

# CANADIAN BROADCASTER

## AND TELESCREEN

Vol. 9, No. 24. TORONTO, ONTARIO December 20th, 1950



**DURING A LULL** in the three-day Canadian Television Clinic, held this month at Toronto's Royal York Hotel, some of the principal speakers are seen with host Lorne Greene, television consultant Andrew McLellan, and Ashley & Crippen Motion Picture representative Joel Aldred. They are, from left to right: Murray Grabhorn, vice-president of the American Broadcasting Company; Rudy Bretz, television consultant from New York; Joel Aldred; John Florey, The Kodak Company, Rochester; Calvin Kuhl, vice-president of J. Walter Thompson Company, New York; Lorne Greene who, through his Academy of Radio Arts, sponsored the clinic; Thomas Wright, Jr., Batten, Barton, Durstine & Osborn, New York; and Andrew McLellan.



**TWO OF THEIR STAFF** were "shown the town" in Summerside last summer by CJRW men, so CFPL, London, decided to stage a return visit for the Islanders recently. The RCAF flew the CJRW staffers up for the visit, as it had earlier for the CFPL boys. Shown above in CFPL's control room "A," discussing a "Search for Talent" rehearsal, from left to right are: Jim Plant, "Search" producer; Kevin Knight, CFPL; Art Rogers, CJRW manager; Bob Schurman, CJRW program director; Keith Mollison of the Summerside "Journal"; CJRW news editor Carl Fitzpatrick; and Bob Reinhart, CFPL.

### CJRL Sold

**Winnipeg.** — Station CJRL, Kenora, has been sold for an undisclosed sum, presumably subject to the recommendation of the CBC Board of Governors. Purchasers are the Norwesto Corporation, a Kenora company, headed by Carl Johnson, which has recently set up a wide radio-telephone network in North Western Ontario. The change was made as of December 1. The owners, since 1943, have been James Richardson & Sons, Winnipeg grain dealers.

### Sees TV For B.C.

**Vancouver.** — The CBC will establish a TV station on the lower mainland of B.C. within two years, Bill Rea of CKNW, New Westminster, predicted in a speech to the Architecture Club of the University of B.C.

Rea said he hoped he would get a chance to establish a community TV outlet in Burnaby at the same time.

His applications for a TV license have been turned down several times by the Board of Governors.

### New Representative



**Toronto.**—A new rep appeared on the Toronto scene December 15—new as an independent operator, that is—in the shape of Paul Mulvihill, until recently sales manager in the Toronto office of National Broadcast Sales, and latterly with J. L. Alexander.

Paul kicks off with the Toronto representation of one station — CJCH, Halifax. He has established his office in Room 300, 21 King Street East. His temporary phone number is PLaza 5025. After January 1 it will be WA. 6554.

Montreal representation of the Halifax station goes to Radio Time Sales (Quebec) Ltd. as from the same date.

**cjch****c  
i  
c  
h**

# **e f f e c t i v e**

## **december 15, 1950**

**radio station cjch  
halifax, is repre-  
sented in toronto  
by: -**

**paul mulvihill  
room 300, 21 king st e**

**radio station cjch  
halifax, is repre-  
sented in montreal  
by: -**

**radio time sales  
(quebec) limited  
1231 st catherine st w**

**5****c  
i  
c  
h****cjch**

# AGENCIES

By Art Benson

## WILLIAM ORR

**Toronto.**—Cities Service Oil Co. Ltd. starts the 15-minute three-a-week *Ontario Marches On* over CFRB, Toronto, through 1951. Featuring Jack Dawson and Doc Lindsey, the program highlights the progress made by some 157 Ontario cities and towns. Each show deals with one particular locality, discussing its significant contribution to the growth of the province. Each mayor or reeve will be presented with a charcoal portrait of himself drawn by Egbert C. Reed. The series commences early in January.

## WALSH ADVERTISING

**Toronto.**—McCormick's Ltd. has scheduled the half hour transcribed *Gracie Fields Show* (Towers of London) with Bernie Braden and Billy Tennent's orchestra, over 20 stations coast to coast. The show starts in early January for a 26-week run and advertises McCormick's Biscuits and Candy.

Dad's Cookies Ltd. has started the half hour transcribed *Hardy Family* (All-Canada) once a week for 39 weeks over CFRB, Toronto, with John Drainie handling the commercials.

