

Canadian BROADCASTER & TELESCREEN

TWICE
A
MONTH

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TORONTO

March 16th, 1955

NEW SLANT ON QUEBEC



THE FAMILIAR PROFILE OF THE CHATEAU FRONTENAC, Quebec City, which has been the scene of so many broadcasters' conventions, appears here, snapped through the rigging of the CPR Liner, Empress of Australia, as she steamed up the St. Lawrence homeward bound last June.

In This Issue:

You'll find the inside story of the CARTB in this issue, under the title "Inside Private Broadcasting", on page 6.

"Spotlight On Vice" tells the startling story of Vancouver's underworld as seen by Bert Cannings and his tape recorder. Page 13.

In the Telescreen Section

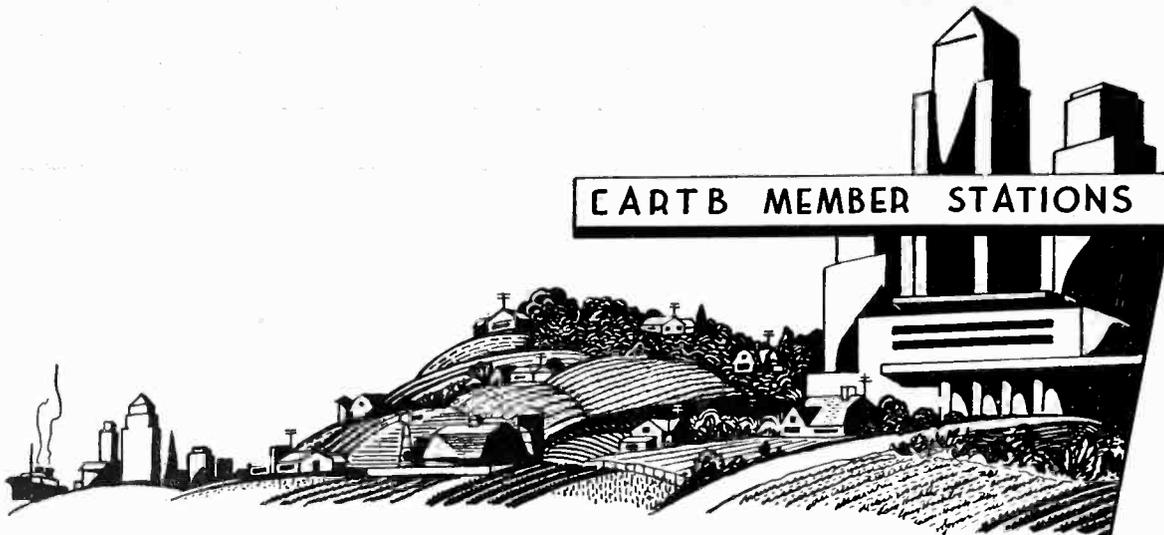
On the front page there starts the story of CKCW-TV, Moncton, "Community VIP's Are TVIP's at Moncton".

The copy chief at McConnell Eastman has some thoughts about writing commercials for TV on page 24.

Prelude To Beavers

Starting on page 31, the balance of the book is given over to twenty stories of radio and television achievement, chosen by our staff for consideration for Beaver Awards.





What Price Broadcasting?

Making broadcasting do a better job for its sponsors and their advertising agencies is the prime consideration of the 125 member stations of the CARTB.

To this end, the main event of the 1955 Convention is "Open Day," March 21, when broadcasters, sponsors and advertising agencies will meet at the Conference Table, to advise one another how the lot of each may be improved by closer mutual co-operation.

You'll Be Mighty Welcome!

The CANADIAN ASSOCIATION of RADIO & TELEVISION BROADCASTERS

Representing 125 Broadcasting Stations whose voices are invited into 3,748,000 Canadian homes every day.

HEAD OFFICE
108 Sparks Street
Ottawa 4
Phone 34036

SALES OFFICE
200 St. Clair Ave. West
Toronto 7
Phone WA. 2-3334

CARTB Member Stations

ATLANTIC (17)

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

FRENCH LANGUAGE (27)

- CHAD Amos
- CJMT Chicoutimi
- CHFA Edmonton
- CHEF Granby
- CKCH Hull
- CKRS Jonquiere
- CKLS LaSarre
- CKBL Matane
- CKBM Montmagny
- CHLP Montreal
- CKAC Montreal
- CHNC Montreal
- CHRC New Carlisle
- CKCV Quebec
- CJBR Quebec
- CHRL Rimouski
- CKRN Roberval
- CJSO Rouyn
- CHGB Sorel
- St. Anne de la
- St. Georges de
- St. Joseph de Beauce
- St. Joseph d'Alma
- Sudbury
- Thetford Mines
- Timmins
- Val D'Or
- Victoriaville
- Ville Marie

CENTRAL CANADA (37)

- CKBB Barrie
- CJBQ Belleville
- CJJB Brampton
- CFCO Chatham
- CKSF Cornwall
- CKFI Fort Frances
- CKPR Fort William
- CKGR Galt
- CJOY Guelph
- CKOC Hamilton
- CHML Hamilton
- CJRL Kenora
- CKLC Kingston
- CKWS Kingston
- CJKL Kirkland Lake
- CKCR Kitchener
- CFPL London
- CJAD London
- CFCF Montreal
- CFCH Montreal
- CFOR North Bay
- CKLB Orillia
- CFOS Owen Sound
- CHOV Pembroke
- CHEX Peterborough
- CFPA Port Arthur
- CKTB St. Catharines
- CHLO St. Thomas
- CHOK Sarnia
- CJCS Stratford
- CKGB Timmins
- CFRB Toronto
- CHUM Toronto
- CKFH Toronto
- CKLW Windsor
- CKNX Wingham
- CKOX Woodstock

PRAIRIES (26)

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

PACIFIC (18)

- CHWK Chilliwack
- CJDC Dawson Creek
- CFJC Kamloops
- CKOV Kelowna
- CHUB Nanaimo
- CKLN Nelson
- CKNW New Westminster
- CKLG North Vancouver
- CKOK Pentlcton
- CKFG Port Alberni
- CJAV Trail
- CJAT Vancouver
- CJOR Vancouver
- CKWX Vancouver
- CKMO Vancouver
- CJTB Vernon
- CKDA Victoria
- CJVT Victoria



Community Service

Plugs and Pranks Dig Dimes

CHML, Hamilton raised a hockey team of press, radio and TV men to play the Tiger-Cat football team; Dick Smyth, a CKLB, Oshawa deejay grew a handlebar moustache; and CFCY, Charlottetown broadcast concentrated appeals, all in the same cause — to raise money for their local March of Dimes campaigns.

CHML BENEFIT

The Ontario March of Dimes is \$1,200 richer, thanks to a hockey game between the Hamilton Tiger-Cat football team and the Press-Radio-TV All-Stars played in the Hamilton Forum Sunday afternoon, February 6th.

The game was organized by the commercial manager of CHML, Denny Whitaker, who is also Ontario Chairman of the March of Dimes, with an assist from Norm Marshall, CHML's sports director.

The Press-Radio-TV boys besides playing, plugged the game at every opportunity for a solid week previously. There was no admission charge but fans were asked to make a contribution to the March of Dimes. CHML President and Forum owner Ken Soble donated his arena and staff free, several local hockey clubs loaned equipment and neighboring parking lots gave their afternoon receipts to the fund.

Complete with a professional-looking brawl between Norm Marshall and Art Dartch of the Tiger-Cats, the game was won by the footballers 8-7. Between period entertainment was provided by Gordie Tapp, Paul Hanover and figure skater Sue Delorme, all staff members at CHML.

Staff Habberfield, Vic Copps, Roy Milne and George Goodrow, also CHML staffers, aided Forum manager, Sam Hebscher in collecting and counting the \$1,200.

The Tiger-Cats have agreed to play

a return match next year and hope to make it an annual affair.

NO KISSES FOR DICK

At CKLB, Oshawa early morning disc-jockey Dick Smyth, determined to raise money for the March of Dimes, decided to grow a moustache which he claimed he wouldn't shave off until he had collected the purchase price of an iron lung. As an added incentive, Dick's fiancée, Marilyn Morin, was equally determined not to kiss him until the moustache went.

Smyth got the campaign off to a flying start by playing a recording of the conversation in which he informed Marilyn of the impending condition of his upper lip. Then he announced he would play requests at a minimum charge of a dime apiece. Some of those making requests donated as much as \$5.00.

On his regular morning "March Past" at 8:30 he offered to dedicate the march of the day to any school and start the students on their way to classes with an "On your mark, get set, go" commentary if the student who phoned in would take up a collection for the March of Dimes. Several mornings he took a portable microphone to the front steps of the CKLB building and solicited donations from passers-by.

Although he trimmed it regularly, Dick's moustache grew to a length of 4" before he shaved it off. When he did remove it he did a public shaving act at the Community Recreation Hall weekly dance and

was given another \$100 for the fund, swelling his total collection to \$300.

Incidentally, Marilyn, though she did weaken to the extent of sending him a Valentine card, kept her promise and didn't kiss him until the moustache was gone!

CONSTANT PLUGS BROUGHT IN CASH

In Prince Edward Island, CFCY, Charlottetown gave the March of Dimes a big boost by plugging it constantly. The station was a major factor in helping the provincial fund go \$1,250 over the top of its objective of \$6,000. Day to day totals were highlighted all through the day's broadcasting and the provincial total was announced on the main evening newscast.

In a letter to CFCY, Lincoln Dewar, president of the Prince Edward Island Chapter for Poliomyelitis said: "Sincere appreciation on the outstanding contribution of Radio Station CFCY in the Iron Lung Campaign just concluded."

CFOR

ORILLIA



CENTRAL ONTARIO

Ask For Facts

STEPHENS & TOWNDROW

TORONTO - MONTREAL



This hockey team, composed of members of the Hamilton radio, press and television industries, was formed to play a benefit match with the Hamilton Tiger-Cat football team. The Tiger-Cats won the game 8-7 and the Ontario March of Dimes, which was given the proceeds of a silver collection taken at the game, was put \$1,200 nearer its objective.

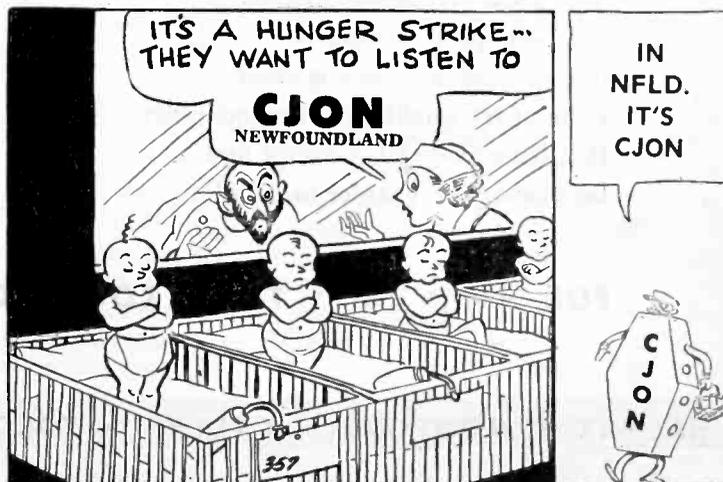


DELAYS or NO DELAYS

WE'LL SOON BE 5000 watts

In Canada see:
James L. Alexander

In the U.S.A. see:
Joseph Hershey McGillvra





CANADA'S
Symbol of Quality...
Standard of
Dependability...
 in

AM

FM

TV

There is no finer tribute than universal acceptance. Through the years, Canadian Broadcasters have paid this tribute to RCA Victor in the only measurable way . . . by taking advantage of RCA Victor's wide experience in broadcast techniques, by utilizing the vast research, engineering and technical services—by making RCA standard equipment in their radio and television stations.

This great and growing family of RCA-equipped stations in the fields of radio and television is vivid proof of the quality and dependability that have made RCA Victor first in television, world leader in radio!

WHITHER, CARTB DELEGATES?

Why not make a pleasant side trip to the RCA Victor Suite at the Chateau Frontenac, come CARTB Convention time? Relaxation guaranteed!

**Annual Convention
 Canadian Association of
 Radio and Television Broadcasters.**

**CHATEAU FRONTENAC HOTEL, QUEBEC
 MARCH 21, 22, 23, 1955**

FOR AM • FM • TV . . . LOOK TO THE . . . ENGINEERING PRODUCTS DEPARTMENT

RCA VICTOR COMPANY LTD.

HALIFAX • MONTREAL • OTTAWA • TORONTO • WINNIPEG • CALGARY • VANCOUVER

SELLING - - OUR BUSINESS

Boiled down to essentials, the real job of a radio or television sales representative is to produce sales in the national field for the stations he represents. That's what we do. In the process we try to help advertisers and their agencies to buy to create sales, too.

Selling Is Our Business.

•
CKVL
VERDUN - MONTREAL

•
CKTR
TROIS RIVIERES

•
CFDA
VICTORIAVILLE

•
CKBM
MONTMAGNY

•
CJQC
QUEBEC CITY

•
CHUM
TORONTO

•
CFJB
BRAMPTON

•
CJSP
LEAMINGTON

The French
Radio Associates Network
and
Leading U.S. Radio and
Television Stations along
Canada's Border.

ANDY McDERMOTT
EMERY RICHMOND

*Radio & Television
Sales Inc.*
TORONTO — MONTREAL

Inside . . . PRIVATE BROADCASTING

An Intimate Introduction to Jim Allard and his CARTB

by RICHARD G. LEWIS



Leslie Scobie and Jim Allard go over the mail.

Dominion-Wide

COUNTING the things the Canadian Association of Radio and Television Broadcasters does on your fingers is an easy matter — if you have enough fingers.

According to forty-year-old Jim Allard, who makes a business of running the CARTB from its head office on Sparks Street in Ottawa, under the high-sounding title of executive vice-president, the work falls into six main channels. These are Government, Sales Promotion, Public Relations, Station Relations, Technical and the inevitable Miscellaneous.

The complicated mechanism which propels most private radio and television in Canada did not just happen, Allard hastens to point out. Long years before the industry could afford help on the present scale, their association was given life by Harry Sedgwick of CFRB, as he along with others of the Pioneer class, sat at the helm during its long and critical years of adolescence as volunteer pilots and wheelsman. "It is the foundations they laid and the example they set that have given us a basis to work on" Allard added.

As an idea of the extent of the operation today, Jim estimates the incoming mail at two hundred and forty pieces a week. That's twelve thousand a year in round figures, and they all have to be received, opened, read, cogitated upon, researched and answered. The outgoing figure is something like three hundred a week, or an annual fifteen thousand.

Besides regular mail, there are innumerable news letters, and announcements to the membership; thrice weekly reports to the directors; about a hundred press releases a year on topics varying from CBC regulations to answering *Constant Reader's* complaint to the editor of the local paper that Uncle Pete didn't wish her grandson many happy returns of the day on his *Birthday Carnival* last Friday.

Allard handles association matters on such an individual basis that each letter requires personal attention,

and, in most cases, by him. If you think it's as easy as he would have you believe, ask his hard-working secretary, Leslie Scobie, who labors day in and day out over her hot dictaphone, committing Jim's polysyllables to paper, with never a misspell, and never a sentence without the requisite number of verbs, subjects, objects, correlatives and what have you.

VOICE OF THE BROADCASTERS

Because of the complex structure of Canadian broadcasting, government relations rank high. First there are public appearances on policy

matters before government bodies and tribunals; then the important informal consultations with the right official at the right time, and the day-to-day contacts, social and otherwise, with public servants of all shapes and sizes.

On questions of policy, approaches to the government are through the submission of briefs. These are prepared, revised and often prepared again, in strict conformity with instructions received from the membership, through resolutions passed at annual meetings. First comes presentation of a draft to the directors, often over and over again; and,

1911

SEE...

S.W.

Caldwell

LTD.

AT THE CARTB

finally, when the miracle of producing a document approved, word for word, by seventeen directors from the ten provinces, it is submitted to the membership. Then they go back at the minutest details of the phraseology, until the greatest majority is satisfied with everything, down to and including the semi-colon in the third line of the fifth paragraph on page 458.

The task of producing an acceptable brief is nothing. The real job, Jim says, is standing up before the commission, committee or other body, and contriving spontaneous answers to the questions posed by its members. These may not reflect Jim's own personal opinions. Rather he has to figure them out as he knows his members would answer them if they were there to speak — and he said it without the slightest trace of cynicism — in one united voice.

Problems coming under the "Government" heading fall into innumerable categories — roughly one category for each problem.

Customs and sales tax are perennials. Not long ago, CARTB efforts brought about a fifty per cent reduction in duty on transcriptions. Now TV film is getting the treatment. The income tax department was induced to allow twenty-five per cent depreciation on equipment in place of a proposed ten per cent. Now the definition has been extended to cover television equipment.

With Jim Allard and his hard-working staff, the conflict with the CBC is less of a battle than a way of life. The least of the problems are the intermittent encounters with the government body at board meetings and public forums, such as the Parliamentary Committees. What really count are the private meetings with CBC officials, to explain the problems of the private stations, and, not infrequently, quiet talks with member stations, to familiarize them with the problems of the CBC. It is quiet, off-the-record chats like these, Allard feels, that have been responsible more than anything else for getting the ban lifted on price mentions, and the use of spot announcements in the evening hours.

Currently CARTB has its guns trained on the target of private TV in the larger centres where the government is now enjoying its monopolies.

Breaking down the government's original adamant refusal to let any private interests into the TV picture at all, particularly private broadcasters, presented a major problem. Now the industry is waiting to see what happens in the major markets.

BANGS THE DRUM FOR RADIO

A department devoted to the institutional selling of the radio medium is housed in an office run by the CARTB in Toronto. It functions under the guidance of Charlie Fenton as sales director.

Fenton pounds the beat up and down advertising row, banging the drum for radio with advertising agencies and their clients. He uses films, business paper advertising and direct mail and has just come up with a graphic sales presentation in conjunction with the CARTB Sales Advisory committee and Alec Phare, R. C. Smith & Son Ltd.

Charlie, who is now thirty-three, started out before the war as office boy for McKim Advertising Ltd. He



Left to right, Margaret Harris, Charlie Fenton and Dick Thibodeau of the Toronto office.

served as a Wireless Air Gunner in the RCAF, and, after the war, returned to McKim's until he was offered a job in packaging and dis-

plays. Now — since last June — he is a self-termed "salesman without an order book" for the member stations of the CARTB.

Charlie's second in command is Dick Thibodeau, formerly national sales manager for LE NOUVELLISTE, of Trois Rivières, Québec. Dick combines market research with the French language end of sales. Margaret Harris is the senior assistant in the Toronto office and there is one vacancy.

MEN AND WOMEN AT WORK

Jim Allard makes no bones about it. In fact he is inclined to sound proud when he states that there are no hours for the CARTB staff. Work has to be done when it is there to be done. Like policemen, they are never off duty. Wherever they go, they are radio — and television. Especially during directors' meetings, they are on twenty-four hour call, and can and probably will be called out at night or on Sunday to duplicate a report, type a brief or do whatever else is required.

Jim's first aide is Flora Love. Saskatchewan born (and no relation to H. Gordon) she was formerly assistant general manager of the

Continued on page 11



This Young Man is . . .

BILL WALKER

He joined CKRC in 1950 and for 4½ years we've all enjoyed the association. He's a wonderful guy and our best wishes go with him in television and his other activities. We know you, his new associates, will like him too - - good luck to all of you.



This Young Man is . . .

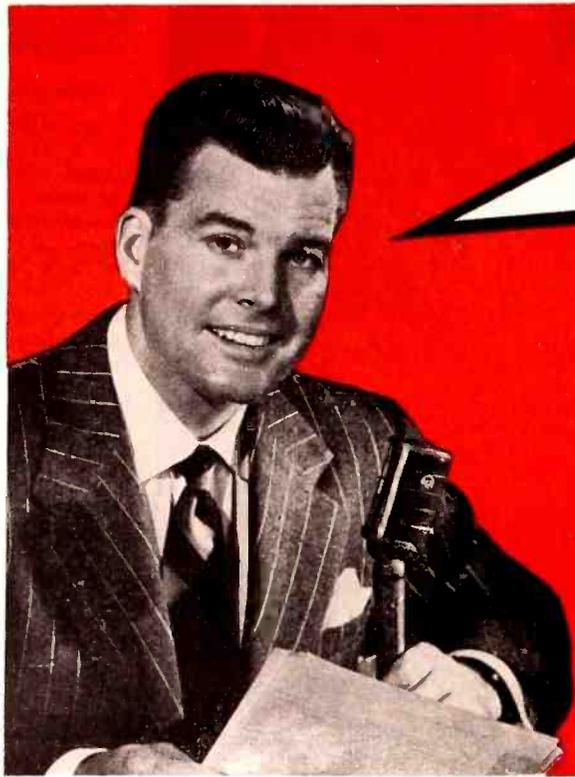
CLIFF GARDNER

- - who has built himself a wonderful reputation and a great following in Winnipeg. Beginning February 28th, we are happy to announce that the new Cliff Gardner show will be on CKRC 6:00 - 9:30 a.m. every day, and will be heard by listeners throughout Manitoba.

more people listen to

CKRC

than to any other Manitoba station



Most complete money program ever offered

Great new pre-tested time for RCA Thesaurus

At last, a plan that will really spark a station's sales drive . . . put more sponsored time on the air than ever before. It's the most complete . . . most thorough plan ever developed to make the toughest prospects pick your station . . . make current sponsors boost their budgets and your income.

And, there's actual proof that this outstanding program works . . . because it's been *tested* in markets of all sizes. Store traffic was increased . . . sponsors reported sales

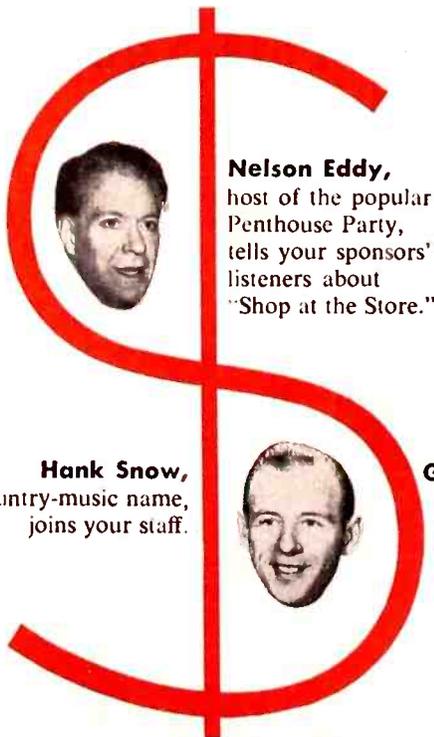
up in every case. It'll work for you and your sponsors, too . . . whether your station has been in business for years . . . or is just getting set to go on the air.

Look at what's back of this program . . . the exclusive advantages and economies that make your station's services more saleable than any other local advertising medium:

"Shop at the store with the mike on the door" plan includes 'can't-miss' features like these . . .

. . . BIG NAME THESAURUS STARS

Famous entertainers will plug the plan over your station . . . tell everyone listening to look for quality, service and value in the stores that are tied in with the promotion.



Nelson Eddy, host of the popular Penthouse Party, tells your sponsors' listeners about "Shop at the Store."

Hank Snow, top country-music name, joins your staff.




Sammy Kaye, who makes America 'Swing and Sway,' has a message for listeners.

George Melachrino, leader of the famous Melachrino Strings, talks to sponsors' customers.



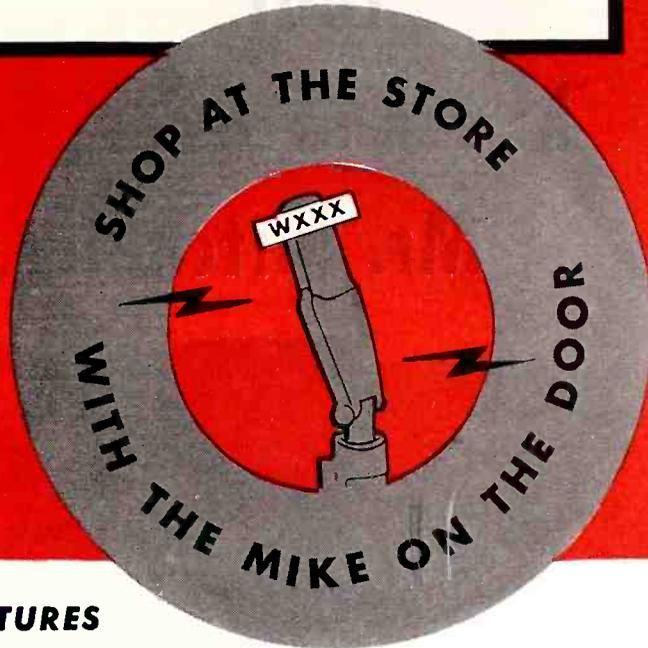

Wayne King, undisputed King of waltz time, comes to town every day.

Freddy Martin, famous Coconut Grove maestro, is on call all 'round the clock.

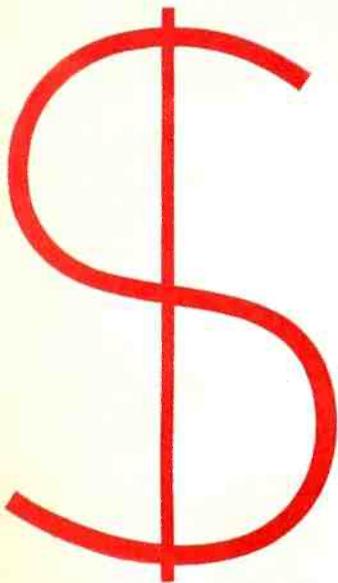


Making merchandising and promotion by any transcription library.

Plan sells local radio subscribers



HERE ARE JUST A FEW MORE FEATURES OF THIS EXCLUSIVE THESAURUS PLAN:



- ... **FREE NEWSPAPER AD ART** for your sponsors' use over their own store names. Ad mats for your station's use.
- ... **FREE STORE DECALS** to give advertisers who participate. They'll build business for your sponsors . . . prestige for you.
- ... **FREE STATION SALES BROCHURE** goes with you when you're out selling time. It gives details on the plan . . . provides you with a hard-working, effective sales tool.
- ... **STATION OPERATING MANUAL** tells you all about the plan . . . how to make it work for your profit. It answers all your questions about the complete, money-making operation.

**THESAURUS SUBSCRIBERS! WATCH YOUR MAIL
FOR FULL "SHOP AT THE STORE" DETAILS!**

**FREE
BROCHURE**



**recorded
program
services**

TMKS. ® ©RCA
RADIO CORPORATION OF AMERICA
RCA VICTOR RECORD DIVISION

630 Fifth Avenue, New York 20, N. Y. — JUdson 2-5011
445 N. Lake Shore Drive, Chicago 1, Ill. — WHitehall 4-3530
1016 N. Sycamore Ave., Hollywood 38, Cal.—HOLlywood 4-5171
522 Forsyth Building, Atlanta 3, Ga. — LAMar 7703
1907 McKinney Avenue, Dallas 1, Tex. — Rlverside 1371

SEND FOR FREE BROCHURE AND COMPLETE THESAURUS
INFORMATION, IF YOU ARE NOT A THESAURUS SUBSCRIBER.

Mail coupon to any of the conveniently located offices listed here. Or, save
time by calling or wiring and asking for your copy.

NAME _____ TITLE _____

STATION _____

STREET _____

CITY _____ ZONE _____ STATE _____ CB-3

the feather that knocked over Mr. Mitchell...



He's a big guy, this Mr. Mitchell, and not easily knocked over unless you are of the "bigger they are, the harder they fall" school, in which case Paul Mulvihill and Murray MacIvor will discuss this with you at another session. Anyway, last Tuesday mid-morning, when half of Yonge and St. Catherine Streets are out having coffee, Mr. Mitchell walked, for the first time, into CJCH, to be greeted by our non-coffee drinking Miss Tupper. No limericks please! From then on Mr. Mitchell swears "you could have knocked me over with a feather."

You see Mr. Mitchell was an out-of-towner. His agency pushed him our way and he came to see. Quoth Mr. Mitchell "I got a lesson today; first off, these people have the smartest plant I have ever seen, and even more important, functional. Actually, I met everyone there and I was tremendously impressed." Maybe he was talking about the honest, undivided attention he received. "No," said Mr. Mitchell, "that was not all. It was the general attitude — an enthusiasm mixed with a purpose. They seemed to know exactly what they were doing and work towards a specific result. Everything reflected this, news, music, comedy, sports, everything. The whole tone was, well, *believable*."

Thankee Sir! And Mr. Mitchell, your friends should know that this big city station sells at community station prices. We rather work on the principle that the news of the market place is just as interesting to the consumer as it is to the producer. That is why people hereabouts shop by CJCH. That is why 70% of local advertisers use CJCH. Drop in sometime. Bring your own feather please!

Continued from page 7

Canadian Fisheries Council. She served as secretary to Donald Gordon when he was head of the War Time Prices and Trade Board. As CARTB secretary-treasurer, Flora takes complete charge of internal operations and the important minutes of meetings. She arranges the social functions and acts as general understudy to Jim and chief trouble shooter for all and sundry.

John Sweetman, an English accountant, is the keeper of the



Dominion-Wide
John Sweetman

ledgers, handles the industry's continuing statistical survey called *Operation Box* and generally supervises the collection and compilation of statistical material. Any day he is liable to be phoned from the Exchequer Court and asked to produce the total wattage of Canadian private stations in 1927 by 2:30, because the Copyright Appeal Board wants to know. Every time the CARTB appears before anyone on anything, there will be statistics by John Sweetman.

