

Now In Our Twelfth Year

25c a Copy—\$5.00 a Year—\$10.00 for Three Years. Including Canadian Retail Sales Index.  
 Vol. 12, No. 21 TORONTO November 4th, 1953

## Short-Waves FIRST PRIVATE TV STATION ON THE AIR

### CBC NEWSMEN ORGANIZED

Montreal — Sixty CBC radio and television newsroom employees across Canada have joined the American Newspaper Guild which has signed a collective bargaining agreement with the Corporation. The union branch is to be known as Local 213, Canadian Wire Services Guild, ANG, (CCL-CIO).

Agreement, signed two weeks ago, provides for the usual general wage adjustment, 40-hour week, improvements in holiday and overtime pay, night shift differential, paid vacations and sick leave and modified form of the Rand Formula.

### MANAGER BECOMES PARTNER

Victoria, B.C. — The manager of station CJVI, Victoria has bought a half interest in the station, it has been announced, and is now an equal partner with his employers, Taylor, Pearson & Carson Ltd. Guild's share originally belonged to the Victoria Colonist. President of the reorganized company is J. M. Taylor, and Guild, who started in radio in Hamilton in 1932 as a writer, is vice-president.



REGULAR TELECASTS BEGAN ON CKSO-TV, Sudbury, Sunday, October 25th, thus making this the first privately-owned station to begin operations. Pictured above at left is an action shot taken in the studio. The staffers shown in the picture are, from left to right, Frank Guile at camera; Paul Heikkila; Don Martz, sitting; Jim Boyd. In the right hand picture, sitting in front of the station's camera, is the general manager of both CKSO-AM and CKSO-TV, Wilf Woodill.

### AAB SETS '54 CONVENTION

Halifax.—The 1954 meeting of the Atlantic (formerly Maritime) Association of Broadcasters will take place at the Fort Cumberland Hotel, Amherst, N.S., January 11 and 12, according to the association's president, E. Finlay MacDonald.

### BCAB MEETS FEBRUARY

Vancouver — The winter meeting of the British Columbia Association of Broadcasters will take place at the Vancouver Hotel, February 4-5 1954. BCAB president Bill Rea will preside.

### NAMED MANAGER

Saskatoon, Sask.—Hume Lethbridge has resigned as manager of CJNB, North Battleford. Harry Dekker, production manager of CFQC, Saskatoon, will take over November 1. Dekker will be replaced on CFQC by that station's chief announcer Roy Currie.

### GREEN LIGHT FOR INDEX

Toronto.—Canadian Retail Sales Index, annual statistical supplement of Canadian Broadcaster & Tele-screen, is on the way at last. G. E. Rutter, statistical editor of this study, is at work on his figures, and now that delays have been overcome the work should go straight forward and the book appear before the end of November.

## CENTRAL CANADA BROADCASTERS ASSOCIATION

### 1953 Annual Convention — Royal York Hotel, Toronto

#### AGENDA

#### Sunday, November 1, 1953

1.30 p.m. CCBA Suite — Special Production Managers' Meeting under the chairmanship of Cam Ritchie, CKLW, Windsor, Ont.

#### Monday, November 2, 1953

Parlor A. (Sessions are "open")  
 9.00 a.m. Registration.  
 9.30 a.m. President's address of welcome.  
 Appointment of Committees.  
 10.00 a.m. Sports' Part in Better Programming, Better Community Service and Better Sales. Chairman, Norm Marshall, CHML, Hamilton, supported by Al Cauley, CJAD, Montreal; George Ludgate, CHEX, Peterborough; Wes McKnight, CFRB, Toronto; Rex Stymers, CKTB, St. Catharines.  
 11.00 a.m. How Radio Can Better Serve Us and Our Clients. Chairman, Ev Palmer, McCann Erickson Inc., supported by Bob Amos, F. H. Hayhurst Co. Ltd.; Ralph Hart, Spitzer & Mills Ltd.; Hugh Horler, MacLaren Advertising Co. Ltd.; W. A. "Doc" Lindsey, Baker Advertising Agency Ltd.

Howard Whiting, Procter & Gamble Co. of Canada Ltd.  
 12.00 Noon Luncheon adjournment.  
 2.00 p.m. Better Handling of News. Gordon Sinclair, CFRB and The Toronto Star.  
 3.00 p.m. Better Public Understanding of Radio. Chairman, Wally Slatter, CJOY, Guelph, supported by Vin Dittmer, CKNX, Wingham; Bill Hawkins, CFOS, Owen Sound; Ralph Snelgrove, CKBB, Barrie.  
 4.00 p.m. Better Programming Meets The Challenge. Chairman, Lyman Potts, CKOC, Hamilton supported by Al Bestall, CHLO, St. Thomas; Howard Caine, CKFH, Toronto; Jack Howlett, CFCF, Montreal.  
 5.30 p.m. CCBA Cocktail Party. Private Dining Room 9.  
 9.00 p.m. Supper Party. Indigo Room Barclay Hotel. (Supper and refreshments a la carte. No cover charge by special arrangement).

9.30 a.m. CCBA President's Report. Cliff Wingrove, CKTB, St. Catharines.  
 9.45 a.m. Report by T. J. Allard, executive vice-president CAB.  
 10.30 a.m. Address by CAB President, F. H. Elphicke, CKWX, Vancouver.  
 11.00 a.m. Report by Pat Freeman, CAB Director of Sales & Research.  
 12.00 noon. Luncheon adjournment.  
 2.00 p.m. Discussion Meetings. Station Management, CCBA Suite, chairman Bill Stovin, CJBQ, Belleville.  
 Sales and Promotion, Private Dining Room 10, chairman Waldo Holden, CFRB, Toronto.  
 4.00 p.m. Business Meeting. Report of Nominating Committee. Election of CCBA officers. Nomination of CAB Directors. Report of Audit Committee. Report of Legal Committee. Report of Resolutions Committee. New and unfinished business. Time and place of 1954 annual meeting.  
 5.30 p.m. Champagne Reception, Tudor Room. Hosts — The Canadian Wine Institute.

#### Tuesday, November 3, 1953

Private Dining Room 10 (Sessions are "closed").

**CAB Member Stations**

**ATLANTIC (17)**

- CKBW Bridgewater
- CKNB Campbellton
- CFCY Charlottetown
- CFNB Fredericton
- CHNS Halifax
- CJCH Halifax
- CKEN Kentville
- CKCW Moncton
- CKMR Newcastle
- CKEC New Glasgow
- CFBC Saint John
- CHSJ Saint John
- CJON St. John's
- VOCM St. John's
- CJRW Summerside
- CKCL Truro
- CFAB Windsor

**FRENCH LANGUAGE (24)**

- CHAD Amos
- CHFA Edmonton
- CHEF Granby
- CKCH Hull
- CKRS Jonquiere
- CKLS LaSarre
- CKBL Matane
- CHLP Montreal
- CKAC Montreal
- CHNC New Carlisle
- CHRC Quebec
- CKCV Quebec
- CJBR Rimouski
- CHRL Roberval
- CKRN Rouyn
- CKSM Shawinigan Falls
- CJSO Sorel
- CHGB St. Anne de la Pocatiere
- CHNO Sudbury
- CKLD Thetford Mines
- CFCL Timmins
- CKVD Val D'Or
- CFDA Victoriaville
- CKVM Ville Marie

**CENTRAL CANADA (39)**

- CKBB Barrie
- CJBQ Belleville
- CKPC Brantford
- CFJR Brockville
- CFCO Chatham
- CKSF Cornwall
- CKFI Fort Frances
- CKPR Fort William
- CJOY Guelph
- CKOC Hamilton
- CHML Hamilton
- CJRL Kenora
- CKLC Kingston
- CKWS Kingston
- CJKL Kirkland Lake
- CKCR Kitchener
- CFPL London
- CJAD Montreal
- CFCF Montreal

# What Price Radio?

## George Noll

CANADIAN MANAGER

OF

## PINEX COMPANY

*says:*

For many years we have been consistent users of Radio to tell the public about our Pinex Cough Syrup. Now, we are making even greater use of this medium, as we introduce our new Pinex Medicated Rub. We use dramatized Spot Announcements on practically every Radio Station in Canada, and believe in Radio to the extent that we spend a substantial portion of our advertising budget on it every year.



— Photo by R.G.B.

George Noll is a well-known amateur golfer, who shoots consistently in the 70's. He plays with the York Downs Golf Club.

*The*  
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Representing 120 Broadcasting Stations whose voices are invited into over 3,000,000 Canadian homes every day.

**T. J. ALLARD**  
 Executive Vice-President  
 108 Sparks St.  
 Ottawa 4

**PAT FREEMAN**  
 Director of Sales & Research  
 373 Church St.  
 Toronto 5

**CAB Member Stations**

**CENTRAL CANADA**

(Continued)

- CFCH North Bay
- CFOR Oshawa
- CKLB Oswego
- CFOS Owen Sound
- CHOV Pembroke
- CHEX Peterborough
- CFPA Port Arthur
- CKTB St. Catharines
- CHLO St. Thomas
- CJIC Sault Ste. Marie
- CHOK Simonsville
- CJCS Strathroy
- CKSO Sudbury
- CKGB Timmins
- CFRB Toronto
- CHUM Toronto
- CKFH Toronto
- CKLW Windsor
- CKNX Wingham
- CKOX Woodstock

**PRAIRIES (23)**

- CKX Brandon
- CFAC Calgary
- CFCN Calgary
- CKXL Calgary
- CKDM Dauphin
- CFRN Edmonton
- CJCA Edmonton
- CFAR Flin Flon
- CFGP Grande Prairie
- CJOC Lethbridge
- CHAT Medicine Hat
- CHAB Moose Jaw
- CJNB North Battleford
- CKBI Prince Albert
- CKRD Red Deer
- CKCK Regina
- CKRM Regina
- CFQC Saskatoon
- CKOM Saskatoon
- CKRC Winnipeg
- CJOB Winnipeg
- CKY Winnipeg
- CJGX Yorkton

**PACIFIC (17)**

- CHWK Chilliwack
- CJDC Dawson Creek
- CFJC Kamloops
- CKOV Kelowna
- CHUB Nanaimo
- CKLN Nelson
- CKNW New Westminster
- CKOK Penticton
- CKPG Prince George
- CJAV Port Alberni
- CJAT Tairāwhiti
- CJOR Vancouver
- CKWX Vancouver
- CKMO Vancouver
- CJIB Vernon
- CKDA Victoria
- CJVI Victoria

I Heard - - -



By Helen Craig

DATELINE:

LONDON

Chamber of Commerce Booklets, state that London, Ontario, (population 97,100) located in the heart of one of Canada's richest counties, is a prosperous, culture-conscious city — wide-awake and progressive. I found out something about London's radio activity — and that is that CFPL is doing a splendid job in promoting civic, cultural, industrial, business and entertainment enterprise.

Three program ideas appealed to me as having special merit: (1) The women's show *Memo to Milady*, (2) A novel quiz show, *Big Top*, and (3) CFPL's emphasis on music.

Mary Ashwell's *Memo to Milady* offers to women listeners enjoyable morning radio fare. It's a friendly one-hour studio show aired daily Monday through Friday and features interviews, information on women's club activities, the *Trading Post* (where listeners write in giving sundry items for barter and trade), commercial announcements, pot-pourri notes of interest to women and music. *Memo to Milady* is, actually, the voice of London women, as Miss Ashwell presents memos regarding local events. It may be a note about the London and district Caged Bird Association engaged in lining up budgies, finches, and Aunt Clara's pet parakeet in a Bird Show. It may be an interview with a church guild member who evaluates a sale of home cookin' at St. Anne's Church . . . a woman who tells how 4,740 pieces of famous St. Anne's cherry, apple, and peach pies disappeared during Fair Week. It may be a commercial about London's Magic Pantry Food Plan which specializes in home freezer food that is bought, processed and sold to homemakers. Miss Ashwell finds the local angle is important. She has also discovered that on women's shows particularly, a sense of humour is one of the most valuable assets. She counteracts that light note with serious comment and a good show is the result.

In the second week of September

1953, Londoners were introduced to a new afternoon quiz show idea, *Big Top*, which hits the airwaves from 3.00-4.00 p.m. Monday through Friday. The program is built around a circus clown (who is talked about heap plenty but never heard from) . . . a clown by the name of *Big Top*. After the circus theme is established a listener sees in his mind's eye the seven circus rings allocated to seven sponsors. Translated into programming language the seven segments are of 8½ minutes duration each and the seven individual accounts are mainly food and drug companies. The quiz angle enters when the announcer reveals that *Big Top*, like a typical clown, has lost something. New clues are given each week for the lost article. Clues revolve around the letters B-I-G T-O-P. For example, something beginning with "B" might be the clown's Buttons . . . and so on. Listeners are invited to send in answers, and, as a cash prize of \$10.00 is offered each day for each "ring" or segment, with the amount going up if the question is answered incorrectly, there is a tremendous mail pull. Two letters are selected for each ring every day. (Note: your correspondent is mighty glad she doesn't have to carry the *Big Top* mail to the CFPL studios).

CFPL used excellent promotion tactics to arouse public interest in *Big Top*. Before the show was aired pictures of the clown were pasted on street corner trash can units. *Big Top* promotion labels were on products in the stores — products to be advertised on the show. Self-addressed envelopes were distributed among stores so customers were ready to send in answers to clues. Then after the show was established, CFPL took *Big Top* to a clown's natural habitat — the fair. To be precise, in this case it was the nationally-known Western Fair in London, which attracted between 50,000 and 60,000 every day. Each afternoon of the fair, up to 325 people raced to find seats in the theatre which is set into one of the fair ground buildings as a permanent fixture. With well-planned promotion executed before the show began, a perfect tie-in with the Western Fair, capped by the nature of the show itself, it's little wonder that CFPL has a big thing in *Big Top*.

Musically speaking, CFPL is the home of the Earl Terry Singers, a renowned group of 30-35 girls. Londoners are still talking of the acclaim Earl Terry's Singers received this summer at the UNESCO Music Festi-

val in Brussels where they appeared as the only vocal group from Canada. Bouquets are in order for the Don Wright Chorus as well . . . a singing group that has originated many a delightful broadcast from CFPL and was featured on the network for Canadian Westinghouse Co. Ltd. Then too, CFPL works closely with the London Civic Symphony. A unique program idea has developed as symphony rehearsals are taped for broadcast at a suitable time. This unusual idea has promoted greater sale of tickets, sale of memberships, and generally, has caused a keener interest in the symphony itself. CFPL presents music for everyone: from the sublime in local choral and symphonic music to ridiculous yet popular recordings like the *Dragnet* discs. However, in the over-all picture, there is a strong accent on local artists that are really going places because of the genuine interest CFPL management has in their talents.

As the stunning redhead, Dorothy Belcher (CFPL-TV promotion director) stated: "CFPL IS radio-active." This statement gives the key to the radio picture in London. It indicates

**YOU CAN'T COVER SIMCOE COUNTY Without CKBB BARRIE**  
REPS — PAUL MULVIHILL - TORONTO - MONTREAL ADAM YOUNG U.S.A.

too, that with November 28 as Target Day for CFPL-TV, there will be a greater challenge to CFPL radio — a challenge which it undoubtedly accepts — a challenge which will inspire the creative staff to even greater achievement in the future.

