

CANADIAN BROADCASTER

AND TELESCREEN

Vol. 11, No. 4.

TORONTO, ONTARIO

February 20th, 1952

East Is East...



SOME OF THE MAB DELEGATES AND GUESTS at the Convention in Amherst, N.S., February 4-6. Front row, left to right: Phil Flagler, CJBQ, Belleville; Mengie Shulman, VOXM, St. John's, Newfoundland; Maurice Lacasse, CJEM, Edmundston, N.B.; Bill Stephens, Horace N. Stovin & Co., Toronto; Willard Bishop, CFAB, Windsor, N.S. and CKEN, Kentville, N.S.; Alex Clark, Kingsway Films, Toronto; Norris Mackenzie, S. W. Caldwell Ltd. Sitting on chairs: Ken Soble, CHML, Hamilton; Ray Peters, Harold F. Stanfield Ltd., Montreal; Doug Lusty, CBC, Halifax; Johnny Hirtle, CKBW, Bridgewater, N.S. (elected MAB treasurer); Jim Allard, CAB, Ottawa; Gerry Redmond, CHNS, Halifax (re-elected MAB secretary); Fred Lynds, CKCW, Moncton (elected MAB vice-president); Malcolm Neill, CFNB, Fredericton (retiring president, to represent MAB on CAB Board); Finlay MacDonald (president, to represent MAB on CAB Board); Pat Freeman, CAB, Toronto; E. S. Murray, Imperial Advertising, Halifax. Third row from front: Harold Moon, BMI Canada Ltd.; George Cromwell, CHSJ, Saint John, N.B.; Lester Rogers, CKBW, Bridgewater, N.S.; Tom Tonner, CKCW, Moncton, N.B.; Clyde Nunn, CJFX, Antigonish, N.S.; Chas. Edwards, Press News Ltd.; Austin Moore, Imperial Advertising, Halifax; Burnie Butler-Gray, CFAB, Windsor, N.S. and CKEN, Kentville, N.S.; Art Manning, CKCL, Truro, N.S.; Dennis Landry, B.U.P., Montreal; Jack Brayley, Canadian Press, Halifax; Hymie McFee, CFNB, Fredericton, N.B.; Dick Lewis, C.B.&T. Back row: Wilf Dippie, Radio Reps, Montreal; Tom Church, All-Canada Radio Facilities Ltd., Toronto; Cy Lynch, Maurice Foisey and Bill Fulton, CJCH, Halifax; Penn McLeod, McLeod Research; Bob Bowman, CFBC, Saint John, N.B.; Jack Coalston, CKMR, Newcastle, N.B.; Tom McQuaid, B.U.P., Montreal; John Funston, CHNS, Halifax; Howard MacLean and Max Ramey, CKBW, Bridgewater, N.S.

...and West Is West



RADIO MEN FROM ALL PARTS OF B.C. turned out for the annual meeting of the BCAB at Vancouver last week. They paused in their talks on civil defence, surveys, free time, two-way telephone conversations and broad questions, for this picture by Rolly Ford. Seated, in the usual order, are: George Chandler, CJOR; Kay Willis, CKMO; "Tiny" Elphicke, CKWX; Kay Cronin, CJOR; Edith O'Reilly, CKWX; Jim Allard, CAB; Maurice Finnerty, CKOK; Bill Rea, CKNW; and Pat Freeman, CAB. Standing: Chuck Rudd, CJAV; John Hunt, John N. Hunt & Assoc.; Charles Pitt, CJIB; Lew Roskin, CJDC; Alan Ramsden, CKLN; Jim Browne, CKOV; M. V. Chesnut, CJVI; John Loader, CJAT; Ian Clark, CFJC; Jim Stovin, H. N. Stovin & Co.; Bob Armstrong, ditto; Hal Davis, CKNW; Cecil Elphicke, CKPG; Bert Cannings, CKWX; Don Laws, CJOR; Phil Baldwin, CKNW; Laurie Irving, CKWX; Bill Wellwood, CJOR; Roy Chapman, CKOK.

CAB OFFICIALS GO COAST TO COAST

In sounding a call for radio to express its opinions on issues of the day, CAB manager Jim Allard said that broadcasting "has the responsibility of helping to clarify the ideas and the ideals that democracy represents." He expressed this view to delegates at a meeting of the Maritime Association of Broadcasters in Amherst, N.S., early this month, and repeated it in Vancouver to the BCAB last week.

The Canadian Association of Broadcasters' general manager said he felt the day will soon come when stations must express their own opinions on the air. "No man commands respect unless he stands for something," he continued, and "editorial policy is a process of standing for something, and I believe that broadcasting stations must soon come to the point where each of them takes sides, for or against, on vital issues of the day."

Allard then rapped the "restricted, stifling, hampered atmosphere" of regulation in which radio must operate, contending that under this system broadcasting will never be able to "fully discharge its responsibilities" or "meet these important challenges."

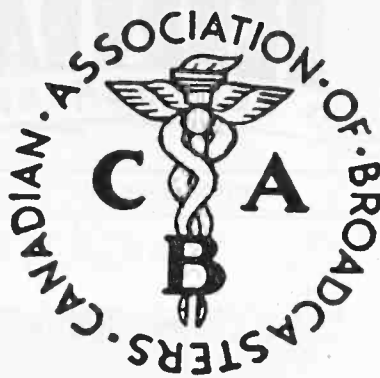
Radio is the 20th century form of publication, Allard stated, but it now is having to go through the same struggle for "freedom of the press" that was fought and won by the printed media over a period of "many weary years." In this struggle, he said, radio is being "assisted by the more enlightened and progressive element amongst printed publications who realize the necessity for freedom" and frustrated by "hasty and ill-advised legislation."

In a world torn between two philosophies and in a day when there are more radio stations than daily newspapers on this continent, it is both a challenge and responsibility for stations to keep listeners fully informed of what is happening at home and abroad, Allard declared. "In keeping them informed," he said, "we must do more than present the facts; we must present opinions... fully, fairly and impartially."

But broadcasting should be free from unwarranted censorship and control to perform this service for which it was intended, Allard claimed. He called for the right of broadcasting to operate, as printed publications do, within the framework of the law and what necessary degree of regulations as is necessary in the

(Continued on page 3)

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



A Friendly Service

OPINIONS vary amazingly on most of the intricacies of the broadcast medium. They vary between the doctrine of using radio as a means of elevating public taste in the arts, letters and sciences, to the view that the function of any medium of expression is to give the people what they want to hear, and leave the heightening of cultural standards to the educators.

ON one point though, there is no dissentient voice, and that is the essential existence of one quality in all broadcasting, and that quality is friendliness.

IN advertising, this quality is even more essential, because radio's voice goes into Canada's 3,201,600 radio homes, just like the voice of a neighbor who drops in to tell a friend about a new recipe or household aid.

IT is this quality of friendly intimacy, which no other medium can offer, that makes a properly planned and controlled radio campaign the best means of carrying your sales message to your market . . . just one of the "friendly services" of the private broadcasting stations of Canada.

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

MAB

Smooth Meeting For MAB

Amherst, N.S.—Finlay MacDonald, manager of station CJCH, Halifax, stepped up a notch when he was elected president of the Maritime Association of Broadcasters at their conference here early this month. He was previously vice-president. The retiring president, Malcolm Neill, CFNB, Fredericton, is off the board, but will continue to represent the Maritime stations on the board of the Canadian Association of Broadcasters, along with Finlay MacDonald, as previously. Other officers elected were Fred Lynds, CKCW, Moncton, who will serve as vice-president; Gerry Redmond, CHNS, Halifax, who was re-elected secretary; and Johnny Hirtle, CKBW, Bridgewater, who becomes treasurer in place of Lynds.

The two-day conference went off pleasantly and informally.

Following the opening formalities, Phil Flagler, farm director of CJBQ, Belleville, gave a talk on Farm Broadcasting, a digest of which will appear in an early issue of this paper.

Ken Soble, of CHML, Hamilton and a director of the Canadian Association of Broadcasters, spoke during the first afternoon session on "Boosting Local Sales."

"Radio is the only industry that doesn't know how much merchandise it has to sell," he said, advo-

CAB Officials . . .

(Continued from page 1)

interests of order on the air lanes. But he contended that such regulation should be exercised by an independent regulatory body and not, as at present, by a competitor.

A new sales presentation, based on radio's circulation and cost trend, to demonstrate to national advertisers the value of the medium, is one of the prime tasks facing the CAB's sales and research office, its director, Pat Freeman, announced to MAB and BCAB delegates.

In outlining plans for the immediate future, Freeman said that all media have been able to trace their development through the years in realistic terms of cost and circulation, with the exception, until recently, of radio. This year, he said, it will be possible to present the story of radio in comparable terms, adding that "we employ no milline rate or other theoretical mathematical device. Now we can prove that radio offers 'more for less'."

Getting the "average" Bureau of Broadcast Measurement formula included in the next BBM study—termed by him a "most sensible and realistic figure"—was another of the plans for improving radio research mentioned by Freeman. He also said that the research and development committee of BBM was currently working on a complete revue of all systems of program research and its report is expected during the CAB's Toronto Convention in March.

ating, in place of budgets, a system which will show "how much merchandise went bad on your shelf, or what opportunities for time and spot sales were missed."

He advised sending salesmen out to sell a specific time in competition with one another. Salesmen should work on commission, he said, because "the best salesmen are hungry salesmen."

He then told the meeting how he had brought up local sales during the four "dead" months of summer. He did this, he explained, by offering his men a bonus of \$1,000 apiece if they could equal the four previous months, and three out of five made the grade. The next year, he said, he upped the bonus to \$1,500, with even better results.

Not only did they get these immediate sales and remove the summer bugbear once and for all, he continued, but the salesmen were brought to realize what they were capable of, and the sales curve continued to climb.

Stations should have a sales meeting every morning, but not

to discuss last night's hockey game, he continued. Sales managers should keep a check on their men. Have them phone in three or four times a day. "Let them know that the sales manager is on their tail—in a nice way." After all, he pointed out, the sales manager is only helping the boys to make more money. "Our best salesman hasn't an automobile," he added.

Soble then went on to stress the importance of giving the sales force a product to sell. "Good copywriters and good announcers enable you to give your sponsors value," he said.

The speaker then expressed himself in disagreement with an article that appeared in the last issue of this paper, "Careful What You Feed Those Maritimers" by Ev Palmer. "Maritimers aren't any different to any other rural Canadians," he said. "They are over-exporting their brains and money to other parts of Canada. You have it within your means," he told the broadcasters, "to bring the Maritimes forward and

to see to it that this area of the country gets its proper place in the sun. Tell your fellow-Maritimers it's time to stop beating their breasts, and to start beating their drums," he concluded.

Jim Allard and Pat Freeman of the CAB, spoke to the meeting and Walter Dales delivered an inspiring and amusing address to the annual dinner, as reported elsewhere in this issue.