As Allard's secretary, Leslie Scobie is a busy girl. One of the rare natives of the Capital city, Leslie has been at CARTB almost since leaving school. She probably thinks that weeks with seven working days and three hundred letters to type are the general rule. Besides her hot Dictaphone, Leslie handles appointments, travel accommodations and the usual secretarial migraines.

Deborah Bogue is a B.A. of Queen's University, where she later headed the InterLibrary Loan Department. With quite a bit of P.R. and newspaper experience to her credit, Debby doubles in public relations and Radio Bureau traffic. She draws up all the schedules for Radio Bureau record-



Dominion-Wide

Hon. James Sinclair, Minister of Fisheries, cuts a disc with Gerry Acton at the controls.



Dominion-Wide
Flora Love, left and Deborah Bogue.

ings with both M.P.'s and stations. She sees to it that speakers get in and discs get out — on time.

The actual recording for *Report From Parliament Hill* is handled by Gerry Acton, who holds the all-time commuting record. Living forty-two miles from the office, at Kemptville, Gerry drives to and from work every day, and, in four years, has never arrived later than 8:30 a.m.

Gerry II — Walker that is — keeps the Gestetner rolling. Five foot ten in height and known in the office as "Little Gerry," he runs, folds, inserts, meters, seals and mails a weekly average of four thousand pieces of



Dominion-Wide

Little Gerry keeps 'em rolling.

mail. He also keeps the filing system in order and brings up an estimated hundred cups of coffee a week — fifty-seven of them with aspirin.

The first shall be last and the first person you see when you enter the CARTB office is Margaret Cope. Mrs. Stan in private life, Margaret greets about twenty visitors, handles around sixty phone calls and soothes fifteen temperamental M.P.'s in an average working day. In addition to this she performs her secretarial and stenographic duties.

THE VOICE OF PARLIAMENT

When Jim Allard came east from CJCA, Edmonton in 1944, after running the gamut of radio jobs from

SPEECHES AND ARTICLES

Allard tells the story of broadcasting from the speaker's table at club luncheons and other functions at the rate of at least two a month. Inherently a shy type of man, whose chosen form of relaxation, when he gets any, is reading an entire book in an evening, speech making is the most arduous of the tasks he is called upon to undertake. Laboriously he delivers his speeches into the Dictaphone on the shelf behind his desk. He then revises and corrects draft after draft, typed for him by Leslie Scobie. The final script is triple spaced, for facile reading. It is placed in his brief bag where it remains, for by this time Jim's absorbent mind has blotted up the whole thing, word for word, and when he gets to his feet finally, it rolls off his tongue without a falter and without his having to refer to a note.

Under the heading of Public Relations comes the gargantuan and continuing assignment of writing the case for broadcasting, to newspapers, magazines and other publications, based on the principle that any letter, article or editorial about broadcasting, wherever it appears, requires and must receive an answer.

That part of this material which is not handled by Allard personally goes to Deborah Bogue or Freelancer Frances Oakes Baldwin.

A new field of P.R., dreamed up by Gerry Gaetz of CJCA, Edmonton, is a series of attractive pamphlets, aimed principally at station staff members. So far two of these mailings have been made to the homes of employees of the sixty stations and three representative firms which are going along with the plan. The pamphlets, prepared by Allard himself, tell simply the issues involved in the structure of Canadian broadcasting, and the position taken by their own management in relation to these issues. So far four thousand, five hundred station and representative employees receive the pamphlets and this is only half the potential.

INFORMATION BUREAU

The CARTB's reference library now includes everything from the minutes of the 1932 Parliamentary Committee to the latest reports on standards for color television.

It has statistical information on market data, audience composition, retail sales, station personnel and other information. All this is in frequent demand by advertisers, advertising agencies, universities, libraries, study groups, stations and a surprisingly wide range of individuals.

A continuing study of press clippings is undertaken. This determines the attitude of the public towards radio and television and vice versa.

Program promotion and sales ideas are gathered from all possible American and Canadian sources and are made available to member stations.

Studio plans and layouts, equipment catalogues and similar material are frequently asked for and provided.

Rate cards of member stations are assembled and distributed by the association, which also frequently reviews the standard form of contract, standard copyright forms and similar services.

Close liaison is maintained with broadcasters' organizations in

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Dominion-Wide

Margaret Cope

junior announcer to P.R. Director, it was to take charge of the newly-established Radio Bureau. This brain-child of Ken Soble's furnishes members of parliament of all political persuasions with a chance to record their "reports" on discs, entirely without charge, and have them played to their constituents over the home station in the widely known weekly series, *Report From Parliament Hill*. These programs are now aired on seventy-two stations, and have probably done more to bring home to M.P.'s the useful functions performed by the private stations in their own communities than anything else. As evidence of this, a newly-elected member recently asked Deborah Bogue just what connection the Radio Bureau had with the CBC!

Today, after nearly eleven years, *Report From Parliament Hill* is as much a part of the Ottawa scene as the Press Gallery. Listeners like them and station managers now report verbal and mail response comparable to the public reaction to many popular sponsored programs.

Between sessions of the House, members of the Press Gallery and the Diplomatic Corps and other notables furnish stations with "Weekly Reports". There was the time Frances Oakes Baldwin did her outspoken piece on the slumbering Senate, which brought more Senators to their feet than had any incident in the past ten years.

Continued from page 9

Australia, the United States, Mexico, Cuba, and, to a lesser extent, other New World countries and Europe.

The association represents broadcasting interests at a wide variety of official and semi-official meetings, such as recent conferences with the Dominion Bureau of Statistics on the planning of its new survey of advertising.

Then there are the award projects supervised by the CARTB. These are the John J. Gillin Junior Memorial Award; the Colonel Keith S. Rogers Memorial Award presented each year by the Canadian General Electric Company Ltd.; the Quarter Century Club; and the new Pioneers' Club.

TECHNICAL COMMITTEE

Most broadcasting questions of a technical nature are individual problems for individual stations. The association does however concern itself with representation at NARBA and such international meetings where questions of frequency allocations are dealt with. The association also attends domestic meetings such as those of the Canadian Standards Association, the Canadian Radio Technical Planning Board and maintains continuous liaison with the Department of Transport on such questions as interference, standards, domestic allocations, civil defence and operating practices and procedures.

Allard is loud and emphatic in his praises for the services rendered to the industry by George Chandler of CJOR, Vancouver, who "devotes literally months out of every year, with no charge and not enough thanks, to protecting the industry's interests in the important technical

field as head of the CARTB's Technical Committee".

REGION BY REGION

Station relations is the term Allard employs when he is talking about keeping his members happy. The problem is simplified, he points out, when you face up with the fact that it is utterly impossible.

It took Jim two national conventions to realize that east is east and west is west and that broadcasters from each end of the country couldn't care less about each others' problems and neither end gave two hoots about what went on in the middle.

He saw the answer to this in the already thriving Western Association of Broadcasters, embracing Prairie and British Columbia stations, which meet each year in the Rockies to deal with their regional problems and cement friendly relationships on the golf course.

Gradually Allard has helped start similar regional associations for the other areas. So now, his national meetings can spend all their time on national questions. The basic principle of having each regional group elect its own directors for the national association has made the presiding board of the CARTB fully representative of each area and so completely competent to speak for the whole industry from one coast to the other.

With the revival last year of the French language section of the CARTB, as fifth regional association, Quebec and other French language stations have been brought further into the industry's fold. In keeping with this development is the appointment of Dick Thibodeau as French language sales supervisor. Guy

Roberge is also retained by the association as French language legal counsel. Aside from this, most CARTB material is now issued in both languages.

The only thing is, Allard points out, you now have to make each speech five times instead of once, including the French language version that is.

NEVER A DULL MOMENT

Other CARTB station relations services are group life, accident and health insurance and the industry's pension plan; Frances Oakes Baldwin's monthly success stories called *PR Notes*; operation of the advertising agencies' franchise system; the children's programs prepared for the CARTB by Charles Clay and syndicated to thirty-seven stations under the title *Teenage Book Parade*; acting as clearing house in the purchase and sale of station equipment and the hiring of personnel; reports on organizations or firms for credit or reputability including especially close scrutiny of international backgrounds; and always the investigation of charitable organizations in quest of free time. The CARTB also writes speeches for managers and others to deliver, obtains tickets, passports, visas, hotel accommodation and any further needs or desires of visiting

firemen.

Allard has a further group of activities falling under the general heading of "Crisis Department." Information for this article was wrung out of him between sessions of the Ilsley Royal Commission on Copyright, in which he exchanged thrusts regarding the inequities of copyright fees in Canada with the Composers and Publishers Association of Canada (CAPAC), and then threw a dinner party for their general manager, Bill Low.

Convention crises are divided between speakers who can't come; those who say they will and don't; and those who come and can't speak. Then there is the odd one who gets lost in transit, to say nothing of the inevitable guest from an obscure agency in a small remote city who complains bitterly about the color and quality of the wall paper in his hotel bedroom. But these things are all in the day's work.

The real problems of being executive vice-president of the Canadian Association of Radio & Television Broadcasters are legion, Allard will tell you with a wry grin. You will know exactly what he means. One hundred and twenty-five of the problems run radio stations and the other eighteen are in television.

Education In Democracy



Members of the "Education In Democracy" committee who organize the trips to the BC Parliament are (left to right) Hal Davis, CKNW production manager; E. F. Fox of the British Columbia Electric Company; Mrs. M. H. Ellis, vice-president of the British Columbia School Trustees Association and a member of the Surrey School Board and H. D. Stafford, Inspector of Schools for Langley and Howe Sound.

Under a plan sponsored jointly by CKNW and the British Columbia Electric Company, students at Fraser Valley high schools are being given the opportunity of viewing proceedings at the British Columbia legislature.

Called "an education in democracy", the project will, during the current session of the legislature, take at least six groups of 20 students and two teachers to Victoria, the provincial capital. The cost of the trips is shared by the two sponsors.

CKNW handles the publicity for the trips and also records interviews with the visiting students for use on a special program.

New Summer Show For New Old Dutch

A radio guessing game to run 26 weeks, right through the summer, has been booked in nine markets by J. J. Gibbons Ltd. for Cudahy Packing Company Ltd. (Old Dutch Cleanser). The name of the show is *Hide & Seek*.

Programs will originate at CFRB, Toronto. Here they will be taped and sent out to eight other markets — Regina, Calgary, Vancouver, Hamilton, London, Ottawa, Winnipeg and Montreal. Stations to be used had not been finally decided upon at press time.

This is a panel type show, featuring Stan Francis, Claire Wallace and Sammy Sales, with Bernard Cowan as emcee. A guest panelist will be featured each week. The first will be Gordon Sinclair.

Various types of promotion are being sparked by the agency, including taped blurbs spoken by the panelists to plug the show.

AD AND SALES SPEAKER

Of particular interest to radio people is the April 26th speaker at the Advertising and Sales Club of Toronto luncheon meeting. He is Kevin Sweeney, president of the Radio Advertising Bureau of New York. Arrangements are being planned for Sweeney to meet and chat with those in the broadcasting field who care to wait after lunch.

PARKER TO HAYHURST

F. H. Hayhurst Company Ltd. of Toronto has been appointed to direct the Canadian advertising of the Parker Pen Company Ltd.

CARTB FRANCHISES

Robert Otto (Canada) Limited and John McKenney Bingham Limited have been added to the list of advertising agencies enfranchised by the Canadian Association of Radio and Television Broadcasters.

AND AWA-A-A-Y WE GO!!

Sports and spots and weather shots, road reports and news,

Are amongst the many things we find it pays to use.

Drama, yack, and singing, music of all kinds,

Reaches many people of many kinds of minds.

Once again awa-a-a-y we go, to the C.A.R.T.B.,

We hope to meet you one and all on behalf of H.F.C.

GORDON FERRIS

TONY PITT

GORDON STACY



HOUSEHOLD FINANCE

85 BLOOR STREET EAST

WITH 175 BRANCH OFFICES FROM COAST TO COAST

Taped Forum

LONG DISTANCE PANEL AT VICTORIA

Three Toronto advertising agencies, one sponsor and the Toronto sales division of the CARTB participated in a discussion panel in Victoria at the BCARTB convention last month without leaving home. The panelists arrived at the west coast in your editor's brief bag in the form of tape recordings. They were heard in interviews made in their offices prior to the event. Your reporter, who conducted the interviews, filled in "live" between tapes, and the reaction inspired the note taking, snickering and doodling that usually go hand in hand with such events.

MEET MR. SPONSOR

The first tape brought in the voice of Gordon Ferris, director of advertising for Household Finance Corporation of Canada.

Ferris said TV has not changed his company's concept of radio at all, except to change times on the air, to meet local conditions and local problems. H.F.C. is currently using 102 radio stations, one in each city or town where they have an office, he said.

"Our main problem is to get into time slots where we are not going to have a depreciating audience due to the gimmick and novelty approach of television", he explained. To amplify this point he went on to say that "the very fact that people have something moving on a screen in their living room, gives TV an unwarranted reception and will continue to do so until they become more selective and sophisticated in their choice of programs."

Ferris said that the one problem of prime importance in any business where costs cannot be directly passed on to the consumer is the question of getting results from advertising in proportion to costs. He said that TV in Canada is three and a half to four times as high as it is in the States. He also pointed out that it costs as much as ten times as much as Canadian radio.

By the time set populations increase, people have become more seasoned viewers and therefore audience to any one program is lessened because of their discrimination.

The way to compete with the big-time radio and TV shows that come in from the States, according to this sponsor, is to "pick radio programs on local stations to suit local people and local conditions." He mentioned road and weather reports on CJOC, Lethbridge; Junior Football on CKWX, Vancouver; Dorwin Baird's program of editorial comment on CJOR, Vancouver; sportscasts on CKNW, New Westminster; news on CHUB, Nanaimo and CJAV, Port Alberni as well as CJVI and CKDA, Victoria.

"Just so long as we can get the vehicle that's going to appeal to an audience we'll stay with a local station", he said.

Ferris thinks the best place to get advice about the popularity of programs is from the station. "They know the people a lot better than I do", he said. "On the other hand," he continued, "the easiest way I've been able to do surveys is to stand on the street and ask them what station and programs they listen to most."

One point Ferris made which favored radio over TV was his statement that "the only good thing about advertising is its ability to be frequent, and radio allows you that frequency which

you cannot afford at present in TV.

"With TV", he pointed out, "you are being confined to the one-half hour a week because of the cost factor. Also," he stated, "radio has an exclusive, almost, in the minds of the listeners, whereas in newspapers, you've got a mass of ads staring you in the face and the identification is somewhat limited. In radio, you are exclusive to the individual listener and it allows you frequency", he said.

LOCAL RADIO SUCCEEDS

The next tape transported the meeting to the offices of F. H. Hayhurst Company Ltd., where, in the radio and television department, the mike was pointed at three agency men who had all started on private radio stations — director Bob Amos, assistant director Cliff Harrison and producer Scott Hannah.

Radio and television are on just about an equal plane as regards billings in this agency, in which no high wall has been built between the two departments. "We regard them both as advertising," Amos said onto the tape, adding the reassuring information that they have not lost out in radio to TV and that radio has not suffered.

He did mention a toy account which last year abandoned newspapers to go almost exclusively into radio, and which this year tended to by-pass radio for TV. A food account, on the other hand, is getting into television wherever it can get a chance to demonstrate the product, whether with a dietitian or an ordinary housewife. Amos told of a box-top test on CJBR-TV, Rimouski, which brought in over a thousand box tops. When they did the same thing on CKSO-TV, Sudbury, the premium fell quite flat but the response from distributors was phenomenal. This account has not diminished its use of radio though, he said.

Scott Hannah said that radio is still a healthy medium on successful stations. Success, he said, comes of local programming such as local news because "people like to hear about some guy down the street".

This interview closed with a formula from each for using radio to beat television. Hannah reiterated his recommendation for programming of a local nature. He favored the announcer who really knows the people in the community.

Cliff Harrison felt that the reverse situation was important too — that people should know the personalities on the station, join service clubs and all that sort of thing. "If they are going to make a living in the community", he said, "let them get their roots well down in the community".

Bob Amos closed the interview with the prophecy that radio will hold in the daytime hours. "If they

are going to keep going at nights though", he warned, "there's a lot of hard selling to be done in TV areas".

He said that radio, "by its very form, can follow the housewife through the home and in the car and out of the home. It is certainly in for a good many wonderful years yet".

MAKE RADIO SELL

Executives from two rival agencies with one thing in common — Lever Brothers — were the next subjects. These were Bob Campbell, vice-president and joint general manager of the J. Walter Thompson Co. Ltd. and Ramsay Lees, radio and television director of Ruthrauff & Ryan Inc.

Radio and television are two separate media, both insisted and persisted throughout the interview. If you are using all media, you can show package demonstration on TV. On radio you can't. So said Campbell, "If you have television on and are looking at it, it goes without saying that you are interested in it. But if you have radio on, and maybe you're not even conscious of the fact that you're listening to it — you may be shaving, washing dishes, or doing whatever you do around the house, and your radio is on in the background — you may be subconsciously listening to it all the time."

Advertising doesn't create a "do it now" kind of demand, they both agreed. What it does create is acceptance, and certainly the acceptance factor, particularly in the sub-conscious aspect of it in radio, is very important, because it will come out when the purse gets opened at the Super Market.

Radio should not necessarily be relegated to the role of background music. When TV is background, it is lost; when radio is background, it is not lost.

Lees then took control of the situation on the question of costs.

"You can still get a lot more for your dollar by radio with nine out of ten products," he said, adding: "TV is still a very very expensive medium."

This brought from Campbell: "When you come to buying TV, there is none available." While admitting that time can be bought on outlying TV stations, he went on to point out that "no one would want to go to the expense of a TV production that was only going to be shown in the sticks".

Back on the cost question, Lees pointed out that "when you hear a voice on radio, there are three or four men in the background you never hear about. But," he said, "when you see a face on TV, there are ten men in the background."

"A bar of soap is a ten cent commodity," he continued. "And ten cents today is as a four cent cake of yeast was back when Rudy Vallee was sponsored on an NBC coast-to-coast network on a big show. You have to sell an awful lot of soap or of anything else to pay for a program on TV."

"In the original perhaps, you are doing it to introduce a product or keep the product on the market. But eventually that show has to pay its worth, and you can go out of business, as you know, if you spend too much money doing nothing."

Introducing a new thought, Bob Campbell suggested that "too many people are inclined to think in terms of entertainment and not enough in terms of selling. This not only applies to station management," he said, "but also to announcers. You can have an emcee of a program," he suggested, "who will throw all kinds of steam into introducing the characters, but when it comes to the commercials, he rides a bicycle down the hill."

Then Lees gave with his epigram. "There is no such thing as a good, cute commercial. You can be cute till the cows come home, but you'll go broke. In the small time that's allotted on that program to sell, it's got to be s-e-l-l."

AUDIENCE COMPOSITION

Agencies want principally to know more about radio's audience. They think that merchandising aids and other services supplied by the stations are all very fine, but above all, they want to know more about audience composition — who's listening, what they are doing when they're listening — where they are listening — and so on.

HEAR...

... these **NEW** shows

- **RICHARD DIAMOND, Private Eye**
- **LIBERACE—RADIO SHOW**
- **THEATRE ROYAL**
(Towers-NBC Theatre Royal for broadcast under sponsor's own Show Title.)
- **CLUBTIME—and others**

Caldwell **AT THE CARTB**



CFOR, ORILLIA ROLLED OUT THE CARPETS February 24 when a representative group of agency men and sponsors were driven up to the scene of activities by bus. Pictured above, is a group of guests studying coverage maps. From left to right they are Ralph Draper, Leo Burnett Company of Canada Ltd.; Vic Snack, Willis Advertising Ltd.; Bob Douglas, CFOR; Lloyd Nefford, Kenyon & Eckhardt Ltd. Transportation was arranged by the station's reps, Stephens & Towndrow.

CHML REQUEST SHOW SELLS \$15 G's

Fifteen thousand dollars worth of merchandise was sold in three days on a request show on CHML, Hamilton for Hill Television and Radio, of Hamilton.

Hill, whose firm has installed more TV sets than any other in Hamilton, doubted the effectiveness of evening radio advertising. CHML staff, to prove their listenership, inaugurated the *All Request Show*, to be run for two hours from 8:30 Wednesday evenings. The show was bought as a package by Hill Television and Radio.

Advance promotion invited listeners to phone in their requests ahead. The switchboard was flooded with calls by five minutes to 8:00 and by the time the program went on the air, more records had been requested than could be played in the allotted two hours. In later programs, calling time was cut to the time that the program was actually on the air, and calls now average between six and seven hundred each Wednesday.

After three sessions, Hill reported that his business had definitely increased, and he had 1,500 names and addresses to prove listenership. But he was still not satisfied that direct sales would result from the two hour show.

So the fourth program introduced a trade-in gimmick, by means of which any old clock was worth \$30 when traded in for a \$69.95 clock radio. Listeners were asked to phone in orders, as supply of the clock radios was limited. No other form of

TV FOR YOUR CAR

A fully safe TV set for automobiles is the claim of Montreal inventor William B. Still. The set operates only when car is standing still, with its brakes on.

Inventor Still owns a small electronics firm. He says he has invented two models. One can be installed in the trunk of the car, the tube to be viewed through a mirror placed on the back of the driver's seat. The other is a smaller set which would be mounted on the back of the front seat.

advertising was used for the test.

Ten minutes after the show opened, the first two radios had been sold and taken out of the store. As the program finished, 36 sets had been reserved by phone. By the following Saturday afternoon, when the offer expired, 115 radios had been sold and a further 25 prospective customers turned away, the entire stock of clock radios having been exhausted.

On top of these sales, the sponsor reported that 31 TV sets had been sold, all of which he attributed to customers attracted by the trade-in offer.

The Bell Telephone Company had to put extra staff on duty Wednesday nights, to cope with the flood of phone calls.

WE WISH
SUCCESS

to the

CARTB CONVENTION 1955

ART MCGREGOR
FRANK DEAVILLE

Woodhouse and Hawkins

advertising

1175 BAY ST., TORONTO
WA. 2-4864

WELCOME TO BROADCASTERS

CHRC

The station of French Quebec homes because, as an advertising medium, it's the one most listened to —

IS HAPPY

to wish a most cordial welcome to broadcasters and their friends attending the annual meeting March 21 - 23.

May their stay in the old historic city of Champlain be most pleasant and their deliberations fruitful!

HENRI LEPAGE
General Manager

Actuality

SPOTLIGHT ON VICE



Photo by Rolly Ford

Here is the story of a newsman who went down into Vancouver's "Square Mile of Crime" and came back with sixteen hours of startling tapes to shock listeners into an awareness of conditions.

DOPE addicts, safe blowers, shop lifters and hustlers are currently sharing the spotlight at CKWX, Vancouver, in a weekly series of half-hour taped actualities, on Skid Row, called "They Walk By Night". To get them, news chief Bert Cannings has spent most of his spare time during the past year in the bowels of Vancouver's "Square Mile of Crime", getting next to the motley assortment of jaded derelicts — of both genders and all ages — who have devoted their distorted and dissolute talents to the city's recent wave of vice.

CKWX Bossman Tiny Elphicke said he wanted another documentary to follow Bert Cannings' traffic safety piece *Why Do They Do It?* (CB & T April 7, 1954). He said he wanted something that would provide good, perhaps startling listening, with a sound purpose behind it. Then he threw it in Bert's lap. This newsman decided that an exposé of vice conditions would make exciting listening and could, by bringing it all out into the cold light of publicity, contribute to helping clean things up.

In the course of his self-imposed assignment, Bert rubbed shoulders with just about every known type of criminal and degenerate. With the full knowledge of the police and provincial attorney general Robert Bonner, he used CKWX expense money to work his way into the confidence of shop lifters, who took him with them to show him how they "cased a joint" to decide what to steal; he bribed addicts into telling him how and where they "scored" which is the lingo for buying the drugs; he wormed from them their methods of "cooking" it and taking it; he went to their rooms with the commercial daughters of joy, while they wept their confessions into his tape recorder.

Most of the shop lifters are after

funds with which to keep up their (drug) habit, Bert found. One time he went into a department store with an addict, to be shown how goods like nylons, radios and suits are easy to sell. He demonstrated how his "customers" — who might be professional "fences" or just ordinary crooks looking for a good buy — can specify the quantity, size, color and any other details of the goods they want and have them delivered within the hour — a great deal faster than is the case when people who prefer to come by their needs honestly, rely on the store to make deliveries. Along these lines, Bert got him to tell the tape recorder of a "call girl" who wanted an ivory mantle radio to go with her furniture and got it right away.

While they were in the store, a detective who had caught Bert's addict and had him sent down a short time previously, came up and wanted to know what he was doing. The man hadn't an answer and got himself escorted out of the store, while Bert tried to look his own innocence as he lugged the tape recorder, plastered all over with CKWX call letters, in his wake.

Cannings got a safe blower to tell how he tried to get rid of the evidence by swallowing a small bottle of nitro-glycerine

while being ridden to headquarters in the back of a police car. He was horribly sick and his friend tried the same trick, but the cork came out of the bottle while it was in his mouth.

Another crackman related how they "souped" a safe, and just as they lit the fuse, a mountie interrupted with his drawn gun. Just that second the safe blew and the crackman, figuring he was shot, fell to the floor. The mountie was just as surprised, but gathered himself sufficiently to slip on the hand cuffs.

BEATING THE RACKETS

It wasn't all talk, this assignment of Bert Cannings'. There was the time a character he sometimes used to line up addicts to interview, came back limping, with a black eye and his glasses broken. The addict he approached had figured he was "fingering" them for the police and beat him up.

Once Bert was picked up for questioning. He was in a downtown café with a bunch of addicts when the cops walked in. His police card got him out of that one.

This same police card did not work quite as well, when one of the "boys" — pimp was a word CKWX felt should not be used on the air — wanted to give him the treatment when he wouldn't part with the

promised money before his "girl" was interviewed.

Cannings hadn't been working on this series very long, before he came to the conclusion that drugs were at the root of most of the crime. It was the relentless greed for money of the suppliers of the drugs that was back of it. He found them divided into two factions, these suppliers. The idea was to watch each other like hawks to see that the exorbitant price of their fiendish product was maintained.

Bert figures he spent a thousand CKWX dollars and as many hours of time — his own and their's — to get sixteen hours of usable material onto his tapes. This included, besides the negative recordings of the criminals themselves, opinions on ways and means of prevention advanced by police officers, prison officials, businessmen, doctors and lawyers.

Collaborating with CKWX production manager Laurie Irving, they came up with thirteen half-hour shows, all describing some shade or variety of vice or crime, and pointing up how, not only in the opinion of onlooking professional people, but in the views of the addicts themselves, they might best be combated.

CFCF TRAINS MCGILL STUDENTS

WANTED CREATIVE RADIO-TV WRITER

Increasing volume of business makes its necessary to add to our staff. This position offers an opportunity of engaging in all phases of an agency's radio and television operation.

Application (which will be held in strictest confidence) should contain details of experience, background, and salary requirements, and should be sent in writing to W. D. Hannah, Manager, Radio and Television Division.

COCKFIELD, BROWN & CO.
LIMITED
CANADA CEMENT BLDG.
MONTREAL

For three years, members of the staff of CFCF Montreal have been tutoring students at McGill University, in the intricacies of radio in all fields from engineering to advertising. Meetings for lectures and practical experiments are held every Thursday during the college year, at the Cote des Neiges studio of CFCF.

In charge of the radio workshop is program director Mike Wood, who lectures to forty students, ably assisted by other CFCF staffers, who talk on their own fields.

The workshop had been in operation for some time before the private station came in to give a hand, but knowledge of the radio industry was admittedly sparse, and the students' experience was perforce limited to writing their own shows and then recording them for their own benefit.

The instructors figure that they have now worked out a successful



Twenty-four students of McGill University's radio workshop learn something of microphone technique from program director Mike Wood of CFCF, Montreal.

COPYWRITER WANTED

Large Metropolitan radio station has immediate opening for a well experienced male copywriter. Must be intelligent, aggressive, show initiative. Good pay, good working conditions, 3 weeks annual vacation, other important benefits.

Send recent picture, experience, sample copy and scripts to

BOX A228

CANADIAN BROADCASTER & TELESREEN
54 WELLINGTON ST. W., TORONTO, ONTARIO

RADIO-TV PRODUCTION ASSISTANT WANTED

Steadily increasing radio and television volume in one of Canada's larger advertising agencies has over-loaded the production man in our Montreal head office. He needs a capable assistant — probably a young man with several years of radio experience in another agency or good all-around experience in a radio station.

He must be quick on the uptake, willing to accept responsibility, able to handle a variety of details with minimum supervision. If he can pinch-hit now and then in directing recording or filming of commercials, so much the better. He will work closely with our production head on an interesting variety of national accounts and in a job with good possibilities for advancement. His salary will be in keeping with his experience and ability and he will have access to pension plan, Blue Cross, group insurance and other benefits.

Please write, outlining experience in detail, with full assurance that your confidence will be respected and that our own people know about this advertisement.