## E. W. REYNOLDS

**Toronto.**—Mutual Benefit Health and Accident Association has renewed the 15-minute three-a-week *Mutually Yours* with Bruce Smith over CJBC, Toronto.

Rollit Pipes (Brockville) has a 90 spot test campaign going to CKCR, Kitchener.

T. S. Simms Ltd. (Saint John) has added CFPL, London; CKSO, Sudbury and CFAC, Calgary, to its spot announcement series, making a total of 13 stations coast to coast, advertising Rain-bow Brooms.

Allied Florists and Growers has started a series of the Sunday half hour *Down Melody Lane* over CJOB, Winnipeg.

## J. J. GIBBONS

**Toronto.**—I. D. A. Drug Stores has a six months' spot announcement campaign going to 29 Ontario stations.

## STEVENSON & SCOTT

**Toronto.**—Dr. Ballard's Animal Foods has scheduled a series of singing spot announcements over 70 stations coast to coast beginning December 21, advertising Dr. Ballard products.

## SPITZER & MILLS

**Toronto.**—The Ontario Retail Hardware Association has a two weeks spot announcement campaign going to CFRB, Toronto; OFRA, Ottawa; CKOY, Ottawa and CKLW, Windsor.

## MacLAREN ADVERTISING

**Toronto.**—Canada Dry Ginger Ale has a two-week spot announcement series going to CFRB and CKEY, Toronto, advertising Sparkling Water and Ginger Ale.

## MUTER, CULINER, FRANK-FURTER & GOULD

**Toronto.**—The Savarin Hotel has resumed the 10.50 p.m. sports-casts (Monday through Friday) over CFRB, Toronto, featuring Gordon Cook.

## STREET & FINNEY

**New York.**—Serutan has taken the 9.55 a.m. newscast five times a week over CFRB, Toronto, featuring Gordon Cook.

## ELLIS ADVERTISING

**Toronto.**—Church Motors Ltd. (Ford-Monarch) has started the 15-minute Sunday news analysis *What's the World Coming To?* featuring John Collingwood Reade over CFRB, Toronto, for a run of 13 weeks. Michael FitzGerald handles the commercials.

## ERWIN WASEY

**Montreal.**—McColl-Frontenac Oil Co. Ltd. is piping in *Metro-politan Opera* from ABC to 32 stations of the Trans-Canada network for the 11th season. Milton Cross is again featured as commentator.

## ASSOCIATED BROADCASTING

**Toronto.**—The Sign of the Steer restaurant is taking a 15-minute segment of the *Mickey Lester Show* twice a week for 13 weeks over CKEY, Toronto, as a test campaign.

## J. WALTER THOMPSON

**Toronto.**—Lever Brothers Ltd. has started the 15-minute five-a-week transcribed *Let's Start An Argument*, featuring Gisele, over 29 stations coast to coast, advertising Surf.

**\$3.00 a Year**

(\$5.00 for 2 years)

Insures Regular Delivery of the

Canadian Broadcaster & Telescreen



**BETTER CALL SWC FOR DISCS, TAPE & T.V.**

on transcription  
BETTER TELL CALDWELL OF YOUR PROGRAM PROBLEMS IN THE NEW YEAR

YOU MIGHT NEED SINGIN' SAM

The most successful commercial show in transcription history. So good it has replayed in some markets for over four years.

WANT TO KNOW MORE?