Harold Moon brought the meeting up to date on BMI activities.

Alex L. Clarke, president of Kingsway Film Equipment Ltd., told the broadcasters about "Getting the Most Out of Your Tape Recorders." Dick Lewis, C.B.&T. editor, spoke on "Your Trade Paper Advertising." A digest of this talk will also appear later on.

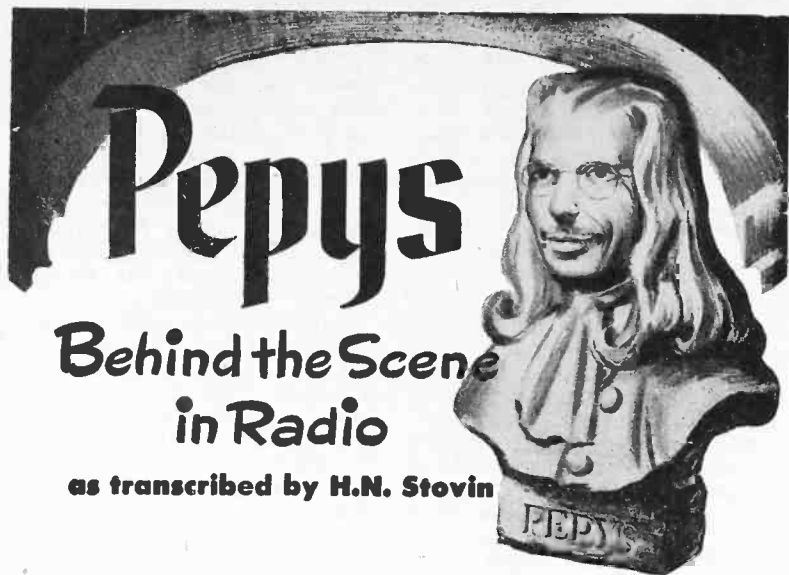
Three agency men were guests at the Convention: E. S. Murray, president of Imperial Advertising Agency Ltd., Halifax and Austin Moore of the same firm; also Ray Peters, radio director, Harold F. Stanfield Ltd., Montreal.

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.



"Do mend my quill in right good humor this day, to set down many pleasant pieces of news from our good Stovin stations, and first to add my felicitations to many received by CKSF, Cornwall, on celebrating its 7th birthday on February 15th, where Godfrey 'Tjuk' Tudor represented our organization and did, on our behalf, broadcast a gracefully-turned message of congratulation ● ● ● CHAB, Moose Jaw, blushing modestly over a well-deserved compliment from Baker Advertising Agency, who write, 'If every station promoted its sponsors' interests as vigorously as you do, we imagine no one sponsor would find it necessary to worry much about sales.' Additional proof of CHAB's lively efficiency shown in a recent \$100,000 fire in a large hotel and furniture store in Prince Albert—250 miles north of Moose Jaw—when CHAB had a detailed story on the air before even the local station did. Yet another bouquet from Harry E. Foster Agency, who writes 'Was struck with the fine public service job you do for Moose Jaw residents. We appreciate the fine job you are doing on Colgate's behalf' ● ● ● Pepys joins with many others in the Radio Industry in welcoming to radio in general, and to CJOR, Vancouver, in particular, Mr. F. W. H. Wellwood, whose appointment as Executive Assistant to the President is announced by President George Chandler. Mr. Wellwood, a distinction graduate of the Harvard Graduate School of Business Administration, has been a management consultant with the E. B. Eddy Company, Belding-Corticelli Ltd., The Canadian Marconi Company, Thomas Nelson & Sons (New York), and other Eastern Companies. He will be a distinct asset to CJOR, and to Radio."

"A STOVIN STATION IS A PROVEN STATION"



HORACE N. STOVIN

& COMPANY

MONTREAL TORONTO WINNIPEG VANCOUVER

Representative for these live Radio Stations

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

BCAB

Ratings Challenged In BCAB Resolution

Vancouver. — Disparity between the ratings of Elliott-Haynes and Penn McLeod & Associates Limited was the subject of a strongly-worded resolution passed at the B.C. Association of Broadcasters' Convention here last week.

This disparity is a matter of serious concern to the BCAB, the resolution said, and the delegates requested T. J. Allard, general manager of the CAB, to write both organizations under these headings:

1. Explain that the disparity between the ratings of their two services is a matter of serious concern to the BCAB because this disparity tends to weaken the confidence of time buyers and account executives in the advertising agencies and hence operates to the detriment of the medium.

2. Ask them if, in order to assist the industry in overcoming this handicap, they would supply the CAB and its members with (a) work sheets used in the compilations of ratings; (b) data on their methods of selecting samples; (c) information on the actual sizes of samples; (d) actual methods they use to control their operator staff.

3. Ask them if they will permit free discussion and exchange of data on the above material between members of the CAB.

4. Ask them if, in the interests of the industry, they would allow any member of the CAB to have published any material relating to the above, provided that it is cleared prior to publication by the board of the CAB.

The motion was proposed by George Chandler of CJOR and seconded by Charles Pitt of CJIB, Vernon.

In another resolution the association asked that the appropriate authorities set out the duties and responsibilities of broadcasting stations in the event of a civil emergency.

Broadcasting stations in the province, it said, were deeply concerned over the state of civil defence in Canada in relation to broadcasting, and felt that firm direction was needed from all levels of government.

The convention also endorsed the principle that radio stations, since they were a form of publishing, should have an active editorial policy.

A resolution supporting this principle, the delegates decided, should be submitted to annual meetings of the WAB and CAB.

F. H. "Tiny" Elphicke, manager of CKWX, Vancouver, was re-elected president of the BCAB; Bill Rea, CKNW, New Westminster, vice-president; Maurice Finnerty, MLA, of CKOK, Penticton, director. George Chandler, CJOR, Vancouver, remains past president.

As president, Elphicke automatically is BCAB's representative on the CAB board.

Summer meeting will be held in Penticton at a date to be decided.

PUBLIC SERVICE & FREE TIME

Applications for free time from groups which are national in scope should be referred to the CAB head office, T. J. Allard, general manager of the CAB, said to delegates who complained of the difficulty of deciding which appeals were worthy and which should be charged the regular rates.

The remarks tied in with a report by Maurice Finnerty, MLA, of CKOK, Penticton, who reported on the work of the government business committee.

Finnerty said personal contacts had been made in the government with an eye to departmental business. Lew Roskin of CJDC, Dawson Creek and Jack Pilling of CHWK, Chilliwack, said they had had various requests for free time from game wardens and district agricultural agents.

These were not necessarily official, but sometimes were merely the requests of department employees who were enthusiastic about their jobs.

Finnerty himself said he had used scripts provided by the local game warden because they were good scripts.

He suggested there should be a policy laid down, since a station could hardly give free time to one department and refuse another.

On the subject of actual paid
(Continued on page 8)

BRITISH COLUMBIA'S second

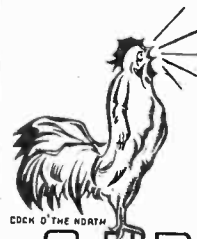
largest population is concentrated in the

north Okanagan and is served exclusively by CJIB

... for by every survey CJIB shows five times as

many listeners as any other station.

NUMBER ONE BY FAR!



Reps:

Radio Reps
&
Donald Cooke

CANADIAN BROADCASTER AND TELESCREEN

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

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Vancouver - Bob Francis



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February 20th, 1952

Editorial We Or Oui

The habit of radio stations of expressing their opinions of just about everyone—with or without an opinion to express—except their own, seems due for a shake-up, and at about time too. This shake-up will come provided the stations see eye to eye with the admonishment handed out by CAB manager Jim Allard at both this month's regional conventions — in Amherst, N.S. and Vancouver, B.C.

Editorial policy is a process of standing for something," Allard said, as he called radio stations "to take sides—for or against—on vital issues of the day." He said that broadcasting "has the responsibility of helping to clarify the ideas and ideals that democracy represents," adding that until radio speaks up for itself, it will never be able to discharge its responsibilities.

The fact that Allard is so right is evidenced by the way in which the newspapers, which now number fewer than privately-owned radio stations, are able to influence so much people as governments. Radio, on the other hand, with its policy of letting everyone shoot his face off, but without any opinions of its own, has let itself develop more and more into a yes man.

Running an editorial department in a radio station will entail quite a few changes in outlook. First and foremost, this editorial department will have to be completely divorced from the advertising side of the business.

Up to the present, radio has regarded its prime function the making and holding of friends in all segments of society. It has tried to make itself universally liked by the expedient of offending no one. It has never quite realized that people are not necessarily drawn to people just because they agree with them; that in actual fact liking, born of respect, is far more likely to grow out of association with people who hold to honest opinions, whether one agrees with them or not. Also, advertisers do not assess the value of an advertising medium by the opinions it expresses any more than they do by the enjoyment they derive from it themselves. A dyed-in-the-wool Conservative is quite likely to advertise in a Liberal paper, because that paper has earned the respect of its readers by pinning its sails to its mast-head and sticking to them. Respect is not earned though by people who do not take a good look at each problem that



"Sometimes, I get the horrible feeling that the sponsor's wife doesn't appreciate my voice."

confronts them and then take a firm stand on both sides of it.

Newspapers have various methods of preparing their editorials. Some publishers make quite a ritual of writing their own. Others call in their writer or writers and simply issue instructions as to what today's editorials are to deal with. Other papers depute a writer to "do" the editorials, following the paper's general policy pattern. In each of these cases though, the editorial "we" is a misnomer, because in actual fact, the finished product will simply voice one man's opinion.

A better way, and one adopted by many of the papers which take their editorials more seriously, is a daily meeting of an editorial committee, carefully selected for the variety of opinions it represents. These meetings are usually presided over by the publisher. But the discussions are conducted by the committeemen. The actual writing of each article is undertaken by an individual member of the committee, yet the editorial is not the opinion of the writer, but of "we," the key men of the paper.

Responsible editorializing on the part of broadcasting stations across Canada, would give radio a new stature in the public eye. It should essentially be the product of individual stations. Syndication of editorials would be a grave threat to their integrity. It would entail no small amount of work, and even expense. But it is, in our opinion, the step radio must take next for the further improvement of the product.

The King Is Dead

Radio has just had the tragic duty of informing the world that the King is dead. From London the news electrified the ether and, as it travelled along the wires and through the air, it shocked into life early-morning announcers and newscasters. Dawn had not risen on most of North America when it happened.

Countless were the Canadian radio announcers, who, glancing casually at the teleprinters, stared at the words in disbelief and then, cautiously so as to disguise their bewilderment, broadcast them to an unsuspecting public.

For George VI reigned over six hundred million willing subjects in an electronic age. On the streets and in the houses they say he was a good King, a respected and admired King. So what electronics couldn't do, word of mouth completed. In hours the world knew.

