse, and Louise the Happy Homemaker.

Twenty years ago radios tuned to CFRB caught such veterans as George and Blossom (in real life, Dr. and Mrs. F. Carlton) with their family discussions; The Blue Ribbon Merrie Men; Marguerita Nuttal with her internationally famous coloratura voice. There was Vera Johnson, "the girl friend of the air" and Howard Roth, "doctor of sunshine." And there were Harry Cole, Irish tenor; Tom Hamilton, Scotch comedian; Percy Faith; and Alberto Guerrero on the piano.

Fifteen years ago CFRB listeners heard Bert Pearl of *Happy Gang* fame; got their news daily from Jim Hunter; kept abreast of sports with Wes McKnight (now 23 years with the station himself), and were familiar with the voice of Rai Purdy, now a TV director with CBS. Then there was Horace Lapp and his orchestra, and such Columbia features to be heard as *Major Bowes Amateur Hour*, and *Lux Radio Theatre*, starring Miriam Hopkins, Jack Oakie or Wallace Beery. Frank Grant was better known to CFRB listeners as Uncle Bob and Happy Harry; he drew 130,000 fan letters in one nine-month period. In those days this was considered an enormous amount of mail!

A Columbia Broadcasting System affiliate since 1929, and once a key station in the Canadian Radio Corporation's network of 26 stations, CFRB brought many New York shows to Canadian listeners, fed others from Toronto to American listeners. Luigi Romanelli and his Rogers Majestic and King Edward Hotel orchestra were weekly Columbia features from CFRB. Dr. Allan Dafoe, the Dionne Quintuplets' physician, was heard three times weekly on the same network back in 1936.

First network show fed out of Toronto was *Guy Lombardo and His Royal Canadians* in May, 1930. Two years later, when the Mills Brothers were appearing at the Pantangos Theatre, Toronto, CFRB and Columbia engineers

co-operated on some neat timing to bring the singers to their CBS audiences. The Mills Brothers were cut in from Toronto to the accompaniment of Victor Young's orchestra playing in New York. No one missed a beat.

OPINION

Disquieting Thought

(Reprinted from the editorial feature "Ottawa Diary" which appeared originally in the *Port Arthur News-Chronicle*, December 4. It has since been run in a number of other daily newspapers.)

Every so often Parliament Hill's statesmen get really worried.

The occasions coincide with the uncovering periodically of fragments of evidence in favor of the proposition that history, after all, may actually repeat itself.

That possibility is a disquieting thought to the Senators and M.P.'s in these parts. True, they aren't doing so spectacularly that they couldn't do better. But they are doing well enough that they could easily do worse. Actually, they can't honestly think of a time when, from a wholly practical view, they have ever been more prosperous than they are at the moment.

Harvesting two sessional indemnities totalling \$12,000 in the one year—with \$4,000 of the total tax free in the case of members of the House of Commons—isn't too bad. It could easily be a lot worse.

The current suggestion that history may be in process of completing a circle comes from the House Radio Committee. Spokesmen of privately-owned radio have been vocal there for the past several sittings. The points which they have raised have been vaguely disturbing to the M.P.'s. "Radio broadcasting," one of the briefs from the private radio industry contended, "has not yet obtained the freedom to speak that is recognized — under the freedom of the press—in the freedom to write. It is a contradiction of our ideology, a denial of the democratic principle, that the initial freedom, the freedom to speak and listen, is at present suffering from influences similar to those which restricted printing in the early days of printing."

This argument is vaguely disturbing to the M.P.'s. It is especially disturbing since the private radio industry has done a fairly effective job before this year's committee in demolishing the grounds generally used hitherto to justify the measure of control taken by the government over the industry. In the past government spokesmen have argued that radio differs from the press in the fact that, whereas anyone with sufficient capital is free to start a newspaper, the number of radio channels is strictly limited by technical considerations. Hence the basic justification for government supervision and allotment.

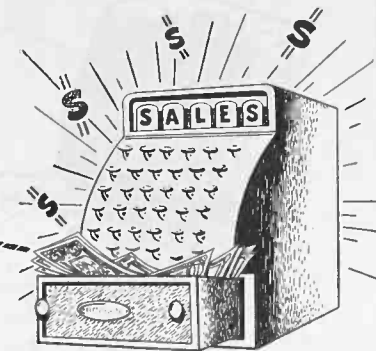
But private radio at the recent sittings of the committee has made the point that technical advances in radio have increased

the number of channels available to the point at which the limitation on the number of stations that can operate is no longer technical; it is economic. In other words, far more facilities exist than radio stations could occupy profitably.

There is little expectation that existing CBC regulations will be modified as a result of the House Committee hearings. But there is evidence that private radio has laid a groundwork of opinion among the M.P.'s which may bear fruit later.

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TOWARDS BALANCE IN NEWS

By Knowlton Nash

Former Bureau Manager B.U.P., Toronto

It's taken a long time, but Canadian broadcasters have begun to realize the value of news . . . the value of news both sponsor-wise and listenership-wise.

Stories of 20 or so sponsored newscasts a day are not too uncommon these days. It's now time the private broadcasters paid attention to quality. A large majority of Canadian radio stations completely miss the boat on quality in news.

The current campaign for more and more local and regional news on newscasts is very wise, but some broadcasters can become misdirected. Quality newscasting means plenty of local news, and it also means "listenability," accuracy and speed.

Too many stations go overboard on local news with such exhilarating items as Mrs. William O'Leary breaking her big toe, or Miss Grundy holding a tea party. If Mrs. O'Leary breaks her toe by slipping on a banana peel or Miss Grundy holds a tea party for Frank Costello, that's different. But far too many radio men overload their newscasts with tea parties and barn burnings and do not air interesting and important national, international or feature news.

I can think of one station which broke into a musical show with a bulletin on the invasion of South Korea two years ago, and at the next regular newscast 10 minutes later, the station carried half a dozen barn burnings and local small stuff before mentioning the biggest story of the year.

The answer for quality is in the newsroom. A big staff isn't needed. Just one good man would do. But he has to be good. He has to be able to map coverage plans, cultivate local sources, set up a string of correspondents, and above all set a high standard style and news selection.

But local coverage can be overdone and speed on reporting local

news is not always desirable. Take the case of one particular station. Two or three years ago a bank was held up in the area and the station had a bulletin on the air a couple of minutes after the robbery. The station news staff worked fast on the story, covering every angle and broadcasting the latest actions of pursuing policemen. Some time later after the robbers had been caught in another city, it was brought out in court that the radio station did such a good job of coverage of the holdup that the robbers were able to escape from the scene simply by listening to the station and not taking the roads which the station dutifully reported were being watched by police.

LOCAL SMALL STUFF NOT FOR WIRE SERVICES

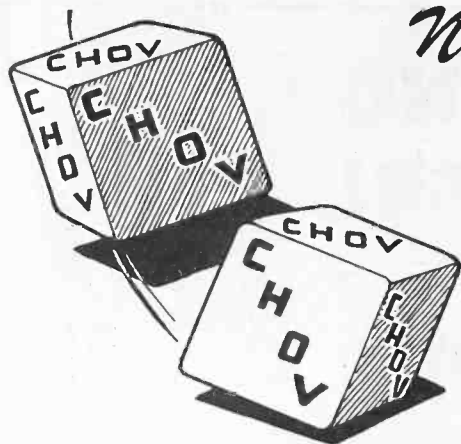
Too many stations blast the wire services demanding more and more local news. That's not the job of a news service. That job belongs in the radio station newsroom. Certainly the wire services give fast, thorough coverage to the major local stories, but they should not be expected to gather the bulk of local material used by stations. There is, unfortunately, a trend developing for the wire services to carry more and more local news, necessarily crowding out some interesting material. (I was just as guilty of piling on more and more local small stuff as the average radio wire service bureau man, and probably more so.) The trend is developing because of the stations' demands. Let the wire services carry the cream of the news, local and otherwise, but don't force them to overload their wires and their offices handling minor local items.

Too many radio men judge a wire service solely on the amount of local or regional news it carries. Volume is not the only yardstick that should be used. It is important, but not so important as speed, accuracy and "listenability." The wire services' bureaus blanket their areas with string correspondents to cover the important provincial news. The local station should not expect the wire service to report the addition of 10 new lamp-posts on Hill Street in Trenton. If it wants to carry such material, the station should have its own correspondents to gather the news, or make a special arrangement for the wire service to get it outside of the regular service.

On the other side of the picture most radio men don't use their wire service as well as they could. The services are ready, willing and able to handle special requests from their clients. They are only too anxious to please.

Station newsroom men should work closely with their wire services, get to know the personnel and the routine operation. That way they will gain some of the "know-how" needed in airing quality newscasts.

"It's A Natural"



"The Heart of the Valley Market"

1000 WATTS — 1350 KCS.

PEMBROKE ONTARIO

HORACE N. STOVIN
IN CANADA

ADAM J. YOUNG, JR.
IN U.S.A.



Saskatchewan leads in retail sales increase!

YES, Saskatchewan led Canada in percentage increase of retail sales during 1951, over 1950's total! It was a whopping 12.3 increase—a total of \$616,330,000!!!

Want to reach this market? Use Saskatchewan's FIRST station—first in its history, first in audience, first on the schedule of leading time-buyers!

See your All-Canada man now.

CKCK

Regina, Sask.

LONDON

Daytime — 89% of Radio Homes†
 Night — 83% of Radio Homes

Population 95,700*
 No. of Families 27,700*
 Radio Homes 26,400†
 Retail Sales* \$100,700,000

Food 21,127,000
 General Merchandise 9,506,000
 Furn. - House - Radio 6,845,000
 Automotive 16,220,000
 Drug 2,316,000

GREATER LONDON MARKET

LONDON AND MIDDLESEX COUNTY

Daytime — 88% of Radio Homes†
 Night — 81% of Radio Homes

Population 117,788*
 No. of Families 45,900*
 Radio Homes 40,880†
 Retail Sales* \$117,788,000

Food 24,929,000
 General Merchandise 9,955,000
 Furn. - House - Radio 7,180,000
 Automotive 20,093,000
 Drug 2,558,000

coverage in a major market

PROGRAM STRUCTURE

Basic affiliate CBC Dominion Network — Local shows, meet network standards, add strong community flavor (some fed to net work) — Programs specialized at audience favored times; day-by-day continuity ensures thru'-the-week penetration — Library: 78's, Lang-Worth, Standard — Continuity staff — CFPL-FM both satellite and separate.

PROMOTION-MERCHANDISING

Program promotion thru' radio, daily newspaper, weekly newspaper — Staff co-operation on special merchandising plans — Data, as requested, on market, distribution, competition, test possibilities, etc.

PRODUCTION QUALITY

Network standards — RCA studio equipment and transmitters — 980 kc., 5000 watts D/N, directional, pattern change at night — 1K standby — emergency power generator — Studios incorporate approved specifications of CBC, with improvements — Turntables, 78 and 33-1/3 — Magnecorder studio tape recording, playback equipment; also portable model for remotes — Presto disc recording equipment — Telephone tape recording unit — Complete tech lab — Top flight personnel — Performance record high.

Plus Coverage in 7 Additional Counties†

	Daytime	Night
Bruce	14%	23%
Elgin	61%	44%
Huron	56%	39%
Lambton	35%	20%
Norfolk	27%	20%
Oxford	43%	29%
Perth	42%	35%



CFPL LONDON, CANADA

In Canada contact All-Canada Radio Facilities — in U.S.A. Weed & Company.
 *Survey of Buying Power, 1951 — Sales Management.
 †BBM Study No. 4 — 1950.

THE MORE WE PULL TOGETHER

By Ev Palmer
Radio-TV Director
Walsh Advertising Co. Ltd.

It is no secret that there are still sizable numbers of chronologically adult people, floating comfortably along on the glittering flood of Canada's richest tide of fortune, and regarding advertising as one of two ill-defined complications of modern living: a necessary evil that's part of keeping up with the Gambles; or a cloak and dagger venture vaguely associated with selling.

Ironically, many of these quixotic drifters derive their sole subsistence from processing, pricing, distributing, selling or advertising itself.

Yet, as is invariably the case where an unhealthy condition is present, there are reasons for it. And ferreting out the underlying causes is the soundest beginning in the search for a cure.

No matter where we run in the complex twentieth century pursuit of profit, we have very real and very important responsibilities and a fuller appreciation of their extent must be part of the background of every individual, engaged in supplying and selling goods and services—an occupation that involves manufacturers, distributors, jobbers, retailers, advertising people, media representatives and a host of others.

At the outset, it is imperative that we have a clear-cut understanding of the power of advertising and a practical faith in its

proven ability to work effectively with the other partners in the unending quest for gold.

Without that knowledge and confidence, we cannot help but be critically handicapped in our interlocking roles and dangerously remis in our interdependent responsibilities. Whether we be advertisers, ad men or media people, those of us who know such basic concepts to be true, must instil them in all others who work for or with us. And at the same time, a sensible attitude toward advertising must be instilled with increased aggressiveness in that large and important segment of the public which is openly querulous or secretly suspicious of the need for and merits of advertising. There is still a great need for intelligently planned, convincingly presented educational campaigns to demonstrate the shortsightedness of viewing advertising as something undesirable or unnecessary.

And that, too, is a responsibility we all share. But it is an undertaking beyond the province of an article such as this. It is an undertaking calling for combined effort on the part of many groups and associations. We can all contribute, however, and contribute immensely by retaining sight of the basic objective of all advertising: to help in the distribution of more and better things to more

and more people, constantly raising the standards of living of the community while lowering the cost to the individual.

The chief concern of these paragraphs remains the exploration of some of the responsibilities which must be accepted and honored with alacrity in the planning and execution of every advertising campaign. Because this journal is devoted primarily to the fostering of a better understanding and relationship between advertisers and that lusty, still young medium, radio, our message will be beamed accordingly.

Most of us have known advertisers who have been influenced beyond reason in their selection of a radio program by personal opinion or perhaps by the opinion of a senior executive's prejudiced spouse; advertisers who contract for a show because THEY like it—and the listener be damned!

But what about the advertising agency that thought BBM meant "Better Buy Magazines"? Or the radio director who didn't even know there was a French language station in Manitoba? Or the account supervisor who recommended a spot campaign for Sunday afternoons? On the other hand, perhaps you heard about the station manager who thought the account was manufacturing heavy industrial equipment instead of a dainty line of finery for milady fair? Or the program director of a 250-watter who complained that the agency was bloated with imaginary self-importance because it sought availabilities for a product it chose to keep nameless? And what of the rep who was unable to supply accurate information concerning local listening habits and peculiarities in a certain Eastern market? Or the staff announcer who sadly mis-pronounced the sponsor's honest Scotch name?

All these situations, and many, many more, have arisen—and will again. And their combined effect is not good. It's not good for radio and it's not good for advertising in general. Within the foreseeable future, radio may well have to pull in its proud horns a bit as another potent new medium—television—starts clamoring for a slice of the advertising dollar. The more adult its performance, the better its relations during the months ahead, the less will radio

feel the pinch when the squeeze begins.

Practically every mistake that ever plagued the most jinxed campaign that ever hit the airwaves can be traced to someone's failure to meet his responsibilities to someone else on the team. And the fault is not all to be found on radio's doorstep. Maybe the advertiser didn't divulge sufficient facts and figures to the agency; or the agency failed to brief the station thoroughly; or the station didn't bother to provide its rep with the complete picture; or the rep was trying to look after too many stations; or somebody forgot to tell the announcer that it was "MAC-EYE" and not "MAC-KAY."

Probably it was a combination of several minor oversights or lapses which snowballed quietly but relentlessly until one day a roaring avalanche came crashing down from a great height, to send telegrams sizzling and telephones jangling all across the land.

It sounds so simple! "Keep people in the picture. Tell them ALL they need to know. Don't take things for granted. Get far enough away from the woods so you can see the trees." But it isn't simple at all. It isn't simple because it's a problem in detail—and right there you just wound your eyeballs around six letters that spell one of the biggest bug-bears in modern business: "detail."

More people make more mistakes more often because they fail to keep on top of detail than for any other single reason.

Details are usually dull as a dirge. They lack any air of glamor, importance or urgency. They take time and require effort. Details are a ruddy nuisance. But attention to details is vital to success in advertising. And attention to details is one of the first responsibilities any one of us has to the others working with us. Let a couple of details go, and a whole costly, complicated campaign can be undermined.

Corralling details involves thorough planning and frequent checking. It requires the closest liaison between the various groups and individuals working on the different phases of an advertising program. It means asking questions and delving into records until doubt is removed, obscure points

CFQC

Keeps the
Post Office Hopping!

Our mail count
in 4 months is
greater than the
total population of
Saskatoon!

56,233

letters indicate
proof positive that
SASKATCHEWAN
IS SOLD ON

CFQC!

There's a
red ★ on
our calendar
beside
March 24th.

We'll be
seeing you!

A. A. Murphy
Vern Dallin
Blair Nelson

See RADIO REPS—
Get your campaign on
CFQC now!

CFQC
600 KC
5000 WATTS

THE RADIO HUB OF SASKATCHEWAN

Mr. Advertiser:

YOUR French market in the Maritimes,
serving 4 counties in 2 provinces.

TO MEET

the ever-growing needs of a progressive
community and countless satisfied adver-
tisers, POWER soon will be increased to
1000 watts. Mr. Advertiser, ask about the
King Cole and Marven's success stories.
(Mail pull—five months—44,250.)

Your French Market in the Maritimes.

CJEM

EDMUNDSTON, N.B.

"A Stovin Station is a Proven Station"

clarified. It calls for maximum concentration and continuing effort by everybody.

Another important responsibility sometimes overlooked by advertiser, agency and medium is "follow-through." A well-conceived campaign starts with clearly-defined objectives. It involves a carefully-planned advertising effort. And it pays off with good follow-through.

Some radio stations in Canada are famous for their initiative, ingenuity and energy in this important phase of advertising and selling; some are infamous for their lack of interest and co-operation in doing anything beyond seeing that programs are broadcast in accordance with the terms of their contract.

■ ■ ■

With the help of the agency, individual stations can lend valuable assistance in their own communities by helping the advertiser with point of sale merchandising displays; by telling distributors and dealers about the important new support the advertiser is giving his products and how it can mean increased sales; by keeping the agency informed by reporting listener reaction to commercials, noting any distribution shortages they may encounter in their personal and business contacts with various retailers; by maintaining contact with the advertiser's local representative, helping him where they are able and keeping his enthusiasm for the radio campaign high at all times; and by pitching in in a hundred other ways.

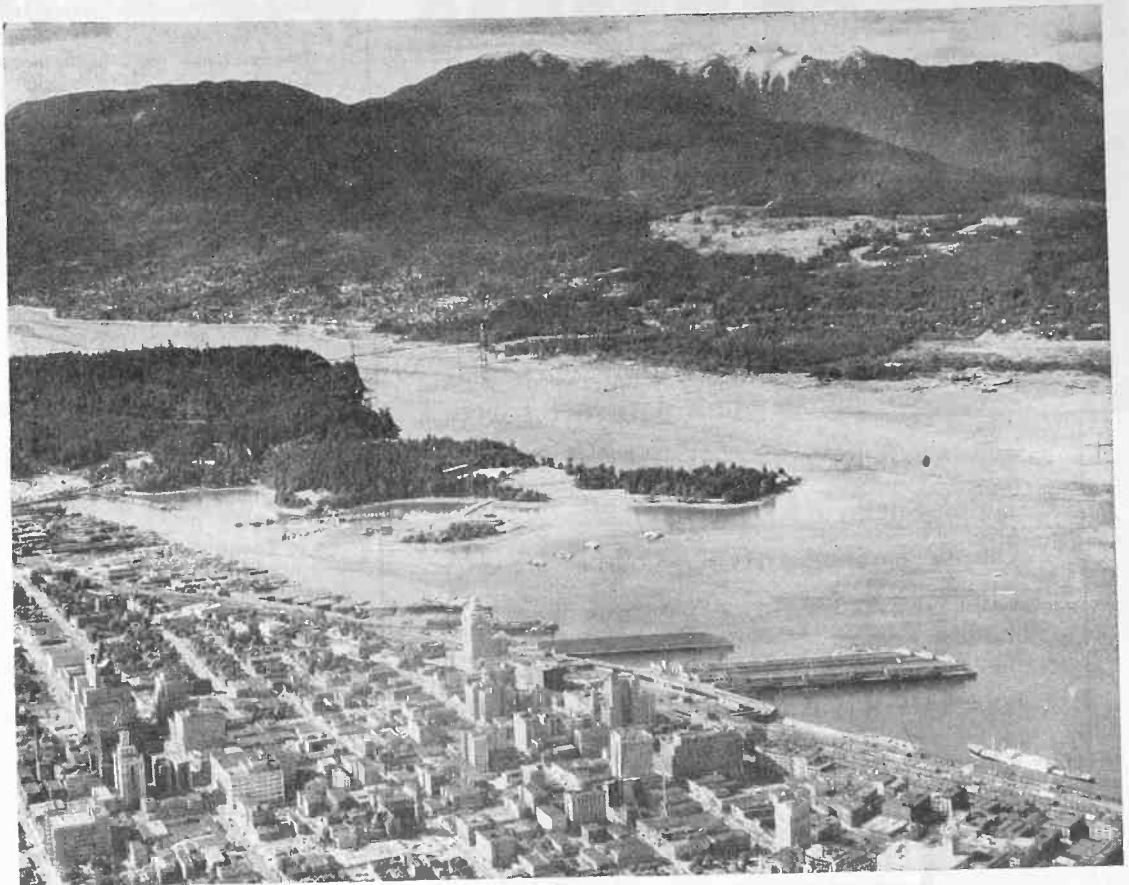
This sort of follow-through doesn't call for large staffs of specialists. Properly organized, it can be, and in many instances already is being, handled by the regular sales force, the announcers, the continuity writers and every other staff member on the station. They all meet and talk with people, they all frequent stores; they all should know what's going out over their station and boost it to the hilt—or find out what's wrong if they don't like it and then talk it over with the boss who can decide if a recommendation should be made to the agency.

If they are interested in their jobs and in their future, then they'll be interested in the advertisers who make their pay cheques possible and eager to contribute by assisting on follow-through activities organized by their station. It's an important responsibility. And every alert agency will watch the follow-through his clients' campaigns get like a hawk.

■ ■ ■

Everybody has responsibilities, and in the radio ad game, they must not end when a campaign is booked. But end they will, if the advertiser doesn't co-operate fully and constantly with his agency, if the agency doesn't plan carefully and brief stations and reps thoroughly, if the stations don't work closely with their reps, if details aren't kept right under thumb and checked and checked and checked! Makes it sound like hard work, doesn't it? Well, it is, Buster, if it's any good!

this is VANCOUVER



in British Columbia
over half the population live in the
VANCOUVER MARKET

... Vancouver reflects in bank clearings—payrolls and purchases of every kind, the tremendous impact of a billion dollar production from B.C.'s four basic industries and another billion dollars NOW being spent in industrial development.