**Caldwell's Christmas Specials**

Profit Programs for the selling year's most active season

CHRISTMAS JINGLES	Time	Total Series
8 tinsel-bright one-minute promotions featuring Canadian talent. Custom-built for 8 types of advertisers—30 sec. for live pitch.	1 min.	8
<b>CHRISTMAS FOUR</b>		
Modernaires and other stars in musical Christmas-cards.	15 min.	4
<b>SLEEPY JOE</b>		
Xmas package of 20 plus 260 regular shows. Brer Rabbit etc.	15 min. 15 min.	20 260
<b>CHRISTMAS TREE GROVE</b>		
Merry adventures in Santaland with special music.	15 min.	15
<b>SANTA'S MAGIC XMAS TREE</b>		
Sister show to above series. Both programs in sequence.	15 min.	15
<b>UNCLE REMUS</b>		
Youngster's faithful favorite with animal stories and songs.	15 min.	20
<b>STREAMLINED FAIRY TALES</b>		
All-time favorites in modern settings with Xmas openings and closings.	15 min.	52
<b>ONCE UPON A TIME</b>		
Goldilocks, Cinderella and others told by Maureen O'Sullivan.	5 min.	26
<b>PINOCCHIO</b>		
Traditional favorite with original music. Sequence series.	15 min.	78
<b>BUDDY BEAR</b>		
Happy-go-lucky stories with lovable hero and large cast.	15 min.	26
<b>IRENE WICKER</b>		
Famous Singing Lady with timetested stories for the young.	15 min.	52

Also — The King's Men, John Charles Thomas, Emile Cote.

Prompt action is urged as disk supply is limited. Audition samples and full information forwarded FAST on request.

S.W. *Caldwell* LTD.

447 JARVIS STREET Kingsdale 2103 TORONTO, ONT.

**BIG RADIO NEWS In NEWFOUNDLAND!**

PROCTER AND GAMBLE have switched ALL their Radio Shows from the 4 station Newfoundland network to CJON . . .

including:

"Road of Life" - "Perry Mason"  
"Young Dr. Malone"

**CJON**



5000 WATTS

HIGHEST RATINGS — MORNING - NOON AND NIGHT

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- CKPR Fort William
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- CKOC Hamilton
- CHML Hamilton
- CJRL Kenora
- CKLC Kingston
- CKWS Kingston
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- CKCR Kitchener
- CFPL London
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- CKY Winnipeg
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- CKOV Kelowna
- CHUB Nanaimo
- CKLN Nelson
- CKNW New Westminster
- CKOK Pentiction
- CKPG Prince George
- CJAV Port Alberni
- CJAT Trail
- CJOR Vancouver
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- CKMO Vancouver
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- CJON St. John's
- VOCM St. John's
- CJRW Summerside
- CKCL Truro
- CFAB Windsor

**FRENCH LANGUAGE (24)**

- CHAD Amos
- CHFA Edmonton
- CHEF Granby
- CKCH Hull
- CKRS Jonquiere
- CKLS LaSarre
- CKBL Matane
- CHLP Montreal
- CKAC Montreal
- CHNC New Carlisle
- CHRC Quebec
- CKCV Quebec
- CJBR Rimouski
- CHRL Roberval
- CKRN Rouyn
- CKSM Shawinigan Falls
- CJSO Sorel
- CHGB St. Anne de la Pocatiere
- CHNO Sudbury
- CKLD Thetford Mines
- CFCL Timmins
- CKVD Val D'Or
- CFDA Victoriaville
- CKVM Ville Marie

**CENTRAL CANADA (39)**

- CKBB Barrie
- CJBQ Belleville
- CKPC Brantford
- CFJR Brockville
- CFCO Chatham
- CKSF Cornwall
- CKFI Fort Frances
- CKPR Fort William
- CJOY Guelph
- CKOC Hamilton
- CHML Hamilton
- CJRL Kenora
- CKLC Kingston
- CKWS Kingston
- CJKL Kirkland Lake
- CKCR Kitchener
- CFPL London
- CJAD Montreal
- CFCF Montreal

# What Price Radio?

## George Noll

### CANADIAN MANAGER

OF

## PINEX COMPANY

*says:*

For many years we have been consistent users of Radio to tell the public about our Pinex Cough Syrup. Now, we are making even greater use of this medium, as we introduce our new Pinex Medicated Rub. We use dramatized Spot Announcements on practically every Radio Station in Canada, and believe in Radio to the extent that we spend a substantial portion of our advertising budget on it every year.



— Photo by R.G.B.  
George Noll is a well-known amateur golfer, who shoots consistently in the 70's. He plays with the York Downs Golf Club.

**CAB Member Stations**

**CENTRAL CANADA**

*(Continued)*

- CFCH North Bay
- CFOR Orillia
- CKLB Oshawa
- CFOS Owen Sound
- CHOV Pembroke
- CHEX Peterborough
- CFPA Port Arthur
- CKTB St. Catharines
- CHLO St. Thomas
- CJIC Sault Ste. Marie
- CHOK Sarnia
- CJCS Stratford
- CKSO Sudbury
- CKGB Timmins
- CFRB Toronto
- CHUM Toronto
- CKFH Toronto
- CKLW Windsor
- CKNX Wingham
- CKOX Woodstock

**PRAIRIES (23)**

- CKX Brandon
- CFAC Calgary
- CFCN Calgary
- CKXL Calgary
- CKDM Dauphin
- CFRN Edmonton
- CJCA Edmonton
- CFAR Flin Flon
- CFGP Grande Prairie
- CJOC Lethbridge
- CHAT Medicine Hat
- CHAB Moose Jaw
- CJNB North Battleford
- CKBI Prince Albert
- CKRD Red Deer
- CKCK Regina
- CKRM Regina
- CFQC Saskatoon
- CKOM Saskatoon
- CKRC Winnipeg
- CJOB Winnipeg
- CKY Winnipeg
- CJGX Yorkton

**PACIFIC (17)**

- CHWK Chilliwack
- CJDC Dawson Creek
- CFJC Kamloops
- CKOV Kelowna
- CHUB Nanaimo
- CKLN Nelson
- CKNW New Westminster
- CKOK Penticton
- CKPG Prince George
- CJAV Port Alberni
- CJAT Trail
- CJOR Vancouver
- CKWX Vancouver
- CKMO Vancouver
- CJIB Vernon
- CKDA Victoria
- CJVI Victoria

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Director of Sales & Research  
373 Church St.  
Toronto 5

I Heard - - -



DATELINE:

LONDON

By Helen Craig

Chamber of Commerce Booklets, state that London, Ontario, (population 97,100) located in the heart of one of Canada's richest counties, is a prosperous, culture-conscious city — wide-awake and progressive. I found out something about London's radio activity — and that is that CFPL is doing a splendid job in promoting civic, cultural, industrial, business and entertainment enterprise.

Three program ideas appealed to me as having special merit: (1) The women's show *Memo to Milady*, (2) A novel quiz show, *Big Top*, and (3) CFPL's emphasis on music.

Mary Ashwell's *Memo to Milady* offers to women listeners enjoyable morning radio fare. It's a friendly one-hour studio show aired daily Monday through Friday and features interviews, information on women's club activities, the *Trading Post* (where listeners write in giving sundry items for barter and trade), commercial announcements, pot-pourri notes of interest to women and music. *Memo to Milady* is, actually, the voice of London women, as Miss Ashwell presents memos regarding local events. It may be a note about the London and district Caged Bird Association engaged in lining up budgies, finches, and Aunt Clara's pet parakeet in a Bird Show. It may be an interview with a church guild member who evaluates a sale of home cookin' at St. Anne's Church . . . a woman who tells how 4,740 pieces of famous St. Anne's cherry, apple, and peach pies disappeared during Fair Week. It may be a commercial about London's Magic Pantry Food Plan which specializes in home freezer food that is bought, processed and sold to homemakers. Miss Ashwell finds the local angle is important. She has also discovered that on women's shows particularly, a sense of humour is one of the most valuable assets. She counteracts that light note with serious comment and a good show is the result.

In the second week of September

1953, Londoners were introduced to a new afternoon quiz show idea, *Big Top*, which hits the airwaves from 3.00-4.00 p.m. Monday through Friday. The program is built around a circus clown (who is talked about heap plenty but never heard from) . . . a clown by the name of *Big Top*. After the circus theme is established a listener sees in his mind's eye the seven circus rings allocated to seven sponsors. Translated into programming language the seven segments are of 8½ minutes duration each and the seven individual accounts are mainly food and drug companies. The quiz angle enters when the announcer reveals that *Big Top*, like a typical clown, has lost something. New clues are given each week for the lost article. Clues revolve around the letters B-I-G T-O-P. For example, something beginning with "B" might be the clown's Buttons . . . and so on. Listeners are invited to send in answers, and, as a cash prize of \$10.00 is offered each day for each "ring" or segment, with the amount going up if the question is answered incorrectly, there is a tremendous mail pull. Two letters are selected for each ring every day. (Note: your correspondent is mighty glad she doesn't have to carry the *Big Top* mail to the CFPL studios).

CFPL used excellent promotion tactics to arouse public interest in *Big Top*. Before the show was aired pictures of the clown were pasted on street corner trash can units. *Big Top* promotion labels were on products in the stores — products to be advertised on the show. Self-addressed envelopes were distributed among stores so customers were ready to send in answers to clues. Then, after the show was established, CFPL took *Big Top* to a clown's natural habitat — the fair. To be precise, in this case it was the nationally-known Western Fair in London, which attracted between 50,000 and 60,000 every day. Each afternoon of the fair, up to 325 people raced to find seats in the theatre which is set into one of the fair ground buildings as a permanent fixture. With well-planned promotion executed before the show began, a perfect tie-in with the Western Fair, capped by the nature of the show itself, it's little wonder that CFPL has a big thing in *Big Top*.

Musically speaking, CFPL is the home of the Earl Terry Singers, a renowned group of 30-35 girls. Londoners are still talking of the acclaim Earl Terry's Singers received this summer at the UNESCO Music Festi-

val in Brussels where they appeared as the only vocal group from Canada. Bouquets are in order for the Don Wright Chorus as well . . . a singing group that has originated many a delightful broadcast from CFPL and was featured on the network for Canadian Westinghouse Co. Ltd. Then too, CFPL works closely with the London Civic Symphony. A unique program idea has developed as symphony rehearsals are taped for broadcast at a suitable time. This unusual idea has promoted greater sale of tickets, sale of memberships, and generally, has caused a keener interest in the symphony itself. CFPL presents music for everyone: from the sublime in local choral and symphonic music to ridiculous yet popular recordings like the *Dragnet* discs. However, in the over-all picture, there is a strong accent on local artists that are really going places because of the genuine interest CFPL management has in their talents.

As the stunning redhead, Dorothy Belcher (CFPL-TV promotion director) stated: "CFPL IS radio-active." This statement gives the key to the radio picture in London. It indicates

**YOU CAN'T COVER SIMCOE COUNTY Without CKBB BARRIE**  
 REPS—  
 PAUL MULVIHILL—  
 TORONTO-MONTREAL  
 ADAM YOUNG USA

too, that with November 28 as Target Day for CFPL-TV, there will be a greater challenge to CFPL radio — a challenge which it undoubtedly accepts — a challenge which will inspire the creative staff to even greater achievement in the future.

**Caldwell's Christmas Specials**

Profit Programs for the selling year's most active season

CHRISTMAS JINGLES	Time	Total Series
8 tinsel-bright one-minute promotions featuring Canadian talent. Custom-built for 8 types of advertisers—30 sec. for live pitch.	1 min.	8
<b>CHRISTMAS FOUR</b>		
Modernaires and other stars in musical Christmas-cards.	15 min.	4
<b>SLEEPY JOE</b>		
Xmas package of 20 plus 260 regular shows. Brer Rabbit etc.	15 min. 15 min.	20 260
<b>CHRISTMAS TREE GROVE</b>		
Merry adventures in Santaland with special music.	15 min.	15
<b>SANTA'S MAGIC XMAS TREE</b>		
Sister show to above series. Both programs in sequence.	15 min.	15
<b>UNCLE REMUS</b>		
Youngster's faithful favorite with animal stories and songs.	15 min.	20
<b>STREAMLINED FAIRY TALES</b>		
All-time favorites in modern settings with Xmas openings and closings.	15 min.	52
<b>ONCE UPON A TIME</b>		
Goldilocks, Cinderella and others told by Maureen O'Sullivan.	5 min.	26
<b>PINOCCHIO</b>		
Traditional favorite with original music. Sequence series.	15 min.	78
<b>BUDDY BEAR</b>		
Happy-go-lucky stories with lovable hero and large cast.	15 min.	26
<b>IRENE WICKER</b>		
Famous Singing Lady with timetested stories for the young.	15 min.	52

Also — The King's Men, John Charles Thomas, Emile Cote.

Prompt action is urged as disk supply is limited. Audition samples and full information forwarded FAST on request.

S.W. *Caldwell* LTD.

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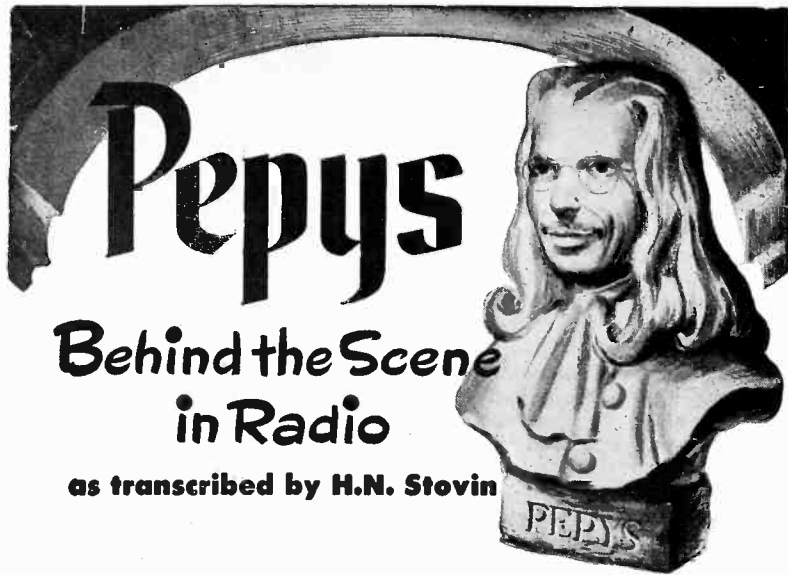
"Road of Life" - "Perry Mason"  
 "Young Dr. Malone"

**CJON**

5000 WATTS

HIGHEST RATINGS — MORNING - NOON AND NIGHT





"Do, surprise even myself as I set down in my diary that, as a public-spirited gesture, a top-flight station announcer has voluntarily driven a fire-engine from Southern Ontario to Vancouver. CJOR's Dorwin Baird performed that unusual service for North Vancouver, and reports that his shiny red vehicle was not built for comfort! . . . From CHAB Moose Jaw, further proof of that station's pulling power. For a recent appearance of Mart Kenney's orchestra, the ONLY advertising used was over CHAB. The ballroom manager was pleased to report that the box office showed a 100% increase in attendance over their previous appearance, and did thank CHAB for such a fine result ● ● ● It does pleasure me to hear that over one hundred local business houses, in fifteen towns in the area served by CJGX Yorkton, do use this station the year around, to bring attention to their products and services. These are in addition to those others who do advertise special sales events. Do myself believe that loyalty of local advertisers, who can check by actual cash-register response, is one of the best indications of a station's effectiveness ● ● ● On Thanksgiving Day, Station CKSF Cornwall did broadcast their special show "Your Lucky Day." With 70 advertisers participating in this all-day presentation, from 7.05 a.m. till 6.30 p.m., listeners were asked questions over the air, and received prizes for correct answers. A battery of extra telephones was installed resulting in no less than 60,000 extra calls through the local telephone office ● ● ● Greetings to the C.C.A.B., and success in their present assembly ● ● ● And a welcome to Art. Harrison, who, in now joining the Stovin organization, brings with him much experience in Canadian 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	CKLC Kingston
CFPR Prince Rupert	CKY Winnipeg	CKSF Cornwall
CKLN Nelson	CJRL Kenora	CJBR Rimouski
CKXL Calgary	CJBC Toronto	CJEM Edmundston
CHED Edmonton	CFOR Orillia	CKCW Moncton
CJGX Yorkton	CFOS Owen Sound	CHSJ Saint John
CHAB Moose Jaw	CHOV Pembroke	VOCM Newfoundland
CJNB North Battleford	CJBQ Belleville	ZBM Bermuda
CKOM Saskatoon	CFJR Brockville	ZNS Nassau

KVOS Bellingham - Vancouver

MEMBER OF RADIO STATION REPRESENTATIVES ASSOCIATION

*Travelogue*

**NEWSMAN TAKES A BUSMAN'S HOLIDAY**



THE PARTY OF THE FIRST PART, Harry Rasky, and Flying Officer Art Maskell posed for this snapshot, practically straddling the ruins of the once "impregnable" Siegfried Line.