The King was an inspiration in a drab world filled with pent-up emotion during and following the war, and for a Commonwealth of Nations in which the perpetuation of monarchy demanded an outstanding personality on the throne. He brought wisdom and steadfastness to his position and people.

The sailor, the trader, the industrialist, the farmer and the miner can still remember the sterling call for hope and faith which came to them through their loud-speakers on Christmas Day in 1939, which began: "I said to a man who stood at the gate of the year . . ." They too were the ones who, on the same day 12 years later, were inspired by the unflinching courage of a King whose voice betrayed both physical suffering and an indomitable will. They loved him for it.

There were also those whose voices were entrusted with broadcasting to the people news, views and the collective feeling of the people about a great monarch's passing. Toughened as they were from years of handling all kinds of heart-disturbing events, why was it that so many of these voices broke? He was not only Defender of the Faith, but an inspirer of it, they felt; more than a figure-head—rather the very focal point of many nations.

One woman broadcaster, Mona Gould, expressed a wide-spread feeling in a poem which concluded:

" . . . We'll not see his like again,
Noble King and noble reign.
Piper! Blow a sad refrain."

And now the fervent prayer is changed:
Long Live The Queen.

It happened in '51!

83% of Medicine Hat's voters said . . . "Yes!" to a power by-law that clears the way for another 30,000 kilowatts of steam-generated power . . . making Medicine Hat . . . the second largest steam-generated power producer West of the Great Lakes . . . second only to Edmonton! Power to keep Medicine Hat's seventeen industrial plants humming! Power to electrify a rapidly growing district. Power to keep the economical life blood of Medicine Hat flowing!

. . . and in this market CHAT has NO COMPETITION! . . . No other station within 110 miles in any direction!

CHAT

Medicine Hat

ONE THOUSAND PERSUASIVE WATTS

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

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

WRITING

Unity And Contrast

Unity and Contrast are part of a writer's kit of tools — here is how they are put to use.

Fourth in a series of articles on radio writing by G. Alec Phare.

We saw, in our last article, that Unity and Contrast are the two most important things in any piece of radio writing—be it a 15-second flash or a one-hour play. Now let's get down to work, and see how to put these two factors to use.

Unity simply means that when you write, you write about one thing, and not about several things. You have one thing you are burning to say. You may discuss it in various ways, but you may not permit irrelevant material to creep in.

The technique of the short-short story is an excellent example of Unity. When the reader reaches the punch-line, he immediately realizes that it was, from the very beginning, the inevitable ending — that every paragraph, phrase and word marched, without a glance to right or left, to that one conclusion. Unity leads to conviction in the minds of your listeners; and your chain-break, commercial or play is useless unless your listeners are convinced.

Contrast keeps your listeners listening! It is the scenery along your route, the light and shade in your picture. Achieved by various means, it adds the interest so necessary to hold your audience. Unity without contrast can be very wearisome; as, perhaps, in a technical or scientific treatise—erudite but definitely not entertaining. Contrast without Unity is pointless, though it can be quite amusing, as in "The Man Who Came To Dinner."

To get Unity is a matter of knowing, first, exactly what you want to say before you start to write. After that, it is a matter of self-discipline to see that no after-thoughts creep in. Make sure that you can set down specifically, in words, one phrase which sums up what you are going to say at greater length. It isn't good enough to sit down

with a "general idea" of where your script is to end up. This one phrase is generally referred to as your Theme, and for a writer to have his theme crystallized into one phrase is a wonderful help in keeping his mind from wandering.

If you are writing Commercial copy, your theme had better be absolutely true, or you will never sell your goods to the same victim a second time! In a play, it may be true only for the purposes of that one play. For instance, you could write two perfectly good plays on directly contrary themes, such as "Money Cannot Bring Happiness" and "My Heart Sang When Aunt Agatha Left Me Her Money." "Love Conquers All" is a theme beloved of novelists and playwrights, yet Shakespeare based Romeo and Juliet on the theme "Even Love Cannot Overcome Accumulated Hate."

One achieves Unity, then, by first deciding what you want to say; and then hewing to one straight line. Contrast is achieved in a number of ways—here are the principle ones:

- (1) Change of pace.
- (2) Change of mood.
- (3) Change between comedy and tragedy. But be sure you make it self-evident which of the two is your main style, using the other only to provide relief or contrast. Get back to your main style quickly, so as not to confuse your audience.
- (4) Contrast the number of characters involved. Too many narrations tend to become monotonous. Narration is, itself, a change of pace, and perhaps of mood too; as you will remember from "Willie the Squouse," where narration is freely employed to carry the action; but it has to be extremely well done. Scenes in which there are only two people tend, equally, to become monotonous; so contrast the number of characters involved. But never let more than three characters carry the brunt of any one scene, especially if they are women, because women's voices tend to sound alike over the air. And when you do find it necessary to use more than three characters, keep these extra parts very subsidiary; because an audience thinks only of two main characters, and of a somewhat

"CULTURE IN CANADA"

A 65-page review of the findings and recommendations of the Massey Report. Edited by Albert A. Shea with a foreword by Dr. J. R. Kidd, director of Can. Association for Adult Education.

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shadowy third person who combines all the other voices.

■ ■ ■

(5) **Contrast types of characters involved.** This gives you variety in voices, methods of speaking, and certainly of viewpoints, all of which makes your characters real, and adds interest and life to the show. And don't think you have to resort to dialect—leave that to the burlesque theatres, if there are any to leave it to!

(6) **Change of locale.** You can have a character say "When I was a boy," or "When I lived in India," and then stay right there and describe it. That, again, tends to become monotonous. Better still, bridge over, either musically or by fades, to the new locale, establish your point with enhanced atmosphere, and then

get back to the original scene. Don't make too many, or too rapid, switches in locale, remember you are playing to the ears only, not to the eyes.

(7) **Change of period.** A complete change of historical period forms a very interesting contrast, and often breaks up narration most effectively. Thus, a narrator could say: "Tea was introduced into England during the time of Samuel Pepys, who refers in his Diary to drinking it for the first time." Or, by skilled bridging the writer can let the audience see the scene—Pepys coming into the fashionable drawing-room in the West End of London, being offered the new "China drink," making his comments on it in characteristic style, and so on. Needless to say, such historical divergences call for meticulous accuracy in historical detail. I did this exact scene once, and had milady's young daughter play on the spinet, for atmosphere. It tinkled very prettily through the scene, too; but the sponsor got letters from all over the network pointing out that she had played Handel's "Harmonious Blacksmith"—which "wasn't written yet"!

(8) **Change between prose and verse; between rhymed and blank verse; or from speech to song.** Better be careful with these, they can sound very artificial and obvious unless you build up to them skilfully.

■ ■ ■

Make a consistent effort to get Contrast solely by writing—and fall back on special effects only when absolutely necessary. The following are the most-used of these mechanical aids to illusion and contrast:

(1) **Music.** This is, of course, the most useful of all. It should be used with restraint, and never over-used. There is a temptation to rely on music to persuade your audience of something that has not been made evident by your writing. Never let it be an excuse for your own laziness. (Excuse my frankness, but I do know how it is!)

(2) **Sound effects.** Producers used to rely on these much more than they do nowadays. Once, every door slammed or creaked, an incidental shower sounded like a cloudburst, and every coconut-shell horse doubled for Paul Revere's steed. Now, we suggest these things rather than force them into the story. Dialogue can tell the audience what is going on with the minimum of aid from sound effects.

(3) **Special effects.** Eches, filters, etc., were also once much more popular than they are now. They should be used very sparingly.

■ ■ ■

Finally, bring your audience into the play with you. Make them do some of the work. A play writer can be lazy in an inspired and craftsmanlike sort of way—by intent. Appeal to the emotions and sensibilities of your audience, but remember listeners have imaginations, too. Don't try to tell them every detail. Give that imagination something to do, and you will keep your audience with you.

(Part Five in this series will appear next issue.)

MORE PEOPLE LISTEN TO CKWX MORE CONSISTENTLY THAN ANY OTHER RADIO STATION IN BRITISH COLUMBIA

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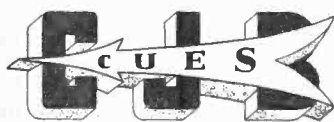


SUPREME IN VANCOUVER

F. H. Elphicke, Manager — All Canada Radio Facilities Limited Station Representatives

cjcs SELLS

in *Stratford*



ESQUIRE FOR MEN

Mr. R. Pratt,
CJBQ,
Belleville, Ont.

Dear Roy:

Many thanks for your help and assistance during our recent "tie party." As you know, our Christmas tie party has become an annual event but this year was bigger and better than ever.

The "saturation" technique we used turned the trick. With a small budget such as ours, we could not allocate much towards this promotion. But with all of \$33.00, using 4 spots and 8 flashes, we had complete coverage. Our response was spontaneous . . . the results most gratifying. Naturally the values were there but the urge to buy was accelerated by the magic of the spoken word.

Please thank the management and staff of CJBQ for a fine job well done.

Cordially,

B. A. Yanover

CJBQ

BELLEVILLE — TRENTON

BCAB

(Continued from page 4)

time bought by the provincial government, Finnerty said he believed government officials were convinced stations were not sim-

ply seeking a handout, but that radio could really do a job for them.

"If radio is no good to them," Finnerty said, "we don't want them to use it. We want to get the business legitimately. The Forestry Department, for example, has used radio with terrific results.

"They appreciate this method of distributing information."

'PHONED BROADCASTS

The broad question of putting two-way telephone conversations on the air will have to be examined further by the CAB and the Telephone Association, the meeting decided.

F. H. Elphicke, president of the BCAB and chairman of the meeting, suggested that what stations wanted, essentially, was the right to air two-way telephone conversations, provided the "beep" was used and the distant party was warned he was on the air, and also the privilege of doing news

pickups over telephone lines.

In the latter case, it was suggested this should be permissible when a news break could usefully be aired over a normal phone line, whereas by the time the station arranged to lease a line, the urgency of the story would be past.

Public relations men and technicians from the B.C. Telephone Co. took part in the discussion. Dick Pullen, a PRO for the telephone company, said that the "beep" normally meant that a conversation was being recorded, not that it was on the air.

It could not mean two things, for practical purposes, he said, and this was one point which should be clarified.

He suggested that T. J. Allard, general manager of the CAB, and officials of the Telephone Association in the east, should study the matter thoroughly and suggest a broad policy.

Dave Armstrong of CKDA, Victoria, described "Telopinon," a program on his station, in which both the switchboard girl and the announcer inform the outside party he is on the air. He said he had advised the B.C. Telephone Co. of this program and had had no complaints.

Both Bill Rea of CKNW, New Westminster and Maurice Finnerty of CKOK, Penticton, answered suggestions that such telephone conversations could be taped and aired later with the comment that this obviated the timely element of broadcasting live.

Rea suggested it was one phase of the principle of the rights of the individual, that a person should be able to decide whether or not he wanted to be on the air over his telephone. He thought this was not a matter for telephone officials to decide, even if the lines used were theirs.