CKWX Coverage in B.C. Day and Night exceeds

- Station "B" (5KW) by 6.7% xx
- Station "C" (5KW) by 23.1% xx
- Station "D" (1KW) by 39.7% xx
- Station "E" (1KW) by 71.7% xx

xx Combined day and night coverage
6-7 days per week. BBM Study No. 4.

in BRITISH COLUMBIA it's **CKWX**

MOST PEOPLE DIAL 9800



Personal Representation in Toronto

has paid off for:

- Finlay MacDonald,* CJCH, Halifax
- Ralph Snelgrove,* CKBB, Barrie
- Claude Irvine,* CHOK, Sarnia
- Cliff Wingrove,* CKTB, St. Catharines

If YOU are concerned about YOUR Toronto sales, let's talk it over at the CAB meet.

Paul Mulvihill

21 KING ST. E., TORONTO — WA. 6554

*If you're from Missouri, ask 'em!

What's All The Shouting About?

By Andy McDermott, V.P. & G.M. Radio & Television Sales Inc.

Reprinted from "Ad-Sales Events"

Every time you turn around these days here in Toronto you are confronted with hearing or seeing something about television. In the newspaper advertisements, in store windows, in magazine write-ups, in restaurants where they have TV specials, in bars, and even in radio jokes — just about everywhere, people are talking about television. If you were to believe your own ears—and I've heard some agency executives tell meetings just this very thing — radio is finished as an advertising medium, and television is right "in." Everyone is shouting it.

Well, let's just look at some cold, hard facts.

They've had TV in the United States for a few years now. It's a big, booming business. The publicity has been tremendous. In fact, some radio men led the way in crying, when television came along, that radio was dead. Yet, in the year 1951, the year of TV's big surge, radio "deteriorated" so far that it gained only \$32,000,000 over the previous year in time sales, to create a whopping record of \$485.4 million! What a wonderful way to "die"! And, in spite of the fact that better than 90% of American homes had at least one radio set, people south of the border rushed out and bought another 9,300,000 more receiving sets in 1951.

Recently the TV people in the U.S. woke up to the fact that in the populous eastern states, less than half the people have TV in their homes. On the Pacific Coast it is less than a third, and in the huge, sprawling south only 13% of the homes have TV. A confidential survey in the six U.S. cities with the heaviest TV penetration has just been revealed by the Broadcast Advertising Bureau. It was quite revealing.

In the six cities 70% of the radio stations reported either a real gain (some increases up to 45%) or no change in billings for 1951 over 1950. Most stations reported billings better in 1952 than the first months of 1951. Media records showed that newspaper lineage was down in five of the six cities between 1950 and 1951.

Two surveys in Syracuse showed TV to be supplementing rather than replacing radio as source of information and entertainment, it was revealed this month. In homes where there is a TV set, radio listening dropped only 30%, not completely as ardent vidiots claimed. The only time where radio and other habits of the home, such as movies, newspapers and magazine or book reading, have been hurt, is in the first six weeks to maximum of three months "novelty period" when the set is new in the home.

Today in Canada there are some 85,000 TV sets in operation. Some 30,000 of these are in the Windsor area. Even if all the TV sets in the Toronto - Hamilton - Niagara area were tuned in to one program today it would represent less than half the audience avail-

able to the advertiser on almost any program on any Toronto radio station.

Even the wildest estimates are that by the end of 1952, and with only two CBC-TV stations operating on a limited schedule, there will be but 152,000 TV homes. Compare this with Canada's 3,201,600 radio homes!

Despite the fact that 93.5% of all Canadian households have at least one radio receiver, during 1951 another 460,000 and more were sold! Two-radio homes are commonplace today in Canada. And so far, no one has found a TV set to make obsolete the 500,000 radio-equipped cars and trucks that roll up and down Canada's roads!

As "Tide" recently remarked: "It is sheer naiveté to believe that, because of television, radio will disintegrate or disappear." So, what's all the shouting about?

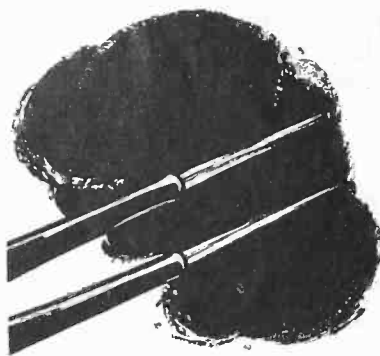
Ad Club Excs

Vancouver. — Dick Misener, CKWX account executive, was elected chairman of the Vancouver Advertising Club for 1952. The club operates as a segment of the Ad and Sales Bureau of the Vancouver Board of Trade. Phil Baldwin, assistant manager of CKNW, New Westminster, has become a director of the same organization.

HOW THEY STAND

The following appeared in the current Elliott-Haynes Reports as the top national programs, based on fifteen key markets. The first figure following the name is the E-H rating; the second is the change from the previous month.

DAYTIME		
English		
Big Sister	18.0	- .4
Ma Perkins	17.2	-1.0
Happy Gang	16.3	+1.0
Pepper Young	16.2	- .3
Road of Life	15.5	- .6
Laura Limited	15.4	- .2
Right to Happiness	15.2	+ .3
Aunt Lucy	14.3	+ .1
Life Can Be Beautiful	14.2	+1.0
Robin Hood Musical Kitchen	13.9	+ .8
French		
Jeunesse Doree	30.1	+ .5
Rue Principale	29.7	+ .2
Joyeux Troubadours	25.0	+ .1
Grande Soeur	23.4	- .8
Tante Lucie	23.2	-1.6
Maman Jeanne	23.0	same
Quart d'Heure de Detente	22.2	- .7
L'Ardent Voyage	21.9	+ .3
Francine Louvain	21.5	- .5
Lettre a Une Canadienne	21.5	- .2
EVENING		
English		
Charlie McCarthy	31.6	same
Lux Radio Theatre	30.9	+1.2
Amos 'n' Andy	29.3	- .9
Our Miss Brooks	27.0	-1.0
Ford Theatre	22.3	- .6
Take A Chance*	21.3	+ .3
Treasure Trail	19.4	- .4
Great Gildersleeve	19.1	-1.3
Suspense	18.8	-1.6
Your Host—Canadian General Electric	18.7	- .9
N.H.L. Hockey	18.3	- .9
Bold Venture*	18.1	- .3
Cisco Kid*	17.7	- .1
Boston Blackie*	17.7	- .1
Club 15	17.7	- .3
*Selective Program		
French		
Un Homme et Son Peche	39.3	-1.7
Radio Carabin	29.2	+1.3
Metropole	28.7	+ .3
Jouez Double	25.6	+2.1
Theatre Ford	25.5	+1.1
Memoirs du Dr. Lambert	22.3	npw
La Raconteur de Chez Nous	21.4	+2.9
La Pause qui Raffraichit	21.2	- .8
Ceux qu'on aime	21.1	same
N.H.L. Hockey	20.4	+ .2
Les Peintres de la Chanson	20.3	+ .7
Mosaïque Canadienne	19.8	+1.2
Le Chanson 57	19.7	- .8
Le Cure de Village	18.8	-1.3
Le Theatre Lyrique	18.7	-1.2



Under The Big Guns Of The City Stations

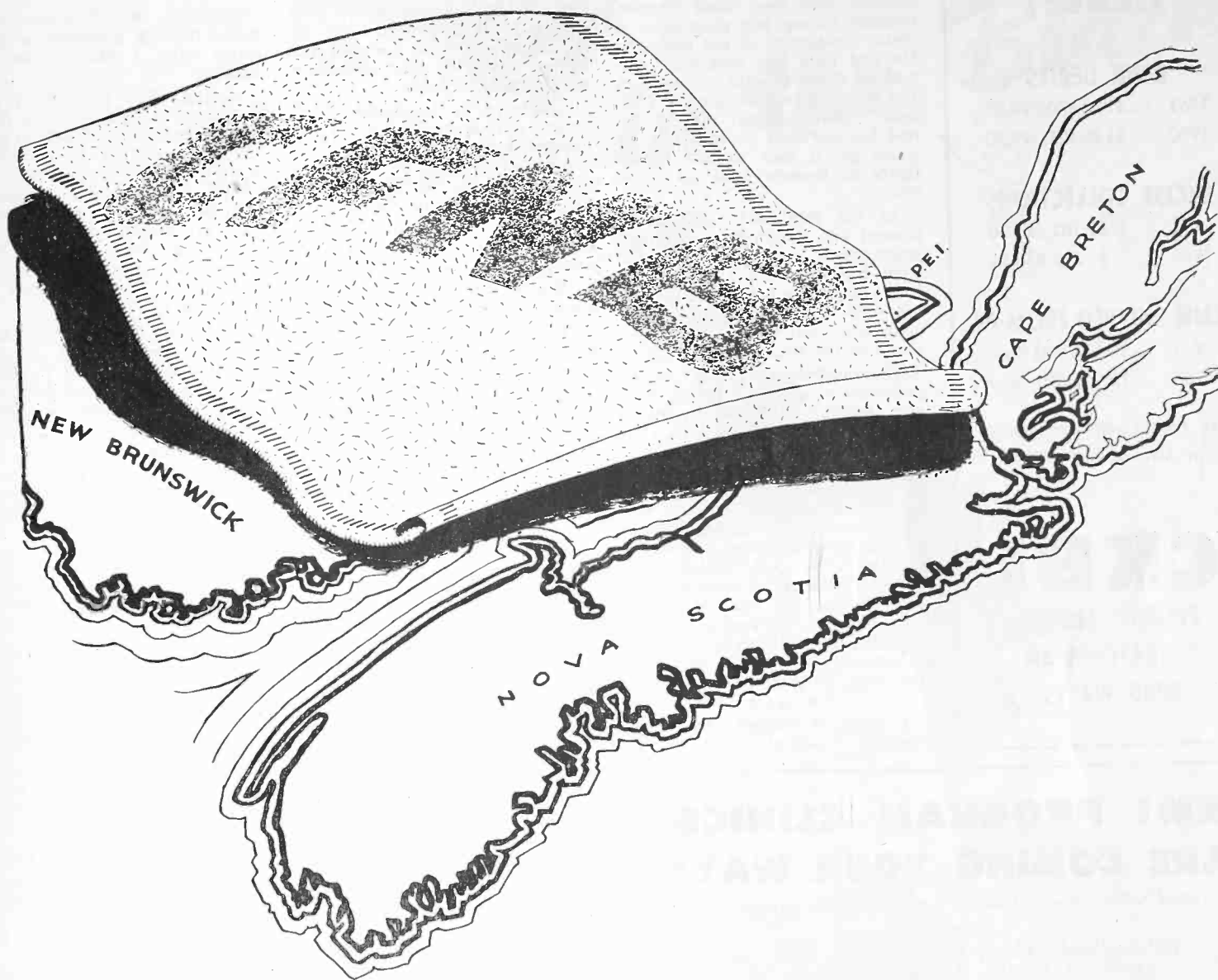
YES, we're right under the Big Guns.

But, the Penetrating Fire from station CKLB has proved time after time far more effective in this 62 million dollar Oshawa market.



"The Biggest Little Station In The Nation"

COVERS NEW BRUNSWICK



LIKE A BLANKET

N
LOOK TO THE EAST!

W ← **CFNB** → *E*
S

**FREDERICTON, NEW BRUNSWICK
 5000 WATTS - 550 KCS.**

NEW BRUNSWICK'S
MOST LISTENED-TO
STATION

SEE
THE ALL-CANADA MAN
WEED & CO. IN U.S.A.

HOME THOUGHTS OF A MAD DOG

An Address to the BCAB

By Richard G. Lewis

Twenty-nine years ago, a White Star Liner, the S.S. Cedric, steamed into New York Harbor, bearing among her passengers a young immigrant of not quite 21. He had used this somewhat circuitous route to gain entrance to the North American Land of Promise called Canada, because he had learned that in this way he could get a look at the bright lights of Broadway at no extra cost.

As the ship slithered silently toward her moorings, our immigrant stood staring abstractedly from bow to stern and back to bow again. His heart was pounding with the excitement of the undefined adventure that lay ahead in the frightening future.

He wondered how to set about gathering some of the golden nuggets that they had told him studied Canada's pavements. (He hadn't learned to say sidewalks yet.) Then his mind's eye shifted back to Waterloo Station, where the family and he himself had spent the eternity waiting for the guard's strident whistle to blow him on his way. He remembered how they were all of them putting in those age-long minutes trying to relieve their eyes of a peculiar irritation that had afflicted them. It was January, 1923, and the flies were very bad that winter.

A surge of excited passengers suddenly deployed all over the

deck. They scurried around the hundreds of trunks and cases that had already been brought up from the hold, while all American officialdom, in its gold-spangled uniforms, waited to quiz and question, to peer and pry.

Caught up in this human maelstrom, our immigrant stood undecided between two signs with arrows on them.—"United States Citizens to the right, Aliens to the left."

Puzzled, he stopped an emblazoned uniform which was conveniently whirring by.

"Which way do I go?" he wanted to know.

"United States citizen?" barked the uniform.

"No!" said the immigrant.

The uniform gestured an impatient sleeve towards the alien sign. The immigrant drew himself up to his full height and said, with all the frigid fury he could muster: "I'm not an alien. I'm British."

I didn't get over to England during the war. The allied armed forces felt they could bring it to a satisfactory conclusion without my assistance, and look at the mess we're in now.

Since the war, I've been over four times.

So I thought you might be interested in a few impressions of what has been happening there in the aftermath; what the situation is today, or was up to January 21 when I left; what it is desirable should be done about it; and what can be done by Canadians.

I need hardly point out that the opinions expressed are my own. I should also like to mention that they are delivered by one who is a Canadian citizen, not because he was born here and there was nothing he could do about it, but because he wanted to be a Canadian.

The way it seems to work out is that when I am in Canada, which is 99% of the time, I am apologized for by my friends because I am an Englishman, while my English relatives explain me away as being "my son—my brother—from Canada."

I made the first of my post-war trips in December, 1946.

I didn't know what to expect. The England I remembered was a daydream.

It was a place to get letters from—to send parcels to.

The battles were over, but many of their scars which have long since become integrated into the general panorama, were still gaping, open wounds.

I arrived at London airport by plane, and was driven in a bus to the downtown terminal to be met by my family.

As you may imagine, I was craning my neck all the way to get my first glimpse of the bomb damage.

Eventually we arrived and I was sort of filled up with what I had seen.

The family was lined up to greet me.

Between the excitement and those fleeting glimpses of war's awful wake, I was in a bit of a daze.

Gaping holes punctuated rows of houses and shops. Store fronts were boarded up for lack of glass. Everyone's clothes were worn and shabby. Faces seemed wan and drawn. More bombed buildings with their piles of rubble. I realized afterwards that this was worse than war. It was static and dull compared with the frenzy and excitement that had gone before.

It was the first time our family had been together for 24 years. Somehow we forgot all the things we'd been storing up in our hearts to say to one another. Just stood—and looked—and stood.

Finally my mother broke the spell.

"Richard," she said ominously, "you're half an hour late."

My first reaction when I sat at the typewriter over there was to send back a plea for parcels. I called my article: "To Britain—With Love." One sentence in it read like this: "Easily the most acceptable part of the parcel you send over will be your handwriting on the outside label." What I meant was that they seemed so horribly alone, now that there was nothing facing them but a steep hill which disappeared over the horizon.

One day I set off for London on a little pilgrimage—alone.

I walked, and gazed as I walked, at acres of emptiness, just east of St. Paul's Cathedral. Then into Holborn, and saw the ruins—centuries old buildings, many of them—in every block.

Just past Chancery Lane Tube Station, I turned into South Sq., Gray's Inn, and gaped at what was left of the building where my father had labored at his law business for over half a century.

I remembered the cable that had told me of his death, And then the news—only a matter of weeks later—that a German bomb had practically wiped out the square.

I remembered my emotions. Like killing the dead it seemed to destroy this one tangible cenotaph to the memory of a useful English life.

I remembered how this thing had haunted me, until at last one day a new thought had crossed my mind. That square, that ancient building, had done their work. They had no further function to fulfil. I think I felt happy about it then.

And now I was there, gazing at what was left.

The building still stood but it was an empty shell—completely gutted.

Across the square, pigeons roosted on an eavetrough—roosting place of a hundred generations of pigeons I supposed.

Neither roof nor sidewalls stood

THINGS EXPANDING HERE!!

BANK DEBITS

1951.....\$154,870,799.00
1950.....\$140,421,297.00

EXCISE COLLECTIONS

1951.....\$1,102,685.00
1950.....\$ 827,818.00

GRAIN SHIPPED FROM PA.

1951.....22,155,000 Bus.
1950.....13,922,000 Bus.

Get Your Campaign Started
In This Market NOW

CKBI

PRINCE ALBERT
SASKATCHEWAN
5000 WATTS

BMI PROGRAM CLINICS ARE COMING YOUR WAY!

(And within easy travelling distance from your station)

Palliser Hotel, Calgary.....April 24th
Sponsored by the Western Association of Broadcasters

Hotel Vancouver, Vancouver.....May 5th
Sponsored by the British Columbia Association of Broadcasters

Hotel Saskatchewan, Regina.....May 9th
Sponsored by the Western Association of Broadcasters

Admiral Beatty Hotel, Saint John, N.B.....May 14th
Sponsored by the Maritime Association of Broadcasters

King Edward Hotel, Toronto.....May 16th
Sponsored by the Central Canada Broadcasters' Association

MAKE PLANS NOW TO ATTEND!

MANAGERS! Talk with your staff. Bring every available man or woman you can spare. Run your station for a day by tape or robot . . . but by all means attend the Program Clinic. It will mean \$\$\$ to you! Watch for announcement of the distinguished speakers, a different panel at each clinic!

BMI CANADA

TORONTO
229 Yonge St.

MONTREAL
1500 St. Catherine St. W.

back of that cavetrough anymore. The front just pointed up into the air, aimlessly, unless it was for something to recognize the square by.

Three grimy youngsters were playing tag among the ruins. The thought ran through my mind—"those kids have never seen a banana."

A telegraph boy wheeled whistling by on his bicycle.

Young laughter peeled from an ancient taxi which chugged up in front of the square's only building to survive the blitz.

A frayed-looking man stopped to ask for a light.

I produced my lighter. They didn't have many matches in England in 1946.

I knew I shouldn't have said anything, but I couldn't help it.

I spoke—because I had to. I said: "Isn't it awful?"

He looked at me a moment—mystified.

Then a light dawned and he sniffed the fog and said: "h'English weather you know, sir, h'English weather."

I think this incident planted in my mind the thought that has grown with every visit.

It was a sort of futility, because destruction was becoming part of the scenery to the point where pretty soon they wouldn't see the ruins for the rubble.



On my return from this trip I wrote an article called "Eggs Won't Unscramble." Here is one paragraph.

"The British Government is subjecting the people to regimentation beyond belief. Silver-toned radio announcers tell them just what their coupons will buy this week. (This was published January 25, 1947.) When the Argentine, eager to recover the British meat trade, made the United Kingdom a present of a shipment of meat, proud Britons received the gift from the South American Nazi sympathizers in the form of five pence (then eight cents) in cash from their local butcher by government order."

That sort of thing was pretty hard to take, but somewhere—out of sight—there was a nebulous manana going to dawn when everything would be all right again.



It really didn't seem too much to worry about. These people were taking it again, just as they had taken it before.

Take my Aunt Emily, for example.

What Englishman is there who hasn't an Aunt Emily?

Beneath a fantastic transformation of snow-white hair, piled high on her head like a Queen Mary hat, with a purple velvet ribbon snuggling close to her crinkly neck, her ample bosom contains the octogenarian heart of an ageless Victorian soul, who has outlived the better part of a century, to bequeath to the coronary thrombosis age in which we live enough of the carefree spirit of the gay nineties to convince us beyond question that, come atom bombs, socialism or another budget, there'll always be an England. Incidentally, I am also very much inclined to think there will

(Continued on page 22)

We're in the Black

THREE FACTS

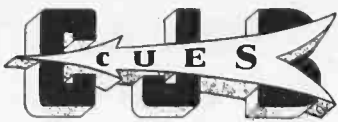
1. During 1951, 64% of CKNX advertising revenue was placed by local businesses.
2. The vast area where these businesses are located is indicated on the map.
3. A total of 182 cities, towns and villages within the black area were represented by local advertisers on CKNX last year.

The ONTARIO FARM STATION

REPRESENTATIVES **JAMES L. ALEXANDER** TORONTO & MONTREAL

HERE'S convincing evidence of the esteem in which CKNX is held as an advertising medium by the merchants and businessmen within its own listening area.

WE CHALLENGE ANYONE TO FIND A RADIO STATION IN CANADA WITH A LARGER AND RICHER LOCAL ADVERTISING TERRITORY.



Extract from letter from Mr. A. F. Daw, Manager, Van-Dusen Brothers Limited, Belleville, running "Crime Does Not Pay" Wednesdays, 9.00 p.m.:

"To cite an instance, we advertised our radio special one Wednesday. From that date until one week from the following Saturday, we sold a total of forty-seven combination radios all valued at more than \$200.00. To us this proves two things: we have a listening audience with 'Crime Does Not Pay' and our commercial has been properly presented to that audience."

CJBQ

BELLEVILLE — TRENTON

HOME THOUGHTS

(Continued from page 21)

always be an Aunt Emily.

During the war there were raids all round Aunt Emily's house. But there was never a direct hit. I think the Germans must have known it would take more than a mere bomb to snuff out this English life.

There were plenty of close shaves, though.

One night, as was the vogue in those days, Aunt Emily retired to rest in an Anderson shelter, under the dining room table, with her ancient parlormaid who was so old I had christened her Methusalem when I was about 10. They heard the buzz bomb coming with its awful whine. They heard the dreadful nothing when its mechanism stopped. And when it fell about half a mile up the street, it shattered every window and brought down every ceiling in the house.

They lay there silently waiting for the dust to settle.

Suddenly, Aunt Emily burst out laughing.

When she could restrain herself long enough to speak, she said: "Isn't it funny? This is the first time for weeks I've gone to bed without my knickers on."

I didn't think you could quell spirits like that, even with the rigors and ardors of the immediate post-war period.

Next time I was over was in June, 1948.

If you are thinking of paying

them a winter visit I would earnestly recommend one of the many fine steam-heated hotels. I stayed in my mother's home in the country. I thoroughly enjoyed the balmy Vancouver-like weather. But in Vancouver they have central heating in their homes too. Where I was they stick the water pipes outside the houses because it is so much easier to get at them when they freeze.