ADDRESS:

BOX A229, CANADIAN BROADCASTER & TELESREEN
54 Wellington St. W., Toronto 1, Ontario

formula for the course, bearing in mind their past experience. This session, until Christmas, the students heard two one-hour lectures every Thursday. These gave them a basic knowledge of all angles of the radio industry, from men such as station director Al Hammond, assistant director Dick Misener, chief broadcaster Dean Kaye, chief engineer Creighton Douglas, and others. The series covered the whole of radio, through programming, advertising and broadcasting.

Once the new term had begun, though, the work became more specialized, and students were able to spend the second of the two hours recording their voices and hearing them criticized. At the end of the year, too, each student will cut his own record for his personal use. Towards the end of the last year's series the students were given a weekly spot on the station's air time, during which they were allowed to broadcast McGill University news.

"We're fortunate that CFCF are giving their time and energy, enabling us to gain this sound knowledge," said Lawrence Cohen, a third year commerce student who has attended all the CFCF lectures, and who is chairman of the course for the students. "I know it has helped me, and I expect it will do the same for many others in time to come."

Last summer Cohen worked as an announcer for CKSF, Cornwall, using

the experience he had gained during the course. His aim, needless to say, is to work for CFCF. One of his predecessors as chairman of the course, Art Weinthal, is in the promotion department of the Montreal station, and is a key figure in liaisons between the station and the students.

Says Weinthal, "Because of the increasing competition in radio, it is obviously necessary that more able individuals be attracted to commercial radio. Through the CFCF Radio Workshop course, several students have been able to find employment in the broadcasting field."

HELP with the HELP

Help isn't the word. We know that. It suggests clock watchers, doing as little as possible for as much as possible.

What we really wanted to talk about was introducing into radio and TV stations, advertising agencies and allied concerns, young men (and girls) who will grow up with your business and one day — who knows? — sit in your chair.

Without having anyone specially in mind, C B & T is interested in knowing about employers who are willing to start a young guy (or girl) with the right kind of gleam in his (or her) eye. It is also interested in the above mentioned guy (or girl) who is trying to get started.

Come to think of it, this is exactly what we have been doing for most of the thirteen years we've been in business . . . and so have you . . . let's keep it up.

WANTED

Young experienced announcer for new progressive radio station. Excellent salary, chances for advancement, and good working conditions. Send full particulars, enclose photo and references to:

**RADIO STATION
CKYL
PEACE RIVER, ALTA.**



TAKE YOUR PICK

"Madam R —, physic reader, advises in all affairs." (Ad in **GLOBE & MAIL**) — "A lovely room with privileges, in business girl's duplex, 5 minutes from lake." (Ad in **TORONTO STAR**.)

• • •

COMPARISON PROVES

One reason why parents should always be photographed with their babies is that it makes the babies look so much better.

• • •

ALKY-SELTZER

A short sharp smash every half hour won't cure insomnia, but it'll make it seem pretty damn nice.

• • •

POINT OF TERMINOLOGY

Some of that highly fancy and aromatic European cheese that finds its way over here makes one wonder if it was exported or deported.

• • •

AUTO-COMMENTATOR

"The reason I talk fast is that if I talk slowly people will be able to hear what I say and find out how dull and unimportant it really is."

—Walter Winchell

• • •

WANT AD

Station has vacancy for all round announcer. Pension plan; holidays with pay; five day week. Extras include sympathetic staff members always ready to agree when you tell them the boss is a screwball.

• • •

AU NATUREL

If participants in unrehearsed extemporaneous discussion forums will take care not to rattle their scripts, they will sound much more unrehearsed and extemporaneous.

• • •

IDLE THREAT

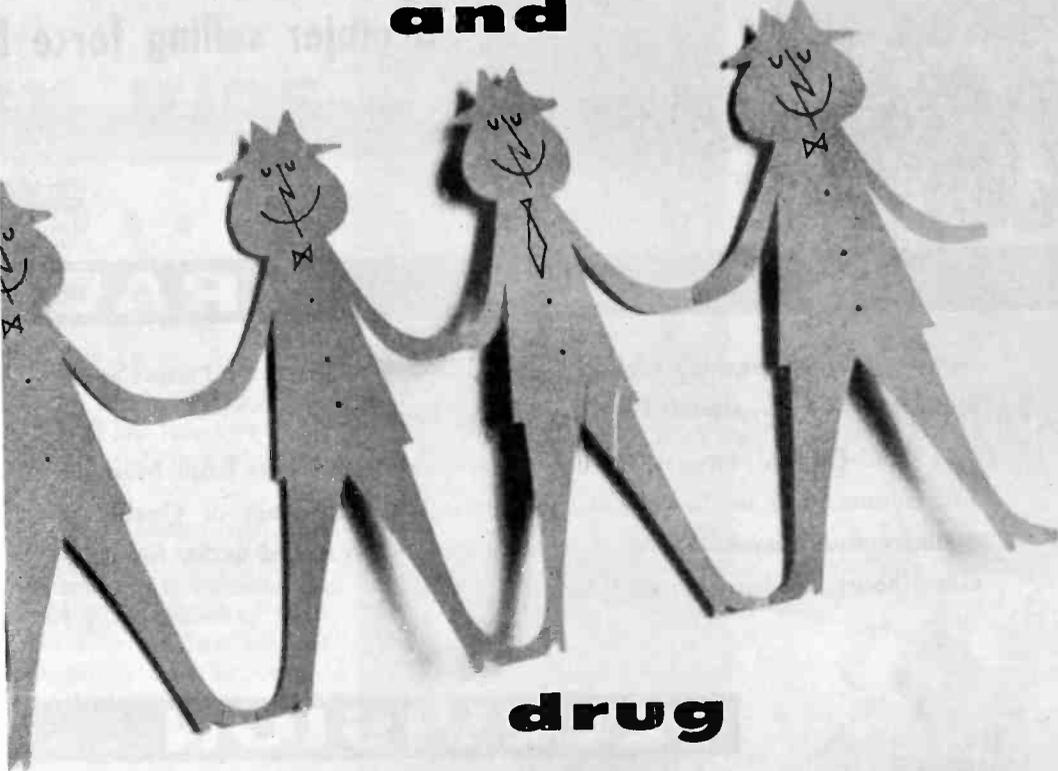
The program director protested that if announcers kept fluffing he'd burst a blood vessel. So they did, but he didn't.

• • •

AGED IN WOULD

To facilitate publication of our next issue, would **CARTB** speakers please make sure that the "Lewisitens" they swipe from this column have not appeared for at least five years.

**the
BIG
food
and**



**drug
chains
are
on**

CKWX radio Vancouver

*If your products are sold in grocery and drug stores
(and these days what isn't!), consider this fact: In Vancouver
the big food chains like **SAFEWAY** and **B & K** and **SUPER-VALU**,
and the **CUNNINGHAM** and **OWL** drug chains, all choose
CKWX for day-to-day radio selling. Last year,
chain stores placed seven times more business on **CKWX**
than the year before! How's that for chain reaction?*

5000 FRIENDLY WATTS

reps: All-Canada Radio Facilities Limited · Weed & Company

CBC

NETWORKS

... a major selling force for Canadian Advertisers

RADIO

Serving English-speaking Canadians, two CBC networks . . . Trans-Canada and Dominion . . . stretch from Atlantic to Pacific.

The CBC French Network serves French-speaking listeners from Moncton and Edmundston in New Brunswick through the Province of Quebec to Sudbury and Timmins in Northern Ontario and westward to St. Boniface, Gravelbourg, Saskatoon and Edmonton.

TELEVISION

With coverage of over 1,280,000 Canadian TV homes, the CBC Television Network now includes 26 stations . . . in Halifax, Sydney, Moncton, Saint John, Rimouski, Quebec, Montreal (2), Ottawa, Kingston, Peterboro, Toronto, Hamilton, Kitchener, London, Windsor, Sudbury, Sault Ste. Marie, Port Arthur, Winnipeg, Brandon, Regina, Saskatoon, Calgary, Edmonton and Vancouver.

Four additional TV stations will be on the air within the next few months . . . including CBOFT, the CBC's French-language station in Ottawa, CKVR-TV in Barrie, CHLT-TV in Sherbrooke and CJON-TV in St. John's, Newfoundland.

In radio AND television, the CBC welcomes the opportunity to work closely with advertising agencies and their clients and to cooperate with them to the fullest possible extent in the creation and production of Canadian-talent programs both French and English.

CANADIAN BROADCASTING CORPORATION

Commercial Division
354 Jarvis Street
Toronto 5, Ont.

1425 Dorchester Street
Montreal 25, P.Q.

CB & 7 Pays A Call

COMMUNITY VIPS ARE TVIPS... AT MONCTON

MONDAY evenings, at six fifteen, when Fred Lynds steps out in front of the CKCW-TV camera to tell his listeners what he is going to do and why he did what he did, it is just what the program schedule says — "Person To Person".

Fred, a veteran radio broadcaster of not quite forty-three, with over a quarter of a century of microphonics to his credit, is one of those rare mikemen who started as an announcer-operator in his own home town — after three years of playing hookey from Mount Allison University, at CFBO, Saint John — then worked his way up from assistant manager to manager, and finally formed his own company when he acquired the station in 1947.

The thing is, when Fred goes on the air at his four months old TV station — established December 4, 1954, on the twentieth anniversary of the launching of his CKCW-Radio — he isn't the president and managing director of Moncton Broadcasting Limited to the fifteen thousand odd TV families in his area. He's the same fresh-faced, slow-speaking, eleven year old kid, who used to bug his dad, Les Lynds the CNR ticket agent, to distraction, when he insisted on sitting up half the night listening to WIOD, Miami, on his one-tube, home-made receiver back in 1923.

LOOKERS ARE PEOPLE

Fred is putting into the TV programs which already are making

people keen TV fans, the same basic ingredient that made radio an important part of family life a quarter of a century ago. There are many names for this commodity. Some people call it schmalz; some corn. To Fred it is just "people". Years ago someone must have told him — or maybe he wrote the book — that when you go on the air, you have to make every woman in the audience quite sure that you are directing every word you say right at her — personally — exclusively — and that is precisely the pattern which he has applied to his radio broadcasting through the years and which he is now trying out on TV with similarly satisfactory results.



FRED LYNDS
"Person to Person"

Fred just stands up Monday nights and yaks to the people like they gossip themselves. All he ever has to work on is a handful of letters taken from the week's mail. He reads extracts from them and chats back his answers, calling the sender by name, and generally treating him or her like an old friend.

Homer Wright, the postmaster at Debert, N.S., wrote in to say how much he enjoyed an octet of Moncton women who started singing together at their club, just for fun, four or five years ago, and are now featured on radio and TV too. Homer wanted to know their names and which of them were single. Fred looked him straight in the lens and told him to let him know when Mrs. Wright would be away, and he'd introduce them individually and personally.

Wayne Jones, a ten year old youngster from Springhill, N.S., wrote them to put on the wrestling before his bed time. In the role of stern father, which his three sons will tell you he plays so well, Fred explained that wrestling is for older people and added fearfully: "Your mother would pull my ears down over my shoulders, if I did what you asked."

Continued on page 21



"Playtime With Panda"

NEW!

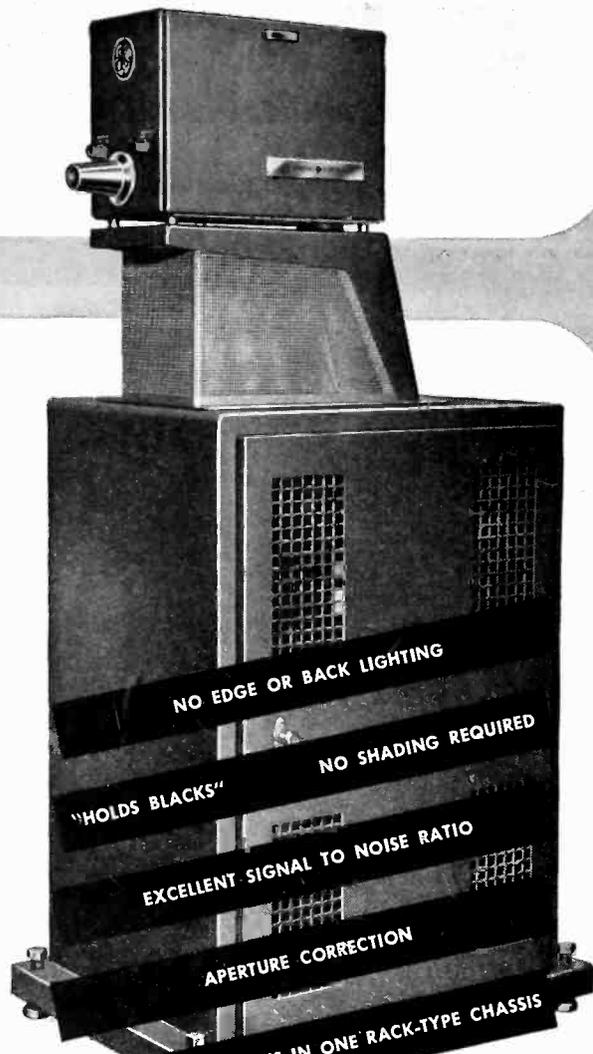


VIDICON FILM CAMERA CHANNEL

HIGHEST FILM PROGRAMMING QUALITY TO TOP
COMPETITION . . . BUILD SPONSORED TIME

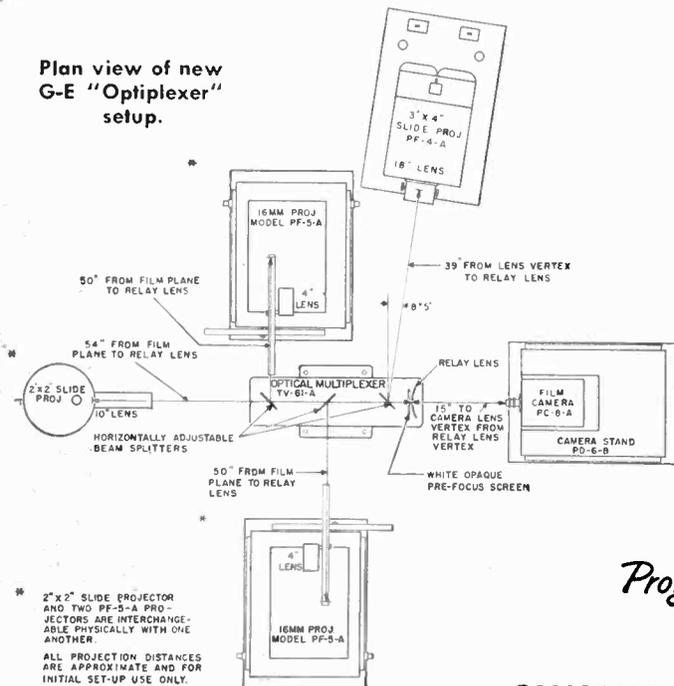
YOUR STATION AUDIENCE will be vitally aware of the *quality difference* between G-E Vidicon film reproduced pictures and any other system. Only a keen eye can distinguish this from *live program reproduction*. And, it has many more benefits you'll recognize. First, since shading controls and the need for them have been eliminated, your operators can devote full time to other video duties. Next, this highly flexible film technique accommodates a variety of projected-image systems. There's a choice of channel amplifier mounting—either in a standard rack or in the camera stand.

Examine each stand-out feature of the G-E Vidicon Film Camera Channel and you'll decide here is the only channel that lives up to modern day TV standards. *Contact your District Representative or, write: Section B1555, Canadian General Electric Co., Ltd., Electronic Equipment Department, 830 Lansdowne Ave., Toronto, 4.*



- NO EDGE OR BACK LIGHTING
- "HOLDS BLACKS"
- NO SHADING REQUIRED
- EXCELLENT SIGNAL TO NOISE RATIO
- APERTURE CORRECTION
- ALL CIRCUIT FUNCTIONS IN ONE RACK-TYPE CHASSIS
- SKILLFULLY HANDLES NEGATIVE OR POSITIVE FILM—DIRECT OR MULTIPLEXED—PLUS SLIDES AND OPAQUES
- FEATURES DYNAMIC FOCUSING (IMPROVED EDGE FOCUS)
- BAR GENERATOR SIGNAL INPUT PROVISION
- COMPLETELY INDEPENDENT CONTROLS. INSTANT ACCESS VIA SNAP-OPEN DOORS
- FIXED MIRRORS IN "OPTIPLEXER"—UNIQUE NEW G-E OPTICAL MULTIPLEXER

Plan view of new G-E "Optiplexer" setup.



CAPABLE OF HANDLING FOUR PROJECTION SOURCES as illustrated at left in conjunction with the new G-E "Optiplexer". By using this highly efficient optical system there's *no need to flip mirrors!* And, the new G-E Vidicon channel offers a choice of monitors . . . 1. Studio console type. 2. Lightweight portable design.

Progress Is Our Most Important Product

Electronic Equipment Department

6315-555

CANADIAN GENERAL ELECTRIC COMPANY LIMITED

Continued from page 19

Then there's the regular weekly report from Allison Harper, a dairyman from Albany, Prince Edward Island, who has taken it on himself to send Fred his own weekly reports on the general effect and impression being made by the programs in this tiny P.E.I. village.

At least at CKCW-TV, the theory that only cranks write to broadcasting stations has been blown higher than a kite. Fred's mail, which has gone up to well over a hundred letters a day since he started offering TV program schedules to anyone who would write in for them, includes comment coming under the heading of straight commendation and intelligent criticism. There are also local news contributions, often with quite acceptable photographs. Other viewers send in questions, sometimes personal ones about the artists, often technical ones about set installations and aerial erections.

Through the early days, when anything could happen and generally did, Lynds made a definite point of letting his audience feel it had an inside track on just what had transpired when something went wrong. Such remarks on his program as "... be patient with us while we are ironing out our technical difficulties" brought a number of sympathetic replies, one of them from a lady viewer in Amherst, N.S., which read in part: "... every time you went off the air or the sound didn't record, we were sorry for you and hoped you would not get discouraged and give up. We felt your problems very keenly and that you were doing a magnificent job at something so entirely new to you."

MAN ABOUT MONCTON

English-born Hubert Button, TV production manager, has been with Fred in the radio station for fifteen years. His particular baby was CKCW's No. 1 community project, the Moncton Musical Festival. This annual function, sponsored by the station and rating national and even international acclaim, was practically a year round job for Hubert. Now, with virtually the whole programming responsibility at the TV station resting on his shoulders, the Festival will become someone else's charge. The point is that Hubert is not just a broadcaster. He's an important Monctonian, and as such is to be found right on deck, whenever there is a useful community project to be undertaken.

This is according to station policy throughout. Fred Lynds is not using a secret weapon to win friends who not only look loyally at TV, but also keep pulling for the station. The formula is simple. It's local programs. And whether you are talking to Larry Cross, the producer, Hubert Button, the program manager or Fred himself, you will be impressed with the fact that local programs at people who are well known as useful and important citizens.

Every evening Chuck Robart and Stan Morton wheel out to the station — it's way out in the sticks, a full mile from downtown Moncton — to get ready for their *Puppet Theatre* which is seen nightly at six. These two men are architects attached to the Canadian National Railways. Intrigued by an announcement that there were openings for continuity

Continued on page 23

TV PROFITS ASTOUND TV PROPHETS

The Spring of 1955 finds the TV industry in a very healthy state. TV receiver manufacturers are continuing to experience sales well above their fondest hopes. As a result, the TV stations across the country are entertaining and selling more and more people daily. Canadian advertisers have been quick to realize that this new medium is not only a tremendous public relations vehicle, but that it also has an unequalled selling impact for practically any mass consumer product.

As national sales representative of the following stations, Hardy TV Division — a pioneer in the industry — is proud to be a part of this new trend in advertising and selling.

CFCM-TV

QUEBEC CITY

In less than eight months of operation, Canada's first independent French TV station has exerted a great influence on the lives of its viewers. With basically a *French* language schedule the station has relied on many live productions to educate and entertain its viewers. Beauty contests, fashion shows, kitchen demonstrations, comedy and variety shows, along with top network and film shows have provided local and national advertisers with a large responsive audience for their sales story.

The problem of converting English language commercials to French has been overcome to a large extent by CFCM's capable commercial staff. Of course for many advertisers, live demonstration is the most successful approach and CFCM's many participating programs permit their sales messages to be easily integrated.

CKCO-TV

KITCHENER

In the heart of Central Ontario at the hub of a rich agricultural and industrial area, CKCO-TV commenced operations just over a year ago. In that period, viewers in over ten counties have observed this dynamic *medium* with surprise mixed with pride. Little did they realize that CKCO-TV is approaching its goal of becoming Canada's leading private TV station. Advertisers too have found that the excellent facilities and creative staff are an unbeatable combination for producing sales.

CKCO-TV because of these facilities (practically any type of programme and commercial can be produced) and its locale is ideal for TV testing.

Call us, we'd like to talk it over.

HARDY

JOS. A. HARDY & CO. LTD.

TORONTO
EMpire 3-6009



MONTREAL
PLateau 1101

HEY! wait for us!

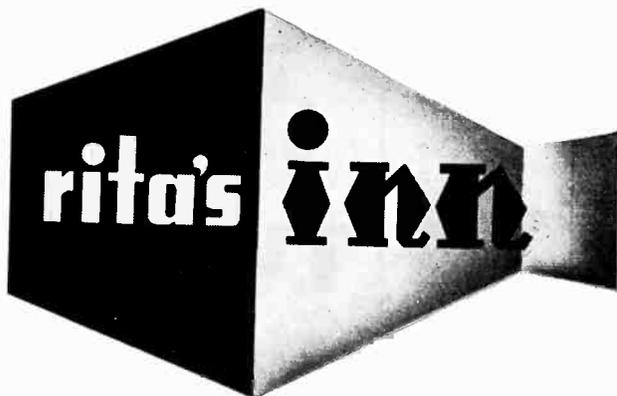
CFQC-TV will be represented
at the Convention too.

We want to add our greetings
—so watch for us!*

* Saskatchewan watches us
on Channel 8,
consistently.

Contact: Radio Reps — Canada.
Adam J. Young, Jr. — U.S.A.





There are many reasons why national advertisers choose Saskatchewan's FIRST Television station to pre-sell their products on "RITA'S INN". Here's what RITA can do for you

RITA can increase sales and expand distribution.

RITA can pre-sell new products and packaging.

RITA can convince the women of Southern Saskatchewan that YOUR product is

THE ONE TO BUY!

Ask for the sales success stories about Nash Jubilee Coffee,

Milko and others from the ALL-CANADA TELEVISION MAN!

CKCK TV

**CHANNEL
2
REGINA**

Continued from page 21

there were openings for continuity writers on CKCW - Radio, they phoned the station, but couldn't call round to talk about it that evening, because they had promised to do a puppet show for the children. Button investigated the puppet show with the result that they have been on television ever since.

Moncton has been listening to *Uncle Jack Reid at the Piano* ever since he started on radio in 1946. Now he's punctuating his music with the same old ad libs, only on TV. Jack, who has been playing pro piano in the UK and US for over thirty years, is Moncton's most sought after musician whenever a worthy cause needs musical promotion, which is just about always. Every Sunday, he is voluntary piano player at a Moncton Sunday School. Completely incapable of saying no to anyone, he is eternally busy, yet manages somehow to spend some time on his favorite hobby, which is landscapes in oils.

When Joan Nelson, who came to TV from radio too, isn't interviewing someone from the head of the *Women's Welcome Wagon* to an eighty-seven year old fiddle maker, on *Tea With Joan*, she is performing the duties of treasurer of the local I.O.D.E. Chapter or of any one of a number of other activities, including the Canadian Association of Consumers and a church choir.

Helen (Mrs. W. J.) Crocker, a home economist in her own right — with her own home, complete with a husband, son and a working daughter and on CKCW-TV with her own *Homemaker's Show* — brings her years of experience in dietetics to the people as she plans and produces meals for them in front of the camera. Child care, a subject in which her experience has been practical, both as mother and grandmother, is another of her topics. Last month she had an eight months old baby on the show to demonstrate the life-building qualities of Vitamin D. Next week it's going to be draperies, against the coming of spring, and Helen is going to make some right in front of their eyes.

Incidentally, to fill in time between family and TV duties, Helen is president of the Moncton Girl Guides Association and is also engaged in various activities of the Canadian Association of Consumers.

CALLING YOUNG MONCTON

The president of the Moncton Teachers' Federation, Arnold McLeod, has his *Little Red School House* Thursday evenings at 7. In this quiz show, in which students from the various grade schools compete in teams, McLeod tries to give a quality of informativeness without forgetting TV's first function — to entertain.

The wife of an airman attached to No. 5 Supply Depot phoned one day and said she thought she could do a children's show on TV, so they told her to come on up and give it a try. Now Ruth Ann Thom and her children — Terry is five and Wendy is four — tell stories and sing songs Fridays at 6:15 on *Play-Time With Panda*. On Sundays Ruth Ann also has a Sunday School program, which is described as "a junior talent show with a Sunday flavor". Kids are brought in to sing hymns and play instruments and there is a Bible Quiz.

Teen Forum is just what it says and is conducted by Al Tyler, gen-



Ruth with Terry and Wendy.

eral secretary of Moncton's YMCA. The kids discuss everything from love and marriage to whether youth is carrying its weight in the church.

Two staffers give young Moncton a chance to strut their stuff for the viewers in *Kids On Camera*. These are Larry Cross and Joan Nelson's opposite number on radio, Marg Crosby.

A group of local boys who got together six or seven years ago to

start a hill-billy band and talked Fred into trying them on radio made the grade and now, on TV, they are doing even better. These are the popular *Bunkhouse Boys*.

Local news and local sports get the emphasis from Bill Hutton, who runs radio and TV news as well as heading up *Radio Press* and Earl Ross who concerns himself with the athletic side. Like CFPL-TV, London and CFQC-TV, Saskatoon, they have a reciprocal deal for national news with the CBC.

"The formula is simple," Fred

keeps repeating. "That's local programs put on by people they know, at the right time to reach each segment of the audience, when that segment is available. We know that we have to be a part of the community and in that way the TV station becomes real to the citizens. So far we have been working towards building a superior product to please views and advertisers alike. We are confident that this will pay off in the long run. In fact it is already beginning to do so — quite nicely."

TV FISHERMEN

A television tube linked to a "seeing eye" with an underwater range of 250 fathoms, is helping to solve fishermen's problems. Schools of fish, are enabled to be picked up and viewed on the TV screen, which may be mounted in the wheelhouse of a fishing vessel, thus giving the captain a close-up view of a shoal.

The device is produced by the Edo Corporation of New York, and distributed in Canada by the Canadian Marconi Company.

ROOKE SUCCEEDS RASKY

John K. Rooke has been appointed features editor for the CBC-TV National News Service, editing the *Newsmagazine* in succession to Harry Rasky who is touring Europe.

Rooke, a graduate of the University of Toronto, has written commentaries of the National Film Board, and was a co-publisher of the South Carleton Gazette.

TV-Housewives agree...
 "At Home with Mary Ashwell"
 is TOPS



Quotes from Mail Poll.

- - "Any TV housewife will agree your show is wonderful".
- - "Your show must give many housewives like myself, a real lift".
- - "It hits the spot in my opinion on things of interest to women".
- - "Enjoy everyone on your program, you make a person feel "at home".
- - "You cover such a large variety of subjects, one couldn't help but be greatly interested".
- - "The informality makes me feel like the neighbor next door who comes in for a chat".

Mary Ashwell has long been an authority on women's affairs throughout Western Ontario, as Women's Editor of CFPL-Radio, as a preferred speaker at numerous functions and clubs, as a member of the Canadian and American Business Women's Clubs and as an honorary member of the Canadian Association of Consumers.

"At Home With Mary Ashwell" has a varied program structure, which appeals to housewives with varied interests:

- in homemaking
- in community life
- in personal appearance
- in their children's welfare
- in the kitchen
- in the arts

If your product or service appeals to women, select "At Home With Mary Ashwell", on the air Monday to Friday, 2 to 3 p.m. Contact All-Canada Television; in U.S.A. — Weed & Co.

CHANNEL 10
CFPL-TV
 117,000 WATTS E.R.P.
 LONDON CANADA

The ONLY TV STATION Covering Eastern Quebec



Now available: Regional News
Homemaker Show
Sports Column
Saturday Night Jamboree
Harbour Club
Jeannot & Jeannette
(Children's Program)

ASK: HORACE N. STOVIN IN CANADA
ADAM J. YOUNG IN THE U.S.A.

Soon 10,000 Watts for CJBR

TV Commercials Must Say What They Do

by HUGH T. McCONKEY

Creative Director, McConnell Eastman & Co. Ltd.

Too many TV commercials produced today are just radio with pictures added. They fail to take advantage of the terrific potentialities of this medium. Product identification, for instance, is fantastically high on TV, and there is therefore no need for the constant repetition found desirable on radio. If you try to pound your sales message home the same way you would on radio, you'll not only weary your audience, but you'll expose them to rigor mortis of both eye and ear, neither of which is calculated to make them line up at the cash register.

You'll find that you'll have to develop showmanship, and use this technique in presenting your products and your ideas. The Gillette people do this very well in their Friday night boxing spots. They make excellent use of methods which movie and stage producers have known for a long time, and couple these techniques with the lessons taught by radio. They don't think of TV as two separate media, sight and sound, but as a unified whole. They let their video do a full selling job. They not only show the product, but they use action in doing so. Remembering that product identification is high, they don't oversell, avoiding any exaggerated statements keeping the whole commercial humorous and yet instructive, not even being afraid to rib the product if it serves their purpose.

close, too. Tricky wind-ups and abstruse lead-ins are usually a waste of time.