A CBC television newsman got a month off and spent it in Europe making films for his *CBC News Magazine*.

Harry Rasky arrived in Germany with 3,000 feet of film and an idea. The idea was to show Canadian TV lookers what life was like for Canadian service men in an occupied country, in peace time. On November 8 at 7 p.m. it will occupy about 20 minutes of *CBC's News Magazine*.

First of all Harry recruited the service of an RCAF cameraman, Flt. Officer Ken Coleman, who works out of air division headquarters at Metz in France. Then he latched onto a typical Canadian pilot, F/O Art Maskell of Toronto, whom he had met a week earlier while admiring the English view in Rye, Sussex. Rasky hit on the idea of simply following Art through his daily routine with the camera recording it on TV film.

The day began at 6.30 at which time they headed for the hangar, where Art took off for his daily flip in a Sabre Jet which carried him over France, Germany and a bit of England, at a speed of about 600 miles an hour. Harry and Ken shot his take-off, watched him vanish into a grey cloud with feelings of disappointment that the aircraft would not accomodate them too. An hour later, an hour spent by our team freezing on the air strip, they were on hand to record his landing.

They trailed him next through the camp to the barber shop where he got a hair cut from a former German army officer for twenty-five cents; to the army store where he bought Canadian cigarettes at ten cents per package from a buxom German Fraulein; to the officers' mess where he gave a dollar and a half for a magnum of real champagne; into the mess dining room where fifty cents bought him a sizable steak with trimmings, served by another German girl, who did her best, under Art's guidance, to address them in English.

After a quick tour of the camp, they followed their quarry to town — in the back seat of Art's powerful old Mercedes. Town in this case was Zweibrucken, a place with a population of 20,000, practically

straddling the shattered Siegfried Line.

Here, in a guest house where Art spends many of his evenings blending German beer with American popular music, they met the proprietor, Jake Seel and his bosomy and friendly frau — everyone called her Mama Seel — and their three offspring. Jake was an old German soldier, just waiting for someone to provide him with an excuse to get out his gleaming medals — including the Iron Cross — and a battered scrap book with his erstwhile leader's picture obviously removed.

They continued on their Cook's tour of the town which was just about half in ruins from the war and half rebuilt. They photographed Art on a background of a ruined palace; drinking beer with Mama Seel; taking snapshots of German peasants in a potato field.

Next stop was the neighboring town of Soelingen, where they arrived in time for the Catholic feast of St. Maurice. The parish priest invited the three of them to attend a banquet in the crowded town hall along with a group of airmen from the RCAF base at Baden-Soelingen. The towns people got quite a thrill out of the idea of being filmed. Rasky had to turn off all the lights in the hall to get enough power for his borrowed spotlights to be used effectively on a traditional German band blaring its national marches, and a choir that harmonized its hymns and anthems. The priest delivered a lecture on Canada, with a large map to illustrate the size and character of the country. According to Rasky, who claims to have understood every second word of the hour-long harangue, the speaker told his fascinated audience that when you drive across Canada, the distance is so great that you have to turn in your car several times or replace a burnt-out motor.

Rasky's Number 1 impression of this trip, as well as the visits he also paid to England, France and Italy, is that Canadians are popular everywhere. Obviously he has wanderlust in his blood, and given an opportunity, and a transportation warrant, he's liable to be bobbing up from time to time from all over the world.



# Canadian BROADCASTER & TELESREEN

TWICE  
A  
MONTH

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

Published twice a month by

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**CCAB**

Vol. 12, No. 21

25c a copy — \$5.00 a Year — \$10.00 for Three Years

November 4th, 1953

## Art For Artists — — Industry For Industry

Broadcasting history was written in the Northern industrial city of Sudbury last week, when CKSO-TV, Canada's first privately-owned television station started broadcasting its regular program schedule. The opening was not the occasion for any ceremonial, as an official dedication will take place some time in December. It was however marked by a telecast on the CBC's *News Magazine*, during which Davidson Dunton, chairman of the government body, congratulated the Sudbury station and spoke of the partnership between government and private television which had started with this northern station, and would continue with the seventeen other stations which have had the green light, and later those others which would follow.

This paper joins with the whole broadcasting industry in congratulating CKSO-TV for the successful climax of its prodigious efforts, and wishes it a long and happy life with always a clear voice and a bright picture.

Dave Dunton's voice rang with a true and sincere note as he spoke, not without a quaver of nervousness, in front of the CBC's camera and microphone. His belief in what he calls the partnership system between private and public ownership is one he has advocated all along the line. It will carry television on a private ownership basis, first into such cities as Sudbury, London, Calgary and Edmonton. Then it will go on to smaller centres. And always there will be the stations' own local programs to keep audience alive for the less popular but highly desirable cultural productions of the CBC, conceived on the "national" level. Finally, because the sons and followers of the men of enterprise, who risked all they owned to develop radio thirty years ago, have applied the same principle to television, television will be seen and heard throughout the whole land. There is only one flaw as we see it. That is the fact that the government is persisting in its demands for maintaining its monopoly in the largest cities of Toronto, Montreal, Ottawa, Vancouver, Winnipeg and Halifax. It is, in actual fact, taking for itself those centres it wants and letting enterprise only get into those it doesn't feel disposed to develop for itself.

This paper has suggested before, and it still stands by the suggestion, that



Howdy Buckaroos!

education is the rightful field of government and broadcast advertising—whether by TV or by radio — lies essentially in the realm of business. The plan we proposed was that the government continue to maintain a department to deal with the production of programs of an educational and academic nature, an undertaking it has shown itself most competent to fulfil through the artistry of the men and women of the National Film Board as well as of the Canadian Broadcasting Corporation; that it sell out its broadcasting stations to industry, because only business people have the knowledge to operate a business. It is our proposal that in return for relinquishing its hold on the business side of broadcasting, the industrial or privately-owned stations undertake to broadcast a certain number of CBC productions every week, which is precisely the way that the private TV stations are operating now.

This is a good plan and an equitable one. It is to be sincerely hoped that our government, in its wisdom, will see it as such and instruct its Canadian Broadcasting Corporation to act accordingly.

## "A" For Achievement

Wouldn't it have been gratifying if just one of the members of the Royal Commission on National Development in the Arts, Letters and Sciences had seen his or her way clear to putting in an appearance at last month's all-Canadian concert at Carnegie Hall in New York? After all, it was the outspoken condemna-

tion of radio as a user of Canadian talent which must have prompted the stations — through their BMI Canada Ltd. — to commit themselves for this undertaking. So it must have been with the deepest sense of regret that they all found themselves unable to pay what would have been such a gracious tribute to those who had taken their admonishment seriously, and acted accordingly.

This particular project, though only one of many, was unusual from several aspects.

In the first place, although it had its birth as an idea at the 1952 Western Association of Broadcasters' Convention at Banff, it was developed by the broadcasters' own music organization, BMI Canada Ltd., and therefore became the project of both the private stations and the CBC.

It was promoted to near sell-out proportions almost entirely by radio announcements.

Private stations co-operated still further not only by their wide representation at the concert, but, in several instances, by flying down young music students from their own cities and areas.

This project caught the interest of the famous American conductor, Leopold Stokowski, who expressed himself honored at the suggestion that he should wield his baton for it. The erstwhile general manager of the Metropolitan Opera Company, Canadian Edward Johnson, was eager to be among its patrons. Critics from the American newspapers were interested enough to show up and review it. The Columbia Broadcasting System gave it time, later, over its continent-wide chain. Domestic records will give it still further publicity.

The results of it all were many and favorable.

Canadian musicians and student musicians have received encouragement through this graphic demonstration of the scope of their field of endeavor. Through it, the work of Canadian composers has gained new recognition. By fanfaring its efforts for once instead of keeping them under the traditional bushel, radio has demonstrated the continuing job it always has done and always will do in the public service. Its critics have been answered once. But it is to be hoped that it will continue to expose itself and its good works through continued publicization of its many and varied activities.



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**WELCOME DELEGATES**  
to the  
**Central Canada Broadcasters Ass'n**  
**Convention**  
Royal York Hotel      Nov. 2nd-3rd  
Toronto                      1953



**ENGINEERING PRODUCTS DEPARTMENT**

**RCA VICTOR**  
COMPANY, LTD.

**MOST FAVOURED AROUND THE WORLD IN TELEVISION**



A service club official phoned the other day to ask if I would talk to his organization two days later. The off-handed invitation rubbed me the wrong way so I asked him a simple question — "Why?"

The official gulped a little, and, when he had collected himself, said: "We've heard you are a good speaker."

I let the rather transparent compliment slip by and then asked: "What do you want me to speak about?"

The reply was: "Oh, Mr. Lewis! We'd like to leave that to you."

My retort was perhaps a bit terse. He must have thought so because he hung up the phone. What I said was: "When your organization becomes interested in a topic or project with which I am familiar, and would like to hear me on the subject, I shall be glad to come out and speak, even at 48 hours notice."

And that was that.

Way back in history, some hoary old pioneer must have risen to his feet and solemnly proclaimed that service clubs must have a speaker at every meeting, and this system has prevailed down through the ages. The result is that getting a speaker — any damn speaker — has become far and away more important to the club official, eager to live up to the letter of the constitution, than what the speaker is going to say. It might appear that people who have a message to put over would be well advised to take advantage of every offer to speak that presents itself, even under conditions as unsatisfactory as the ones I have described. Yet I wonder whether the take-it-for-granted attitude they adopt doesn't indicate that absolutely nothing can be accomplished along the lines of getting a message home where it will do some good. They must have a speaker so they pick half a dozen names. Three of them are out of town, two are sick and the other wants to get paid for it. So they pick on you . . . or you . . . or you. Why? Because you have something illuminating to say? Hell no! Because you're free.

The other day I suggested to a club I was talking to that it might be good manners to go on record with a resolution endorsing the views of a speaker who had come a long way to express them, if they happened to

agree with them, or, if they didn't see eye to eye with him, to record their disagreement. It would show they'd been listening.

I tried to put it across to them that clubs like theirs, taken collectively constitute the most important cross-section of public opinion. What I meant, I explained, was that besides being comprised of that vital segment of business, the merchants of Main Street, they are the people who have contact with the public on all levels and can assess their views and influence them too. They are the people who reach people.

If these clubs are going to provide more than a playground for their members, someone has to sell them the idea of widening their knowledge of affairs, and someone has to persuade them to develop opinions which are definite and courageous, even if they cost them money.

Clubs like this need a platform, or in other words a purpose. Most of them — all of them in fact — do a real job in the field of good works, but most of the members derive their livings from business, so why shouldn't they adopt the cause of business as their platform or purpose?

Clubs are to business what unions are to labor. Unions have their "Congress," and when the CCL speaks, governments cringe. Business could have something similar to the "Congress" through its Chamber of Commerce. There must be some way the service clubs could ally themselves with the Chamber of Commerce. If there isn't there ought to be.

The fact of the matter is, service clubs achieve no purpose by getting together every week or month and listening to a speech — any old speech as long as its free — because that's what the constitution says it ought to do. They should invite speakers to come and talk to them who have the knowledge to speak with authority on subjects which are part and parcel of the purpose of the club.

Through these speeches and their own reading and observation, members should form opinions, and record and publicize them in the shape of resolutions, then live and act on them, as their way of life, their creed. Too many businessmen feel that taking sides in contentious issues might cost them customers. So what do they do? They look askew at every problem that confronts them and then take a firm stand on both sides of it. They shouldn't do that. It isn't worth it. Instead of being all things to all men, and trying to sell their wares to everyone, why don't they pin to their mastheads those brave words — "He Hath No Friend Who Hath No Foe". I forgot who wrote them. Oh I remember. I did.

CKOC's Keith Lockhart's request for an interview with the British author Nicholas Monsarrat, visiting (Continued on page 8)

Market No. 2 consists of all of Quebec Province east of Montreal, with a large added French audience in North-eastern Ontario, and the Maritime Provinces.

To reach this profitable market, Radio is not only the most resultful and economical medium you can buy, but, in many areas, it is the ONLY one to deliver adequate coverage.

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CHNC	NEW CARLISLE	5000 WATTS	CKBL	MATANE	1000 WATTS
CHLT	SHERBROOKE (French)	1000 WATTS	CKVM	VILLE-MARIE	1000 WATTS
CFGT	ST. JOSEPH d'ALMA	1000 WATTS	CKNB	CAMPBELLTON (English)	1000 WATTS
	CKLD	THETFORD MINES			250 WATTS

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DIAL  
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average income - HIGHEST IN CANADA

income increasing Capital Investment by \$20 millions  
a year

falconbridge nickel to invest \$173 millions

## CHNO

"Your Best Radio Buy North of Toronto"

Complete information through Omer Renaud & Co.

### A Weekly BBM of 74,310

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.

ANOTHER PROVEN STOVIN STATION



Photo by Ken Poste, Woodstock

IT COSTS ABOUT EIGHT HUNDRED DOLLARS to deliver a fire truck to B.C. from Woodstock, Ont. where they are sold. Dorwin Baird of CJOR, at extreme right, and three fellow British Columbians undertook to drive four of them back over the mountains, three for North Vancouver where Baird is a member of the District Fire committee and one for Wellington, B.C. He is keeping his programs going by tape recording.

(Continued from page 7)

Canada as a member of the U.K. Information Board was accepted promptly and exclusively. The hero of Monsarrat's best-selling "Cruel Sea", is you will remember — Keith Lockhart.

A circular letter has been going the rounds in which the company who is sending it out uses its membership in its trade association as a reason why people should do business with it.