This time I set out to buy a projector for my color pictures. I inquired in eight stores. Each of them had at least one, told me how much it was, answered my questions — politely, impersonally. Not one of them offered to show me the machine. Finally I found a man who didn't know about the disappearance of the competitive system. He didn't have to dust off his initiative. He wore it all over him. If ever anyone got the sales treatment, I got it then. Naturally I bought.

Do you see what I mean, though?

Restricted buying was restricted selling. A few things were coming back onto the market but not many. If you wanted something and they had it, fine. If they hadn't, or you chose to be difficult about it—so what?

You couldn't blame them, really. It was 1948 now.

The war had been over three years. Other countries, especially this side of the water, were gorging themselves in plenty. And the British meat ration was less than it had been during the war.

I remember trying to find someone to talk to about it. I couldn't, though. Now more than in 1946,

they couldn't see those ruins for the rubble.

My mother must have realized I was floundering around somehow. She said: "Next time you come over, you should bring a friend." I asked her why and she replied: "So that after I have gone to bed you'll be able to turn to him and say: 'Isn't she funny?'"

The thought I wrote was: "Napoleon's nation of shopkeepers has had to put up the shutters for want of stuff to sell and the initiative with which to sell what little they have."

Eighteen months later—Christmas, 1949—I paraded around London, looking up a few old friends, carrying with me a rather nice cowhide brief bag. Most of them noticed it and had something to say about it. The tenor of their remarks was: "Look at that beautiful bag. You have everything in Canada, haven't you?"

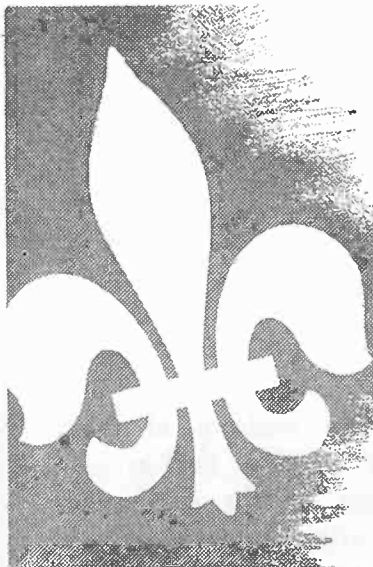
The point of my story is that I had just bought that bag at a departmental store called Gamages, in High Holborn, London, for just about half what I would have paid for it in Toronto or Vancouver.

You see what was happening. They were so accustomed to things missing from their lives that they had quit looking for them—didn't know what they had.

I guess my article this trip was a little bitter.

It was called: "None So Halt." You'll see why in a moment. Part of it went like this:

"Arriving a couple of days before Christmas, I was struck right away by what appeared to be,



CHRC

The only 5000 watt Station in Quebec City

Quebec's Greatest French Selling Voice

"TOP FRENCH RADIO VOICE"

- 8 out of 10 radio listeners tune in to CHRC.
- CHRC reaches 250,000 radio homes in a 29-county area.
- CHRC is the best medium for reaching the largest number of these potential buyers.

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

and actually was, a restoration of something akin to Christmas revelry. This was occasioned by an increase in the rations of meat and candy. Further investigation proved, however, that the meat increase (to 22½ cents worth a week) was only a compensation for an increase in the ceiling price of what the Ministry of Food calls unappetizingly "carcass meat." Upping the vital sweet or candy ration from one pound a month to one pound six ounces was nothing but a temporary benefaction, with Christmas greetings from a loving government."

The article went on: "The amazing thing I found was that these benevolences were accepted by the people—all walks of people—as part of the prevailing scheme of living, without questioning by what right the government ordains what they may buy and how much they may pay for it. That is what has happened to the soul of a people once known the world over for its traditional freedom."

Still quoting: "It is as though a sadistic psychiatrist had taken a group of healthy people and made them walk on crutches until they imagined they couldn't walk without them. To render them completely dependent on him, he had made himself their perpetual helper and provider, telling them what they could do and where they could go, and then providing them with the money and the means with which to do it.

"Then a doctor stumbled into the case and told them: 'Your dependence is imaginary. You can walk as you once used to walk.' And the people looked at him. Then they looked at their crutches. They thought how wonderful it would be to walk again unaided. But they also thought of all the worry and anxiety of which the psychiatrist had relieved them, how deep their ignominy if they found they couldn't stand on their own feet. And being human beings, whose minds had forgotten the joy of self-dependence, they clung to those crutches and continued to do the will of their provider. None so blind as those who won't see. None so halt as those who won't walk."

That was the way I saw it in January, 1950, and the following month Great Britain returned the same government by an exceedingly slim majority.

I am not blaming the government for the conditions over there. What I am drawing to your attention is that in spite of all the hardships they were being subjected to, the people were satisfied to keep on along the same lines.

I summed up what I found in England like this:

"I found a country groaning under the weight of controls.

"I saw people working for state-owned railways, mines and docks, three of the industries which had been nationalized, whose employees were now faced with no alternative jobs should they be dissatisfied, because competition has been eliminated.

"I saw housewives trying to cater for their families on 22½ cents worth of meat a week.

"I saw all kinds of business—allegedly privately-operated—struggling for existence under the

most fantastic controls.

"I saw business stripped of the initiative that spells prosperity. I saw black markets flourishing as they always do when unenforceable regulations are applied. I saw hard-working people taxed to the gills to pay for the government's so-called free hospitals, doctors, dentists, opticians and pensions.

"I saw a country reduced to such a complete state of dependence on its government that the thought of cutting the thongs seemed out of the question."

And that brings me up to the trip from which I have just returned.

This time I went over by BOAC. We took off from New York, had some sort of trouble and had to spend the night in Boston.

Some of the American passengers were quite annoyed. I tried to appease them by reminding them that there really wasn't any hurry, because there'd always be an England.

I'm not so sure that it worked too well, or even that they believed me. I meant it, though, and I still do.

I think I was received by the same immigration and customs officials as had greeted me on my three previous visits.

And that's how it was all the while I was there.

I found the same dignified ways of living that are part and parcel of English life. My thought was that they eat their meagre fare with far better grace than we swill our plenty. But the rations are still with them, as slim as ever.

Some commodities have come back, but the people are beset by a new rigor now. They are running out of money with which to buy unsubsidized goods. Imported canned hams and such luxuries can be legally bought — without coupons — but they are out of reach of most pocketbooks.

Shortages aren't the main trouble, though. What appalled me was the fact that they're getting used to it.

I had hoped to be able to report that with the major operation over—that is, the elections—and the long term of convalescence along the Road of Enterprise ahead — the Conservative Government — business was nurturing new hope in her breast. In actual fact, though, I am afraid that what business is actually saying is the English equivalent of "I'm from Missouri, and I've got to be shown."

There are several possible reasons for this attitude. One is that the shortages were not all occasioned by the Labor regime. Obviously the aftermath of war is to some degree responsible. But there is another quite valid thought. And Labor does come into the picture in this case.

Because business has been stripped of enterprise and initiative by the multiplicity of controls, an easy philosophy has crept in, which says, in effect, "what does it matter as long as we get by?" Or, to be perfectly blunt about it, they've got out of the way of hard work. This isn't because they are lazy. You can't really

accuse them of that. The whole thing is that hard work has proved futile for so long, they can't help wondering if it's worth the effort.

The prime shortages are meat, sugar, butter, fats and candies. By meat I don't mean the canned stuff, but honest-to-goodness meat. The ration has just been reduced to about 19 cents worth a week. Clothing problems seem to be pretty well over, if you aren't too fussy about style. The main thing, though, as I see it, is to get them to realize, as various commodities become available, that they are to be had again. They have been doing without them for so long, that it is going to be hard for them to start using them again, when they come back on the market. I really believe that if by some miracle the shortages all ended tomorrow, everyone would wonder what on earth to do next.

So what does it all add up to?

What is it to us?

What should we do?

It adds up to this. Britain still is economically stymied. Only the most prodigious effort on the part of everyone is going to pull her through. And effort doesn't grow on an empty stomach. At the same time, she has finally elected the type of government whose policies, under normal conditions, are to encourage individual initiative, and therein lies hope.

Question 2. What is it to us? Leaving aside blood ties and

(Continued on page 25)

SALES PLUS:-


PROMOTIONS—

SURVEYS—

DISPLAYS—

WHEN IT'S SOLD ON:-



THE  STATION
"TRANSIT RADIO"

CJAV SERVES

THE HEART OF
INDUSTRIAL VANCOUVER
ISLAND, WHERE
PERSONALITIES SELL!

Represented By:

- NATIONAL BROADCAST SALES, TORONTO & MONTREAL
- JOHN N. HUNT, VANCOUVER
- DONALD COOKE, INC. — U.S.A.

Your Strong Links between Toronto and Montreal

CHECK the surveys. Listen in your hotel room or in your car. Toronto and Montreal Stations cannot possibly give you coverage of the rich Eastern Ontario Market.

This is CKWS - CHEX territory. The market is extremely prosperous with diversified Manufacturing, Agriculture, Educational Centres, and the Tourist Industry.

Avoid the gap between Toronto and Montreal coverage, by using Eastern Ontario's foremost stations.

Sell Rich Eastern Ontario With

CHEX
PETERBOROUGH

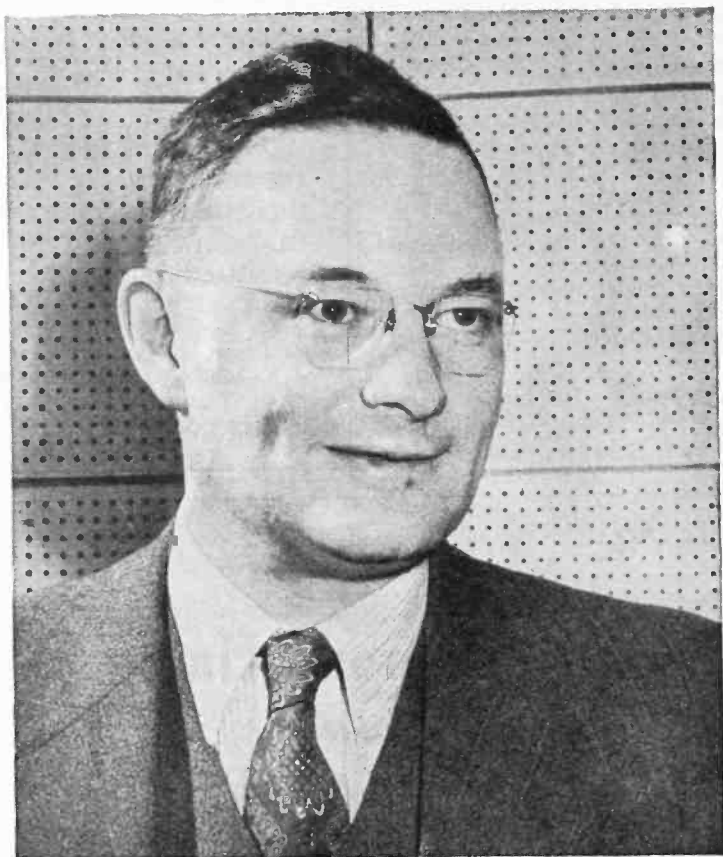
CKWS
KINGSTON

REPS: NBS — Don Cooke, Inc., U.S.A.

Congratulations

Mr. George C. Chandler, CJOR Vancouver, B.C.

**Choice of the Canadian Association of Broadcasters
for the 1951 C-G-E Award**



Canadian General Electric joins with the C.A.B. Awards Committee in recognizing Mr. Chandler's outstanding contribution to the broadcast industry in Canada and in congratulating him as this year's recipient of the C-G-E Award.

THE C.A.B. CITATION

For activity enhancing the stature of broadcast engineering technical development in Canada.



**CANADIAN GENERAL ELECTRIC COMPANY
LIMITED**

Head Office: Toronto—Sales Offices from Coast to Coast

HOME THOUGHTS

(Continued from page 23)

other affections, let's look at it from a strictly materialistic standpoint.

We need Britain for a customer for our own wares, but she is unable to buy from us because she lacks the dollars with which to pay our bills. That's fundamental. But there is another point.

Canada is at present going through a fantastic and phenomenal growth right across the country.

As industry expands, capital has to be found.

It is highly desirable, from the point of view of our Canadian autonomy and independence, that all outside capital should not come from one source. The reason is obvious. Whatever country exercises an exclusive right to subsidize Canada, we become more and more a satellite of that country.

Because of Britain's financial straits, she is unable, at the moment, to let her sterling loose in the dollar areas. The United States, on the other hand, is hungry for the investments offered by our gargantuan Canadian developments. The result, if we are not careful, is that we are going to let our friendly neighbors to the south completely dominate our existence, because before very long, they are going to control Canadian industry more even than they do now.

If we want a case in point, it is right before our eyes in the case of the newsprint industry. The American press is able to issue its mammoth editions, printed on paper made from Canadian pulp, while Canadian publishers are still short of paper.

Canada has attained great nationhood, and this is only the beginning. She has grown up on a happy mixture of British and American capital. Because she has been able to sell her stock in both of these countries, she has been in the fortunate position where she has been able to control her economy as a minority stockholder, by the simple expedient of sitting on the fence. This is a healthy state of affairs which should not be jeopardized. And here is another thought.

The British businessman is not by any means happy with conditions at home. Obviously he is heartened by the return of an Enterprise government, but he realizes that it is hanging there by a slim thread, and that even if everything goes for the best, the road to convalescence is going to be a long and an arduous one. If he is flirting with our Canadian market, it is because he sees possibilities of one day opening manufacturing branches in our country and eventually perhaps transferring all his activities to our side of the ocean. So giving him a friendly hand could be of tremendous advantage to ourselves, and in the not too distant future.

That's what I feel is in it for us.

And now for my third and final question—what shall we do?

Not just out of sentiment for Britain, but to preserve our own Canadian economy, and to maintain our progress among the nations of the world, we have to encourage the importation and consumption of British goods.

For many of us, this presents no difficulty, but others will object on the grounds that it will hurt our own activities. But those of us with the eyes to see over the immediate horizon must surely recognize the fact that this is the only alternative to virtual absorption by the United States.

I can't think of anyone it would be more pleasant to be absorbed by, if absorption is necessary, but I would prefer to think that it needn't happen at all.

If you are with me so far, here is the program as I see it.

First, we must plan ways and means, and those of us who can must help put them into effect—to make it as simple as possible for British industry to find outlets in Canada. Then there is the not light task of stopping John Bull sending us cricket bats to play baseball with. This isn't easy. He's pretty dyed-in-the-wool. If he wasn't, he wouldn't be the man he is.

I gave it a whirl while I was over there with a couple of speeches. They listened attentively, laughed at all my jokes, and when it was over, 95% of them went home. But the other 5% backed me in the corner and asked me some of the most intelligent questions I have ever heard. Some of them reached a degree of intelligence far beyond mine, and I couldn't answer. It was a drop in the bucket, though, but that is the way these things work.

The message that has to be put across to them is that high quality British workmanship and highly developed North American merchandising methods would make a partnership which would be hard to beat.

The next job is a question of positive propaganda. It has to be put over to the public that the need is not just bundles for Britain, but Bucks for Britain in exchange for British goods.

That is a job for those of us who have the far-sightedness and the courage to see that such a plan would be good for Canada and that what is good for Canada is good for us.

Finally there is a job all of us can do.

Let's all of us try and buy one British-made piece of merchandise a week, whether it is an English tie or a British car. It wouldn't take long to bring 'em back that way.

And that just about wraps it up, except for one thought.

A short time ago we were all shocked by the news of the death of one man, who, in life and death, did more than anyone to keep our family of nations called the Commonwealth together. He was our King as well as Britain's King. I suggest to you that the commencement of a personal campaign in the heart of every one of us to cheer and strengthen the ailing member of our family, Great Britain, would be a fitting memorial to a life lived unselfishly for us all.

THREE GERMANS --AND HOW

LAST MONTH a young German reporter walked into Immigration Headquarters at Vancouver. He



Willi

was assigned to dig up a story on how foot - and - mouth disease is fought in Germany, where an epidemic occurred a year ago. He asked if there were any German farmers he might talk to. The Immigration officer asked:

"Wouldn't you rather talk to Willi Bruentjen?"

The reporter quickly confirmed that Bruentjen, sought across Canada as the mystery carrier of the dread cattle disease, had just been found. Then he phoned his office the first word on a sensational news break.

Bruentjen was taken to Ottawa where he was cleared of suspicion as a carrier after a week of voluntary tests at Agriculture Department laboratories.

IN NOVEMBER, a Canadian reporter knocked at the door of

a little house in Offleben, near the Russian border in Germany. He planned an interview with Mrs. Kurt Meyer, wife of a German general just moved to a German prison from Canada.



The door opened—and Kurt

there stood "Panzer" Meyer, the general deemed responsible for the killing of 18 Canadian soldiers in the graveyard of an ancient abbey in the Ardennes.

The reporter gulped, walked in and had a long talk with Meyer while his children romped about.

When he left he dashed for a phone to get away a cable on one of the most amazing Canadian news beats in years.

THE BEAT on Willi Bruentjen was Jack Koehler's. He is a young German, in Canada only a few weeks, working for The Canadian Press.

The scoop on Kurt Meyer was Doug How's. How is a veteran member of the Ottawa staff of The Canadian Press who was in Germany on assignment with the new Canadian Brigade.

BOTH STORIES went fast, fully and exclusively to the 104 radio stations served by Press News Limited.

If you didn't hear
About KURT and WILLI
Get in touch with
PRESS NEWS

WHY RIMOUSKI?

- • Cultural and shopping centre of Eastern Quebec.
- • Centre of Quebec's richest Pulp and Paper industries.
- • New pulp and power developments on the North Shore of the St. Lawrence look on Rimouski as their home port.
- • Gross income of the area is \$267,000,000.00.



82.3% of the people in this area speak French.

Reach Them Over the French-Language
Station With a Weekly BBM of 71,380

CJBR

5000 WATTS ON 900 KCS.

RIMOUSKI

ASK

HORACE STOVIN IN CANADA
ADAM YOUNG IN THE U.S.A.



Harnessing The turbulent Longue Sault Rapids is the object of the great St. Lawrence Seaway and power project, now close to reality. The rapids will yield 2,200,000 horsepower to be divided between the U.S. and Canada, and the Seaway by-passing the rapids will take ocean-going freighters into the heart of Canada.

You Can Harness The buoyant retail market of Cornwall and the Three United Counties, at the heart of this great development, by putting your advertising message on

ALL
PROGRAMS
SYNCHRONIZED
ON FM

CKSF

Cornwall - Ontario

"The Seaway City"

National Representatives —

HORACE N. STOVIN
Montreal — Toronto

J. H. MCGILLVRA
New York — Chicago

WRITING

The Challenge Of Spot Announcements

Ten Specific Techniques for writing better Spot Announcements, as tested and proven by many large advertisers.

Sixth in a series of articles on Radio Writing by G. Alec Phare.

Let's face the fact that listeners simply don't like spot announcements, and see whether there isn't something we can do about it. We must admit that these ubiquitous little interrupters are here to stay, because neither stations nor advertisers can get along without them, even though audiences feel that they, personally, could get along without them very well. To the advertiser, the spot announcement is a versatile, sales-producing and desirable device, equally effective for either national or local selling. To the critical listener, it is too often an irritating break in the entertainment, a parasitical blurb that lives off the radio audience attracted by more worth-while listening. (And, when poorly or cheaply done, isn't that just what it is?)

To the radio craftsman or planner, it is a special type of capsule-commercial into whose 10 or 60 seconds must be packed enough showmanship and sales strategy to attract listener attention and make a selling impression. There is, therefore, ample challenge in the spot announcement for every writing craftsman, so let's get together and see how we can meet it. Here are 10 helpful suggestions, all based on what the larger and more successful advertisers do, and therefore to be regarded as sound practice.

(1) CONSIDER WHICH TYPE OF SPOT YOU ARE GOING TO USE — THERE ARE MANY.

We go back to the idea which has been referred to several times already in this series, and will be referred to again, because it is the most neglected factor in all radio writing—that of sitting back and *thinking* before we write. First of all, which *kind* of spot announcement are we going to write? Many a series gets off on the wrong foot because some writer gave little or no thought to selecting the most effective type for the particular job that had to be done. Here's what we have to choose from:

- (a) Live—by staff announcer.
 - (b) Transcribed—on a recording or tape.
 - (c) Chainbreak or Flash — 10 to 15 seconds.
 - (d) Time or similar Signal— 5 to 10 words.
 - (e) 1 Minute — 59 seconds, if recorded, 125 to 150 words if done live.
 - (f) Straight—One voice.
 - (g) Straight—Two voices.
 - (h) Straight—with Sound Effects.
 - (i) Dramatised.
 - (j) Jingle—Spoken or sung.
- Consideration of objective,



G. Alec Phare

budget, availabilities and urgency will decide which type is most suitable for the job being done; but the important thing is to consider *every* type before deciding on the one to be used.



(2) PLAN EACH SPOT ANNOUNCEMENT AS ONE OF A SERIES.

Analyze the spot announcements which listeners dislike, and you will usually find they are built on one of these two slothful "formulas." Either the advertiser announces excitedly that he has something to sell, so rush down to the store just as you are, in bathrobe and slippers if necessary, and buy it. Or, he packs every known sales point into one announcement, leaving the listener overwhelmed and unconvinced. Many sponsors like these announcements, and, in fact, insist on them. Audiences hate them. It seems better to (a) Decide on one planned and reasonable objective; (b) Built around such basic sales strategies or appeals as may help you reach that objective; (c) With a brief and easy-to-remember theme that lends unity to the series; (d) In a format that puts your story before the listener in a distinctive way.

For instance, the Kellogg people want to have more of their corn flakes eaten at the nation's breakfast tables. To reiterate, "Eat Kellogg's Corn Flakes for breakfast—buy a package at your grocer's TODAY," simply drives present and potential customers into disregardful deafness. So Kellogg's are presently stressing the theme that it is in the listener's own interest to eat a breakfast which will stick to his ribs, with the theme "More Punch Till Lunch." No matter what the sales approach — nourishment, ease of serving, time-saving, taste appeal, or what-have-you, the unifying idea throughout the series is that of having "More Punch Till Lunch." Thus the various sales ideas are kept clear-cut and non-confusing, but the whole campaign is held together by the one distinctive and different way of saying "Eat Kellogg's Corn Flakes."

(3) IF THE PRODUCT DOES NOT NEED LENGTHY EXPLANATION, USE FLASHES RATHER THAN ONE-MINUTE SPOTS.

