CBC NEWSMEN ORGANIZED
Montreal — Sixty CBC radio and television newspaper employees across Canada have joined the American Newspaper Guild which has come to terms with the Corporation. The union branch is to be known as Local 213, Canadian Wire Services Guild, ANG, (CCL-CIO).

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

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

AAB SETS '54 CONVENTION
Halifax — The 1954 meeting of the Atlantic (formerly Maritime) Association of Broadcasters will take place at the Fort Cumberland Hotel, Amherst, N.S., January 11 and 12, according to the association's president, E. Finlay MacDonald.

BCAB MEETS FEBRUARY
Vancouver — The winter meeting of the British Columbia Association of Broadcasters will take place at the Vancouver Hotel, February 4-6, 1954. BCAB president Bill Rea will preside.

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

GREEN LIGHT FOR INDEX
Toronto — Canadian Retail Sales Index, annual statistical supplement of Canadian Broadcast & Telestream, is on the way at last. G. E. Butter, statistical editor of this study, is at work on his figures, and now that delays have been overcome the work should go straight forward and the book appear before the end of November.

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

CENTRAL CANADA BROADCASTERS ASSOCIATION
1953 Annual Convention — Royal York Hotel, Toronto

AGENDA

Sunday, November 1, 1953
1:30 p.m. CCBA Suite — Special Production Managers' Meeting under the chairmanship of Cam Ritchie, CKLW, Windsor, Ont.

Monday, November 2, 1953
9:00 a.m. Parlor A (Sessions are "open".)
9:30 a.m. President's address of welcome and Appointment of Committees.
10:00 a.m. Sports' Part in Better Programming, Better Community Service and Better Sales. Chairman: Norm Marshall, CIHM, Hamilton, supported by Al Cauley, CJAD, Montreal; George Ludgate, CHEX, Peterborough; Wes Mc-Knight, CFRB, Toronto; Rex Stymers, CKTB, St. Catharines.

9:30 a.m. CCBA President's Reception, Cliff Wingrove, CKBW, St. Catharines.
9:45 a.m. Report by T. J. Allard, executive vice-president CAB.
10:30 a.m. Address by CAB President, F. H. Elphicke, CKWX, Vancouver.
11:00 a.m. Report by Pat Freeman, CAB Director of Sales & Research.
12:00 noon. Luncheon adjournment.
2:00 p.m. Discussion Meetings. Station Management, CCBA Suite, chairman Bill Stovin, CJBQ, Belleville.

Sales and Promotion: Private Dining Room 10, chairman Waldo Hal- den, CFDB, Toronto.


Time and place of 1954 annual meeting.

5:30 p.m. Champagne Reception, Tudor Room. Hosts — The Canadian Wine Institute.
What Price Radio?

George Noll
CANADIAN MANAGER
PINEX COMPANY

says:

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

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

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

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

CAB Member Stations

ATLANTIC (17)
CKBW Bridgewater
CKNB Campbellton
CFCY Charlottetown
CFNB Fredericton
CHMS Halifax
CJCH Halifax
CKEN Kentville
CKCW Moncton
CKMR Newcastle
CKEC New Glasgow
CFBC Saint John
CHSJ Saint John
CJON St. John's
VOCM St. John's
CJRW Summerside
CKCL Truro
CFAB Windsor

FRENCH LANGUAGE (24)
CHAD Amos
CHFA Edmonton
CHEF Granby
CKCH Hull
CKRS Jonquiere
CKLS LaSarre
CKBL Matane
CHLP Montreal
CKAC Montreal
CHNC New Carlisle
CHBC Quebec
CKCV Quebec
CJBR Rimouski
CJRL Roberval
CKRN Rouyn
CKSM Shawinigan Falls
CJSO Sorel
CHGB St. Anne de la Pocatiere
CHNO Sudbury
CKLD Thetford Mines
CFCL Timmins
CKVD Val D'Or
CFDA Victoriaville
CKVM Ville Marie

CENTRAL CANADA (39)
CKBB Barrie
CJBQ Belleville
CJPC Brantford
CFJR Brockville
CFCO Chatham
CKSF Cornwall
CKPT Fort Frances
CKPR Fort William
CJOY Guelph
CKOC Hamilton
CHML Hamilton
CJRL Kenora
CKLC Kingston
CKWS Kingston
CKJL Kirkland Lake
CKCR Kirkener
CFPL London
CJAD Montreal
CFCF Montreal

CENTRAL CANADA
(Continued)
CFCH North Bay
CFOR Oka
CKLB Owen Sound
CFOS Owen Sound
CHOV Pembroke
CHEX Peterborough
CFPA Port aux Choix
CKTB St. Catharines
CHLO St. Thomas
CJIC Sainte-Anne-de-la-PI
CHOK Sault Ste. Marie
CJCS Strandville
CKSO Timmins
CFRB Toronto
CHUM Toronto
CKFH Toronto
CKLW Wittering
CKNX Wingham
CKOX Woodstock

PRAIRIES (23)
CJTF Battlefords
CJOC Belle Plaine
CHAT Medics
CHAB Moose Jaw
CJNB North Battleford
CKBI Prince Albert
CKRD Red River
CKK Bena
CKRM Bena
CFQC Regina
CKOM Saskatoon
CKRC Winkler
CJCA Edmon
tCFAR Flin Flon
CFG Grand Prairie
CJOC Lebidge
CHAT Medicine Hat
CHAB Moose Jaw
CJNB North Battleford
CKBI Prince Albert
CKRD Red River
CKK Bena
CKRM Bena
CFQC Regina
CKOM Saskatoon
CKRC Winkler
CJCA Edmon
tCFAR Flin Flon
CFG Grand Prairie
CJOC Lebidge

PACIFIC (17)
CHWK Chilliwack
CJDC Dawson Creek
CFJC Kamloops
CKOV Kelowna
CHUB Nanaimo
CKLN Nanaimo
CKNW New Westminster
CJOK Prince George
CJAV Port Alberni
CJAT Port Alberni
CJOR Vancouver
CKWX Vancouver
CKMO Vancouver
CJB Vancouver
CKDA Victoria
CJVI Victoria

Photo by R.O.B.
George Noll is a well-known amateur golfer, who shoots consistently in the 70's. He plays with the York Downs Golf Club.
Plan Fair of actually, women's freezer. In fact, the famous outlet is switched to strong accent on music.