Finnerty said that while stations did not want to take legitimate revenue for leased lines away from the telephone company, in cases of spot news it was vastly quicker for the broadcaster to call in over the phone rather than wait to hire lines.

Most programs of this kind, he said, were public service broadcasts in any event, and not revenue programs for the station.

F. H. Elphicke said the whole problem of broadcasts of two-way telephone talks had been annoying to a number of telephone companies, and that he wanted opinions from delegates which would help guide Allard in future talks with the Telephone Association.

Dick Pullen of B.C. Telephone suggested there must be middle ground on which both sides could agree, where stations could carry on with reasonable programs of this type, but where telephone subscribers would not be subjected to annoyance.

HELP WANTED

The help situation is difficult at present in the radio industry, Jim Allard of CAB told the meeting.

"Stations in all parts of the country are wishing they could get help," Allard said. "Then when they get it they wish they hadn't got it."

He said the industry should have a recruiting and training policy in the secondary schools, and suggested the problem should be examined on a national basis.

ADVERTISING AND CULTURE


Advertising has helped raise to a high peak the standard of helped raise the standard of North American living, and directly and indirectly it has helped raise true cultural values, Jim Allard told the Ad and Sales Bureau of the Board of Trade at luncheon during the BCAB meeting.

"It was advertising that helped let sunlight and air into living rooms, and advertising has done more than its share in the promotion and sale of books, music and artistic works generally," Allard said.

"Advertising has been and remains a very potent factor in the North American economy."

Allard was criticizing the "so-

CJAD
first
 IN MONTREAL
 AMONG ENGLISH
 LANGUAGE
 STATIONS



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

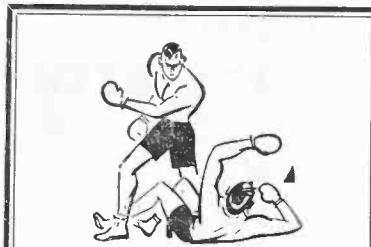
* **EARLY MORNING AND LATE EVENING LISTENING**
 September 1951 — Elliott-Haynes

* **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



ARE YOU A FIGHTER?

If you can follow a good lead with the right follow-up, there is a challenging position for an ambitious SALESMAN on the staff of S. Eastern Ontario's most progressive radio station. In confidence, tell us about your victories and your future plans, and let us judge the winner.

Write Box A-116
 Canadian Broadcaster & Telescreen
 163 1/2 Church St. Toronto

--Mighty Mike Says...

CKCK LEADS THE WEST!

★ ★ ★

FOR November, 1951, the letters received for "The Monarch Money Man" in the five western cities in which the program is aired, were as shown in the box. 83% of all our letters contained box tops!

| | |
|---------------------|-------|
| Regina | 4,741 |
| Calgary | 2,659 |
| Saskatoon | 2,601 |
| Vancouver | 2,510 |
| Edmonton | 1,803 |

It's results that count — see the All-Canada Man about Saskatchewan's FIRST station!

CKCK • Regina, Sask.

BCAB

called intellectuals in Canada who spend so much time beating their breasts and decrying the arid cultural desert that is our nation."

"It has become fashionable lately," he continued, "to decry North American civilization as being material, shoddy and lacking in cultural and aesthetic qualities.

"Some of the sneering is done by people who themselves don't have a high standard of living and would like to have it.

"But those who worry the loudest at what they call North America's intellectual and cultural inferiority seem quite ready to accept the standards that have been built on this continent."

Comparing Europe and this continent, Allard said Europeans resent North American culture, not for its alleged vulgarity, but for the fact that it is the first and perhaps only popular culture the world has seen.

"It is a culture belonging to everyone," he said.

"If, because it belongs to everyone, it is healthier, more animal-like, more obtrusive, then it must necessarily be vulgar to the mind of the sheltered intellectual aristocrat. The European intellectual resents the loss of his monopoly, his right to feel superior because of his sole possession of culture, and fearful lest the idea of a popular culture might spread to his own domain."

He said this was the key to a situation which confuses many ordinary people.

"We can't understand why," Allard said, "when we have at least an average and sometimes better than average understanding and enjoyment of the drama, music, literature and the arts generally, we are accused of being uncultured by certain of our more rarified levels of intellectuals.

"The answer is simply a definition. One is democratic, the other aristocratic.

"The aristocratic outlook is inclined to assume that anything which is popular or generally understood is bound to be vulgar and therefore tawdry. Such a viewpoint is completely alien to the tradition, geography and phy-

sical environment of North America."

Allard said that advertising was impinging more and more on the cultural realm. Both as a commercial and a cultural force, he said, advertising has the responsibility of remaining within the environment that created it and still nourishes it, if it is to remain effective.

The language of advertising, he said, must be the language people understand.

"This language generally is the prerogative of those who live with and amongst people; who hear them talk and who understand what moves them.

"Perhaps too many advertising writers are inclined to live in ivory towers, to spend more time in the club car than the day coach, in the heart of the city rather than in the community generally.

Allard said it did no harm in preparing advertising copy to assume that people who read it were reasonably intelligent.

He told the businessmen's group also that, "to the extent that they are dependent upon advertising for revenue, the great media of mass communication can remain free from state monopoly, minority pressures and ownership and control by small groups with a specific axe to grind.

"In too many parts of Europe, segments of the media of communication are either outright state monopolies with all its attendant dangers, or are dependent for their support on political parties or other relatively small, self-interested groups."

He went on to describe "one important segment of the press of North America that hasn't yet achieved freedom — Canadian broadcasting.

Then he outlined the position of private stations under control of, yet competing with, the CBC.

These 136 stations, he said, are "strictly controlled — not only regulated but controlled — by a state-owned corporation which is itself in the business of broadcasting; which competes with the privately owned stations for business and audience; which holds unto itself a monopoly of networks; which pays no taxes and which, in addition to its commercial revenue, receives \$5,500,000 a year in license fees from the

Canadian public, and \$6,250,000 a year in direct subsidy."

Allard said the whole question of control of private radio was of increasing importance to the country in view of the shrinking number of daily papers in the country.

"The CBC writes and enforces its own regulations," he said, "whilst competing, and there is no effective power of appeal.

"In the whole of the democratic world it is the only body that is at one and the same time policeman, jury, judge and hangman."

Allard said the CAB wanted an independent body to regulate the entire radio industry, which would operate freely within the law of the land like the press.

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

Opening For ALL-ROUND ANNOUNCER

looking for permanent berth with a future. Pension plan, health insurance, talent fees.

Write, wire or phone
CKSO
 SUDBURY

Or check with
 Dick Lewis
 at C.B.&T. Office

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.

Miss Beautiful Barrie Says

A RECENT LETTER from a U.S. agency states in part, "I would like to take this opportunity of thanking your station for the very fine job that you did on behalf of our client in promoting the sale of their product. This campaign has vividly pointed up the pulling power of your station."
 CKBB can and will sell for you.

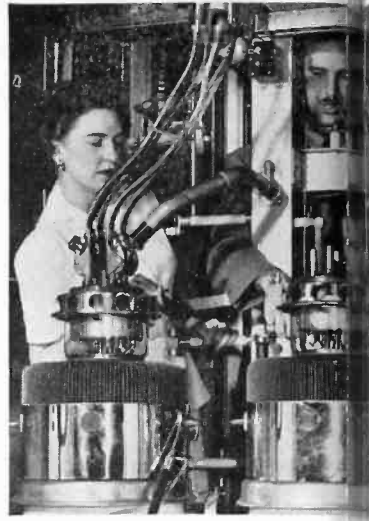
CKBB

Serving
 Simcoe
 County

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



1940 During the war years, John Collingwood Reade, veteran reporter and news analyst, brought CFRB listeners on-the-spot news from every allied front.



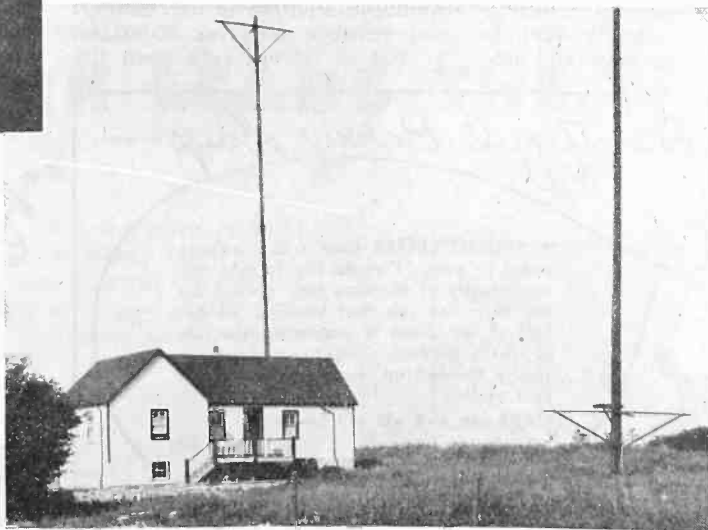
1948 With the opening of the transmitter in 1948, CFRB became the most powerful in the area. Hosts Clive Eastwood, Adrienne Douglas and stars Adrienne Douglas and Clive Eastwood were part of the station's early success.



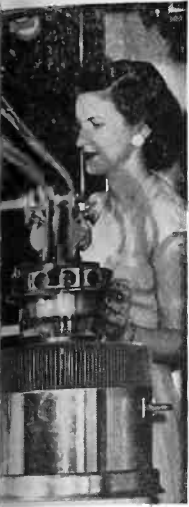
1937 To the Ladies! Kate Aitken and Claire Wallace . . . well-loved commentators . . . made their first broadcasts over CFRB in the middle thirties.



1931 Wes McKnight: Popular CFRB Announcer since 1928 took over the first regular sports' program in 1931. This was the year CFRB grew to 5,000 watts!



1927 THE SEEDLING! CFRB's first transmitting station at Aurora. Ninety-eight feet high . . . wooden towers . . . 1,000 watts!



50,000 watt trans-Commonwealth's radio station. Here shows CFRB singing ... rigan and Eileen installation.



GISSELLE! Canada's own cello-voiced songstress—heard weekly, CFRB, on Bob Crosby's Club 15.

How that seedling grew!

From 1,000 watts to 50,000!

FROM THE world's first batteryless radio station to the most powerful independent station in the British Commonwealth! From a handful of listeners in 1927 to Canada's No. 1 Station in Canada's No. 1 Market . . . with the only CBS affiliation in that market!

We are proud of this record! We are grateful to all our friends who have helped us make it . . . advertisers and public alike. And on this our twenty-fifth anniversary, we pledge to keep CFRB "Canada's No. 1 Station" . . . first for service, information and entertainment!