BETTER CALL ---  
S.W. Caldwell LIMITED  
2100 VICTORY BLDG.  
80 RICHMOND ST. W.  
TORONTO

# NORTHERN ONTARIO'S

*Greatest*

**ADVERTISING**

**MEDIUM**

**CKSO**

NORTHERN ONTARIO'S  
HIGH-POWERED  
STATION

*Ask*

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

**CJRW**

wishes you a

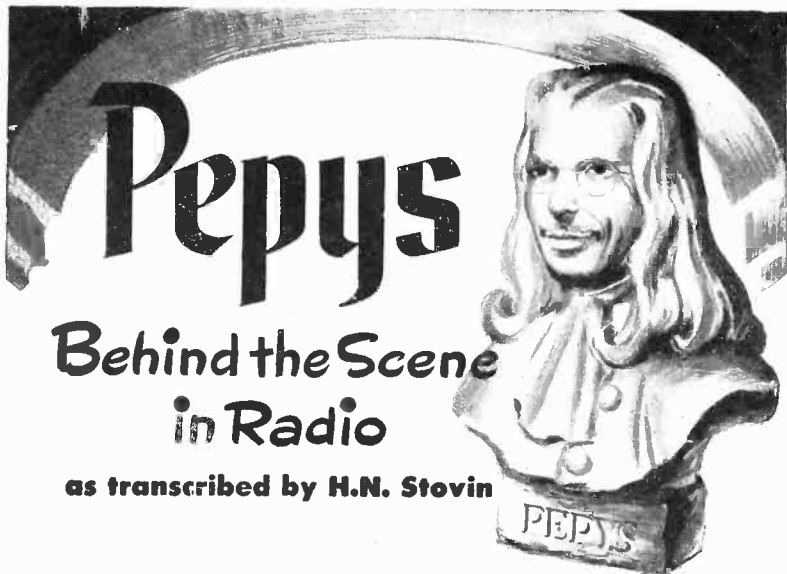
**Merry Christmas**

and

**PROSPEROUS 1951**



The Voice of Canada's Garden Province  
Summerside, P. E. Island



"Did, during November, never realize how many friends I had, and did feel warmed to my marrow until I realized, on a sudden, that it had to do with the fact that we do represent stations in both Winnipeg and Toronto, which these many friends mistakenly believed must be open sesame to Grey Cup tickets! ● ● ● Speaking of CKY, this Winnipeg station's new 'Music Means Money' show for Cashmere Bouquet did draw 12,509 letters in 15 days from 183 points in Manitoba, Ontario, Saskatchewan, Minnesota, Montana, and North Dakota! ● ● ● From Harry Flint at CKSF, Cornwall, the news that an Appliance Dealer used \$30.00 worth of spot announcements and did sell \$4,000.00 worth of heavy goods in one day ● ● ● Joe Butler admits himself thrilled with VOXM's new BBM, based on 250 watts operation, but is even happier over the check of his new 1000-watt transmitter, made by Post and Telegraphs operators, which shows signal heard by 80% of Newfoundland's scattered population ● ● ● From Gordon Smith of CFOR the good word that they are drawing mail from all over north-central Ontario since Premier Leslie Frost threw the switch on their new 1000-watter ● ● ● Out West CJOR, Vancouver, is recovering from the kudos Ross Mortimer received from 'The Little Boy Who Did' story in the 1950 March of Dimes campaign ● ● ● A reproving tsk-tsk to that Toronto station (not CJBC) which carried a plug for a dry cleaning firm and ended it with the suggestion 'if you want your husband to look his BEST, send ALL his clothes to Blank's Cleaners.' Pepys refrains from further comment, although readers of this column should know by this time that he could, if he would!"

"A STOVIN STATION IS A PROVEN STATION"

**HORACE N. STOVIN**  
& COMPANY

MONTREAL    TORONTO    WINNIPEG    VANCOUVER

*Representative for  
these live Radio Stations*

VOXM Newfoundland	CFAR Flin Flon	CFJR Brockville
CJOR Vancouver	CKY Winnipeg	CKSF Cornwall
CFPR Prince Rupert	CJRL Kenora	CKVL Verdun
CKLN Nelson	CJBC Toronto	CJBR Rimouski
CJGX Yorkton	CFOR Orillia	CJEM Edmundston
CHAB Moose Jaw	CFOS Owen Sound	KCKW Moncton
CJNB North Battleford	CHOV Pembroke	CHSJ Saint John
	CJBQ Belleville	ZBM Bermuda
TBC Trinidad		

## PEOPLE



### Man With A Multi-Mission

Toronto.—British manufacturers have money to spend in Canadian radio if Canadian distributors will back them up, according to Ronnie Perks, of Overseas Rediffusion Inc., who numbers among his activities the representation of All-Canada operated and represented stations in the U.K., and who has been on a visit to the stations across Canada.

Perks has spent the past two and a half years creating an organization to sell time to U.K. manufacturers for Overseas Rediffusion. When he joined the concern there were radio and re-diffusion (leased wire) stations in Bermuda, Barbados, Trinidad and Malta. Since then he has added to his list Jamaica, British Guiana, Hong Kong and Kuala Lumpur, where the company owns stations. He is also representing, besides the All-Canada group, the South African Government's Springbok Radio and the Australian McQuarrie network.