RATINGS

1953 Londoners were introduced to a new afternoon quiz show idea, Big Top, which hit the airwaves from 3:00-4:00 p.m. Monday through Friday. The program is built around a circus clown (who is talked about heap plenty but never heard from) - a clown by the name of Big Top. After the circus theme is established a listener sees in his mind's eye the seven circus rings allocated to seven sponsors. Translated into program language the seven segments are of 8½ minutes duration each and the seven individual accounts are mainly food and drug companies. The quiz angle enters when the announcer reveals that Big Top, like a typical clown, has lost something. New clues are given each week for the last article. Clues revolve around the letters B-T-G T-O-P. For example, something beginning with "B" might be the clown's Buttons and so on. Listeners are invited to send in answers, and, as a cash prize of $10.00 is offered each day for each "missing" segment, with the amount going up if the question is answered incorrectly, there is a strong mail pull. Two letters are selected for each ring every day. One or your correspondent is mighty glad CFPL doesn't have to carry mail to the CFPL studios. CFPL used excellent promotion tactics to arouse public interest in Big Top. Before the sliding aerial pictures of the clown were taped on street corner trash cans in the Top segment promotion labels were produced to advertise the show. Some crossed envelopes were distributed among stores so customers were urged to send in answers to clues. Then after the show was established, CFPL bought Big Top to a clown in the fair lines - the fair - to be precise; in this case it was the nationally-known Western Fair in London, which stretched between 59,000 and 60,000 people. Each afternoon of the fair, up to 250 people raced to find seats in the theatre which is set into one of the fair ground buildings as a permanent fixture. With well-planned promotion executed before the show began, a perfect tie-in with the Western Fair, capped by the nature of the show itself, it's little wonder that CFPL has a big thing in Big Top.

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

Caldwell’s Christmas Specials

Profit Programs for the selling year’s most active season

CHRISTMAS JINGLES
- 6et-bright one-minute promotions featuring Canada’s finest artists.
- Custom-built for 8 types of advertisers—30 sec. for live pitch.

CHRISTMAS FOUR
- Modernities and other stars in musical Christmas cards.

SLEEPY JOE
- Xmas package of 20 plus 260 regular shows. Bever Rabbit etc.

CHRISTMAS TREE GROVE
- Merry adventures in Santaland with special music.

SANTA’S MAGIC XMAS TREE
- Sister show to above series. Both programs in sequence.

UNCLE REMUS
- Youngster’s faithful favorite with animal stories and songs.

STREAMLINED FAIRY TALES
- All-time favorites in modern settings with Xmas openings and closings.

ONCE UPON A TIME
- Goldilocks, Cinderella and others told by Maureen O’Sullivan.

PINOCCHIO
- Traditional favorite with original music. Sequence series.

BUDDY BEAR
- Happy-go-lucky stories with lovable hero and large cast.

IRENE WICKER
- Famous Singing Lady with timetested stories for the young.

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

Canadian Broadcaster & Telescreen
What Price Radio?

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CAB Member Stations

CENTRAL CANADA (Continued)

CFGH North Bay
CFOR Orillia
CKLB Oshawa
CFOS Owen Sound
CHOV Pembroke
CHEX Peterborough
CFPA Port Arthur
CKTB St. Catharines
CHLO St. Thomas
CJJC Sault St. Marie
CHOK Sarnia
CJCS Stratford
CKSO Sudbury
CKGB Timmins
CFRB Toronto
CHUM Toronto
CKFH Windsor
CKMW Woodstock

PRAIRIES (23)

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

PACIFIC (17)

CHWK Chilliwack
CJDC Dawson Creek
CFJC Kamloops
CKOV Kelowna
CHUB Nanaimo
CKLN Nelson
CKNW New Westminster
CKOK Port Alberni
CKPG Prince George
CJAV Port Alberni
CJAT Trail
CJOB Vancouver
CKWK Vancouver
CKMO Vancouver
CKBJ Vernon
CKDA Victoria
CJVI Victoria
1953, Londoners were introduced to a new afternoon quiz show idea, Big Top, which hit the airwaves from 2:30 to 4:00 p.m. Monday through Friday. The program is built around a circus clown (who is talked about heaps plenty but never heard from) ... - a clown by the name of Big Top. After the circus theme is established, a listener sees in his mind's eye the seven circus rings allocated to seven sponsors. Translated into program language, the seven segments are of 90 minutes duration each and the seven individual accounts are mainly food and drug companies. The quiz angle enters when the announcer reveals that Big Top, like a typical clown, has lost something. New clues are given each week for the lost article, the clues revolve around the letters B-I-G T-O-P. For example, something beginning with "I" might be the clown's Buttons ... and so on.

Listeners are invited to send in answers, and, as a cash prize of $10.00 is offered each day for each "ring" or segment, with the amount going up if the question is answered incorrectly, there is a tremendous mail pull. Two letters are selected for each ring every day. (Note: your correspondent is mighty glad she doesn't have to carry the Big Top mail to the CFPL studios.)

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

Musically speaking, CFPL is the home of the Earl Terry Singers, a renowned group of 35—36 girls. Londoners are still talking of the acclaim Earl Terry's Singers received this summer at the UNESCO Music Festival in Brussels where they appeared as the only vocal group from Canada. Bouquets are in order for the Don Wright Chorus as well — a singing group that has originated many a delightful broadcast from CFPL and was featured on the network for Canadian Broadcasting Co. Ltd. Then too, CFPL works closely with the London Civic Symphony. A unique program idea has developed as symphony rehearsals are taped for broadcast at a suitable time. This unusual idea has promoted greater sale of tickets, sale of memberships, and generally, has caused a keener interest in the symphony itself. CFPL presents music for everyone: from the sublime in local choral and symphonic music to ridiculous yet popular recordings like the Dragontubes discs. However, in the over-all picture, there is a strong accent on local artists that are really going places because of the genuine interest CFPL management has in their talents.