CELEBRATING A QUARTER CENTURY OF BROADCASTING

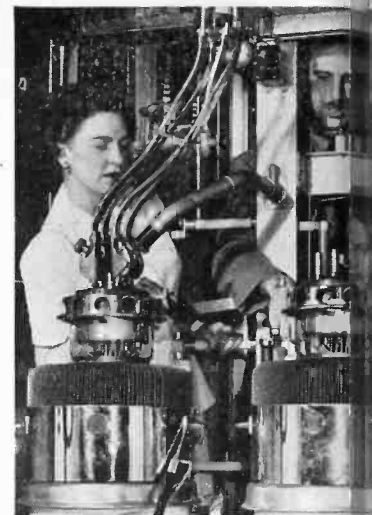
CFRB

TORONTO

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



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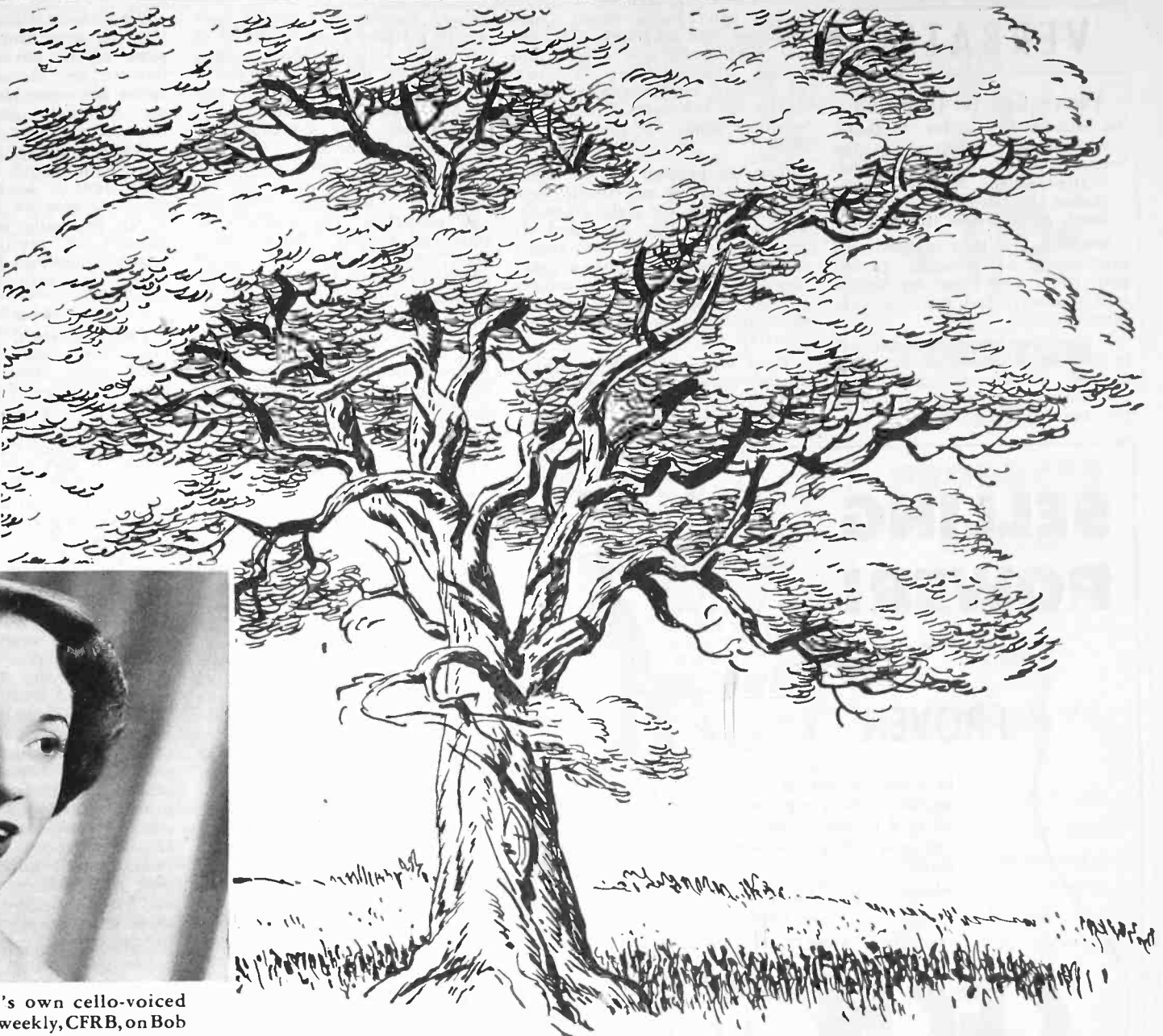
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VERBATIM

You've Got To Think Big

An address by Walter A. Dales, Radioscripts, Montreal, at the annual dinner during the Convention of the Maritime Association of Broadcasters, Amherst, N.S., earlier this month.

What is the first, spontaneous impression a Canadian citizen gets when you come up behind him suddenly, and say: "private broadcaster"?

I tried the game on people not in the radio business. Every time I said "private broadcaster" I got the same answer—or almost the same answer—"laxative."

You can't move Royal Commissions with laxatives. You cannot public relations people into liking 40-below zero weather, or poverty, or advertising razzle dazzle for the welfare of the alimentary canal. It just can't be done.

The big problem of the average Canadian is not constipation. I think, with the help of radio, we've got constipation licked. It would be a great idea to forget it. It would be, I think, a great idea to stop letting these makers of such concoctions — however wonderful they may be—ruin our industry.

They were in there pitching against us when the Royal Commission met. They've been knocking us about for years. All the

money they've paid hasn't been worth a tinker's expression to us compared with the terrible damage they've done to us. We've let them go right into the homes of our customers at lunch time, at tea time, any old time, and sell us down the river. Not just down the river. Down the drain.

In the eyes of many, we are the razzle dazzle boys. We are the exploiters, the peddlers of pills and potions. We're "half-safe." We're not to be trusted except to handle the intimate but seldom discussed matters related to so many of the products we sell. We're considered junk dealers — little men, scrawny souls whose thoughts are almost totally centred on what some sponsor plans as his next quiz show; or whose buying what, for which markets, and when.

I know that just isn't so. Private broadcasters are people. They raise kids, grow petunias in the back garden, have their own deeply religious sense, like everyone else. But we haven't sold that to the people of Canada.

I think that some of the misapprehensions some folks have about us in the broadcasting business are justified at least a little bit. Some of us perhaps have given a lot more thought to the number of announcements we can get into 15 minutes, than we have given to the basic needs of our listeners. And we should, every one of us in the business, take a good look at ourselves and be willing to admit our wrongs.

We've got to be more honest with ourselves. We might as well admit that we've perhaps overdone the advertising of certain products and got a bad name. There's no use trying to blame the advertisers . . . or blame the advertising agencies. Sure—they're guilty, too. But blaming them is just as bad as the lady sparrow and her boy friend who were sitting on a telephone wire. And he said to her—"Honey, do you cheat?" And she said, "No, I don't cheat. But I'll sit still while you do."

We've been sitting still and letting the advertising agencies and some of the advertisers cheat—but we get blamed for it, and we've got some blame coming to us. And we've got to do one of two things about it.

We've either got to cut out a lot of that kind of advertising, insist that it be done in better taste—or else we should balance it up by doing such a terrific amount of really worth-while broadcasting that it will do penance for us with the public. But how?

You can start, of course, on your own sense of destiny, on your own character, because every broadcasting station is really only a reflection of the guy who runs it. We've got to be bigger men, the whole works of us. It isn't a game any more. It's big stuff. And we're in it. We've got to find what the people need and want—over and above soap and laxatives and the rest. We must develop our spiritual perception, and not be too ashamed or reticent about it.

I don't mean you should start preaching on street corners, or become a fanatic. But I simply mean that you should not develop a hard crust in these matters. In the old days in radio, we used to have lots of programs of soft organ music and inspirational poetry. Today, the young punks in the program department probably think that's too corny—not mannish enough for them. If the music is good, and the readings are inspiring, and if they deal with matters that will lift up the heart, even a little, in these grim days — who cares if they're corny?

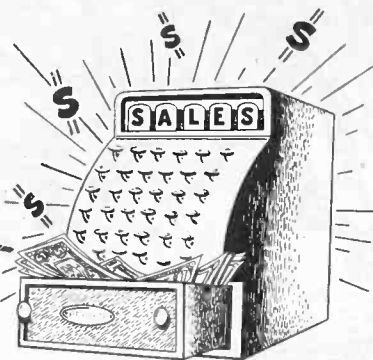
Get such things back on the air again. Everything wasn't wrong about the old days, when the zeal was there, and the listener and the glamor and the fun meant more than the money—more than the number of commercials you could cram in. We hardly knew what a commercial was in the old days. We broadcast for the people, and if they wanted inspiration, we gave it—and meant it, too.

There must be ministers and others in your town, teachers and scholars. Go talk to them: to the social workers, the men who know what goes on in the families in the cities, rich and poor.

Why do you suppose the book-stalls are so full of such books as "Peace of Mind," "In Tune With the Infinite," "How to Stop Worrying," "You Must Relax"—all the countless books devoted to trying to give harried and anxious and upset human beings something to tie to, some way to live with themselves, without fear and futility? There is a crying need for something solid of this nature, for us all. Why not review such books on your radio station? And let people know you're doing it. Send notices to the ministers, to the teachers, to the people you know will be interested. Merchandise this work. You've got time to do a trade survey on the astoundingly important problem of how many pills the Corner Drug sold, and whether they think advertising helped. Take time, whatever you

SELLING POWER!

PROVEN



In a test conducted over a period of last six months direct response through CFCN was 10 to 2 in comparison with other stations airing program on the same day at the same time.

The client's advertising agency supplied this information.

You Cover More . . . You Sell More Over

CFCN CALGARY

ASK RADIO REPS

Toronto, Montreal
Winnipeg, Vancouver

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

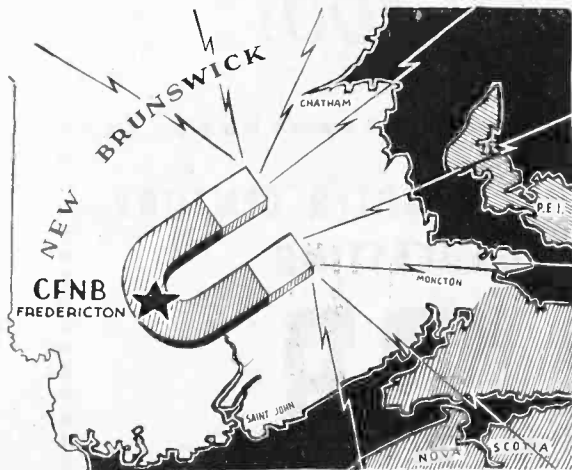


DRAWING POWER

A five-minute quiz show on CFNB recently received 856 letters in one day and 2,780 for that week —every one containing proof of purchase of the sponsor's product. CFNB — the Big Magnet in New Brunswick — can really do a job for you!

See

The All-Canada Man
and Weed in the U.S.A.