You'll do better if you stick to a simple formula, one that's been around a long time, but which still shakes dollar bills out of prospects' pockets every time it's well applied. Coast right in with a **PROBLEM** which applies or could apply to the viewer; then offer him a **SOLUTION** which he can accept; follow with a **JUSTIFICATION** for the purchase; and give him just a fast glimpse of his **NEW STATE**.

CONVERSATIONAL SELLING

You must remember that on TV you are really doing "living-room selling". You are meeting your prospects face to face and will do well to adopt at least a modified form of conversational selling, perhaps a little bit more attention-commanding (because they can switch channels on you) and just a fraction more repetitious (because somebody else is going to come on right after you and try to make them forget what you told them). You'll make them remember *your* message better if you've fed them, on the screen and through the loud-speaker, an **IDEA**, presented forcefully, believably. Boast copy is no better here than on radio; demonstrations and before-and-after copy is, because it offers proof of value. Just pretend that you've been invited into that living room by the lady of the house—a woman quite willing to listen to your arguments and watch you show off your product but who still feels that

As a rule, you'll find that it pays to plan your video first, remembering the "one major idea" rule, because TV calls for **SIMPLE** selling, yet rewards the seller to a degree never before attained by any other media. At the same time, you'll have to relax. Never try to hit as hard on TV as you would on radio, or in newspapers or magazines. Pace your work more slowly and avoid even the slightest tinge of sledge hammer tactics or bold sensationalism. You see, on TV you're dealing with a captive audience. You can jump straight into your selling copy without having to be hampered by the "space-writer's" restriction of having to snag the reader's attention first. When writing for TV you can go right into the interest and desire-building process. This applies to the

Speaking of RATINGS!

1st

FOR THE THIRD YEAR IN A ROW
TV STATIONS RATED MPTV'S
LIBRARY FEATURE FILM PLAN
NUMBER ONE IN THE INDUSTRY
IN BILLBOARD'S ANNUAL POLL.

Which Distributor's Library-Type Plan Do You Consider Best?

PLACE	COMPANY	POINTS
1	MOTION PICTURES for TELEVISION	80
2	MCA-TV, Ltd.	56
3	Sterling Television	48
4	United Television Programs	44
5	National Telefilm Associates	42
6	Unity Television	36
7	Ziv Television Programs	27
8	Hollywood TV Service	19
9	Official Films, Inc.	11
10	Flamingo Films	10

Excerpt from
Billboard, Feb. 12/55.



Motion Pictures for Television
(Canada) Limited

277 VICTORIA STREET • TORONTO, ONT.

... take a good **LOOK** at

TELEPROMPTER

Get rates and installation details on this unique electronic prompting and cueing device from Ken Page

AT THE CARTB

WOULD REGULATE PROGRAM CONTROL BY U.S. NETS

"The power of TV networks to determine whether or not to make programs available to an individual TV station" said Senator Bricker of Ohio in the U.S. Senate in February, "amounts practically to the power to control the number of TV stations in the country which can subsist

financially".

Bricker said that he believed action by Congress would be required to bring about "a truly competitive television system" in the United States.

Senator Bricker made this statement in a "progress report" of a

study of TV problems which was made for the Senate Commerce Committee he headed in the last Congress. Though he did not go into details, he said he had been convinced that the committee should continue to study the proposed regulation of TV networks by the Federal Communica-

tions Commission. He is sponsoring a Bill to authorize such regulation. At the moment only individual stations are subject to FCC control.

The Senator added: "It would appear that the networks rather than the FCC, actually control the number of TV stations which will serve the public".

Speaking as counsel for the Republican members of the committee, Robert F. Jones said the proposals to shift all VHF stations to UHF are impractical, but that "a means must be found to place UHF on a competitive basis with VHF in all markets."

The report said that some other means than removing Federal excise tax from all-channel receivers, capable of receiving both UHF and VHF stations, should be considered, to encourage makers to shift production to all-channel receivers only.

It suggested the networks could "do much on a voluntary basis to support the TV economy outside the larger markets by:

(1) Adoption of a more liberal and impartial policy toward affiliation, and (2) Offering price discount advantages to national advertisers to buy time over all outlets of a network rather than selected stations in large markets".

Jones said that each network should adopt a uniform and impartial policy, which would take into consideration the basic object of the Communications Act, to serve all people of the nation.

SOLO PERFORMER to a wealthy audience...

CKWS-TV KINGSTON

CHANNEL 11

This important station brings information and entertainment daily to a big widespread audience (over 30,000 TV sets in Kingston and district). And CKWS-TV is doing it solo! It's the only Canadian television station reaching the wealthy market between Kingston and Brockville. Get your sales message across effectively to Eastern Ontario Buyers with CKWS-TV.

COMING SOON!

CHEX-TV PETERBOROUGH

CHANNEL 12

Check with All-Canada now for availabilities!

Reps:
ALL-CANADA TELEVISION in Canada
WEED & CO. in U.S.A.

BIENVENUE À QUÉBEC!

THE MANAGEMENT AND STAFF OF CFCM-TV CORDIALLY INVITE C.A.R.T.B. CONVENTION DELEGATES TO VISIT QUEBEC CITY'S ONLY TELEVISION STATION

Represented by
JOS. A. HARDY
& CO. LTD.

QUEBEC CITY
5-7373

TORONTO
EMpire 3-6009

MONTREAL
Plateau 1101

JOE WEED & CO.
in United States

CFCM-TV QUEBEC CITY

BRINGING TELEVISION TO CANADA'S FIFTH LARGEST MARKET

- 629,500 Population
- 127,300 Families
- Penetration in 11 counties
- Linked by micro-wave with CBC network
- Completely equipped for all types of production
- TV Homes 30,000 (estimated)
- Exclusive TV coverage

CHANNEL 4
Video—1270 watts
Audio— 635 watts
ANTENNA
473 ft. above average terrain
685 ft. above sea level

Telescreenings

COLOR AWAITS DEMAND

The CBC will be able to pick up programs in color from the United States, as soon as the public demand is sufficient, says Ricardo Muniz, radio and TV operations manager for the Canadian Westinghouse Company.

Speaking to the Electrical Club of Montreal, Muniz said that the cost of such program relays would amount to about \$25,000 per transmitter, which he said is about eight per cent of the total investment in a transmitter.

Muniz said that the CBC would naturally give considerable attention to public demand, because it is a public utility, and he felt that such demand was developing.

CBC technicians, he said, were giving priority to the standardization of transmission between existing black and white transmitters. "But when this has been completed, a number of reasons prompt us to believe the CBC will be in a position to follow public demand, when it is obvious it has arisen," he said.

on 12 stations and will run alternate weeks for 26 weeks.

Contrary to the usual procedure, the kinescopes of the NBC program are sent to CBC Winnipeg where commercials, made by Linkletter for the Canadian sponsor are inserted. Previously all processing and distributing of network shows had been handled from Toronto.

Arrangements for the program are directed by the Winnipeg office of Stewart-Bowman-Macpherson Ltd.

OPEN TV DIVISION

Crawley Films Ltd. have set up their new TV division at 21 Dundas Square, Toronto. Opened on March 1, the new division is planned to cope with all types of television film productions, and will specialize at first in the preparation of TV commercials.

Quentin Brown B.A., M.D.A. who has been Crawley's production manager for three years, will head the new division.

SAINT JOHN P.D.

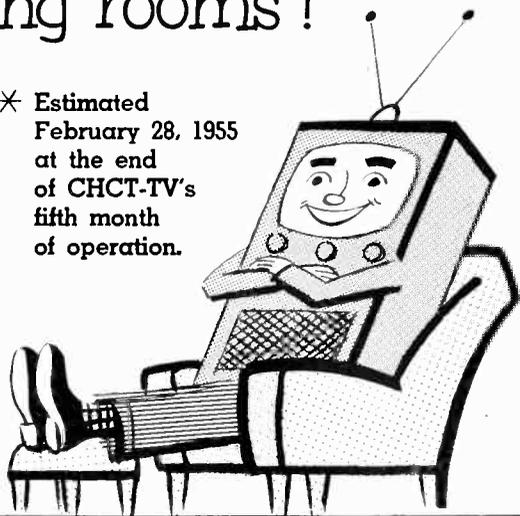
Dennis Townsend has been appointed program director of CHSJ-TV, Saint John, New Brunswick. A graduate of the universities of Alberta and New Brunswick, Townsend has been with CHSJ Radio and TV for four years.

First Net From 'Peg

First television network show to be sent out of Winnipeg is the Art Linkletter People Are Funny show sponsored in Canada by Paper-Mate of Canada. The show, which debuted earlier this month, is seen

Now...at home in 13,000* Calgary and District living rooms!

* Estimated February 28, 1955 at the end of CHCT-TV's fifth month of operation.



CHCT-TV CHANNEL 2-CALGARY

? DO YOU PUT A SALESMAN RIGHT IN THE LIVING ROOMS OF 1,300,000 CANADIANS?

TELEVISION DOES!

Canadians everywhere watch and enjoy television. Last year they spent \$215,000,000 on television sets to watch their favourite shows. And they bought the products advertised!

No other medium can compare with television's phenomenal selling power.

No other television service can offer the vital selling impact characteristic of All-Canada TV stations.

- CJON-TV St. John's, CJCB-TV Sydney, CHSJ-TV Saint John, CKWS-TV Kingston, CHEX-TV Peterborough, CHCH-TV Hamilton, CFPL-TV London, CKLW-TV Windsor, CKSO-TV Sudbury, CJIC-TV Sault Ste. Marie, CFPA-TV Port Arthur, CKX-TV Brandon, CKCK-TV Regina, CHCT-TV Calgary

Best wishes to the CARTB on this First Annual Convention of the combined broadcast industry.

F. W. Ziv Co., voted "Television's Top Rated Film Producers" by advertisers, agencies, and stations in Billboard's 3rd Annual Film Awards. Represented exclusively in Canada by All-Canada TV.

Contact your All-Canada Film man for particulars on these available shows:

- Mr. District Attorney, Boston Blackie, I Led Three Lives, Favourite Story, Cisco Kid



Canada's First Television Service Organization

Montreal • Toronto • Winnipeg • Calgary • Vancouver

MOVE GOODS

FAST



WITH

CKLW-TV

CHANNEL

325,000 WATTS

A big, booming market composed of the nation's top wage earners, plus a medium that can reach 83 per cent of that market — what more could an advertiser ask? CKLW-TV with its vast power of 325,000 watts blankets South Western Ontario — a compelling selling force that only this audio-visual medium can offer. No matter what goods or services you may have to sell, CKLW-TV can do a better job and at a lower cost per TV home. Call your nearest All-Canada Television man today and let him give you *all* the facts about CKLW-TV's market, coverage and programming.

ELLIOTT-HAYNES RATINGS TELL THE STORY

A recent survey made between 6 and 10 p.m. showed CKLW-TV to have the largest Canadian audience of the four television stations in the Windsor-Detroit area on three full-hour occasions during the week's sampling, although CKLW-TV had then been on the air for less than four months. In addition, it was second on the teleratings during six one-hour periods. CKLW-TV's top programming attracts and keeps large audiences consistently.

Cash in on this big, lucrative market. Be sure CKLW-TV is on *your* next schedule.

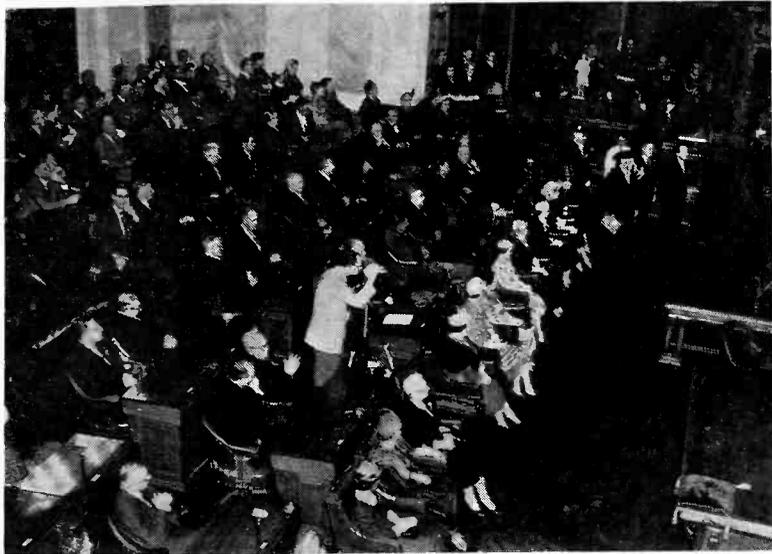
CKLW-TV WINDSOR

With Maximum Power of 325,000 Watts

REPRESENTATIVES: ALL-CANADA TELEVISION.

IN U.S.A.: ADAM J. YOUNG TELEVISION CORP.

SASKATCHEWAN HOUSE OPENING TELESCREENED



Victor Bull, CKCK-TV cameraman covering the opening ceremonies of the Saskatchewan legislature trains his lens on Lieutenant-Governor W. J. Patterson, as he reads the Speech from the Throne. He is shooting from the government side of the house over the heads of the members' wives. Premier T. C. Douglas is seen standing to the left of the Speaker's chair.

This year for the first time members of the Saskatchewan Legislature were seen on Television when CKCK-TV telecast a fifteen minute film of the official opening ceremonies.

The station installed 25,000 watts of supplementary lighting in the chamber and placed 16 mm. movie cameras in three carefully chosen positions. One camera covered the

arrival of the official party and the inspection of the honor guard, one was in the press gallery to follow the entrance of the official party and one was on the floor of the chamber to cover the reading of the Speech from the Throne. Victor Bull and Vern Kent of the station's photographic department handled the filming with an assist from film editor Gordon Grant.

TV COUNTRIES

The United Nations Statistical Year Book which came out recently reports that there are 700,000 or more television sets in the Soviet Union. This places the Russians in third rank in the world in number of sets behind the United States with an estimated 31,532,000 sets and Britain with 3,411,000. Canada is fourth with 665,000 sets.

The report listed 31 countries and territories as having regular television service. These include Cuba, 150,000; Mexico, 90,000; France, 72,200; Brazil, 70,000; Hawaii, 44,000; Italy, 35,000; West Germany, 27,600; Argentina and Venezuela, each 20,000; Belgium, 15,000; The Netherlands, 9,000 and Japan, 5,000.

After the film had been processed it was edited by Grant and news editor Jim McLeod, a commentary was prepared on tape and in less than four hours after the ceremony it was on the air. Of the 800 feet of film exposed about 600 feet were used.

Immediately after CKCK-TV had finished with it, the film and taped commentary were expressed to Saskatchewan for CFQC-TV to use on their newscast the next day.

Both government and station officials voiced their approval.

SEE AND HEAR...

...Some of Over 30 Top TV Film Features

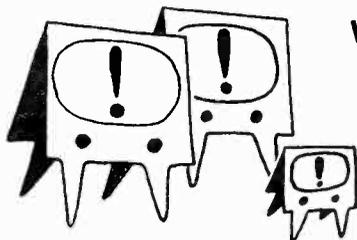
- ★ The Whistler
- ★ Eddy Arnold Time
- ★ Weather Jingles
- ★ Joe Palooka
- ★ Crown Theatre
- ★ Gene Autry
- ★ Florian Za-Bach
- ★ Frankie Laine

See Dick Sheppard

at the CARTB

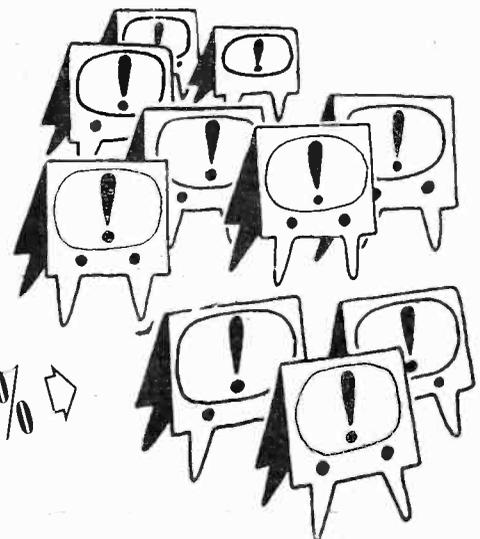
It's easy to do business with

growing...growing...growing...



IN ONE YEAR CKCO-TV AUDIENCE INCREASED ...

330%



now **139,539 TV SETS***

ckco-TV • CHANNEL 13

864 KING ST. WEST • KITCHENER • ONTARIO

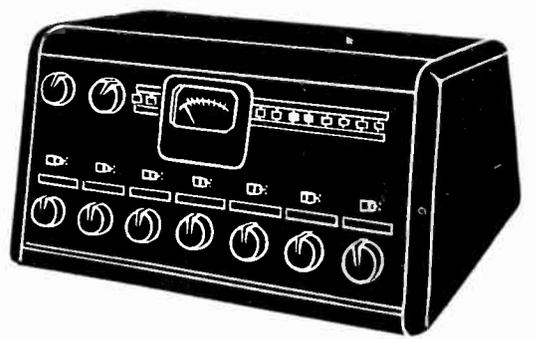
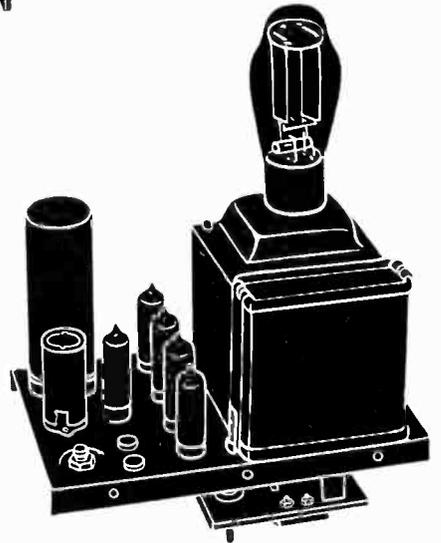
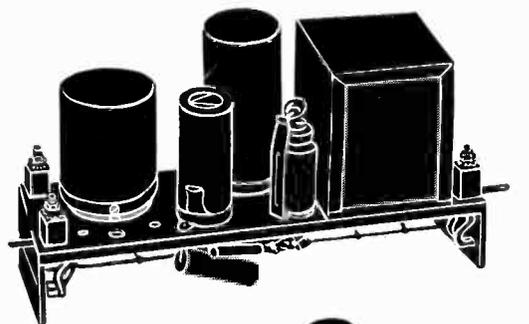
reps:

MONTREAL - TORONTO — JOS. A. HARDY.
VANCOUVER — JOHN N. HUNT.
U.S.A. — WEED TV CORP.

*source of information — Postcard survey made March, 1955 by CKCO-TV-Weston Bakeries Ltd.

To members of the
C·A·R·T·B·

May we wish your
 convention every
 success...and
 we're looking forward
 to seeing you
 with or without
 enquiries or problems
 on **AUDIO-EQUIPMENT**



Northern Electric
 COMPANY LIMITED

SERVES YOU BEST

PRELUDE TO BEAVERS

The remainder of this issue is devoted to "Prelude to Beavers", or, in other words, a selection of stories chosen by our staff from those which appeared in this paper during 1954 and which are reprinted here on the strength of the contributions to radio and television broadcasting they represent.

These stories will be closely studied by our Beaver Awards Committee, which will regard them in the light of nominations, and select from them from three to six. To the stations involved in these stories the committee chooses, the 1954 Beaver Awards will be presented.

In selecting these "nominations", our staff has concentrated on stories which point up the broadcast medium's power for good. This may mean the good of the community, in terms of education, meeting of emergencies, public information, public health, citizenship and just plain entertainment. There is also the important economic function of promoting the sale of merchandise.

We believe that the twenty stories are typical of the many public services that are being rendered to people wherever radio stations are heard. We regret that more such stories have not been accessible to us, but we hope that "The Beavers" will encourage broadcasters to enhance the fine works they are performing

continuously in the public service with a better job of proclaiming their accomplishments and so encouraging others to follow their fine examples.

There are no categories or specifications for Beaver Awards. All Canadian stations — radio or television — are eligible to receive awards for conduct deemed by the judges to reflect distinction on these two kinds of broadcasting. Awards take the form of framed copper plaques. Individuals who in the opinion of the judges are directly involved in the award-winning enterprise, will receive miniature reproductions of the award won by their station.

The committee will be appointed and the final selections made in time for the winners to be announced in our issue of May 4th, which will be dedicated to the Association of Canadian Advertisers during their 1955 Convention. Presentation of awards will be made in the home territory of each winner, if possible before representative groups of influential business people.

In commending our Beaver Awards project to the industry, the national advertisers and their advertising agencies, we should like to point out that it is designed to enhance the power of radio and television, for the good not only of the industry but of audience and sponsors as well.

DORWIN BAIRD

is from

CJOR

VANCOUVER, B.C.

"The station with a voice that people hear on the West Coast."

Dorwin's morning "Man in the House" Show has room for two daily national spots. Meet Dorwin at the CARTB then see the nearest Stovin Man for details.

DON'T LOOK FOR US...

We won't be present at CARTB television sessions — there's no TV reception in the North! But radio listenership is at an all-time high. With limited outside reception, the widespread Northern audience counts on these three stations for news, information and entertainment. Here's proof:*

	Night-time	Sets in Use	Percentage of Listeners
CFCH NORTH BAY	Nov. 1954	42%	89.9%
CJKL KIRKLAND LAKE	Oct. 1954	41.2%	95.4%
CKGB TIMMINS	Nov. 1954	51.8%	80.7%

These figures are unmatched by Canada's largest cities:

MONTREAL (English)	Nov. 1954	22.8%	} Sets in Use
TORONTO	Nov. 1954	22.9%	

That's why for increased sales in the wealthy Northern market, your first choice should be

CFCH

NORTH BAY

CJKL

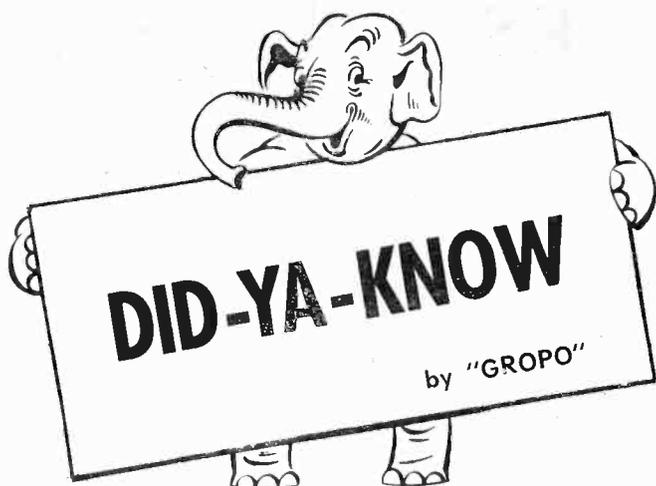
KIRKLAND LAKE

CKGB

TIMMINS

* ELLIOTT-HAYNES.

Under Northern Management
Reps:
All-Canada Television in Canada
Weed and Co. in U.S.A.



**YOUR ADVERTISING DOLLAR
S - T - R - E - T - C - H - E - S
WHEN YOU BUY THE HOME MARKET**

Here are nine good reasons which add up to greater value, better service and full appreciation of your business.

1. **CKNX WINGHAM — ONTARIO'S FOREMOST FARM STATION** serving local accounts in London, Kitchener and seven counties. Over 300 years service in broadcasting found CKNX's staff of 30, who have each served CKNX's listeners for an average period of 10 years.
2. **CKPC BRANTFORD —** situated in the heart of Southern Industrial Ontario. Watch for new developments in CKPC's programming and sales.
3. **CKLB OSHAWA —** a big story unfolds for this progressive station, soon 5,000 watts and reaching areas with PROGRAMMING rivalling anything heard in Toronto or the Eastern areas to points as far away as Belleville and Peterborough.
4. **CHVC NIAGARA FALLS - WELLAND —** Watch the QUIZ PROGRAMS ON THIS BIG 5,000 watter — a sure bet to reach the entire Niagara Peninsula.
5. **CJIC SAULT STE. MARIE —** The only Canadian signal heard in Algoma County. A real bonus in extra listeners now unfolding in the Blind River Uranium Development.
6. **CFPA PORT ARTHUR —** This progressive basic Dominion Network Station offers a 20% increase in 1954 BBM — a sure sign of intelligent programming and service.
7. **CKEN KENTVILLE / CFAB WINDSOR, Nova Scotia —** Undoubtedly the most progressive station in the Maritimes — offering programming and service unsurpassed. Your best bet for any test campaign where sure results count.
8. **CFCW CAMROSE, Alberta —** Covering 11% of the Farming population of Alberta. Since opening day, November 1st, over 165 year-round local sponsors on the air.
9. **CKYL PEACE RIVER, Alberta —** NO TV, NO NEWSPAPER, NO OUTSIDE COMPETITION and over 18,000 homes waiting to hear your sales message.

DON'T overlook the potentiality of these important markets.

CONTACT:

Doug Grout Lorrie Potts Ross Nerby (Montreal)

James L. Alexander Limited

TORONTO — MONTREAL
TELEPHONE EMPIRE 3-4079 TELEPHONE HARBOUR 6446

Opinion

CALL FOR LIBERAL FREEDOM

Excerpts from an editorial talk broadcast in the series "Sam Ross Reports" on January 3rd, 1954 over CKWX, Vancouver, and repeated on CKOV, Kelowna and CJAT, Trail.

It's doubtful whether there is a better way to open a new year than to offer a constructive policy for freedom of radio and television, and the reasons why such a policy should be instituted without delay.

Radio and television are publishing. They are media for information and entertainment, and they provide newscasts and programs for the enjoyment of all.

If there is one business no government need be in, it is the business of publication, electronic or otherwise. If there is one business no government need be in, it is the business of entertainment.

Radio and television are both of these.

There cannot be a true democracy where a government — any government — has power to control the making and distribution of news even in a small degree . . . for the small degree can grow and grow until it is all-embracing.

Such control exists today, and because it exists, there is danger it will grow to a point where it becomes dominant and then to a point where it brooks no opposition and becomes monopoly.

Any government which is in the position to dictate, even indirectly, what the public shall hear and shall not hear, could continue itself in power indefinitely, even through the present legitimate voting processes. It can be done through constantly assuring the public that all is well, and barring any criticism of the government.

This principle was recognized over one hundred years ago in the fight for freedom of the printed press in England. It was the campaign—long and expensive — that led to elimination of the security bond to guarantee a newspaper's good behavior in its relations and comment about the government of the day. It was also the campaign that led to repeal of the stamp tax on newspapers and

the advertising tax on newspaper's source of revenue.

Similar control extends over all programs through regulations having the full force of law without being passed by a law-making body, or even without being considered by such a body. They exist and they are altered, but they are not necessary because existing laws are effective and enough.

They are the laws of slander and libel. They are known to all, and available to all, and are the same for one and all. If they are broken, then the individual or the corporation becomes liable to civil or criminal punishment.

The existence of these laws does not violate freedom. They protect individuals against the violation of their freedom by someone who has not respect or consideration for the rights of others. Any other protection is not only unnecessary; it burdens industry with regulation and is discrimination.

Another justification for elimination of regulations is the prevention of growth and development. Private stations are precluded from establishing their own networks, or arranging long-term affiliations between two or more stations for the simultaneous presentation of programs. The rule applies to networks on a regional basis or a national basis, for only the government system is permitted to operate networks.

These — and other powers — are extending into the field of television. Television programming will be under even greater control than radio. Radio is barred from networks, etc., but it can import live and other programs direct, even though such programs are under general control of the government body. In television, however, private stations are banned from obtaining live programs or kinescope films except through CBC-TV.

And, of course, there is the principle of monopoly in television which has been maintained at all points where television has been established in Canada. There is no sign of any break in this policy, although it should be cancelled immediately to give Canadians alternate programs

LISTEN...

...To the story of
PEOPLE ARE FUNNY
ESSO FARM REPORTER
AND OTHER SHOWS

Learn the facts of Multiple Tape Duplication from Gordon Keeble.

Caldwell

AT THE **CARTB**

without tuning in across the international boundary.

The answer lies in complete overhaul of the legislation on which the radio and television system has been built; and a complete overhaul of the methods involved.

The number one step is the appointment of an independent regulatory body with authority over technical matters only. This includes the site, power and frequency of radio stations; and the site, power and channels of television stations.

Such a step would give the independent regulatory body the position of technical authority and arbiter in all technical matters involving either CBC stations or private stations; and would divest the CBC of its control powers.

The next step would be the elimination of program controls and the opening of all sources of program material to all stations without any restriction whatever. It would amount to free access to all program sources.

An additional step would be to open the door for private stations to establish their own networks on a regional or national basis and thus give greater opportunity for growth and development through spreading program costs over more than a single station.

If these three steps were taken in 1954, the broadcasting of news and information and entertainment would be launched into a new phase in Canada; and one that would remove handicaps and permit natural growth regionally and from coast to coast.

The licensing of a radio or television station need not involve the programs carried, provided they do not violate the laws of slander, libel

and decency.

An automobile is licensed. It is required to obey the laws of the road, but there is no control over what the driver should say or think. A steam boat is licensed, and it obeys the rules of the sea. But there is no control over what the crew or the passengers say or think.