As the stunning redhead, Dorothy Belcher (CFPL-TV promotion director) stated: "CFPL is radio-active." This statement gives the key to the radio picture in London. It indicates too, that with November 28 as Target Day for CFPL-TV, there will be a greater challenge to CFPL radio — a challenge which it undoubtedly accepts — a challenge which will inspire the creative staff to even greater achievement in the future.

**DATELINE: LONDON**

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

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

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

In the second week of September
CAB Member Stations

CENTRAL CANADA (17)

CKBC
CKNB
CFCY
CENB
CHNS
CJCH
CKEN
CKCW
CKMR
CKEC
CFBC
CFJR
CKPC
CKVM
CFDA
CKVD
CFCL
CHEF
CHFA
CJSO
CKSM
CJJSO
CHGB
CHNO
CKLD
CFCL
CKVD
CFDA
CKVM
CKLW
CKME
CKW
CKML
CKLD
CKNS
CKCX
CFEM
CKR
CKIE
CKNO
CKNB
CKBG
CKEE
CFAR
CFGP
CHAT
CJOB
CJGX
CKAB
CKYN
CJNO
CKIG
CKNG
CKHE
CFPB
CKBU
CFPA
CHEX
CKLB
CKMG
CKOK
CKSM
CFPL
CJAD
CFCF

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Of
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Ottawa 4  Toronto 5

PACIFIC (17)

CHWK
CJDC
CFJC
CKOV
CHUB
CKLN
CKNW
CKLW
CKME
CKW
CKML
CKLD
CKNS
CKCX
CFEM
CKR
CKIE
CKNO
CKNG
CKHE
CFPB
CKBU
CFPA
CHEX
CKLB
CKMG
CKOK
CKSM
CFPL
CJAD
CFCF

www.americanradiohistory.com
I Heard -- --

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PINOCCHIO Traditional favorite with original music. Sequence series.

BUDDY BEAR Happy-go-lucky heroes with lovable hero and large cast.

IRENE WICKER Famous Singing Lady with timestested stories for the young.

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

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

BIG RADIO NEWS! In NEWFOUNDLAND.

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

Road of Life - Perry Mason
Young Dr. Malone

CJON 5000 WATS

HIGHEST RATINGS - MORNING - NOON AND NIGHT

Caldwell's LTD.

547 Jarvis Street Kingsdale 2103 Toronto, Ont.

YOU CAN'T COVER SIMCOE COUNTY WITHOUT

BARRIE

REPS - PAUL MULVHYLL - TORONTO MONTREAL

AGAM YOUNG U.S.A

www.americanradiohistory.com
“Do, surprise even myself as I set down in my diary that as a public-spirited gesture, a top-flight station announcer has voluntarily driven a fire-engine from Southern Ontario to Vancouver. CJOR’s Dorwin Baird performed that unusual service for North Vancouver, and reports that his shiny red vehicle was not built for comfort!” From CHAB Moose Jaw, further proof of that station’s pulling power. For a recent appearance of Mart Kenney’s orchestra, the ONLY advertising used was over CHAB. The ballroom manager was pleased to report that the box office showed a 100% increase in attendance over their previous appearance, and did thank CHAB for such a fine result. It does please me to hear that over one hundred local business houses, in fifteen towns in the area served by CJGX Yorkton, do use this station the year around, to bring attention to their products and services. These are in addition to those others who do advertise special sales events. Do myself believe that loyalty of local advertisers, who can check by actual cash-register response, is one of the best indications of a station’s effectiveness. On Thanksgiving Day, Station CKSF Cornwall did broadcast their special show “Your Lucky Day.” With 70 advertisers participating in this all-day presentation, from 7:05 a.m. till 6:30 p.m., listeners were asked questions over the air, and received prizes for correct answers. A battery of extra telephones was installed resulting in no less than 60,000 extra calls through the local telephone office. Greetings to the C.C.A.B., and success in their present assembly. And a welcome to Art. Harrison, who, in now joining the Stovin organization, brings with him much experience in Canadian radio.

“A STOVIN STATION IS A PROVEN STATION”

Horace N. Stovin
MONTREAL TORONTO WINNIPEG VANCOUVER
Representative for their live Radio Stations

CJOR Vancouver
CFPR Prince Rupert
CJKN Nelson
CJXJ Colville
CHED Edmonton
CJOT Yellowknife
CHAB Moose Jaw
CJNG North Battleford
CKOM Saskatoon
KVAR Life Line - Vancouver
CJLC Kingston
CJCB Cornwall
CJAR Rovers
CJRM Edmonton
CCKP Vancouver
CJSS Saint John
CDSF New Westminster
CJOY Pembroke
CJBC Belleville
CJOH Brockville
KVOS Railingham - Vancouver

MEMBER OF RADIO STATION REPRESENTATIVES ASSOCIATION

Travelogue

NEWSPERMAN TAKES A BUSMAN’S HOLIDAY

The party of the first part, Harry Rasky, and Flying Officer Art Maskell posed for this snapshot, practically straddling the ruins of the once “impregnable” Siegfried Line.

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

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

First of all Harry recruited the service of an RCAF cameraman, Ft. Officer Ken Coleman, who works out of air division headquarters at Mets in France. Then he latched onto a typical Canadian pilot, F/O Art Maskell of Toronto, whom he had not a week earlier while admiring the English view in Yre, Sussex. Rasky hit on the idea of simply follow crowds of men through his daily routine with the camera recording on TV film.

The day began at 6.30 at which time they headed for the hangar where Art took off for his daily flight in a Sabre Jet which carried him over France, Germany and a bit of England, at a speed of about 800 miles an hour. Harry and Ken shot his take-off, watched him vanish into a grey cloud with feelings of disappointment that the aircraft would not accomodate them too. An hour later, an hour spent by our team freezing on the air strip, they were on hand to record his landing.

