

# CANADIAN BROADCASTER

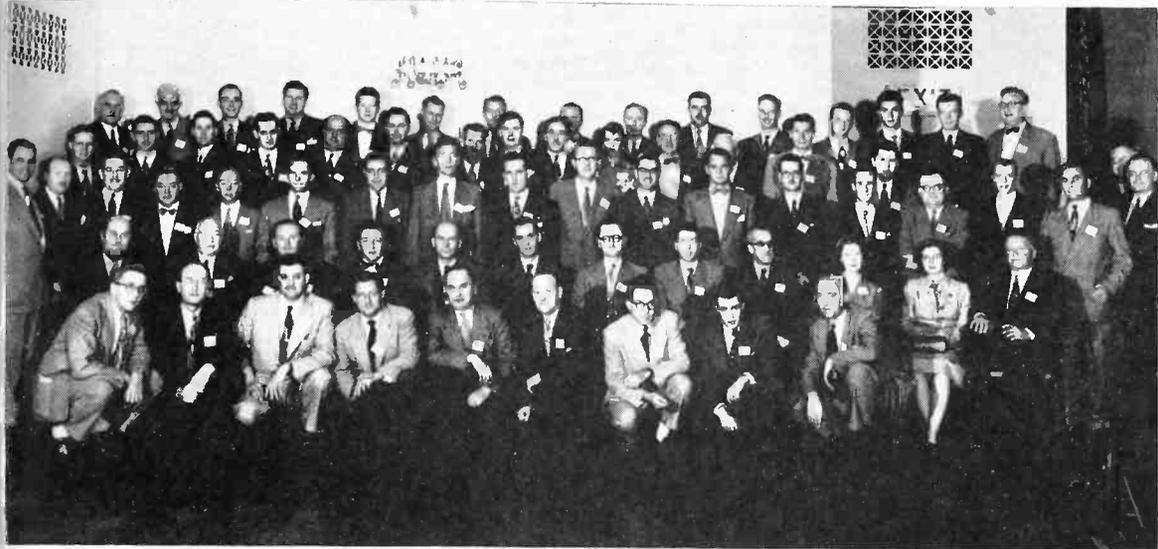
## AND TELESCREEN

Vol. 10, No. 19.

TORONTO, ONTARIO

October 3rd, 1951

### STRICTLY BUSINESS AT CCBA MEET



—McGuey.

THE CAMERA PLAYS TRICKS with faces, and we haven't been able to identify quite all of the broadcasters who posed for the camera at the CCBA Convention last week, but here is the line-up as close as we could come, with apologies to the owners of the missing names: from left to right, front row, crouching: Geoff Lewis, CKOX, Woodstock; Stan Tapley, CJCS, Stratford; John Cruickshank, CKNX, Wingham; Len Smith, CKFH, Toronto; Gordon Shaw, CKCR, Kitchener; Bert Snelgrove, CKBB, Barrie; Tom Briggs and Frank Jones, C. B. & T.; Norris Mackenzie, S. W. Caldwell Ltd. Second row, seated: Harold Moon, BMI Canada Ltd.; the late W. C. Mitchell, CKCR, Kitchener; Pat Freeman, CAB, Toronto; Lyman Potts, CKOC, Hamilton; Ralph Snelgrove, CKBB, Barrie; Tom Quigley, CFCF, Montreal; Jim Allard, CAB, Ottawa; Bill Stovin, CJBQ, Belleville; Waldo Holden, CFRB, Toronto; Miss Knight, Stevenson & Scott, Toronto; Ruth Beatty, CAB, Toronto; Harry Sedgwick, CFRB, Toronto. Third row: Cam Ritchie, CKLW, Windsor; Andy McDermott, Radio & Television Sales Inc., Toronto; Jack Slatter, Radio Representatives Ltd., Toronto; Grant Hyland, CJIC, Sault Ste. Marie; Tom Darling, CHML, Hamilton; know the face but—; Knowlton Nash, BUP, Toronto; Cliff Wingrove, CKTB, St. Catharines; Al Hammond, CFCF, Montreal; Howard Caine, CKFH, Toronto; Bill Valentine and Ken Marsden, CFRB, Toronto; Gordon Smith, CFOR, Drillia; Gordon Garrison, CKLB, Ottawa; Doug Grout, All-Canada Radio Facilities Ltd., Toronto; Fnie Paul, Aiken-McCracken, Toronto; Mark Napier (in rear), J. Walter Thompson Co. Ltd., Toronto. Fourth row: Vin Dittmer, CKNX, Wingham; Wally Slatter, CJOY, Guelph; fine looking guy but—; Paul Mulvihill, Radio Rep, Toronto; Vince LeCoco and Jack Dawson, CKTB, St. Catharines; waiting for TV but—; Sandy Smeaton, Marketing, Toronto; Jack Radford, CFJR, Brockville; fine head of skin but—; tall, dark and handsome but—; Scott Hannah, CJBQ, Belleville. Back row: Chas. Vance, CJIC, Sault Ste. Marie; W. T. Cruickshank, CKNX, Wingham; Doug Trowell and Bob Reinhart, CFPL, London; John Casev, Sesac Inc., New York; Jack Davidson, Northern Broadcasting, Toronto; Stuart MacKay, All-Canada Radio Facilities Ltd., Toronto; those is this bow tie and receding hair line?—; Ralph Judge, H. N. Stovin & Co., Toronto; Art Harrison, CKBB, Barrie; Fred Metcalf, CJOY, Guelph; Dick Mungham, CKBB, Barrie; Larry Solway, CKLB, Oshawa; Ed Schmidt, CHOV, Pembroke; Dick Lewis, C. B. & T.

**Toronto.**—Resolutions passed at the last session of the first annual meeting of the Central Canada Broadcasters Association here last week were headed with one dealing with the radio advertising of beer and wine. It was resolved that representatives of the CCBA should approach the "proper authorities" in an attempt to have the restrictions removed on broadcast advertising of beer and wine in Ontario.

It was stated during debate that the authorities in this case appear to be either the Liquor Control Board of Ontario or the province's attorney-general, although neither of these is willing to accept any responsibility in the matter. It was pointed out that the advertising of beer and wine by radio is permitted in Quebec, New Brunswick and Newfoundland.

In another resolution, the CCBA urged the Canadian Association of Broadcasters to make a presentation to the Association of Canadian Advertisers and the Canadian Association of Advertising Agencies with a view to hav-

ing radio included in all co-operative national advertising plans. A reservation was inserted that would leave the presentation to the discretion of the CAB's sales advisory committee.

The CCBA also recommended that the CAB take immediate action to arrange a meeting with A. Davidson Dunton and other CBC officials to jointly discuss any proposed changes in broadcasting regulations "before they are promulgated." It is understood that the CBC is currently rewriting and revising its regulations for broadcasting stations in Canada.

The CCBA called on the CAB to make changes in the method of electing its president and board of directors. It was recommended that the CAB board should consist of the following representatives: two from Maritime stations; two from Quebec French-speaking stations; four from Ontario and Quebec English stations; and four from the Prairie Provinces and British Columbia. This would increase membership on the board from 11 to 12.

It was felt that since the CCBA, which elects Ontario's current quota of three members to the CAB board, now embraces English stations in Quebec, its representation should be increased to



Murray Brown

four. Also recommended was that the CAB chairmanship be limited to a maximum of two successive one-year terms, at the end of which time a lapse of one year must follow before the same man may again occupy this post.

Also approved was a resolution calling for a programming conference, to be held not later than the end of next January and to be arranged by the newly-elected CCBA board.

During this last session, delegates elected a new board of directors consisting of: Murray Brown, CFPL, London, as president; Grant Hyland, CJIC, Sault Ste. Marie, as vice-president; Frank Ryan, CFRA, Ottawa, as second vice-president; Bob Lee, CHUM, Toronto, secretary; and Clyde Mitchell, CKCR, Kitchener, treasurer.

As reported elsewhere, Mr. Mitchell succumbed to a heart attack on Wednesday morning.

Elected to represent the CCBA on the CAB board were: Ken Soble, CHML, Hamilton; Ralph Snelgrove, CKBB, Barrie; and J. Arthur Dupont, CJAD, Montreal.

#### LOCAL PROGRAMMING

In his address which opened the two-day convention in the Royal York Hotel, president Ralph Snelgrove said that if station programming "is local, it is bound to be good." He said that stations in the U.S. are realizing that, even in the face of television, radio is just now nearing its pinnacle. To offset TV, they are placing the accent on local programs, especially those of the documentary type, he pointed out.

Good local programming, Snelgrove contended, includes taking a firm stand on major local public issues when they arise. There will be some who will not agree with a station's views but "if you do not have a minority against you, you don't justify your existence." On the other hand, he said, a station can establish a large amount of prestige by accepting the challenge of debating public issues.

In adopting the constitution of the CCBA, members decided to extend the originally proposed boundaries to include all English language stations in Quebec, in addition to stations in Ontario as far west as Fort William and Port Arthur. All member stations must be members of the CAB.

#### CBC REGULATIONS

T. J. Allard, general manager of the CAB, delivered a report to

(Continued on page 3)

Now in our Tenth Year of Service to Radio and its Clients

## *You Get the Credit*

WITH radio, you get the credit for the program and thereby build true customer loyalty.

IF you are sponsoring that program, you get the credit for it. Listeners are appreciative and extend their loyalty to you too.

ONLY radio wins you full credit for the program you sponsor — a loyalty that turns people into your customers.



## The CANADIAN ASSOCIATION of BROADCASTERS

Representing 103 Broadcasting Stations whose voices are invited into over 3,000,000 Canadian homes every day.

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

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

# CCBA

(Continued from page 1)

Delegates at this meeting on his Association's activities, repeating many of the remarks he made to the Western Association of Broadcasters. (See C.B. & T., Sept. 5.)

Discussing CBC regulations, which govern radio in Canada, Allard complained that private broadcasters are forced to operate "under a loose framework of control," never knowing how far they can go, precisely what the law is, or when it is going to be rigidly enforced. "If these regulations are to exist they should be enforced," he said, claiming that unenforced regulations are resorted to for intimidation.

Allard went on to point out that the CBC is indirectly controlling rates of all stations in Canada, because larger stations do not dare raise rates above those of the CBC outlets, while the smaller stations are forced to value their time even lower.



Jim Allard

The difficulty arises because CBC rates are "absurdly low," made possible by a "subsidy" from Canadian taxpayers.

The speaker said that the rates on private stations, "by any scientific means of measurement," are as much as 50% too low. Private stations' network rates are set by the CBC, he added, concluding that it is possible to put private stations out of operation "by means other than cancelling their licenses."

### PROGRAM EXCHANGE

During the panel session on Program Exchange, Bill Hawkins, manager of CFOS, Owen Sound, explained how his station and three others, CKNX, Wingham; CKBB, Barrie; and CFOR, Orillia, operate their creation, Com-

munity Broadcasting Services. (See C.B. & T., Sept. 19.)

Dick Mungham, program director at CKBB, Barrie and formerly farm director at CFOS, Owen Sound, told the story of "Farm Circuit," a program exchange project started three years ago and embracing five stations. After being in operation for two years, Mungham said, the plan began to die off, but it is now being rejuvenated and the exchange is about to start again between CFPL, London; CFOS, Owen Sound; CHOV, Pembroke and CJBQ, Belleville.

The system began, he explained, at a convention of the Hog Producers Association when a number of stations seeking to record some of the proceedings, pooled their equipment, produced a single recording which was sent to all interested stations.

Unlike other exchange schemes, no rigid schedule has been set up for this one, Mungham said, and programs are broadcast when most convenient. Each of the five stations produces at least one recording per week, roughly 10 minutes long, although at times some stations turn out as many as five weekly.

An important part of this operation, he said, is that all promotion material is prepared and sent out to other stations in the circuit with the program. Also, where possible, a second program on the same theme is generally done in cases in which the first program deals with experiments being conducted and new techniques being tried.

### CO-OPERATIVE ADVERTISING

The subject of "Co-operative Advertising" got under way with Ernie Paul, vice-president of Aikin-McCracken Limited, telling delegates that every national advertiser has a co-operative advertising budget. He outlined the present manner in which such funds are allocated and applied media-wise. Newspapers get the breaks, he said, and radio should explore this field more thoroughly.

Gordon Keeble of S. W. Caldwell Ltd. recommended the resolution to the ACA and the CAAA to the end that radio get greater consideration in such undertakings where national advertisers match retailers' spendings dollar for dollar.