When the Creator conferred upon mankind the greatest blessing conceivable, we are told that He did so in the four words "Let there be light." Since then, more devastating and far-reaching effects have been caused by the three words "I love you" than any others we can think of. Yet no sponsor would consider either of these as even a passable flash! However, if a product is in the reminder stage of advertising, or has only a few basic sales points, it is more effective and less costly to use chain-breaks than one-minute spots. An official of the Pepsi-Cola Company explained recently why their advertising department decided to use their Pepsi-Cola jingle as a 15-second chain-break. He said three reasons influenced the decision. One, the brevity of Pepsi-Cola's sales story, since nobody has to sell the idea of a refreshing soft drink, but only the brand. Two, better time availabilities were to be had for the shorter periods. Three, the brevity of the announcement assured that the message would be heard before the listener had time to turn the radio off. The essential point of his story goes back to our suggestion number one—they developed a brief and easy-to-remember theme, and then presented it in a format that was distinctive, to assure continuity of the thought.

(4) MAKE FULL USE OF THE FLEXIBILITY OF SPOT ANNOUNCEMENTS — ANGLE THEM TO TIE-IN WITH LOCAL INTERESTS AND CONDITIONS.

Spot announcements should be neither bought nor sold on the basis that they are economical and "100% advertising—no waste." They should be used because they are more completely suited to do a job—for your particular purpose at the time—than any other. One of their outstanding advantages is their flexibility, their adaptability to regional market conditions.

Suppose you are advertising overshoes. Unfortunately for you, winter does not set in on the same day all over Canada. It starts at different times in different places, and always too early! But you can capitalize on this by having your announcements pre-prepared, ready to release according to local weather forecasts. In fact, weather forecasts, temperature reports, time signals, local announcements of many kinds, all form a wonderful format within which to build your spots or flashes.

Spot announcements can call attention to, and heighten interest in, other forms of advertising currently appearing, again with local interest, by mentioning the medium by name. Sometimes local dealers' names can be built right into the copy. They can be timed to coincide with the arrival in town of a salesman or a company executive. They

can cover areas which need extra stimulus, leaving other localities alone. They can take account of regional price differentials. They can tie-in with the incidence of epidemics in various regions, and get their sales message before an audience with added impact because of its timeliness. In a desired area you can talk to shift-workers just as they return home, regardless of the hour. In any area, you can select your audience — housewives, men, school children, older people. Each station makes detailed studies of its own community, any of which are more correct than even your

best guess. Carrying this proven principle to the limit, this writer seldom specifies to any radio station the exact time at which spots must be aired, finding that better results are obtained by telling the station manager exactly where the message is aimed and what it is expected to accomplish, and then leaving the time selection to him. This policy has paid off, many times over, in saving clients' money and increasing response. It is simply making full use of the flexibility of Spot announcements.

(The remaining suggestions follow in the next issue.)

FOR MORE EFFICIENT COVERAGE

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

1000 WATTS 1280 KC



CKCV

REPRESENTATIVES
OMER RENAUD & CO. TORONTO-MONTREAL

IN U.S.A.
WEED & CO.

The best buy for your advertising \$ in Quebec

Federal TV FM & AM Transmitters

Federal Transmitter Tubes

Federal FM Antennas

Federal FM Mobile Radio Units

Federal Transmission Lines (Solid)

FEDERAL

A TOP NAME IN COMMUNICATIONS

FEDERAL TUBES
with
LONGER LIFE
and
ENDURING
PERFORMANCE

In tube manufacture, the smallest details are a big factor in lasting performance.

That's why every Federal tube is subjected to the most rigid quality control and test procedure all along the line. For example, every tube gets X-ray tests to assure accuracy of internal construction details not otherwise visible. These and other exacting test procedures are the result of Federal's 37 years of experience in designing and building better tubes.

Write Federal for complete information on electronic tubes for your requirements — Dept. 800.



FEDERAL ELECTRIC
MANUFACTURING CO. LTD. MONTREAL 14, CANADA



Export Distributors: International Standard Electric Corporation, 57 Broad St., New York
In U.S.A.: Federal Telephone & Radio Corporation, 100 Kingsland Road, Clinton, N.Y.

9600 ST. LAWRENCE BLVD.

MONTREAL 14, P.Q.

I WENT HOME WITH A HEADACHE

It all started innocently enough. At nine o'clock on Monday morning, February 18, George Chandler, manager of CJOR in Vancouver, lowered himself into the chairman's slot and called the second meeting of the WAB engineers to order. Fifty-two delegates from all parts of Western Canada took their places. There were representatives of broadcasting stations from the west coast to eastern Manitoba. There were spokesmen for the major equipment supply houses and the manufacturers. It was indeed a gathering of formidable proportions.

In welcoming those assembled, Mr. Chandler expressed the hope that the conference would serve to advance the cause of Canadian engineering and would aid the individual delegates, both personally and professionally. Though I didn't know it at the time, this was to be the longest consecutive string of words I was to understand during the succeeding 48 hours.

The initial speaker was Jack Gordon, representing the Sound Supply Company of Vancouver. Jack is not a large-sized individual. He wears horn-rimmed glasses. He doesn't look like an engineer.

But he is. Oh, brother! Is he ever?

Within seconds, friend Gordon had me hanging on the ropes. His subject was "Microgroove Reproduction," which is not really as sexy as it sounds. It had to do (I think) with "L.P.'s"—known to the uninitiated as Long Playing Records. Barely had he mounted the rostrum than there issued forth such a flood of complex verbiage that I was left far behind, bobbing around in the technical backwash. In cases like this, one just watches the others, and nods his head when they do. On he waded, through the complexities of "tone arms," "technical distortion," and "triode vs. tetrode." My head spun. And then—oh, glory!—I learned some-



By Larry Heywood
News Director, CFAC, Calgary

CFAC, Calgary, will demonstrate a Sound Wall Speaker System." On being escorted back to my chair, I found, to my horror, said system had been set up a scant six feet away. It was a diabolical contraption, consisting of a panel, in which were imbedded 49 six-inch speakers. They glared balefully, like Satanic eyes. Nearby, an innocent-appearing 45 RPM turntable revolved lazily.

I know Connor of old. I know his heavy hand on the gain control. I was afraid. It was too late.

With a glint in his eye, Earle launched into his spiel, an explanation (some might say it was an explanation) of the Sound Wall Speaker. He pointed out that the 49 small speakers acted approximately in the same fashion as one theoretical diaphragm, four feet square. I trembled, for I have seen this very man empty a crowded room in 30 seconds by judicious and deadly employment of one 12-inch speaker.

He selected a disc—"Dance of the Comediens." How ironic, I thought. How damnably, horribly ironic that, at a time like this, there should be any thought of comedy. That was to be my last conscious thought for some time. He lowered the pickup onto the recording, savoring each manipulation with a sadistic delight only an engineer could possibly comprehend. Then it came.

Have you ever opened the main door of a blast furnace . . . felt the searing, flaming heat . . . staggered back, under its impact? That's what I got. Only it wasn't heat; it was sound. Great gobs of solid, angular sound. Wave upon mounting wave of sound, swirling and eddying about; screaming and roaring; beating and hammering; spiralling up, then crashing down. Through the red haze, I saw Earle's hand reach surreptitiously behind the panel. Oh, Lord, I thought, he's not going to turn the volume up . . . please, God, not the volume! He did.

thing. Reverting momentarily to the English idiom, Gordon said: "To reduce noise in L.P. discs, wash them in mild soap and warm water. This will leave a slight film, but one playing will remove this and restore the original quality of the recordings." He even suggested using Lux. After that, he lost me again as he splashed happily away through more technical quagmire.

Alex Clarke, of Kingsway Film Equipment Company Ltd., in Toronto, was number two at the plate. He's another heavy hitter, and he bats them far over my head. He discoursed on "Getting the Most Out of Your Tape Recorder." With commendable patience he explained at length, the result of temperature and humidity on tapes and machines. He cautioned against over-lubrication. He laid heavy stress on proper "head-alignment." If any head was out of alignment, it was mine.

We adjourned for lunch, to reconvene at two o'clock. I thought the morning was a bearcat. Little did I know what was on tap for the P.M. All it said on the agenda was, "Earle Connor of

CJAD
first
IN MONTREAL
AMONG ENGLISH
LANGUAGE
STATIONS

* **SHARE OF AUDIENCE REPORT**
(Morning and Afternoon)
April, May, June 1951 — Elliott-Haynes

* **EARLY MORNING AND LATE EVENING LISTENING**
September 1951 — Elliott-Haynes

* **AUTO-RADIO LISTENING**
April 1951 — Elliott-Haynes

* **ANALYSIS OF 6-7 PER WEEK**
B.B.M. ANALYSIS
Total Day and Night — 225,390
Day 124,590 — Night 100,800

5Kw ON 800Kc
AFFILIATED WITH CBS

Representatives
RADIO TIME SALES LTD.
Montreal and Toronto
ADAM J. YOUNG JR., INC.
New York and Chicago

1,241 of this paper's total circulation of 1,786 are National Advertisers and Agencies.

"IN FRENCH-SPEAKING CANADA YOU SELL 'EM WHEN YOU TELL 'EM"

THE FRENCH RADIO ASSOCIATES NETWORK—More higher-rated shows every night of the year than any other French-language network!

CKVL—VERDUN—Greater Montreal's most-listened-to station—24 hours a day.

CFDA—VICTORIAVILLE—Lustiest voice in the busy Drummondville-Victoriaville area.

CHEF—GRANBY—The Province's most ambitious city's most ambitious salesman!

CJSO—SOREL—Serving the heart of the new industrial empire.

Represented in Canada exclusively by

Radio & Television Sales Inc.

TORONTO — MONTREAL

★ ————— ★
For Availabilities That Are Dandy, Andy is Handy!

ANDY WILSON
Windsor Hotel, Montreal

★
ANDY McDERMOTT
10 Adelaide St. E., Toronto

NETWORK Radio

As Canada's population climbs, as her production advances and her general economy expands, CBC network radio . . . linking CBC and privately-owned stations, coast-to-coast . . . grows in effectiveness as a major selling force.

This fact is recognized by the country's largest advertisers. Today, thirty-five Canadian manufacturers use CBC network radio. Many of them use both French and English networks. Currently, they sponsor over CBC facilities a total of 76 program series.

Significant, too, is the increased use by network advertisers of programs of Canadian origin. Such productions now include 50 sponsored program series . . . 21 in English, 29 in French. Combined, they total 137 sponsored network broadcasts . . . produced in Canada . . . every seven days.



In furthering this growing trend, the CBC is glad to extend to advertising agencies and their clients its fullest assistance in the development and production of Canadian-Talent programs.

CANADIAN BROADCASTING CORPORATION

COMMERCIAL DIVISION

354 Jarvis Street, Toronto 5, Ontario

1425 Dorchester Street West, Montreal 25, Quebec



A. R. RAMSDEN,
CKLN, Nelson, B.C.



C. H. INSULANDER,
CFPR, Prince Rupert



G. C. CHANDLER,
CJOR, Vancouver, B.C.



ARTHUR MILLS,
CJGX, Yorkton, Sask.



R. A. HOSIE,
CKOM, Saskatoon



A. MACKENZIE,
CKY, Winnipeg



J. S. BOYLING,
CHAB, Moose Jaw, Sask.



C. H. WITNEY,
CFAR, Flin Flon, Man.



G. A. McLEAN,
CJRL, Kenora, Ont.



HUME LETHBRIDGE,
CJNB, North Battleford



ANDRE LECOMTE,
CJBR, Rimouski, P.Q.



"Do find myself pleased to p
and alert Managers of those goo
family of proven stations. Ande
the first occasion on which it ha
one of them! Each man is a pove
ing entertainment, education, ne
earning a loyal and consistent lise
and local advertisers those prove

HORACE
& C
Radio Station

MONTREAL ● TORONTO

"A Stovin Station



BOB McGALL,
CJBC, Toronto, Ont.



WM. HAWKINS,
CFOS, Owen Sound, Ont.



E. G. ARCHIBALD,
CHOV, Pembroke, Ont.



G. E. SMITH,
CFOR, Orillia, Ont.



W. H. STOVIN,
CJBQ, Belleville, Ont.



J. R. RADFORD,
CFJR, Brockville, Ont.



F. H. PEMBERTON,
CKSF, Cornwall, Ont.



MAURICE LACASSE,
CJEM, Edmundston, N.B.



F. A. LYNDS,
CKCW, Moncton, N.B.



J. E. BUTLER,
VOCM, St. John's, Nfld.



G. A. CROMWELL,
CHSJ, Saint John, N.B.

tribute, in this way, to the friendly
stations which make up the Stovin
family so in this year of 1952, since it is
possible to show the picture of every
community he serves — in provid-
support of local interests — and so
ship which provides for both national
aspects of which we are justly proud."

W. STOVIN

PANY
Representatives

WINNIPEG ● VANCOUVER

"a Proven Station"

Ryerson

welcomes the CAB



FROM the Radio Broadcasting Course of the School of Electronics at the Ryerson Institute of Technology come young men and women to staff the Program Departments of stations across Canada. A group will shortly be graduating from a two-year course which has included on-the-air experience on the Institute's own radio station CJRT-FM.

The Ryerson Institute invites members and delegates at the CAB Conference to visit its FM and TV studios at 50 Gould St. to inspect the qualifications of these graduates for positions in the industry.

CAB delegates will see some students in action during the sessions, as they assist the Conference by tape recording some of the speeches and panel discussions.

All Ryerson graduates are fully trained in the practical program aspects of radio. The Course is operated under the direction of an Advisory Committee from the broadcasting industry.

Division of
Broadcasting & Television Arts

RYERSON INSTITUTE of TECHNOLOGY

50 GOULD ST.

TORONTO 2

Operated by the Ontario Dept. of Education

Home With A Headache

(Continued from page 28)

The minutes dragged by on leaden feet. Then it was over. The pickup was lifted. The music stopped. (If that was music, I hope I never hear another bar, as long as I live. From this day forward, the only C notes I want will come from the Bank of Toronto.) I think there was some discussion about "clarity and response." I believe something was mentioned about warping the panel, to allow the speakers to cover a wider area. I'm not certain. It's hard to hear, when your ears are ringing and your hair is full of plaster.

As the comedians filed out of my tortured brain, Bob Tanner, representing the Northern Electric Company, took over the platform. He was to speak on something captioned "From Performer to Program Line." Speaking in a well-modulated voice, with a marked English accent, Bob gave me a shock. I listened more closely, more intently. Yes, by Heaven, he was . . . speaking in the Mother Tongue! He was making sense.

Explaining that broadcast engineers have little actual influence on radio program content, Bob pointed out that their job was to get those programs (whether they liked them or not) out onto the air, or, as he put it, "properly converted into the electrical medium, in such a manner as to convey the best possible impression to the listener." He was visibly saddened by the fact that most modern studios are just too small, and that's all there is to it. They are, he said, "acoustically impractical." He advised station managers to make the magnanimous gesture of pulling up stakes and moving to larger premises, or, failing that, to build right on the transmitter site. This, he said, would eliminate the space problem in the studios, while at the same time utilizing the available space in the region of the transmitter.

Departing for the moment from the technical realm, Bob dealt with station operators. With scathing accuracy he said, "To those not in it, broadcasting is a terrifying business. The attitude of the operator counts for a great deal. In many instances, a speaker or performer arrives at a station and is shunted into a studio by the harassed operator. There he is left to his own devices, while from the control room emerge screams and wails, as lines are checked and discs are cued. The hapless performer doesn't know whether murder is being committed or whether the station has just gone off the air. Is it any wonder, then, that, when due to go on, he is on the verge of panic?" In addition to a changed operator attitude, Bob advocated tasteful studio decorations, ostensibly to soothe the shattered nerves of the broken performer.

That, as far as I was concerned, was the end of Robert Tanner. From then on he launched forth into a tirade of technical talk. He even illustrated his high-

sounding comments by use of projected pictures, showing Northern Electric equipment. There were tiny amplifiers, crammed full of tubes and wires and things. There was a glorious color shot of a miniature control console. I said to my neighbor, "That's pretty." I have since learned that, to an engineer, a picture of a console is never "pretty."

As the afternoon wore on, I saw with joy that there was but one more item before adjournment. J. S. Gray, of Canadian General Electric, was due to present a pitch entitled "Then a voice shall be heard." This turned out to be a sound picture, produced by the March of Time. Filmed entirely in Syracuse, New York, it showed vividly and graphically the part played by two-way radio in maintaining communications and averting panic and disaster in the event of an air raid. Basically a civil defence film, it was interesting and educational. It was also entertaining, though I didn't let on I thought so. I had long since reached the conclusion that engineers never enjoy themselves . . . but never.

A color film followed, showing how "Audiotapes" are made. The complex and highly-scientific method of manufacture was demonstrated, step by painstaking step, until the finished product was achieved. The engineers called this: "A thought-provoking treatise on a timely subject." In production we call it "a commercial." There wasn't even a news-reel. I went home with a headache.

Next morning, fool that I was, saw me back again. Bert Hooper of CKRC, Winnipeg, led off. His subject was "Shunt-Fed Antennas." Bert shuffled back and forth with little armsful of facts which he flung about him. All I got out of it was the admonition that if one doesn't want to get one's transmitter flooded, one should build it 20 feet in the air. But there was more to it than that, I'm sure there was. Ask any engineer, the next time you have a couple of hours to kill. He'll be only too glad to explain Shunt-Fed Antennas.

"Unattended Operation of Transmitters" was commented upon by Bill Forst of CKOM, Saskatoon. He explained that such operation contributed to station economy. A small building was needed, and it didn't even require windows. It should be landscaped, because pretty flowers and rolling lawns encouraged the presence of unauthorized persons. It is well to note here that, at the studio, you are welcomed as "a visitor." At the transmitter, you are frowned upon as "an unauthorized person."

Like all his predecessors, Bill headed right into the forest of engineering gobbledegook, and I was lost again. There is no doubt, however, that this subject of unattended transmitters stimulated more discussion than all the preceding topics. Argument waxed hot and heavy. Various manufacturers' representatives explained at length the respective merits of



There's
NOTHING
CONVENTIONAL

IN
CFOR

Orillia's
COVERAGE
of the
GREAT
CENTRAL
ONTARIO
MARKET



Response to
MAIL-PULL
PROGRAMS
shows
REGULAR
LISTENERSHIP

in all towns
and villages
bounded by

TORONTO
MALTON
OSHAWA
PETERBOROUGH
HALIBURTON
BURKS FALLS
PARRY SOUND
PENETANG
COLLINGWOOD

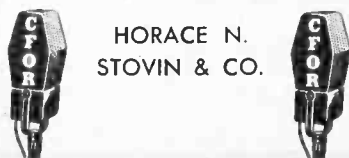


CFOR

1570 KCS.
1000 WATTS

Represented by

HORACE N.
STOVIN & CO.



Home With A Headache

(Continued from page 33)

necessary evil. The picture is in the nature of a safety device, for use when the expense account is timidly submitted. At the bottom of the sheet will appear an item, "One picture (group) one dollar and fifty cents." This is the tactful way of saying, "See, boss, I really was there, and I didn't go near any of those dreadful places you told me about."



The windup came Tuesday afternoon when Mr. A. Ernschaw, who staggers about under the title of Superintendent, Radio Division, Department of Lands and Forests, addressed the assembly on "The Alberta Emergency Communications System." It was a closed session. Everything was strictly hush-hush, top secret—off the record. I don't know what they talked about. I didn't go. I went home instead—with a headache.

I understand Mr. Chandler also got in his licks on the subject of Civil Defence. It says in the secretary's notes that: "There followed questions from the floor." This, I can well believe. All meeting long, "questions from the floor" flew like confetti.

I also missed out on the "unfinished business." This is a handy little catch-all, tacked onto the end of conference agendas. What it actually means is: "It's been fun. Let's start again!" By dint of excellent chairmanship Mr. Chandler managed to keep things throttled down to a dull roar, and out of the calculated

chaos and organized confusion emerged a motion to appoint a committee of five, charged with the task of planning, promoting and organizing the 1953 conference of engineers. The motion carried, and the quintette of hapless helpers was selected.

They are: Frank Makepeace of CFRN, Edmonton; Earle Connor of CFAC, Calgary; Bert Hooper of CKRC, Winnipeg; Art Chandler of CJOR, Vancouver; and Merv Pickford of CHAB, Moose Jaw.

To these gentlemen is tossed the monumental assignment of reclaiming from the debris of the 1952 convention enough material upon which to construct the foundations for the 1953 convention. The number of delegates to next year's clambake is expected to increase, conditional upon the fact that the equipment firms can peddle a few more unattended transmitters, between now and then.



Calgary played host at the first annual conference. Calgary played host at the second annual conference. I assume that the committee will be casting about for a 1953 location. Calgary would welcome a third annual conference. But frankly, gentlemen of the committee, I'm just not up to it. My recuperative powers are not what they used to be, and a year is so short a time. May I commend to you the Province of Nova Scotia. It is picturesque, alluring, romantic, and doubtless beset by multitudinous technical problems. But most of all, it's a long way from Alberta, which I can't leave for another two years. My parole doesn't expire until 1954.



RED TAPE

Having for the first time dictated this column onto a dictating machine, we feel we should announce that the foregoing was electrically transcribed.



PRE-REPORT

One thing we can safely say about the CAB Convention at this writing — it hasn't happened yet.



CALLING CALDWELL

As an alternative name for John Bradshaw's agricultural program we suggest "Dung & Bradshaw."



POT CALLS KETTLE

Then there's the announcer who spent a whole morning peering into the control room. Later he confided to a friend: "Operating is a lead pipe cinch. They don't have to do a damn thing."



WANT AD

Experienced announcer seeks position, where station manager will submit to employer aptitude test.



TIME & SPACE

This space reserved for a witticism Alec Phare promised to phone us in five minutes.



NEW TWIST

For sale, cheap, some only slightly used gags and cliches for CAB speakers to introduce their talks which we will undertake to use in the next issue.



MITCH'S PITCH

Can it be that Andy McDermott has arranged a head table of such non-broadcasters as radio manufacturers for the Ad-Club's salute to radio in the hope that Mitch will pitch 'em?



CONVENTION SLOGAN

Think what you say, and say what you think.

cjch A PLANE'S EYE VIEW OF Rich HALIFAX



—Photo by Pulsifer Bros., Halifax.

The Halifax-Dartmouth market's audience is completely reached by CJCH, the Maritimes' No. 1 non-network independent station, on the air 24 hours each day, stressing programs with distinct local appeal.