The company in question is Might Directories Ltd. of Montreal, and the letterhead describes its business as "Merchandising and Sales Campaigns — Planned — Printed — Mailed."

The letter starts with a two-line blurb reading: "We Are Proud To Belong to M.A.S.A. It Pays YOU Business Dividends!"

The body of the letter reads as follows:

"Our membership in the Mail Advertising Service Association International means a great deal to YOU. Ever think of that? Regional and national meetings are promoted by our trade association. They bring together the top-flight men and women of the industry. Advanced

methods and products are introduced. Trends are discussed. New ideas are exchanged. All these are reflected in high-quality typography, smarter service, lower costs to YOU.

"High business standards and ethics are fostered by the M.A.S.A. The result is a more stable, dependable industry of men and women you can trust, the kind you like to do business with. Research projects, investigation of new developments, informational aids, all these are the work of the M.A.S.A. Every one pays YOU dividends in the kind of direct mail advertising you buy.

"During the past year, Direct Mail in Canada and the United States was second only to newspaper advertising in volumes sales, well over \$1,000,000,000 worth! Much of this was obtained through the efforts of the Mail Advertising Service Association.

"Yes, we're proud to be M.A.S.A. members — and YOU gain the benefits.

Sincerely,  
MIGHT DIRECTORIES LIMITED  
(signed) Fred G. Flynn  
Manager."

Comment would be superfluous unless it was to congratulate this company on its loyalty to and belief

### 200,000 PEOPLE WITH \$200,000,000 TO SPEND

THAT'S THE NIAGARA PENINSULA  
SERVED BY CKTB, ST. CATHARINES  
AND FOR BONUS COVERAGE SEE  
THE BBM REPORT

PAUL MULVIHILL  
Representative now in both  
Toronto and Montreal

The NIAGARA DISTRICT STATION

## CKTB

ST. CATHARINES

in its association and the association for being able to inspire such belief and loyalty in a member.

A familiar face with a new brief bag dropped in the office the other day. It was Gordon G. Fraser, who started in radio as an operator at CFRB way back in 1929, when that station was located on Jarvis Street. Gord joined the National Film Board in 1942 and went to New York in 1946. There he became writer and assistant director of sales promotion and industrial films for Dynamic Films Inc.

Gord is now back in Toronto where he occupies the berth of sales representative for the Motion Picture Division of Rapid Grip & Batten Ltd., who recently bought out Queensway Studios.

A New York State bar is displaying this sign: "No TV here tonight, but we bring you a good fight every night."

William P. Tuttle of Montreal — no stranger to these columns — throws his cap in the Shakespeare-Marlowe ring with:

"In the current number (October 7) on page 21 there is mention made of Drama Critic Calvin Hoffman hoping to get evidence that Christopher Marlowe wrote Shakespeare's plays. This frizzles me if it does not entirely burn me up! Facts seem to controvert that old-time theory.

"Christopher Marlowe and Shakespeare were born in 1564. But Marlowe died at the early age of 29, in 1593. Most critics say that Marlowe had considerable influence on Shakespeare's style in the first part of Henry VI, Richard III, and perhaps Titus Andronicus. These plays, with another, four in all, were the only ones produced before 1593, so say the learned scholars. Given, say 38 plays of which at least 34 were produced after Marlowe's death, it seems rather far-fetched to say the least to attribute them to him.

"Just to refresh your memory that Hamlet was produced about 1601, Othello, 1605, Macbeth, 1606, the Tempest 1612. Shakespeare died in 1616. Now these dates are of course approximate, varying perhaps a year or so either way, but the plays themselves give evidence of the growth and wisdom of the author. Marlowe probably did NOT write the plays, for he was dead."

Over thirty-seven per cent of the employees of the Gutta Percha & Rubber Ltd. have been with the company twenty-five years or more. The membership of the company's

Twenty-five Year Club now stands at 359, of whom 261 are actively engaged with the company.

A provincial politician was worrying about an approaching election, so he went over to the Reservation to see if he could stir up some interest among the Indians. He got the Chief and twenty or thirty of his tribe into a barn and then proceeded to give it to them with both tonsils.

"If I am elected to Parliament," he said, "the red man will have a new friend in high places."

His audience seemed to be captivated by this not very novel approach. There was a rustle among them, and several of them said, in their native tongue: "Ongiara! Ongiara!"

Encouraged, the politician went on to say: "If I am elected, there will be a new pension plan for you and

(Continued on page 10)

**CKCH**

With a potential listening audience of over

**400,000**

French speaking people is celebrating its

**20th Anniversary**

Join the hundreds of local and national advertisers who are reaping benefits from CKCH's quality programming and efficient operation.

**CKCH**

HULL and OTTAWA

Representatives  
OMER RENAUD in Canada  
J. H. MCGILLVRA in U.S.A.

# Every Bluenose Dog and His Sister\*

from  
Lunenburg  
to  
Mulgrave  
Nova Scotia

Will Welcome

**DR. BALLARD'S**  
DOG AND CAT FOODS

to the growing list of  
National Advertisers  
who rely on the sales-  
manship power and  
popularity of

**CJFX**

ANTIGONISH, N.S.

5000 Watts on 580 Kilocycles  
DOMINION NETWORK

Represented by  
PAUL MULVIHILL IN CANADA  
ADAM YOUNG IN U.S.A.

\* And cat too

"What do you think of Belleville now, Frank, after your experiences in Toronto and Montreal?"

Bill Stovin  
*logmac*

Frank Murray

"Well, by gar, she's wan great Tess Marquette!"

Acknowledgements to Mac of The Telegram.

# Write It First

The tremendous amount of thought and study which goes into all the speeches delivered at the trade conventions similar to the CCBA which is meeting at the Royal York Hotel in Toronto this week, could be more effective in results and wider in scope. To attain this end, scripts, carefully written and edited, should be made available to the trade papers interested in the subjects. This does not only mean that at a broadcasters' convention, the script of an address discussing let us say farm broadcasting should be sent to this and other papers concerned with advertising. Copies should also be sent out to papers interested in such agricultural activities as feeds, fertilizers and farm equipment.

The speaker who proudly proclaims that he always works extemporaneously may be making a better showing as an orator than the one who writes it first. However, he is not making his work act as effectively as he might, from the standpoint of publicity.

Our admonition to speakers who have something to say to an industry of which they are a part is to write it first, because to write you must use some intelligent research. Those who haven't the time to follow this procedure — and time is synonymous with energy we are inclined to believe — we would urge to use a tape recorder, and have their utterances typed after they have been spoken. But this is only a second best.

An Advertisement of

CANADIAN BROADCASTER & TELESCREEN

## ANNOUNCERS ARE TRAINED—NOT BORN

By REO THOMPSON  
Manager All-Canada Television

I want to direct this to the young lads in the announcing field; those who really do want to be radio men; those who are willing to work and to train.

Are you about ready to admit that there's a little something missing in your presentation? Are you wondering if you can make the big time? Do you know why your commercials come out tired and limp?

I'll try to give you a clue to the answers.

There are many possible ways to define the requisites of good announcing. I am not going to try to defend any one method. But I can say that we have had very good results from breaking announcing down into these nine basic categories:

1. Phrasing
2. Accuracy
3. Pronunciation
4. Vocabulary
5. Sincerity
6. Variety
7. Voice
8. Timing
9. Personality

If you have a good understanding of these nine points, plus the heart of a radio man, and the guts to study and practice, you will then possess the tools of the trade.

However, you study these principles and conquer their use for one purpose only, and this is important. The master of these nine basic principles is simply to allow you to transmit your message in a manner that will capture and hold the attention

of the greatest possible number of listeners.

You must learn these basic principles so that you can get the effect you are after. They will allow you to interpret your message into a language that will reach out to your audience. Mastery of the principles, without the ability to fit them to your local needs, is as useless as my having a set of dentist's tools.

Apply these basic points to your requirements in all cases. This sequence of thought should do it for you:

(a) Have something to say. Always know what you're talking about. If you don't understand it, don't say it.

(b) Say it in a language and manner that will register with the people you want to reach.

(c) Be sincere in your approach. You must let it be known that you want to talk to those people.

Check everything you do on the air to see if you are making it work in your community. Does the message make sense? Is it an interesting topic for your prospective audience? How can you best get it across?

In other words, when in Rome, sell to the Romans. Don't make the mistake of being a Bob Hope in Armpit, Sask. Put everything you do into the expression and the feeling of the community you work in. But please, be sure you find out what that expression is. Get out and meet the people. Live in the community. Talk to the grocer and the butcher. Find out what questions the customers are asking and what answers are being given. Then, go back and put your nine points to work in getting that story across.

I'd be willing to bet that your next commercial would outsell the last one by fifty per cent. If you keep it up, the ratings on your shows will bounce to much better than average. Make it part of your regular radio pattern, and, all of a sudden, you are in. You've hit the "Big Time". Once you've hit it, it couldn't matter less whether you are in Grande Prairie or New York. You're a top grade announcer.

You ask if there is a future for good announcers in Canada. Is it worth all of the effort just described? The answer is a resounding YES. There is a tremendous future, now more than ever, with television being added. There is an unlimited future for those who are fully trained and ready to take the next step.

But a word of warning: don't try until you honestly believe you know all of the answers. Don't try it until you have something to say and are capable of saying it in a manner that will convince.

With an opportunity to be considered a top man in Canadian radio and TV, are you willing to devote every waking hour to learning the art of announcing? Can you master the basic principles and then go on to apply your training to your particular job of the moment?

Remember, every minute you are behind that microphone, you are the ambassador of one of the greatest industries in the world. As far as your audience is concerned, you are radio. It's a great challenge and a heavy responsibility. Don't let the industry down!



### FOR THESE ARTISTS

ARNOLD, Audrey  
BOND, Roxana  
CASS, Deborah  
DAVIES, Joy  
FRID, John  
KING, Josh  
LEACH, George  
LINDON, Louise  
MILSOM, Howard  
MORTSON, Verla  
OLSON, Louise  
OULD, Lois  
RAPKIN, Maurice  
STOUT, Joanne  
TELLING, Charles  
THOMAS, Christine

Day and Night Service  
at  
Radio Artists Telephone  
Exchange

# Talent Trail

by Tom Briggs



October 16th was certainly Canada night at Carnegie Hall—the audience, the composers, the soloists. The concert was amazingly inspiring—great sound, great surging sound that came relentlessly in wave on wave. And when it ended and the people flowed out, they took to themselves some of the glory won by the composers, so anxious were they — the Canadians — to identify themselves with the victors of the night.

But an important part of the concert came afterward at the CAB-CBC reception where you could see and talk with these six composers and get an idea of the meaning of the evening for them, unaccustomed as they are to public recognition.

There was François Morel, a 27-year-old native of Montreal, graduate of Quebec Provincial Conservatory and a piano teacher in Montreal. *Anti-phonie* is his fourth major orchestral work and had its world premiere at the Canadian concert. His others have been performed by Scandinavian orchestras and the CBC, but he had to admit this was one of the first times he had really heard his music.

Was he impressed? Very. Just to have Stokowski perform it was as good as winning a medal. Some of his music sounded quite different to what he thought it would, which sometimes was good and sometimes not so good. But having heard this performance he felt he could see more clearly where he was going. Morel is the first one to point out that he has borrowed liberally from Stravinsky, but to a smaller degree with each work. From now on there'll be almost no Stravinsky influence; rather something "from out of soul of the country".

At this point Colin McPhee joined the discussion. He's the composer of *Tabuh-Tabuhan* which the critics hailed above all the works. Although born in Montreal he has become an international character. He studied in Baltimore, then Paris, moved to Bali in Indonesia where he spent several years before the last war doing musical research. He wrote *Tabuh-Tabuhan* in 1936 (making it the oldest work of the concert) in Mexico where it was first performed.

McPhee found it difficult to say enough about the thrill the evening had for him. An accomplished writer as well, he felt the treatment given all the music by the depth of power of Stokowski's hundred-piece orchestra was one thing; the applause from a highly partisan but critical audience was another.

Virtually the same thoughts were true for Pierre Mercure, youthful (26) modernist who wrote *Pantomime*, and Godfrey Ridout who dashed off in a few hours *Two Mystical Songs* From John Donne in which Lois Marshall starred.

Of all the creative arts, orchestral music composition in this country is undoubtedly the most difficult. The writer can always get his family to read his pieces; in fact many noted novels have begun as family circle amusement. The young artist has little difficulty getting his work shown. But who can afford to bring together a large orchestra — or even a small one — to perform works of doubtful quality by unknown composers. And no performance, no criticism.

What of the future? Is the interest in Canadian music which the broadcasters have fostered through this concert to go un nourished until this time next year? Or is there the danger that the induced attention being focussed on home-made music will cause a synthetic, forced culture

to spring up? If the answer to both is no, then it seems apparent that radio will have to do the job, continue what it has started.

It was an interesting suggestion of one New York critic (*Herald Tribune's* Virgil Thomson) that *Tabuh-Tabuhan* "may be the ending-piece that all conductors are looking for,

something to be used in place of Ravel's *"Daphnis et Chloe"*. But concert work is so limited, reaches only the "devout". Radio — local radio — is so much bigger, can reach so much deeper. Radio took a lot of folk to Carnegie Hall last month. Maybe it will find a way to bring them their music more often.

# CFPL-TV

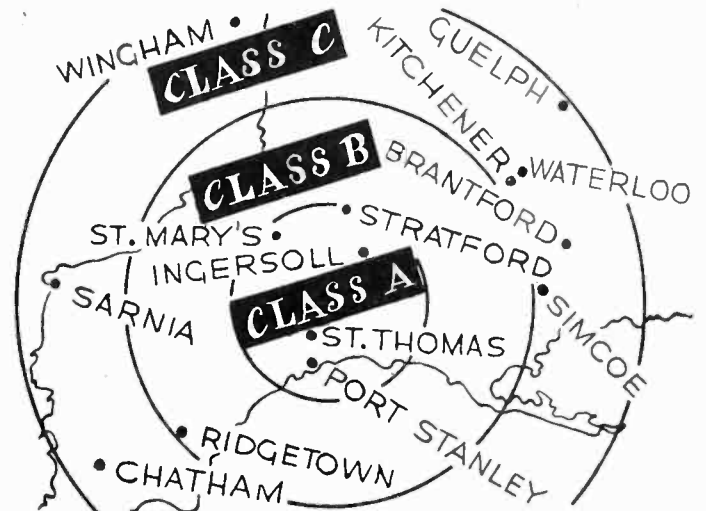
LONDON CANADA

Canada's most powerful TV station ✓

ON THE AIR

NOVEMBER 28

Make sure your product is advertised over the only TV station completely covering the wealthy London and Western Ontario market of over 3/4 million people. At present there are over 12,500 television homes in Grade A area alone, as estimated in the September 1953 Teleratings, published by Elliot-Haynes.



## MARKET DATA

Grade A area	350,000 population
Grade A and B areas	455,000 population
Grades A, B and C areas	837,600 population
(Grade C area — 100 microvolt per meter area)	

## Tell Us Another

For a long time Mr. Leatherdale of the Leatherdale Tire Service here was the big "bogeyman" of our salesmen. He really was a tough customer (except that he wasn't a customer). He just couldn't be sold — or so he boasted.

However, our star salesman finally got him started on a short campaign — that was four years ago. Leatherdale still didn't take anything on a continuous basis, but he bought short term spots and special deals.