Harry Sedgwick

Delegates and executives of the Association paid tribute to Harry Sedgwick, president of CFRB, Toronto, for his efforts over the years in building and steering the CAB, and recommended strongly that the CAB create the post of honorary president to be held by him for life. He had previously requested that his name be not included in nominations for office.

(Continued on page 4)

CCBA PICTURE  
Prints of the CCBA group picture (page 1) can be obtained from the photographer, Frank McGuey, 40 Salisbury Ave., Toronto 5, RA. 7018, for one dollar each.

"NIGHT AND DAY  
YOU ARE THE  
ONE!"

SUCH are the sentiments expressed in the title of one of our popular songs of the day. And while these are the tender expressions of a lover extolling the singularity of his choice, they also convey in concise form, a message to us from the Bureau of Broadcast Measurement.

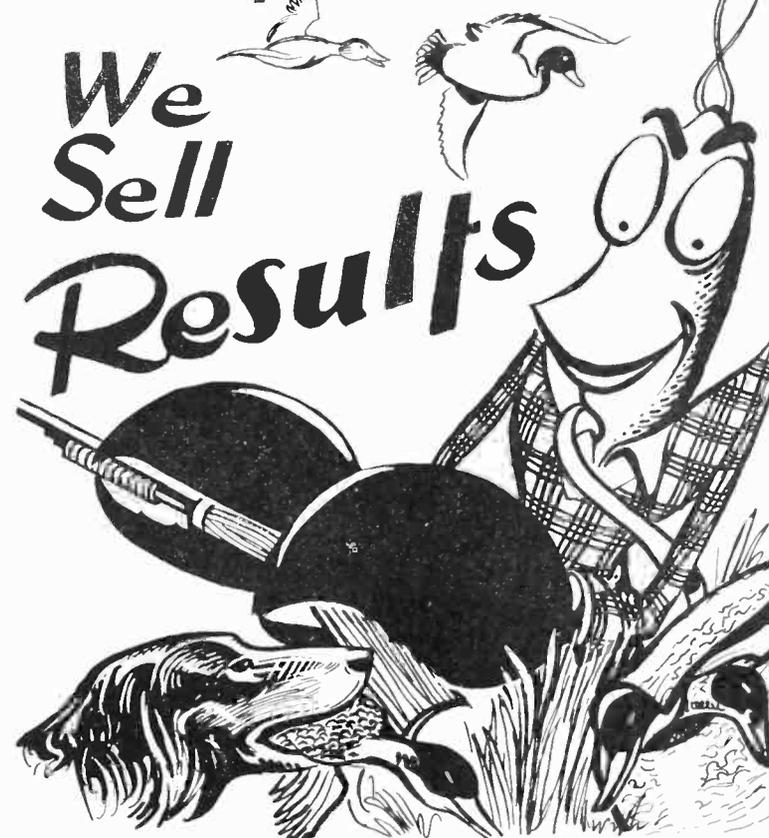
For many years now, BBM surveys have shown clearly that CHNS leads all other local stations in coverage, BOTH DAY AND NIGHT... including the metropolitan area of Halifax AND much of the mainland of Nova Scotia. This fact is important to advertisers whose budget limits the NUMBER of stations they can use. We suggest they remember the old refrain: "Night and Day, CHNS is the one!"

# CHNS

THE VOICE OF HALIFAX

REPS: ALL-CANADA  
WEED & CO., N.Y.

## We don't sell Time



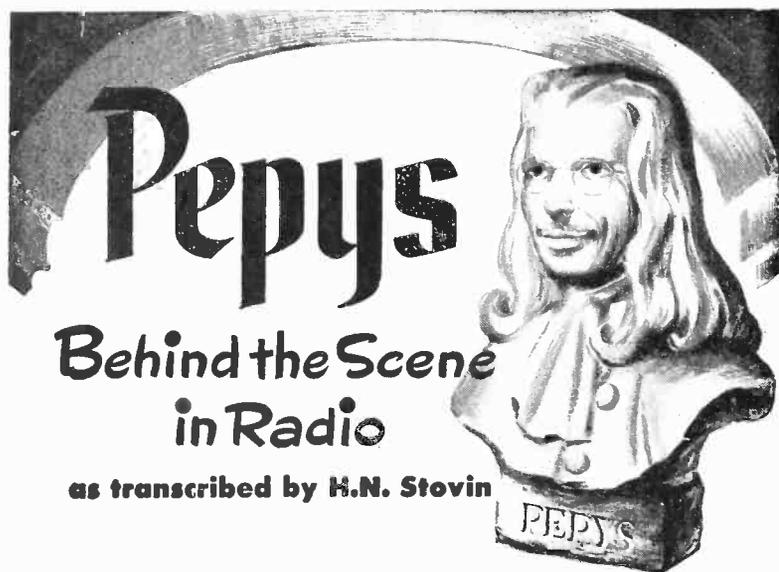
# We Sell Results

cics  
SELLS  
in  
Stratford

# CKCW

MONCTON NEW BRUNSWICK  
The Hub of the Maritimes  
REPS: STOVIN IN CANADA; ADAM YOUNG IN U.S.A.

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



"To take quill in hand, and more news from our live Stovin Stations this time than usual, for which due thanks ● ● ● From VOCM Newfoundland 'a peep into the vortex'—to use Mengie Shulman's wonderful phrase—and let you see that on their 'Cream of the West Sidewalk Reporter' program, with real live monkeys in it, drew such attention that the police had to clear away the crowds. Mengie says it was a 'simian-pathetic' combination of a good show plus monkeys that did the job ● ● ● Buck Witney, Manager of CFAR Flin Flon, reminds us that they are now serving a greater Flin Flon area of 20,000, that because the listeners have money it is not difficult to sell in this area, as Tuckett's, P. & G., Lever Bros., Colgates, Kelly-Douglas and others have already proven, and that railroad and other constructional work around Flin Flon is growing apace ● ● ● Jack Radford of CFJR Brockville heads his letter 'Peeps for Samuel.' (Even one more like that, Jack, and you'll write this whole column!) A new driving range opened in Brockville, and enjoyed only fair business. Just ONE spot announcement set up a waiting-line. Now the proprietor is on contract! Brockville and district now on the brink of a major industrial development, C.I.L.'s new 600-employee plant being 'only the beginning' ● ● ● Belleville's CJBQ now airing a number of excellent public-service programs, with good results, climaxing five years of successful broadcasting. National sponsors who do not tie-in with such proven local programming are missing a bet—ask any Stovin man for fuller details ● ● ● CKY Winnipeg still 'tops' in spots broadcasting, and offering a big buy to sponsors. Again, ask any Stovin man ● ● ● And CKOM Saskatoon, after only a few months of operation, laying down an extra-powerful signal and scooping in the audience on their community policy ● ● ● Being all for now, but much more to follow."

"A STOVIN STATION IS A PROVEN STATION"

**HORACE N. STOVIN**  
& COMPANY

MONTREAL    TORONTO    WINNIPEG    VANCOUVER

*Representative for these live Radio Stations*

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

## CCBA

(Continued from page 3)

### SALES SESSION

"To do a job on sales, you must have the staff to produce and sell programs—don't be afraid to invest in your station," keynoted



Ken Soble

the remarks of Ken Soble, president of CHML, Hamilton, on "How To Increase Sales."

Every station, he said, should have at least one man to whom sales is his only means of livelihood, because selling is not a part-time job to be mixed in with other station duties. But this man should be a radio man trained for sales work and brought up from the ranks, rather than primarily a salesman who has had to be taught radio.

Once you have such a man, Soble counselled, a firm budget should be set for him on a monthly basis and he should be paid, at least partly, through commissions. A minimum budget per salesman ought to be about \$2,000 monthly. he felt, emphasizing that the main problem is in getting increased volume for a station, even if the initial cost of getting that volume seems high, because "business gets more business."

The inside station staff and management must co-operate with its sales force, Soble urged. Salesmen should be supplied with a specific product to sell, that is—special time periods and specially produced programs. The traffic department, he said, should be set up so as to be able to tell salesmen of all time availabilities for a maximum period so that times do not lie dormant.

In the matter of auditioning programs for prospective sponsors, Soble recommended a room in the station designed and equip-

ped for auditioning purposes, but he said that portable equipment must always be available, particularly if an auditioning room is out of the question.

### BMI CANADA LTD.

Harold Moon, general manager of BMI Canada Limited, discussed his organization and its current major task of cataloging and indexing "every conceivable composition in station libraries." Moon said that this job would be complete by the end of October, and he stressed the importance of the index, saying that stations must know to whom the compositions they play belong, since there is a slight but nonetheless possible chance, that a law suit could result from the use of restricted music.

Moon said that about 50 per cent of all music recorded consists of compositions owned by Broadcast Music Incorporated, BMI in the United States and BMI Canada Ltd. in this country. He said that down through the ages, individuals and groups have been the patrons of music, a position that is now being filled by broadcasters in view of the amount of money they spend yearly for music.

### RESEARCH

Mark Napier urged: "Let us find out whether the radio medium sells, and forget about things like

(Continued on page 6)



Mark Napier

## DID YOU KNOW?

That a daily 5-minute Quiz Show on CKCL, recently completed, pulled a total of 21,398 letters, each containing proof of purchase, during its 4-month run? That indicates one thing—LISTENING AUDIENCE! Yes, CKCL has the audience in Central Nova Scotia. The local advertisers (over 150 of them) accept that fact, and they're the men who KNOW! That audience is available for your sales message.

## CKCL

COLCHESTER BROADCASTING CO. LTD.

J. A. MANNING  
Manager

WM. WRIGHT, Representative  
Toronto and Montreal

# CANADIAN BROADCASTER AND TELESCREEN

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Vancouver - Bob Francis



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October 3rd, 1951

## Out-Programming The Networks

Network broadcasting has an unfair advantage over local broadcasting in just one respect.

Networks can divide production costs by 20, 30, 40 or whatever number of stations are carrying the show. This applies whether the program is commercial or sustaining, except that in the case of a commercial, the costs of this advertising, including talent and production, would have to be divided in the sponsor's books between the various markets being covered.

In the case of a single station program project, these costs must obviously be borne by that single station or charged to that single market.

The best way to offset this unfair competition, which discriminates against the privately-owned stations, would be to break the CBC's network monopoly. This might quite conceivably be done by persuading the government to permit the privately-owned stations to operate their own chain commercially, while the CBC continued to run one network along the lines outlined in the Massey Report as what the people of Canada ought to want to hear.

This, incidentally, is the way radio works in Australia, with considerable success.

■ ■ ■

However, for the time being at least, we have to admit the existence of the government's network monopoly and see what can be done to counter it.

There are broadcasters who shrug off suggestions along the line of exchanging programs between stations with the one-word comment—"impractical."

There are other broadcasters, several of whom said their pieces at the CCBA meeting last week, who aren't so quick on the draw and are more prepared to be shown, or rather to show themselves.

Four stations which fall in this category are CFOS, Owen Sound; CKBB, Barrie; CFOR, Orillia and CKNX, Wingham. These stations have banded themselves into a mutual organization called "Community Programming Services," and, under the chairmanship of Bill Hawkins of CFOS, are setting up a pool of 40 taped programs, 10 from each station, to be produced at the rate of at least one a week by each station, for mutual use. This, in effect, is a sort of 4 for 1 sale, because for each show each station produces and pays for, it gets three others free.

■ ■ ■

This completely and hopelessly impractical project has been operating through the summer. While there have been other individual projects across the country, con-



"This is the guy who said—'just wait until I get on one of those dumb quiz shows.'"

ceived along similar lines, and while at least one national rep has experimented in program production with the same thought in view, the industry is under a debt to these four stations for pioneering on an organized basis in what bids fair to develop into an extremely valuable, effective and permanent contribution to program schedules.

■ ■ ■

There may be a few "minor" difficulties to iron out.

One is the little matter of the musicians' union.

There are program devices in which the services of their members would not be required. But it seems reasonable to believe that they would be interested in co-operating in a venture which could be made to pay off in talent fees for their people.

Finding suitable talent is a difficulty which some say is insurmountable. Especially in the smaller centres. But you hear the same complaint in Montreal, Toronto, Winnipeg and Vancouver, to say nothing of New York, Chicago and Hollywood. It is quite surprising, though, that a survey of top-flight talent would probably show that quite a percentage of these artists came to the production centres from small places. They had to move to get themselves within range of the producers' stop-watches and forefingers. This new plan would, to a certain extent, take the mountain to Mahommed, or rather the producers to the talent.

From the standpoint of sustaining programs, "mutual programming" affords radio stations in all sizes of communities an opportunity to establish themselves as pro-

gram producers in the eyes of their listeners, and also, and of by no means minor importance, with at least some of that vast body of critics by which the industry is perpetually harassed and afflicted.