The political point of deep concern in all this is the inability or the to continue to live by the traditions failure of the government in Ottawa of liberty on which the Liberal party was founded, and for which, until recent years, it has always fought and crusaded.

It has always been the defender of freedom of speech and the rights of individuals; yet in the radio and television field it has not kept these beacons alight. And in consequence, the principles have slid backward into darkened areas to affect other principles of freedom in other spheres.

At this point, it would pay the Liberal party to recall its traditions, and also the comments of Herbert Spencer seventy-five years ago. A great student of politics, Herbert Spencer saw the trend to compulsory legislation that curbed individual freedoms. He saw this in the Liberal party, and he emphasized the "system of compulsion" was changing Liberalism into a new form of Toryism.

It wasn't just a play on words . . . it was emphasis on principles, and a warning against excessive legislation.

What has happened for the last seventy-five years is still happening. And now is the time to apply the brakes and reverse the procedure. Radio and television mark the starting point.

January 20, 1954

SOON

5000

WATTS

C K C H

HULL - OTTAWA

"CHLOE"
L A I D
A N
E G G

No
 Copy
 Ready
 For This
 Issue.

Sorry!

CHLO
 L O N D O N and S T. T H O M A S

See Stephens and Towndrow
 In Toronto and Montreal
 Adam J. Young in U.S.A.



"WHEREVER THERE'S MUSIC THERE'S BMI!"

BMI CANADA

. . . . welcomes the delegates and visitors attending the CARTB Convention in Quebec.

Since BMI Canada was activated, it has maintained offices and staffs in Toronto and Montreal to service its composers, publishers and licensees.

We hope that we will have the pleasure of seeing you at the Chateau Frontenac, and cordially invite you to visit us at the BMI Canada suite. As always, we will be happy to greet you in the languages of Canada's radio and television stations, French and English, and will be pleased to show you the wealth of music in these two national tongues which is available under the BMI Canada licence.

BMI CANADA LIMITED

Toronto 229 Yonge St.	Montreal 1500 St. Catherine St. W.
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R. H. BETHEL
ZNS, Nassau



GERRY WILMOT
ZBM, Bermuda



MENGIE SHULMAN
VOCM, St. John's, Nfld.



T. H. (TOM) TONNER
CKCW, Moncton, N.B.



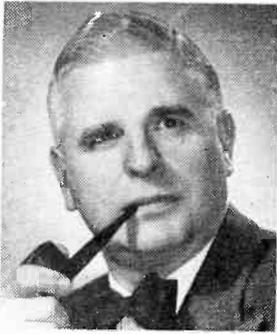
F. A. (LIONEL) LYNDS
CKCW-TV, Moncton, N.B.



GEORGES GUERRETTE
CJEM, Edmundston, N.B.



ANDRE LECOMTE
CJBR-AM-TV, Rimouski



F. H. PEMBERTON
CKSF, Cornwall, Ont.



TERRY FRENCH
CKLC, Kingston, Ont.



J. R. RADFORD
CFJR, Brockville, Ont.



W. H. STOVIN
CJBQ, Belleville, Ont.



E. G. ARCHIBALD
CHOV, Pembroke, Ont.

Pepys *says:*

I to a coffee house much frequented by me this day, where I did meet one who endeavoured to confound me with that well-known statement "Stovin Station is a Proven Station". He did demand of me whether there were any other stations which were Stovin stations, to which I agreed amiably that there were. He did then enquire in a sly way whether none of these was a proven station too. What I did with some eloquence tell him that it was possible to be a proven station though not a Stovin station, BUT that it was *not* possible to find a station which was not also a proven station.

Which sound statement of fact I do believe that the good station managers here pictured, among whom we are proud to be associated, will appreciate.

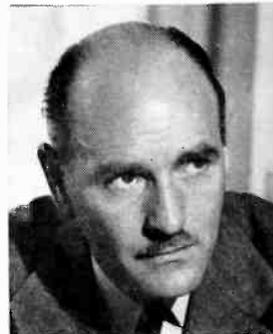
HORACE & CO *Radio Station*

MONTREAL • TORONTO

"A Stovin Station"



CJRL, Kenora, Ont.
Appointment Pending



JOHN KANNAWIN
CJBC, Toronto, Ont.



STOVIN

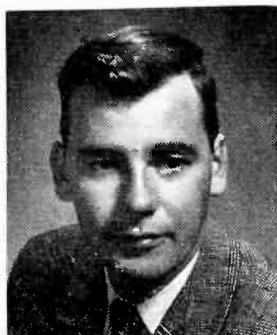
representatives

WINNIPEG • VANCOUVER

Proven Station"



PERRY W. LEE
KGR, Galt, Ont.



WM. HAWKINS
CFOS, Owen Sound, Ont.



ROGAN JONES
KVOS-TV, Bellingham



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



WM. C. HANKINSON
CFPR, Prince Rupert, B.C.



DON MCKAY
CHED, Edmonton, Alta.



A. MACKENZIE
CKXL, Calgary, Alta.



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



JACK SHORTREED
CJGX, Yorkton, Sask.



R. A. HOSIE
CKOM, Saskatoon, Sask.



H. G. DEKKER
CJNB, North Battleford



LLOYD E. MOFFATT
CKY, Winnipeg, Man.



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



Your
All-Canada
Man ...

Tells the
story of
radio

representing 30
leading Canadian
radio stations

- CHWK—Chilliwack
- CFJC—Kamloops
- CKOV—Kelowna
- CPGP—Prince George
- CJAT—Trail
- CKWX—Vancouver
- CJVI—Victoria
- CFAC—Calgary
- CJCA—Edmonton
- CFGP—Grande Prairie
- CJOC—Lethbridge
- CHAT—Medicine Hat
- CKBI—Prince Albert
- CKCK—Regina
- CKRC—Winnipeg
- CJSH-F.M.—Hamilton
- CKOC—Hamilton
- CJCS—Stratford
- CKSO—Sudbury
- CFRB—Toronto
- CFPL—London
- CKLW—Windsor
- CFCF—Montreal
- CFCY—Charlottetown
- CFNB—Fredericton
- CHSJ—Saint John
- CHNS—Halifax
- CJLS—Yarmouth
- CJCB—Sydney
- CJON—St. John's

Wherever he goes, from coast to coast
in Canada, your All-Canada Man
is always working for Canadian radio.

He is constantly visiting agencies,
advertisers and local radio stations
... continuously promoting

the ever-present voice of radio
as the ideal advertising medium.

And through his Program Division,
your All-Canada Man is offering
dynamic new programming ideas
to spotlight profit-making
advertising campaigns.

Yes, wherever he goes,
your All-Canada Man is working
with you ... *forcefully* telling
the story of Canadian radio
from coast to coast.

Your All-Canada Man salutes
his fellow-members of the CARTB
for their many and varied contributions
to Canadian Radio.

TORONTO
MONTREAL
VANCOUVER
CALGARY
WINNIPEG

ALL-CANADA RADIO
FACILITIES LIMITED

Show Case

DECADE FOR DRAMA



— photo by Ranson

STARTING OUT TEN YEARS AGO as a not too hopeful hobby, CJCA's Drama Club for amateur radio performers now provides an important part of the station's programming. Seen in the above photo during one of the Drama Club's "Beaver Playhouse" programs are, left to right: Doug Homersham, director of the Club and the station's assistant production manager; operator Bill Seeback; and in the studio Club members Jack Dixon, Lola Carol and Charles Sweetlove.

Edmonton — Two drama series totalling 90 minutes of air time each week and a special quartet of original plays last spring, combined to make 1953 the busiest year in the ten-year life of the CJCA Drama Club. With a regular membership of twenty-five trained amateur performers, who come from business and professional offices throughout Edmonton, the Club has grown to the point where it produces two weekly drama series: the hour-long *Beaver Playhouse*, sponsored by Beaver (Alberta) Lumber Limited; and the half-hour *Teller of Tales* mystery sustainer. In addition, it produced a quartet of plays by local authors last spring to celebrate the International Theatre Month.

It was a little over ten years ago — all-out wartime — that a handful of people who had in common only an amateur interest in radio drama, got together to form the Drama Club. They had the co-operation of CJCA and the devoted support of its assistant production manager, Doug Homersham. They pooled their resources: not much spare time, very little money and even less experience.

The new Club's first move was to set up training classes in which the fundamentals of voice expression, character interpretation, microphone technique and production methods could be studied and practised. Eight months after its formation the Club went on the air with its first dramatic production and, except for a hiatus each summer, has been broadcasting ever since.

Since then — and largely because it has consistently kept a highly-trained membership available, as well as a crop of newcomers in training, according to promotion manageress Win Sutton — the Club

has been able to present many series of important dramas, including a number of productions fed to the CBC's Trans-Canada network, a series originated for the Canadian Chamber of Commerce and aired by sixty-five privately-owned stations, and a group of dramatic broadcasts for the Alberta Government. The Drama Club, working in co-operation with the CJCA news department, has made it possible for the station to air public service programs dramatizing important current events.

With the responsibility of an hour and a half of air time each week, and the accompanying rehearsal periods taking upwards of triple that time, the Club members find they are kept regularly busy for part time Thespians. But, as Win Sutton points out, this demand for their services has encouraged the Drama Club members to raise their performance standards to the point where their "presentations have been favorably compared by listeners with the best on network in Canada and the States".

Major Drama Club production is *Beaver Playhouse*, a Sunday evening hour in which popular and classical works ranging from comedy and tragedy to romance and mystery have been performed. Second to it is the Thursday evening mystery thriller, *Teller of Tales*. The Club's cycle of four Edmonton-authored plays, calling attention to the International Theatre Month, included: a plea for racial tolerance by Gwen Pharis Ringwood, called *The Wall*; a call for faith, *Journey With Louisa*, by Elsie Park Gowan; and two international social studies, *Road to Jericho* by Dick Morton, and *The Witchhunt* by Hazel A. Robinson.

January 6, 1954

BEST WISHES TO THE 30th ANNUAL CONVENTION
of

**THE CANADIAN ASSOCIATION OF
RADIO AND TELEVISION BROADCASTERS**

CFCO — 630 Kcs — Chatham

More listeners per watt cost than any other
Western Ontario Station

INTERVIEW WITH A SHOPLIFTER

Taken from the actual tape recording used in the program, this is "The Shoplifter", one of the City Mike series, prepared and presented by Jack Webster, news director of Station 600, Vancouver.

Business men and employees together are worried just now about the prospects of a recession. All the experts, all the pundits are saying very soberly, that there is liable to be quite a setback in retail trade and in the production industry from now until the end of spring next year. So I hope you won't think I'm too cynical when I bring to you an expert in a different kind of an industry through which the stores in Vancouver lose untold thousands of dollars each year. This man is by profession, and I'm not pulling your leg or anything, he is by profession a shoplifter. He's been in and out of prison for a large number of years now. Not always for shoplifting, sometimes for breaking and entering and for other crimes too. But on City Mike I feel it is of great interest to you, and, part of the duty of the people to know what's going on — that there are people who live by shoplifting. This man's face is known to many policemen and store detectives in many places and I got him today in a good talking mood. And I'm going to ask him what he thinks of trade prospects in Vancouver just now from his own particular specific point of view.

Webster. Is business good for shoplifters just now?

Shoplifter. Well, it has been bet-

ter, but you can make a good living at it, especially on days when shopping is better than other days.

W. But just now, for instance, in Vancouver, is business brisk enough for you to do your undercover work?

S. Oh, yes . . . business is no good in the mornings up until noon, the meal hour, and then it starts from then until 5:00 at night.

W. What do you mean, it's good for you? You're able to steal things quite conveniently?

S. Oh, yes.

W. And why do you choose the noon hour? Why does it get good then?

S. Well, because stores have less clerks in there in noon hour than they have at any other time.

W. So at the moment the stores are busy at noon hour with their smaller staffs, you do your work then?

S. Yes.

W. Have you done any shoplifting recently?

S. Oh, yes, I have.

W. How long ago?

S. A couple of days.

W. And what did you get?

S. Well, I tell you, I got two pairs of men's slacks and two cameras — the last time I was working, that is. One afternoon just recently.

W. Which end of town would that be in?

S. On Granville Street.

W. And where do you concentrate most of your work.

S. Well, along Hastings, the busy part of Hastings and Granville.

W. Do you work alone?

S. No, I don't. I work as a rule with another fellow. He stalls one of the clerks and talks to him while I go to work.

W. When you go to work do you just lift things off the counter?

S. No — in behind cases, I open the show case if there's something valuable there and take it off the racks, or on top of the counters whichever is handy. And you also steal good articles instead of cheap articles because you get more when

you sell them.

W. Well, tell me, where do you sell them?

S. Well, we have different places in town, different fellows are willing to pay the price and are always looking for bargains.

W. If you steal a pair of slacks, say, worth about \$21.00 how much do you get for them?

S. Third.

W. You get a third. You'll get \$8.00.

Continued on page 38

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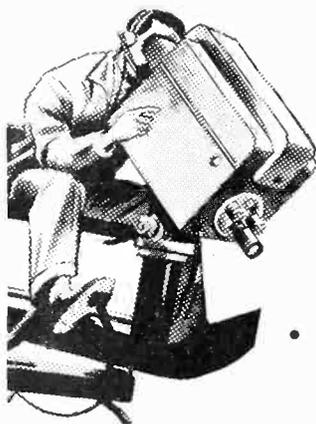
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SHOPLIFTER INTERVIEW

Continued on page 37

S. \$8.00, yes.

W. Do you find much difficulty in selling the stuff?

S. No, not a bit.

W. Do you concentrate mostly on clothing?

S. No, jewellery, if I can get a hold of jewellery it is very easy to sell.

W. Do you go after jewellery in big stores or little stores?

S. Big stores . . . big stores and little stores. They're all alike . . . whichever store seems to be a profitable make.

W. Tell me — now I wouldn't want you to name any stores, of course, because that wouldn't be fair in the first place — how tough are the detectives in the stores.

S. Some of the stores are very tough.

W. Now supposing you're shoplifting and you're caught, what happens?

S. Some of the big stores will give you a chance to go into the office and they make out a form and you sign out of the store and you swear never to come into the store again as long as you live, and they might give you a chance to go free. That is, if the article is not too big that you stole.

W. If it's under \$25.00?

S. Yes, if it's under \$25.00. And if it's over \$25.00 they'll have to prosecute you.

W. That's a division of the criminal code.

S. Yes, it is.

W. Under \$25.00 is one category over \$25.00 is a more serious category.

S. Yes, sir, that's it.

W. And once you've sworn out of that store you keep out of it for life, eh?

S. Absolutely!

W. Have you ever signed out of a store and gone back into it?

S. No, I haven't. I've sworn out of a store but I've never went back in.

W. And when were you first convicted — caught at shoplifting?

S. Oh, in 19 . . . 23.

W. That was in Vancouver?

S. 1923 in Vancouver.

W. You've always done your business locally, in other words?

S. Well, most of it — most of it. Some of the cities in the States, I've been in there for a short time. Most of it has been done locally.

W. What did you get on your first sentence.

S. I got three months.

W. That was in the old Oakalla, eh?

S. Yes, the old Oakalla.

W. And since then, roughly speaking, how many times have you been convicted for shoplifting?

S. For shoplifting? Oh, six or seven times.

W. What are you doing now? You said you were shoplifting a few days ago?

S. Yes, well I am. That's the only way I have of making a living. The only thing I know.

W. Haven't you got a trade?

S. Well, I had a trade but I've been sick, I've been sick and I haven't been able to work at it.

W. Tell me, what other kind of things have you done while not being able to work at an honest trade. Apart from shoplifting, have you raised money any other way?

S. Well . . . I've done a little . . .

er . . . house-prowling and one thing and another — different things to make a living — stealing.

W. Tell me this, with Christmas time coming, perhaps you can do a good turn for some housewives by warning them about the tactics they must watch for. If you're going to break into the house in daytime, and you're trying to lift something quickly, how do you do it?

S. Well, I'll tell you. You use a piece of celluloid for the front door. First of all you knock at the door. If nobody answers the door, you take a piece of celluloid and try to open the lock.

W. In other words, you slip the piece of celluloid in between the door and the door jamb.

S. That's right.

W. And that goes behind the little — um — what's the word? The little lever?

S. Lever.

W. That pushes the door open?

S. It pushes it back.

W. But surely a simple catch in the door could also foil you, couldn't it?

S. If you have a tack — if you put a tack just above the catch inside the lock . . .

W. On the side of the door jamb?

S. Yes, you stop the celluloid from going in. That's a very good protection. That's very good advice, believe me.

W. Do people like you also go in windows?

S. Oh, yes. We jimmy windows lots of times with a screw driver. We just pry the window up and sometimes the lock . . .

W. What kind of stuff do you look for?

S. Well, jewellery most of the time.

W. So, therefore, although you know it's a phony, it's a good thing to leave a light on at night, is it?

S. Very good.

W. Because you're not very sure whether there's really someone there or not?

S. That's correct.

W. I see. It's always worth knowing, isn't it?

S. It certainly is.

W. But tell me, I remember other tactics being used in town where two men were involved in daytime thefts, mostly in the summer time. How does that work?

S. Well, there's one fellow will stay on guard on — post — will stay on post outside — what they call on the point. So he looks for people coming. So if people come, you hear a warning and you can go out the back way.

W. So you can make a quick getaway. What's the biggest sentence you ever had in your life for this type of crime?

S. This type of crime? One year's sentence one time in Oakalla.

W. But tell me, there's another reason — I know without asking you, you might as well tell me — there's another reason you steal each and every day in your life. What is it?

S. Well, I'm using drugs. I have to get the money to supply my habit.

W. How much does your habit cost you?

S. Fifteen dollars a day.

W. In Vancouver?

S. Vancouver.

W. Do you buy your drugs on the street?

S. Oh, absolutely!

W. You use the same guy all the time, do you?

S. No -- no, different -
 W. Have you been in often for Drugs?
 S. I did time in the big house, the penitentiary, for drugs and I did time in Oakalla for drugs.
 W. Can't you break this habit at all?
 S. Well, it's a very hard thing to break.
 W. You've been on it how long?
 S. About thirty years.
 W. Do you inject it?
 S. Yes, I inject it in my veins -- arms.
 W. These are the scars here, are they?
 S. Yes.
 W. These are of recent injections?
 S. Oh, yes.
 W. What can be done to cure people of this habit?
 S. Well, I'll tell you what could be done. If they would take the boys in, the addicts in. For instance, if they had a hospital where they give the fellow a reduction cure, taking them down little by little, it would only take a matter of ten days or two weeks and the man could walk away from this habit.
 W. After you've been using drugs for thirty years do you honestly think you could walk away from the habit?
 S. Well, I don't honestly think I could, because it's the environment that get's you back into it.
 W. In other words, you get back into your same old habits of not working and you've got to raise money so you steal and go on drugs.
 S. That's it.
 W. Or you go on drugs first, and then you steal?
 S. That's it.
 W. What about the youngsters?
 I had an addict on this program a few weeks ago and I don't want to labor the point, but the thing that worries me about it is the youngsters. Now in some of these cafés around town, can you spot the youngsters that are on dope?
 S. I know them all. I know them pretty near all, and it's a shame. Boys, 17, 18 and 19. I've warned several of them and it's a damn shame.
 W. Maybe it's partly your fault. Maybe you've pushed drugs at one time?
 S. No! I've never sold a bit in my life. Not one cap. The people that sell it, some of them don't even use it, some of them don't even use it.
 W. In other words, they're really depending on the habit to make their own money.
 S. Oh, absolutely. It's to their own advantage.
 W. Do you want to tell me your age, or would you rather not?
 S. Well . . . um . . . I'm close to fifty years old.
 W. So when you're finished with me today, what are you going to do?
 S. I'm going out to work.
 W. To work?
 S. Yes . . . (chuckle) Yes . . . to steal.
 W. And off he goes to steal.
 Tragic, isn't it? Because as you can hear, he once had the basic ability and education to make a succes of normal living. But as I said the first time I played this, the next time you might well brush shoulders with Mr. X. But while you're buying, he's stealing. And that's *City Mike* for tonight. This is your reporter Jack Webster saying "Thank you and goodnight untill tomorrow at 9:05 p.m."

March 17, 1954

S-t-r-e-t-c-h

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Show Case

CANDID MIKE COPS

Story by David Willock

Photos by Jack Long

(For Canada Wide)

Vancouver traffic officers Bernie Smith and Ian MacKay were making a slow trip up Main Street around midnight in a black "ghost car", so-called because there is no outward evidence that it belongs to the police.

Suddenly at the point where Kingsway runs into Main, two civilian jeeps came racing abreast down the street, Smith, who was driving, made a quick U-turn. As he did so MacKay switched on a tape recorder in a long, black box on the seat beside him and began speaking into a hand microphone: "We are following two speeding jeeps down Main Street . . . they are increasing speed . . . we are clocking them at 60 miles per hour . . . they have just passed on either side of a taxi . . . another inch and the one on the right would have been on the sidewalk . . ."

By now, Smith had swung the hinged red flasher light up into position and turned on the siren to bring the jeeps to a halt.

The drivers were sober but mildly indignant. Said one: "We weren't bothering anyone, were we?" Said the other: "We didn't endanger anyone except ourselves, did we?"

Smith had plenty to say, pointing out, among other things, what might have happened to pedestrians had either of the jeeps taken to the sidewalk.

"I've been driving eight years," said one of the jeepsters, "and never had an accident".

"Was that good luck or good driving?" asked Smith.

The long black box slung over his shoulder, microphone in hand, MacKay recorded the conversation. After the drivers appeared in court and were each fined \$100 the tape was played over radio station CKWX as part of a regular half-hour Sunday-night program called *Why Do They Do It?*, which, for more than a year now, has been one of Vancouver's most-listened to air shows.

For six months before the show went on the air, Smith and MacKay were carefully coached by CKWX's Bert Cannings in the use of the portable equipment. When he was convinced they could handle it without prejudice to their normal duties as traffic officers, he assembled an audition show which was endorsed by Police Chief Walter Mulligan, the Vancouver Police Commission and traffic and safety organizations.

Carefully edited by Cannings to delete profanity and any references to names, jobs or license numbers, *Why Do They Do It?* has made Smith and MacKay two of the best-known names on the traffic detail. They have become synonymous with the heavy penalties awaiting traffic

violators in the constant fight against death and injury on the roads, yet they have also achieved a sort of reluctant popularity with the public.

One day when they were off duty and did not have their recording equipment with them, they stopped a woman driver for flagrant traffic violation. After they had handed out the ticket she said, coldly: "It's a pity you can't be polite as those men Smith and MacKay on the radio."

In the beginning Smith had a tendency to talk too fast. One night they pulled up an offender who, recognizing Smith's voice, said cheerily: "Hey, slow down, Bernie, or you'll ruin the tape."

More often than not, though, drivers do not spot the machine, hidden behind the officers' broad backs, or the microphone. If they do, and object, the tape is rarely used.

Smith and MacKay are a couple of cheerful, 30-year-old, six-foot extroverts who went to the same Vancouver public school and joined the police force together when they came out of the services after the war. They are intensely serious about their job, however, and give up much of their free time to address service clubs and youth organizations on the need for traffic safety.

They have plenty of experience,

tragic, dramatic, humorous and poignant, on which to draw.

The tragic follow an all-too-familiar pattern: the screeching of brakes suddenly applied, the rending of metal and, by the time the officers arrive on the scene, the moans of the injured, perhaps a body, often an impaired driver at the wheel.

There was the accident on Powell street where the driver of a 1930 Ford with defective brakes had slammed into a telephone pole to avoid hitting a train at a crossing. The woman beside him was badly injured. As she was lifted into an ambulance she cried into Smith's microphone: "My baby! Who's going to look after him? I can't leave him!"

Yet she had left her 18-months-old son alone at home that night to go joy-riding.

There was the incident on Main street where a man "driving like a maniac" hit a slowly-moving car and knocked it 200 feet before Smith and MacKay — who had to touch 80 m.p.h. in the chase — caught up with him. The front seats had been wrenched loose from their bolts and forced to the back by the impact. The man was drunk and taken away in the wagon. His wife became hysterical and refused to go home or be looked after.

"It's no wonder she was hysterical,

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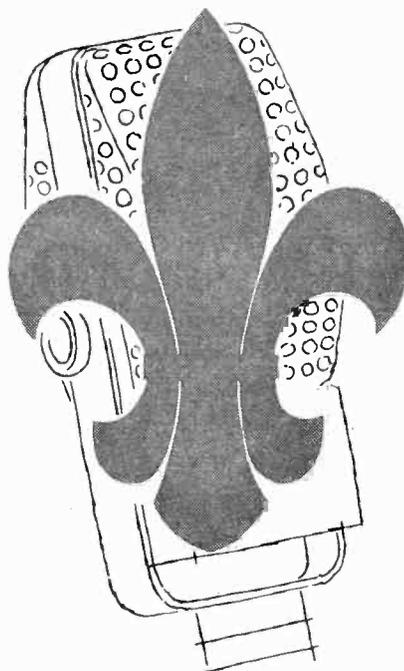
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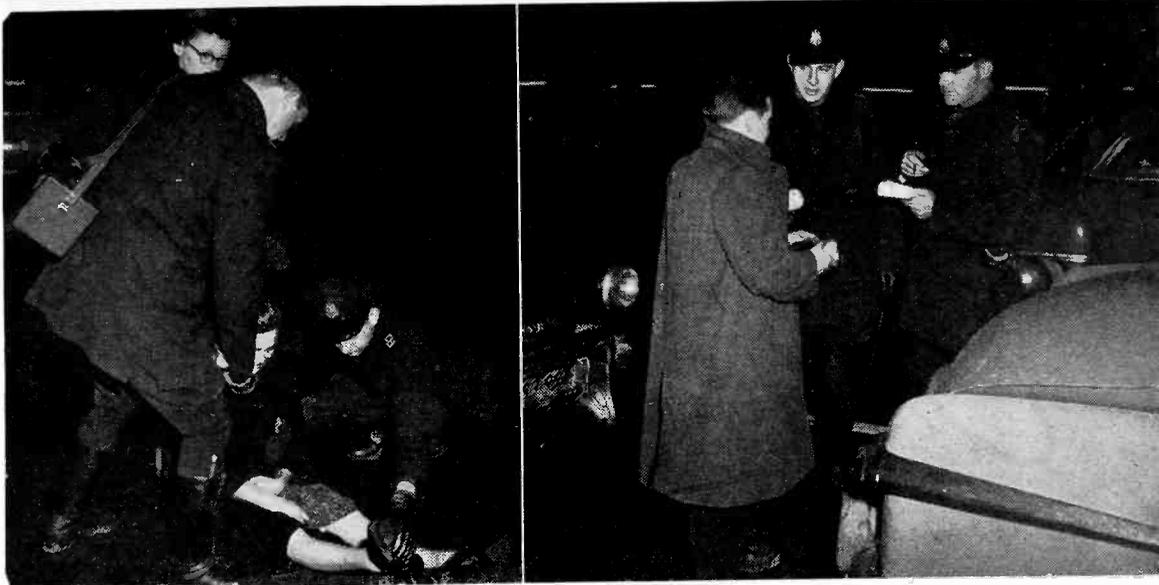
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CONSOLING A TRAFFIC VICTIM TILL AMBULANCE COMES, they record her version of the accident. Vancouver traffic officers MacKay and Smith (R) question a speeder and record conversation.

cal," said Smith. "She was eight months pregnant."

Her husband was given 15 months in jail without option of a fine.

One night the pair saw an ambulance on call and followed it to Prince Edward and Broadway. There they found that a 1935 Ford, driven by a soldier, had according to witnesses, weaved down the street at 60 m.p.h. and struck a Chevrolet coming from the opposite direction. The soldier had head cuts which required stitching, so they accompanied him to hospital.

He kept on arguing and would not lie still while the nurse tried to attend to him. At one stage in the recorded interview, which was subsequently broadcast, MacKay was heard to say sharply: "Get your hands off that nurse!"

The soldier's spree cost him \$100. He was lucky. It could have cost him his life.

Fortunately, because of the vigilance of Smith, MacKay and their fellow traffic officers, the majority of speeders, weavers and other offenders are stopped before they can hurt anyone. Then, what might have been tragedy, frequently turns into serio-comedy.

There was the motor-cyclist they stopped one dark, rainy night who was steering with one hand while the other held an umbrella over his head. "It might have worked if you had radar," Smith told him.

Then there was the time they

answered an accident call. A driver had crashed into a hydrant, but instead of backing away, he remained there. Smith and MacKay found him sitting watching in fascination while water spouted 40 feet into the air.

One impaired driver wrapped his truck so securely around a telephone pole that two heavy wreckers were needed to free it. Yet before he was taken away in the wagon the man carefully and elaborately put on his hand brake.

The driver of a car stopped for going the wrong way in a one-way street accepted his ticket calmly. Not so his passenger. "I don't believe in your under-handed methods," he told the ghost-car officers. "I'm going to vote Labor-Conservative (Communist) next time."

One night, in the Hastings Park area, Smith and MacKay spotted a car pulling out from the curb without a signal from the driver. Within three blocks he had accelerated to 45 m.p.h. "I notice you're not quite steady on your feet," MacKay remarked after they had stopped him. "You're fortunate we pulled you up as soon as we did. Another two beers and you'd be drunk."

"I'm drunk now," the man replied. Then: "I wish you guys wouldn't give me a ticket," he went on. "After all, I stopped and needn't have."

"Then we might just have had to fire a couple of shots," said Bernie Smith, handing him a ticket.