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

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

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

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

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

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

www.americanradiohistory.com
Art For Artists — Industry For Industry

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

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

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

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

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

"A" For Achievement

Wouldn't it have been gratifying if just one of the members of the Royal Commission on National Development in the Arts, Letters and Sciences had seen his or her way clear to putting in an appearance at last month's all-Canadian concert at Carnegie Hall in New York? After all, it was the outspoken condemna-
At each of the following locations you will find a broadcast specialist who is ready to help you with your problems:

VANCOUVER, B.C.
Mr. Ralph Marsh,
Grandview Highway at Rupert,
Telephone: DE-8800

TORONTO, ONT.
Mr. Ken Chisholm,
1450 Castlefield Avenue,
Telephone: MU. 7311

WINNIPEG, MANITOBA
Mr. Harold Ramsey,
622 St. James St. North,
Telephone: 720481

MONTREAL, QUEBEC
Mr. C. Boisvert,
1001 Lenoir Street,
Telephone: WE. 7551, Local 816

CALGARY, ALBERTA
Mr. Chris Thompson,
1210 - 11th Avenue, W.,
Telephone: 42766

OTTAWA, ONTARIO
Mr. Geo. Brennand,
18 Rideau Street,
Telephone: 3-7344

HALIFAX, NOVA SCOTIA
Mr. Carl Bowers,
90 Brunswick Street,
Telephone: 3-6186

ENGINEERING PRODUCTS DEPARTMENT
RCA VICTOR
COMPANY, LTD.
MOST FAVOURED AROUND THE WORLD IN TELEVISION
A service club official phoned the other day to ask if I would talk to his organization two days later. The off-handed invitation rubbed me the wrong way so I asked him a simple question: "Why?"

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

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

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

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

And that was that.

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

The other day I suggested to a club I was talking to that it might be good manners to go on record with a resolution endorsing the views of a speaker who had come a long way to express them, if they happened to agree with them, or, if they didn't see eye to eye with him, to record their disagreement. It would show they'd been listening.

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

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

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

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

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

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

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

For information on these Leading Regional Stations: Write, wire, or telephone any of our three offices.
Sudbury
A MUST
population - 82,000
average income - HIGHEST IN CANADA
inco increasing Capital Investment by $20 millions a year
falconbridge nickel to invest $173 millions

CHNO
"Your Best Radio Buy North of Toronto"
Complete information through Omer Renaud & Co.

A Weekly BBM of 74,310
gives
CJBR
Rimouski
The Largest French-Language
Potential Coverage in Canada
after Montreal and Quebec City
5000 WATTS ON 900 KCS.
Supplementary to the French Network
CJBR
RIMOUSKI
Ask
HORACE STOVIN IN CANADA
ADAM YOUNG IN THE U.S.A.
ANOTHER PROVEN STOVIN STATION

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

Photo by Ken Poste, Woodstock

(Continued from page 7)
Canada as a member of the U.K. Information Board was accepted promptly and exclusively. The hero of Monsarrat's best-selling "Cruel Sea", is you will remember — Keith Lockhart.

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

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

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

The body of the letter reads as follows:

"Our membership in the Mail Advertising Service Association International means a great deal to YOU. Ever think of that? Regional and national meetings are promoted by our trade association. They bring together the top-flight men and women of the industry. Advanced methods and products are introduced Trends are discussed. New ideas are exchanged. All these are reflected in high-quality typography, smarter service, lower costs to YOU.

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

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

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

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

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

200,000 PEOPLE WITH $200,000,000 TO SPEND
THAT? THE NIAGARA PENINSULA
SERVED BY CKTB, ST. CATHARINES
AND FOR BONUS COVERAGE SEE THE BBM REPORT
PAUL MULVYHILL
Representative now in both Toronto and Montreal

The Niagara District Station
ST. CATHARINES

www.americanradiohistory.com
Every Bluenose Dog and His Sister*

from

Lunenburg

to

Mulgrave

Nova Scotia

Will Welcome

DR. BALLARD'S

DOG AND CAT FOODS

to the growing list of National Advertisers who rely on the salesmanship power and popularity of

CJFX

ANTIGONISH, N.S.

5000 Watts on 580 Kilocycles

DOMINION NETWORK

Represented by

PAUL MULVHILL IN CANADA

ADAM YOUNG IN U.S.A.

* And cat too

Every Bluenose Dog and His Sister*

from

Lunenburg

to

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PAUL MULVHILL IN CANADA

ADAM YOUNG IN U.S.A.

* And cat too
ANNouncers are trained—nOT BORN
By ReO THOMPSON
Manager, All-Canada Television

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

Are you ready to admit that there's a little something missing in
your presentation? Are you won-
dering if you can make the big
time? Do you know what your com-
ercials come out tired and limp?
I'll try to give you a clue to the
answers.

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

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

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

However, you study these prin-
ciples and conquer their use for one
purpose only, and this is important.
The master of these nine basic prin-
ciples is simply to allow you to trans-
mit your message in a manner that
will capture and hold the attention
of the greatest possible number of
listeners.

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

Apply these basic points to your
requirements in all cases. This se-
quence of thought should do it for you.

(a) Have something to say. Al-
ways know what you're talking
about. If you don't understand it,
never say it.

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

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

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

In other words, when in Rome,
serve to the Romans. Don't make the
mistake of being a Bob Hope in
Arnpit, Sask. Put everything you do
into the expression and the feeling of
the community you work in. But
please, be sure you find out what
expression is. Get out and meet
the people. Live in the community.
Talk to the grocer and the butcher.

Find out what questions the cus-
tomers are asking and what answers
are being given. Then, go back and
put your nine points to work in get-
ing that story across.

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

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

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

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

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

Write It First

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

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

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

An Advertisement of
CANADIAN BROADCASTER & TELESCREEN

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

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

There was François Morel, a 22-year-old native of Montreal, graduate of Quebec Provincial Conservatory and a piano teacher in Montreal. Antiphonie is his fourth major orchestral work and had its world premiere at the Canadian concert. His others have been performed by Scandinavian orchestras and the CBC, but he had to admit this was one of the first times he had really heard his music. Was he impressed? Very. Just to have Stokowski perform it was as good as winning a medal. Some of his music sounded quite different to what he thought it would, which sometimes was good and sometimes not so good. But having heard this performance he felt he could see more clearly: where he was going Morel is the first one to point out that he has borrowed liberally from Stravinsky, but to a smaller degree with each work. From now on there'll be almost no Stravinskian influence; rather something "out of soul of the country."