But last year our stellar salesman finally caught this "client" in a weak moment, got him to sign a six months' contract. He must have been still in a daze because he renewed in February of this year. And for a whole year yet.

Yep. We've cracked several tough nuts around here. If you're interested, get Stovin to invite you to see our Nutcracker Suite.

# CFOR

ORILLIA, ONT.

1000 Watts — Dominion Supp.

## CHLT & CKTS, SHERBROOKE

Sherbrooke boasts of more than 100 widely diversified industries, producing goods valued at over \$70 million. These industries employ some 8,000 men and women, paid on a higher scale than the majority of other similar centres. It is the hub of seven surrounding counties, with a population of approximately 300,000. To reach this wealthy market, place CHLT (French) and CKTS (English) on your radio schedules.

Representatives:

- CANADA
- Jos. A. Hardy & Co. Ltd. . . . . CHLT
- Radio Time Sales Ltd. . . . . CKTS
- U.S.A.
- Adam J. YOUNG, Jr., Inc., CHLT & CKTS



WRITE FOR FOLDER WITH RATES, PRODUCTION FACILITIES AND PROGRAMS AVAILABLE IN CANADA — ALL CANADA TELEVISION IN U.S.A. — WEED & CO.

The Voice of the Eastern Townships

# CHLT

(FRENCH) 900 Kc. 1000 Watts

# CKTS

(ENGLISH) 1240 Kc. 260 Watts

## SHERBROOKE, QUE.

# STARS THAT SELL...

☆ Gord Sinclair  
PERSONALITY ANNOUNCER

☆ Charlie Fair  
PERSONALITY ANNOUNCER

☆ Bill Deegan  
PERSONALITY ANNOUNCER

☆ Keith Dancy  
SPORTSCASTER

☆ Dean Kaye  
NEWSCASTER

☆ Peel Steven  
NEWSCASTER

☆ Pat Murray  
PERSONALITY ANNOUNCER



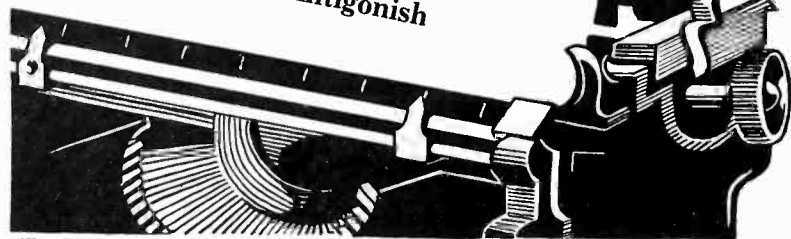
• Get FULL VALUE from your advertising dollar on Montreal's STATION OF THE STARS — CANADA'S FIRST STATION ... CFCF.

• IN CANADA — ALL-CANADA  
• IN U.S. — WEED & CO.

TORONTO and MONTREAL HEADQUARTERS

... for five sales-producing stations:

- CKBB, Barrie
- CKTB, St. Catharines
- CHOK, Sarnia
- CJCH, Halifax
- CJFX, Antigonish



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TORONTO:  
21 King Street East  
Paul Mulvihill  
EM. 8-6554

MONTREAL:  
1434 St. Catherine Street West  
Murray MacIvor  
UN. 6-8105

## People

# OPPORTUNITY KNOCKS FOR U.K. VIBIST

By HELEN MacNAMARA

Record Columnist, The Toronto Telegram

In less than a year, Peter Appleyard, English drummer-turned-vibist, has made such a good impression in Toronto that he now holds down a featured spot nightly with one of the city's most popular instrumental quartets, as well as appearing weekly on CBLT's *Jazz With Jackson*.

With the Billy O'Connor quartet at the Colonial Tavern, Peter can be seen and heard hammering at the vibes or taking drum solos in the best Hampton tradition, assisting his boss at the piano or singing a jump tune. For kicks, both he and O'Connor like to play a vibraphone duet, as made popular by jazzmen Terry Gibbs and Don Elliott. In quieter moments his vibes playing is most tasteful, tending toward the style of Red Norvo, his favorite musician.

Appleyard works so hard that he is apt to leave his audience almost as exhausted as himself, but off stage his exuberance vanishes and he relaxes quietly. Sooner or later the conversation gets around to opportunities for English musicians in Canada.

"I'm happier than I've ever been before," he says, "but I couldn't honestly recommend that an English musician come to Toronto; that is, to work as a dance band man.

"There just isn't enough work here. Only the three major hotels employ dance musicians. Otherwise, if you want to make a living working in a dance band, you must be prepared to work at a regular job in the daytime and play a few nights a week."

In England, Peter always managed to find employment. As a drummer, he worked for Felix Mendelssohn, Jimmy McCaffer, Harry Brooker, Jack Wallace, Charles Berry, Wylie Price, at the Gaiety Ballroom in Grimsby, (his home town) and on BBC broadcasts from London, Manchester and Glasgow. During the war he was with the Central RAF band.

As Peter quickly pointed out: "In England, the average musician can keep working. But here (in Canada) we lack the field for variety theatre (The Casino is the only vaudeville theatre in Toronto)."

Why then, did he leave England? For a change mostly and a chance to hear American music. In 1949 Appleyard left England, docking first in New York where he met and heard most of the well known musicians, and then on to a two-year stint at a Bermuda Hotel.

"After that I went home for six weeks, and then came to Canada," he said. "I gave up all thoughts of going to the States because it meant I would be drafted and I'd had enough of that sort of thing. I decided on Toronto because everywhere I went it had a good reputation among musicians.

"Most important I've always felt at home here."

While Peter found that it was pretty difficult getting a job as a dance band musician, he discovered that there were opportunities for musicians who can do an act or have personalities strong enough for night club and tavern engagements.

But before he got started on his present career there were some unthought-of drawbacks.

Most emphatically he said: "I'd like to point out that if any English musicians are thinking of coming out here, they should be warned that musicians must wait one year before they can play, during which time they can't take any engagements at all. That's a union ruling.

"I did take a job though for a couple of weekends up in Muskoka, a fact which recently came to light. My initiation fee was then gently boosted from \$50 to \$100, but it was entirely my own fault.

"I figured that when I came here I would have to wait only three months or six months at the most. It was a long year."

While he waited out for the year, Appleyard worked in Simpson's department store as a salesman, as a room clerk in the King Edward Hotel (which gave him a chance to meet visiting musicians) and at a mens' wear shop for the last six months, finally becoming a member of the local last December.

He first worked with the Nat Difforio Trio at the Horseshoe Tavern, a job that lasted twelve weeks. Then came his first big break.

"I was guest artist on the CBC's *Jazz Unlimited* monthly "live" broadcast. I don't know whether that broadcast was actually responsible but inside of one week I got five offers: to work with Moxie Whitney's band at Banff, at the Royal York Hotel, with a band in Montreal, another in Bermuda, but I finally decided on Billy O'Connor's offer.

"An established musician, O'Connor was working in the Colonial's Circus Lounge, one of the busiest rooms in the city. I knew playing for him would give me a good chance to get known. It also helped to know that I would be featured. Peter started working with the group (O'Connor, piano, vocals) Jack Richardson, bass, Terry Arlen, on drums and ballads, five months ago.

Today Appleyard is satisfied that he came to Canada. "I'm here for good," he said. "Even though there were some drawbacks I've had a far better break here as a vibes player than I would ever get in England. It's also been a great asset working here for most of the top American musicians get here eventually.

"My greatest experience to date was seeing Hampton's 18-piece band." Then he added slyly; "If he saw me now he'd sue me."

## WRITER OPPORTUNITY

Highly qualified radio commercial writer wanted for large Copy Dept. of progressive Metropolitan Station. Send outline of experience, recent photo, and examples of work, to:

MICHAEL THOMPSON  
STATION CHML  
HAMILTON



# People

## TOP NEWS AWARD GOES TO CANADA

Washington, D.C. — Godfrey Hudson, news director of CFQC Saskatoon, was on hand to accept for his station The Radio-Television News Directors Association's top award. The award, which was competed for by stations both sides of the border was for "outstanding news operation" and CFQC was the first Canadian station to win it. It was presented during the three day R-TNDA Convention here last week.

Television station WTVJ of Miami, Florida, was cited at the same time for outstanding news operation in the television field.

Another award for "outstanding investigative reporting" went to KFMB, San Diego, Calif. and its executive editor, Paul White.

At least 21 Canadian radio stations are now members of R-TNDA.

• • •

## NUNN NAMED GOVERNOR

Antigonish, N.S. — An unusual distinction has been bestowed on the manager of station CJFX here. Clyde Nunn has been made a governor of the St. Francis Xavier University, which owns the station and for whom Nunn manages it. This appointment is felt to be a notable recognition of the help this commercial station has afforded the University in its activities.

• • •

## MRS. A IS ON THE FLY

Toronto — Flying back to Toronto right after attending the Queen's unveiling of the Commonwealth Airforce memorial at Runnymede in England on October 17, radio's Flying Kate Aitken is on her way west on her present broadcast-lecture season. This week she will speak and broadcast in Edmonton, Lethbridge, Calgary and Winnipeg. But since her return from England, she has visited Newfoundland and also London and St. Thomas, Ont. for broadcast and speaking dates.

On her return from the west, Kate will take off for Ungava to have a second look at the fabulous new iron ore development taking place at Knob Lake.

• • •

## JOINS RTS

Montreal — Pat Byrne has joined the sales staff of Radio Time Sales (Quebec) Ltd. in Montreal. During the war, Pat was overseas with the Army Show. He has also been on CFJR, Brockville, and, of late, in direct mail advertising.

## CORRECTION

It was erroneously stated in the October 7th issue of *Canadian Broadcaster & Telescreen* that the proposed station of Edmonton Television Limited would be "financed largely by All-Canada Radio Facilities interests". The fact is that in its submission to the CBC board of governors Edmonton Television Limited stated it was to be financed equally by CHED Limited and Edmonton Broadcasting Co. Limited. The latter is owned 40 per cent by Taylor & Pearson Broadcasting Limited and 60 per cent by the Southam Company Limited.

# how do you buy *TIME?*

## coverage?

CKNX penetrates a 12-county area with the largest rural BBM of any of the nine radio stations in the area.

## cost per thousand?

this rich farm market is sold on CKNX at the lowest cost per thousand of all district stations.

## ratings?

the latest surveys show that more radios are tuned to CKNX than all other stations combined—all day—7 days a week.

## market?

retail sales volume in this 12-county area totals \$592,288,000—15 per cent of the provincial total.

## results?

renewals from more than 40 national advertisers date back five years or longer, and the figure is even larger for local advertisers.

*by any yardstick*

CKNX makes a terrific impression—on people—on sales. On you?

# CKNX WINGHAM



## The ONTARIO FARM STATION

REPRESENTATIVES JAMES L. ALEXANDER TORONTO & MONTREAL

OF COURSE!!



# You Are Buying HAMILTON

Ontario's BOOM City

For the full story on

"HAMILTON the MARKET"

and

# CKOC

- ★ Its new Coverage Pattern
- ★ Its lower cost per M. Radio Homes
- ★ Its vital 1953-54 Programming

Read the recently produced All-Canada CKOC story

If your Advertising Department or Agency does not have a copy

Call the "ALL-CANADA" MAN

Toronto: EM. 6-7691

Montreal: UN. 6-9868

## Review

### NEW DESIGN FOR LISTENING

Last week station CHUM, Toronto, had a press party to introduce their new style programming with which they hope to cop off the listeners in large volume in this metropolitan market.

As far as we could gather the plan is based on the fact that a smaller station cannot run to big name featured performers. With the lesser luminaries that are within reach of

its resources, Canada's only dawn-till-dusker cannot hope to compete with the network and other "names" heard on the other stations. So if they can't have the best names, decided Bob Lee and his program director wife Leigh Lee, there should be no names at all; just quiet melodic music, with occasional broadcasts not of news but just the headlines.

Tape recordings demonstrating the effect of this programming principle were unwound for the guests, complete with commercials, played down — in keeping with the soft effect of the program.

It was hard to assess the effects of this idea over the merry conversation of the ladies and gentlemen of the press who turned out for the event. One cynic from a leading daily paper thought it good because it would not interfere with people who preferred to get their relaxation by reading the pages of his medium. Others were inclined to the view that soft music would gain listeners without question but wondered if they would hear the commercials or if they would float blissfully over a preoccupied audience's head.

These reporters were inclined to subscribe to the thought that they would be deliberately submerging themselves. But we wondered whether they might not be just as effective as the blaring kind, and not nearly so shock-making.

The Lees and their CHUM are deserving of commendation at least for this — the air they declared in their invitation to the "do":

"We believe our new design for daytime listening will not only penetrate what is now a "lost" (dead set) audience, but will attract a better than average share of the general audience."

Who can tell?

—Lewbrigg

## Now Hear This! Now Hear This!

A lot more Albertans will be hearing us when we unlimber our new electronic larynx and start shouting with

### 1000 WATTS

on

### 850 KCS.

about DECEMBER 1st

It's one more reason why you should use

## CKRD

RED DEER

\* \* \*

Radio Representative's men will be around soon to tell you all about it.

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

## ONE MONTH FREE\* on CFBC!!

Ask Our Representatives

### NATIONAL BROADCAST SALES

TORONTO

MONTREAL

## CFBC SAINT JOHN

NEW BRUNSWICK

\*Latest Elliott-Haynes survey for the 7:00-9:00 a.m. period shows CFBC with a clear lead of 12%!

*Association*

**CAB BOARD OKAYS PLANS FOR QUEBEC MEETING MARCH 22**

Ottawa — Applications for membership in the Canadian Association of Broadcasters from three stations were accepted when the board met here last week. These were stations CFBC, Saint John, N.B.; CKEC, New Glasgow, N.S.; and CKLC, Kingston, Ont.

Tentative plans for the 1954 Annual meeting of the association, to be held in Quebec City, March 22-24, were reported to the directors by the Annual Meeting Agenda Committee. They were accepted by the board, with some modifications and the committee was instructed to report final plans at the board's next meeting.

The first day of the CAB's annual meeting, Monday, March 22nd, will be open to everyone, including agencies, national advertisers and suppliers of all kinds. That night the Annual Dinner will be held. There will be no meetings on the Tuesday morning, but association business will be discussed Tuesday afternoon and all day on Wednesday. These meetings will not be open to any non-members.

The report of the Legislative committee was accepted and the board will recommend that all members strive for amendment of the existing Defamation Acts as they now exist in their provinces, in order to bring them in line, if possible, with the uniform, national Defamation Act. If they are successful, they will gain for broadcasters recognition as publishers, in all provinces, and will gain for broadcasting stations the same protection as that now afforded to newspaper proprietors.

The board received an invitation from the Atlantic Association of Broadcasters to hold its next meeting concurrently with that organization's 1954 Annual Meeting in Halifax on January 11th. The invitation was accepted with thanks.



"No wonder we're TOP DOG on the Coast with everybody playing FIESTA . . . the Radio Game with the Fabulous Jackpot!"

**- OUR LISTENERS -**



**HILDA HUMPTY**

Who has arrived at the squirrel age of life . . . to her a young man is the nuts!