"This'll really fix me," the man

said gloomily. "I'm a bootlegger out on bail."

Smith and MacKay were perplexed one night when a car they were following kept going up to 40 m.p.h. easing back to just over 30, then going up again. They stopped the driver and asked him what the trouble was.

"I'll show you what the trouble is," he said, got out and raised the hood. The officers saw an array of three down-draft carburetors, full racing cams and other high-speed gear.

Smith whistled. "How many horsepower?" he asked.

"Too damn much for any human being," replied the man. "I'm trying to get rid of this heap for 600 bucks."

After the broadcast, CKWX and the Vancouver police received several inquiries from persons interested in purchasing the hot rod.

"Had that guy ever chosen to take off," muses Smith, "no police car could have caught up with him."

Two East Indians who scattered the road markers on Lions Gate Bridge like ninepins and then turned their new truck over in a Stanley Park ditch, provided material for a tape so comical that CKWX has had many requests for a re-play. Each, very drunk, insisted that the other had been driving, yet they also insisted that they were the best of friends. Eventually, after the police had become as confused as they were one was charged as being the driver and fined \$50. The other, charged

with being in a state of intoxication in a public place, paid the usual small fine.

Down in the Skid Row area one day Smith and MacKay could hardly believe their eyes. After almost hitting a jay-walking pedestrian, a car backed up and nearly hit him again.

When they pulled up beside the driver he was blazing mad. "Did you see that fellow?" he cried. "He thumbed his nose at me."

Quietly, Smith and MacKay pointed out that, whatever the provocation, there was no open season on pedestrians, and handed the man a ticket for driving without due care and attention. Meanwhile the, nose-thumbing jay-walker had weaved his way into the Skid Row shadows.

As well as looking for bad drivers, Smith and MacKay try to find good drivers to win the awards presented at luncheon meetings of the Vancouver Traffic and Safety Council. Even when they stop a driver who has obeyed all the traffic rules for the mile or so in which they have trailed him to break the good news, the result is not always sweetness and light.

One man, on being informed of the honor and told that he and his wife would probably get their picture in the newspapers, looked at the girl beside him in alarm and yelled: "This isn't my wife. You can — your award." Then he drove off.

Jay-walking is a \$5 offence in Vancouver, rigidly enforced since the crack-down on traffic offenders began. Smith and MacKay admit to letting one man off with a warning however. "He started to cross on a red light," relates Smith, "but stepped back when we yelled at him. Before we could give him a ticket he gave us an explanation.

"It's like this, officer," he said. "As you can see, I'm a cigar smoker. I usually wear glasses, but today I happen to have mislaid them. Thus, without them, I couldn't see the color of the light through the smoke of the cigar."

Asks Smith: "Could you have given him a ticket?"

Appropriately enough, it is an undertaker, pinched for speeding, who qualifies most for the dumb-bunny award in the books of Smith and MacKay. He told them he was hurrying to the cemetery to decorate a grave before the burial party arrived.

Why do they do it? Don't ask Smith or MacKay.

April 7, 1954

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CFCF CHILDREN'S THEATRE



Photo by Kolander

MONTREAL CHILDREN'S THEATRE directors Dorothy Davis and Violet Walters, are proud of two of their students who will appear in the United Artists' film "A Man In Hiding" based on the Gouzenko story. Pictured at the left is Karen Schaffer, centre, Kenneth Wolfe, and to the right, Hollywood actress Irja Jensen. Karen and Kenneth will play the parts of the two Gouzenko children, Miss Jensen will take the role of Mrs. Gouzenko, while Harry Towns will portray Mr. Gouzenko. Not in the photograph is Teddy Kubacki, a 7-year-old Montreal member of the Children's Theatre who will also appear in the film soon to be released.

One of the theatre institutions that Montrealers tell about with pride is the *Children's Drama School*. CFCF has played a real part in promoting this theatre. For 15 years there has been a half hour production with players all children ranging from six to 13. Dorothy Davis and Violet Walters have been the two women behind the drama school. Among the well-known students who have gone on to professional work are Dick Easton, who, after his success at Stratford last year, was taken by Alec Guinness to London, England; Bonar Stuart; Patricia Joudry; Elizabeth Kramer. And now three Montreal children from the *Children's Theatre* have been selected by United Artists to appear in the Gouzenko story, "A Man In Hiding".

The youngsters are Karen Schaffer, 7, Kenneth Wolfe, 10, and Teddy Kubacki, 7. United Artists' director Jack Alexander and producer Fred Feldkamp said they found the *Children's Theatre* thespians an extremely talented and well-trained group. And who can question the value of radio drama experience to these actors and actresses in the Junior League?

April 21, 1954



TORONTO'S exciting DAYTIME Radio Station!

- Frank Tumpane 8:00 a.m. news
- Phil Stone..... 8:10 a.m. sports
- Harvey Kirk 1050 Morning Show

CHUM— 1050 — can deliver "customers" and produce "sales" at the lowest cost in Toronto. Call us for particulars:

Allan F. Waters — EMpire 4-4271
Radio Station CHUM — 1050 kc.
250 Adelaide St. West

● THIS LITTLE AD. BRINGS US MANY CUSTOMERS
● OUR WRITING SERVICE KEEPS THEM WITH US

Walter A. Dales
907 KEEFER BUILDING
UN 6-7105 MONTREAL

YOU GET A BIG
PLUS
IN KINGSTON
WHEN YOU USE
CKLC!

There are seven big military establishments in the Kingston area. They have a monthly payroll of well over half a million dollars! — An annual payroll of close to eight million dollars! This money is spent in Kingston! And according to an accurate independent survey, the men and their families in this area listen to CKLC more than any other station!

JUST ONE MORE REASON WHY YOU CAN'T SELL EASTERN ONTARIO WITHOUT

CKLC
KINGSTON

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FORJOE & CO. - U.S.A.

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- CHOK, Sarnia
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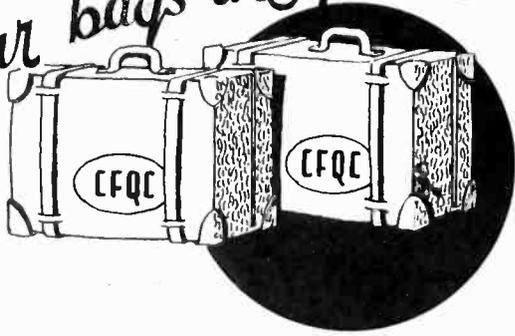
TORONTO: 21 King St. E. EM. 8-6554
MONTREAL: 1434 St. Catherine W. UN. 6-8105



because we look upon it as a double feature. Radio and Television compete like fury for listeners and viewers in the Moncton area. But Radio and Television can co-operate, as well, for the general good of the entire industry. So from CKCW-TV and CKCW-Radio, a double-barrelled greeting to the CARTB! Good luck at Quebec!

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

Our bags are packed—



And we're all set to see you at the Convention!

SEE OUR REPS — ANY TIME!

Contact: RADIO REPS - Canada
ADAM J. YOUNG, JR.,
U.S.A.



THE RADIO HUB OF SASKATCHEWAN

we have a nose for what's cooking!



CFCF-Radio watches everything topical that shows the slightest sign of becoming news. It may start with something cooked up by a diplomat — or simmered by a movie queen. It may start with an election. It may be you.

That's why our News Editors are free-wheeling with long-distance phone calls, a mobile unit for quick coverage; carte-blanche on the right selection of timely news happenings. That's why we always have the right news — local and international — and mostly we have it first.*

This is Canada's First Station in more ways than one. Make it YOUR station, too. Enjoy more profitable results with CFCF-Radio's combination of Mass and Class audience . . . enjoy the skilled help of our expert staff . . . writers . . . producers . . . promoters . . . announcers . . . programming specialists . . . librarians — in one of Canada's fine radio stations.

- * Most complete radio coverage — 1954 municipal elections.
- Exclusive interview with foreign minister of Guatemala, during revolution news-blackout.
- Exclusive information during Montreal crime expose.
- Exclusive English radio coverage — Labrador Development opening.
- First radio interview with Svdn. Ldr. MacKenzie on his return to Canada from Red China prisons.

All-Canada Weed and Co.



Verbatim

GETTING RATINGS WITH RELIGION

Religious programming is no different than any other type, except you can say words on a religious broadcast that would make you lose your licence if you said them on any other program.

At CKCW, it's more than an ideal that our station's programs must have a friendly atmosphere. The listener must feel that we at CKCW care whether they have a good day or not. Furthermore, we want our listeners and indeed our community to be better off because there is a CKCW.

This is not eyewash or smart talk or a plug for the station; and I must bring it in if I am going to make you understand our feeling about our religious broadcasts.

Each morning — the department heads — including those not concerned with programming — meet with Tom Tonner (the station manager), and I sit in when I'm there. We have coffee and a bull session. Tom plans his topics — but more often than not, the meetings follow a completely different line. Perhaps a letter has come from an agency complaining about poor mail returns . . . What is to be our attitude on quiz shows? . . . an announcer fluffed on a show the previous evening . . . How can we make the production department realize their responsibilities to the listeners, the advertisers and the station? . . . What are we going to do when the CBC opens a French station in Moncton? . . . What will happen when CHSJ gets TV?

Every day we try to keep right on top of all the things that might affect the popularity of CKCW. As a matter of fact, we try to keep ahead of these things.

For example, a year ago, we took on Jim Coulter, who had been the CBC's *Neighborly News* editor for the Atlantic Provinces. Jim had built a tremendous following in all of the four Atlantic Provinces since he had been carried by private as well as CBC stations. Jim was given the responsibility of building our morning audience — not only by his broadcasts from 6 to 7 but by personal visits to the rural areas interviewing listeners and speaking of rural meetings. He is a red-headed Irishman with a wonderful personality. Jim's personality and his natural flair for getting into an argument have gotten a lot of radios tuned to CKCW first thing in the morning. Bob Reid takes over from 7 to 9 with a friendly show of news, sports, time signals, weather, commercials and some music.

CKCW is really good listening until 9 a.m. and then some minister says "Let us pray" and click, off go the radios and all our good work is undone.

That's the way it was before we found the solution last September. In other words, our devotional periods have been costing us audience and revenue for at least 19 years. And we did try during that time to correct it, but we were continually beating our heads against a brick wall. The clergy knew more about religion than we did and we couldn't convince them that their problem was different on the air than it was in church. Some of them



By Fred A. Lynds

Adapted from an address to the annual sales clinic of the Horace N. Stovin & Co. stations last March, by Fred Lynds, president of CKCW, Moncton.

would comment that you couldn't teach old dogs new tricks and perhaps the whole thing was hopeless. I was convinced, though, that the problem was not hopeless and that the solution could be found and that aside from just holding an audience, we had a responsibility to those of our listeners who needed spiritual help. For those reasons, we kept at it. We took the time from the ministers and put on transcribed devotional periods or our own programs of music and poems. We did this on three occasions, and each time the ministers would say they now understood what we wanted and could they please have the time back. Just a year ago we really got fed up with their rushing in at the last minute with an old sermon or not showing up at all. We called a meeting of the executive and told them they would have to take part in a radio work shop to improve their work or we would take the time away from them once and for all.

Then came the blow!

Sure they would attend a work shop, but there was one condition. I could have nothing to do with it. I don't mind admitting I was sore and almost told them where to go, but I was more interested in the program, and swallowed my pride and agreed to bring in someone from outside. That was the secret.

I had heard of a Dr. Everett Parker in the National Council of Churches in New York. He had written a book on "Religious Broadcasting." I wrote to him and found that he was no longer with the National Council, but his successor — Mr. Charles Schmitz — was highly recommended. The United Church Radio Committee made the necessary arrangements and Mr. Schmitz came to Moncton for two days during September.

The ministers arrived both mornings at 9:30 and we kept them there until 5:00 o'clock in the afternoon. The station supplied the meals.

I should tell you that Mr. Schmitz had been a Baptist Minister for 20 years, with a daily radio broadcast the last six of those years, so that he had all the answers. When a Moncton minister said he was too busy, Mr.

Schmitz could say that he had been busier and still looked after his radio. When someone suggested that it was difficult to be a pulpiteer on Sunday and a broadcast personality on Monday, Schmitz suggested that he would be a better pulpiteer if he put a little more broadcast personality into his Sunday sermons.

The idea of this session was to make the minister want to get on the air — to recognize the opportunity we were giving them to reach the unchurched — to broadcast something that would help someone who needed a lift for the day.

Mr. Schmitz pointed out that these broadcasts weren't so much a religious service as a pastoral call. He told the ministers to think of a call they had made to some spiritually needy person and then plan their broadcast to help that person.

He warned them against "blue sky" talks — high sounding talks that failed to reach his listeners. He warned them against thinking of his listeners as a large congregation but to consider them as groups of "ones" and to chat with each individually.

• • •

We decided on a format, that is flexible according to each minister's plans; and, we decided on a name. This caused some concern because I said I wanted one that didn't carry the "stigma" of religion. Mr. Schmitz agreed with me and after a great deal of discussion decided on "Your Friends". CKCW agreed to hire a soloist and we have an organist on staff, so the music was to be live. (I, personally, don't think you can use choirs — recorded or live — on devotional periods, and retain the intimacy that is necessary for such broadcasts).

The title of the program is not mentioned on the air because I think it is a poor one — but can't think of a better one. Our soloist sings the first four lines of "What A Friend We Have in Jesus" and then invites the listeners to join Jack Reid and himself in devotions conducted by the Rev. Mr. So-and-So. Then the Minister comes in and sounds quite human and interesting.

Each broadcast is prepared by the Minister two weeks in advance and each broadcast is well rehearsed before it goes on the air.

• • •

Some of you might think we have wasted a lot of time and money on a program that will never be for sale, but let me tell you something. Our devotional periods used to cost CKCW money in lost audience. Today "Your Friends" is one of our best audience builders. And it is sparking our entire programming.

Where we were driving listeners away from the station and from the church, we are now contributing something to their lives and giving CKCW some reason for existing.

Our listeners think more of us. The clergy have not only taken me back to the fold, they have given me a Bible for my efforts. The publicity was wonderful, both local and abroad. It was not an expense. It was an investment.

But let me warn you once again; don't try to tell your ministers how to broadcast; get another minister. One of our local men said after the sessions: "Mr. Schmitz didn't tell us anything you hadn't said before but we believed him."

May 19, 1954

how do you buy TIME?

coverage?

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

cost per thousand?

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

ratings?

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

market?

retail sales volume in this 12-county area totals \$726,000,000—15.7 per cent of the provincial total.

results?

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

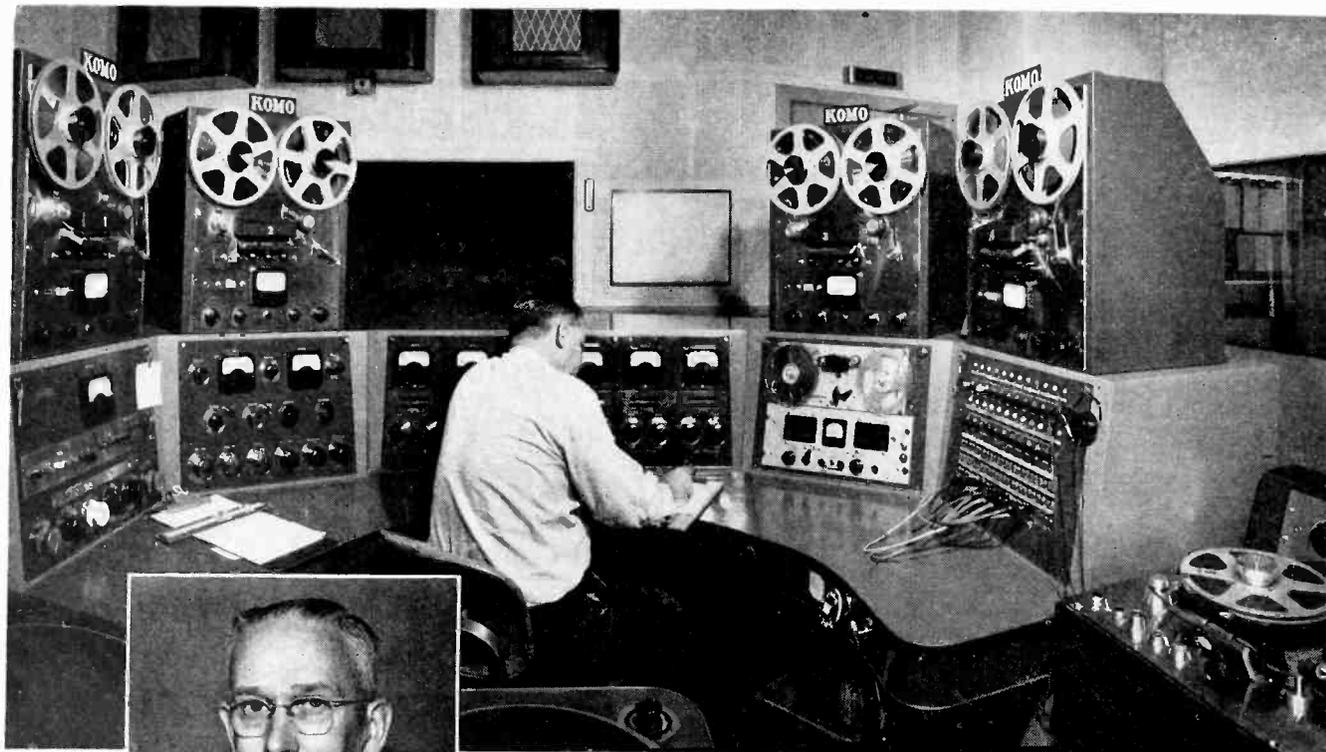
by any yardstick

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



The ONTARIO FARM STATION

REPRESENTATIVES JAMES L. ALEXANDER TORONTO & MONTREAL



"18,000 HOURS and still within specs"

says Francis Brott, Chief Engineer, KOMO, Seattle

"Our first Ampex recorder showed us what a real professional machine can do. After 18,000 hours of heavy use, the frequency response and audio characteristics of our Model 300 head are still within the original published specifications. This kind of performance sold us completely on Ampex — that's why we've added four Ampex 350's."

• NOW an Ampex for every broadcast need

With the addition of the new lightweight Model 600 series, Ampex now offers your broadcast station a superior machine to meet every tape requirement . . . from distant field pickups to major network recordings. For top-ranking performances and rehearsals and programs involving extensive editing, dubbing and "spot" announcements, choose from the Series 350 . . . for recordings "on location" that assure studio fidelity and accuracy, choose from the Series 600. All Ampex recorders have the same basic head design.



This new Model 600 weighs 28 pounds — price \$669.80 (\$733 including carrying case). (A matching amplifier-speaker unit, Model 620, weighs 16 pounds, price \$201.10.)

THE ULTIMATE IN PRECISE TIMING WITH HIGHEST FIDELITY

Ampex timing accuracy is so excellent ($\pm 0.2\%$) that tapes are always on speed — without program crowdings or cutoffs. Ampex reproduction is so faithful that it is indistinguishable from a live broadcast — the result of an unsurpassed combination of broad frequency response, wide dynamic range and imperceptible flutter and wow.



Accepted as the Signature of Perfection in Tape Machines

For a convincing demonstration, contact your Ampex Distributor today

Distributed in Canada by
ELECTRONIC EQUIPMENT DEPARTMENT

CANADIAN GENERAL ELECTRIC COMPANY LIMITED

830 LANSLOWNE AVE., TORONTO, ONTARIO

PUBLIC SERVICE PAYS

Condensed from an address to the Edmonton BMI Program Clinic by Clarence F. Mack, Public Service Director, CFAC, Calgary.

We have learned that no community can grow or thrive without business and industry, and no business or industry, be it soap, soup or syrup, can exist without the support of the people. The public must be kept aware of available products and services, and so we have advertising, and in radio the advertising is sugar-coated with tuneful jingles and melodies over the air, delightfully blended with the melodic jingle of coins and cash registers of local sponsoring business firms. Naturally this is the way we want it, and the way it should be, but let us not forget, in supplying the listener with this sort of programming, we are not giving out with the literal interpretation of the words "Public Service".



CLARENCE F. MACK

It is an undisputable fact, private radio must have its sponsors, but what is even more important, the sponsors must have private radio. Today radio provides that necessary public service wherein the merchant and businessman can conduct his business at a profit so that his business and industry contributes to the community in order that the community may grow and prosper.

sored. In Canada, however, we take a more literal view. We consider that newscasts and sporting events, even though sponsored, possibly even head the list of public service programs. News analysis and talks come next in line, because they provide behind - the - scene information and

In the United States policy and belief stipulates that in order for a feature or program to be of a public service nature it must not be spon-

often a more concise interpretation of events both locally and on an international level. They are programs which contribute to the enlightenment of the community.

Local, drama, musical talent, charitable projects, support of service clubs, weather reports, road conditions and many others, are all vehicles which in Canada lay claim to the public service category. And, in presenting these features, every radio station doing so can increase its prestige in the community while, at the same time, increase its income in its own ledgers. This combination is always good business!

By presenting a few case histories it can be seen how public service can grow from sustaining features and red ink operating costs to sponsored vehicles and figures in the profit columns.

Back in 1947 I was given the opportunity at CFAC of attempting to organize a group of aspiring radio actors into a presentable group capable of doing a half-hour weekly show. There was a degree of interest shown by certain members of amateur little theatre groups, who felt that they would like to embark on a new field, and so we began.

It was recognized by CFAC that this project was, in the finer sense, an available training scheme and, of course, none of the actors or actresses was paid for their efforts. Our major expenses were paper and stencils for scripting and the occasional fee for script royalty when we were at a loss for royalty-free or public domain plays.

It was a slow beginning but the interest grew. A few more people made themselves available for train-

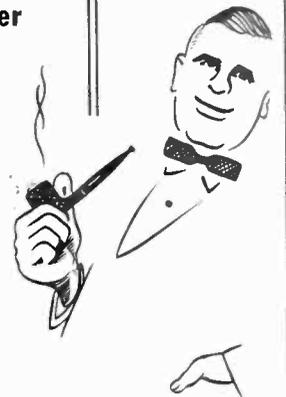
Continued on page 48

Be Seein' Ya...

... At the C.A.R.T.B. Annual Meeting, March 21 - 22 - 23.

... Will have all the latest facts on the seaway and power development market.

... And "Top O' The Morning" to our friends from the Emerald Isle.



From

FREDDIE PEMBERTON
Mgr.

CKSF

CORNWALL

"The Seaway City"



Reps: Horace N. Stovin (Canada)
Joseph H. McGillvra (U.S.A.)



Sportsmen and spectators in London and Southwestern Ontario demand up-to-date ...

sports news

CFPL Radio Sportscasts reach the audience you must reach to sell your products. Call All-Canada Radio; In U.S.A., Weed & Co.

CFPL radio dial 980

Reach these 26 markets with 1 station

CKOC GIVES DOMINANT COVERAGE IN THESE 26 MAJOR TRADING AREAS

- HAMILTON
- Dundas
- Burlington
- Oakville
- Port Credit
- Brampton
- Whitby
- Oshawa
- Aurora
- Acton
- Guelph
- Waterloo
- Kitchener
- Galt
- Paris
- Brantford
- Woodstock
- Ingersoll
- Tillsonburg
- Simcoe
- Dunnville
- Grimsby
- St. Catharines
- Welland
- Fort Erie
- Toronto

These 26 centres, and the 17 counties in which they are located, provide a potential market that lies in the centre of Canada's industrial, commercial and population area.

This rich section was designated as the "Golden Horseshoe" at the Canada Conference. Quote "With the construction of the St. Lawrence Seaway, Hamilton will assume even greater stature as the pivot of Canada's Golden Horseshoe of Industrial Expansion".

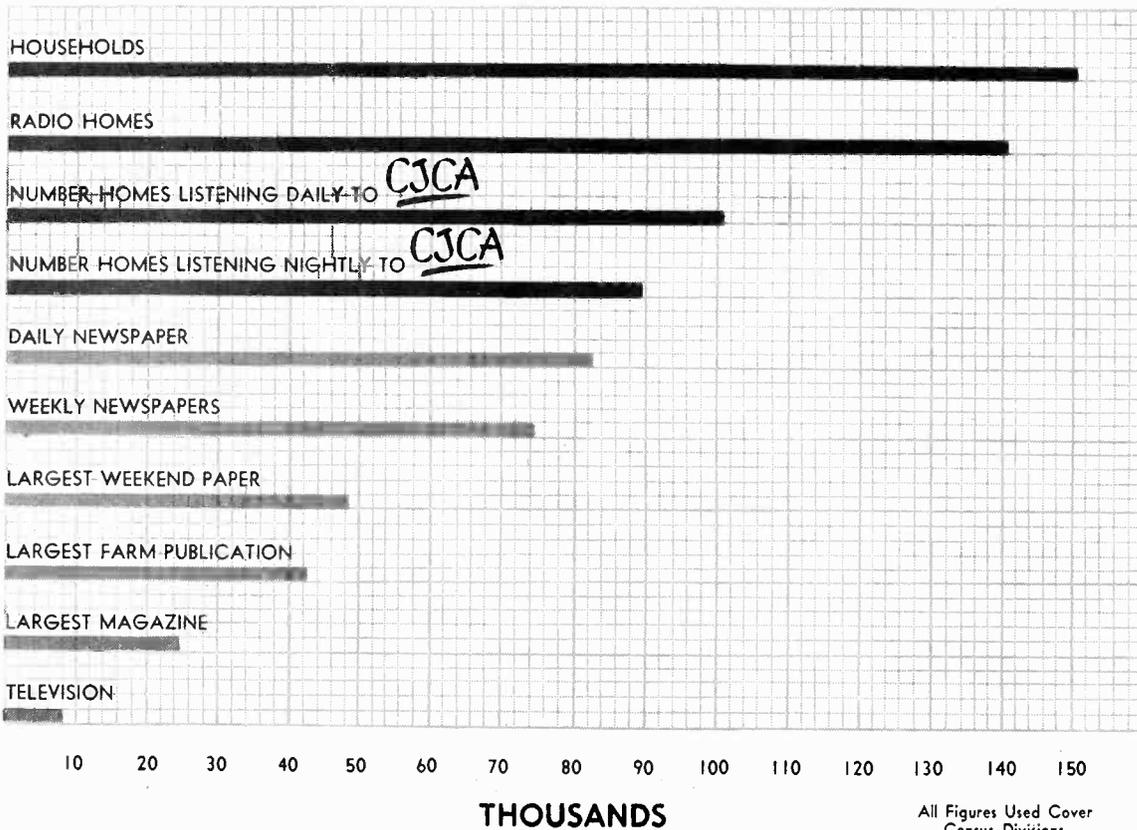
CKOC's well-balanced programming appeals to CITY AND COUNTRY alike, and is truly "THE VOICE OF THE GOLDEN HORSESHOE".

ELEVEN FIFTY CKOC HAMILTON

CJCA

HAS THE GREATEST
CIRCULATION OF ANY
MEDIUM IN THE
EDMONTON TRADING AREA . . .
GIVES LOWEST
COST - PER - THOUSAND
SELLING POWER!

POPULATION 560,000



All Figures Used Cover
Census Divisions
7-8-9-10-11-12-13-14

CJCA

EDMONTON IS
YOUR ALL-CANADA STATION

Continued from page 47

ing and we began broadcasting home-grown drama. It was a natural for local interest, and a short while later the show was auditioned by our sales force for the local office of the Natural Gas Company. Just to show how certain sponsors take to public service features, this company went on to ask for an arrangement whereby a similar dramatic group in Edmonton would also become part of their show.

From this beginning, and by now with some quite well trained and capable people available, C F A C picked up a cue from a 1952 BMI Program Clinic suggestion, as a summer replacement for our regular winter season of *Wednesday Night Playhouses*, we began a series called *The Calgary Story*.

These were all written locally and dealt, each week, with a different firm or industry. They were written in such a way as to dramatise the growth and development of the firm, with a different company each week paying the cost of writing and producing the show. It became a very popular feature throughout the summer and, in all, we presented the story of 26 local industries.

Wednesday Night Playhouse still enjoys a place in CFAC's broadcasting schedule and, since its inception, has seen close to 200 artists and actors take part, some of whom have left Calgary to embark upon professional careers in drama. It is interesting, too, to note that this series has always run in competition with the CBC's National Network feature *CBC Wednesday Night*, and on a number of occasions when surveys were taken, we have beaten out, not only this national feature, but competitive programs on other local stations. We think this is due to the local interest and, of course, we like to think, too, that the shows have improved in calibre.

Speaking of calibre improvement, by 1952 we felt that we could enter one of our shows from our *Wednesday Night Playhouse* for the Canadian Radio Awards. It was a story by the Edmonton radio writer, Elsie Park Gowan, and we were naturally very pleased when the judges awarded CFAC a first in the non-network drama category.

This series of shows was also part of the CFAC's citation in the 1953 Variety Show Management Awards. And while this feature has not at all times been sponsored, it has shown and proven itself a saleable vehicle, plus one which has added a great deal to CFAC's prestige.

Another case in point is a program, the title of which I am sure has been used in many ways over many other stations. It is a weekly news review entitled *This Week*. The idea of the program was to take the news highlights of the week, dramatise where possible, use actuality where possible, and provide listeners with a quarter-hour package that would both inform and entertain. This series of programs has, to date, been on the air over CFAC for nearly 4½ years and during the entire time has never once been without sponsorship.