■ ■ ■

But there is another point, another reason why the "mutual programming" plan rates serious consideration. And that is on the commercial side.

Because of its flexibility, beyond all other media, more and more sponsors and their agencies are turning to spot or selective radio. They are trying to spot their advertising on established programs across the country, in those markets in which they want to publicize their goods, without having to spend money in areas in which they have no outlets or are otherwise disinterested.

Still more sponsors would do likewise if they could find the shows.

Projects like the one we are discussing will, if they are launched, help dig up more sponsorable shows for national advertisers. Salesmen and sales representatives will be armed with a continuing stream of locally proven programs to sell. Doubtless the transcription people will tie in on sales and distribution.

The project is worthy of country-wide consideration.

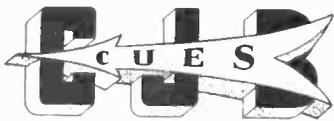
■ ■ ■

## The Guys Who Do The Work

Among the things which impressed us at the CCBA Convention—our fifth such function this year — was the fervor with which certain speakers at discussion forums must have prepared their talks in order to make their presentations so constructive.

These speakers were not just the individuals who usually hold forth at these affairs, that is to say, station managers and others on the administrative level. They were more the program directors, the engineers, the promotion Joes, or, in a word, the men on the operating rather than managerial side.

This year the Western Broadcasters instituted an engineers' conference which is to be repeated next year. The Western group is instituting a number of program clinics following their recent Banff meeting and it is interesting to learn that the Central Canada group is following suit along these lines. This is an interesting trend which should be developed further in other branches of the industry.



Mr. A. A. Elliott of David's Electric Shop, Belleville, writes us September 11th:

"Last week, to introduce a new Westinghouse refrigerator to the public, we decided the quickest way would be by radio. We had three spots a day running Thursday, Friday and Saturday, and I must say the result was excellent. Three refrigerators were sold directly from these spots, which I think proves that radio is the surest and quickest way to advertise.

"The results being as they were, we have decided to take out a contract for three hundred and fifty more spots for the coming year."

Since this letter was written, another sale was consummated and three more leads obtained from these spots.

**CJBQ**

BELLEVILLE — TRENTON

# CCBA

(Continued from page 4)

fringe coverage and bonus sets in use," in his talk, "Research You Can Do." He is a vice-president of J. Walter Thompson Co. Limited and chairman of the Canadian Advertising Research Foundation.

"There is no better medium to do this than radio," Napier went on, "and it should try to find out how effective radio is." The problem, as he saw it, was how to correlate listeners and product users.

He pointedly remarked that the promoters of transportation advertising "never compare the results of their research with other media — they are positive about selling their advertising." He warned that research should always be used to find out something you do not know, rather than to prove what you hope to be true.

■ ■ ■

### TECHNICAL SESSION

During the Monday evening technical session, a CCBA technical committee was organized to stimulate the interchange of engineering information between stations and to plan special meetings at various times of CCBA members' technical personnel. Elected members of the committee are: Hugh Potter, CHML, Hamilton; Ronald Turnpenney, CFOS, Owen Sound; and Glen Robitaille, CFPL, London.

Out of a panel discussion on

tape recordings, led by Bill Baker, CFRB, Toronto and Les Horton, CKOC, Hamilton, came a resolution that advertising agencies supplying announcements and programs on tape be informed that less than five minutes of straight program per tape is undesirable. It was pointed out that spot announcements and flashes, or anything of less than five minutes' duration, on tape created a great many new problems at the stations for operators and announcers.

William Carter, CKLW, Windsor, conducted a discussion on "unattended operation" where it was concluded that remote transmitter controls and telemetering were not the cure-all of the high cost of technicians, but coupled with regular maintenance and the availability of an engineer on short notice, they had a definite part to play.

The task of frequency conversion, which is now well under way in a number of Ontario's 25-cycle areas, was discussed by Glen Robitaille, who recently went through the experience of converting three transmitters at CFPL. He urged that other stations faced with conversion some time in the future plan now to achieve the minimum loss of time on the air. He praised the Canadian Comstock Company, the contracting company responsible for the change, for its co-operation.

■ ■ ■

### CAB SALES AND RESEARCH

The second day of sessions was led off with Pat Freeman, CAB director of sales and research, presenting his "Ideal Rate Card" for consideration.

Freeman felt that the present system of rate cards was "unrealistic" because "we work in a world of minutes, but instead of employing the minute as a basis and working from that unit into larger segments of time, we have clung tenaciously to the one time, one hour rate." He contended that frequency discounts, originally intended to be of advantage to the advertiser using a set on a number of days of the week, have largely lost their meaning.

He said the new rate card offered the advantage of a one-minute base rate; it gives an advantage to the advertiser in the form of discounts for buying a series of times which benefits the station and is sound advertising practice; and it awards all discounts in even 5 per cent steps.

He announced that the CAB "plans to explore the possibility of publishing information folders on about 10 of the major retail industries, such as drug stores, hardware stores and dairies." He said radio salesmen know too



Pat Freeman

little about the firms from which they solicit advertising, and pointed out that if a salesman can talk intelligently to a prospect about his business, it is a compliment, and "a complimented man is easier to sell."

In concluding, Freeman said now is the time to "realize your luck, study and sell your strength and seek new research for your attack." The radio industry in Canada is lucky, he felt, because it is able to "calmly discuss certain problems that may eventually beset it," while on the "frenzied American scene," because of television, "complete unpreparedness has taken a terrible toll." By "strength," Freeman said he meant all the striving and experimenting which have made the radio industry grow into a \$30,000,000-a-year business in less than 30 years, and have made the Canadian people buy radios during this period valued at \$500,000,000.

Now is the time to attack, said the speaker, by throwing all possible weight behind "every new plan for broader authenticated radio research. If the research price tag looks extremely high," he said, "remember that you are investing in the exploration of great unmeasured strengths."

At the end of the session a motion was carried to have this proposed new rate card referred to the CAB's sales advisory committee for a recommendation.

■ ■ ■

### RURAL PROGRAMMING

The session, "Programming For Rural Listeners," was headed by Jack McPherson, publicity director of the Ontario Department of Agriculture and formerly farm commentator for the CBC, whose talk is reprinted elsewhere in this issue.

Bob Reinhart, program director (Continued on page 8)



## Top Air Coverage For North Bay with CF-100 and CF-CH

The RCAF has announced the establishment of Canada's first all-weather jet base in North Bay. This means a tremendous influx of airmen, instructors and construction personnel, and indicates a great increase in population and in purchasing power.

Get your share of this extra business by advertising your products on the station that gets top air coverage with 90% of the audience in every Elliott-Haynes survey.

**CFCH North Bay**  
1000 WATTS 600 KCS.

Represented By:

### NATIONAL BROADCAST SALES

TORONTO: 88 RICHMOND STREET WEST — PL. 3718-9  
MONTREAL: MEDICAL ARTS BUILDING — FI. 2439

The Voice of the Eastern Townships

**CHLT**  
(FRENCH) 900 Kc. 1000 Watts

**CKTS**  
(ENGLISH) 1240 Kc. 250 Watts

**SHERBROOKE, QUE.**

## SHERBROOKE, QUE.

Construction figures show great increase in activity at Sherbrooke—The Hub of the Eastern Townships. During 1950, over \$5½ million worth of building permits were issued. To date, 1951 figures are above last year's average—in May alone, permits were issued for \$649,000. To reach this prosperous market, use CHLT (French) and CKTS (English).

### Representatives

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

# To sell time BULOVA buys time



*All-Canada Announces  
Exclusive Sponsorship by  
BULOVA WATCH COMPANY LIMITED  
OF  
"The Red Skelton Show"*

## BIG-TIME SHOWMANSHIP

Red Skelton is today rated as one of radio's most entertaining performers. With musical background supplied by David Rose, each half-hour program of THE RED SKELTON SHOW promises to rate high in appreciation by Canadian listeners.

## BIG-TIME SALESMANSHIP

This fall THE RED SKELTON SHOW will be broadcast over 60 stations across Canada by Bulova dealers.



*Red Skelton*

**ALL-CANADA PACKAGED PROGRAMS  
REACH THE AUDIENCE**

**WHEN you want it!**

**WHERE you want it . . .**

All-Canada Packaged Programs sell! Spearhead your fall campaign with an All-Canada Packaged Program and selective radio. SEE YOUR ALL-CANADA MAN TODAY!

# ALL-CANADA RADIO FACILITIES *Limited*

VANCOUVER • CALGARY • WINNIPEG • TORONTO • MONTREAL



"If I were to come in to your office and speak of Knob Lake, you would think I had been fishing again! No, Knob Lake is becoming increasingly famous, not for trout, but as the hub of operations for mining activity in the fabulously rich Ungava area, and as the northern terminus of the railway which will bring the iron ore to shipping points on the St. Lawrence. Everything in the new town, from pins to piledrivers, had to be flown in by cargo planes, out of Seven Isles—now one of Canada's busiest airports. The whole of this busy, rapidly-growing area is in the primary coverage of CKBL Matane-Matapedia, Saguenay and Gaspé north—in French. Use CKBL and for further details—Ask Jos. Hardy."

For any information on  
**QUEBEC MARKET No. 2**  
 and  
**"TRANS-QUEBEC" Radio Group**  
 Telephone, Wire or Write to  
**JOS. A. HARDY & CO. LTD.**  
 MONTREAL QUEBEC TORONTO

REPRESENTING	WATTS
CHRC QUEBEC	5000 WATTS
CHNC NEW CARLISLE	5000 WATTS
CHLN TROIS RIVIERES	1000 WATTS
CHLT SHERBROOKE (French)	1000 WATTS
CKTS SHERBROOKE (English)	250 WATTS
CKVM VILLE-MARIE	1000 WATTS
CKRS Jonquiére-Kénogami	250 WATTS
CKBL MATANE	1000 WATTS
CKLD THETFORD MINES	250 WATTS
CKNB CAMPBELLTON	1000 WATTS

# CCBA

(Continued from page 6)

tor of CFPL, London, told delegates that while rural programming should naturally be aimed at farmers, the "in-between" audience of people living in villages and small towns must not be overlooked. He said that preferable to one or two shows aimed at the rural audience is a system of day-long programming which can please both rural and urban listeners. This is possible by adding special information to the usual weathercasts, including, where desirable, local farm stories in regular newscasts, road reports and a free announcement service for women's organizations, in addition to the farm shows.

It is important to remember that the farmer of today is a businessman, the speaker warned, and suggested that, when choosing a farm director, a man with considerable farm experience should be the one for the job. The director should be built into a farm personality, taught to use a tape recorder, and then sent into the country to interview farmers and agricultural representatives, and to attend meetings for program material, he said.

In commenting on the experience of CJBQ, Belleville, in setting up a farm programming policy, Phil Flagler, farm director and manager of the station's Trenton studios, said the tastes of both rural and urban audiences in entertainment were almost identical, except that when the farmer tunes in his radio he doesn't want much entertainment. His primary need is to talk business, or rather to hear it discussed.

Flagler demonstrated the loyalty of an established rural audience when he told of how a switch in time on his farm broadcast resulted in farmers rescheduling their breakfast times. He emphasized that farm programs should be kept local in nature, especially produce reports, and even develop-

ments in distant parts of the country should be localized by having a person in the station's area discuss them, he said. He underlined the need for talking to the farmer in his own element—the field or barn, and of enlisting the aid of the local government agricultural representative.

The session ended with the appointment of a CCBA farm committee, to consist of: Phil Flagler; Bob Carbert, CKNX, Wingham; Roy Jewell, CFPL, London. Jack McPherson agreed to serve in an advisory capacity.

## AGENCY RELATIONS

During the "Agency-Station Relations" panel, the agencies' view of selective radio, as compared with network, was brought out. "Doc" Lindsey, radio director of Baker Advertising, admitted there is a tendency on the part of sponsors to swing away from network to selective, but he felt that future decisions of the Board of Governors of the CBC may affect this.

Mary Newton, time buyer of Harry E. Foster Agencies, said that the use of a local show depends on the product being advertised and the audience to be reached. Local shows, she said, lack agency control.

Bob Amos, F. H. Hayhurst radio director, felt that placing programs selectively increased the work load on agencies, where it is necessary to collect facts from many stations and handle the details and formats of a number of different programs.

In discussing tape recordings and discs, Olive Jennings, Grant Advertising time-buyer, expressed the hope that agencies would never adopt the practice of putting spot announcements on tape, while Cam Logan, time-buyer of Cockfield, Brown & Co. Ltd., said he expected agencies would gladly accept and follow any good system of labelling and numbering records the stations might propose.