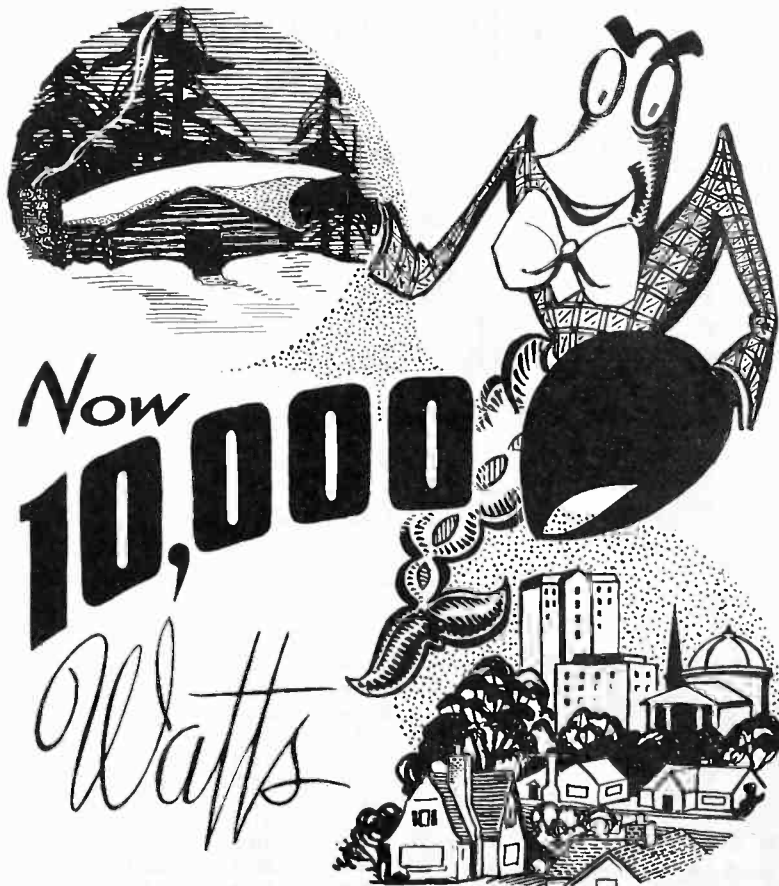
Lives in London, Ontario, CHLO's huge "BONUS" market for advertisers using

**CHLO**

ST. THOMAS

See Stephens & Towndrow in Toronto  
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FIFTH IN A SERIES



Now **10,000** Watts

**CKCW**

MONCTON NEW BRUNSWICK

The Hub of the Maritimes

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

**CFCO goes over the top again**

More listeners per watt cost than any other Western Ontario station.

Total Daytime Audience: 76,950 homes

1/4 hr. program class "B" lowest discount. 12c per M. radio homes

Total Nighttime Audience: 43,530 homes

1/4 hr. program class "A" lowest discount. 31c per M. radio homes

BBM STUDY NO. 5

**CFCO—630 Kcs—Chatham**

- ★ Live Programmes
- ★ Custom Transcription
- ★ Singing Commercials



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Canadian representative  
for the



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They'll tell YOU — For they tell us.

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New York 17, New York

when it's RADIO...  
in Canada's **3**rd market!  
look to the leader



★ Rated tops in listener-preference for six years running, 'WX continues to outdistance its competitors in 1953.

★ Time on 'WX is the best buy on the air.

**LOOK TO THE FACTS— LOOK TO THE LEADER**

Extracts from Elliott-Haynes 6-year percentage of Listener Trends:

Summary of Distribution of Audience  
(By Total Years—9 a.m. - 10 p.m.)

	Station 2	Station 4	Station CKWX
1947	14.2	18.0	19.9
1948	14.5	16.5	21.6
1949	15.8	19.0	24.6
1950	16.1	21.7	25.6
1951	15.5	20.9	23.5
1952	16.0	22.5	26.1
Average	15.4	19.8	23.6

In B. C.— Canada's  
third largest market—  
LOOK TO CKWX

- ★ 61% of B. C. retail sales are in the 'WX area.
- ★ 'WX has complete coverage in this rich market.

*Vancouver's*  
**CKWX**

Reps: All-Canada Radio Facilities  
Weed & Company

*Talent*

**FLY STUDENTS TO N.Y. CONCERT**

New York—A number of Canadian music students were among the near-capacity audience in Carnegie Hall last month which heard the concert of Canadian music performed by Leopold Stokowski and his orchestra, sponsored jointly by Broadcast Music Incorporated and the private and public broadcasters of Canada. Their appearance was supported by four Ontario radio stations—CFPL, London; CKBB, Barrie; CJRL, Kenora; CFOS, Owen Sound, and CHOV, Pembroke.

In all 14 Canadian radio stations assisted in various ways to send students to the concert. Others were CFCE, Montreal, CFRB, Toronto, CHML, Hamilton, CJCA, Edmonton; a group of Winnipeg stations—CJOB,



**TWO YOUNG MUSIC STUDENTS** from Barrie were feted to a weekend in New York, including the concert of Canadian music in Carnegie, by SKBB. Seen above at Malton airport before taking off are, left to right: David Armstrong, Barrie Collegiate Band; Ralph Snelgrove, manager of CKBB. Seen above at Malton airport Fisher, director of the Barrie Collegiate Band; and Joan Sarjeant, another musician with the Band.

CKRC, CKY and CKSB, St. Boniface; CKLW, Windsor and CKWX, Vancouver. Other Canadian broadcasting organizations among the Concert's patrons were: Horace N. Stovin & Company; All-Canada Radio Facilities Ltd.; Canadian Association of Broadcasters and Canadian Broadcasting Corporation.

In London, CFPL co-operated with the local Kiwanis group to back the weekend expenses of six music students from among the area's High Schools and University. The group was in charge of Don Wright, conductor of the network feature *Don Wright Chorus*, Earl Terry, director of music for London schools and originator of the *Earl Terry Singers*, another network show, and Martin Boudy, organizer and conductor of the London Civic Symphony, a network summer replacement program.

Students in the CFPL-Kiwanis group included: Andre Kennedy, Marilyn Wild, Paul Miller, Philip Jackson, Mary Telfer, and Donald Fleckser.

The students heard a complete concert of comparatively unknown works by contemporary Canadian

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PICTURE  
PARADE**

*of*

**HITS**

*for*

*Television  
Showing*

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**RADIO STATION**

**CKOM**

SASKATOON, SASK.

INVITES APPLICATIONS FOR THE POSITIONS OF  
**COMMERCIAL MANAGER**  
**TIME SALESMAN**

**SALES PROMOTION MANAGER**

Give full particulars of experience, status, qualifications and salary. Station provides employee benefits. Applications held in confidence.

Radio Station CKOM  
Empire Hotel Building  
Saskatoon, Sask.



ROLL CALL of the six London and district High School and College students who got to New York for the Canadian music concert, financed jointly by CFPL and the Kiwanis Club, is being held in the above photo by, right to left: Martin Boundy, conductor of the London Civic Symphony and Police Boys' Band; Don Wright of the Don Wright Chorus; and Earl Terry, director of music for London Schools, all of whom went along. Left to right, the students are: Andre Kennedy, Marilyn Wild, Paul Miller, Phillip Jackson, Mary Telfer and Donald Fleckser.

composers and soloists. They included three English-speaking composers — Dr. Healey Willan, Godfrey Ridout and Colin McPhee; as well as the work of three representatives of French Canada — Pierre Mercure, Alexander Brott and Francois Morel. Soloists were the coloratura soprano Lois Marshall and violinist Noel Brunet.

Two groups of students came from Owen Sound and Barrie, their trip and entire New York tour financed by CFOS and CKBB. Joan Sarjeant and David Armstrong were chosen from among members of the Barrie Collegiate Band and were accompanied by Allen Fisher, the Band's director.

From Owen Sound came Bob Wilkie and Glen McDonald, musicians with the Owen Sound Collegiate Orchestra. They toured New York with the Barrie group, squired by CKBB manager Ralph Snelgrove and CFOS manager Bill Hawkins.

CHOV in Pembroke made it possible for Loraine Shane, young Eganville concert vocalist, her mother and voice-teacher, Miss Claire Meitz, to

be present at the Canadian music performance.

Another station, CJRL, Kenora, bought a box in Carnegie Hall and made the eight seats available to promising and deserving local music students, who were flown to New York through the co-operation of the city's youth organizations.

Many Canadian political and diplomatic dignitaries heard the performance, among them Progressive Conservative leader George Drew; David Johnson, Canadian Ambassador to United Nations; and Honorable Ray Lawson, Canadian Ambassador to the United States. Besides the consuls and deputies of 68 foreign nations present — notably Russia's Andre Vishinsky — other well-known Canadians there were photographer Yousuf Karsh, former Metropolitan Opera manager Edward Johnson, and conductor Geoffrey Waddington. Top CAB and CBC officials — Jim Allard (CAB executive vice-president), Alphonse Ouimet (CBC general manager), and Ernest Bushnell (CBC assistant general manager) — attended.

### LIVE TV WON'T PAY TOP TALENT

New York — One of the last of the big-name holdouts has finally been talked into going on television in his own show — Bing Crosby. But in accepting one of TV's smallest "big" contracts — it calls for only two shows during the current TV year — the Groaner had some things to say about the medium he has been studying for some time.

First of all, he isn't going to accept a weekly, or even regular, show. That is "not unless they fire me at Paramount." He thinks that his first show, scheduled for December 27, and one other sometime in the Spring, will be enough television for him for a year.

And another point. "I think film is the thing. That's the only way you can achieve any kind of perfection. It's the same as in radio. You get a much better show by using tape than by doing it live."

So saying, Crosby outlined his first show. "(It) will be like a musical short. We'll pre-record the music and shoot one half-hour show in a day. If we take any longer than a day we can't make any profit from the show. I don't think we'll have much trouble. I'm pretty good at singing to a playback. We ought to be able to knock off a song an hour."

The pre-recording technique is an old Hollywood trick that Crosby has been using for years, he said. The songs are recorded under ideal acoustic conditions long before the filming takes place. Then, when filming starts, the recording is played back "on camera," while the singer just moves his lips and concentrates on his acting.

He said this assures a better production than if the sound and film had to be taken at the same time. Besides, it saves money, particularly if the picture is an "on location" job. With pre-recording, the orchestra or other accompaniment isn't kept waiting around in the middle of some western ranch while cameras retake the scene three or four times for the perfect one. Similarly there are no camera crews and lighting technicians cooling their heels while the orchestra tunes up.

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FOR INDUSTRY AND EDUCATION

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RECORDING FROM TAPE TO FILM	COMPLETE LABORATORY FACILITIES
16MM KODACHROME PRINTING	SLIDEFILMS

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Recent developments in New Brunswick point to an era of prosperity never before seen in the province. New base metal discoveries and the construction of Canada's largest military training camp just outside Fredericton will have a tremendous impact on the economy of New Brunswick.

CFNB is the most effective and least expensive way to reach this increasingly valuable market. Get the story on CFNB right away — CFNB sells New Brunswick.

New Brunswick's Most Listened-to Station



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

5000 WATTS - 550 KCS. - FREDERICTON, N.B. 1923 - OUR THIRTIETH ANNIVERSARY - 1953

# NOT **BIG!** BUT **BUSTLING!**

The CKBI market is not big, but the activity is terrific. It is a "4-F" market drawing a year-round income from Farming, Fishing, Forests and Furs — to say nothing of the vast uranium development that has caused so much comment throughout the world.

ADD THE CKBI MARKET TO YOUR NEXT CAMPAIGN.

# CKBI

PRINCE ALBERT - SASKATCHEWAN

5000 WATTS

# CKRM

## The Capital Station in the Capital City, REGINA

because:

"Relations such as the ones existing between your radio station and our organization are becoming quite rare in the business world today. The main reasons for these fine relations seem to lie with the pride your employees have in their station and the zeal and enthusiasm with which they tackle any task given them."

An excerpt from a letter received from  
ANOTHER SATISFIED CKRM SPONSOR

Ask About This Expanding Market NOW!

See or write "RADIO REPRESENTATIVES",  
Montreal - Toronto - Winnipeg - Vancouver

# CKRM 980 KCS

Regina

### Television

## DREAMING OF A COLOR CHRISTMAS

New York — They all say color is a couple of years off. They all say they have their hands full with black-and-white television. But there were few people along Broadcasting Boulevard who could ignore the full-dress demonstration of color television staged for the benefit of the Federal Communications Commission and the industry by the National Television System Committee, thirteen receiver manufacturers and four transmitter equipment companies, the middle of last month.

The reason was obvious; new television history was being made. Gone were the doubts about the practicality of color TV. There were no longer heated arguments about the nature of the "best" system, this having been settled in the first instance by the FCC and later reversed through the efforts of the industry-organized NTSC.

Mass color television is imminent, the demonstration showed. It proved further that while a little work has still to be done by all of the thirteen manufacturers with sets on display, as well as the four making equipment for use at the other end, color TV is alive and real. The majority of viewers seemed impressed with the degree of uniformity of coloration among the sets. There was variation but it had been refined below the objection point. And it appeared that the appeal of color — the life, beauty, reality and third dimensional effect it offers — had been felt more than ever before.

(This reporter wasn't present at the demonstrations. However, these are the impressions gleaned directly from industry observers who were there.)

Technically, there was little basis for preferring one receiver to another. Most had 14-inch screens, the type that will sell for anywhere from \$700 to \$1,000 when put on the market in a year or less. Bigger, more expensive sets showed slightly better pictures.

Both studio and remote transmissions were included in the test. Equipment by DuMont, CBS, NBC and American Telephone & Telegraph Company was used. Here the old rivalry between CBS and RCA-NBC was felt again. Both scored high on

studio pickups but outdoor RCA won another round. CBS countered in the receiver division with another showing of its relatively simple tri-color tube, this time with marked success.

• • •

When? This was still the big question. And it was still largely an academic one, protected by many "ifs". However, no reasonable guess could be far wrong now. First of all FCC has yet to approve (or disapprove which seems hardly likely) basic technical standards for color TV. Presumably these will embody almost entirely the standards formulated by NTSC. FCC chairman Rosel Hyde, who was "very impressed" with the color showing intimated that Commission approval might come before Christmas.

If it does, both CBS and NBC have made plans to begin colorcasts at that time, a number of top shows having been prepared for immediate appearance before the color cameras. This possibility prompted one wag to crack: "The networks are dreaming of more than a black-and-white Christmas."

Set manufacturers at the color demonstration included: General Electric, Zenith, Philco, Westinghouse, Motorola, Sylvania, Crosley, Emerson, Hallicrafter, Admiral and Hazeltine, besides RCA and CBS.

Receiver production, however, isn't going to allow color television to become a national reality overnight. So-called mass production of color sets — something in the neighborhood of 3,500 sets a month — is not anticipated for another year at the earliest and this will be postponed if FCC approval fails to arrive. But once it gets rolling, and barring all the things that can happen to any huge industry, production is expected to swell to about 50,000 sets per month about May of 1955. But even at that rate it will take 2½ years to put a million sets on the market, all of them 2 or 3 times the price of larger-screen monochrome machines. This is why the manufacturing side of the industry is looking forward to about another three years during which black-and-white set sales and production will be domi-

CKCV listeners become buyers

1000 WATTS 1280 K.C.

Representatives  
TORONTO-MONTREAL  
GEMER DENAUD & Co.  
IN U.S.A.  
WEED & CO.