"Great Britain has been in the export business since the Venetians started exporting dyes and Cornish gold before William the Conqueror," this keen U.K. ambassador expounded between stentorian puffs at his inevitable pipe which seems to be part of his person. "They know enough about the business not to believe everything they hear," he continued. "They have to find out for themselves and this takes time."

There is plenty of money available for radio, he went on to say, but radio will have to get the Canadian distributors to back up the idea. Taking a strain that was reminiscent of Mitch's Pitch at the Niagara Falls CAB Convention last spring, he stressed the fact that all head offices lean on their local distributors and even salesmen for advice on how to approach a market, and pointed out that this is more especially the case where head office is three thousand miles across the Atlantic. "Station men can help greatly with this right in their home territories," he went on, "by persuading local men to pass on the word about the good job radio is doing for their competitors and could do for them."

Perks cited instances where manufacturers who had been willing to go ahead were discouraged by the cry of the distributors over here that they lacked distribution. "Radio can sell these dis-

tributors the idea that radio can attain distribution," he pointed out. "If the retailer gets a couple of calls for the product, distribution will look after itself, providing the retailer knows where to get the goods, and that's a job the distributor has to do for himself," he said.

As a result of the present trip, Overseas Rediffusion and All-Canada Radio Facilities Ltd. have made a double deal, with each representing the other in their own terrains.

### 5000th Broadcast

Montreal. — Corey Thomson, manager of CKVL, Verdun, did his 5,000th broadcast of the *Uncle Troy* program over CFCF here last month. As the hero of Montreal's youngsters, Thomson has been airing the show for the same sponsor, Troy Laundry, and over the same station, CFCF, for the past 19 years.

To mark the occasion the usual 15-minute program was increased to 25 minutes for one day and tributes from civic personalities and executives from the American Broadcasting Company were read.

In addition, John Aird, son of the Troy Laundry president, presented a sterling silver cigarette box to Thomson, while Allan Hammond, CFCF manager, presented him with a wire recorder on behalf of the station and the Canadian Marconi Company.

## HOW THEY STAND

The following appeared in the current Elliott-Haynes Reports as the top national programs, based on fifteen key markets. The first figure following the name is the E-H rating; the second is the change from the previous month.

DAYTIME		
English		
Ma Perkins	16.5	+1.2
Big Sister	16.1	+2.3
Pepper Young	14.5	+1.1
Right To Happiness	13.9	+ .7
Road of Life	12.3	same
Life Can Be Beautiful	12.1	+1.1
Laura Limited	12.1	+1.2
Kate Aitken	11.7	+1.3
Aunt Lucy	11.3	+1.0
Happy Gang	10.6	+ .8
French		
Jaunesse Doree	25.6	+ .7
Rue Principale	25.2	-1.3
Grande Soeur	22.7	+4.0
A l'enseigne des fins	22.5	+5.6
Maman Jeanne	22.3	+2.7
Quart d'Heure de Detente	21.1	+4.3
Tante Lucie	20.9	+1.2
Joyeux Troubadours	20.4	+ .8
L'Ardent Voyage	20.1	+3.2
Francine Louvain	19.5	- .8

EVENING		
English		
Charlie McCarthy	31.7	+3.7
Amos 'n' Andy	29.2	+4.3
Lux Radio Theatre	28.8	+5.2
Our Miss Brooks	27.2	+2.8
Twenty Questions	20.8	+1.5
Mystery Theatre	19.7	+1.4
Can. Gen. Electric Show	19.3	+2.6
Suspense	18.8	+2.9
Boston Blackie	17.9	+1.7
Guy Lombardo	17.9	+4.1
Aldrich Family	17.6	+2.6
Take A Chance	17.0	+3.1
Roy Rogers	16.8	+2.7
Treasure Trail	16.7	+ .2
My Friend Irma	16.6	+2.0
French		
Radio Carabin	28.9	+3.8
Un Homme et Son Peche	25.7	-5.1
Metropole	25.6	+ .9
Ceux qu'on aime	24.5	-2.7
Les Amateurs	22.4	+2.2
Course au Tresor	23.3	+ .4
L'Epervier	22.7	new
Le Cure de Village	22.2	new
Ralliement du Rire	22.0	+ .2
Qui suis-je?	21.3	+ .4
Prix d'Hercule	20.3	+5.2
Joeux Double	20.2	+ .8
Tentex Votre Chance	19.7	-1.3
Theatre Ford	18.5	-1.2
Talents de Chez Nous	18.3	-1.4