At this point Colin McPhie joined the discussion. He's the composer of Tebuh-Tubuh which the critics hailed above all the works. Although born in Montreal he has become an international character. He studied in Baltimore, then Paris, moved to Bali in Indonesia where he spent several years before the last war doing musical research. He wrote Tabuhan in 1930 (making it the oldest work of the concert) in Mexico where it was first performed. McPhie found it difficult to say enough about the thrill the evening had for him. An accomplished writer as well, he felt the treatment given all the music by the depth of power of Stokowski's hundred-piece orchestra was one thing; the applause from a highly partisan but critical audience was another.

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

Tell Us Another

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

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

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

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

CFPL TV LONDON CANADA

Canada's most powerful TV station

ON THE AIR

NOVEMBER 28

Make sure your product is advertised over the only TV station completely covering the wealthy London and Western Ontario market of over 3 1/4 million people. At present there are over 12,500 television homes in Grade A area alone, as estimated in the September 1953 Telearatings, published by Elliott-Haynes.

WINCHAM • concussion CGL

MARKET DATA

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

CFOR ORILLIA, ONT.

1000 Watts — Dominion Supp.

CHLT & CKTS, SHERBROOKE

Sherbrooke boasts of more than 100 widely diversified industries, producing goods valued at over $100 million. These industries employ some 6,000 men and women, paid on a higher scale than the majority of other similar centres. It is, however, of seven surrounding countries, with a population of approximately 300,000, to reach this wealthy market, place CHLT (French) and CKTS (English) on your radio schedule.

Representatives:

CANADA

Jan. A. Hardy & Co. Ltd.

CHLT Radio Time Sales Ltd.

CKTS

U.S.A.

Adam J. Young, Jr., Int. CHLT & CKTS

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

CHLT TV 10 LONDON, CANADA
In less than a year, Peter Appleyard, English drummer-turned-vibist, has made such a good impression in Toronto that he now holds down a featured spot nightly with one of the city's most popular instrumental quartets, as well as appearing weekly on CBC's Jazz With Jackson.

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

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

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

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

In England, Peter always managed to find employment. As a drummer, he worked for Felix Mendelssohn, Jimmy McCarfey, Harry Brooker, Jack Wallace, Charles Berry, Wylie Price, at the Gaiety Ballroom in Grimsby, this home town) and on BBC broadcasts from London, Manchester and Glasgow. During the war he was with the Central RAF band. As Peter quickly pointed out: "In England, the average musician can keep working. But here (in Canada) we lack the field for variety theatre (The Casino is the only vaudeville theatre in Toronto)."

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

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

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

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

But before he got started on his present career there were some unthought-of drawbacks. Most emphatically he said: "I'd like to point out that if any English musicians are thinking of coming out here, they should be warned that musicians must wait one year before they can play, during which time they can't take any engagements at all. That's a union rule."

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

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

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

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

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

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

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

"My greatest experience to date was seeing Hampton's 18-piece band."

Then he added slyly: "If he saw me now he'd sue me."

**W R I T E R  O P P O R T U N I T Y**

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

**MICHAEL THOMPSON**

**STATION CHML**

**HAMILTON**
TOP NEWS AWARD GOES TO CANADA

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

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

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

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

NUNN NAMED GOVERNOR

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

MRS. A IS ON THE FLY

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

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

JOINS RTS

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

CORRECTION

It was erroneously stated in the Oct-33rd 7th issue of Canadian Broadcaster & Telescreen that the proposed station of Edmonton Television Limited would be "financed largely by All-Canada Radio Facilities interest." The fact is that in its submission to the CBC board of governors Edmonton Television Limited stated it was to be financed equally by CHED Limited and Edmonton Broadcasting Co. Limited. The latter is owned 40 per cent by Taylor & Pearson Broadcasting Limited and 60 per cent by the Southam Company Limited.

how do you buy TIME?

coverage?

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

cost per thousand?

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

ratings?

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

market?

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

results?

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

by any yardstick

CKNX makes a terrific impression—on people—on sales. On you?
NEW DESIGN FOR LISTENING

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

As fat as we could gather the plan is based on the fact that a smaller station cannot run to big name featured performers. With the lesser luminaries that are within reach of its resources, Canada's only dawn-to-dusk cannot hope to compete with the network and other "names" heard on the other stations. So if they can't have the best names, decided Bob Lee and his program director wife Leigh Lee, there should be no names at all; just quiet melodic music, with occasional broadcasts not of news but just the headlines.

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

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

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

The Lees and their CHUM are deserving of commendation at least for this — the air they declared in their invitation to the "do" "We believe our new design for daytime listening will not only penetrate what is now a "lost" (dead set) audience, but will attract a better than average share of the general audience." Who can tell?

Now Hear This!
Now Hear This!

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

1000 WATTS
on
850 KCS.
about DECEMBER 1st

It's one more reason why you should use

CKRD
RED DEER

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

ONE MONTH FREE* on CFBC!!

Ask Our Representatives
NATIONAL BROADCAST SALES
TORONTO MONTREAL

CFBC SAINT JOHN
NEW BRUNSWICK

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

CAB BOARD OKAYS PLANS FOR QUEBEC MEETING MARCH 22

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

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

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

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

CFCO goes over the top again
More listeners per watt cost than any other
Western Ontario station.
Total Daytime Audience: 76,950 homes
1/4 hr. program class “B” lowest
discount. 12c per M. radio homes
Total Nighttime Audience: 43,530 homes
1/4 hr. program class “A” lowest
discount. 31c per M. radio homes
BBM STUDY NO. 5
CFCO—630 Kcs—Chatham

* Live Programmes
* Custom Transcription
* Singing Commercials

An Independent Producing Company

DON WRIGHT Productions
Let Us Help You
Write — Wire — or Phone for Details
“STONEGATES,” LONDON 9, CANADA
TELEPHONE 3-0886

- OUR LISTENERS -

HILDA HUMPTY

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

Lives in London, Ontario, CHLO’s huge “BONUS” market for advertisers using

CHLO

ST. THOMAS

See Stephens & Towndrow in Toronto
Radio Reps in Montreal
Donald Cooke in U.S.A.