CKCV  
QUEBEC CITY

nant. Only after that will color sets capture the field.

The broadcasting side of the industry is faced with its own dilemma: how much money should be spent on conversion to color and when. There are still 25 million monochrome sets in the U.S. and 300,000 being added each month. This, for a longer time than most care to guess, will be TV's major audience. Even though the color system is compatible (meaning that colorcasts can be received in black-and-white on black-and-white sets without any additional gadgets) some of the programs aren't because they have no color appeal. Newscasts, forums and even some drama will have to be entirely revamped to benefit from color; all shows will require some special treatment. And even though the networks will bear all of the early extra costs of color, the problem is when will they start passing them on to the advertiser. And the advertiser for the second time in a decade, will have to ask himself: "Is it worth the cost?"

To the average television broadcaster color TV means more expense. And if he is operating in medium or small markets he won't be able to write it off through increased rates as quickly as his big-city brother, because set circulation will be low. (The exceptions to this are non-television areas where TV stations will be established a year or so from now and, because of lowered set cost, would-be viewers will choose color sets rather than monochrome.

For equipment to transmit network originations in color, a station will have to spend about \$25,000 in the States. In Canada this might well be 25 per cent higher. For a simple color camera, capable of shooting color slides and film, another \$70,000 has to be added. Complete "live" program equipment for a two-camera color studio will run over \$100,000. Another cost factor is increased personnel which jumps about one-third.

The future of color is in the hands of the networks. Sensing this and anxious to forge ahead, 141 CBS affiliates pledged their "full support" towards making color TV a "national reality for the near future" at a special clinic last month. CBS president Frank Stanton compared this early beginning of color with that of black-and-white, by saying: "We have been unwilling to use as a base any techniques comparable to the primitive stage of black-and-white television twelve years ago, when pick-up equipment was crude, inflexible and unwieldy; when only a few people could buy receivers at all, and then only with small screens. Instead we are determined to start color television at the same high level which black-and-white television has now reached, adapting modern-day television and all its developments to color broadcasting and to home reception through the best possible receivers at the lowest possible price."

Also at this clinic, CBS vice-president in charge of engineering, William Lodge, warned stations against ignoring color and taking "the course of least resistance." In a rapidly developing medium, he felt affiliates could not afford to wait for such doubtful things as better equipment and sounder techniques. In five years

the "waiters" will be too late, he said.

Another clinic speaker, CBS Television president Van Volkenburg, said: "We can predict that advertisers will want color television even more — and not only because of what color will do for their products, but because their customers will want television even more than they do today and they'll spend even more time with it."

NBC, the other keen competitor in the color gamble, has already announced extensive program plans which will come into effect the moment FCC approval is received for the NTSC standards. Last weekend NBC held its first "compatible" colorcast under temporary experimental authorization. The program was an hour-length TV version of *Carmen* by NBC-TV Opera Theatre company.

For the occasion, NBC built an entirely new production of the Bizet classic. "Color corrected" costumes and sets were designed and executed by NBC's staging services. The entire opera cast and staff worked with NBC's color consultant, Richard Day, in aiming at a "realistic" staging, with the maximum of authenticity in design and color in costumes and sets.

All this to prove how well color originations can be reduced to monochrome on black-and-white receivers. Used in the production were lighting, staging, costuming and make-up techniques developed by NBC's "color corps" headed by Barry Wood. Color planning for the show presents a double-problem. Colors must be selected, not only for chromatic interest, but for their true rendering in black-and-white.

Getting back to economics, CBS believes that color should be heavily promoted as a daytime feature. This might accomplish four things.

1. Daytime television has always been harder to sell than night-time, but with color added sponsors would be more interested.

2. It is believed color video's prime attraction will be for products which lend themselves most naturally to color treatment and at the same time appeal to a feminine audience, such as wearing apparel, textiles, food products and cosmetics.

3. In addition to network shows of the homemaker type, affiliated stations can plan daytime colour shows which tie-in, the whole idea being to get department store sponsors on a local basis.

4. Daytime color airing is vital to repair and servicemen since most installations have to be made during daylight.

Crux of the economic problem posed by color, as a good many broadcasters see it, is whether color by itself will be able to bring to television a new crop of advertisers,

or whether color will be considered by sponsors — both present and potential — as a nice luxury as long as it doesn't cost anything. If the former opinion prevails, color television will dominate daytime telecasting in three years, maybe somewhat more. If the latter attitude is adopted, however, color will take a lot longer to develop, unless the pay-as-you-see promoters take it over, which may happen anyway. One thing is certain — nobody is calling color TV to wither on the vine the way FM did in recent memory.

# S. W. Caldwell Ltd.

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The frequency response is increased; the distortion lowered.

The new MAGNECORDER M-80 is available in three forms:

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SHERLOCK HOLMES was a spry old guy most of the time, but when his problems got him down he couldn't get along without the odd shot in the arm.

We don't know the inside story on *your* problems, but big or little, if you want a hypo to send your local sales and ratings up—see Doug Grout, your All-Canada Man. It's elementary, my dear Watson! There are figures to prove it!

Doug will be at the C.C.B.A. Annual Conference November 2nd and 3rd at the Royal York Hotel, Toronto. Just buttonhole that Grout guy first chance you get, and see what he's got for you.

Sincerely,

**ALL-CANADA RADIO FACILITIES Limited**

## Television

# TRIAL SPIN FOR TELEMETER

Los Angeles — A system of subscription television is to go on trial this month to determine its appeal to the coin-paying public as well as the technical efficiency of its many mechanisms. Telemeter, half-owned by United Paramount Theatres, will send out, via closed circuit, a series of first-run films to 30 homes in the nearby wealthy Palm Springs winter resort centre.

Despite the unusual makeup of the test area and the potential audience, it is believed the trial run will reveal many points of interest to the proponents of pay-as-you-see TV. Because Palm Springs is shut off from Los Angeles TV stations by mountains, a community antenna system serving 30 homes has been established. This is to be used for the test.

The first feature attraction Telemeter will send out may be the new *Forever Female* which, with Ginger Rogers and William Holden, cost \$1,250,000. If plans work out, the film will be presented for the first time in a Palm Springs theatre the same night it has its Telemeter debut. Cost to both theatre goers and TV viewers will be the same, about \$1.25, the major difference being that one is the "price per head," the other a "price per set," which means per household.

Telemeter collection units are now being installed on the 30 TV sets. They will accept anything from a nickel to \$2.

So if you live in Palm Springs, own a TV set on the closed-circuit system and want to see *Forever Female*, here's all you have to do. Turn on the set and dial channel 6. Don't call the service man when the picture tube shows nothing but badly blurred images. Just wait for the announcer's voice. He will announce details of the evening's attraction, the time it starts and the cost.

As soon as he tells you the price, you start feeding coins into the plastic box and immediately the picture tube is cured of its jitters. Now you, and as many as the living room will hold, are able to watch a first run film for the price of a single admission to the local movie house.

For those who believe that a coin-box is merely a challenge to cheat, Telemeter has some sad news. While the set is on and receiving descrambled pictures, a tape is perforated in the coinbox which tells

the monthly collector how much is owing. Naturally, there should be that much coin in the box.

"Telemeter will offer something better than a sponsor can afford," believes Carl Leserman, the company's executive vice-president. "If it is used in volume we feel we can give movie producers 75 to 90 per cent of the return. That's why producers are so interested in it."

Films aren't the only program fare envisioned for Telemeter. Leserman said: "I can see a championship fight or the Kentucky Derby at \$2. And kiddie shows for 15 or 20 cents."

On a grand scale, Leserman thinks a feature film could be paid for in one night. If only 10,000,000 of the present 25,000,000 sets in the U.S. were coinbox-equipped and each collected 50 cents for a showing of a \$2,000,000 movie, the cost of the film and transmitting facilities would be met and a handsome profit left over.

The Palm Springs test is only a preliminary as far as Telemeter is concerned. It hopes the Federal Communications Commission will be sufficiently impressed to approve a tryout in a major metropolitan area under normal transmitting conditions.

This isn't the first time subscription television has been tried on the public. The Zenith Corporation gave its Phonevision a work out in 800 Chicago homes over a year ago, but in that case a major problem was getting top quality films from Hollywood producers, a hurdle Telemeter won't have to leap. Zenith's problem was solved only after a court order broke the film producers' boycott. However this applied only to the Chicago test and would have little significance if Phonevision were to commence commercial operation, it was pointed out at the time.

### AVAILABLE

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Keeps  
Customers  
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 Montreal: 129 Adelaide St. W.  
 Windsor: Dominion Square Building  
 Winnipeg: Windsor Hotel  
 Calgary: Jack Building  
 Vancouver: Taylor, Pearson & Carson Building  
 John Tregain  
 Sam McCrosch (TV)  
 Bert Hall  
 John Cameron (TV)  
 M. F. Chasnet  
 H. R. Carson  
 J. E. Holders

**BROADCAST REPRESENTATIVES LTD.**  
 Winnipeg: Lindsay Building  
 A. J. Meenan

**CANADIAN BROADCASTING CORPORATION**  
 Toronto: 254 Jarvis St.  
 Montreal: Radio Canada Building  
 Walter Powell  
 Maurice Valiquette

**ADL A. HARDY LTD.**  
 Montreal: 1015 Dominion Square Bldg.  
 Toronto: 67 Yonge St.  
 Mrs. B. Wells  
 Bruce Butler  
 Bob Armstrong (TV)

**JOHN B. HUNT & ASSOCIATES**  
 Vancouver: 188 W. Hastings St.  
 J. B. Hunt

**PAUL MULVHILL**  
 Toronto: 21 King St. East (Room 200)  
 Montreal: 1634 St. Catherine St. W.  
 Paul Mulvihill  
 Murray MacIvor

**NATIONAL BROADCAST SALES**  
 Toronto: 222 Bloor St.  
 Montreal: 1285 St. Catherine St. West  
 R. A. Leslie  
 Ed Kavanagh

**OMER RENAULT & CO.**  
 Montreal: 1411 Stanley Street  
 Toronto: 179 Bay St.  
 Omer Renaud  
 Ken Davis

**RADIO REPRESENTATIVES LTD.**  
 Toronto: 4 Albert Street  
 Montreal: Dominion Square Building  
 Winnipeg: Lindsay Building  
 Vancouver: 188 W. Hastings St.  
 Jack Slater  
 Will Dipple  
 A. J. Meenan  
 J. B. Hunt

**RADIO TIME SALES (ONT.) LTD.**  
 Toronto: 147 University Ave.  
 Norm Brown

**RADIO TIME SALES (QUEBEC) LTD.**  
 Montreal: King's Hall Building  
 Ralph Judge

**RADIO & TELEVISION SALES INC.**  
 Toronto: 19 Adelaide St. East  
 Montreal: Windsor Hotel  
 A. A. McDermott  
 Andy Wilson

**STEPHENS & TOWNDROW**  
 Toronto: 25 King St. West  
 Bill Stephens  
 Ernie Towndrow

**ROBERT N. STOVIN & CO.**  
 Toronto: Victory Building  
 Montreal: Keefer Building  
 Winnipeg: Childs Building  
 Vancouver: 648 Howe Street  
 H. N. Stovin  
 George Holzman  
 T. C. Maguire  
 Tom Taylor  
 Jim Stovin

## UNITED STATES

**DONALD COOK INC.**  
 New York: 51 E. 74th Avenue  
 Chicago: 220 North La Salle Street  
 Los Angeles: 111 North La Cienega Blvd.  
 San Francisco: 230 Sansome St.  
 Detroit: 1072 Pennington Building  
 Donald Cook  
 Fred Jones  
 Leo O'Connell  
 William Ayres  
 Chas. J. Sheppard

**JOSEPH HERBERTY WOLLEVERA INC.**  
 New York: 200 Madison Avenue  
 Chicago: 108 North Wabash Avenue  
 Los Angeles: 111 North La Cienega Blvd.  
 San Francisco: 230 Sansome Street  
 J. H. McGilvra  
 Bob Johnson  
 Leo O'Connell  
 William Ayres

**WEED & CO.**  
 New York: 200 Madison Ave.  
 Chicago: 200 North Wabash Ave.  
 Detroit: Bank Building  
 Hollywood: 6531 Hollywood Blvd.  
 San Francisco: 68 Post Street  
 Boston: State Building  
 Atlanta: Palmer Building  
 Joseph J. Weed  
 Peter A. McGurk  
 Cornelius C. Weed  
 Bernard Pearson  
 Lincoln P. Simpson  
 Melvin Kestman  
 Henry Greene  
 George Swearingen, Jr.

**ADAM J. YOUNG JR. INC.**  
 New York: 22 East 49th Street  
 Chicago: 25 East Washington Street  
 Los Angeles: 6221 Hollywood Blvd.  
 4 N. 7th St.  
 Adam J. Young, Jr.  
 Wm. J. Healy  
 William L. Wallace  
 Jack Hetherington

# IN THE NORTH

*They Look To Sudbury*



CANADA'S FIRST PRIVATE TV STATION  
 Now on the Air with Regular Programs

*They Listen To Sudbury*

# NORTHERN ONTARIO'S

*Greatest*

# ADVERTISING MEDIUM

# CKSO

NORTHERN ONTARIO'S  
 HIGH-POWERED  
 RADIO STATION

*For AM and TV*

ALL-CANADA RADIO FACILITIES LTD.  
 IN CANADA

WEED & COMPANY  
 IN THE U.S.A.

# Take your audience "ON THE SPOT"

with **GATES**  
**REMOTE AMPLIFIER**  
**EQUIPMENT**



Take your audience out where things happen . . . increase the flexibility and service that your present station equipment can provide. Make the world around you "Studio X" from which you can do live, human-interest broadcasting of special events, parades, fires and many other "headlines" that have strong public appeal and current interest.



**GATES TWO MICROPHONE REMOTE** (Model SA-136), is ideally suited for nearly all classes of remote pickup work. The V.U. meter is a standard 3" scale "B" instrument adjusted to peak at + 8 DBM. output to the line. Available without V.U. meter for use when not requiring volume indicating equipment.



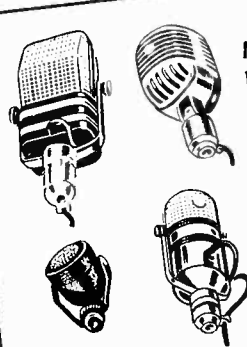
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**COMPACT, PORTABLE, ECONOMICAL** Gates Equipment embraces many other types of remote amplifier gear. All are outstanding for compact, light weight design and high-quality reproduction performance. Write for catalogue.

**CANADIAN MARCONI COMPANY**

Established 1902

VANCOUVER • TORONTO  
MONTREAL • HALIFAX • ST. JOHN'S



**MICROPHONES**, floor stands, boom stands, adaptors and other remote and studio equipment all carrying the same guarantee of the finest possible designing and engineering. Let us recommend the type of equipment best suited to your needs and special facilities.

Write to-day for further data and information on the complete GATES line of remote amplifier equipment.