1950 Retail
Sales Estimates

Halifax County	\$124,405,000
Halifax City	94,568,000
Dartmouth City	12,024,000

REPS:

Paul Mulvihill in Toronto
Radio Time Sales in Montreal
Adam J. Young, Jr., in the U.S.

cjch

cjch



"TRANS-QUEBEC" DOMINATES
French - Speaking Quebec
BY ITS FULL COVERAGE OF
THIS BILLION-DOLLAR MARKET

Here are some hard facts, showing the popularity of Trans-Quebec, which show what a profitable and economical buy it is:

TOTAL FRENCH HOMES IN THE PROVINCE OF QUEBEC—(1949 B.B.M.) 781,410

TOTAL MINIMUM UNDUPLICATED CIRCULATION of TRANS-QUEBEC—Basic and Affiliated—Province of Quebec Only:

Day Time . . . 564,310 Night Time . . . 585,560
French Radio Homes

BASIC STATIONS	
CKAC Montreal	10,000 Watts
CHRC Quebec	5,000 "
CKRS Jonquière	250 "
MEMBER STATIONS	
CHNC New Carlisle	5,000 "
CKBL Matane	1,000 "
CKVM Ville-Marie	1,000 "
CKLD Thetford Mines	250 "

Figures on Trans-Quebec Basic Stations ONLY:

Radios Tuned One or More Times per week

Radios Tuned Six and Seven Times per week

RADIO HOMES in Counties with Unduplicated Penetration of 50% and more ONLY

Day Time 523,290
 Night Time 546,910

217,250
 190,610

★
The above figures do NOT include French listeners in Ontario and Maritime Provinces.

EXCLUSIVE SALES REPRESENTATIVES:

MONTREAL

Jos. A. Hardy & Co. Ltd.
 1015 Dominion Square Bldg.

TORONTO

Jos. A. Hardy & Co. Ltd.
 11 Jordan Street

UNITED STATES

Adam J. Young, Jr., Inc.
 New York & Chicago

RADIO GROUPE TRANS-QUÉBEC INC.

1010 St. Catherine St. West

Montreal, P.Q.

UNiversity 6-8915

A Broadcaster Reprint

A COPY MAN HITS BACK

We asked a copy man to turn the tables and tell the industry how it could help him do a better job. Here is the result, by Chuck Tierney, three years copy chief at CFRA, Ottawa.

The recent radio writers' contest, sponsored by C. B. & T., showed definitely that radio continuity writers, especially those who write commercials for their bread and butter, welcomed the opportunity to bask in the light of new recognition. For all too long, the average writing Joe and Josephine in most radio stations has been considered as a necessary, but not overly important

member of the staff. Now, however, a new concept in thinking, as far as commercial continuity writers are concerned, seems to be in order. The importance of good radio copy has been stressed time and time again by men who are prominent in all fields of advertising. Most radio stations make presentations of commercials to the various sponsors before they are aired. So, with so much attention now being focused on the commercial, it seems reasonable to hope for an end of the old order where a commercial writer could be anyone from the office boy to the chief engineer.

Not everyone can write a good commercial. The man or woman who can has in all probability had extensive experience in radio writing; keeps constant check on the commercials written by others; follows the changing trend in advertising methods; studies new techniques; and is constantly striving for improvement. He, or she, will listen regularly to the different announcers, noting their style and presentation, and where possible, will write commercials especially for the man who will read them, knowing that the more clearly and believably they are read, the more effective they will be, and the greater will be the results obtained by the sponsor. And this, after all, is the sole purpose of the radio commercial.

Obviously the man or woman who fulfills these requirements is a specialist, and should be considered as such. They should be able to maintain close contact with their sponsors (a difficult task when a writer is handling more accounts than can efficiently be looked after), and, what I feel to be very important, their opinions and ideas should be carefully considered by the account executive or radio time salesman.

In too many cases are the ideas and suggestions of the writer ignored because the account executive or time salesman feels that "this isn't what the sponsor wants." If the sponsor is fully cognizant of radio techniques, then he knows, and rightly so, exactly what he wants. But in the case of the majority of local sponsors, they only have a sketchy knowledge of radio and are mainly concerned with having their names shouted several times. In these cases, the salesman or account man should argue for the writer, and explain to the sponsor that the commercial concerned is the one that all in the radio station feel will do the best job. This, of course, is dependent on the fact that the writer has turned out a good commercial.

Another point is that many local sponsors are influenced by the commercials prepared for national accounts, and without stopping to consider that these have been written to appeal generally to the national population, insist that theirs be almost identical. I feel that here, the salesman handling the account should point out this fact and show that the local writer is appealing specifically to the local audience.

The preparation of a good commercial must necessarily be based on co-operation, co-operation between the sponsor, salesman, and writer. After all, each of these individuals is working toward the same end — to increase sales of the goods or services to be advertised. Yet, in so many cases, the writer is expected to turn out scintillating, effective copy on the scantiest of knowledge. He may never even meet the sponsor, never see for himself what he's writing about, have little or no previous knowledge of the product. Yet he is expected to sit down and dash off five or six commercials that literally drip with selling phrases and imply a thorough knowledge and first-hand experience with his topic. And, he may have to do this on a moment's notice, so that the sponsor can get on the air immediately.

In one sense, this is most flattering to the writer, for obviously he is considered to be an extremely versatile fellow, blessed with an innate and inordinate amount of knowledge covering all existing fields of business. But if he's that good, think how much better he would be if he did have a comprehensive understanding of his sponsor's product.

When you come right down to it, the attitude toward the commercial writer is a most peculiar one (granted there are cases where the attitude is not misplaced). The writer, as far as

many stations are concerned, is a guy or gal who knows everything about every business, except how to write a good commercial, can come up with original, imaginative and selling copy in a minute or two and is mechanical perfection at its best, able to roll commercials out of the typewriter one after another without a single error.

So with all these attributes, it's rather surprising that the writer still receives secondary consideration around so many radio stations. The time has come when the commercial writer should be recognized for what he is, a specialist; a highly skilled individual with the unique ability to write a selling message in 15, 30, or 60 seconds. Utilized to the fullest extent, his abilities can be most profitable to his employer. If he can't fill all these qualifications, he rates—the axe.

So why not take commercial writing out of the back room? Make the preparation of good commercials a worth-while job. As long as writers are more tolerated than rated, they'll never be content with writing as a career. Instead, they'll be continually looking for other positions that offer greater opportunity. To paraphrase a popular song, "a good writer is hard to find," and if you have one, you want to hold on to him or her.

While it goes without saying that salary is an important consideration in any position, I believe that the majority of present-day commercial writers are more intent on doing a good job for the radio station and its sponsors than they are on furthering their own ends. But ultimately the time comes when they discover there are more lucrative fields in radio than that of writing commercials.

So, the station loses a good writer, and one on whom they've possibly spent considerable time and money. A new writer must then be broken in with a subsequent drop in efficiency, only for a time, but as anyone in radio knows, time means money, and a waste of time is actually a station loss.

To hold anyone in a position, you must keep him happy. Self-satisfaction in a job well done will not sustain anyone for too long. This applies particularly well to the commercial writer. It can't be too difficult to make a writer happy or the turnover in most stations would be phenomenal, for outside of the studio operator, no one in a radio station receives less recognition.

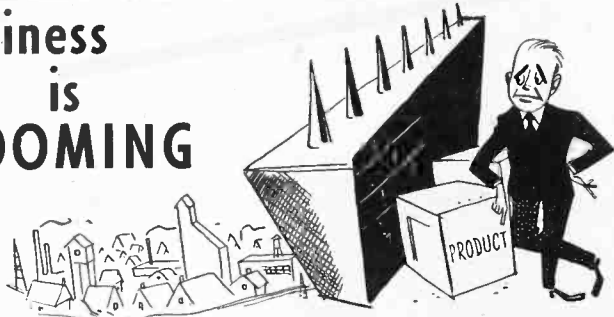
A writer is happy when he knows he's doing a good job. This stems from the aforementioned self-satisfaction. He can be kept in this frame of mind by recognition of his efforts; by the occasional pat on the back from station management; by those he deals with, salesmen, announcers, etc., understanding the problems and effort involved in preparing commercials; and, naturally, by being paid a salary commensurate with his ability, output, and general worth to the station.

Those are fundamental facts, inherent with human nature. And writers, believe it or not, are human.

—September 5th, 1951.

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FIRST
IN VICTORIA!
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Kirkland Lake

New Liskeard, Rouyn-Noranda (English), Cobalt, Haileybury, all consider CJKL their Community Station. You buy a huge market in addition to Kirkland Lake when you use CJKL.

Timmins

National Advertisers must move merchandise off the shelves. CKGB has been selling goods and services for both Local and National accounts for 19 years. The Advertiser who has used CKGB will endorse its Selling Power! Ask him!

*A mineral formation makes reception of "outside" stations almost impossible.

CJKL KIRKLAND LAKE
CKGB TIMMINS **CFCH NORTH BAY**

REPS:—N.B.S. — Don Cooke, Inc., U.S.A.

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the full
Associated Program Service
transcription library
during the CAB Convention

●

IT IS our pleasure to display at this Convention a typical APS library installation. This is the first time this service — every disc and index card, with custom-tailored cabinet and the jumbo catalog — has been exhibited at a Convention of Canadian Broadcasters. We hope it will be possible for you to visit us during the Convention and thoroughly examine this unique service at your leisure. Edward Hochhauser, Jr., William Houghton and Maurice B. Mitchell will be on hand to provide the answers to any questions you may have.

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YOUR SCHEDULES

**BEST WISHES FOR
CONTINUED SUCCESS
TO THE CANADIAN
ASSOCIATION OF
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CJGX
Yorkton
SASKATCHEWAN

1927-52 — 25 Years of
Community Service

Representatives

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Inland Broadcasting Service, Winnipeg
Adam J. Young, Jr., Inc., U.S.A.

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Spaghetti*

*Hickory-Broiled
Steaks*

*Charcoal-Broiled
Steaks*

*Ocean-Fresh
Seafood*

Ciccone's

OF TORONTO

506 King Street West

A Broadcaster Reprint

STATIONS AID CLERGY

By Tom Briggs

That there is room for improvement in the broadcast of religious programs and that the broadcasters are aware of this unrealized potential, was brought out in a survey of radio stations made this month by *Canadian Broadcaster & Telescreen*.

At the same time, however, it became apparent that the stations themselves were doing much to make religious programs more acceptable to listeners by constantly seeking to raise the technical quality of broadcasts, while instructing ministers, organists and choirmasters in the art of using radio.

Radio station CFOS, Owen Sound, recently conducted a one-day school in radio broadcasting technique in its studios, in co-operation with the radio committee of the United Church of Canada, for ministers in the station's area. Lectures during the day, given by W. J. Dunlop, director of the CBC's religious broadcasts; Reid Forsee, program and talks producer of the CBC, and Rev. Dr. Beaton, secretary of the United Church radio committee, and two discussion periods, gave the 30 clergymen a new insight on the approach to radio.

Organized by Rev. Maurice Whidden, minister of a church in the area, the school was considered a success. CFOS manager Bill Hawkins said: "Many of those attending the school participate in the station's *Morning Devotions* series and other religious broadcasts, and there is no doubt in our minds that the one-day discussion on radio technique has helped these men to better plan and produce their broadcasts."

A similar experiment was carried out by CHEX, Peterborough. A meeting with the local ministerial association was arranged at which tape recordings of its *Morning Devotions* program, made over a period of four weeks unknown to the minister in charge,

were played and discussed. Out of the meeting came suggestions for a standard, non-denominational format for the program, an offer by the station to supply each minister with a list of all hymns in the station record library, and an organized radio committee set up to control, criticize and improve religious broadcasts.

As a result, CHEX manager Russ Baer believes that the ministers of all denominations in the locality are now more radio-conscious. "We have taken important steps to improve the calibre of religious broadcasts," he said, "and in so doing received excellent co-operation from the ministers. They were highly impressed with our interest in assisting to improve. Their Sunday morning church services are prepared and presented so that the listening audience feels a part of the congregation, rather than outsiders listening in."

"I would suggest that broadcasters generally become more aware of the importance of religion in their programming," he urged, "because, after all, religion is the backbone of the community."

Bill Stovin, manager of CJBQ, Belleville, has had two meetings with the ministerial association there, explaining the various approaches to good radio speaking. Response to these was sufficient to warrant the preparation of a special pamphlet by the station, in which were outlined pointers on material and procedure.

The local ministers now know what does and does not make good radio. Further, the station has supplied the clergyman with copies of an important book on the subject, "Religious Radio — What To Do and How."

The station's production manager, Scott Hannah, pointed out that for some time CJBQ has been looking for better ways to

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132 ST. GEORGE STREET, TORONTO 5

make "on the air" sermons more listenable. He feels that its efforts to date have had satisfactory results.

Critical of radio's handling of religious programs is M. V. Chesnut, manager of radio station CJVI, Victoria, who feels that "a serious mistake was made when the first church service was broadcast, a mistake that has led religious broadcasting down the wrong path to this day."

"Back in the early days," he said, "when 'special events' or 'memo' broadcasts were new, we tried our hand at anything and everything. We broadcast dance bands, sports, political rallies, fires and riots. We broadcast from aircraft, from under water, and from circus cages, and, included in this search for novelties, to our shame, we broadcast the church service and even the marriage ceremony."

"A church service is an act of worship," Chesnut declared. "It is a deeply personal affair, and as such it is not a fitting subject for broadcasting. Moreover, I believe that even the most devout clergymen are corrupted to some extent by the presence of the microphone, with a portion of their minds on their 'performance' during worship."

"The laws of Canada," he pointed out, "prohibit the broadcasting of the proceedings of any court of law, on the grounds that broadcasting is injurious to the dignity and majesty of the court, while a service of worship becomes a radio program, competing with other programs for rating points."

"Religious broadcasting and the propagation of Christianity by radio should take the form of religious music, inspirational talks and drama," he suggested. "The idea of Christianity can be 'sold' with the same techniques that have proven so successful with Community Chest, Red Cross and Victory Loans, but let us accord our churches at least the same respect we grant our law courts."

Of the many religious organizations using CFCN, Calgary, to broadcast their messages, all have demonstrated how important such programs can be when the medium is understood, according to the station's manager, James Love. They are also aware of the need for continued improvement.

Some of the programs are produced by groups of evangelists in the station's studios, most of whom have been trained in the Moody Bible Institute for radio work and

understand broadcasting well. Another program, consisting of gospel hymns by the Janz Quartet, promotes attendance at gospel meetings, and originates in specially constructed studios at the Three Hills Bible Institute. A great deal of money has been spent by the organization on equipment and studios, and it is always anxious to improve the quality of its programs, Love said.

Calgary's Central United Church is said to have the largest radio congregation of any United Church in Canada, and also broadcasts over CFCN. It is therefore extremely interested in improving the broadcasts of its regular services and more attention is given to the radio congregation than to the one in the church. Some broadcast equipment is owned by the church and the newly-appointed minister was chosen, at least partially, for his qualifications as a radio speaker.

Still another program cited by Love is that of the Prophetic Bible Institute, now in its twenty-sixth year and conducted by Premier E. C. Manning. Professional vocal and instrumental talent is engaged and each program is carefully rehearsed before it goes on the air. It is produced and transcribed in studios and on equipment belonging to the Institute and released to 12 other stations across Canada.

"There is no doubt that those churches using modern radio technique are getting very good results from the medium," Love contended, saying many clergymen agree that "churches need to adopt a more progressive point of view with regard to radio."

"We constantly urge that good things come in small packages," said Howard Bedford, president of station CHVC, Niagara Falls. "Condensation," he went on, "is as effective in religious radio as

in any other public appeal. We ask our ministers to eliminate embellishments."

However, he suggested that a station should make sure it is providing adequate technical facilities "to get out of church broadcasts what is put into them. And the radio man at a church, be he producer, announcer or merely operator, must be straightforward and emphatic in his instructions to all concerned, bearing in mind that the ratio of those in the radio audience to those in the chapel is immense."

Pointing out that it is hard to differentiate between programs specially prepared for radio and broadcasts of regular church services, J. A. C. Lewis, manager of station CKEN, Kentville, N.S., said that with a regular schedule, ministers throughout the two surrounding counties try to make the best presentation possible on broadcast services with special planning. However, he felt that from experience, no drastic change in present procedure could be recommended. "After all, it is a church service we are broadcast-

(Continued on page 40)



CKVL app 40%

Stn. "A" 50Kw. app 30%

Stn. "B" 10Kw. app 20%

ALL others app 10%

AT THE TOP OF THESE GREATER MONTREAL
SHARE OF FRENCH AUDIENCE STEPS
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PEOPLE IN THE WORLD
(AGENCIES INCLUDED)
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CASE HISTORY No. 1

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Fifteen Successive Years



First in the Field — First on the Dial!
Now, as ever, programming in the prosperous Newfoundland market, particularly for Newfoundlanders.

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HORACE N. STOVIN & CO. IN CANADA
WEED & CO. IN U.S.A.

AID CLERGY

(Continued from page 39)

ing," Lewis said, "and the folk who are listening appreciate it as being carried in the manner they would experience were they able to attend."

Much the same opinion was expressed by Bob Bowman, CFBC, Saint John, N.B., when he said: "Specially prepared broadcasts seem to get more visible response than pick-ups from churches, but I think the church pick-ups are appreciated by thoughtful people."

The station's promotion manager, Dick Gallagher, considered programs such as the *Hour of St. Francis*, *Family Theatre* and productions of The Salvation Army to be of high standing both in production and audience response. But while church services of any particular denomination are inclined to be favored more by its members than the great majority, "they are better listening than manufactured programs."

In Wingham, CKNX, which devotes more than 12 hours weekly to religious broadcasting, is much concerned over the quality of such programs. One of its program series, *Church of the Air*, has been administered for the past 10 years by the Wingham and District Council of Churches, which is responsible for securing a different minister for each of the daily half-hour programs.

Promotion manager Vin Dittmer reported that, contrary to current religious broadcasting methods, this program uses the order of service of the church almost exclusively. Such an approach is more readily understood by the average listener than the type of program especially prepared, he said. "We feel that our rural community wants more religious broadcasting," he went on. "We also think that the local unrehearsed qualities of our programs go off better with our audience."

The station was instrumental in setting up a "radio workshop" for the Church Council and it is felt that this will contribute towards any toning-up the broadcasts may require.

At CKWX, Vancouver, it is the

considered opinion of many members of the staff that the radio industry could profit by providing leadership in an instructional program on radio for the clergy and laymen.

As expressed by Sam Ross, assistant manager, such an undertaking should be aimed at "educating the church as to the nature of radio as a means of mass communication, and why it is different" and teaching the "basic tenets of radio salesmanship and new ways to promote the gospel." It could further provide "assistance in effective planning and scheduling of religious broadcasts." Training in radio speaking and basic radio writing was suggested as part of the proposed course, "to avoid oratory in sermons from studios" and "to point out the differences in pulpit work." Some training in production techniques, such as discussions, forums and interviews, was also recommended.

The CKWX staff felt that a three-point program could achieve these ends. They believed that occasional workshop studies in radio stations should be provided for all clergymen within each community and that they should also be urged to hold classes themselves. Encouragement and leadership should also be provided for permanent radio workshops, designed primarily for teaching the laymen of the church, particularly the young people who can be counted upon to be interested in such ventures. "We put emphasis on the activity of laymen, because much of the work of the church is done by them," Ross said.

The third point in the proposal was aimed at instructing theological students. "When it comes to early training of theological students, we'd like to put extra emphasis on this final suggestion," declared Ross. "Theological colleges should include some form of radio training for their students. If this were done, then the graduates would be far better equipped to do work on the air and thus appeal to a greater number of people. We feel that radio stations would be glad to nominate some of their staff members to lecture and lead discussions on radio in theological classes."

In establishing a policy for religious broadcasts some years ago, station CKOC, Hamilton, instituted a change in which churches

(Continued on page 42)

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A Broadcaster Reprint

A PLEA FOR REAPPRAISAL

An address to the Association of Canadian Advertisers at their Fall Conference in Montreal, delivered on November 1, 1951, by Pat Freeman, CAB Director of Sales and Research.

The economic position of the 104 CAB stations that I represent is only fairly sound. Most of them have been making a profit. But, having regard for the degree of risk attached to the capital invested, all too few of these stations have made the kind of profit that their auditors now consider necessary for continuing financial soundness.

The volume of business enjoyed by our member stations has steadily

increased. On their behalf, may I pause to thank you, the national advertiser, for the continuing and increasing confidence that you have reposed in our medium. But, as expenses continued to mount, it was only this steadily increasing volume that held our profit margin. Today we are losing that race. At present rates, our profit margin, which has never been substantial, must lose ground.

In our business, as in yours, the cost of material, the cost of doing business has skyrocketed during the decade that we are considering today. I will not bore you with a long recitation of our woes.

A very few details will suffice.

Being a young industry, it was not until the early 1940's that most of our stations were in a position to inaugurate the proper pension plans and insurance schemes for their employees. For example, in the station where I used to work, the insurance expense in 1951 had increased 1,732% over 1941.

During the past 10 years all stations have increased and some have almost doubled their staffs. In assembling material for the recent hearings of the Royal Commission we found that in one sample of stations of all sizes and located in all parts of Canada, the salary bill over a 10-year period showed a minimum increase of 117% and a maximum increase of 778%. Major increases in rents and taxes are common to all of us. But peculiar to our electronic business is the very rapid depreciation and outmoding of our equipment. The life of a transmitter is only five to seven years.

The performing rights fees paid by a typical station have increased by 135% during the past 10 years. But this 135% increase pales before the demands for astronomical increases with which we will be faced in 1952.

A frequently overlooked factor is that the merchandising services provided by our stations have, particularly during the past two or three years, greatly increased in their scope and in their efficiency. These intensified merchandising efforts cost money.

There, briefly, is the picture. With costs skyrocketing, the continual increase in the volume of business has held the insubstantial profit margin. But today and tomorrow, with present rate structures, we cannot keep pace with costs. Therefore we are faced with the imminent danger of a decrease in our narrow margin of profit.

What, then, should happen? If it were your business or your industry, I think you would do two things. First of all, you would strive to do an even better job for your clients. This we will continue to do. Secondly, you would effect the realistic price increases necessary for the sound economic operation of your business. But this, I prophesy, private radio will not do.

Why? Are we fools? Are we personifications of tranquility and unawareness? No, gentlemen, we are none of these things. But we, the private radio stations of Canada, live, to a large extent, in a queer world of economic unreality. A world not of our own choosing. Let me explain.

When you, the national advertiser, employ our medium to sell your goods and services, you sometimes weigh the pros and cons of selective versus network radio. But whatever your decision, your program will be released by large numbers of our stations. For example, the Dominion network is made up of over 30 private stations and only one CBC station. This is not the time or the place to emphasize the many major advantages of selective radio. But it is both the time and the place

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and

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"THE FRIENDLY VOICE OF THE MARITIMES"

ONE STATION CFCY

Presenting★ your story to

47% of the RADIO HOMES

46% of the POPULATION

44% of the RETAIL SALES

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An ESTABLISHED AUDIENCE built up by
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EAST OF MONTREAL**

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REPS. IN CANADA — ALL-CANADA RADIO FACILITIES
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for me to lay all the emphasis at my command on one blatantly unfair factor. This factor is largely the cause of the unrealistic prophecy I made just a moment ago.