New Brunswick's
Most Listened-To
Station



VERBATIM . . . Dales

do, to merchandise these efforts on a higher plane.

■ ■ ■
We've got to start to think big. We've got to understand that in our communities we are such powers. We've got other things to do beside playing "Come On-A My House."

■ ■ ■
I'm not against these little songs, these singing jingles, soap shows or quizzes. Not a bit of it. Even laxatives—if they'd make them a little less obnoxious in their presentation. What I'm suggesting is that you've got to do lots more. Big things. Important things about Life with a capital L, and Freedom, and Hope, and Compassion, and Kindness and Decency.

God and all His angels couldn't public relations the amount of silly advertising and cheap songs which aren't being balanced by something important.

And we mustn't get it into our heads that we're doing this to please the preachers and teachers alone. More men and women than we dream of look for something more than they're getting from the radio. We're not supplying it.

The do-gooders use all our weaknesses to slander and malign us. Our sins are venial ones. A little purgative never really hurt anyone. The papers and magazines are full of all sorts of ads that make our stuff look tame. But we must admit they've a lot of other things to balance it.

Station managers have got to hand most of that commercial stuff over to their sales department, and really start to do a job of thinking big about big issues. Only then will they have the weight in the community that radio deserves.

Public relations is, of course, the art of making friends — of gaining sympathetic supporters. Of gaining friends who are important, and fine, and usually leaders.

Let me give you an example.

A few days before Christmas my wife and I were listening to a broadcast from the Hospital for Crippled Children over CFCF, Montreal. One of the announcers they had on the job interviewed a little crippled boy who had been given a fancy toy. It was a pretty poor interview. The announcer butted in just when we were straining to hear what the kid had to say. Then the mike was switched back to the main stage, and 10 minutes later, the same announcer came back, to do another interview with a little boy in a different ward.

This was a magnificent interview. This little boy talked about the toy typewriter he'd been given. The announcer drew him out perfectly. The whole thing was so sweet and so darn sad that my wife and I had tears in our eyes and lumps in our throats. You could just see that little, freckled-face boy, with braces on his legs, looking up with excited eyes to talk about the toy that Santa had brought him.

I had lunch with Vic George, of CFCF, and I hold him how much we appreciated the broadcast, and how we thought he was doing a fine thing. Then I told him about the difference between those two interviews.

Then Vic told me what had happened.

The announcer, after he had switched the mike back to the main stage, had to travel down a long hospital corridor to get to the other ward for a second interview. When he stepped out into the corridor, he saw—away down at the other end—a tiny little girl—a cripple.

She was hunched up, with two crutches, coming down that corridor for all she was worth so she wouldn't miss all the fun going on at the big Santa Claus broadcast. As she got closer, he could see that she was grinning from ear to ear—though it wasn't a pretty sight to see her crooked little legs scabbling along that polished floor. To her that corridor must have seemed 10 miles long. Then, just before she passed the announcer, one of the crutches

slipped out from her. She fell in a crumpled heap, banging her head hard against the floor.

You can sense how that announcer felt. His heart did a flip flop. And because he's a swell young guy, he had an awful hollow feeling in his stomach. And I guess he realized that for the little kid at his feet, life would always be a long corridor with awfully slippery floors—and hard. So he said: "Hey, what you lying there for? Come on! Get up! Santa's waiting. Scram!" And the little girl grinned at him. He'd said just the right thing.

He went on down the hall and did the second interview. He didn't do half as much talking. He wasn't nearly as clever (?) as he'd been at the first interview. But it was something out of this world. As I said, when my wife and I heard it, it brought tears to our eyes—and countless listeners felt the same way. It struck me that Mr. Marconi, if he'd been alive and listening, would have been pretty proud of inventing radio at that minute. And that, my friends, is public relations.

■ ■ ■
Your community is full of cripples, though they don't carry crutches or wear their legs in braces. We're all cripples. We're all climbing a pretty steep mountain, one way or another, and slipping and sliding, and trying to get up again and put on a fair show and accomplish our little part of the evolutionary process. Look at the homes under your transmitters, look at the people on the streets of your cities. Not as possible purchasers of laxatives, but as people you can help and inspire.

■ ■ ■
You can help fight racial prejudice. You can plump for immigration. You can succor the sick and crippled kids by letting people see the opportunity before them to help out, and be something worth while and decent in the world before they die. There's so much to be done—and you've got transmitters, sitting there, waiting to be used.



YORKTON FARM PRODUCTS SALES HIGHEST IN HISTORY!

Be sure you don't miss out—be sure you reach the rich Yorkton Market. Remember—the Yorkton area is Western Canada's richest farm district!

REMEMBER THIS WHEN MAKING YOUR SCHEDULES



940 ON YOUR RADIO DIAL

CJGX
Yorkton
 SASKATCHEWAN

1927-52 — 25 Years of Community Service

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

CANADA'S FIRST STATION

CFCF

MONTREAL

A WEEKLY BBM of 71,380

(44,340 daily)

gives

**CJBR
Rimouski**

**The Largest French-Language
Potential Coverage in Canada**

after Montreal and

Quebec City

**5000 WATTS
ON 900 KCS.**

**Supplementary
to the
French Network**

CJBR

RIMOUSKI

Ask

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



A new comedy team was born at the MAB Convention at Amherst, N.S., early this month. It was the Shulman-Mackenzie duet, with the latter playing straight man to VOCM commercial manager Mengie Shulman's comic. Norris Mackenzie, as if you didn't know, is a veepee and ambassador-at-large for S. W. Caldwell Ltd., whose slogan now seems to have a new twist—"It's easy to get the business from Caldwell."

Between offering Maritime station men his current list of programs, Norris went around pinning bits of Caldwell labels on everyone's lapel. They are painfully prominent on the MAB group on the front page of this issue. It was a sort of jig-saw deal. You went out to hunt up the two pieces that matched up with yours and then everyone got a bottle of you-know-what.

At the annual dinner, Mengie Shulman dished out the prizes, on five minutes' notice, with comedy which I find myself unable to quote, but which recommends the Bostonian-Newfoundlander for your next staff meeting, clam bake, but not Sunday School picnic.

I know Caldwell's dislike for publicity, but feel sure he will be glad to have been the man behind the bright spot of the bright Convention.

CKSO, Sudbury, is going big guns with a new program which manager Wilf Woodill says is making money for the advertisers, the deejay and the station. It is called, cheerfully, the *Graveyard Shift*, runs seven days a week, 11.15 to 1 a.m., and after only a month on the air is sold out completely in 15-minute segments.

Between recordings, the announcer, Ralph Connor, conducts interviews with listeners by telephone. People are invited to telephone the studio, and after Ralph has made sure they aren't celebrating anything over-exuberantly, both sides of the interview are aired.

Listeners who call in vote for the local man-of-the-week. At the end of each week an engraved gold cigarette case is presented to the people's choice, which have so far included the fire chief and an official of the Elks' Club.

All commercials are ad-libbed and quite often listeners are asked to give a testimonial. None have so far back-fired.

Early this month, the MAB Convention was discussing the

question of broadcasting two-way programs, and heard the objections of a couple of Maritime telephone executives. So I asked Wilf what he did on this show to keep 'em happy. He told me he rents a special unit from the Bell Telephone Company for \$3.50 a month, which includes a beep signal on all aired or recorded calls. Wilf says the beep goes once every few seconds and in no way interferes with the conversations.

Probably the first recording made of *God Save the Queen* was the one that was taped by the Don Wright Chorus for Quality Records, was flown to Toronto on the day of the King's death, and was processed by them overnight.

The next morning, pressings were delivered to local stations for immediate use, and rushed to all the radio stations across Canada, without charge.

March 26, the Toronto talent crowd is combining to give their good friend and the still well-known actress Kathleen Kidd a real welcome home after four years in Weston Sanatorium. Susan Fletcher is doing her annual one-woman show, *Sketches for Theatre*, at Hart House, March 24-26, and hit on the happy thought of presenting the proceeds from the last day's performance to Kathleen as a nest-egg from the radio folks and their friends. Tickets come at two dollars a throw and are available from Peggy Rhoades (Mrs. Harry Nicholson), MIDway 3438.

The Toronto Downtown Businessmen's Association, of which this office is a member, has instituted a group life, accident, sickness and hospitalization insurance plan on a payroll deduction basis. Benefits include \$1,000 life insurance, with an additional \$1,000 for accidental death and various provisions for dismemberment. There is a weekly \$24.50 for loss of salary through sickness and accident; up to \$6 a day for hospital room; up to \$60 for special services (medicines, X-rays, etc.) while in hospital; a schedule of surgical fees rating up to \$200; \$150 for medical expenses.

Cost of this comprehensive plan is \$1.16 a week in the case of single employees, and \$2.06 for married ones, including all dependents. The cost is shared by employers and employees evenly.

What caught my fancy about this idea, and the reason for giving it this boost, is that this is strictly a private enterprise project. The association is comprised, as its name implies, of Toronto businessmen in the downtown area. The insurance is being underwritten by a private enterprise insurance company, Imperial Life Assurance Company.

After taking a look at various government-sponsored plans, including the British national health scheme, it is good to see private business taking the bull by the horns, making such government-operated plans unnecessary.



**MOVES NATIONALLY
KNOWN LINES FROM
RETAILERS SHELVES**



**"YOU CANNOT AFFORD TO MISS THE
LETHBRIDGE MARKET!"**



Ask your local
All-Canada man.

LETHBRIDGE ALBERTA ALL-CANADA STATION

PEOPLE

McLay To CAA



Toronto.—Harry R. McLay has been appointed assistant to the Canadian Association of Advertising Agencies' general manager, Alex Miller, it was announced here last week. McLay, who for three years has been office manager of National Broadcast Sales here, was formerly commercial manager of CKGB, Timmins and at one time was on the staff of CHEX, Peterborough and CKWS, Kingston.

Dunton Re-appointed

Ottawa.—A. Davidson Dunton has been re-appointed chairman of the board of governors of the Canadian Broadcasting Corporation for a 10-year period, it was announced here last week by Prime Minister St. Laurent.

Last November Dunton was re-appointed to this post for a three-year period, but the longer term just announced is in keeping with a recommendation of the recent Parliamentary Committee on Radio.

Dunton has held the top CBC post since 1945, prior to which he was editor of the *Montreal Standard*.

NBS Appointment



Toronto.—Robert D. Munro has been appointed sales executive in the Toronto office of National Broadcast Sales, it was announced here last week.

He was formerly on the sales staff of Associated Broadcasting Company here and at one time was associated with Omer Renaud & Co. and Maclean-Hunter Publishing Co.

of BMI Canada Ltd.; Cliff Wingrove, manager of CKTB, St. Catharines; Leigh Stubbs, program director, CHUM, Toronto; and Bob Reinhart, program director, CFPL, London.

The CCBA directors also announced that the annual meeting of the CCBA has been scheduled for November 3 and 4 in the Royal York Hotel here. This is a change from the October date which had originally been set. It was suggested that delegates and guests attending this convention make reservations well in advance.