A committee to investigate label and instruction standards was appointed, consisting of: Howard Caine, manager, CKFH, Toronto; Andy McDermott, radio station representative; Bob Amos and Pat Freeman.

## RADIO NEWS

A panel on radio news was headed by Vin Dittmer, CKNX, Wingham, who explained the organization of this station's new service which is based on a network of 30 reporters throughout the Wingham area and controlled by a news editor.

Since there is no local daily newspaper, the station's news service must be comprehensive, he said. In setting up a system of correspondents, Dittmer recommended daily newspaper correspondents, the news editors or staff men of weekly newspapers, or, failing that, secretaries of service clubs and Boards of Trade.

He explained that the 30 CKNX correspondents, having been briefed on the type of news needed—that is, strictly regional and of interest to all communities in the area, phone in their stories collect, filling in with unpublishable details and background to "convey the atmosphere of the story." A news man is always ready at the station to take incoming calls, to rewrite the material and carry out additional research.

The cost of the CKNX news service, including payment to news editors and correspondents, was \$1,000 monthly, he said, but revenue from the newscasts they produce exceeds \$3,000.

Recounting some of the details of stations' news systems outside of Ontario, Tom Briggs, news editor of this paper, told delegates that the stress was being laid on local news, "the cornerstone of any newscast." He went on to point out that names make news, and that the number of people contacted in gathering news or mentioned on the air constituted a large segment of loyal listeners. He cited the case of an American station, WMAZ, Georgia, which claims to have personal contact with 36,500 people in a year through its news.

It appeared, Briggs felt, that stations were building up a rich news tradition, but that what radio news possibly needed now was an organization of news editors to foster the exchange of new methods and ideas.

Contending that stations were not giving the attention to news that it deserves, Tom Darling, manager of CHML, Hamilton, said that the specific fault was in failing to carry enough local news. In order of importance, Darling said local news comes first, followed by regional, provincial, national and international items, although circumstances would dictate their order in a newscast. He recommended a local tie-in for national and international news.

He stressed that every station needs a news man to avoid the "rip and read" method of newscasting and advocated a night-time reporter for stations so that local news breaking during that period would be available for early morning newscasts.

## AGENDA COMMITTEE

Committeemen charged with the organization of this convention were: Lyman Potts, CKOC, Hamilton; Bill Stovin, CJBQ, Belleville; Waldo Holden, CFRB, Toronto; Howard Caine, CKFH, Toronto.

*There is an old saying -*

but nevertheless a very true one, that a chain is no stronger than its weakest link.

There will be a very weak link in your New Brunswick advertising chain if you overlook CFNB. Statistics show that more New Brunswickers listen to CFNB than to any other New Brunswick station.

Make your selling chain strong by using the strongest link in New Brunswick — CFNB.

New Brunswick's  
 Most Listened-To  
 Station



See  
 The All-Canada Man

# PEOPLE

**William Clyde Mitchell**



Following a slight heart attack during the CCBA Convention, Clyde "Mitch" Mitchell passed away at his home in Kitchener Wednesday morning of last week. He was buried from Trinity United Church, Kitchener, last Saturday.

A pioneer in the broadcasting business, Mr. Mitchell and his partner, "Gib" Liddle, established CKCR, Kitchener, in 1929, and they have been operating it together ever since.

In his younger years, "Mitch" was prominent in sports as a hockey player. He played goal with two Toronto teams, Aura Lee and Granites. More recently he has been an active curler, and has devoted considerable time to the encouragement of sports in Kitchener and Waterloo.

Among radio people who got their start at CKCR are Alan Savage, of Cockfield Brown & Co. Ltd.; Byng Whitteker, of the CBC; the late Jim Hunter, CFRB newscaster; "Doc" Lindsey, Baker Advertising; Bob Reinhart, CFPL, London; Phil Clayton, CFCH, North Bay, and many others.

Mr. Mitchell, who was 53, attended the CCBA Convention in Toronto last Monday and Tuesday. He participated actively in the discussions and was elected to the board of directors. His picture appears in the group on the front page of this issue in the group which was taken on Monday, two days before his death.

He is survived by his wife and his son, Jim, who is connected with the station.

## Heads Marconi PR

Montreal. — W. Victor George has been named to take charge of the public relations, publicity and advertising of the Canadian Marconi Company, it was announced here last week by the company's president and general manager, Stuart M. Finlayson. George will also continue as broadcasting manager of the company, directing its station, CFCF.

George has been in broadcasting for over 27 years, starting as an electronics technician. His radio program assignments have taken him to Europe on several occasions, and he has originated many broadcasts in major network studios in New York.

Recently, he was in charge of the televising of a surgical operation, witnessed by several hundred spectators at the Homeopathic Hospital here and an educational telecast at the University of Montreal.



Vic. George

During the war he organized and commanded the Canadian Army Show, toured with it across Canada, and took it overseas in 1943.

• • •

### CKY NAMES G. M.

Winnipeg.—Alistair MacKenzie, latterly commercial manager of station CFAC, Calgary, has been named general manager of station CKY, Winnipeg. The announcement was made by Lloyd Moffat, president of that station.

# HERE IS ESSENTIAL *Market Data* FOR ADVERTISERS!

## 2nd ANNUAL *Canadian* RETAIL SALES INDEX 1951-52 Edition

Compiled by G. E. Rutter

Estimates of Retail Sales for 1950, by counties and census sub-divisions broken down into 20 business type groups.

Also population and radio homes figures as furnished by the Bureau of Broadcast Measurement.

### \$5.00 PER COPY

POSTPAID

## R.G. LEWIS & CO. LTD.

163½ CHURCH STREET

TORONTO 2, ONT.

*Publishers of Canadian Broadcaster & Telescreen*

## Record Fruit Crop

means greater buying power

than ever in the rich

## Niagara Peninsula

served by



REPRESENTATIVES

TORONTO: Paul Mulvihill

MONTREAL: Radio Time Sales

# NORTHERN ONTARIO'S

*Greatest*  
**ADVERTISING**  
**MEDIUM**

# CKSO

NORTHERN ONTARIO'S  
 HIGH-POWERED  
 STATION

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

*First Portable Amplifier  
 in Canada?*



THAT DISTINCTION BELONGS TO CFCF MONTREAL—  
 THE PIONEER RADIO STATION IN CANADA WITH 32  
 YEARS OF MERCHANDISING EXPERIENCE—AND HOW!!

## AGENCIES

By Art Benson

### F. H. HAYHURST

**Toronto.** — American Safety Razor returns the five-minute five a week transcribed *Secret Sound* for the second year to CFPL, London; CHML, Hamilton; CFRB, Toronto; CFRA, Ottawa; CFCF, Montreal; CKAC, Montreal and CKCV, Quebec City, advertising Corux Blades.

**Canadian Cannery Ltd.** has taken a 10-minute segment of CKEY's *Super-Quiz* five times a week featuring Bud Hall, advertising Aylmer Soups.

**Albo Products Ltd.** has a series of spot announcements going to 30 stations from Ontario to the Maritimes advertising Albo New-Lac.

**Wilson Laboratories Ltd.** (Hamilton) has a spot announcement campaign directed to farmers going to CKNX, Wingham; CFRB, Toronto; CFCO, Chatham and CFNB, Fredericton, advertising its rat killer.

**Bromo-Seltzer Ltd. and Stoppers Canada Ltd.** have taken alternate newscasts over CKEY, Toronto, each night, "every hour on the hour," between 1 a.m. and 6 a.m., advertising Bromo-Seltzer and Stoppers Chlorophyll tablets.

**Purity Flour Mills Ltd.** has started the 10-minute five a week transcribed *Purity Birthday Party* featuring Cy Mack and Beth Lockerbie over 19 English and two French stations advertising Purity Cake Mixes.

### SPITZER & MILLS

**Toronto.** — Colgate-Palmolive Peet Co. Ltd. returns *Our Miss Brooks* (from CBS) to the Dominion network plus CFRB, Toronto and CFCF, Montreal, October 7, advertising Colgate Dental Creme, Vel and Cashmere Bouquet products. Barry Wood handles the cut-ins.

**Gillette Safety Razor Co. of Canada Ltd.** (The Toni Division) resumes the *Wayne & Shuster Show* over the Trans-Canada network October 18 with same format and cast and advertising Toni Home Permanents. Same sponsor also returns the 10-minute five a week *Dites-Moi* to CKAC, Montreal; CHRC, Quebec City; CKRS, Jonquiere and CJBR, Rimouski, for the same product.

Gillette have also taken a 10-minute news and sports slot on CFRB, Toronto (Sundays 6.00-6.10 p.m.) commencing October 7, featuring Gordon Cook and advertising razors and blades. The Toni Division takes over the balance of the half hour (6.10-6.30) with its *Melody Mardi Gras* with Jaff Ford handling the commercials on Toni Home Permanents.

### ALBERT JARVIS

**Toronto.**—J. Lyons Co. of Canada Ltd. (Tea & Coffee) has started the half hour once a week transcribed *Crime Does Not Pay* (All-Canada) over six Ontario stations and CJAD, Montreal, advertising Quoffy. In addition the half hour *Wayne King Show* goes to CFRB, Toronto, beginning October 7 for same product. Same sponsor has also renewed *Bing Crosby Sings* (15 minutes five a week) over CFRB, Toronto, ad-

vertising Lyons Screen-Tested Tea.

### IMPERIAL ADDS RADIO DIRECTOR

**Halifax.**—Austin Moore, former commercial manager with CFNB, Fredericton, has been appointed radio director of Imperial Advertising's local office. Moore brings to his new post many years of radio experience including engineering, announcing and production.

### VAMPLEW ADVERTISING

**Toronto.**—Presswood Brothers Ltd. (Meat Packers) has scheduled the transcribed once a week *Hollywood Theatre of Stars* (Caldwell) over CKEY, Toronto, running through the winter months.

### WOODHOUSE & HAWKINS

**Toronto.** — Chapman Brothers (Jewellers) has started the half hour once a week *Music by Lombardo* over CHUM, Toronto, until the end of the year. Same sponsor is implementing this series with spots over CHUM and CFRB, Toronto.

### FAIRBAIRN TO REYNOLDS

**Toronto.**—Don Fairbairn, former CBC announcer-producer, has been appointed radio director at the local office of E. W. Reynolds Ltd. Fairbairn joined the CBC in 1939 and after service in the RCAF returned to participate in the production of such CBC rehabilitation shows as *The Veterans' Show*, *This Hungry World* and the *Johnny Home Show*. Fairbairn has been associated with *Beat the Champs*, *Do You Know Your Bible?* and is currently heard on *Neighborhood News*.

### R. C. SMITH APPOINTMENTS

**Toronto.**—Hugh McConkey and Robert Fitzpatrick have joined the local office of R. C. Smith & Son Ltd. as account executives. McConkey was formerly advertising manager of Underwood Ltd., while Fitzpatrick was associated with the same company as sales co-ordination director.

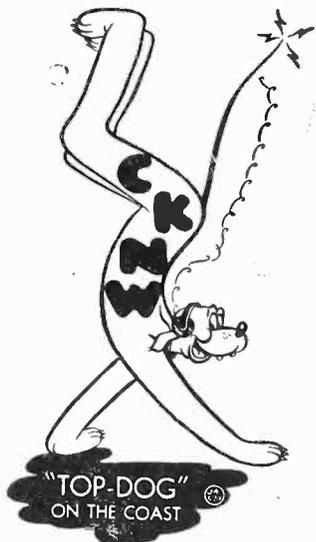
**SELL MANITOBA**  
 The  
**Rich Family**  
**Market**  
 with  
**MANITOBA'S**  
**Family Station**

IN WINNIPEG  
 AND  
 MANITOBA  
 IT'S



"THE STATION WITH PULL"

Representatives  
 Horace N. Stovin & Co. — Canada  
 Adam J. Young, Jr., Inc. — U.S.A.