When you buy, as part of a CBC network, one of our private stations, you buy that station's time at a rate that is arbitrarily set by the CBC. A rate that is almost invariably lower — and sometimes very much lower — than the normal, realistic rate set by that station. You must realize that this arbitrarily enforced lower network rate stands as an ominous deterrent when a private radio station seeks to adjust its selective business rate to keep pace with economic realities. And, it must set a selective rate that can withstand subsidized competition — subsidized in part, ironically enough, by the network rate reduction that that station is forced to accept.

Furthermore, the rate structures of the majority of the CBC's own powerful station are unrealistic. This is a further deterrent to our member stations as they seek to set rates that are commensurate with reasonable security.

For many years our stations have individually petitioned for reality. The CAB has discussed this situation with the CBC. Last week, with their commercial manager—Mr. Powell—and as recently as yesterday morning I presented the latest facts and figures to Mr. Davidson Dunton for his consideration.

I would be remiss if I did not report to you that in these recent interviews I have found both gentlemen prepared to examine carefully the wealth of relevant material that we had prepared. I now entertain the hope that they will come to grips with the situation.

If, during the coming year, the CBC takes the necessary steps to alleviate our discomfort (as well as their own), I would not look for very substantial upward revisions. But a reasonable increase is desperately needed. If this increase in station network rates should occur, I think that you would then experience a general minor increase in the selective rates of many stations. If, on the other hand, the station network rates remain virtually unchanged, then an urgent economic necessity may be denied and only a few may be denied and only a few stations may venture upward revisions of their rate structures.

Without giving due consideration to this problem, some of you might hasten to applaud any condition of restraint that could be said to involve the conservation of a small percentage of your advertising dollar. Please beware of hasty or short-sighted judgment.

You advertise your goods and services to increase your profits and for no other reason. To tell your story you employ the various advertising media. You need those media just as those media need you. If one of the major advertising media should, because of an unrealistic situation, fail to stay on an economically sound footing and consequently fail to deliver

the good services of which it is capable, then, I believe you would become alarmed. And your alarm would be justified.

We, too, need profits. We cannot, like the corporation with whom we find ourselves inexorably entwined, operate at a loss. For us—as for you—there are no subsidies.

During the year that lies ahead our stations, each in its own judgment and each evaluating the circulation it has achieved and with due regard for its economic health, will seek to give you the best possible advertising value for the dollar that you invest. If, during the coming year, a station charges you a little more, please remember that, in all probability, it still will not be charging you as much as a fair and equitable appraisal of the circumstances would dictate.

But for today, because of our firm belief that the fullest possible understanding between business associates makes for a better way of life, I can say most sincerely that speaking for the CAB to you, the ACA, has been both a privilege and a pleasure.

In answer to a question from the floor requesting information on the story that BBM told during the years under review, Freeman replied:

During recent weeks I have spent a lot of time studying the rates charged by our member stations and the circulations achieved by those stations during the years under review. I am now speaking from memory but the interesting figures that I am going to give you are clearly imprinted on my mind.

A total of 57 private stations and 11 CBC stations subscribed to the 1946 BBM study. Of these 57 private stations, 53 are CAB member stations. Of these 53 stations, 47 were operating in 1941. Taking these 47 stations of all sizes and in all parts of Canada as my sample, I found that their night-time BBM in 1950 had increased by more than 50% over 1946. But the basic one time one hour rates for those 47 stations had increased only 16% during those years.

If those figures amaze you, may I give you the astonishing information that, of those 47 stations, over one-quarter are operating on the same basic rate today as they were in 1946.

Let us examine a larger but parallel sample. There are now 104 stations who are members of CAB. Of these stations, 76 were operating in 1941. Of these 76 stations, almost one-third have the same basic rate today as they had in 1946.

ANNOUNCER WANTED

Western Ontario 1000 watt station has opening for junior announcer. Send details of education, radio experience and recent photo in first letter.

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- CKNX WINGHAM, Ontario.
- CHLP MONTREAL, Quebec.
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- TORONTO STAR— 60 minutes seven a week RENEWED for another year. More than 249,000 listeners in one year according to Elliott-Haynes survey.
- IMPERIAL OIL LTD.— Esso has added CKFH's big sports audience to the Saturday network—plus Wednesday night and all play-off games.
- LEVER BROS. LTD.— From spots and newscasts to COMPLETE sponsorship of the Junior "A" OHA series including all play-offs and the Memorial Cup Finals.
- ADDISON LIMITED— 15-minute five a week news commentary RENEWED for another year at 7 p.m.
- HENRY BIRKS & SONS— Tried for six months on a three a week late night sportscast. Renewed for further six months. Excellent results have meant another six-month RENEWAL in '52.
- ANDERSON BUICK— 10-minute sportscast six a week RENEWED for one year.

The Right Show on the Right Side of Your Dial Can Bring You Results Too—At Radio's Lowest Cost.



Radio Reps In Montreal

Midway 0921 In Toronto

A Broadcaster Reprint

BACK TO NORMAL

By H. G. Bowley

Mr. Frisbee stood back and surveyed his work with quiet pride. He spoke aloud to nobody in particular. "That," he said, "is as fine a job of crating a radio as I have ever seen."

There was a wail of anguish behind him. His 12-year-old daughter, Molly, had entered the living room in time to hear his words.

"Oh, Daddy!" she cried, "you haven't crated the radio! I've just simply got to listen to *Homer Buskin and his Teen-Time Jam Session* this afternoon!"

Choking down his private opinion of disc-jockey Buskin, Mr. Frisbee contented himself with remarking that it would do the whole family good to spend a day without a radio. "The radio's getting so it rules our lives," he muttered darkly. "A day of silence will be a pleasant change. Anyway, the truck will be here first thing in the morning to pick up all this stuff. I'd like to tell you, young lady, that moving this family and all its belongings is a whole lot more important than whether you hear your radio programs."

Molly, rebellious but wisely silent, left the room just as Mrs. Frisbee entered it from the dining room. "Oh, John, you haven't crated the radio!" she cried. "Couldn't you have waited a few hours? Kay Blake is going to interview Mrs. Roosevelt on her home-makers' program this afternoon."

"To the devil with Kay Blake!" exploded Mr. Frisbee. "And Mrs. Roosevelt too!" he added daringly, tossing international amity to the winds. "There's work to be done around here. Half the stuff still isn't packed, and you're worrying about radio programs. Ye gods, woman!"

The next few hours were spent in strained silence, which as time

went on preyed more and more on Mr. Frisbee's nerves. Just before three o'clock, on the pretext of going to the corner store for cigarettes, he sneaked out to the garage and listened to the three o'clock news on the car radio. As he moved to switch it off, a talk on gardening was announced, and he stayed his hand; Mr. Frisbee was an enthusiastic amateur gardener. The gardening talk was followed by music from *South Pacific*, of which he was inordinately fond. At 4.15, with a start, he simultaneously remembered the time and the drain on his battery. Sheepishly, he sneaked back to his crating.

After a hurried dinner, with everyone in old clothes and nobody very cheerful, he stood in the littered living room and dolefully contemplated the silent hours of work ahead. He looked speculatively at the crate which contained the radio. His wife and daughter were in the kitchen, packing dishes. At the back of the crate was a wide space between boards. He put his hand in speculatively, and found the power wire. It reached easily to the nearest wall plug. He turned his attention to the front of the crate. It was pretty solidly boxed in; but he thought he could get his hand down the front of it just to reach the knobs, if he loosened one end of the top board.

When Molly and Mrs. Frisbee came into the living room a moment later, they found him with his left arm thrust deep into the vitals of the radio crate, frozen into what appeared to be a ballet-dancer's stance, right hand outstretched toward the hammer which lay on a truck just two inches beyond the tips of his fingers.

"For Pete's sake hand me that hammer," he snapped irritably.

Mrs. Frisbee silently placed it into his hand. A few vicious jabs with the claw end of it, and his left hand was free. He nursed it sullenly.

"What were you trying to do, Daddy?" asked Molly.

He opened his mouth to answer, thought better of it, and snapped his mouth shut again. Instead, he turned to the crate and began moodily prying the boards apart.

"Place is like the tomb," he growled. "What we need around here is a little music." There was a click, and the dial lit up. A few seconds later the air was rent with "On Top of Old Smokey."

"Can't they play anything worth listening to?" Mr. Frisbee asked plaintively as he spun the dial. But there was an undertone of satisfaction in his complaint, and his demeanor was suddenly more confident. He had something to listen to, something to swear at. Things in the Frisbee household were back to normal. The radio was going.

—August 15, 1951.



MONTREAL

Your Trade Paper Advertising

Year after year, whether an industry likes it or not, its trade paper does a continuing job of keeping its readers posted on the activities and developments of that industry. These readers are not exclusively either buyers or sellers. Rather they comprise a select family of those who buy and sell a related number of products and services.

The phrase "public relations" is one of the most abused and over-used in the English language. But if you will give it some thought, you will agree that the functions of a trade paper is public relations to the n'th degree.

When some new development occurs, when a new technique of fertilizing tomatoes is developed, when someone discovers a new means of selling goods by radio, when a business which forms an important part of the industry is bought or sold, the industries concerned learn about it first from their trade papers.

When legislation is introduced which will militate against an industry's interests, it is the trade paper which reports the facts and often uses its editorial columns with which to help influence a more favorable decision. When a program director gets married, or has a baby, or both, the news is carried in the columns of the trade paper.

Trade papers devote considerable space to reporting promotions and moves of key personnel, often from the selling side to the buying side of the industry, or vice versa. They also report the advent of new arrivals into the ranks of the industry. In this manner, they act as a constant liaison between employer and employee, between buyer and seller. In our particular case, we go a little farther on the employment side, maintaining an employment department, which, we hope, works out to the mutual advantage of those who are seeking the right kind of personnel, and those, in the ranks of the employed, who are looking for the right kind of berth.

Finally, in this present era, when there are those who would have people believe that all business is a greedy monster, interested exclusively in its own gain, no matter

what the cost to its victims, an industry is able to have its good works recorded in print, in its trade papers, if it will be far-sighted enough and institutional-minded enough to co-operate by supplying the information.

So a trade paper becomes an agent of liaison, and an information service between members of the industry it serves, and also a perpetual salesman for that industry among that large proportion of its readers who are in some capacity or other on the buying side. (In our case this group represents two thirds of our total circulation.)

A trade paper is a friend of the family—a friend of those who buy the product as well as of those who sell it. It spends its time expressing kind thoughts about you and your customers. Yet, if it is worth its salt, it maintains complete independence from each.

Then what?

Your trade paper advertising.

People advertise their wares on a radio station because they feel that the people they want to reach feel kindly towards that station. They know the announcers and performers like friends and neighbors. They even know where the recordings stick.

The logical place for you to reach national advertisers with your sales stories is through the advertising trade press, whose readers feel they know our writers just as your listeners feel they know you.

Whatever you do, it is of absolutely vital importance to see to it that copy is written in the language of those who read the paper. When a national advertiser addresses your listeners in the parlance of Bay Street, Toronto, you are rightfully indignant. But in the case of your trade paper advertising, you are talking to those same national sponsors.

So see that your messages are composed in their lingo, if you want them to have ready acceptance.

Actually advertising and selling are synonymous. When one of your salesmen is selling a show personally, the potential sponsor asks him a lot of questions, which he answers. When you are using advertising as

your salesman, you have to dream up the questions that would be asked, and answer them in your ads. In this way, your ads can be made to perform the same function on a less intense but wider scale as is achieved by the live salesman.

Naturally it's a lot easier to say the right thing when someone says: "Everyone listens to the other station," or "I've been using newspaper for years and get good results." Unfortunately — or perhaps fortunately — your sales staff can't cover nearly as many prospects as your trade paper.

Here are three questions, at least one of which should be answered in every ad you run.

1. Why should I advertise in this area?
2. Why should I advertise by radio?
3. Why should I use your station?

First, why should I advertise in this area?

This question doesn't get all the answering it might, presumably for two reasons. (1) Stations feel that time buyers know all about their market, which may or may not be the case. (2) They feel they will be plugging for their competitors.

Outside of the larger and better-known centres at any rate, it is important to impress on advertisers that here is a potential market.

You can't take it for granted that anyone knows anything about your market.

Second, why should I advertise by radio?

Tell them what *all* radio, not just your own station, does in your area. Maybe you should give them comparative figures with other media—if you dare. But at any rate, sell the medium, even if someone else earns some of the gravy you bought and paid for.

Everyone climbs on the No. 3 Bandwagon — *why should I use your station?* This is your cue for ratings, mail pull, success stories and all the ads that come the easiest. They are valuable, of course.

Ask yourself if you are satisfied that the first two questions have been answered. Are they sold on the idea that your's is a worth-while market? Are they sold on the idea that radio is a worth-while medium?

Richard Hurd

Publisher.



experience
counts

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



A Broadcaster Reprint

THE CASE FOR SUBSCRIPTION TV

Condensed from an address to the Public Relations Association of Ontario by Millard C. Faught, Ph.D., president of The Faught Company Inc., New York, management and public relations consultants.

Tonight well over 100,000,000 man hours in some 11,000,000 American homes will be devoted to the absorbing new process of watching television. Yet even these prodigious manpower figures will be overshadowed by the women hours devoted to TV, and they in turn by the children hours soaked up by the magic tubes before bedtime tonight in the U.S.A.

Never in the history of the sciences or the arts have the total living habits of a nation been so greatly modified by a technological phenomenon so quickly.

To my knowledge we have never before, as public policy, tried to guide the potentials of a new technological development until atomic fission came along. I want no part of a secret Government Commission dictating the use of television. Yet TV has already influenced our daily lives more than has the slendered atom. Maybe, therefore, we ought at least to get our minds together and accord television some prescient thought commensurate with its potentialities.

In spite of a transmitting pattern that has been frozen since September, 1948, we already have some 12,000,000 sets in use in the U.S., tunable to 107 stations. In several larger cities, the homes are already more than 50 per cent "saturated" by sets. What happens to this billion-odd dollars' worth of obsolete equipment when TV expands into the UHF area of the spectrum? What happens when the jurists finally decide what the engineers should do about color television?

The Federal Communications Commission is considering whether it will authorize a system of "box office" television, which the Zenith Radio Corporation has just finished testing in Chicago, with FCC permission. As some of you may know, a cross-section of 300 Chicago families had their homes equipped for 90 days with special television receivers, on which they could see feature motion pictures

nightly upon payment of a family admission charge of \$1 per picture. The films were telecast from a regular television station, but "scrambled" both as to sight and sound. However, the test families, upon request to the station, could have the picture "unscrambled" by means of a "key" sent to their special home television receivers via telephone. Appropriately enough, this system is called *Phonevision*.

I can see television as the vehicle which can bring the Metropolitan Opera to a snowbound living room in Manitoba; "South Pacific" to a home theatre-party in Atlanta; the Kentucky Derby to cowboys in a bunkhouse in Montana; the circus to crippled kids in homes from ocean to ocean; Hollywood's best colossal smash hits to a living-room armchair audience of 10 times the seating capacity of all the movie houses in North America—including some 20,000,000 people who are too old or too infirm to go out to any sort of public place of entertainment. But most of all, I can see television bringing the vast stored knowledge out of hiding in the Library of Congress, the Field Museum, the Adler Planetarium, out of 500 universities — not to mention current events from the floor of the U.S. Senate or Canada's Parliament — and into the homes and minds of people who are too full of boredom and questions, and the fear and ignorance that go with them.

Television can do all of these things, but how to pay for them — beyond those fragments of these potentialities that advertising sponsorship can or would pay for — or which can be subsidized out of public funds? For such of these things as we now enjoy in the places where they are sold — the theatre, the stadium or the school — we buy a ticket or pay tuition. The same information or entertainment can be delivered via television. Finally, now it could be collected for via *Phonevision*.

The 300 test families in Chicago were offered one kind of product on *Phonevision* — a variety of feature motion pictures, most of

Best Wishes
for another highly
Successful
C.A.B. Convention

ART MCGREGOR
FRANK DEAVILLE

WOODHOUSE and HAWKINS

1175 BAY ST., TORONTO
KINGSDALE 4864

which are pre-1948 vintage, and therefore have had their first run of the regular theatre gambit. There were no double features or extra added attractions, no free dishes and no bingo on the *Phonevision* test programs. Yet the sample population of 300 families bought and paid for from 300 to 700% more motion pictures at home on *Phonevision* than they are accustomed to consume as regular movie patrons.

If one extrapolates these results to the nation as a whole, and takes into account only those families who now have television sets and telephones, the resulting figures of potential new business to Hollywood and to television run off the edge of the paper.

■ ■ ■

I think that *Phonevision*, or any workable system of box-office telecasting, would be the best single thing that could happen to TV. In the interest of brevity, let me telescope my reasons:

Phonevision would give television a huge new source of revenue and thus break down the economic barriers that now contain television not only in its business growth but in its programming or cultural potentialities. TV as we know it in the U.S. can now do or offer only what advertisers can or will pay for. With *Phonevision*, it could also do and offer what the public, with all its now-neglected minority interest groups, would pay for.

To do a bit of limb-hopping, I'll wager there are enough people within signal range of this room to support a *Phonevision* series on a subject even as specialized as the hobby of taxidermy. I believe the obsolete, decrepit old Opera House in New York could be rebuilt on the network revenue from one week's presentations on *Phonevision* from just the receivers now in use. As things stand now, the Opera is unsponsored and therefore available only to those of its millions of friends who can crowd into the moldering old Met, where the great artists sing amidst the deficits, and the scenery gets stored on the sidewalk.

To take a different approach to the potentials of subscription TV, let me ask you—how many people would pay \$1 for a home family-seat at the Kentucky Derby? Indianapolis Race? The World Series? The premiere of a "Gone With the Wind"? Ringling Brothers Circus from Madison Square Garden? A super benefit show for the Red Cross? An Easter Service for the benefit of community churches?

Life Magazine says that 30,000,000 people saw the recent LaMotta-Robinson prize fight, but only 14,802 paid. Suppose that only 10% of the U.S. home audience had paid?

Across the U.S. the promoters of spectator sports, from the big-town professionals to the freshwater colleges, are tearing their hair about television because they can't collect from willing viewers—nor can the advertisers make up the difference. Yet all the while the ticket-buying public sits by, willing to pay if somebody will figure how to collect it. *Phonevision* could cancel out all of these stalemates.

Whole shelves of books will have been written before the full ramifications of this fact will have become history. But just to point your mind in the direction of the immediate potentialities, here are some possibilities which cease to be "academic," when and if large numbers of homes become equipped with television sets which can also function as ticket-takers:

1. Such homes, for marketing or merchandising purposes, become theatres, opera houses, stadia, classrooms, or a domestic substitute for any other contemporary "sales arena" where people pay to enter so they can consume some type of commodity that is absorbed principally through the eyes and ears.

2. Differently put, any "program" for which people are now accustomed to pay, and which can be telecast, could then be sold to consumers within their homes and delivered by television for a fee.

3. Conceivably, therefore, home classes, numbering students into the thousands, could take a course telecast from a college classroom and produce "tuition" from a single lesson that now exceeds a decade's revenue from that course, or a year's gate receipts from the college's football team.

4. What box-office television in the homes of America's sports fans might mean in the way of added revenue to football, baseball, boxing, racing, etc., is a wide-open guess.

5. There are supposed to be some 60-odd million potential U.S. movie customers who are not quite "potential" enough to go to the theatre regularly. What percentage of them might see at least one movie per week if they could do so at home via TV at less family cost for admission, and no "incidental" expense or inconvenience?

6. We are already accustomed to putting charity appeals on television by broadcasting an extravaganza "free show," together with an appeal for donations. Suppose we put the same show on box-office TV for a fee so that, instead of leaving sweet charity at the mercy of good intention, we contributed painlessly to charity while under the anaesthesia of the good time we are having. Granted a nation-wide box-office television audience of no more sets than are already in use in the U.S., I can envisage the Red Cross or some comparable charity collecting as much as \$5,000,000 from a single broadcast.

■ ■ ■

But enough of these "heroic hypotheses." These should suffice to suggest my basic thesis—that if we are to realize television's full potentialities, we have got to do our biggest thinking about it in advance.

If that is a sound assumption in the States, it should be doubly so in Canada where television still has a clean slate as a new cultural force. If it guides its programming and services generally by the minimal rule of what the public will put up with, the results can only be suicidal for television. The very impact of television is such that it cannot afford nearly the proportion of mediocrity that radio has gotten away with, commercial or otherwise.

—July 18, 1951.

WE'RE not the biggest market in the country . . .
nor the wealthiest . . .

WE'RE not the biggest station in the country . . .
nor the most-listened-to . . .

But

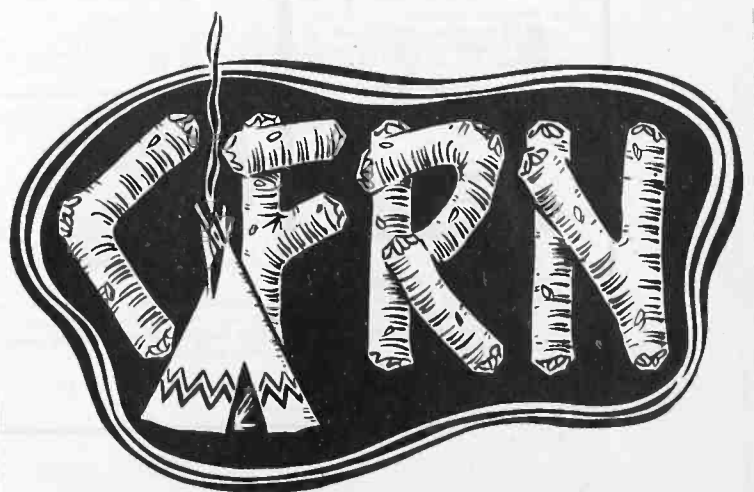
WE ARE the Biggest Booster in this rapidly growing market . . . a market stimulated by YEAR-Round industrial production and main line railway activity . . . surrounded by the largest ranches in the British Empire . . . a market served well by RADIO STATION CHAT . . . with no radio competition within 110 miles in any direction! Two hundred local accounts are completely happy with the service that you're missing . . . if you're not boosting your product on

CHAT

Medicine Hat

ONE THOUSAND PERSUASIVE WATTS

Not the world's best-
**BUT CONSISTENTLY
GOOD
IN
SALES & SERVICE**
That's why-
**IN EDMONTON
IT'S**



RADIO REPRESENTATIVES LTD.
Montreal — Toronto — Winnipeg
Vancouver

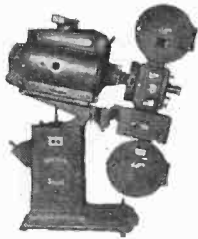
ADAM J. YOUNG, JR., INC.
New York — Chicago — St. Louis
San Francisco

ACHIEVEMENT AT BELLEVILLE

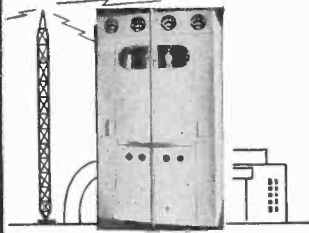


Completely modern Sound Systems for sports arenas, industrial plants, schools, hotels, institutions.