# Marconi

*the greatest name | in Radio and Television*

**STATIONS OF THE CBC AND SUBSIDIARY NETWORKS**

**Trans-Canada Network**

**Atlantic Region (Basic)**  
 CBI Sydney  
 CBH Halifax  
 CFNB Fredericton  
 CBA Sackville  
 CHSJ Saint John

**Atlantic Region (Supplementary)**  
 CBN St. John's  
 CBY Cornerbrook  
 CBG Gander  
 CBT Grand Falls  
 CKBW Bridgewater  
 CKMR Newcastle

**Mid-Eastern Region (Basic)**  
 CBM Montreal  
 CBO Ottawa  
 CKWS Kingston  
 CBL Toronto  
 CBE Windsor  
 CKSO Sudbury  
 CFCH North Bay  
 CJKL Kirkland Lake  
 CKGB Timmins  
 CJIC Sault Ste. Marie  
 CKPR Fort William

**Mid-Eastern Region (Supplementary)**  
 CHOK Sarnia  
 CJQC Quebec  
 CKOC Hamilton  
 CHLO St. Thomas

**Prairie Region (Basic)**  
 CBW Winnipeg  
 CBK Watrous  
 CBX Edmonton  
 CJOC Lethbridge

**Prairie Region (Supplementary)**  
 CKCK Regina  
 CFAR Flin Flon  
 CFGP Grand Prairie  
 CJCA Edmonton  
 CFAC Calgary  
 CJDC Dawson Creek

**Pacific Region (Basic)**  
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 CKOV Kelowna  
 CJAT Trail  
 CBU Vancouver  
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 CKLN Nelson  
 CKPG Prince George

**Dominion Network**

**Atlantic Region (Basic)**  
 CJCB Sydney  
 CJFX Antigonish  
 CFCY Charlottetown  
 CHNS Halifax  
 CKCW Moncton  
 CKNB Campbellton  
 CJLS Yarmouth  
 CFBC Saint John

**Mid-Eastern Region (Basic)**  
 CKTS Sherbrooke  
 CFCF Montreal  
 CKOY Ottawa  
 CHOV Pembroke  
 CFJR Brockville  
 CJBC Toronto  
 CHEX Peterborough  
 CFPL London  
 CFCO Chatham  
 CFPA Port Arthur

**Mid-Eastern Region (Supplementary)**  
 CKCV Quebec  
 CKTB St. Catharines  
 CHML Hamilton  
 CKPC Brantford  
 CKCR Kitchener  
 CKNX Wingham  
 CJCS Stratford  
 CFOS Owen Sound  
 CKSF Cornwall  
 CJBQ Belleville  
 CFOR Orillia  
 CKFI Fort Frances

CHNO Sudbury  
 CKLW Windsor

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 CJRL Kenora  
 CKRC Winnipeg  
 CJGX Yorkton  
 CKX Brandon  
 CKRM Regina  
 CHAB Moose Jaw  
 CFQC Saskatoon  
 CKBI Prince Albert  
 CFCN Calgary  
 CFRN Edmonton

**Prairie Region (Supplementary)**  
 CHAT Medicine Hat  
 CKRD Red Deer

**Pacific Region (Basic)**  
 CHWK Chilliwack  
 CJOR Vancouver  
 CJVI Victoria

**Pacific Region (Supplementary)**  
 CJIB Vernon  
 CKOK Penticton

**French Network**

**(Basic)**  
 CBF Montreal  
 CBV Quebec  
 CBJ Chicoutimi  
 \*CBAF Moncton  
 CHNC New Carlisle

**(Supplementary)**  
 CKCH Hull  
 CHGB Ste. Anne de la Pocatiere  
 CJBR Rimouski  
 \*\*CKRN Rouyn  
 \*\*CKVD Val d'Or  
 \*\*CHAD Amos  
 \*\*CKLS Lasarre  
 CHLT Sherbrooke  
 CJEM Edmundston

CJFP Riviere du Loup  
 CKLD Thetford Mines  
 CKWM Ville Marie  
 CKBL Matane  
 CHNO Sudbury  
 CFCL Timmins  
 CKSB St. Boniface  
 CFNS Saskatoon  
 CFRG Gravelbourg  
 CHFA Edmonton

**Subsidiary Networks**

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 CHLN Trois Rivieres  
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 CHEF Granby

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 CFDA Victoriaville

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 CHRC Quebec  
 CKRS Jonquiere-Kenogami

**(Affiliated)**  
 CHNC New Carlisle  
 CKVM Ville Marie  
 CKLD Thetford Mines  
 CKBL Matane

*\*Under Construction  
 \*\*These four stations sold as a group.*

**Here are...**

Peterborough  
 Kingston  
 MONTREAL

**TWO CERTAIN ACES**  
 for your  
**Full House of Coverage**  
 between Toronto and Montreal  
**ONLY**  
**CHEX and CKWS**  
 PETERBOROUGH KINGSTON

Can fill this important gap and give you the benefit of two of the most important manufacturing and agricultural areas in Canada.

**CHEX PETERBOROUGH and CKWS KINGSTON**

REPRESENTED BY: NATIONAL BROADCAST SALES IN CANADA - DONALD COOKE, INC., IN U.S.A.

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Music

COLUMBIA DIVVIES COST WITH DEALERS

Toronto — A practical instance of a successful local co-operative venture on a participating basis is the current Columbia Record Shop, heard Saturday afternoons on CKFH from

1.30 to 2.30. It's a DeeJay piece, highlighting Columbia discs, and the speaking voice of former 'FH' announcer Frank Jones, who is now Columbia's Ontario promotion man.

Columbia pays half the time cost, and supplies the package, including Frank. Four local dealers are sharing the other half, each having an individual fifteen minute segment of the hour.

Frank's format is to make an imaginary tour of the co-sponsors, and he is supposed to be working from the record bar of each in turn. Dealers comment favorably, and Columbia is willing to expand the operation wherever their outlets are willing to co-operate, either on a 30 or 60 minute basis.

Whenever possible, visiting Columbia stars are interviewed on the program. So far in Toronto these have included Frankie Lane, Johnny Ray, Jimmy Boyds, Four Lads and Guy Mitchell. On the serious side, André Kostelanetz broke his almost infallible rule when he responded in a breezy banner to Frank's impromptu interview.

Columbia is offering the show, as a free package, either as a sustaining show, or on a sponsored basis, with the offer standing to pay half the shot if dealers will take advantage. Frank will be available at the CCBA meeting here this week to talk it over, and audition sample tape.



FIGHT TO THE DEATH

The wrestlers battled it out with a degree of fury comparable only to the Dominion Network competing with Trans-Canada.

• • •

AUDREY STUFF

Then there is the girl who was so dumb, she thought a horoscope was an instrument for detecting ladies of uneasy virtue.

—Leo Hutton

• • •

SPEAKER'S INTRODUCTION

As soon as Dick Lewis returned from his last trip to England, they held a Coronation.

—Pete McGarvey

• • •

INSIDE DOPE

Successful writing isn't so much a case of knowing what you are writing about as writing about what you know.

• • •

INDECENT EXPOSURE

Then there's the one about the television actress who got fired off the show because she did what they told her and dressed to suit her personality.

• • •

THE WILL TO LIKE

One reason why the theatre will probably survive the competition of TV is that when you go to a theatre you pay in advance and so want to enjoy yourself to get your money's worth.

• • •

QUO VADIS

With the government's A. V. Roe sold to private enterprise, and their Polymer Corporation looking for offers, what price TCA and CBC?

• • •

PAN MAIL

Dear Sir: This year's unusually hot fall has upset nature by leaving the bears roaming the country instead of going through their usual period of hibernation. Does this apply to you?

—Full Stop.

• • •

DEPARTMENT DEPARTMENT

It is to be hoped that at the CCBA Convention, speakers (and Gordon Sinclair) will have the good grace to stand up . . . . speak up . . . . shut up.

HOW TO COMMENCE A COURTSHIP

"Miss Wilson, since I became acquainted with you, I have been every day more pleased with your society, and I hope you will allow me to enjoy more of it—if you are not otherwise engaged, will you permit me to visit you on Sunday evening?"

This is How To Commence A Courtship, according to a book published 100 years ago.

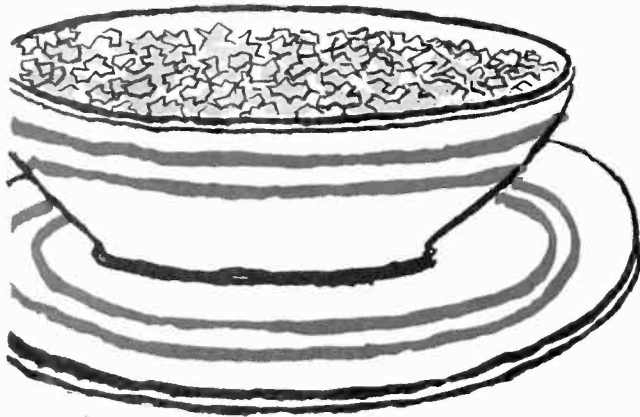
Quaint now, perhaps — but practical in 1853. In 2053, Dalescripts may be quaint too, but today they're practical. Write and invite us to make a sales pitch.

WALTER A. DALES

Radioscripts

907 KEEFER BUILDING MONTREAL PHONE UN. 6-7105

pep, pop + petroleum



Cereals, soft drinks and gasoline supply the means of livelihood for 1,434 London families. Canada's largest cereal manufacturer, the bottling and distributing plants of six major soft drink companies and the head offices of two leading oil companies provide above average and steady purchasing power to these groups.



The 1,434 London families are effectively reached and influenced by advertising directed to them over Radio Station CFPL. CFPL completely covers the rich London and surrounding market, day and night.

CFPL LONDON, CANADA

# ... the revolutionary, NEW

## DU MONT MULTISCANNER

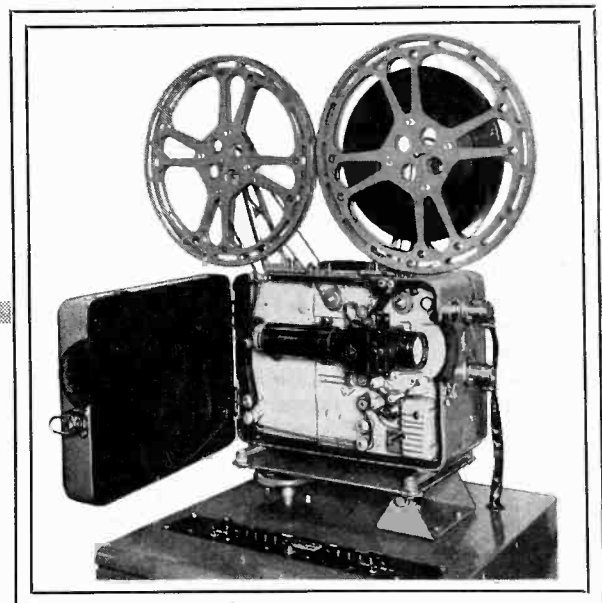
A versatile **FLYING-SPOT SCANNER**  
for slide, opaque and motion  
picture film pick-up.

A truly new development—engineered to provide better, simpler, still and motion picture film pick-up, the DuMont Multiscanner sets an entirely new standard in T.V. film programming, far superior to any system employing iconoscope or image orthicon film pick-up. In addition, operating costs are a fraction of any previous system.

### THE MULTISCANNER OFFERS 5 BIG ADVANTAGES

- 1. SIMULTANEOUS PREVIEWING AND PROGRAMMING**—The twin 16 m.m. cameras or twin opaque pick-ups can operate simultaneously, one for transmitting, the other previewing, thus you get double duty out of one machine simultaneously.
- 2. HIGH LIGHT INTENSITY—HIGH DEGREE OF STABILITY**—giving improved picture quality due to newly designed cathode ray tube and extra-sensitive multiplier phototube. This superior picture quality eliminates the necessity for shading operator or controls.
- 3. GAMMA CORRECTION AMPLIFIER**—corrects for optimum reproduction of the gray scale... adds blanking and provides the video signal from two identical outputs—one for monitoring, one for programming.
- 4. QUIET, CONTINUOUS FILM MOTION**—no noisy wearing and tearing intermittent claw mechanisms. Built in film shrinkage compensator reproduces old or new film alike.
- 5. SMOOTH, SIMPLE OPERATION**—16 m.m. film pick-up can be remotely started, stopped, reversed or operated single frame.

This view of the Cinecon shows the path of the film through the film gate behind the optical immobilizer housing. The newly-designed, highly sensitive multiplier phototube is shown in position behind the film-gate. The optical-magnetic sound pickup head is shown in the lower right-hand corner.



C.A.E. engineering service is your assurance of the highest standards in design, installation, maintenance and modification.

### cae . . . Your call letters for— T.V. Transmitter and Studio Equipment

C.A.E. offers a consultation service to assist in the preparation of briefs and specifications to obtain your television licence.

A large and highly trained staff of engineers places C.A.E. in an ideal position to design and install the T.V. equipment you require and to provide maintenance and modification services to suit your needs.

As exclusive Canadian representatives for DuMont C.A.E. offers the finest in Television Studio and Transmission Equipment.

call or write the cae office nearest you

# cae

## Canadian Aviation Electronics, Ltd.

MONTREAL • OTTAWA • TORONTO • WINNIPEG • VANCOUVER

2466A REV.

**“You mean entertain 'em and sell 'em at the same time!”**



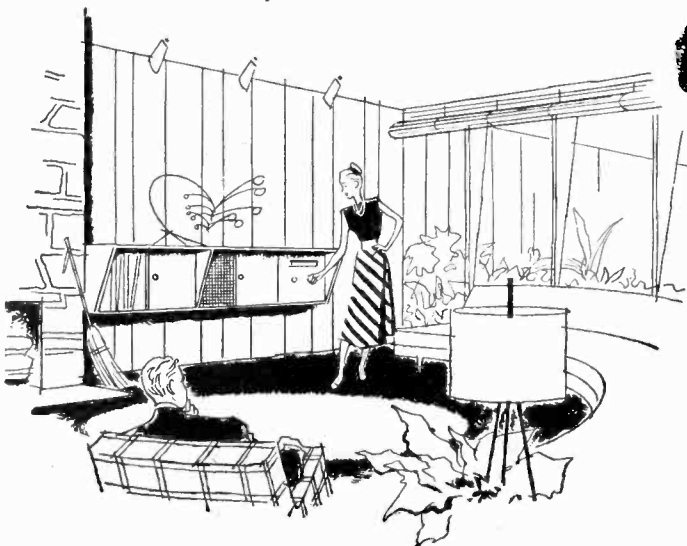
**T**HE most skilful executive in advertising strategy, 25 years ago, found it hard to realize the selling power of radio.

Today, even the junior executive knows that radio competes with any other medium when it comes to delivering customers per dollar.

Take as an example, a popular Thursday evening mystery drama\* on CFRB. This particular show has a total potential audience of 639,000 radio homes. Twenty-five years ago, who could imagine an audience like that!

CFRB was the first to foresee the enormous sales power of radio. Now, backed by over 25 years of experience, CFRB has the background *and* the foresight to help today's shrewdest advertisers sell.

Are you trying to increase your sales of face creams, gasolines, canned meats, cotton sheets? Then call in a CFRB representative, and let him show you how radio can be your best salesman.



**SUSPENSE,  
of course!**

(Night time B.B.M.)

Your prospects are 'at home' to radio . . . to CFRB. Your radio selling messages reach, remind, result in sales of your product.

As ever  
your No. 1 Station  
in Canada's No. 1 Market

**CFRB**

50,000 watts 1010 K.C.

REPRESENTATIVES

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