# TOPS BY 25% IN VANCOUVER

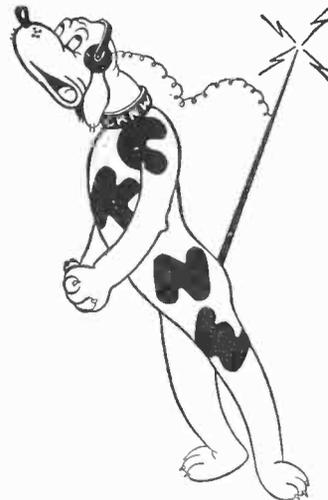
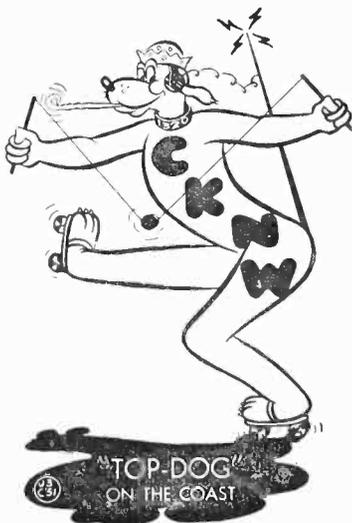
Results of a Penn McLeod Station Popularity Study of August, 1951, in Greater Vancouver and New Westminster shows CKNW 25% ahead of next most popular station! A complete random sample technique was used involving over 1,000 personal interviews!

**HERE'S PROOF OF CKNW'S** depth of penetration in Canada's fastest-growing market.

**PROOF THAT CKNW should** head your list in B. C.!



# CKNW "TOP DOG ON THE COAST"



*Spud says....*



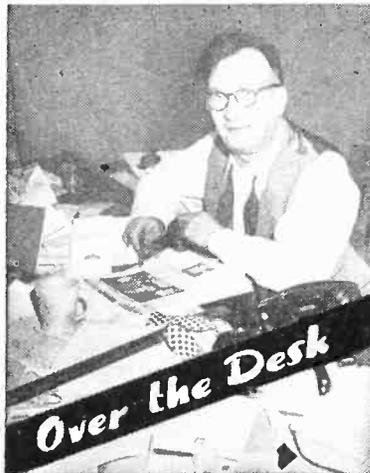
**IS MY SKIN RED?**

Even more so than usual, because everybody is saying so many nice things about me since the "Spud Flight." On behalf of the management may I thank, Gordon Sinclair, and all others concerned, for their kind remarks.

—Spud.

**CJRW**  
SUMMERSIDE, P.E.I.  
"The Voice of Canada's Garden Province"

SEE RADIO REPS



Why is it that an animosity often exists between two people or organizations just because they have so much in common that they go into the same or similar lines of business?

Take radio stations and newspapers, for example.

They are competitors, in a business way, of course, and should battle it out when it comes to a case of landing a contract. But when it comes to building their communities, informing and entertaining the public, they are so completely complementary that any occasional compliment is refreshing.

An example of the sort of thing I mean is contained in an editorial which appeared in the *Barrie Examiner* for September 6. It is completely self-explanatory, and we are reprinting it in full.

**RADIO STATION CKBB HAS SECOND ANNIVERSARY**

"On August 31, 1949, Barrie's radio station CKBB went on the air for the first time. The *Examiner* extends hearty congratulations to Manager Ralph Snelgrove and his staff on the completion of two years of achievement. The station has been of great service to the people of Barrie and the extensive County of Simcoe.

"Just to give an example of a recent instance of value, we refer to the disappearance of two small children in town. CKBB was informed and immediately alerted the citizens to look for the missing youngsters. The police had been informed and conducted an intensive search but it was one of several hundred volunteers that set out during the night who finally located the tiny boy and girl. CKBB remained on the air until they were found at two o'clock in the morning.

"We look back on the public service broadcasts of the past two years and pick out just a few of many provided by CKBB — the campaign for funds to build the Memorial Hospital unit, Red Cross, Victorian Order of Nurses, Salvation Army, these and other drives were greatly facilitated by the generous air time provided by CKBB.

"A community that does not have one, can hardly realize what it is like to be without a radio station, but after two years, we in Barrie shudder to think what it would be like if we didn't have one. A radio station enters into community life these days in almost every phase of activity.

"There is no connection between the Barrie newspaper and

the Barrie radio station. We have differed many times in politics and policy. We are in competition for advertising. We are both after news scoops although the station has us beaten on the time angle. But we always have joined forces for any movement which is for the good of the people of the town and county we both try to serve to the best of our ability. And we trust that will continue to be so.

"For CKBB, all the best wishes for the future!"

September 8 was Jack Short Day in Vancouver. I was happy to be on deck ('way up in the broadcast booth, that is) when the Hastings Park race track (or association or whatever it is) expressed appreciation of Jack's and CJOR's co-operation in airing the races by naming a feature for the broadcaster — "The Jack Short Handicap."

September 10 Jack appeared before the Advertising & Sales Bureau of the Vancouver Board of Trade to receive his award from the Advertising Association of the West for his *Jack Short Show*, a racing game sponsored by Pacific Meat Co. which got an award in the "large city commercial program class" and was the only Canadian program to get a mention.

There's a couple of missives on "The Desk" which might bear printing, except for one thing.

One is a not-too-kind criticism of our most recent editorial, scrawled all over the face of the page. The other is an article called: "What Price State Socialism and Culture?"

The first contains comment on our paper, and is the kind of thing we are always hunting for. Such material doesn't have to express affection or agreement to get itself into print. The second is a provocative piece which falls very much along the editorial lines which must have become familiar to our readers over the past decade.

Normally such contributions are welcome here. But under the particular circumstances they rate the waste basket because their authors apparently lack the guts to say what they think and sign their names.

Contributions to *Canadian Broadcaster & Telescreen* are al-

**"POP THE QUESTION"**

NOW IN

*Full Swing!*

★ 2 PROGRAMS A DAY ★

9-10 A.M. E-H RATING ..... 25.1  
7.30-8.30 P.M. E-H RATING ..... 24.6

**CFBC**

SAINT JOHN

NEW BRUNSWICK

REPRESENTATIVES:

J. L. ALEXANDER — MONTREAL & TORONTO  
J. N. HUNT ASSOCIATES — VANCOUVER  
WEED & CO. — U.S.A.

**WHY RIMOUSKI?**

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

82.3% of the people in this area speak French.

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

**CJBR**

5000 WATTS ON 900 KCS.

RIMOUSKI

ASK

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

**NOTES TO YOU!**

**"FAR FAR AWAY"**

Records Available

Jim Byrne  
Maple Leaf (Folk)

Charlie Kunz  
London (Pop)

Ozzie Williams  
London (Pop)

**AND OTHERS**

Write us  
for a free disc.

**FAVORITE MUSIC CO.**  
80 RIVERSIDE DR. TORONTO

ways welcome. Names of authors need not necessarily appear in print. But no self-respecting editor insults the intelligence of his readers by giving space to the opinions of people who have not sufficient courage of their convictions to write what they think and admit who they are—to him at least.

Scalped from Margaret Aitken's popular column in the *Toronto Telegram* — "Between You and Me"—is this gem:

**THE PSALM OF A SOCIALIST**

The government is my shepherd: I need not work.

It alloweth me to lie down on safe jobs; it leadeth me beside the still dockyards.

It destroyeth my initiative: it leadeth me in the paths of parasites and their namesakes.

Yea, though I walk through the tangled thicket of controls, I will fear no evil; for the government is with me: its snoopers and staffs they comfort me.

It impoverishes the table before me in the presence of my ex-enemies: it filleth my head with baloney: my cup of frustration runneth over.

Surely the government will care for me all the days of my life: and I will dwell in a fool's paradise forever.

—Anon.

Ross Mortimer of CJOR, Vancouver, known for his *Kiddies' Karnival* program, will act as commenator on the winter series of children's symphony concerts put on by the Vancouver Symphony Society.

# SPORTS

## Sponsored Football Casts Reach Wide Audience

Radio got well under way with the football season across Canada last month, bringing descriptions of the games in the eight cities of the major leagues to a great many more of the game's fans than are able to pack the stadia.

Sweet Caporal cigarettes again took over sponsorship of most of the games in both the Big Four Union and the Western Conference. Sweet Caps is paying the way for all broadcasts of the Hamilton Tiger-Cats over CHML, with sportcasting by Norm Marshall, and the Toronto Argonauts over CFRB, handled by Wes McKnight. The games of the Ottawa Rough Riders are being called for the same sponsor by *Ottawa Citizen* sportswriter Tommy Shields, over CKOY.

Argonaut games and commercials for Sweet Caps will also be heard in Northern Ontario over CJKL, Kirkland Lake; CKGB, Timmins; CKSO, Sudbury; and CFCH, North Bay.

Out West this Foster Advertising account is also behind the aired versions of the Winnipeg Blue Bombers' games by Jack Wells over CKY and those of the Regina Rough Riders, broadcast on a split basis over CKCK by

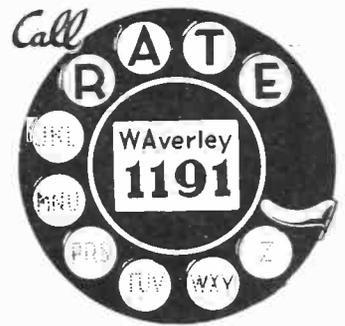
Lloyd Saunders and CKRM by Johnny Esaw. Contests of the Edmonton Eskimos and the Calgary Stampeders are also heard on CFRN by Bert Gibb and CKXL by Ken Foss, respectively.

In Montreal, Dawes Brewing Co. Ltd., advertising its Kings-beer, is sponsoring the Alouettes' games, with announcing by CFCF's Doug Smith.

In the Intercollegiate season in the East, the London Life Assurance Company will again sponsor the games played by the four universities. Working in two teams to broadcast the two Saturday games will be announcers Roy Dilworth and Corky Cornell, producers Dave Price and Dick Gluns, and "spotters" Don Graham and Doug Mowsop.

Something new in the way of half-time entertainment will be introduced during these games, when dramatized scripts by Dave Price will recall "Great Moments of the Past" in Canadian Intercollegiate football. The dramatization will concern an outstanding part of an important game years ago between the same teams that appear on the field the day of the broadcast. It is expected that the hero of the story will also be present to take his part of the script and to comment on the game, past and present.

Games in this Intercollegiate schedule, which begins October 6, will be aired over CFPL, London; CJBC, Toronto; CKWS, Kingston; and CJAD, Montreal.



### FOR THESE ARTISTS

- CARR, Joe
- DAVIES, Joy
- DENNIS, Laddle
- ELWOOD, Johnny
- HANDLEY, Joe
- LOCKERBIE, Beth
- MATHER, Jack
- MILSOM, Howard
- MORTSON, Verla
- O'HEARN, Mono
- RAPKIN, Maurice
- RUTTAN, Meg
- SCOTT, Sandra
- SERA, Joseph
- WOOD, Barry
- WICKHAM, Ann

Day and Night Service  
at  
Radio Artists Telephone  
Exchange

A real "punch" in your sales story

USE  
**CHRC**

Make your product the first choice  
in Quebec area

The only 5000 watt Station  
in Quebec City.  
Reaches 250,000 radio homes  
and a \$908,288,000 net effective buying  
income\*.

\*Sales Management, May, 1951.

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

Miss Beautiful Barrie Says—



HARRY J. TWISS, Men's Wear and Sporting Goods, held a sale this spring. He tells us: "It was the most successful sale in the history of our business BECAUSE we used CKBB to advertise. The store was jammed every day and the staff had difficulty taking their lunch time. We are happy to renew our regular radio contract for our third year."



Serving Simcoe County

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



"I see the Royal Couple explain that they're really coming to Canada to hear Walter A. Dales' radio shows, audition scripts available at 907 Keefe Building, Montreal."

# AGRICULTURE

## Farmers Are People

By Jack McPherson

Director of Publicity for the Ontario Department of Agriculture

Let us look briefly at the overall program picture for rural audiences. First, remember that a rural audience, like an urban one, is composed of people—people who have all the varying tastes of any group. Thus many of the things which will interest certain urban groups will be equally good for a rural audience. News, comedy shows, varied musical programs, are all part of the picture.

True, your rural listener is not so sophisticated in his or her tastes as his urban counterpart, but this does not mean they want only "corn from high off the cob." Certain groups will like old-time music, but not many like it too highly flavored with corn.

Another factor is that rural people, like all people, like to hear something about themselves on the air. Too often, in a *Let's Go Calling* type of show, every other section of the community will be covered and nothing will be done on the farm community. Or, if a show is done on farming, the hobby farm, operated by a man who makes his money in another business, will be covered. There are plenty of good farm stories worthy of such a visit, or even of a good dramatization.

This mention of drama brings a small but important point. Farm drama requires careful handling, if repercussions are to be avoided. Too many writers and actors love to really "ham" a farm character. While your farm dramatic character should not be an Oxford accent type, neither should he be a pure hayseed. Farm people do not like being ridiculed any more than any other group. As I emphasized earlier—they too are people.