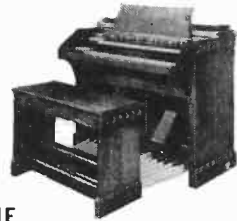
All types of fine radios for the home



Motion picture Sound Systems for theatres of all sizes.



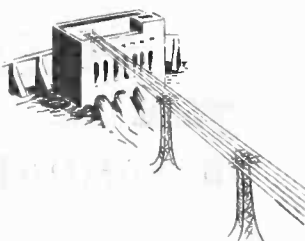
AM or FM Broadcasting Stations including Speech Input Equipment . . . A complete Broadcasting Station service from Telephone Line to antenna.



THE HAMMOND ORGAN
Music's most glorious voice
★
For Church and Home



Mine Signalling Equipment . . . for voice or signal communication between cage and surface. Designed for rigorous use in Canadian hard-rock mining.



Power Line Carrier Systems for voice communication, generation control, or remote telemetering . . . Specifically engineered for the Canadian Central Station industry.



Fire Alarm equipment and systems for buildings or municipalities.



All forms of manual and Traffic Actuated Traffic Equipment and Systems.



The latest Mobile Services Equipment, including complete fixed station systems, for Municipal, Provincial and Federal Police, forest conservation, hydro systems, surveyors and prospectors.



Electronic Soundwriters Dictating machines of distinction for Canadian business men, executives, travellers, teachers, stock supervisors, investigators . . .

Northern Electric

COMPANY LIMITED

Expert Engineering and Installation Services at your disposal

DISTRIBUTING HOUSES THROUGHOUT CANADA



Sam Ross

One of a series of reprints of talks by radio commentators. This is one of three such talks by Sam Ross, assistant manager of CKWX, Vancouver, in his Sunday evening series, "Sam Ross Reports."

The issue of freedom of information was brought before the public of Canada the other day.

The medium involved was radio. It started when the deputy under-secretary for external affairs wrote to the Canadian Association of Broadcasters for opinion on a draft of the United Nations' convention on freedom of information.

It came to public light when the general manager of the Canadian Association of Broadcasters replied that Canada should first clean house before supporting lofty principles on an international scale.

Freedom of information means freedom of speech, freedom of radio and freedom of the press. They are one in principle. They are the single cornerstone on which all other freedoms exist.

The struggle for freedom of information goes far back into history of the British Commonwealth of nations — into the days when attempts were made to license the press or impose stamp taxes to curb publication and circulation. They go back into the reigns of the Georges when there was an endless series of arrests and prosecutions on charges of libel on the government.

Slowly, these various forms of restriction on freedom of speech and the press disappeared, either through repeal of the Acts, or through disuse of powers, but without the establishment of any positive statutory protection for either freedom of speech or freedom of the press.

In effect, the various pieces of legislation and regulation were infringements on freedom of information, which is the term now used to cover publication of news either orally or in print — over the radio or in newspaper or magazine.

Canada has not been free of efforts to control information, and one example is the Accurate News and Information Act which the Alberta Legislature passed in 1937.

It gave the government power to require publishers to print any statement furnished by the government regarding any news item or editorial previously carried by the newspaper. It threatened the

A Broadcaster Reprint

ABOVE ALL OTHER LIBERTIES

source of news, and it condoned libel because it declared "no action for libel shall be maintainable" as result of anything printed pursuant to the legislation.

The legislation, however, never became effective. It was ruled beyond the authority of the Legislature and died before it could be put into effect.

Existing radio control in Canada has always created a fear that the government—through the Canadian Broadcasting Corporation—could exercise complete control over the broadcast of news and opinion. It was this point which led the radio executive in Ottawa to suggest that Canada should first clean house before endorsing a principle set forth by the United Nations.

The argument is built on regulations established by the CBC and still in existence. They give the CBC power of censorship if it desires to exercise it.

The point at issue is not the enforcement of the sections. They are not being enforced today, and the news that is broadcast by radio stations is neither checked nor edited by the CBC. The news is the sole responsibility of the individual stations.

The point at issue, however, is the existence of the power. It is there for use if desired, and the fear exists that the power of censorship can be exercised either by the CBC itself or on instructions from the government.

Freedom of information is essential to a democracy, and it cannot be exercised while there is fear. The necessity of freedom of information was recognized many years ago when John Milton wrote: "Liberty to know, to utter, and to argue freely, according to conscience, is above all other liberties."

The words are just as true today as they were in Milton's day,

and the danger to freedom of information always exists. It is a principle for which there must always be a struggle — just the same as individual liberty cannot be taken for granted even in a free country such as Canada.

There is nothing of privilege in freedom of information or its distribution by a newspaper, a magazine or a radio station. It is simply the same right and responsibility held by any individual. It is nothing more than the freedom of all men to speak their minds openly and without fear, and according to their conscience.

Any agency for distribution of news is governed by the same laws of libel, defamation and decency that apply to all individuals and corporations. There is no difference . . . except that radio and press are more vulnerable because they provide news and opinion every day of the week.

There are so many ways in which freedom of information can be abridged that it is necessary for some legislative action to be taken by Parliament to clearly set forth the right of access to information, and the right to supply information.

In 1944, Canada's great cooperative news-gathering agency — The Canadian Press — passed a resolution expressing its belief in the world-wide right of interchange of news, and that such a right should be protected by international compact.

The resolution was sent to the then Prime Minister, the late Mr. Mackenzie King. In his reply, Mr. King endorsed the principle of free exchange of international news as essential for informed opinion on international affairs and indispensable to the maintenance of peace.

A copy also was sent to the Progressive Conservative leader at that time, John Bracken. Mr. Bracken declared the democratic nations the world over would face

a grave and menacing crisis if the peace did not bring a guarantee of freedom of the press . . . an unlimited guarantee in a language that would not permit quibbling or misrepresentation.

A copy also was sent to the C.C.F. leader, M. J. Coldwell. He said he was in hearty accord with the resolution and believed the people the world over were entitled to factual news of events wherever they occurred.

The Federal Social Credit leader at that time—John Blackmore—took the same view. He said he was wholly behind any move to ensure the free exchange of news as an essential bulwark of our freedom.

Those were views expressed in 1944. Yet today conditions permit a radio executive to suggest to a senior official of a government department that Canada should first clean house before going into the international sphere with endorsement of the principle of freedom of information.

It is one thing to endorse a principle. It is another to apply the principle. There is only one way in which the principle of freedom of information can be firmly and solidly established.

It is to write into the British North America Act certain principles of liberty, including the right to free and untrammelled publication of news by radio, by newspaper and in magazines within the laws of the land and beyond any discriminatory legislation or censorship.

If that were done, then regulations dealing with any one of the three media of mass communication would be beyond the power of any government, and Canada could clearly, and without fear, place her seal of approval on any convention endorsing the essential liberty—of freedom of information at home and around the world.

—September 19, 1951.

CFCO has more listeners Per Watt at less cost than any other Western Ontario Station

TOTAL DAY AUDIENCE 79,480 HOMES

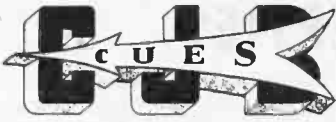
1/4 hour program 15 cents per M. homes. Spot announcements 5 1/2 cents per M. homes.

TOTAL NIGHT AUDIENCE 55,510 HOMES

1/4 hour program 32 cents per M. homes. Spot announcement 9 cents per M. homes.

B.B.M. STUDY NO. 4

CFCO - 630 Kcs. - Chatham



Extract from letter from Mr. C. Mason, Mason's Appliances, Belleville, running Sunday newscast, 10.30 p.m.:

"The first broadcast brought in three washing machine repairs. In fact, when we got here Monday morning there was a customer waiting at the door with a washing machine for us. Then on the next broadcast on washing machines, we sold three Inglis washers totalling \$598.50, so we were very pleased and as soon as it is possible for us to get other programs, we will certainly do so."

CJBQ

BELLEVILLE — TRENTON

ADVERTISERS DON'T WRITE EDITORIALS

When a national advertiser or his advertising agency wants to buy an advertisement in a newspaper or other publication, he buys a specific space; says what he wants to say in it; and leaves the rest of the page to the highly-trained craftsmen from the editorial departments.

When the same advertiser wants to buy time on a radio station, he dictates what kind of material shall occupy the rest of the period.

The result of this is, in a word, that whereas a newspaper dictates the policy and the nature of the material in its editorial columns, the radio station has blandly turned over this important function to the advertiser.

The defence stations will offer is that the advertiser is eager to attract listeners so that they will buy his product, and that cannot react any way but favorably to the station which is obviously trying to build up listeners too. This, however, is not always a fact, because we have all of us heard advertisers admit that sometimes it is just as practical to annoy people into buying their product as it is to please them into it.

There are some stations that have adopted a policy more similar to that of the publishers. These, of course, are the block programming stations. We had a story from one of them just lately about a station which is blocking a dramatic period. But generally speaking, as the Mas-

Adapted from an address to the Western Association of Broadcasters, by Richard G. Lewis, C. B. & T. editor, at their 1951 Convention at the Banff Springs Hotel.

sey Report points out, these stations concentrate on popular music punctuated with news. The surveys show that people seem to like this kind of lazy listening with one ear while the other one is sweeping the floor. Maybe the commercials penetrate this kind of listener's sub-conscious. Who am I to say?

I think that, insofar as their national advertising is concerned, many stations have sold out to the agencies and their clients.

Most of the Massey Commission's criticism of the programs should rightfully be leveled at the agencies for some of the things they get away with and at the stations for letting them get away with them. The commercials they send are, in the main, ably prepared to the point where they actually make good listening. I don't think, though — and there are surveys to prove this point — that people resent the commercials so much as what goes on between them.

Maybe you will say the agencies will never let the stations get programming out of their hands. But the agencies don't write the editorials in the *Calgary Herald* or the *Edmonton Journal*, but they still buy space.

This is not a slight to the bright minds in the agencies. There are innumerable agency people who have helped build radio and whose value to the medium is beyond description. They are in agencies because they want to be in radio production, and the agency is the nearest approach they can find. I feel that radio needs them back in its stations.

When I was gathering my material for this talk, I had a chat with a friend of mine who holds an executive position on the advertising side of one of Toronto's daily newspapers. Forgetting typesetters and other technicians, he told me that his paper employs 134 editorial people — full time, that is — and that includes the

editor, sub-editors, reporters, columnists and photographers. On the advertising side, it has 19 salesmen on national and local display.

Some of the writers are big names, and people request position close to their articles and columns and pay a premium rate for the privilege. But it would never occur to them to tell these writers what to say.

Radio has the same situation when people clamor for a spot before or after the news, and pay a premium rate for it. And remember, this is one feature which is not supplied by the sponsors or their agencies.

If, as the Massey Commission says, programming is weak, I submit that it is not generally because of the stations' failure to do a competent job. The trouble, in my opinion, lies in the fact that the agencies have undertaken to relieve stations of a large share of the responsibility of part of their programming and to pay them for the privilege, and they have succumbed to the temptation.

A radio station can be a mighty *London* or *New York Times*, which prints its news and its features with one objective — to interest its readers. Or it can be a throw-away shopping guide, which prints anything that is handed to it to print as long as it gets paid for printing it. I don't have to elaborate on the difference between the two; the difference in social standing; in public acceptance; in financial gain. A radio station will attain the highest standing in its community, not by making over its facilities to advertisers who may at times elect to aggravate listeners into buying goods. It will attain it by staffing its studios with competent newsmen and entertainers, by selecting the best of programs, be they live or transcribed, and by generally making of itself an even more important part of the lives of the people in its community, in terms of entertainment, information and education, as well as public service, than it has already become.

September 5, 1951.

CONGRATULATIONS

to the station
who this year wins the
JOHN J. GILLIN
AWARD ★

GJOB

★ WE HOPE
TO KEEP
IT!

KEITH A. MACKINNON

CONSULTING RADIO ENGINEER

VICTORIA BUILDING

Mail
Box 542

OTTAWA

Phone
4-5905

Can you Whistle?

Try this



Now, try it again . . . and **LOUDER!** Whoever's within hearing distance will be paying attention to you by now. Why? **BECAUSE WHISTLE-TALK* GETS ATTENTION.** (It's a natural language. When you were young and afraid to knock on doors you used whistle-talk to get your friends to come see what you wanted. Some shy men **STILL** use whistle talk for comment about the fair sex. Most **EVERYBODY** uses it to signal friends when they're in a happy mood and have something to say.)

Get this same quick, natural, friendly attention to your radio messages with

Standard's Inspired, New

* whistle-talk attention getters

Use this transcribed series of 18 brief happy-whistle lead-ins for **AUDIENCE-INCREASE PROMOTIONS** . . . You can have the whole town whistling your station's whistle-talk . . . including your advertisers.

SPOT SATURATION CAMPAIGNS . . . Sell more, larger and longer spot campaigns via whistle talks and a whole series of Standard Attention Getters.

ADVERTISER-SIGNATURES . . . Let one advertiser have a franchise on a whistle-talk which will give identity and repetitive impact to his messages and keep him advertising for years.

You also get a sales brochure to help you sell whistle-talk advertising in your town and a copy guide to help you write and produce effective whistle-talk messages for **YOUR** advertisers. For Standard subscribers whistle-talks are just the beginning of a 4-way **SPONSOR-TAILORED** Service on 1. Star Shows, 2. Scripts, 3. Sales Ideas and 4. Copy Formats. If you want to know more, just whistle. Be sure to ask about our slogan promotion "**GET MORE FOR YOUR DOUGH ON RADIO**" and by all means check our brand new service **RADIO SIGNATURES**, which gives you exclusive advertising signatures and plans for different specific advertisers in your city. It's a part of our Copy Format Service . . . radio's answer to newspaper mat service.

**Sell With
Standard Radio
Transcription Services, Inc.**

140 N. La Brea Avenue, Hollywood • WEbster 8-9181
360 N. Michigan Avenue, Chicago • CEntral 6-0041
444 Madison Avenue, New York City • PLaza 3-4620

The Sponsor-Tailored Service



Miss Beautiful Barrie Says



WE RECEIVED a nice letter from a client which says in part: "I do not remember ever before having seen such a thorough-going promotion and I want to thank you very heartily for your station's co-operation." There's no Better Buy than Barrie with CKBB's consistent promotion.

CKBB

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

MacOVEE says: "SEE latest Penn McLeod ratings"



8.00 a.m. to 10.00 a.m., Mon. thru Sat.

CKOV in Kelowna 98.6 T.I.
Station "B" 1.4 T.I.
Station "C"0 T.I.

EVEN in Vernon district
telephone exchange CKOV shares
46.8% T.I.

"THE VOICE OF THE OKANAGAN"

NORTHERN ONTARIO'S

Greatest

ADVERTISING

MEDIUM

CKSO

NORTHERN ONTARIO'S
HIGH-POWERED
STATION

ASK
ALL-CANADA IN CANADA
WEED & CO. IN U.S.A.

A Broadcaster Reprint

PROMOTING GOOD GOVERNMENT

By Tom Briggs

The biggest business in any country, especially Canada, is government. Combined, the federal, provincial and civic governments of this country are responsible for spending over 25 per cent of the national income, but advising the people how and why this vast sum of money of theirs is being spent is a problem which has demanded a major effort on the part of private radio stations.

The Radio Bureau is an organization, set up and sustained by members of the Canadian Association of Broadcasters, whose purpose it is to bring to the people all over the country the latest news of their own members' political and economic activity from the nation's capital. Through its *Report From Parliament Hill*, the Bureau offers every member of the House a chance to report regularly to his constituents, on a scheduled basis, by means of short talks recorded without charge in Ottawa. Two hundred members of Parliament have their 15-minute reports sent out on these Bureau recordings to the 67 stations, covering every part of Canada, which take the service.

It is considered the largest public service and public relations project ever attempted by Canadian radio, and all parties prize this opportunity of speaking directly to their own constituents.

In addition, the Bureau provides a daily five-minute report on recent political developments, as well as a weekly quarter-hour commentary, when the House is not sitting. Written by special Ottawa news correspondent Mrs. Frances Oakes Baldwin, these reports go out to all member stations of the CAB.

Individually, stations from coast to coast make their own contributions in publicizing the affairs of government, concentrating for the most part on civic and provincial matters.

In Saskatchewan not so long ago, several concerned farmers suddenly phoned their provincial representative, at considerable cost to themselves to tell him how to vote on an issue they had just heard debated. Their interest and action came as the result of the Legislature broadcasts, sponsored by the Saskatchewan Government, which are aired for an hour and a quarter daily over four stations in the region during the legislative sessions. Originated by CKRM Regina, and fed to a network of stations, consisting of CHAB, Moose Jaw; CKBI, Prince Albert; and CJNB, North Battleford, the broadcasts are considered of vital interest both to members of the House and the people of Saskatchewan. The Honorable T. C. Douglas, provincial premier, feels the broadcasts are an excellent medium for keeping isolated communities posted on governmental proceedings, and a recent move by the Opposition to have the broadcasts discontinued was defeated by a large majority.

During the broadcasts, Tom Hill, CKRM's production supervisor, acts as commentator and identi-

fies each member and his riding as he is about to speak. The Premier, Opposition Leader and Speaker each have microphones, and four others are rotated among the members according to the speaking schedule drawn up in advance by the party whips. Frequently it is necessary to cut into the public address system to pick up unscheduled remarks.

Of the broadcasting of these sessions Premier Douglas says: "It makes the law makers much more conscious of what they are saying and makes it very necessary in preparing speeches to give more thought to what is expressed."

Events of each day in the Saskatchewan Legislature are condensed and commented upon by reporter Chris Higgenbotham for station CKCK in Regina and CFQC in Saskatoon. The 10-minute daily commentary, sponsored by Saskatchewan Public Enterprises, a branch of the government, features a detailed analysis of the day's legislative highlights and a general round-up of current events.

Then, for 15 minutes each week, CKCK airs a discussion of a local government problem by the man who has made the news. Some of the most contentious current issues have been explained on this program. During one broadcast recently, the secretary of the Saskatchewan Wheat Pool commented on the Anglo-Canadian Wheat Agreement, followed by Regina's mayor, Garnet Menzies, discussing the city's budget estimate, the city engineer predicting dire floods in the event of a sudden thaw, and Highways Minister Douglas outlining the coming year's road program.

On the same day, Sunday, of each week, a similar period is given over by the station to the local Junior Chamber of Commerce for the promotion of civic welfare and again the officials, both civic and provincial, are brought before the microphones and kept in touch with the people.

The 13 mayors and reeves of towns in the area of CFOS in Owen Sound are given the opportunity of reaching the people they serve over this station regularly through *Town Hall Report*. This is a series of weekly 15-minute talks in which station manager Bill Hawkins reports the local residents and officials participating take a great interest.

Another program, which is also a part of the station's public service broadcasting, is *Report From City Hall*. Here the mayor, city council members and heads of civic departments, speak each week on civic affairs.

After months of discussion and preparation, CKDA in Victoria initiated its *Civic Round Table* series early last fall. The City Council of Victoria and the Municipal Councils of Saanich

(Continued on page 57)



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—\$40.00
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.

ACTING

For warm, sympathetic voice type, call **IRIS COOPER** — WA. 5017. Also European dialects. Fully experienced. (L)

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)

BOOKS

HANDBOOK OF BROADCASTING, by Waldo Abbot, is a complete guide book on the effective methods of radio and TV broadcasting for everyone in every phase of non-technical broadcasting. This up-to-the-minute reference book covers programming, directing, writing commercial continuity and business aspects of broadcasting stations. Third edition, 494 pages, 61 illustrations. Price: \$7.50, postpaid if cheque enclosed with order. Book Dept., Canadian Broadcaster & Telescreen, 163½ Church St., Toronto 2.

EDUCATION

ACADEMY OF RADIO ARTS — Lorne Greene, Director. Our function: to supply the Radio Industry with competent, trained personnel. 447 Jarvis, Toronto. (U)

EDUCATION

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

ENGINEERING

MCCURDY RADIO INDUSTRIES LIMITED — Broadcast station installation specialists — custom manufacturers of Audio Equipment — commercial 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' convenience — Mt. 9276 — 574 Church St. (O)

PROGRAMS

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

PROGRAMS

CANADIAN EDITION OF RADIO ADVERTISING FOR RETAILERS will be included in this monthly service for broadcasters commencing with the March issue. The Canadian edition is designed to meet the specific requirements of Canadian broadcasters. Nothing has been removed from the original service. Remember, Radio Advertising for Retailers is chock full of program ideas, promotion tips, commercial continuity, management and promotion and sales digest. Written and produced by experienced writers with appreciation for your problems. Available exclusively through the Program Division of All-Canada Radio Facilities, Ltd., Toronto.

PRESS CLIPPING

Serving National Advertisers and their agencies with competitive lineage reports, newspaper clippings — **ADVERTISING RESEARCH BUREAU**, 310 Spadina, Toronto; 1434 St. Catherine W., Montreal. (O)

RECORD'G SUPPLIES

IMMEDIATE RESHARPENING SERVICE—By special arrangement with Audio Devices Inc., we carry a large stock of Cappel's resharpening needles. Mail us your used Sapphires Needles and we will immediately return to you resharpened needles shorter than those supplied to us. This remarkable service has already been tried by leading broadcast stations and has proven to be highly successful. Net price each \$2.75 — **ALPHA ARACON CO. LTD.** — 29 Adelaide St. W., Toronto. (P)

RESTAURANTS

LITTLE BIT OF DENMARK TAVERN — When in Toronto, eat in old world atmosphere. Famous for Danish Smorgasborg. Dancing nightly from 9-12. 720 Bay St., Toronto. (O)

HERE IS ESSENTIAL

Market Data

FOR ADVERTISERS!

2nd ANNUAL

Canadian Retail Sales Index

1951-52 EDITION

Estimates of Retail Sales for 1950, by counties and census sub-divisions broken down into 20 business type groups. Also population and radio homes figures as furnished by the Bureau of Broadcast Measurement.

5.00 per copy

POSTPAID

R. G. LEWIS & CO. LTD.

163½ CHURCH ST.