Due to the death of one member and the resignation of another, Cliff Wingrove as secretary and Bill Stovin, manager of CJBQ, Belleville, as second vice-president, were elected to the CCBA's board. Other directors are: Murray Brown, manager of CFPL, as president; Grant Hyland, manager, CJIC, Sault Ste. Marie, as first vice-president; and Bob Lee, of CHUM, as treasurer.

Station Finds Billets

Kamloops.—When this winter's first blizzard hit the area, roads out of Kamloops were blocked and CFJC had to come to the rescue of 23 stranded youngsters.

The school bus, which regularly carries the youngsters from schools here to their homes in nearby Savona, was confronted with snow drifting to a depth of six feet on the higher levels, and it became obvious that the children wouldn't get home that night.

Though radio pleas of this nature always brought results before, this time a single news flash in the afternoon flooded the telephone exchange. No one knows how many of this city's residents tried to offer their facilities, but there were over 40 calls to the station and dozens more to the School Board offices. Less than an hour after the news item was on the air, all the children had been cared for and a series of announcements directed to their parents were broadcast.

STATIONS

Organize Program Clinic

Toronto.—A committee to organize a program clinic to be held sometime in April was set up by the directors of the Central Canada Broadcasters Association during a meeting held here last month.

The clinic will be organized through the co-operation of Broadcast Music Incorporated of the U.S. and BMI Canada Ltd. here, and is expected to closely parallel the western clinic staged in Winnipeg late last year. (See *C.B.&T.*, November 21.)

Speakers for the clinic will come from the U.S., many of whom have taken part in some of the 100-odd similar events held there, and some Canadian stations and allied organizations, it is understood. A definite date is subject to the availability of these people. The committee includes Harold Moon, general manager

SHERBROOKE QUEBEC

CHLT **CKTS**

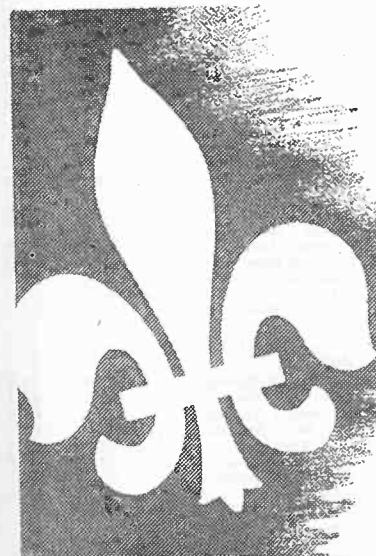
The Voice of the Eastern Townships

Quebec

900 Kc. 1000 Watts 1240 Kc. 250 Watts

Representatives

JOS. A. HARDY & CO. LTD. — CANADA
ADAM J. YOUNG, JR. INC. — U. S. A.



Build future sales
Air your wares
over

CHRC
The only
5000 watt Station
in Quebec City

"TOP FRENCH RADIO VOICE"

Big families are typically French-Canadian . . . they need every sort of merchandise and services . . . and CHRC reaches 250,000 radio homes!

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



**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

OPINION

Geared To Local Community

(Aired last week this is one of a series of radio editorials broadcast on CJOR, Vancouver, by Dorwin Baird, under the title, "Around Home," each evening.)

Some 40 representatives of the privately-operated broadcasting stations of British Columbia are meeting today and tomorrow here in Vancouver at the annual winter conference of the British Columbia Association of Broadcasters.

These are the men at the helm of the leading industry of mass communication in this province, and we of the city radio stations are amazed each year when we meet our friends and colleagues from other parts of the province to learn again the scope of the job they are doing.

The manager of the local radio station has taken his place beside the editor of the weekly paper as a man whose profession is the helping of others—whose efforts are dedicated to a better community, and whose work keeps him at his office long hours. The radio station is the centre of cultural life in many smaller cities in this province, and the men who manage the radio stations in these cities are men who have a full realization of their responsibilities, and who have gained great stature among their fellow citizens.

The private radio station—be it in a small town or a metropolis—is geared to the local community. Despite the desires of radio men to broaden their service to the national field, this field has been closed to them. It is the sole preserve of the government system. If the tremendous services performed by all of Canada's radio stations on a local scale could ever be expanded to the national scene, we would see the present government-controlled radio system in its true light.

It is not casting shadows on the great work of the press of Canada to say that the radio station has become the most relied-upon organization in any community—if only for the fact that radio operates from 16 to 24 hours a day, and is ready to go into action at the very moment action is required—and often emergency action.

The men who are meeting at the B.C. Broadcasters' sessions today and tomorrow are solid citizens—responsible citizens who have an added burden to bear in that they struggle daily under rules and regulations laid down and administered by their government-owned competitor. They are men who saw the job that could be done by radio long before the starry-eyed Ottawa planners ever realized that in radio they had the greatest medium of communication yet devised.

These private broadcasters are the men who have nursed radio along from the days when their fellow citizens considered them

a bit touched in the head, up until today when broadcasters who struggle to maintain some form of freedom of speech in Canada are assailed by those who do not honestly believe in freedom of speech but prefer to live by the control of the self-appointed elite.

If the station managers from Trail, or Prince George, or Kelowna, or any of the other places represented at this meeting, had been able to bring a handful of their listeners along—those listeners would have told a story of unselfish service the station men themselves do not tell simply because these things are part of their day-to-day lives. Of course, they are also in business, and because they are in business they are encouraged by the free enterprise competitive system to keep the greater good of their listeners in mind at all times.

They have no subsidy, no official go-ahead to operate on a basis of the "people be damned." They are private businessmen whose business lends itself more than most to the concept of public service. Their freedoms, under our radio legislation, are severely curtailed. Their vision is not. As one who knows their work, their handicaps, and their accomplishments, I feel that a sound salute is in order at this time when they are gathered in our midst.

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 | 18.4 | + .4 |
| Ma Perkins | 18.2 | -1.3 |
| Pepper Young | 16.5 | -1.1 |
| Road of Life | 16.1 | - .1 |
| Who Am I?* | 15.8 | + .3 |
| Laura Limited | 15.6 | - .1 |
| Happy Gang | 15.3 | - .6 |
| Life Can Be Beautiful | 15.2 | - .6 |
| Right to Happiness | 14.9 | -1.1 |
| Aunt Lucy | 14.2 | + .2 |
| *Selective program. | | |
| French | | |
| Jeunesse Doree | 29.6 | + .6 |
| Rue Principale | 29.5 | +2.4 |
| Joyeux Troubadours | 24.9 | +4.2 |
| Tante Lucie | 24.8 | +1.2 |
| Grand Soeur | 24.2 | + .7 |
| Maman Jeanne | 23.0 | +1.6 |
| Quart d'Heure de Detente | 22.9 | +2.4 |
| Francine Louvain | 22.0 | +2.7 |
| Lettre a Une Canadienne | 21.7 | +1.1 |
| Quelles Nouvelles | 21.7 | +1.3 |
| EVENING | | |
| English | | |
| Charlie McCarthy | 31.6 | +1.5 |
| Amos 'n' Andy | 30.2 | +2.1 |
| Lux Radio Theatre | 29.7 | + .6 |
| Our Miss Brooks | 28.0 | +1.5 |
| Ford Theatre | 22.9 | +1.6 |
| Take A Chance* | 21.0 | +1.8 |
| Great Gildersleeve | 20.4 | +1.3 |
| Suspense | 20.4 | +1.6 |
| Treasure Trail | 19.8 | +1.7 |
| Your Host—Canadian | | |
| General Electric | 19.6 | +1.3 |
| Share the Wealth | 19.3 | +1.8 |
| NHL Hockey Broadcast | 19.2 | + .7 |
| Bold Venture* | 18.4 | + .8 |
| Club 15 | 18.0 | + .4 |
| Cisco Kid* | 17.8 | + .9 |
| Boston Blackie* | 17.8 | +1.1 |
| *Selective program. | | |
| French | | |
| Un Homme et Son Peche | 41.0 | +1.4 |
| Metropole | 28.4 | +3.3 |
| Radio Carabin | 27.9 | -1.7 |
| Theatre Ford | 24.4 | +3.3 |
| Jouez Double | 23.5 | -1.1 |
| La Pause qui Refraichit | 22.0 | -1.1 |
| Ceux qu'on Aime | 21.1 | - .3 |
| Le Chanson 57 | 20.5 | +1.1 |
| NHL Hockey Broadcast | 20.2 | +4.2 |
| Le Cure de Village | 20.1 | same |
| Theatre Lyrique | 19.9 | +1.4 |
| Les Peintres de la Chanson | 19.6 | - .1 |
| Tentex Votre Chance | 18.9 | -1.1 |
| La Mine D'Or | 18.8 | -1.2 |
| Mosaïque Canadienne | 18.6 | - .1 |



PROFESSIONAL AND SERVICE Directory

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

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.

ACTING

For warm, sympathetic voice type, call **IRIS COOPER** — WA. 5017. Also European dialects. Fully experienced. (L)

ANNOUNCING

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

JACK DAWSON—PR. 5711 or OX. 2607. (L)

JAFF FORD—At your service. CFRB—Princess 5711 or Zone 5-769. (S)

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 — MI. 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)

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 Capps' resharp sapphire needles. Mail us your used Sapphire Needles and we will immediately return to you resharped a fraction 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... \$2.50 — **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)

NORTHERN ONTARIO'S

Greatest

ADVERTISING MEDIUM

CKSO

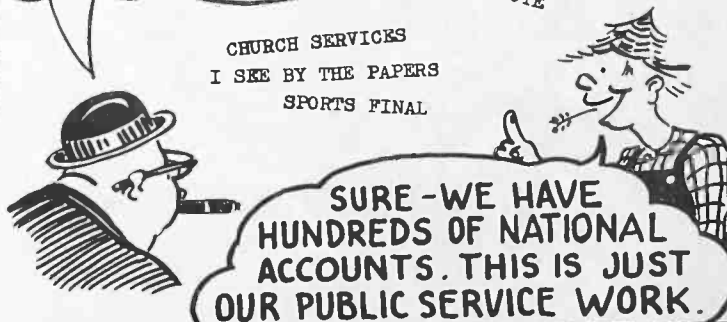
NORTHERN ONTARIO'S HIGH-POWERED STATION

ASK

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

- BERNIE KING AND HIS PIANO
- FARM NEWS BOX
- CANADIAN LEGION SHOW
- WOMEN'S DIGEST
- INSTITUTE FOR THE BLIND
- JOHN STANSEL SHOW
- WEEKLY NEWS REVIEW
- SPORTSMEN CLUB
- OPERATION SAFETY
- PARTY LINE
- RADIO SUNDAY SCHOOL
- OLD COUNTRY FOOTBALL
- CHILDREN'S PLAYHOUSE
- SCHOOL BROADCASTS
- WOMEN'S INSTITUTE NEWS
- PICTURE PARADE
- UNCLE BOB
- CKSF DRAMA WORKSHOP
- CKSF GOES CALLING
- CANADA AT WORK
- AVE MARIA HOUR
- BIG SLIM AND THE GANG
- SACRED HEART
- WHITE HOUSE RANCH BOYS
- MORNING DEVOTIONS
- SPORT'S ROUNDUP

WHAT-NO NATIONAL?