The rural community also provides a source of program material. They too have their choral groups, their fluent speakers, yes, even their able clergymen and others. They get tired of hearing only urban representatives which are no better than their own. You can gain much good will, and also keep a high standard of programming by drawing on these sources of program material.

Another important group to keep in mind is the rural women. Many of their interests are parallel to their urban sisters', but they do have some special problems and interests. If your women's shows can be so arranged that there is some recognition of

the rural women and an occasional show aimed at them by somebody who understands their situation, it will meet with real approval.

While I firmly believe in the premise that farmers are people and not a separate species, there is a place in the program picture for shows aimed primarily at them. I say aimed primarily at them, for it is amazing the urban listening audience that a well-handled farm show will gather. However, your best farm show will stay aimed at the farmer and not make a futile attempt to be both a farm and urban show. I could name a number of stations who have done a good job in this field, and I think every one of them would agree it has paid off handsomely. In some cases the pay-off came directly in commercials for the show, in others simply by building a faithful listening audience.

In my book, the first requisite for building a good, and audience-drawing farm show is to choose the right man to do the job, and then give him a chance to do it. Such a man should preferably be a local one who knows the personalities and organizations in the coverage area, and who has a sincere interest in and understanding of rural people and problems. I cannot over-emphasize the importance of sincerity in such a man. I know of instances where either time was given to local organizations to fill or a staff announcer was told he had a specific time to fill each day with farm news. Neither approach is good.

Local people, inexperienced in radio, need help and guidance in putting on a show. Without it, the show is often so bad that you lose listening audience. The other approach means you fill time, but little more, for a man needs a major part or all of his time to prepare and air a good farm show.

To select your man, I'd spend some time in advance with local rural organizations, the Agricultural Representatives and other interested parties. At the same time, you can get some valuable ideas on the type of show and the most suitable time for it. By consulting these people you will arouse their interest and gain their backing right from the start.

When it comes to content, this must be adjusted to suit the needs of the area. For example, a broadcast on pruning grapes is useless in Bruce County. However, there are some basic contents which are important in all sections. Weather is extremely important to the farmers and of interest to everyone, so a forecast service several times a day—preferably early morning, noon



MOVES NATIONALLY KNOWN LINES FROM RETAILERS SHELVES



YOU CANNA AFFORD TO MISS THE LETHBRIDGE MARKET!



Ask your local All-Canada man.

LETHBRIDGE ALBERTA ALL-CANADA STATION

Flash. CKDA FIRST in Victoria!

(See Penn McLeod Surveys)

Get the CKDA STORY from RADIO REPS

and supper time—is a must. It can be incorporated as part of the farm show at whatever time or times you desire, or tied in with your news.

Markets are important too, and a good market report on the farm products most important in the area is close to a must. Another good audience-builder is a service of announcing local rural events such as meetings and sales.

Then comes the "guts" of your show—what I usually call "producer information." This consists of important farm news of the day, along with tips and ideas on how to do a better job. This must not be preachy, even from the scientist, and when a local farmer is interviewed, never let him tell another farmer what to do. Rather, have him tell what he is doing and the results he is getting. If they are good, they will catch on. The important thing is for your farm broadcaster to have time and equipment to gather this information at meetings, on the farm, and anywhere he can go. He knows the farmers and technical men and can get a good balance between technical and practical farm information. He becomes, if successful in the work, a personality in the community. He is a "fount of wisdom," and a "father confessor." At the same time he will become the most valuable public relations man on your staff.

Whether the show is commercial or sustaining is immaterial. However, keep the commercials in the tempo of the show. No high pressure slick commercials in a casual show.

When it comes to time, I'd say the choice lies between the three mealtimes. Depending on the community and type of farming, which is best is debatable. The important thing is to get a time which is good, and stick to it. If you want to lose your rural audience, kick their time around, every time a juicy commercial wants the time you have for your farm show. However, I presume you want to build your rural audience and build the farm show as a potential money-maker. If so, keep your show on a good time and hold that time for it come hell or high water.

Now I know this sounds like it might cost something. It will cost to hire a man and possibly carry the show as a sustainer for awhile. However, as the show builds, you'll have a potential commercial, as well as good commercial time fore and aft of the show.

Summarizing, then, my thoughts on programming for rural listening are these:

First, remember rural listeners are people with varied tastes, and they will appreciate much of your general programming. They will also be most appreciative of some recognition of their place as part of the community, so use of farm stories, and of rural talent, will combine good programming and good public relations.

When it comes to actual farm programming, the essentials are a man who is interested in and can devote most or all his time to this show. Then he must have a good time and a regular time

# CAB

## CAB Approves Program Plans

Ottawa. — Two agency franchises were approved by the board of directors at their meeting in

for the show. His contact, and that of other staff members with rural people are all important. He and your whole staff, by giving the rural people and their organizations the feeling they have a stake in the show, can build a faithful rural audience.

There is no more faithful audience, once you have them, than rural people, and, as I understand it, a faithful, known audience is something which will go a long way towards making a radio station pay dividends. A broadcaster who has built a very successful station by doing a community job, told me very flatly last fall, when complimented on his work, that he did this community job, not to make a good fellow of himself, but because it paid. Well, they say the proof of the pudding is in the eating, and I know that individual is eating very well.

Montreal last month, according to Jim Allard, general manager of the Association. These were: Robert J. Enders Advertising Inc., 1176 Sherbrooke St., Montreal and the Associated Broadcasting Company Ltd., 1139 Bay St., Toronto. Station CKLN, Nelson, B.C., was also accepted for membership in the Association.

Three resolutions came up before the board along programming lines and were carried.

It was decided to authorize the general manager to proceed with the organization of plans to institute programs "to encourage through radio the greater use of books by younger people," to work out the details for a special concert service for use on the air by member stations and also to organize a special competitive award for Canadian composers.

Following their meeting, the board announced the appointment of Guy Roberge of the Quebec City firm of LaPointe, Roberge and Fortier, as associate French language counsel to the CAB. Roberge served as French language counsel to the Massey Commission. Joe Sedgwick continues as general CAB counsel.

## CFCO again goes over the top

with 77,420 Radio Homes at a cost to the advertiser of 39 cents per thousand homes.

The Lowest Radio cost in the whole of South Western Ontario. BBM Study No. 4.

## CFCO - 630 Kcs - Chatham

The recommendation of a friend does more to persuade the consumer than anything else... and we're the best friend of the farmer in southern Saskatchewan.

# CKRM REGINA

5000 watts • 980 kc.

More Alberta Radio Homes. FOR LESS!

Via CFCN

You reach more Radio Homes for less money via CFCN, Calgary — Your best Buy in the Alberta Market. Here's why:

STATION	Radio Homes	Cost per 1000
CFCN	97,528	24.6c
#2	66,787	42c
#3	36,767	52.2c

(Figures quoted are 1950 BBM Daytime Averages and Costs are based on 1/4-hour "C" Time rates.)

CFCN—CALGARY FOR RESULTS!

**CFCN**  
10,000 WATTS

THE VOICE OF THE PRAIRIES

ASK:  
Radio Reps.  
Toronto — Montreal  
Winnipeg — Vancouver  
Adam J. Young Jr., Inc.  
U.S.A.

### News from the West's Best

#### \$75 Million Crop Yield Estimated For P.A. Area

Prince Albert, Sept. 14—With bumper crops expected all across Saskatchewan's Northern Agricultural belt, having Prince Albert as its pivot point, harvest figures are expected to top the \$75,000,000.00 mark. Crop estimates place the grain figures at over \$70,000,000.00, with the balance being made up out of live-stock production.

—P.A. Herald.

This estimate covers the area adjacent to Prince Albert only and does not include figures on the Dairy Industry, Honey or Forage Crop yields, but it does give you an idea of the wealth in our 4-in-1 Market.

Time now to get those "Get-Results" campaigns started in the CKBI Market.

# CKBI

PRINCE ALBERT

SASKATCHEWAN

## 5000 watts



**Report TO THE  
BROADCASTING INDUSTRY**

By Walter E. Elliott

Another in a series of frank talks about Elliott-Haynes and the broadcasting industry.

### Station Studies

Question: "How do you accurately survey stations that carry money give-aways or prizes for listening?"

Answer: When stations offer prizes for listening it has two effects—one of actually increasing listening habits, and another of encouraging respondents to say they are listening when they are not. Our girls are instructed to question the respondent about the name of the program, the type of program, the music being played and other features of the broadcast before they accept the respondent's replies.



## Elliott-Haynes Limited

[ Continuous Radio Audience ]  
[ Measurements Since 1940 ]

Intl. Aviation Bldg.  
MONTREAL  
UNiversity 1519

515 Broadview Ave.  
TORONTO  
GErrard 1144

## VERBATIM

### Democracy Needs Vigilance

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

There are three great examples in the modern world to show the necessity of freedom of information.

One is the story of news in two countries—Germany and Italy—in the 1930's. The urge for greater power overwhelmed the free flow of news and made radio and the press the tools of government.

It doesn't require a long memory to go back to the pre-war days when a former president of The Canadian Press—Senator W. A. Buchanan of Lethbridge—charged the German news agency with "issuing propaganda instead of honest news."

And, as he so aptly stated:

"Instead of merely trying to report the facts, the German news services were shaping German minds for the coming war."

The powers that existed in Germany did the job effectively and successfully, and we had a war that lasted six years.

A second example is the death of one of the world's great newspapers—*La Prensa*. It was destroyed by the Argentine Government because its editors had the courage to do an honest job of reporting.

The third example is an individual—Bill Oatis of The Associated Press. Oatis is serving a prison term in Czechoslovakia because he pursued news. The government didn't look upon it as the pursuit of news. It called it espionage. And Bill Oatis went to prison.

The free flow of news—freedom of information—does not exist throughout the world today, and that is the reason the United Nations seeks a convention to establish, for every correspondent, the right to obtain, write and transmit news—not propaganda.

And that is also the reason why there should be some guarantee of freedom of information—free-

dom of news—in Canada. There is no guarantee that radio in Canada will always be permitted to report the news as it happens; and neither is there any guarantee for newspapers or magazines.

Freedom of news is wrapped up in the very sinews of democracy and civil rights, and so is the freedom to express opinion, whether it is right or wrong.

A look behind the three examples just quoted shows where the power lay—in the hands of a government, a government of a country. There was no protection for the radio and the press of Germany and Italy. There was no protection for *La Prensa*. There was no protection for Bill Oatis.

Today, in Canada, some people look to our government as the guardian of radio. It is their right and privilege, but it is also the right, the privilege and the responsibility of others to point to the danger into which they are heading.

When a government—any government in any country—has the authority to control the flow of news, then it has the power to decide what the people may hear and what they may read.

Such a government, by its own action, could choke off the news it did not want people to hear or read; and it could control opinion and mould the thoughts of a nation.

It is not difficult to see the pattern take shape. There would be no noticeable change at first. Then, gradually, the policy would begin to take effect, and censorship would decide what would reach the public.

Those who look to government for guidance and direction in news also look with severity on the growth of companies that operate newspapers, magazines and radio stations.

Between government and companies, there is a big difference.

One government—for there can be only one government—can call all the shots, and dictate all the policies.

The companies cannot do the same, for they do not speak as one voice.

Therein lies the guarantee of freedom of information. There are many who are reporting the news and expressing opinion, and each is serving the public in the way it deems right and proper.

It doesn't matter if one is

## APPLES . . . Red Rosy Apples



The 'OV  
Appleman

### MILLIONS OF 'EM LISTENERS TOO THOUSANDS\* OF 'EM

\*See latest Penn McLeod.

## CKOV Kelowna

SEE OUR ALL-CANADA MAN

wrong, or if it fails to live up to obligations. There are many that are right, and that do, and will live up to their obligations.

There is free play of competition, the free endeavor to obtain news and report it on the air or in print; to build circulation and build listeners, and earn the advertiser's dollar.

■ ■ ■

The advertiser's dollar—in the free flow of information—is vital. It is in the manner in which newspapers, magazines and radio stations earn the dollars to stay in business; to buy equipment, meet operating costs, and pay salaries.

It is an honest dollar, and it means independence for the newspaper, the magazine and the radio station.

It is payment for a service rendered, to tell people of a product, its use and its price.

And by earning the advertiser's dollar, the newspaper, the magazine and the radio station guarantees its independence from subsidy, from the government or any other source.

There is no freedom unless a person or a company is economically free. To be economically free, the dollar must be earned. A subsidy ties the hands of anyone who accepts it. They cannot be free when they accept a subsidy; or when they receive and accept a grant. It ties their hands. It shackles the pursuit of truth.