TORONTO 2

Publishers of Canadian Broadcaster & Telescreen

Welcome...

To CAB Delegates!



We come into the radio stations of each and every one of you more often than any other transcriptions.

NOW YOU'RE IN TORONTO

We'd like you to visit us
TOP FLOOR - ROYAL YORK HOTEL

Call Len Headley on the Hotel Phone
Just ask for

RCA VICTOR STUDIOS



P.S.—And when in Montreal call Ed Traynor—he'd like to give you the grand tour of our Montreal studios and our Processing and Pressing plant.

NEED A MAN? EQUIPMENT FOR SALE? USE AN AD IN CANADIAN BROADCASTER

WANTED

Experienced copy writer, male or female, to take over job of copy chief and continuity editor. Send particulars as to experience, salary expected, etc., to:

CFOR
Orillia Ontario

FOR SALE

1000 watt AM Broadcaster Transmitter, in good condition. Sacrifice for immediate sale.

Box A-117

Canadian Broadcaster & Telescreen

163½ Church St. Toronto

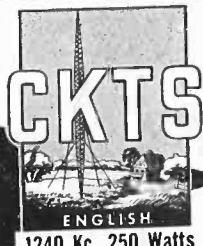


FRENCH
900 Kc. 1000 Watts

SHERBROOKE QUEBEC

The Voice of the Eastern Townships

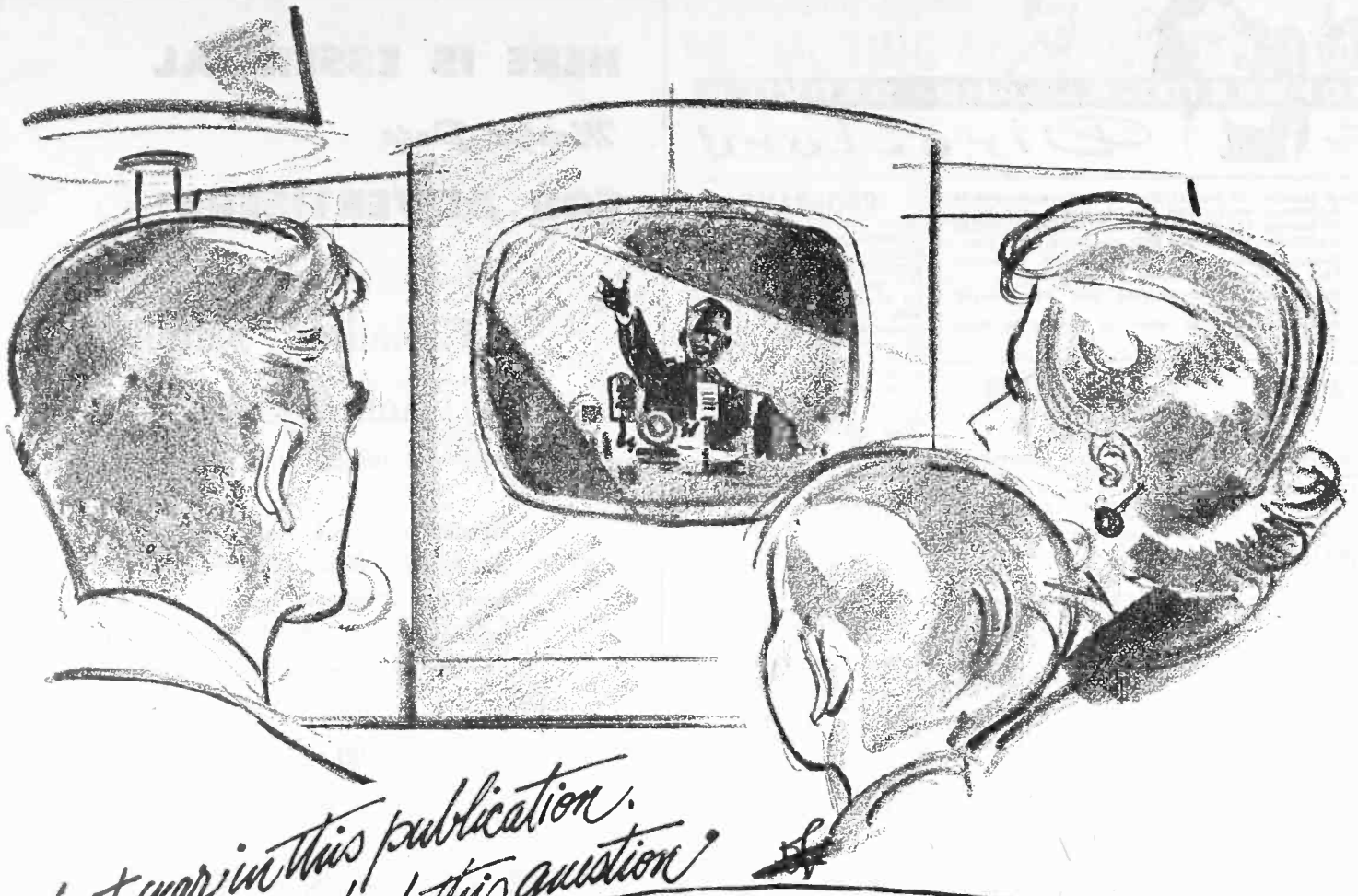
Quebec



ENGLISH
1240 Kc. 250 Watts

Representatives

JOS. A. HARDY & CO. LTD. — CANADA
ADAM J. YOUNG, JR. INC. — U. S. A.



Last year in this publication we asked this question

Television . . . Will Canada be ready when it comes?

Last year, television in Canada seemed much closer than it subsequently turned out to be. But now the eventuality is not too far in the future. And what we said about TV last year we think is well worth repeating this year:—

The potential of television's pulling-power is not surprising. For only in television does the advertiser have a medium which can demonstrate the promise of his product . . . in sight, in sound . . . in motion, in use . . . *all in the viewer's home.* Here are examples:—

An appliance manufacturer introduced a new product to audiences in a single city of medium size. From just one program orders came in for a total of \$1,650. in sales. Advertising cost: \$1.78 for every \$30 appliance sold!

A cook book offer on an afternoon cooking show produced 11,000 requests—accompanied by cash—in three days.

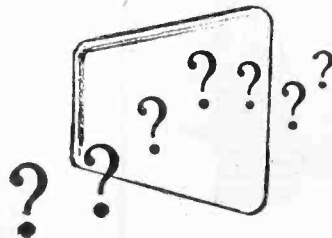
A dairy offered a seasonal novelty through local 20-second TV announcements. Within two weeks more than 50,000 orders came in—a 500% increase from pre-TV days.

But to make use of television's

potential is no easy, last-minute job! To solve problems of programming and selling you need intimate experience with this new medium.

The J. Walter Thompson Company has worked closely with television for twenty years. In September, 1930, our Chicago office directed the first commercial TV program ever put on the air. Today the J. Walter Thompson Company supervises the production of 20 national network and local TV programs. Spot announcements for 225 stations. For one client alone, more than 200 personalized TV film announcements.

When television comes into its own in Canada, will you be ready with your TV plans? If your program is to be among Canada's first in September, planning it NOW is none too soon.



In helping you to make your plans and program successful, the J. Walter Thompson Company Limited can call upon the skills and experience developed over the years by our offices in the United States.

Since its first TV Show in 1930, the J. Walter Thompson Company was also—

- First to produce a full variety show (1940)
- First to present a regular weekly hour-long sponsored program (1946)
- First to produce and direct a regular weekly hour-long dramatic program (1947)
- First agency to employ its own TV set designer

J. Walter Thompson Company, Limited,
Dominion Square Building,
Montreal, and
80 Richmond St. W., Toronto

GOOD GOVERNMENT

(Continued from page 54)

and Esquimalt voted to support the venture with representatives from their organizations appearing on a panel discussing civic and municipal items of interest.

The listeners co-operated, having been invited to send in their personal property, tax and other problems to the program, where they were discussed, and a reply made. Questions as diverse as sewage disposal and the proposed beautification of the Gorge Canal were received and pondered.

The station's manager, Dave Armstrong, said that this approach made the programs more interesting than straight reports and that the response was very gratifying. The station carried the series on a sustaining basis for some weeks, until Dowell's Cartage & Storage Ltd. took over its sponsorship. Frequent members of the program's panel are Victoria's Mayor George and Reeves Casey of Saanich and Thomas of Esquimalt, guided in their discussion by moderator Hal Yerxa of the CKDA staff.

In co-operation with Carleton College and Ottawa University, station CFRA conducts a round table discussion of current economic and political subjects in which government and labor leaders participate with professors from these schools each week. In another series, again with the co-operation of Carleton College, a member of the Parliamentary Press Gallery spoke regularly on a variety of topical subjects.

Controller Charlotte Whitton, Ottawa's first woman controller and considered one of Canada's outstanding women in public life, reports to the civic electorate every Saturday evening over CFRA. Her broadcasts precede the regular Monday council meetings, and it is felt that this has had a great deal to do with increasing the public's interest in the affairs of the Capitol.

Over CFBC in Saint John a program called *Business Barometer* is carried on a sustaining basis, written and delivered by Donald A. Patterson, local manager of Hugh MacKay & Company, investment brokers, and an expert on finance and investment. Every Saturday evening Patterson discusses financial changes occasioned by new government economic policies, accenting the effect on Maritime business and industry, as well as the stock market generally.

The station's manager, Bob Bowman, has been responsible for getting most of the city's councillors on the air with great regularity through the simple expedient of violently disagreeing with them. For five minutes each evening Bowman airs his opinionated *Behind the News* and constantly lashes out at the civic administration, among other things. At the same time it is understood that any councillor, or anyone in authority who holds a view dif-

(Continued on page 58)

Our Roots are Deep...

ESTABLISHED in 1923, this Pioneer radio station has become a part of the everyday lives of the people living in one of the richest industrial and agricultural markets in Ontario.

Your sales messages, broadcast over CKPC, always produce greater results. They gain the bonus-influence of our "deep roots" in the community which have grown through many years of sincere community service.

40 CONTINUOUS LOCAL SPONSORS FOR OVER 18 YEARS!

CKPC BRANTFORD ONTARIO

MRS. F. M. BUCHANAN, PRESIDENT

1000 WATTS FM and AM 1380 KC.

"The Voice of the Telephone City"

Represented by

JAMES L. ALEXANDER

TORONTO — MONTREAL

Individualized

RADIO STATION REPRESENTATION

IN MONTREAL



JIM TAPP
Manager

Now Representing
In Montreal

CKBB, Barrie

CKTB, St. Catharines

CJAD, Montreal

CJNT, Quebec (Eng.)

CJCH, Halifax



RADIO TIME SALES

(Que.) Ltd.

MONTREAL

1231 ST. CATHERINE ST. W.

MArquette 4684 - 5949

There's a real Welcome
for CAB delegates at

CHEZ MOI TAVERN

A variety of European dishes
and
To sharpen your appetite, select
tempting hors d'oeuvres from our Parisienne buffet

Reservations
KI. 5402

30 Hayden St., Toronto
First block south of
Bloor, east of Yonge.

5.00 - 10.30 p.m.
or by special arrangement

LANG-WORTH WILL BE THERE!

MISS A CONVENTION? Not Cy and Johnny Langlois! They'll be in Toronto with Spence and the easy-to-do-business boys from Caldwells to meet their Canadian friends.

To those few broadcasters not yet subscribers, we'll prove that L-W is very much more than a sound investment—the new 8-inch Library is a *must-have* for efficient station operation.

Hear a few of L-W's new shows star-packaged with Star Salesmen like Allan Jones, Patti Page, Johnny Thompson, Vaughan Monroe and Emile Cote—with 24 hours of feature scripts every week. There is a sensational story in Lang-Worth's basic Program Music Library of 6,000 selections—in the compact, all-steel storage cabinets—in the new Talendex—in on-the-spot servicing that saves money for every Canadian subscriber!

You read in the C. B. & T. about the *all-Canadian* 30-piece orchestra in The Allan Jones Show . . . that is just a continuation of L-W's unique attention to your needs. Lang-Worth is working on your team—on the side of Canadian Broadcasters who win and satisfy sponsors by satisfying listeners with better programs.

You're invited to hear samples of L-W's exclusive 8-inch disks at the Royal York. You're also invited to inspect the complete library at Simcoe House—just 5 minutes from the hotel. Come on over . . . your eyes and ears will tell you that Lang-Worth doesn't cost—L-W pays—and PAYS WELL!

SEE YOU AT THE C.A.B.

S. W. CALDWELL LTD.

SIMCOE
HOUSE

LANG-WORTH EM. 6-8727

IN CANADA

150 SIMCOE STREET • TORONTO 1

GOOD GOVERNMENT

(Continued from page 57)

fering from Bowman's, may use this time period another day to present the other side of the question. And Bowman does his best to see that they take advantage of this offer.

Report From Town Hall is a program carried by station CKBB, planned and produced largely by the mayor, councilmen and committee chairmen of Barrie. For 15 minutes each week the detailed spokesmen for this group discuss the town's affairs and problems, and usually succeed in clarifying such current issues as the tax rate, street conditions and parking meters.

Closely allied with this is a Junior Chamber of Commerce production, in which guests who are recognized authorities in their field deal with many phases of community activity. One of their topics was "Why the High Cost of Milk?" and this broadcast brought farmers, dairymen and consumers to the studio. The result was a lively half-hour discussion and after the guests had warmed to the subject it was felt that the Jaycee member who acted as moderator was a necessity. An example of other topics discussed is "Recreation," in which the chairman of the Park's Board, the recreation councillor and a representative of a men's organization which was considering opening another playground, took leading parts.

Employment News is another CKBB public service feature and is prepared with the co-operation of the local Employment Office. On the program the availabilities of jobs and workers are listed, and it also provides information and advice on the Office and Unemployment Insurance.

Recently **CJRL in Kenora** introduced a new quarter-hour-a-week series, *Report to the People*. Each Monday evening political leaders report to the people of the district on government affairs and major issues. The speakers are rotated and Bill Benedickson, M.P., J. G. White, M.P.P., and an official of the municipal council, take their turns at the mike on alternate broadcasts.

This sustaining program is considered to be well received, and provincial member White complimented the station management, saying: "It seems to me that you people are certainly providing a great public service in making this quarter hour available."

For three years now the Vancouver Board of Trade has broadcast over local station CKWX a review of business conditions in the area and reports on trade and industry. It is under the direction of G. M. Morrison and Reg T. Rose, industrial secretary and executive secretary, respectively, of the Board of Trade. These two men discuss weekly the affairs of

business generally in Canada, and more particularly that of the area, and often interview a guest who is usually a businessman and economist.

At the same time, labor is served through another weekly program, shared by the district representatives of the CCL and AFL, Jim Bury and Tom Alsbury, in which the views and business of these two opposing labor groups are discussed.

Mayor H. E. McCallum of Toronto has relied on the facilities of CFRB for the past two years to deliver his weekly report to the people. His 15-minute Sunday talks on the activities at City Hall are considered by both the mayor and listeners to be an important part of publicizing civic business.

The station also plays a part in assisting in safety campaigns by giving its time to Inspector Vernon Page of the Toronto City Police periodically for talks on safety aimed primarily at children.

Following the installation of Ottawa's 1951-52 City Council, station CKOY there instituted a weekly series of quarter-hour broadcasts by the mayor, Grenville W. Goodwin. For 15 minutes each Sunday he comments on civic and local matters and sufficient favorable comments have been received about the program and the interest it commands to indicate that this is a worth-while public service, manager Edgar Guest said.

One time, not so long ago, a deadlock was reached in negotiations between the workers' union of the Calgary Transit System and the city. The situation had deteriorated to the point where Calgary was faced with a complete transit shut-down during the year's most important civic event, the Stampede.

Guy Vaughan, CKXL's news-caster and commentator and one of Alberta's recognized authorities on political and economic affairs, plunged into the problem, as almost everyone had done or was doing. But on a noon broadcast, he gave an evaluation of the muddle which was credited with putting it into proper perspective, and for his trouble he was rewarded with seeing a settlement reached that afternoon.

An official of the Transport Workers' Union, G. M. Morrison, phoned immediately to say that Vaughan's significant editorial had pointed a lead to compromise that had not been noticed, though desired, by either party.

But in addition to being merely interesting, nearly all of these broadcasts and the people who make them, in one way or another, attempt as often as possible to stimulate positive action in community and political affairs. And at the same time they must remain non-partisan.

—May 2 & 16, 1951.



WELCOME

Canadian Association of Broadcasters

to your

TWENTY SEVENTH ANNUAL CONVENTION

Toronto

MARCH 24-25-26-27

We at All-Canada pay tribute to the ever-increasing part played by the Canadian Association of Broadcasters in the field of Canadian radio. We are proud of their efforts . . . proud that we are colleagues in those efforts . . . working to promote the potent force of radio. Another group whose activities have helped further Canadian radio are "select advertisers" . . . leading businesses and foundations such as . . .

Crown Brand Corn Syrup—Canada
Starch Co. Ltd.

Ogden's Fine Cut

Vaseline Cream Hair Tonic—
The Cheeseborough Mfg. Co.
Consolidated

Player's Cigarettes

Quick Robin Hood Oats

J. Lyons & Co. (Canada) Ltd.

S. C. Johnson & Son Ltd.

McCormicks Ltd.—Fine Biscuits
and Candies

Bulova Watch Company

Wm. Wrigley Jr. Co. Ltd.

Frigidaire Products of Canada Ltd.

Salada Tea Co. of Canada Ltd.

Royal Puddings—Standard Brands

Sterling Drug Company

British Ceramics & Crystal
(Canada) Ltd.

Hudson's Bay Co. Ltd.

They realize the potentialities of the selling force of selective radio, and are using this medium nationally, regionally and locally . . . through All-Canada Radio Facilities Limited.

There is an outstanding All-Canada program available for you. Contact your All-Canada Man at the C.A.B. convention, or after.

ALL-CANADA RADIO FACILITIES
Limited

VANCOUVER

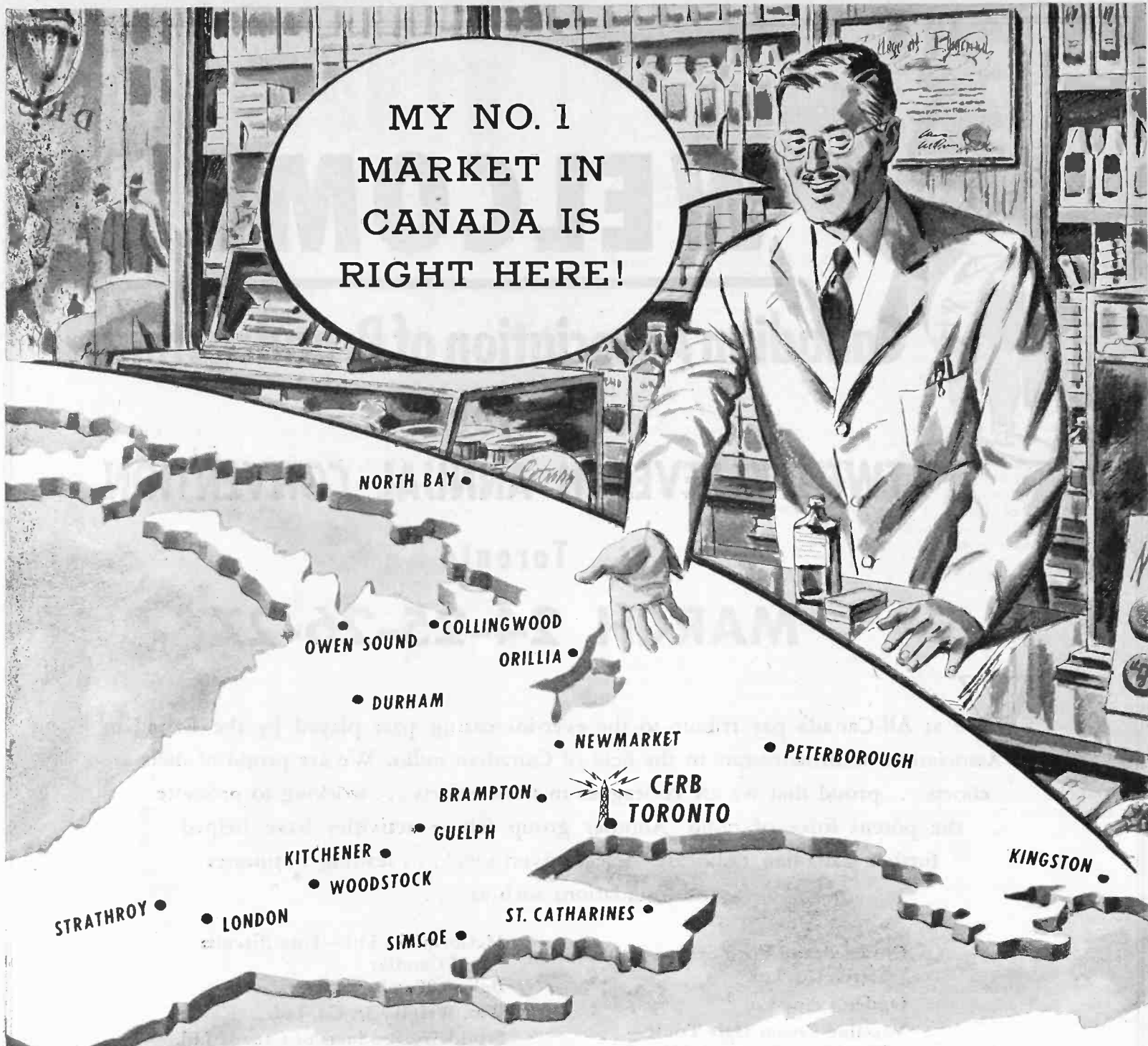
• CALGARY

• WINNIPEG

• TORONTO

• MONTREAL

MY NO. 1
MARKET IN
CANADA IS
RIGHT HERE!



NORTH BAY •
OWEN SOUND • COLLINGWOOD
ORILLIA •
DURHAM •
NEWMARKET • PETERBOROUGH
BRAMPTON •
CFRB TORONTO
GUELPH •
KITCHENER •
WOODSTOCK •
STRATHROY • LONDON •
SIMCOE • ST. CATHARINES • KINGSTON

**Here is the economical way
to reach this No. 1**

Drug Store Market!

WITHIN CFRB'S BBM area, one-quarter of Canada's population lives, shops and buys! Drugstore sales alone amount to \$66,761,000* a year—more than one-third of the national total! And within this area more people listen regularly to CFRB than to any other single independent station.

So whether your product is aspirins or automobiles, chewing gum or gasoline . . . you can reach this No. 1 Canadian market more economically and more effectively through CFRB. It will pay you to get the facts about this No. 1 Station!

(*Source: Canadian Retail Sales Index 1951-52)

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