This public service type of program has become a solid part of our Sunday evening schedule. The program follows an early evening newscast and, from surveys conducted, we find that it is a popular feature. Reports also reaching our ears tell where school teachers recommend

This Week to their classes in order that they may better understand current events and news happenings.

This year CFAC had the pleasure of receiving an Honorable Mention for this program when it was entered in the Ohio State University competition. We feel this is a true indication that public service programming can prove itself on two counts — prestige and income.

In citing another form of public service programming we admit at the outset that the idea for the program came from similar shows heard on the CBC National Network and on US networks. We changed the title of course but we retained the basic ingredients for a show called *State Your Case*.

To sum it up, it is nothing more than a discussion panel wherein four people discuss varying topics on the full understanding that the panel members are not experts but ordinary people with opinions which when expressed, often stimulate interest and further discussion by listeners.

When the program idea was first discussed the feeling was that this type of presentation would appeal to a very limited audience and that this audience, in order to have an appreciation of talks and discussions, would be of a high, or above average, intellectual category. Once again, to begin with, the program was a sustaining feature. Then it began to take hold and we received favorable comments and suggestions.

The following year, when we began another season, I approached certain of Calgary's established and reasonably well-known citizens and asked them to appear as three permanent

panels, to be rotated every three weeks. I had no difficulty in obtaining the services of nine people — a psychiatrist, two ministers, a public librarian, a medical librarian, a Shakespearean speaker, a lawyer, a member of Parliament and an electrical salesman. With these people I organized three panels and each week I added one more person by inviting a guest from various walks of life and vocation.

I might say here, that these people receive no payment for their services for this show. Instead an award of \$25 is made each week, either by the radio station when the series is sustaining, or by the sponsor when the program is sold, to some worthy charitable organization.

I mentioned earlier that, at the beginning this feature was a sustainer and during this time we conducted surveys to determine whether or not our experiment would be a white elephant or a possible saleable vehicle. We were more than surprised to find that instead of our audience dropping off or even remaining static, it began to grow. We found too, in a survey of letters sent in, that from the type of subjects submitted, plus the addresses of the senders, our audience was not in what might be called the upper bracket of intelligence alone. We also kept our ears to the ground and discovered that the program was listened to by people ranging from janitors to Supreme Court judges, truck drivers and clergy. On a number of occasions clergymen have confessed that they have found some very good subjects suitable for their own church sermons.

Continued on page 50

It's still a fact, Station 600, CJOR, has the strongest signal and greatest coverage in British Columbia

RADIO TIME SALES LTD. MONTREAL

We are proud to announce our appointment
as Montreal sales representatives of:

CHAB MOOSE JAW

We will be knocking on your door come
April 1st with the story of the Prairies' most
productive station.

For the best in the east.

For the best in the west.

Look first to R.T.S.

"WE TAKE TIME TO SELL"

Convention Greetings from Radio Representatives

WORKING WITH

CKLG-Vancouver	CKX-Brandon
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CKRD-Red Deer	CFOB-Fort Frances
CFCN-Calgary	CJOY-Guelph
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The Local Touch

BUILDS AUDIENCE - GETS RESULTS

G. Atwater, general merchant, Monastery, N.S., bought TWO spots to promote weekend sales. This, his first venture in radio, brought this comment: "... you would be interested to know that last Saturday our sales almost doubled, thanks to CJFX."

Mr. Atwater is still with us, proving we have the local audience and they support our advertisers.

WE HAVE THE RIGHT APPROACH TO SELL

5,000 WATTS
580 KCS.

CJFX

ANTIGONISH, N.S.

CAN.—Paul Mulvihill & Co. U.S.A.—Adam J. Young Jr., Inc.

PUBLIC SERVICE PAYS

Continued from page 49

This feature has now had two sponsors—one an automotive wholesale dealer, the other a large electrical firm — and we believe that *State Your Case* will remain long on the schedule of CFAC because, again, it has proven itself an entertaining and saleable public service feature. With it we have built up an audience and we have maintained an income. And there are many more.

The examples set out so far have shown only those programs which we categorize as true public service vehicles. May I point out, however, that it isn't always necessary to completely divide and segregate these public service programs from the regular entertaining media. They can, in fact, be integrated and made to work together.

For example a local company, operating a chain of grocery stores, has for some years sponsored a morning half hour of light, bright musical selections, separated by strategically placed commercials, time and weather information. In the course of events it became my lot to rise early in the morning, go down to the studio and try to get others off to work on time through the medium of this program. In the same course of events I began to build up a small feature of the show for the children of the audience, playing a special tune for them, and suggesting that certain safety rules be observed going to and from school. These safety hints were broadened, including warnings about playing near rivers, on ice in spring, careless riding of tricycles. This began to grow, to include older children with bicycles and hot rods ... and so on.

• • •

As a matter of fact, from time to time these safety hints were directed toward the city fathers and civic

officials for faults in administration which could contribute to accidents and citizen discomfort. Over a period of years these safety talks have become an institutional part of the musical program. Listeners now phone in or write to tell me of accidents they have observed themselves and they feel I might use their observations to prevent further occurrences. The City of Calgary Safety Officer co-operates by sending suggestions and often makes specific requests for help in bringing facts about hazards before Calgarians.

For this particular portion of an already established music type show we were very happy when we were advised by the Calgary Safety Council that this program had been awarded a National Safety Council Award for its contribution to public awareness of safety.

I mention this particular show to point out how a sponsor originally began with a "time, tunes and temperature" morning program but, through the introduction of a few little features of service to listeners, it has become an institutional part of morning listening with a large percentage of Calgary's listening audience.

Public service holds a wealth of meaning plus a wealth of financial return. No radio station need program for public services at a loss. Too many features in our method of living today are necessary features, and, because they may be classified as public service, they needn't be left listed in the column marked "sustaining".

We can, and should, sell our public service features because, when we do, we broaden our available program material, we make available the types of programs the people want and enjoy and, finally, we avail ourselves of greater income for even greater and more improved public service to our communities.

July 21, 1954.

In Victoria

CKDA

Most Listened to (Elliott-Haynes)

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THE BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS

RADIO'S GRANDMA KEEPS TALKING

BY JIM SHERBANIUK

Halifax — Mrs. Anna Dexter, whose 26 years at the microphone have made her the first lady of Canadian broadcasting, says she plans to stay in radio until she is "120 years old".

The broadcasting grandmother has seen Canadian radio grow from 32 stations to more than 150. She has been on the air longer than any woman in Canada and, so far as anyone knows, is the only woman in North America who has been making regular, scheduled broadcasts since 1928.

Mrs. Dexter broadcasts from her home now, and gets around with a cane, but she maintains her youthful interest in people and she still says what she thinks six days a week.

But what has she been talking about during the last 26 years? A little bit of everything — gardening, books, government, anything so long as it's interesting. But there are no interviews.

Her program over the years on CHNS, Halifax, has always been strictly ad lib. The first and only script she ever used lasted 10 minutes on her introductory broadcast. While still on the air she tore it up and settled down for a homey, quarter-century talk.

But don't get the idea it's strictly a woman's show. Apparently her half-hour program is just as popular with male listeners.

Most of all, she figures, she just says a lot of things other people would like to do.

"Mind you, not everyone agrees with me, but no one ever sends me nasty letters.

"People usually write unpleasant things in the hope of changing the other person's views. Nobody bothers with me; they know I'm hopeless."

She didn't even own a radio when Major William Borrett, a founder of radio station CHNS, was looking for a woman broadcaster in 1928. Mrs. Dexter, then active in womens' work and acquainted with everyone in the district, was mentioned to Major Borrett by a government worker whom she did not know. She is still with CHNS.

A woman in radio was a special touch then, and Mrs. Dexter is still a special sort of person. Last fall she was awarded membership in the Canadian Association of Radio and Television Broadcasters' Quarter Century Club.

"I'm not old, by any means," she tells fellow employees at the station, leaning on her cane and steadying herself on the chair. "Can't get around as much as I used to though — arthritis of the hip — thank God it isn't in my tongue.

"I plan to stay in radio until I'm 120 years old, then I think I'd like to travel."

The main feature of the Dexter living room is a radio control board and a microphone, connected directly with the main studio downtown. There is no special routine around the house before broadcast time. Mrs. Dexter gets her cue from the announcer over the radio receiver in her kitchen. Then she just stops



whatever she's doing and sits down at the microphone for a while.

More than once the show has been interrupted when Mrs. Dexter has had to answer the doorbell. Her casual approach is primarily what makes the program so popular. During the Second World War, soldiers in England used to tune her in on the CHNS short wave transmitter for a rare taste of home life.

Mrs. Dexter says her secret of success is just being genuinely in-

terested in everybody she has ever met.

"You know, for 26 years I've been talking about people's personal problems. I've listened to their life stories, told of them to thousands of radio listeners, and I've asked intimate questions of little people and important ones, too.

"But I'll tell you a little secret," she said, leaning closer and whispering. "As for myself, I like privacy!"

August 4, 1954

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RADIO MOVES IN ON FOREST FIRE



WHEN THE BIGGEST FOREST FIRE for 30 years broke out in the Kingston district, CKCL covered it in a big way. Dick Harrington, seen here interviewing one of the firemen who fought the blaze, sent in 13 on-the-spot reports in the first nine hours of the outbreak.

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

Kingston, Ont. — Volunteers to fight the district's biggest forest fire for 30 years, were mobilized by urgent appeals over CKLC, Kingston, which scooped the pool by being both first with news of the blaze and by providing the best on-the-spot coverage for its listeners.

News of the fire, which was located near Westbrook, just five miles west of Kingston on Highway No. 2, broke at 1:10 p.m. on Sunday, July 11. The fire was spreading rapidly and, for a time, threatened the whole village of Westbrook.

CKLC's news department sprang into immediate action. Urgent appeals by announcer Doug Whelan were made over the station asking people to volunteer to help fight the flames. Hundreds responded quickly.

Dick Harrington, CKLC's special events reporter, was dispatched to the scene immediately, with his mobile telephone. Between the hours of 1:15 and 10 p.m. on Sunday, 13 of his on-the-spot reports were broadcast over CKLC. At one point the flames were so close to Harrington's mobile telephone unit that firemen had to spray his car to keep it from catching fire. The actual splashing of water on the roof could be heard in the broadcast.

Meanwhile CKLC's chief engineer, Barry Ogden, portable tape recorder in hand, rushed out to the Kingston airport, hitched a ride in a light plane, and his comprehensive aerial description of the fire was broadcast over CKLC within minutes of his landing.

By 10:05 Sunday night the blaze had been brought under control and again CKLC was the first to give the news to Kingston and district.

However, at mid-day on Monday and Tuesday the fire broke out again on a smaller scale and more on-the-spot reports were broadcast over the station, including an exclusive interview with Fire Chief Vince Peirce, who thanked volunteers and CKLC for their valuable help in bringing the fire under control.

CKLC was the only station in the Kingston area to give on-the-spot reports of the blaze. Well over 100 calls and letters of thanks, appreciation and interest from people concerned with the fire have been received by CKLC.

August 4, 1954

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- CHWK CHILLIWACK
- CJDC DAWSON CREEK
- CFJC KAMLOOPS
- CKOV KELOWNA
- CHUB NAHAIMO
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- CJAV PORT ALBERNI
- CKPG PRINCE GEORGE
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- CJVI VICTORIA



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**CFCF NOSTARS
 AID CHARITIES**



Charlie Fair helps a couple of gals (unidentified) count a little money, during one of the "CFCF NOSTARS" benefit game.

Montreal — Baseball is doing a public relations job for radio station CFCF here. But in this case the station is participating, not just reporting, and it does it through the *CFCF Nostars*, made up of microphone impresarios turned bat swingers.

It all started three years ago when recording engineer Russ Taylor, who is an avid baseball fan himself, decided to organize a team from among the station's would-be athletes. After a long search for bundles of well-co-ordinated biceps, Taylor assembled a team.

Meanwhile, CFCF's management had dug into its finances for enough to buy the team uniforms, mitts, bats and balls. Somebody else dug into the local baseball leagues and came up with a game schedule.

The *Nostars* emphasize public relations and sportsmanship in their games and give little concern to the excellence of their athletic prowess. A lot of the games are for the benefit of needy local organizations.

One of these was played in June when the *Nostars* met a team from Sherwin Williams Paint Co. Ltd. This was a benefit game for a Little League Baseball team in suburban Verdun. The station publicized the

game on the air and 3,000 spectators turned out to see the contest. The score: \$400.00 for the Verdun Leaguers and an undetermined number of runs by both teams.

TROUNCED POLICE

In Montreal North another game played recently with an industrial team brought in \$50.00 for this district's Little League team of youngsters who need the financial help to play organized baseball. Later, in the township of Valois the *CFCF Nostars* performed as part of a carnival for the *Valois Citizens' Association*. And at another benefit — this as much for the benefit of the *Nostars* as anyone — CFCFers soundly trounced the Montreal Police Department team.

But in spite of its lighthearted attitude toward the quality of play, the CFCF team is developing a fair record this year. With about one-third of the season left, the *Nostars* have chalked up fourteen wins and twelve losses. This compares favorably with last year when the team won a trophy, although it failed to win a game, from the Montreal Shriners for general sportsmanship and assistance in public service.

August 18, 1954

MEMO to an ADVERTISER

Farmers in Western Canada preparing for their money-making season. Are you using the facilities of CJGX?



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PETER TELLS THE SCORE



Peter Trites was a keen basball pitcher until polio confined him to a wheelchair. But, thanks to CKCW, Moncton and sponsors, Lane's Bakeries, Ltd., Peter can still take an active part in the game. He presents the station's daily Little League round-up.

Courageous Story of Peter Trites

THIS is the story of 13-year-old Peter Trites — a sad but courageous story to which radio, through CKCW, Moncton, N.B. has helped add a happy ending.

Peter was a real baseball enthusiast. He had good reason to be for he showed great promise at the game. So much so that, when, in 1952, he joined the Little League, coaches selected him as one of the best pitchers on the circuit. Helped by Peter's talent, his team, the Cubs, were doing mighty well in their section of the League.

Then, in August of that year, the dreaded hand of polio struck at

Peter. Luckier than some, Peter lived but he was paralyzed in both legs. He was not there when his team went on to win their section championship.

You can't play baseball from a wheelchair — at least that is what most people think. Not Peter! Last winter he played as goaltender for neighborhood scrub games and this spring he kept his pitching arm in shape by joining in workouts from his wheelchair.

Now CKCW and the sponsors of their *Little League Baseball Time* program, Lane's Bakeries Ltd., have given Peter an even bigger interest

in baseball; a role to make him the envy of all the kids in the neighborhood. At 1:05 p.m., Monday through Friday, Peter handles the daily presentation for this program his wheelchair drawn up close to the mike.

Taking time out from the Government correspondence course, which has enabled him to study up to the equivalent of Grades Seven and Eight at home, Peter spends 45 minutes preparing for the five minute broadcast which has helped compensate for his not being able to run around the baseball diamond.

August 18, 1954

The
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RADIO
PICTURE**
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TORONTO MONTREAL

This Put An End

PEN' RIOT AND FIRE ON-SPOT REPORTS



Photo by Dick Herrington
Warden Walter F. Johnstone (center), Deputy Warden S. Davidson and Chief Keeper R. Pindred interviewed by Al Boliska.

FRIDAY, August 13th started out in a peaceful way as most reportedly fated Friday the thirteenth do. Then at 1:58 p.m. there was an urgent call from the Kingston Penitentiary reporting that fire had broken out in the main cell block.

Within five minutes of the dying of the fire-engines' wail, CKLC's special events reporters, Al Boliska, Barry Ogden and Dick Herrington were on the scene sending their reports into the station from two vantage points, via mobile radio and Bell Telephone phone-recorder systems.

Al Boliska and Dick Herrington, working as a team, gave their factual reports as the blaze raged through the upper sections of the auditorium and main cell block, threatening destruction of the central tower. To get a closer view, Dick Herrington flew over the scene and gave a report after his aerial observation.

RIOT DANGER

The fire created a tense situation as 700 inmates, some of them Canada's most dangerous criminals, were transferred from their cells to a

place of safety by guards who knew only too well that if the prisoners got out of control they would have a mass prison break and riot on their hands as well as the threat of the ever growing blaze.

Seventy guards, local police included, armed with rifles, patrolled the prison carrying out the patrol without incident.

CKLC's special events crew, Al Boliska and Dick Herrington finally gained admittance to the penitentiary when Warden Walter F. Johnstone, in charge of operations, could afford a moment to give them the necessary permission. They proceeded to the main cell block and the closest telephone where they gave the inside story as the water poured down all around them.

Continued on page 58

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PEN' ON THE AIR SHOW RAN FOR TWO YEARS

KINGSTON Penitentiary on the Air, which started out as a summer "fill" on CKWS, Kingston two years ago, mushroomed into one of private radio's most successful shows and ran on a total of five Ontario radio stations, including CFRB, Toronto, CHML, Hamilton, CPFL, London and CKGB, Timmins, as well as on its parent station.

The KP inmates were first let loose (on the air) in the summer of 1952 when a group of "the boys" approached R. M. Allan, then warden of KP, with the idea of presenting some type of radio program. They inmates felt that, since they already had their own magazine, which is available to 'outsiders', the next logical step was to have a radio show.

CKWS Program Director Bill Luxton and announcer Bert Cullen were contacted and the program began to take shape.

The KP boys' original plan was to hold some type of panel discussion program where such weighty matters as rehabilitation, etc. would be discussed.

CONVICTS ARE PEOPLE

The radiomen steered them away from this angle and suggested a variety show featuring the prison orchestra along with individual acts. They felt that this type of program

The other night the CHML, Hamilton, announcer said of the 'Kingston Penitentiary On The Air' show "Due to circumstances needing no explanation this program was the last of a series." For the very last show, instead of the usual fun and games, Jim Charley, of CKWS, interviewed guards and prisoners and gave their account of the riot.

would be just as effective in proving that convicts are "people" as any dull, wordy debate, and a heck of a lot more entertaining.

Auditions soon proved that safe-cracking and bank-robbing were not the only talents of the inmates, and on Saturday, May 31st, 1952, the first radio series from a Canadian penitentiary hit the delighted ears of Kingston and district listeners.

PEN' GAGS

From the initial broadcast, Saturday at 7:00 p.m. became a listening habit for many during the summer months who got a big kick out of the program's special brand of humor which included gags like: "Here we are again at the Limestone Hotel

Continued on page 58

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Tested sales ability (national and local advertisers know they can depend on these stations for excellent results everytime).

To sell successfully in prosperous Eastern Ontario you need

REPS:

NBS in Canada
WEED & CO. in U.S.A.

CHEX

the station with that "special brand of enthusiasm".

CKWS

the "town and country salesman" in Kingston and Eastern Ontario.

PEN' ON THE AIR

Continued from page 57

on the Hill where any moment someone is liable to steal the show . . ."
"Now here's Eddie to sing a number that was number one on the Hit Parade when he first came in here . . . Somebody Stole my Gall!"
In October, 1952 "KP on the Air" won national recognition when it was awarded Honorable Mention in the annual Canadian Radio Awards of that year.

CAST RELEASED

The program was tape-recorded every Tuesday afternoon in the Protestant chapel of the Pen. While CKWS technicians handled the recording of the show, no station personnel appeared on the program which was entirely written, directed and presented by inmate talent.
As only first names were mentioned on the air quite a number of notorious law-breakers appeared before the mike unknown to the listening public.
Each show usually featured the same cast, the only changes occurring when one of the boys was released. The cast was made up of the orchestra, known as the Solitaires, two comedians — Jerry and Pappy, sometimes called "Homely and Death-row"—and a vocal trio, the Pen Pals. The program had the hearty blessing of Commissioner of Penitentiaries, General R. B. Gibson, and KP Warden W. Johnstone.
With the show being heard over most of Ontario, listener reaction by mail was plentiful but the boys regretted they would never be able to make guest appearances.

September 1, 1954

PEN' RIOT

Continued from page 56

15 ON-SPOT REPORTS

A total of more than fifteen on-the-spot taped reports were aired, supplementing CKLC's regular hourly newscasts and informing the Kingston public of events as they were happening. Within minutes of the first bulletin over CKLC, throngs of citizens flocked to the area where the Police Department had thrown up road blocks and had the danger areas roped-off.
Realizing the significance of the situation as a news story, CKLC fed taped and "live" reports to other radio stations in Ontario, Quebec, Watertown, New York State, as well as reporting across the border to the Watertown Daily Times, Syracuse Post Standard and Associated Press.

THEN CAME THE RIOT

Two days later, on Sunday, August 15th, the LaSalle ambulance department phoned in to say they were heading for the Kingston Penitentiary, that a further fire had broken out, and they had been requested to standby in case of emergency. Staff announcer, Al Boliska, on duty, checked with the fire department, who in turn advised that a fire had broken out at the Kingston Penitentiary, and he flashed the first local bulletin at 10:45 a.m.
Staff members of CKLC returned from their week-end in order to help man the station. Boliska immediately left for the penitentiary and he first of the on-the-spot broadcasts of the fire and riot occurred at 10:56 a.m. Between the hours of 10:50 and 8:00 p.m. 14 tape reports were given over CKLC.

September 1, 1954

Sportcast

FLO WAS TOP NEWS DESPITE FAILURE



CJVI crew look sleepy but on the job at 4 a.m. when Florence Chadwick was almost ready to jump into the cold salt water to begin her unsuccessful attempt to swim to the United States.

FLORENCE CHADWICK, the long distance swimmer, was defeated in her attempt to swim the tough 18-mile Strait of Juan de Fuca, between Victoria, B.C. and Port Angeles, Washington, but that didn't prevent her becoming Victoria's top news personality of the year.
CJVI, through its special events department, kept right on the American swimmer's trail from the moment she arrived, to start training, until she left the city with a vow that she would return and conquer the Strait next year.
Flo appeared on various CJVI news, sports and feature shows at least 12 times during her six weeks

stay.
For the actual coverage of Flo's unsuccessful swim attempt CJVI hired a 36-foot power cruiser for its exclusive use, along with a short-wave transmitter and a special frequency on which no other transmissions could be made. With this line-up CJVI gave listeners frequent direct reports from the swim scene.
Within a half-hour of CJVI reporting that Flo had been taken out of the water thousands of Victorians jammed the dock where she was to land, even overflowing into the downtown business section.

September 1, 1954

CKOV
KELOWNA, B. C.
22,000 Day Time
Homes

STATION A
12,540 Day Time
Homes.

STATION B
12,090 Day Time
Homes.

BY LATEST B. B. M. STUDY

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Representatives
OMER RENAUD & Co
TORONTO MONTREAL
IN U.S.A. WEED & CO.

Education

CKXL IS THE TOPS WITH SCHOOL KIDS

WITH the kids back in school across the country CKXL, Calgary, is getting all set to resume a schools feature that has proved highly successful in the past.

Periodically school groups in the Calgary area write in and ask if they might visit the station's studios as part of their industrial tour of Calgary. Requests come in from a wide area. For instance there was the letter CKXL received from the Grade Nine class in the town of Rosemary, Alberta, 120 miles from Calgary.

Following their procedure for dealing with such requests CKXL sent this letter back to the Grade Nine spokesman:

"Dear Alfred,

"We are happy to hear that the Grade Nine class of Rosemary School are planning an Industrial Tour of Calgary and pleased that Radio Station CKXL can, in some way, contribute to your visit.

"I have arranged for your visit to coincide with the time Stu Davis is on the air; that time will be at 1:30 p.m. on Saturday, May 8th.

"I would suggest that your teacher have a little contest between now and the 8th, the contest being that the boy and girl showing the most marked improvement in that time can speak on the Stu Davis show. That should be fun."

When the kids arrive at the station they are welcomed by Pearl Borgal, the station's Promotion and Publicity Director. Pearl suggests that in order to get a true picture of how a radio station functions they should make believe that their teacher has come to the station to buy time on the air.

INTRODUCED TO STAFF

Then Pearl explained how this that would have to be followed in order to get their announcement on the air. The children are introduced to the various members of the station staff who would handle their copy.

Next Pearl takes them on a tour of the control room, teletype, record library and recording equipment.

Finally they go to the main studio to meet Stu Davis, Canada's Cowboy Troubadour. The teacher and selected boy and girl are interviewed by Stu.

September 15, 1954

You are Cordially Invited to

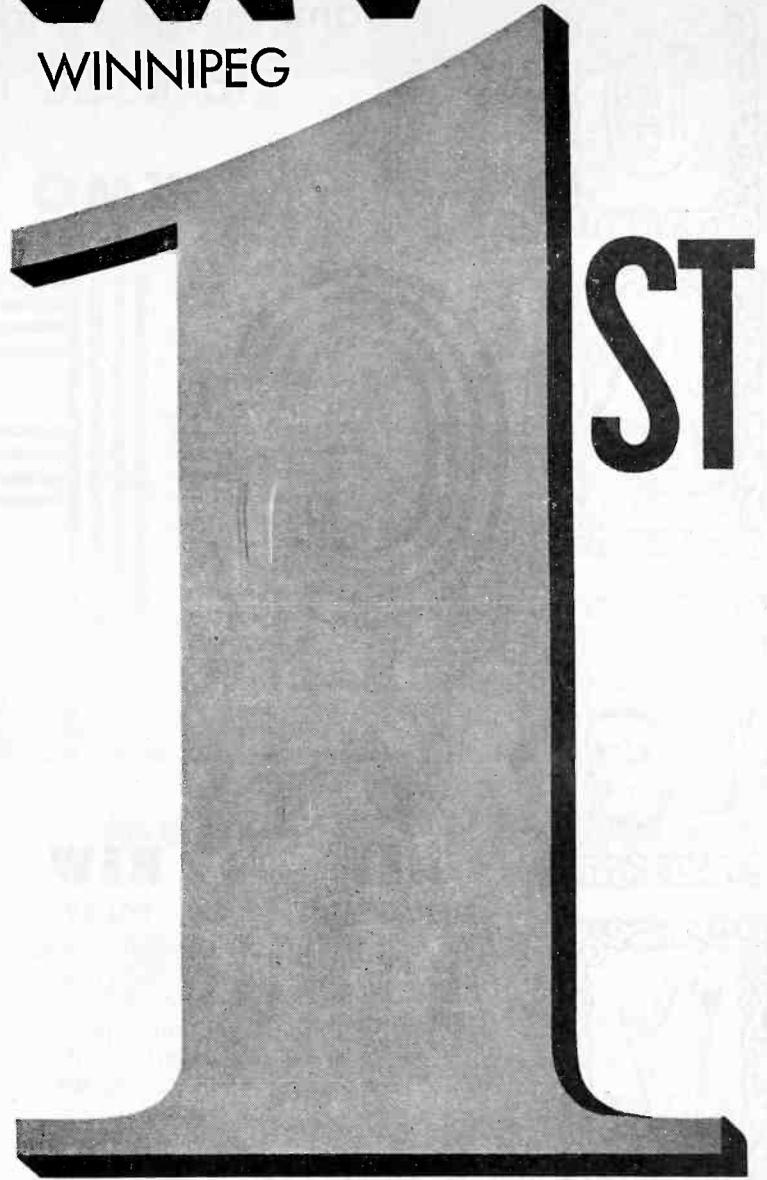
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"The Sweetest Listening in Town"

DIAL 1410

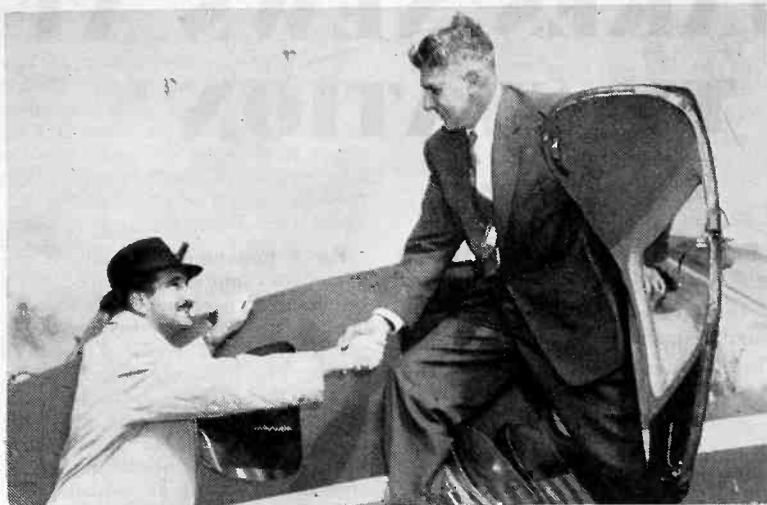
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Your best radio value in Canada's Third Market

REPRESENTATIVE: PAUL MULVIHILL, TORONTO AND MONTREAL



STATION MANAGER GIVES TIME BUYERS THE AIR



Jim Browne being greeted at Toronto Airport by Pete Harricks of All-Canada Radio. Pete kept time-buyers happy while they awaited their turn aloft, by telling them that the plane's battery was flat and that they would have to get out and crank if the engine stalled in mid-air.

STATION managers, do you find it difficult to sell time on your stations? Do you find agency time buyers unco-operative when you make that "business" trip to Toronto? Then take a leaf out of the copy book of Jim Browne, General Manager of CKOV, Kelowna, B.C.

Jim literally dropped into Toronto recently, in his four-seater Bellanca Cruisair monoplane, after a 16 hour flight from B.C.