■ ■ ■

Then, too, there are those who charge that the advertiser influences the news. It has been tried, and it has been successful. In this respect, there are two things that must always be remembered.

One is that very few advertisers have ever tried to influence the news, either by having it colored or by having it omitted. There are thousands of advertisers who never think about influencing the news. They have a product to sell, and that is their one and only interest in newspapers, magazines, radio stations.

The other point is even more important. No advertiser at any one time has ever been able to influence all the avenues of publication at the same time. He may have influenced one or two or even a dozen, but there were hundreds more that honestly reported the news and told the facts.

■ ■ ■

Politically, the situation is the same. Politicians have tried to influence the news. They have made speeches with their eye on the press gallery. They have supplied facts and comment with an ulterior motive. They have tried to buy their way into the news.

Once again, however, the two points must be kept in mind. Such politicians are few. And never once has any one politician influenced all the distributors of news at the same time.

Those are important facts — those are important things to remember when freedom of news—honesty of news—is questioned.

■ ■ ■

In the distribution of news in Canada today, the standard is as high—or even higher—than in any other country in the world. There is less effort to influence the news, and very few of these are

successful even in isolated cases.

The free flow of news—freedom of information—is not something that is once established and then lives forever. It is no more an enduring achievement than is the establishment of democracy itself. Both have to be earned. Both have to be established. Both have to be protected day by day; yes, even hour by hour.

It is only eternal vigilance that maintains democracy, and it is only eternal vigilance that maintains free news.

There is an old saying about putting all the eggs in one basket. It applies to a great many articles besides eggs, and news—freedom of news—and opinion—freedom of opinion—are two of the most valuable, which should Not be put into any one basket.

**\$ MONEY \$ MONEY \$ MONEY \$**  
**GET YOUR SHARE**  
**BY TAPPING**

**ONTARIO'S RICHEST MARKET**  
**THE KITCHENER - WATERLOO DISTRICT**

**CKCR and CKCR-FM**

KITCHENER

KNOW YOUR STATION — ASK OMER RENAUD & CO.

# The MARITIME MARKET and

# CFCY

"THE FRIENDLY VOICE OF THE MARITIMES"

**ONE STATION CFCY**

**Presenting★ your story to**

**47% of the RADIO HOMES**

**46% of the POPULATION**

**44% of the RETAIL SALES**

\*Based on 50% BBM Area

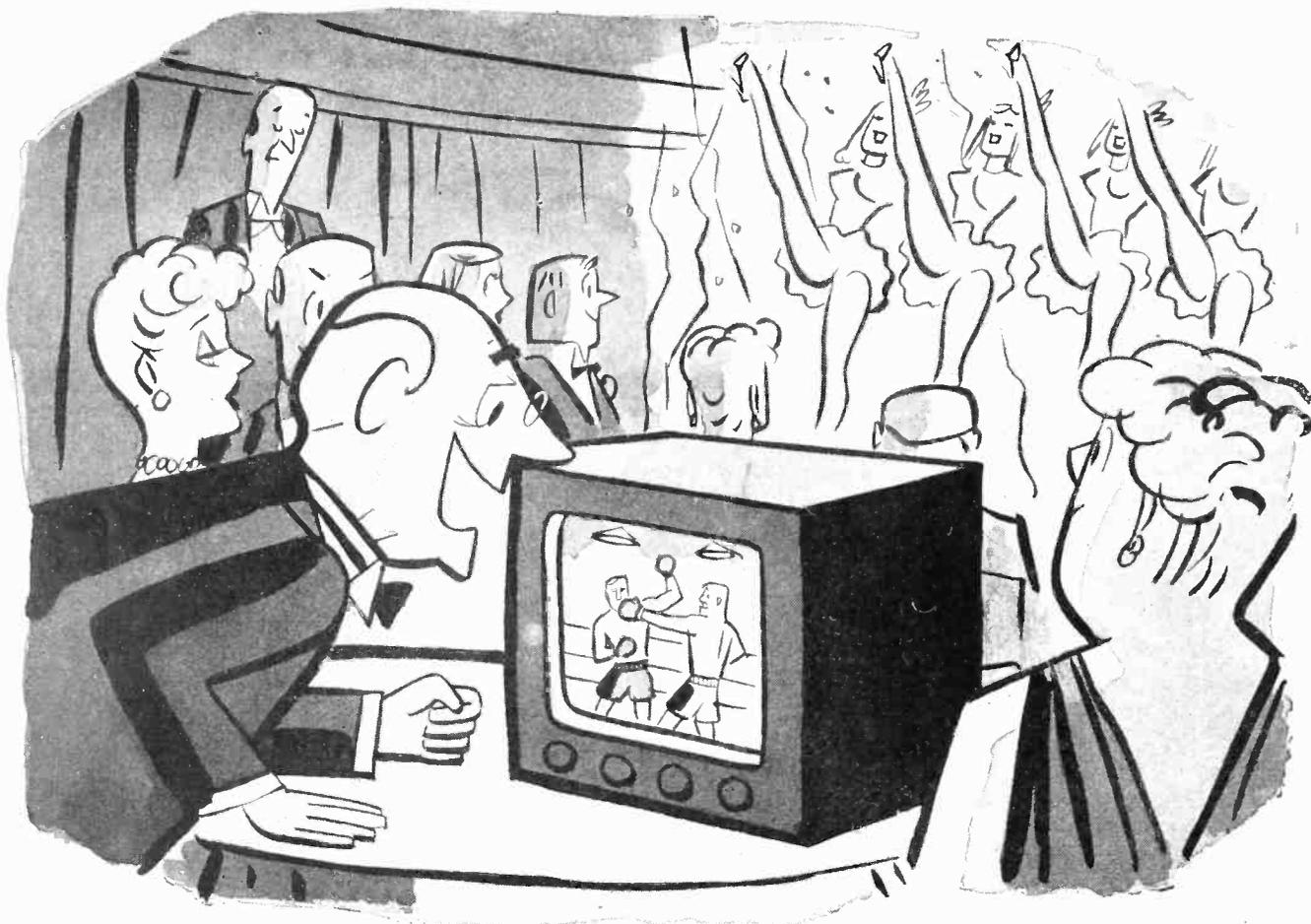
**BBM — Day 134,310 • Night 128,460**

An ESTABLISHED AUDIENCE built up by  
over 25 years of broadcasting

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

**5000 WATTS DAY & NIGHT      630 KILOCYCLES**

**REPS. IN CANADA — ALL-CANADA RADIO FACILITIES  
IN USA — WEED & COMPANY**



No Matter How You Look At It  
**TELEVISION**

**Is The Most Potent Advertising Force in History!**

IN THE TELEVISION FIELD

Through Advertisers Recordings Limited, an operation of Walter P. Downs Limited, we represent top Hollywood and New York producers. We are ready NOW to help you plan:

**COMPLETE FILM PRODUCTIONS • CANADIAN CUT-INS FOR U.S. FILMS**

IN THE RADIO FIELD

We offer you a Tape Duplicating Service that is unique in Canada . . . with equipment and facilities to do 20 tapes simultaneously, every 15 minutes.

For Further Details, Consult your Advertising Agency

**WALTER P. DOWNS LIMITED**

624 Dominion Square Bldg.

UN. 6-9876

# WRITING

## How Big Are Your Britches?



By Walter A. Dales

Reprinted from *Printers' Ink*

They made Bill Thompson copy chief the other day. It was a big jump for a boy of 23. One of those lucky breaks.

Bill couldn't quite believe it himself until he saw his picture in the trade papers and started cashing the bigger checks. The settled-in feeling didn't take hold of him until he'd attended his first plans board meeting.

Then Bill started to worry. Could he take it? Was he big enough for the job? He faced the old question of the young man: When you get on top, how do you stay there? He was scared. It showed in his work. The more it showed, the more he worried.

Bill started to slip. Miss Mason, his secretary, told coffee row, "The boy's too big for his britches. Beefs all the time no matter what I do to please him." Bob Carson, senior account executive, said: "Young Thompson used to give me zip and a fresh slant in his copy. Now he's carving out sentences according to the books, and it stinks, how it stinks!" And these things got back to Bill, and he was near panic.

So he studied more. He read everything written about copy. He drove the staff and drove himself. For exercise he jumped at his own shadow.

And then on a bleak Friday afternoon came the final blow. A note scrawled in pencil. "Bill, how's about dropping into my office for a chat after work? H. K."

Bill tried to tell himself the note looked inoffensive, even friendly. But Howard Kane was a vice-president, and he didn't write notes for fun. Bill doodled on his memo pad until 5.10. He wasn't surprised to note that his doodling produced a score of bright, shiny axes.

His smile was forced when he went into Kane's office.

"I didn't have anything special to say to you, Bill," Kane said. "Just realized I'd never congratulated you on the new job or offered to help. I told Frances last night that I'd meant to but hadn't got around to it, and she said I'd better damn well get busy and do it right away."

"Nice of her," Bill mumbled. Kane grinned. "Fran reminded

me that I was 23 when they made me time buyer in this agency years ago. Sheer luck. And brother, was I scared! I studied radio from spot announcements to Hertzian waves, and I guess I didn't do much sleeping."

"That's what I've been doing." Bill hadn't planned that answer, but he felt better having said it.

"After a couple of months," Kane continued, "I was jumping at my own shadow. When the old man asked me in for a chat, I was sure it meant the axe. Funny thing—he told me something that day, in casual conversation, that made all the difference."

Bill Thompson leaned forward in his chair. "What did the old man say?"

"Well, it didn't sink in, at first. I was dumb, I guess. But the old man told me about a salesman called Martin. Apparently Martin had been calling on the old man a lot. Every call he improved in technique. He knew all there was to know about his product; and he used all the copybook sales angles. 'You know,' the old man said to me, 'young Martin probably leaves my office and tries to figure out why he didn't make the sale. He leaves wondering what he said that was wrong, what sales point he skipped. But really, his problem isn't learning more about his business. His problem is with himself. If he'd do a job on himself as a human being, gaining enthusiasm, building character, learning something of self-

discipline, his job would look after itself.' That's about all the old man said, and it was a week or two before I caught on."

Bill Thompson took a deep breath. "Thanks, Howard. I think I get it."

"You're a damn good writer, Bill; and you'll learn technique as you go along, without too much trouble. The hard job is working on yourself. William Saroyan never tires of telling writers that. And you're a good guy to start with, so your prospects make me envious. You got the job because you have talent, sure, but mostly because you're a good guy. Keep working on that, and you'll do all right." Kane looked a little embarrassed. "Sounds a bit preachy, coming from an old huckster, eh? Hope I haven't made you sore."

"Yes, Howard, I am sore. When you take home that loaf of bread tonight, there's something I want you to tell your wife for me." Thompson kept a straight face. "Tell her I'm sore at her because she didn't goose you into calling me in here long ago. And at myself for forgetting that the guy who brings home the bread is a human being."

They tell me Bill Thompson is doing a standout job as copy chief these days. For a mere boy, he catches on fast. And incidentally — just incidentally — the account executives say his copy gets better daily. Nice guy, Thompson.

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

# AB-SO-LUTELY!

- its instant accessibility
- its persuasive power

are two reasons why RADIO is *absolutely* your best sales promoter!

- its blanket coverage of the rich hard wheat belt
- its professional approach to programming
- its sincere interest in your account

are three reasons why CFQC is a solid vehicle for your advertising campaign!

Ask RADIO REPS about this station that sells Saskatchewan — CFQC!



**BETTER CALL SWC**

**FOR DISCS, TAPE & T.V.**

PROFIT PROGRAMMING FOR

MERRIEST CHRISTMAS SALES

CHRISTMAS JINGLES  
8 1-minute open-centre original commercials.

CHRISTMAS-FOUR  
4 1/4-hour all-star features.

SLEEPY JOE  
20 1/4-hours in Yule package plus 260 regular shows.

CHRISTMAS TREE GROVE  
15 1/4-hours of ad-venture.

SANTA'S MAGIC XMAS TREE  
15 1/4-hours of frolic & fun.

UNCLE REMUS  
20 1/4-hours of Yule yarns.

AND FORBID THEM NOT  
16 1/4-hours of dramatized Bible stories for children.

THEY LIVED THE WORD  
28 half-hours of religious dramatizations.

ONCE UPON A TIME  
26 5-minutes with Maureen O'Sullivan.

BUDDY BEAR  
26 1/4-hours of story & song.

Also . . .

Irene Wicker ● The King's Men ●  
John Charles Thomas ● Emile Cote ●  
Franklyn MacCormack ● Gene Baker ●

Santa W. Claus says—"See S.W.C. & Yule profit thru' programming."