FIFTH IN A SERIES

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

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ST. THOMAS

See Stephens & Towndrow in Toronto
Radio Reps in Montreal
Donald Cooke in U.S.A.
Lou Tappe

Canadian representative
for the

SESAC Transcribed Library
At the Royal York, Toronto, during the
CCBA
To talk to you about the finest
LIBRARY SERVICE in the Industry
The lowest cost, too!
Ask ANY of our many Canadian subscribers
about SESAC.
They'll tell YOU — For they tell us.
The SESAC Transcribed Library is
GROWING in Canada all the time.

SESAC INC.
475 Fifth Avenue
New York 17, New York

when it's RADIO...

in Canada's 3rd market!

look to the leader

Rated tops in listener-preference
for six years running, 'WX continues
to outdistance its competitors
in 1953.
Time on 'WX is the best buy
on the air.

LOOK TO THE FACTS — LOOK TO THE LEADER
Extracts from Elliott-Haynes 6-year percentage of Listener Trends:
Summary of Distribution of Audience
(By Total Years — 9 a.m. — 10 p.m.)
Station  S:  T:  C:  CKWX
1947  14.2  18.0  19.9
1948  14.5  16.3  21.6
1949  15.8  19.0  24.6
1950  16.1  21.7  25.6
1951  15.5  20.9  23.5
1952  16.0  22.5  26.1
Average  15.4  19.8  23.6

In B.C. — Canada's third largest market —
LOOK TO CKWX
61% of B.C. retail sales
are in the 'WX area.
'WX has complete coverage
in this rich market.

Reps: All Canada Radio Facilities
Weed & Company

Talent
FLY STUDENTS TO N.Y. CONCERT

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

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

The MOTION PICTURE PARADE
of HITS
for Television Showing.

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RADIO STATION
CKOM
SASKATOON, SASK.
INVITES APPLICATIONS FOR THE POSITIONS OF
COMMERCIAL MANAGER
TIME SALESMAN
SALES PROMOTION MANAGER
Give full particulars of experience, status, qualifications and salary. Station provides employee benefits. Applications held in confidence.

Radio Station CKOM
Empire Hotel Building
Saskatoon, Sask.

www.americanradiohistory.com
November 4th, 1953

LIVE TV WON'T PAY TOP TALENT

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

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

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

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

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

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

Happy Buck-Hunting Ground

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

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

New Brunswick’s Most Listened-to Station

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

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

composers and soloists. They included three English-speaking com-
positors — Dr. Healey Willan, Godfrey Rideout and Colin McPhee, as well as the work of three representatives of French Canada — Pierre Mercure, Alexander Bott and Francis Mercel. Soloists were the coloratura soprano Lois Marshall and violinist Noel Brunet.

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

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

CHOV in Pembroke made it possible for Loraine Shano, young Eganville concert vocalist, her mother and voice-teacher, Miss Claire Mertz, to be present at the Canadian music performance.

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

Many Canadian political and diplomatic dignitaries heard the performance, among them Progressive Conservative leader George Drew, David Johnson, Canadian Ambassador to United Nations; and Honorable Ray Lawson, Canadian Ambassador to the United States. Besides the consuls and deputies of 88 foreign nations present — notably Russia’s Andre Vishinsky — other well-known Canadians there were photographer Yousuf Karsh, former Metropolitan Opera manager Edward Johnson, and conductor Geoffrey Waddington. Top CAB and CBC officials — Jim Allard (CAB executive vice-president), Alphonse Ouellet (CBC general manager), and Ernest Bushnell (CBC assistant general manager) — attended.

CFPL has a newsreel-

Britons Mark 27th R.C.A.F. Anniversary

There are 5,000 members and 2,500 children associated with the Royal Canadian Air Force in Britain. A special program was presented at the R.C.A.F. Club in London.

FILM SERVICES

ANY OF THE FOLLOWING SERVICES IN 16MM AND 35MM

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FOR ESTIMATES AND SCREENING OF OUR PRODUCTIONS

SHELLY FILMS LTD.

TORONTO 14 - CLIFFORD 9-1193

LEON C. SHELLY, PRESIDENT

ESTABLISHED 1924

Write to

SHELLY FILMS

FOR FREE CATALOGUE

www.americanradiohistory.com
NOT BIG!

BUT BUSTLING!

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

ADD THE CKBI MARKET TO YOUR NEXT CAMPAIGN.

CKBI

PRINCE ALBERT - SASKATCHEWAN

5000 WATTS

Television

DREAMING OF A COLOR CHRISTMAS

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

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

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

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

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

Both studio and remote transmissions were included in the test. Equipment by DuMont, CBS, NBC and American Telephone & Telegraph Company was used. Here the old rivalry between CBS and RCA-NBC was felt again. Both scored high on studio pickups but outdoor RCA won another round. CBS countered in the receiver division with another showing of its relatively simple tricolor tube, this time with marked success.

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

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

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

Receiver production, however, isn't going to allow color television to become a national reality overnight. So-called mass production of color sets - something in the neighborhood of 3,500 sets a month - is not anticipated for another year at the earliest and this will be postponed if FCC approval fails to arrive. But once it gets rolling, and barring all the things that can happen to any huge industry, production is expected to swell to about 90,000 sets per month about May of 1955. But even at that rate it will take 2½ years to put a million sets on the market, all of them 2 or 3 times the price of larger-screen monochrome machines. This is why the manufacturing side of the industry is looking forward to about another three years during which black-and-white set sales and production will be domi-
nent. Only after that will color sets capture the field.

- -

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

- -

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

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

- -

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

Also at this clinic, CBS vice-president in charge of engineering, William Lodge, warned stations against ignoring color and technological changes. Lodge "resistance." In a rapidly developing medium, he felt affiliates could not afford to wait for such difficult things as better equipment and sounder techniques. In five years the "waiters" will be too late, he said.