SOME OF THE MANY REASONS WHY THEY LISTEN TO

CKSF

CORNWALL - ONTARIO

"The Seaway City"

National Representatives —

HORACE N. STOVIN
Montreal — Toronto

J. H. MCGILLIVRA
New York — Chicago

NEED A MAN? EQUIPMENT FOR SALE? USE AN AD IN CANADIAN BROADCASTER

FOR MORE EFFICIENT COVERAGE

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

1000 WATTS 1280 KC

CKRCV

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

The best buy for your advertising \$ in Quebec

We're not stuttering. RADIO REPS will tell you* it's a fact. Call them and get the whole CFQC story!

* SASKATCHEWAN IS SOLD ON CFQC

SASKATCHEWAN IS SOLD ON CFQC

SASKATCHEWAN IS SOLD ON CFQC

SASKATCHEWAN IS SOLD ON CFQC

SASKATCHEWAN IS SOLD ON CFQC

CFQC 600 KC 5000 WATTS



THE RADIO HUB OF SASKATCHEWAN

TALENT TRAIL

By Tom Briggs

In the advanced planning stage and scheduled for launching next month at CFPL, London, is a revamped series of programs retaining the former title, *Search For Talent*, which basically is just what it suggests.

Unlike the show of former seasons, however, this one is designed to give competition and recognition further along the road to stardom than where the former left off. To develop semi-professional talent especially for radio, is the station's stated aim.

Gone are the days when the talented had to find a niche for themselves entirely through their own efforts. Now, in many fields, and particularly in radio (as in this case) and sports, they are met at least half way.

The radio station which doesn't produce individually or in series an amateur hour or talent hunt sometime in the year is by far the exception. This is obviously a good trend.

Swiftly and decisively, these programs encourage those who are found deserving under actual broadcast conditions, and in like manner discourages those who might otherwise spend effort and money uselessly in an attempt to nurture that which doesn't exist. Such programs are the hoes which clip through early-season weeding, always remembering, I think, that a weed is often a flower out of place.

Into this higher bracket CFPL has moved its *Search For Talent* with rigid requirements. All contestants must be over age 16, of "highly-talented or semi-professional status," and they must have a repertoire full enough to carry out a lengthy series of their own in case they win. Naturally, only entertainers suited to radio will be considered and, while they may perform in small groups, a quintet is the largest acceptable.

It is expected that four contestants will be heard on each program, the winner returning for a second appearance the following week. The fifth program will be a semi-final for the four previous winners and the finale will be the tenth and concluding show in the series, presumably subject to revision if all goes better than expected.

As for prizes, two winners will come out of it with \$100, and a shot at John Adaskin's *Opportunity Knocks*, as well as a feature spot in a CFPL series, while runners-up will share various fortune, depending on their ability and circumstances. In addition, all contestants get paid as professionals.

Judging is to be on a dual basis—a combination of the verdicts of listeners and a panel consisting of Don Wright, Martin Boundy and the program's producer, Bob Reinhart. This seems to be an ideal system since a performer will be able to find out how well he is appreciated by an audience—his ultimate jury, while his potentiality is assessed by objective judges.



ADAGE DEPT.

East is East and West is West,
And never the twain shall meet.
(Except in this issue of C.B.&T.).

PAN MAIL

Dear Dick:—Your 14,000 miles of travelling in two months just isn't human. But then, neither are you.
—Ev Palmer.

IMMOBILE

You can't move Royal Commissions with laxatives.
(Story on page 12.)
—Walter Dales.

GOOD OLD DAYS

One thing about old-fashioned train travel, your mind arrives at your destination the same time as your body.

NIL AND VOID

We had reserved this item for one of the witticisms Finlay MacDonald always utters at the M.A.B.

CONVENTIONITIS

The trouble with these damn conventions is I always have to look after someone—usually me.
—Chas. Edwards.

TRUISM

An Austin on the road is worth two Cadillacs in the ditch.

HEALTH BULLETIN

The broadcasting industry will regret to learn that I have now practically recovered from my attack of laryngitis.

FAMILY JOKE

Beautiful B.C. in winter. All the charm of England—plus central heating.

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.

CANADIAN TELESCREEN

Vol. 5, No. 3.

TV and Screen Supplement

February 20th, 1952

RESEARCH NEEDS STUDY

Questioning the validity of some research in the television field, Pat Freeman said "the closest scrutiny must be given to the arrival of television," in an address to the Maritime Association of Broadcasters annual Convention in Amherst, N.S. Last week he repeated this view to the BCAB meeting in Vancouver.

Much comparison of TV and non-TV homes has been made and will probably continue, the Canadian Association of Broadcasters' director of sales and research said. But, he pointed out, at least one prominent researcher, Dr. Alfred Politz of New York, feels that such a comparison is not valid, maintaining that only the same home—before and after installing TV—should be studied.

"This could become a major issue," Freeman warned.

"A lot of questions are going to be asked and a lot of sound answers must be given," he continued. "Slowly but surely every 'plus' that radio has, every fact we now know and many that we are digging for, will be brought into play. The need for a strong, reliable, positive radio sales story

will grow with each succeeding year.

"We plan to furnish most of that story," he added.

Freeman mentioned a number of American researchers who have recently announced new methods and techniques in this field, saying that these and similar works must be studied if it is to be known accurately how radio and television stack up.

AM Biz Barely Bent

New York.—Television has cut into the radio business only 10 per cent at the most, if the results of a recent survey are projected throughout the U.S. In fact, many broadcasters are looking forward to a very good year, basing their optimism on promised business for the next few months. These and other statistics were made known by Broadcast Advertising Bureau here earlier this month following compilation of returns from a survey of radio stations in the six cities with the highest degree of TV penetration.

BAB, a service of the National Association of Radio & Television Broadcasters, revealed that 55 per cent of the stations reported an increase in billings during 1951 over the previous year, with some of them estimating the rise as high as 45 per cent. Fifteen per cent of the stations said that their gain or loss last year as compared with 1950, if any, came within a two per cent margin; in other words, they were classified as showing "no appreciable difference."

A comparative loss in business was recorded by 30 per cent of the stations, with the largest amounting to a 24 per cent drop. Nearly all of the stations, however, indicated that their gain or loss was within a radius of 10 per cent of 1950 figures, with the "gainers" a definite majority.

High hopes for 1952 were expressed by many of the broadcasters participating in the study, since reservations already on their books were well ahead of what they had experienced in either of the two years previous. And practically all of the stations pointed out that business for them in '51's last quarter had shown a marked improvement over the same period in 1950.

Local and selective business is apparently the mainstay of these stations, the survey showed. Collectively, the independent stations gained more volume than the network affiliates in the survey. While the affiliates gained in these two categories about the same amount as the non-network stations, they had lost enough

SET SALES BOOMED IN '51

Toronto.—Sales of television receivers in Canada for the month of December, totalling 4,896 as reported by the Radio-Television Manufacturers Association, were not the highest so far but they continued a high trend. The biggest turnover for any month was last November when 5,894 sets were moved.

The average monthly sales for last year amounted to 3,385 units and this latest report brings the TV set ownership in Canada to 78,438, 76 per cent of which are concentrated in the Toronto, Hamilton and Windsor districts.

Whereas the average monthly sales for the first six months of last year were 3,345, this figure climbed in the latter half of the year to 3,424. Although August was a poor month (964 sets), the monthly figure leaped back to almost average in September, when 3,286 sets passed through the dealers' shops, and zoomed to 5,182 sets in October.

The set sales in Toronto-Hamilton pulled ahead of Windsor during 1951, although the set population is now even with approximately 38 per cent each. A comparison for the year reveals that during the 12-month period the Toronto-Hamilton area ac-

counted for 40 per cent of the sales, whereas in Windsor the corresponding figure was 33 per cent.

This spread is even more marked in statistics for the last three months of the year. During October the Toronto-Hamilton area bought 40 per cent of the sets sold and in November this was upped to 43 per cent where it held steady during December. In Windsor, however, sales were 29 per cent of the total during October and November and slipped to 28 per cent in December.

Distribution of the total sets in operation to the end of December, as estimated by RTMA, is as follows: Windsor—30,063 or 38%; Toronto-Hamilton—29,728 or 38%; Niagara Peninsula—14,139 or 18%; and "other areas"—4,508 or 6%.

THOSE EXTRAS THAT COUNT!

"Northern Saskatchewan farmers are going to share a succulent \$12,000,000.00 wheat pot. That is the estimate of what farmers in the Northern areas will get out of the 50 million dollar jackpot to be distributed by the Canadian Wheat Board. The extra money has accrued from a 20 cent per bushel increase in wheat prices announced Friday."

—Star-Phoenix,
January 28/52.

This is just one of those extras that makes this 4-in-1 market an outstanding one. Get your 1952 campaigns started now in this CKBI market.

CKBI

PRINCE ALBERT
SASKATCHEWAN
5000 WATTS

Canadian TV News



INAUGURATING A CANADIAN TV NEWS coverage service for television audiences in the United States, Transport Minister Lionel Chevrier is here shown discoursing on the proposed St. Lawrence Seaway project while being filmed in his Ottawa office by Camera-man John Spotton. This was the first Canadian TV news story covered by British United Press and Shelley Films of Toronto, for United Press' Movietone Television News.

network business to pull their aggregate down noticeably. Boston, Chicago, Detroit, Los Angeles, New York and Philadelphia were the cities which the poll covered.

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



FOR THESE ARTISTS

- ARKLESS, John
- DAVIES, Joy
- CRUCHET, Jean
- ELWOOD, Johnny
- HANDLEY, Joe
- LOCKERBIE, Beth
- MATHER, Jack
- MILLER, Maxine
- MILSOM, Howard
- MORTSON, Verla
- O'HEARN, Mona
- OULD, Lois
- RAPKIN, Maurice
- RUTTAN, Meg
- SCOTT, Sandra
- SERA, Joseph
- WOOD, Barry

Day and Night Service
at
Radio Artists Telephone
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Goodwill is Worth More than Dollars!

*On February 19th, CFRB completes
a quarter century of broadcasting*

AT THIS time we wish to thank listeners, advertisers, artists, technicians and our staff. Their contribution through the years to CFRB is largely responsible for the station's present standing in the community it serves!

We are grateful for the Goodwill we have enjoyed during the past twenty-five years. We consider it our most valuable asset—it is our aim to continue to merit it in the years to come.

**Looking forward to the next quarter
century of broadcasting**

CFRB

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1010 on your dial**

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