**S.W. Caldwell LIMITED**  
2100 VICTORY BLDG.  
80 RICHMOND ST. W.  
TORONTO.

# Metropolitan ONTARIO STATION

has opening for  
**Experienced, Versatile  
Announcer**

Full particulars to:  
Box A-102, Canadian Broadcaster & Telescreen  
163 1/2 Church Street, Toronto  
(Our staff knows of this advertisement.)

*Serving over . . .*

45,000 French-Canadians. Dialed by the  
entire population of the Oil Province for the  
best musical programs.

## CHFA

EDMONTON

680 KC. 5000 WATTS

"La voix française de l'Alberta"

— SEE OMER RENAUD & CO. —

# Jim Gibson brings music to Winnipeggers



**FOR THEIR  
SUPPER TIME  
LISTENING**

Meal time—happy time—the  
entire family listening to their  
favorite music—no better mo-  
ment to air your message—  
to get greater and continued  
sales. Everyone listens to Jim!

# CJOB

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



See our  
reps...

Radio Representatives  
Limited  
Toronto, Montreal  
Winnipeg & Vancouver  
Donald Cooke, Inc.  
U.S.A.



## PROFESSIONAL AND SERVICE Directory

**RATES**—6 Months (12 Issues) 20 words minimum—\$24.00  
Additional words, add 10c per word, each issue.  
12 Months (24 Issues) 20 words minimum—\$40.80  
Additional words, add 8 1/2c per word, each issue.  
Casual insertions—15c per word. Min. 20 words.  
(All payments are to be in advance.)  
Copy and/or classification may be changed  
each issue.  
Agency commissions cannot be allowed on these  
advertisements.

### PROGRAMS

**RADIO ADVERTISING FOR  
RETAILERS**—A monthly ser-  
vice for the Broadcaster,  
consisting of Commercial  
Continuity, Copy Starters,  
Sales Digest, Management  
and Promotion Tips, Program  
Ideas. Written and produced  
by experienced radio writ-  
ers who appreciate your  
problems. Free samples on  
request. Available exclusively  
thru All-Canada Radio Faci-  
lities Limited, Program Divi-  
sion, Toronto.

### PRESS CLIPPING

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

### RECORD SUPPLIES

**IMMEDIATE RESHARPENING  
SERVICE**—By special arrange-  
ment with Audio Devices Inc.,  
we carry a large stock of  
Cappes' resharpening sapphire  
needles. Mail us your used  
Sapphire Needles and we will  
immediately return to you re-  
sharpened needles shorter than  
those supplied to us. This  
remarkable service has al-  
ready been tried by leading  
broadcast stations and has  
proven to be highly success-  
ful. Net price each . . . \$2.50  
— **ALPHA ARCON CO.**  
LTD. — 29 Adelaide St. W.,  
Toronto. (P)

### RESTAURANTS

**LITTLE BIT OF DENMARK  
TAVERN**—When in Toronto,  
eat in old world atmosphere.  
Famous for Danish Smorgas-  
borg. Dancing nightly from  
9-12. 720 Bay St., Toronto. (O)

### SINGING

**BRUCE WEBB**—Versatile bass,  
singing pops, folk songs,  
commercials. Present shows:  
"Bruce Webb Show," "Dan-  
forth Radio Folks"—GE. 8360. (U)

**HELEN BRUCE**—International  
lyric soprano, 15 years stage,  
concert, radio. Popular class-  
ics, opera, etc. Audition disc  
available—Zone 8449. (U)

**EVELYN GOULD**—Coloratura,  
winner of Eddie Cantor's  
"Talent Search"—now avail-  
able for Fall shows. KI.  
7372. (X)

**WHATEVER THE SERVICE**  
you have to offer Broad-  
caster readers, there is a  
category for it in our Pro-  
fessional and Service Direc-  
tory.

### ACTING

**RENA MACRAE**—Commercial  
— acting, mother-housewife  
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■ ■ ■

**PAN MAIL**

Sir: One more minute of your speech to the CCBA, and I'd have said you were speaking "ad infinitesimal."  
—XYZ.

■ ■ ■

**PLAYTIME**

We met a sharp who was so crooked, he preferred draw to stud.

■ ■ ■

**SABBATICAL MONTH**

This paper's department of coming events is happy to announce that there are absolutely no broadcasters' conventions scheduled for the month of October—yet.

■ ■ ■

**HIGH COST OF GIVING**

Simple Celia says with beef prices the way they are, nobody's even giving bum steers any more. You gotta pay.  
—Building Materialist.

■ ■ ■

**SAD REFLECTIONS**

We should like to suggest to the people who are always trying to save their face that they first take a look in the mirror to see if it's really worth it.

■ ■ ■

**FOWL BALL**

The announcer who tripped with a load of discs was as confused as the kid who dropped his bubble gum in the hen house.

■ ■ ■

**MINORITY PROGRAMMING**

We are planning the organization of an annual meeting for broadcasters who stay away from Conventions.

■ ■ ■

**WELL WISHER**

Dear Dick: Your last issue hung together beautifully. Congratulations to you and the staff. I hope you all hang together too.  
—G. A. P.

**TALENT TRAIL**

By Tom Briggs

When the CBC's Dominion network signed *Martin Boundy and His Band* to a 13-week series last April, it meant that another origination of CFPL, London, would be afforded the chance of national recognition. Furthermore, the contract was stretched to cover the summer months and on into September. Also on two occasions during August the Mutual Broadcasting System decided to carry this half-hour Sunday evening program.

It was all a deserved compliment to a man with a rich musical background who, since his return from the RCAF, has been one of the main generators driving the musical heart of a very musical city. In that short time he has formed two bands in addition to his own—the London Tech Concert Band and the Police Boys' Band. He has attained the leadership of the London Civic Symphony, held down his full-time job as supervisor of instrumental music in London schools, and even found time to work in a bit of disc-jockeying for CFPL.

All of his bands have been extremely successful, the two junior ones walking off with a total of 23 firsts in competitions, including the CNE and the Waterloo Musical Festival. But it is safe to assume that neither of them has been as good as the one he now conducts on the network, consisting, as it does, entirely of young professional players, many of whom he has no doubt brought up from the junior ranks. Also included, however, are some top-flight prominent instrumentalists, like Neil McKay, from the orchestra of the same name, who has his own network spot during the winter.

The program the band plays is well arranged, shuffling between mood-creating classics and semi-classics and lively marches, some little known and so the more interesting. Such scope in a program demands at least equal range and versatility in the players. Boundy gets it from them in smooth, controlled sweeps and crashing, brassy crescendoes, emphasizing the tonal conflict which pleasantly pricks the ears.

Boundy was congratulated by royalty following a command performance and he was commissioned to conduct for a special occasion one of England's oldest symphony orchestras. With his present band, he has done very well again.

Plans announced for the big

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**CJNT**  
QUEBEC CITY

network radio shows seem to indicate that this is going to be another big season for performing talent. Three series of hour-long shows are in the advanced planning stage.

*Ford Theatre* returns to the air this Friday with Clare Boothe's *The Women* and producer Alan Savage of Cockfield, Brown & Company has accepted the challenge of presenting a coherent play with 17 female voices. Among these will be Joy La Fleur, Sandra Scott, Toby Robins, Jane Mallett, Sylvia Lennick, Peggy Loder, Margot Christie, Beth Robinson, Roxana Bond and Pegi Brown.

*Stage 52* starts next Sunday, with Esse W. Ljung in the driver's seat for at least the first four productions, after which a number of other producers may take over. It is still not known whether or not the show's former producer, Andrew Allan, will return from England to take up the reins again.

*Showtime*—CBC is something new that has been added for the season, beginning October 28. Its format is listed as a musical variety, master-minded by Agostini and featuring the songs of two Canadians who are returning after having done pretty well in the U.S. Ernest Taylor, the original bass member of the *Four Gentlemen* quartet, will be a permanent part of the program, while soprano Evelyn Gould will grace the first show. Music and songs will be Canadian as far as is possible.

And so, on with the show.

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**cjch A PLANE'S EYE VIEW OF Rich HALIFAX**



—Photo by Pulsifer Bros., Halifax.

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1950 Retail Sales Estimates

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

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

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# CANADIAN TELESCREEN

Vol. 4, No. 15.

TV and Screen Supplement

October 3rd, 1951

## Ball Game Telecast To "The Ex"



Toronto. — More experience in handling television was gained when Canadian General Electric and Famous Players Canadian Corporation co-operated to bring a double-header baseball game between Toronto Maple Leafs and Ottawa Giants to the viewers at the CGE booth in the Canadian National Exhibition here last month. The game was played in Maple Leaf Stadium, and fed from cameras there over a micro-wave relay to the Exhibition's electrical building, half a mile away.

In the above scene, cameramen Bill Liddell (centre) and Larry Knocke (right) are shown training the Famous Players cameras on the action in the ball park.

This telecast was part of a two-week project in which events along the waterfront, including the water skiing championships and the 10-mile swim, were picked up by the cameras. Another feature was the Hell-Drivers, performing at the CNE's grandstand.

Rick Campbell, freelance Toronto announcer, was in charge of commentating and he chalked up over 40 hours of television experience in the venture.

The main remote events on the schedule were supplemented by appearances of Jack Howard, who did a show of magic, and personalities such as Dr. Leslie Bell and Dave Price.

Commercials for CGE and program identification were used to make the venture as close as possible to the real thing. These were televised in a miniature theatre, with title cards and plastic models of appliances and products. Product demonstrations were also carried out, with Rick Campbell showing off irons and kettles.

The production was handled by Peter Macfarlane and Frank Peppiatt of MacLaren Advertising Company. Also handling the technical side of the experiment for Famous Players were Jack Bate-man and George Robinson.

## TO TELEVISION ROYAL TOUR

Toronto.—Scenes of the forthcoming Royal Tour taken in this city are scheduled to become a major part of the newscasts on WBEN-TV, Buffalo, on the day following their Royal Highness' visit here.

A Toronto filming company, Robert McMichael Studios, has been commissioned by this station to supply films of the tour's highlights on October 12 and 13. Films taken on the arrival on Friday will be forwarded to the station for incorporation in newscasts, and possibly special programs, on Saturday, while those shots of the major part of the Toronto tour on Saturday will be televised Sunday.

Two camera crews of four men each will "leap-frog" over the Royal route, covering the main events, such as the reception at University of Toronto's Hart House, Sunnybrook Hospital, the visit to the patients of Sick Children's Hospital during an OHA hockey game at Maple Leaf Gardens, and the State Dinner, Robert McMichael reported. Two of the men on each team will be shooting "stills" for newspaper use.

This is the first major venture into films for television to be handled by his company McMichael said, although for the past six months his studios have

been experimenting, in co-operation with some agencies and their clients, on "shorts" and commercials for TV. He said he fully expected there would be no mad scramble on the part of agencies and sponsors when TV arrives in this country, but that many of them have started to eye cautiously the possibilities of the medium.

McMichael, who was co-founder of *Canadian High News*, got into radio when he co-produced with Rai Purdy *The O'Keefe Show*, which started Howard Cable and his orchestra on their way to radio fame, and included such stars as band leader Ellis McClintock and singers Dennis Vaughn, Norma Locke and John Knight.

After serving in the RCN as naval photographer, McMichael opened his film studios here along with five cameramen associates.

### TV On Closed Circuit

Toronto.—The CBC staged its first full-length television production here two weeks ago, marking one more step in the preparation for the advent of TV in this country, expected some time this spring.

Under the direction of Mavor Moore, a half-hour production of Len Peterson's drama, *The Kind Landlady*, was played before a chain of two CBC cameras for the first time. It was fed by closed circuit to receivers situated about the CBC's Jarvis Street studios.

The cast, which went through its paces after five rehearsals without scripts or prompting, included Jane Mallet and Pegi Brown in the lead roles, supported by Patsy O'Day and John Howe.

Expressly produced and directed as a television program, the operation was under the over-all control of Stewart Griffiths, head of TV programming in Toronto for the CBC. Under him were Moore, assistant director Drew Crossan and floor manager Peter McDonald.

In charge of technical details were the CBC's technical TV director Cecil Johns and technician Reg Horton. Cameras were handled by Oscar Burritt and Wilfred Fielding.

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Arthur H. Carter, as General Manager of Green Cross Insecticides, Sherwin-Williams Co. of Canada Limited has conducted radio campaigns on many products. He is past President of the Advertising & Sales Executive Club of Montreal and past Vice-President of the N.F.S.E. of New York.

## *Arthur H. Carter tells why he constantly uses BBM*

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