He proceeded to cause a pleasant

sensation along Agency Row by taking agency personnel for short flights over Toronto. There is no evidence that Jim took time-buyers aloft, brought out a contract, pointed out that they were 4,000 feet above Lake Ontario, and then handed his passenger a pen. But there was certainly a preponderance of time-buyers among Jim's passengers.

Jim then flew on to Montreal, to "influence" agency men there.

October 6, 1954

HALLOWE'EN FUN



Steering Winnipeg youngsters out of Hallowe'en mischief.

CKRC steered Winnipeg youngsters out of a lot of Hallowe'en mischief this year and into a lot of fun instead through a plan prepared long in advance in conjunction with the Community Centre Advisory Committee.

To overcome the difficulty experienced in the past by the Community Centres in getting children out to their parties, designed to act as counter-attractions to the usual Shinanigans, CKRC offered to publicize the parties, and, as an inducement to attend them, offered three cash prizes for each party, to go to the three best CKRC costumes. The children could wear a costume representing any program or personality heard over the station, and, according to reports, they and their parents let their imaginations run really wild.

As an added touch, first prize winners from each party were invited

to come to the station the following Saturday, where Frank Morris movie critic for the WINNIPEG FREE PRESS, had rashly undertaken to pick a major winner. After much deliberation, two-year-old Elaine Brown was chosen as winner of a Canada Savings Bond.

Shown in the picture, are the first prize winners from the various community centres as they were lined up for judging in the CKRC studio playhouse. They are, back row, in the usual manner, Mrs. Davis from Our Miss Brooks, The Cisco Kid, The Planet Man, Berdie of the Gildersleeve Show, another Planet Man, Cisco again, and Bill Walker of Walker's Wigwam. Front row, a third Planet Man, Fibber and Molly, Young Widder Brown, Dr. Malone (the winner), Chasa Chipmonk, a second Young Widder Brown, and another Fibber McGee and Molly.

November 17, 1954

SAVES YOU MONEY

MAKES YOU MONEY

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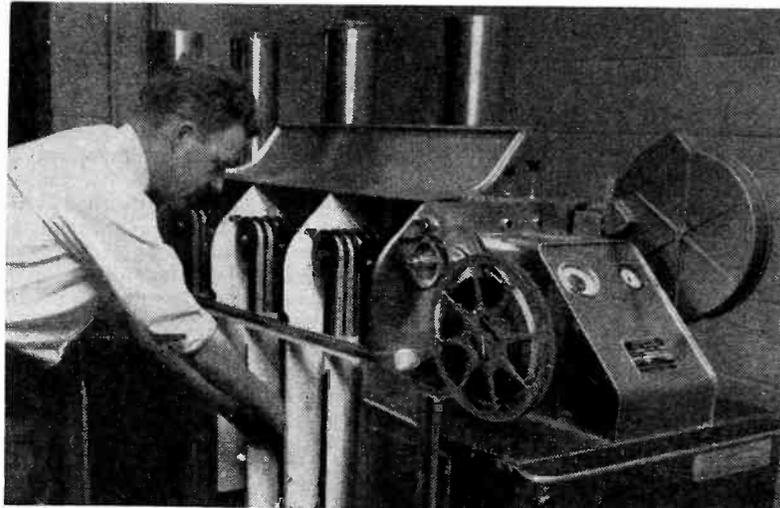
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Television

NEWS MAKES NEWS AT THIS TV STATION

by SIDNEY ROXAN

IT is not very difficult to locate. From whichever direction you hit London, Ont., just follow the pointing fingers of the TV antennae which top the majority of the city's houses. As Highway No. 2 starts you on your way toward Chatham and points west, the target of those pointing metal fingers clears the skyline — the 500 foot mast of television station CFPL-TV.



Ron Laidlaw inspecting film in the developer.

For a first-timer like myself the immediate impression, once inside the building, is of modern functionalism. It is almost like stepping into a set from H. G. Wells' *Things To Come*. The concrete block walls, painted in restful pastel shades, the streamlined steel furniture, the flashing multi-screens of the control room, and the eye-numbing brilliance of the studio, all contribute to this quietly efficient atmosphere.

Then you become conscious of the clocks. The long red second hands create the illusion of having attached to them strings which manipulate the human puppets who eye them constantly. Time — the time of split seconds — governs everything to a far greater degree than in any AM studio, for TV is a complicated, as well as a forceful medium. It is a medium which requires the co-ordinated efforts of a diversity of personnel and, with the insistence of teamwork, an ever-watchful eye on the clock becomes an imperative necessity.

With Dorothea Belcher, red-headed promotion gal, as guide, I

JACK WEBSTER

is from

CJOR

VANCOUVER, B.C.

"The station with the selling personalities on the West Coast."

After you've enjoyed Jack's performance on the news panel see the nearest Stovin Man for news about the ridiculously low cost of "City Mike" — Jack's daily feature show.

CJBQ RADIO

Lowest cost
Mass Circulation
Advertising
Medium

in the

BAY OF QUINTE AREA



CJBQ RADIO

BELLEVILLE — TRENTON

took the usual two-dollar tour. First call was, of course, the studio, where we watched, on tip-toe, Mary Ashwell conducting her *At Home* afternoon show.

POLISHED EASE

Mary, who reached the TV heights from down-town London, where she had a similar set-up on CFPL-Radio, was managing everything with a polished ease. She was thanking a speaker who had shown housewives various types of ferns they might like to have about the home, and was preparing to pass the ball over to the program's dietitian for a cooking demonstration.

As soon as she had got through her little piece there was a mad scramble by the camera crew from one section of the studio to another. With one camera temporarily out of action, they were firing on only one cylinder, but the TV wagon kept rolling, thanks to high-speed co-ordination on the part of the studio crew.

Although that sort of thing doesn't happen every day it was a piece of luck that I saw it happen, for it illustrates one of the most important qualities required by any TV operation. The adaptable mind that can act in an emergency and overcome the 101 tough situations that must develop in an industry where every mistake, every breakdown is noticed in thousands of homes.

Mary, who is assisted by Pat Murray, runs her show 4:00 to 5:00 p.m. Monday through Friday, and has built it up into something the housewife looks forward to in that period when, with lunch a thing of the past, and the evening meal not yet on her mind, she can put her feet up and relax.

FRENCH LESSONS

In addition to the usual household hints, Mary holds her audience's interest with such features as French lessons by a University professor, and interviews with people of special interest to women who feel that there are times when they want to forget about the household chores. Recently Mary had on her program members of the Stratford Shakespeare Festival cast.

Ross Wilson, a member of the station's technical staff, serves as a most popular "Mr. Fixit", who has given expert advice on everything from how to fix the faucet to the making of a pocket radio in a plastic cigarette box.

After a "blind leading the blind" tour through the intricacies of the control room, with its many screens and multitude of dialled panels, and the room housing the film-chain equipment that flashes films onto TV screens in the homes of London, we ended up in the semi-basement where lives the pride and joy of CFPL-TV — the newsreel crew.

Ever since the station went on the air on November 28th, last year, there has been a twice-nightly local newsreel, seven nights a week. It doesn't pay for itself in hard cash (although it is sponsored) but at CFPL-TV they consider that it is more than worth its weight in cathode tubes in audience appeal.

OBLIGING BLAZE

It got off to a flying start when, on opening night, a local laundry obligingly caught fire. A film of the blaze was telecast that evening and very successful it was.

Ron Laidlaw, who heads this department, gave the lowdown on what

it takes to have a ten-minute newsreel ready every time the clock comes round to 7 p.m. He has two cameramen, Ken Dugan and Frank Guile, and another is being added to the crew to help provide an even lengthier coverage of local news.

To meet the deadline, processing of the first filmed stories must begin by 2 p.m. If all is going well they can take the last story up to 5 p.m., but there have been jet-propelled occasions when a film has been put through the works in little over an hour.

Some idea of the extent of CFPL-TV's news coverage can be gauged from the fact that in one month they covered 366 stories. In that time Ron and his fellow cameramen shot 12,232 feet of film and used 5,466

In complete contrast was the day when the Duchess of Kent visited London. Then they felt that public interest justified the use of nine minutes on the Royal visit. Ron's crew covered official engagements from noon until 4:30 p.m. for the early evening telecast and then went out and shot some more footage for the 11 p.m. showing.

Bob Reinhart, assistant manager in charge of TV, acts as commentator for the newsreel. A few minutes before air-time, he, Ron, and Peter Holding, who writes the commentary, get together for a final run through, tightening up the cues and making final adjustments.

At *Home* and the newsreel are not the only means whereby CFPL-TV gives local flavor to its programs, Roy Jewell, who was with the LON-

fall on that day.

Recently the station added *Panorama* to its schedule from 6 to 7 p.m. Conducted by Pat Murray, it commences with 15 minutes of entertainment, succeeded by a ten minute guest spot. Then follows the headline news, *Weather-vane*, with sales expediter Tom Burn explaining what the meteorologists are expecting in the next 24 hours, and a sportscast. The final 15 minutes is taken up by the newsreel.

From Bob Reinhart I learned some of the trials and tribulations which must be faced by anyone taking the plunge into TV.

They had the usual teething troubles, somewhat aggravated by the fact that they could not get into their new building until ten days before they were due to go on the air. To make matters worse, important items of equipment did not arrive until November 25th, giving them only three days in which to rehearse.

Fortunately Bob, and Murray Brown, overall manager of both TV and radio, had thoroughly investigated the operation procedure of U.S. and other Canadian TV stations and some of the original members of the CFPL-TV staff had some practical experience.

"We had to improvise a lot in those early days but it was a lot of fun and we didn't make any more mistakes than most people," reminisced Bob. "We don't have to improvise so much now. We have developed quite a smooth operation."

TRAINING SCHEME

They began with a staff of six but quickly found this was nowhere sufficient. "We found we could each manage to do three jobs at once but not six," cracked Bob.

He outlined a training scheme which has gradually evolved at CFPL-TV. A new man spends the first week just watching. In that time the first fascination for the glittering screen wears off. After a few days the new recruit is no longer spending most of the time with his eyes glued to the picture the home-viewer sees. He is beginning to take stock of what is going on around him.

Then he is attached to a camera crew, perhaps as sound-boom man,

Continued on page 64



Mary Ashwell faces the TV camera.

feet, a low-wastage record that would arouse the envy of many a motion picture newsreel man.

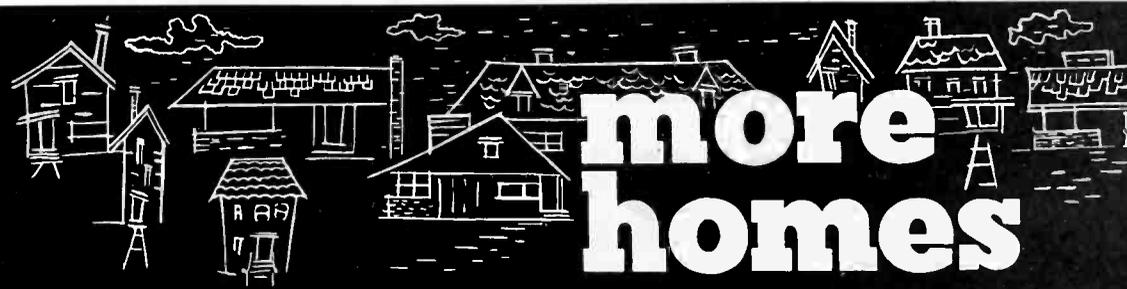
Although he is always hoping for that ideal state of having several feature stories in hand for that rainy day when nothing is happening anywhere, Ron, when I met him, was living a hand-to-mouth existence with nothing in the cupboard.

"There are times when it's a job to fill," Ron told me. "One day we were so hard up that we used a whole minute up on a woman who watered a cactus with tea. We even had her brewing the stuff."

DON FREE PRESS, handles the TV *Farm Page* and in less than a year he has had every kind of domestic animal in the studio from chickens, to prize bulls.

The University of Western Ontario co-operates on a series of programs which has included, in the past, such things as a physical education program with children acting as demonstrators.

In addition to the CBC children's program, CFPL-TV carries one of its own, with a personality parade, cartoon films, and a Birthday Picture Parade of kiddies whose birthdays



more homes


IN NEW BRUNSWICK

... listen to CFNB than to any other station. Continued important mining developments and the construction of Camp Gagetown are steadily adding homes to New Brunswick's largest radio audience. Your advertising dollar goes farther than ever before on CFNB

NEW BRUNSWICK'S MOST LISTENED TO STATION

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The EARS - The EYES of the BRANDON Area!

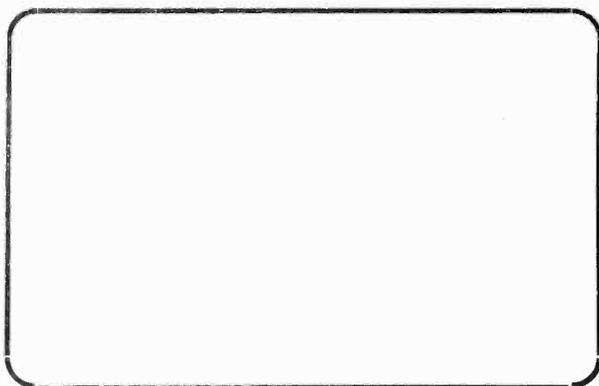
CKX RADIO — accepted as the "Voice of Western Manitoba" — a public-minded station that works for its listeners — works for its sponsors!

CKX-TV — Manitoba's first and only private TV station! Proud to be able to bring visual programmes to the thousands in our reception area.

Without doubt — the EARS and EYES for our many consistent and friendly listeners!



1000 WATTS
CKX
BRANDON
1150 ON YOUR DIAL



"THIS IS A PICTURE OF A TV PICTURE IN PEMBROKE."

RADIO

COVERS and SELLS the

UPPER OTTAWA VALLEY MARKET

WITH

CHOV'S

1000 HARD-WORKING WATTS OFFERING
MORE RADIO HOMES (1954 BBM) FOR LESS

Horace N. Stovin in Can.

Adam J. Young in U.S.A.

Community Service

MILK FOUNDATION SHOW BRINGS MUSIC TO CHILDREN

"Good morning, boys and girls," says the soft, motherly voice, "this is CHLO's children's hour." The voice is Mrs. Leda Scarlett's and it means fun to thousands of youngsters in south-western Ontario and the bordering United States.

The program is a mixture of education and entertainment, consisting of stories, songs, and games. It is sponsored by The Milk Foundation of London and St. Thomas and CHLO, London, donates the time. On the air now for six years, the program and Mrs. Scarlett have received countless letters of thanks. Her Children's Club has a membership of over 6,000.

Excerpts from two of the many letters are from Tiffin, Ohio, and from Thamesford, Ont.

"... and we appreciate every contribution along the way such as your good program. All these things have a part in forming the right attitudes of life and when one can find a radio program which builds up like yours does, we really appreciate it."

"We only wish there were more programs of this nature."

CHILDREN NEED MUSIC

The "Happy Hours" song books which are collections of the songs from the program, were written by Mrs. Scarlett, with music by her daughter, Joanne. They were printed with financial help from CHLO and sell all over North America, selling particularly well in Western Canada.

At present Mrs. Scarlett and CHLO are creating a program embodying physical therapy and entertainment for polio stricken children. The format will be very similar to that outlined in the "Happy Hour" song books with the addition of exercises for arms, legs, feet and toes. The program will be recorded and made available to hospitals and convalescent homes. Mrs. Scarlett and CHLO feel that the new program will be equally as successful, and of even greater service, than the Children's Hour.

Mrs. Scarlett, originator as well as director of the show, is well qualified as a child educator. She has taken courses at Columbia University and has been director of a kindergarten. For eight years she ran her own nursery school.

December 15, 1954

NEWS MAKES NEWS

Continued from page 63

working for an initial period with an experienced man doubling up with him.

Eventually he goes through all the various operations so that he can step into any at a moment's notice. It is from these fully trained men that the directors are selected.

With an ever-expanding program schedule — now 10½ hours a day Monday through Saturday and 12 on Sundays — Bob hopes that eventually directors will be put in charge of their own shows and each team up with a floor manager. That is all linked up with plans for a second studio and the creation of shows that can be fed onto the network.

MORE MOVES

Since they began, only two men have moved to other stations but Bob is prepared for this sort of thing and considers that there might be more of it as new TV stations open up across the country.

Whenever Bob wants to have a

good laugh he reaches down into the bottom drawer of his desk and takes out a copy of the brief presented to the CBC's Board of Governors when they applied for the TV licence.

"It's just laughable now," commented Bob. "In the brief we hoped to get up to eight hours programming a day within three years. We are already doing 10½ hours a day and we are constantly putting the clock back."

That is just one sign of the success of CFPL-TV. A full sponsor schedule is another. Most important is the fact that they hope to be in the black before the end of the first year of operation.

But they are working on a policy which requires the steady ploughing back of profits. Plans for the future include the building of a second studio and the installation of a duplicate control room. Another film-chain, costing more than \$50,000, is already on order.

TV is an expanding medium and they certainly believe in expansion at CFPL-TV.

November 17, 1954



A PROVEN STOVIN STATION

WITH HIGHEST COMMUNITY ACCEPTANCE

Editorializing

OPINION COUNTS ON CJOR

By AL GAYFER

A PROGRAM which has won several national and international awards is "Town Meeting In Canada" originated towards the close of World War Two by CJOR, Vancouver. It was the first of a series of programs designed, according to the station, to give the public information without boring them.

"Information and entertainment", CJOR told its listeners in a recent broadcast, "are the two ingredients offered by any radio station, and during the past four or five years, CJOR in Vancouver has been working at the job of putting the proper proportion of information into its daily schedule. It's not an easy task for any station because informative broadcasts have been so traditionally dull that any attempt to make them into good showmanship was bound to take time."

This was broadcast in a daily feature called *Around Home* dealing with local, provincial and national issues by means of frank discussion, which has been put on the air five nights a week since 1951. Recently in fact, it has been broadcast at 12:55 p.m. as well as in the evening, for the benefit of listeners not so likely to be able to hear the evening program.

The editorial broadcasts are handled by editorial director Dorwin Baird who has been with CJOR for 18 years. Two years after *Around Home* began, Baird proposed to the Vancouver City Council that the proceedings be broadcast.

He pointed out to his opposition that "radio rights are no different, basically, from press rights." He won the day, and CJOR, while making the pickup, promised to make the material available to all stations, to avoid the danger of controversy arising from exclusive rights.

YOUR CITY HALL

A program, based on this, which has received favorable comment from CJOR's listeners, is *Your City Hall*, an edited account of Council proceedings and committee sessions. The mayor and aldermen now ignore the microphone completely; on one occasion Mayor Hume stopped a dis-

cussion and asked reporters present "not to print that". But as one of the aldermen pointed out that the microphones were turned on the Major guessed "there's nothing we can do about it". All of which went on the air that night.

In the fall of 1953 Jack Webster's *City Mike* show (*CB & T March 17th*) was originated. Six nights a week Jack questions news-makers, local and international. These have included a Vancouver drug-addict, Adlai Stevenson, A. D. Dunton, and Tim Buck.

Early this year, the VANCOUVER SUN was looking for an unusual program, and CJOR's answer was the nine-month-old *That's A Fair Question*. This allows CJOR listeners and SUN readers to pose questions on any subject, while the SUN reporters get the replies. Using the five minute program, often the actual people involved will give the answers to the questions. Thus a question might ask:

"Why did it cost twice the usual amount to pave a certain down town street?"

The answer given in the words, or the actual voice of the City Engineer, leaves the listeners to decide whether the question has been fairly answered. Often when it isn't, the subject crops up later on *Around Home* or *City Mike*.

B.C. Medical Association has been sponsoring for the past two years a program with local doctors making medical topics into good radio showmanship, while a similar series was sponsored by the Bar Association in 1953, *Around Home* said recently. Talks, as such, are discouraged by Baird, who favors putting the same information over to the public in a manner that will command attention.

December 15, 1954



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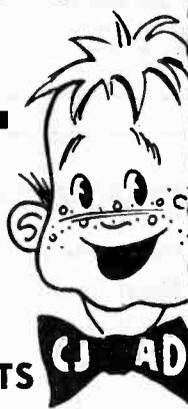
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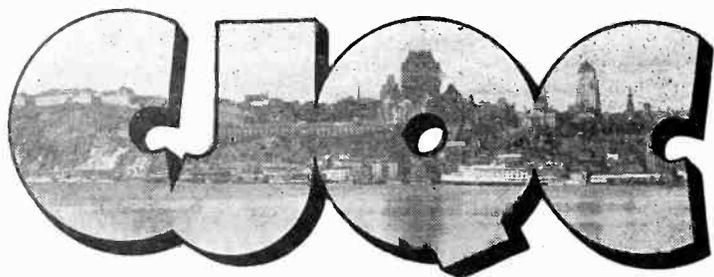
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Welcome
to
QUEBEC CITY

WHERE EACH YEAR
MORE THAN
ONE MILLION
TOURISTS
LISTEN ONLY TO



Agriculture

FARMERS MEAN BUSINESS

Ad Lib Interviews Carry Weight

IN farm broadcasting, the fact that the farmers live well away from the hustle of the cities makes the technique of putting over commercial spots specialized, according to Roy Bonnisteel, farm director of CKTB, St. Catharines. Plug-proof city folk may need a slick angle before they buy, or they may need a pounding repetition, or they may need a mass of highly technical information. But the farmers appreciate a more personal angle, one they know and trust.



This farm director has found his own way of going about the business of making sales for his sponsor, the local Purina dealer, Lincoln Feed and Farm Supply.

He believes in the value of recorded ad-lib interviews with the actual users of the product. This doesn't mean bringing a farmer into the strange atmosphere of the studio, but going down to the farm itself, where he is at home, and consequently more relaxed, he says, adding the thought that a farm plug is the more effective for having a background choir of cows, pigs, and poultry.

"After all," this farm broadcaster points out, "the listeners know I am getting paid to say what I do about Purina Feeds. There's really no reason why they should believe me. But they will believe the fellow down the road when they hear him on my tape recording, because he has nothing to gain by plugging any product."

"I firmly believe that these integrated plugs in which old Joe Mason who lives on the fifth concession happens to mention that he uses Purina feed for his chickens, have more value than my especially prepared spots at the beginning and end of my show."

Bonnisteel has two other points to add to these comments. He feels that it is important that besides recording individual remarks, the farm director should keep in touch with the local farm organizations. They should be encouraged to send in items of interest and notices of coming events in the farm calendar that will be of general interest to rural listeners, he feels. As well as this, he says, the man behind the microphone must know his way around the farming world. Nothing, he asserts, is more obvious than a city bred farm commentator trying to tell a farmer why he should use this or that product.

December 15, 1954

DON'T MISS THIS:

Latest BBM figures showed a larger BBM Nighttime increase for CHUB-Nanaimo, than for any private station in British Columbia! Cash in on the 10% discount by placing joint Campaigns on

CHUB and CJAV

Nanaimo Port Alberni
Check with —
Stephens & Towndrow in Toronto and Montreal.
Donald Cooke, Inc. in the U.S.
John N. Hunt & Assoc. in Vancouver.

CONVENTION HINT

The people I feel sorry for at broadcasters' Conventions
Are always those who no doubt have the very best intentions;
For they mumble when they meet you, "Yes, I recognize the face,"
Then blushing explain, "It's just the name I cannot place."

That's why we bought this little ad, in case your memory fails,
To tell you that the lad below is me dash Walter Dales.

WALTER A. DALES

RADIOSCRIPTS

MONTREAL, P.Q.

"COME ON IN and SELL US!"



CHED is
welcomed in
Edmonton &
Northern Alberta
Homes



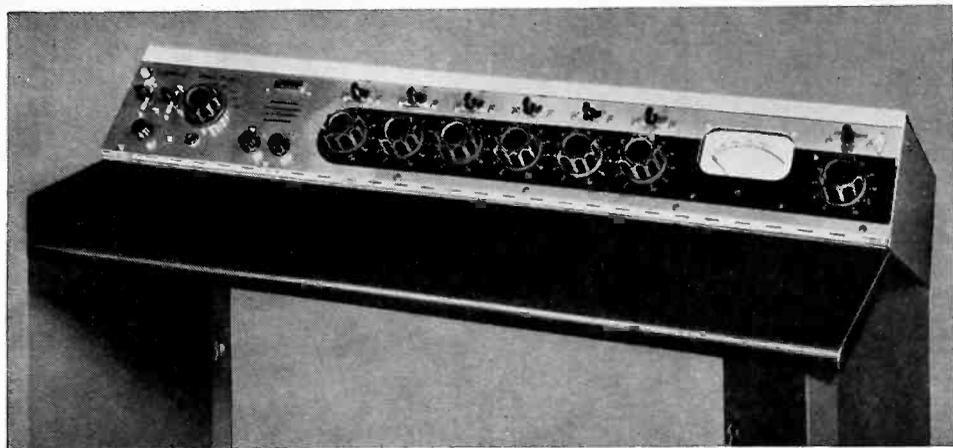
CHED

EDMONTON ALBERTA

REPRESENTATIVES: HORACE N. STOVIN & CO.
FORJOE & COMPANY INC.

Marconi

OFFERS NEW EASIER TO OPERATE STATION EQUIPMENT



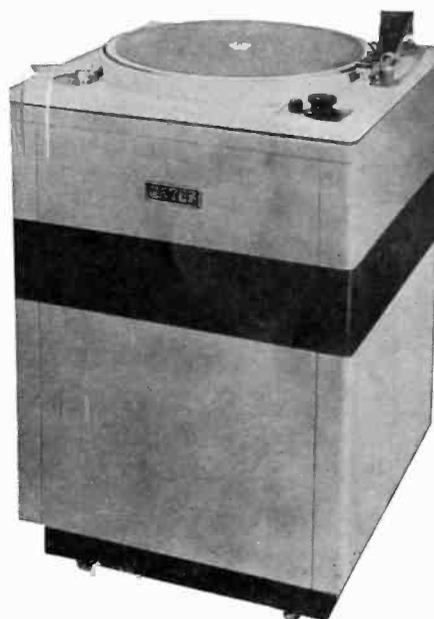
NEW Gates Speech input Console — only 1 yard wide

The new "Yard", packed into an area of 36" x 5¾" x 12½", is a comprehensive 6-channel speech console, including amplifiers and power supply. All controls are at the operator's finger tips . . . note cue speaker mounted on front panel.

Printed wiring assures uniform performance. Also completely new — 3 separate plug-in monitoring amplifiers.

The ultra new Gates "Yard" assures complete serviceability and accessibility . . . hinged-down front, swing-up top. You get choice of terminal strips or connectors for rear connections (state preference when ordering).

Reaching New Standards of performance this equipment will make station operation more efficient!



NEW Gates 3-speed turntable —

Here is the Gates instant starting 3-speed turntable . . . plus motor starting from one flip-type lever .

Cue allowance no more than 1/6 turn at 33-1/3 RPM. One piece cast aluminum chassis designed for minimum resonance. Compact — 29½" x 21¼" x 21½" . . . chassis can be cabinet or desk mounted.

NEW Gates light, remote amplifier with 4 mixing channels

The Dynamote is about the size of a portable typewriter (5-7/8" x 10¼" x 17¾" with battery case). Weighs only 29 pounds with batteries. Printed circuits eliminate wiring errors. Four mixing channels of 150 ohms impedance provides universal usage of 50, 150 or 250 ohm microphones. Choose the microphone connectors wanted (specify connectors desired when ordering).

Broadcast & TV Station Equipment Dept.

Marconi



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CANADA'S LARGEST ELECTRONIC SPECIALISTS

RUSH THIS COUPON TODAY!

Broadcast & TV Station Equipment Dept.
Canadian Marconi Company
2442 Trenton Avenue Montreal 16, P.Q.

Please send illustrated brochures on:

- The New Gates "Yard" console
- New Gates 3-speed Turntable
- The New Gates Dynamote

NAME

ADDRESS

CITY PROVINCE



RADIO EMPTIED THIS RACK!

**CFRB . . .
Canada's most powerful independent
radio station gives you:**

- complete coverage of over 1/2 million radio homes every week.
- complete coverage of 44 counties spending \$66,283,699 every week.
- complete coverage of an area populated by 5 million people . . . responsible for 40% of Canada's total retail sales.
- the showmanship, salesmanship and skill that only 27 years of experience marked by exceptional success can bring.

Call in a CFRB representative. Let him show you how you can augment your sales through radio.

CFRB
T O R O N T O

50,000 watts

1010 on your dial

IN ONTARIO, \$321,641,600* per year is spent on wearing apparel and accessories. A well-known Toronto clothier increased his share of this giant market by advertising on CFRB with regular programs and spot announcements.

Why did he buy time on CFRB? For one sound reason. CFRB brought him sales . . . just as it can bring you sales.

Of course there are other ways of advertising that will bring you sales too. But radio selling messages have a persistence all their own . . . a stay-with-your-customer quality. Today you find radio selling messages emanating from the living room, kitchen, office, workshop, car . . . even the beach and the garden.

The "everywhereness" of radio is one thing, but to have this "everywhereness" in Ontario—the market where 1/3 of our Canadian population lives, and where 40% of all retail sales are made, is everything!

CFRB can be your opportunity to increase your sales in this No. 1 market. Why not give CFRB a call and let a representative show you how CFRB can up your sales.

*Based on Dominion Bureau of Statistics report for period from 1951 to 1952.

CFRB is the radio station that covers Canada's most profitable market, Ontario, completely