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

- -

NBC, the other keen competitor in the color gamble, has already announced extensive program plans which will come into effect the moment PCC approval is received for the NTSC standards. Last weekend NBC held its first "compatible" colorcast under temporary experimental authorization. The program was an hour-length TV version of Carmen by NBC-TV Opera Company. For the occasion, NBC built an entirely new production of the Bizet classic. "Color corrected" costumes and sets were designed and executed by NBC's staging services. The entire opera cast and staff worked with NBC's color consultant, Richard Day, in aiming at a "realistic" staging, with the maximum of authenticity in design and color in costumes and sets. All this to prove how well color origination can be reduced to monochrome on black-and-white receivers. Used in the production were lighting, staging, costuming and make-up techniques developed by NBC's "color corps" headed by Barry Wood. Color planning for the show presents a double-problem. Colors must be selected, not only for chromatic interest, but for their true rendering in black-and-white.

- -

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

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

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

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

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

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

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Canadian Broadcasters & Telescreen

November 4th, 1953

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S. W. Caldwell Ltd.

ANNOUNCES

Canadian Distributors of

WORLD FAMOUS

BBC TRANSCRIPTION SERVICE

RADIO'S RENOWNED HALLMARK OF QUALITY

Great orchestras, famous artists, outstanding authorities, on superbly engineered transcriptions.

- Pop Concert
- Drama
- Symphony
- Swing
- Talks
- Discussions
- Variety
- Light Entertainment

A distinguished collection of superlative features, building station prestige, increasing listenership.

Available and full information on request . . .

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EIGHTH
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For further information:

In Canada see: James L. Alexander

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The News is Out-

**Magnecorder**

**M-80 IS HERE!**

Now, for the first time, every feature you ever needed.

The M-80 is completely new in design, appearance and operation.

The frequency response is increased; the distortion lowered.

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

<table>
<thead>
<tr>
<th>Type</th>
<th>Price</th>
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<tr>
<td>Studio Console</td>
<td>$1,870.00</td>
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<tr>
<td>Portable</td>
<td>1,800.00</td>
</tr>
<tr>
<td>Rack-Mount</td>
<td>1,790.00</td>
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Canadian Distributors

**Kingsway FILM EQUIPMENT LIMITED**

3569 DUNDAS ST. W. • PHONE RO. 2491 • TORONTO

---

**Television**

**TRIAL SPIN FOR TELEMETER**

Los Angeles — A system of subscription television is to go on trial this month to determine its appeal to the coin-paying public as well as the technical efficiency of its many mechanisms. Telemeter, half-owned by United Paramount Theatres, will send out, via closed circuit, a series of first-run films to 50 homes in the nearby wealthy Palm Springs winter resort centre.

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

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

Telemeter collection units are now being installed in 50 TV sets. They will accept anything from a nickel to a dollar.

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

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

For those who believe that a coin-box is merely a challenge to cheat, Telemeter has some sad news. While the set is on and receiving descrumpled pictures, a tape is perforated in the coinbox which tells the monthly collector how much is owed. Naturally, there should be that much coin in the box.

“Telemeter will offer something better than a sponsor can afford,” believes Carl Leserman, the company’s executive vice-president. “If it is used in volume we feel we can give movie producers 25 to 90 per cent of the return. That’s why producers are so interested in it.”

FILMS aren’t the only program fare envisioned for Telemeter. Leserman said: “I can see a championship fight or the Kentucky Derby at $2. And kiddie shows for 15 or 20 cents.”

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

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

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

**AVAILABLE**

All-round announcer, single, two years’ station experience. Would like late or all-night spot or breakfast show. Go anywhere.

*BOX A, 456*

C.B. & T., 163½ Church St.
Toronto

---

**KITCHENER-WATERLOO**

**CONTINUOUSLY KEEPS CUSTOMERS RADIO-ACTIVE**

*CKCR*

**FOR FACTS ASK OMER RENAUD**

Toronto • Montreal

---

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

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

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

Sincerely,

**ALL-CANADA RADIO FACILITIES Limited**
# NATIONAL SALES REPRESENTATIVES

**CANADA**

<table>
<thead>
<tr>
<th>CITY</th>
<th>ADDRESS</th>
<th>TELEPHONE</th>
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<tr>
<td>Toronto</td>
<td>169 Adelaide St W</td>
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**ALL-CANADA RADIO FACILITIES LTD.**

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<td>M W Chapman</td>
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<td>Calgary</td>
<td>Taylor Pearson &amp; Carman Building</td>
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**BROADCAST REPRESENTATIVES LTD.**

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<td>1083 Dominion Square Blvd</td>
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**JOHNSON & ASSOCIATES LTD.**

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<tr>
<td>Hamilton</td>
<td>168 W Hastings St</td>
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**PAUL MULVYHILL**

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<td>71 King St East (Room 305)</td>
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**NATIONAL BROADCAST SALES**

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<td>1285 St Catharine St West</td>
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**ROGER RENAUD & CO.**

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<td>Dominion Square Building</td>
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<td>Winnipeg</td>
<td>Gold Building</td>
<td>A M Armstrong</td>
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<td>Vancouver</td>
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**RADIO FISH SALES (ONT.) LTD.**

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**RADIO FISH SALES (QU.ERC.) LTD.**

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**RADIO & TELEVISION SALES INC.**

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**STEPHENS & TOWNSHEND**

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**BOLIAL & STUDY & CO.**

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**UNITED STATES**

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<td>San Francisco</td>
<td>223 Savannah St</td>
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<td>Detroit</td>
<td>1973 Pennsylvania Building</td>
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**WEED & CO.**

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**ADAMS & YOUNG JR INC.**

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<td>39 East 40th St</td>
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<td>124 W 1st St</td>
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**IN THE NORTH**

They Look To Sudbury

**CANADA'S FIRST PRIVATE TV STATION**

Now on the Air with Regular Programs

**NORTHERN ONTARIO'S GREATEST ADVERTISING MEDIUM**

**CKSO**

NORTHERN ONTARIO'S HIGH-POWERED RADIO STATION

• • •

For AM and TV

ALL-CANADA RADIO FACILITIES LTD.

IN CANADA

WEED & COMPANY

IN THE U.S.A.
Take your audience "ON THE SPOT"

with GATES REMOTE AMPLIFIER EQUIPMENT

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

GATES PORTABLE REMOTE AMPLIFIER "The Networker" (Model HC-60) is a complete A.C. and battery standby in one self-contained unit, weighing only 33 lbs. and modest in size. "The Networker" is easily serviced and adaptable to many variations in use requirements. Write for descriptive literature.

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

CANADIAN MARCONI COMPANY
Established 1902
VANCOUVER • TORONTO
MONTREAL • HALIFAX • ST. JOHN'S

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

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### Prairie Region (Basic)

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### Prairie Region (Supplementary)

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### French Network

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### Average Network

- **CKLS**, **CKVD**, and **CIO** are under construction.
- **These four stations sold as a group.**

### Stations of the CBC and Subsidiary Networks

- Atlantic Region
- Mid-Atlantic Region
- Prairie Region
- Trans-Canada Network
- Mid-Eastern Region
- Prairie Region
- Pacific Region
- French Network

### Representative Stations

- CBH, CBN, CBG, CBK, CKMR, CKSO, CBF, CBR, CBE, CKWS, CJKL, CFBC, CKC, CKFL, CKPC, CKCH, CKCB, CFCF, CFCO, CFOR, CKFI, CHML, CHML, CCR, CCF, CJCB, CJKL, CKCF, CKB, CKLG, CKMR, CKRC, and CKRD.

### Two Certain ACES

**for your Full House of Coverage between Toronto and Montreal**

**ONLY CHEX and CKWS**

**PETERBOROUGH**

**KINGSTON**

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

**Represented by: National Broadcast Sales in Canada — Donald Cooke, Inc., in U.S.A.**

---

**Here are...**

**TWO CERTAIN ACES**

**for your Full House of Coverage between Toronto and Montreal**

**ONLY CHEX and CKWS**

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**KINGSTON**

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

**Represented by: National Broadcast Sales in Canada — Donald Cooke, Inc., in U.S.A.**

---

**www.americanradiohistory.com**
Take your audience "ON THE SPOT"

with GATES REMOTE AMPLIFIER EQUIPMENT

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

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

GATES PORTABLE REMOTE AMPLIFIER "The Networker" (Model HC-60) is a complete A.C. and battery standby in one self-contained unit, weighing only 33 lbs. and modest in size. "The Networker" is easily serviced and adaptable to many variations in use requirements. Write for descriptive literature.

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

CANADIAN MARCONI COMPANY
Established 1902
VANCOUVER • TORONTO
MONTREAL • HALIFAX • ST. JOHN'S

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

Marconi
the greatest name in Radio and Television
### Trans-Canada Network

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**Trans-Quebec Radio Groupe**

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**Canadian Broadcaster**

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**Region (Supplementary)**

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**Region (Basic)**

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<tbody>
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<td>CBX</td>
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<td>CKY</td>
<td>Ste Anne</td>
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<td>CKC</td>
<td>Ste Anne</td>
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<td>CKOC</td>
<td>Ste Anne</td>
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**Region (Supplementary)**

<table>
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<th>Station</th>
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<td>CKBR</td>
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**Region (Affiliated)**

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<tr>
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<td>CKRC</td>
<td>New Carlisle</td>
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<tr>
<td>CKHS</td>
<td>New Carlisle</td>
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**Region (Under Construction)**

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<th>Station</th>
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<td><strong>CKRN</strong></td>
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<tr>
<td><strong>CKV</strong></td>
<td>Val d'Or</td>
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<td><strong>CHAD</strong></td>
<td>Amos</td>
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<td><strong>CKLS</strong></td>
<td>Lassere</td>
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**Region (Five Subsidiary Networks)**

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<th>Station</th>
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<tr>
<td>CJK</td>
<td>Medicine Hat</td>
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<td>Red Deer</td>
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<td>CKSM</td>
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<tr>
<td>CKSN</td>
<td>Red Deer</td>
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<tr>
<td>CKVE</td>
<td>Red Deer</td>
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</tbody>
</table>

### Two Certain Aces

**for your**

**Full House of Coverage**

**between Toronto and Montreal**

**ONLY CHEX and CKWS**

**Peterborough**

**and CKWS**

**Kingston**

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

**Peterborough**

**and CKWS**

**Kingston**

**Represented by:** NATIONAL BROADCAST SALES IN CANADA — DONALD COOKE, INC., IN U.S.A.
Music
COLUMBIA DIVVIES COST WITH DEALERS
Toronto — A practical instance of a successful local co-operative venture on a participating basis is the current Columbia Record Shop, heard Saturday afternoons on CKFH from 1:30 to 2:30. It's a Deejay piece, highlighting Columbia discs, and the speaking voice of former "FH announcer Frank Jones, who is now Columbia's Ontario promotion man.

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

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

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

WALTER A. DALES
Radioscripts
907 KEEFER BUILDING MONTREAL PHONE UN. 6-7105

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

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

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

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

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

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

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

—Leo Hutton

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

—Pete McGarvey

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

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

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

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

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

—Full Stop.

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

DU MONT MULTISCANNER

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

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

THE MULTISCANNER OFFERS
5 BIG ADVANTAGES

1. SIMULTANEOUS PREVIEWING AND PROGRAMMING—The twin 16 m.m. cameras or twin opaque pick-ups can operate simultaneously, one for transmitting, the other previewing, thus you get double duty out of one machine simultaneously.

2. HIGH LIGHT INTENSITY—HIGH DEGREE OF STABILITY—giving improved picture quality due to newly designed cathode ray tube and extra-sensitive multiplier phototube. This superior picture quality eliminates the necessity for shading operator or controls.

3. GAMMA CORRECTION AMPLIFIER—corrects for optimum reproduction of the gray scale...adds blanking and provides the video signal from two identical outputs—one for monitoring, one for programming.

4. QUIET, CONTINUOUS FILM MOTION—no noisy wearing and tearing intermittent claw mechanisms. Built in film shrinkage compensator reproduces old or new film alike.

5. SMOOTH, SIMPLE OPERATION—16 m.m. film pick-up can be remotely started, stopped, reversed or operated single frame.

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

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

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

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

call or write the cae office nearest you

cae | Canadian Aviation Electronics, Ltd.
MONTREAL · OTTAWA · TORONTO · WINNIPEG · VANCOUVER

C.A.E. engineering service is your assurance of the highest standards in design, installation, maintenance and modification.
"You mean entertain 'em and sell 'em at the same time!"

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

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

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

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

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

SUSPENSE, of course!
(Night time B.B.M.)

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