# CANADIAN BROADCASTER AND TELESCREEN

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Editor: RICHARD G. LEWIS  
Business Manager: ARTHUR C. BENSON  
Art Editor: GREY HARKLEY  
News Editor: THOMAS C. BRIGGS  
Sales Promotion: ROBERT H. GRASLEY  
Research Consultant: G. E. RUTTER

Correspondents  
Toronto: Eida Hope  
Montreal: Walter Dales  
Winnipeg: Dave Adams  
Vancouver: Bob Francis



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December 20th, 1950

## They Didn't Count On Korea

There is something a trifle ironic about this issue. Most of it is devoted to the new miracle which is currently enriching half of the North American Continent—the other half.

Early this month, over the three-day period of December 7 to 9, some quarter of a million words were spoken, and dubbed onto about 24 solid hours of tape, on the subject of television.

It was the First Canadian Television Clinic, staged by Lorne Greene, of the Academy of Radio Arts, ably aided by Andrew McLellan, of whom more will be heard in the future and Edna Slatter, of whom much has been heard already.

The question arises just how the television industry continued to function in New York during those three days, because practically everyone of any importance appeared at the Royal York Hotel, to hand on his information about the new craft, or his segment of it, informatively, cheerfully and without charge. Throughout the three days, the meetings and luncheons were packed with eager men and women, captivated by the miracle of the new medium, and intent on drinking in every word spoken by every speaker in those three crammed days.

The ardor of the 200 odd seekers of knowledge—and about half of them were advertisers and their agencies—was all the indication that could be needed that industry is ready for TV.

The amount of space devoted to the event in two of Toronto's three daily newspapers, The Globe and Mail and The Evening Telegram, indicates the tremendous interest in the public mind, an interest that is so keen that it induced both these papers to give really excellent coverage to what has grown up in the United States to be the biggest threat ever experienced by newspapers and all other media of advertising.

Without any question, television is coming to Canada and it is coming to stay. But when is it coming?

To look at the situation honestly, the CBC cannot be entirely blamed for the fantastic procrastination which has so far denied the people of Canada their own television system.

It is true that the government very successfully avoided letting the video question become an election hot potato last year by delaying its decisions on it until after the voting, and then coralling the only two frequencies which are to be released next September—in Toronto and Montreal—to its own agency, the CBC.

RADIO R/BX . . . . . by Harkley



"Hi, Mom, it's me!"

It is also true that applicants have come forward in Toronto, in Montreal, in Hamilton, in Vancouver, and perhaps elsewhere too, who asked to be permitted to start TV stations with their own or their associates' capital.

It cannot be denied, however, that, with few if any exceptions, the efforts of these private enterprise concerns were not as ardent as they might have been and could be discarded perhaps as optimidistic.

Under normal circumstances no tremendous harm would have been done. While Canada has been bickering, the United States have been making their mistakes—and correcting them; letting their equipment become obsolete—and replacing it; discarding old techniques for new.

If, as has been planned, Canada is to launch its own TV system next September, it will be excellent in every way to have the advantage of the mistakes of others. And private enterprise will have more than a look-in.

Unfortunately nobody counted on Korea. Nobody anticipated a reversion to wartime controls. Nobody foresaw that it would be necessary to apply a steel freeze, which is believed to be inevitable for the first of the year, because of the shortage of this vital commodity. And nobody can operate a television station without a steel antenna.

As the situation now stands, CBC-TV has a tower for its Toronto station, and that is all. So the unfortunate fact is that, completely by accident, the CBC is likely to find in its hands a complete monopoly of the new medium, excluded to one or

possibly two centres. And there it will sit for the duration of the present and future state or states of emergency.

This, we believe, is an exceedingly unfortunate state of affairs for all concerned. Either the CBC operates a state-owned television completely free of any sort of competition. Or else it shuts up shop indefinitely. Both of these things would be extremely bad.

## A New Year Resolution

Let's not look back on 1950. Not because of what was wrong with it. Not because of what was right with it. Just because there is nothing to be gained from it.

On the other hand, let's not peer forward into 1951. Let's just be damned immoral and look at today, which should be anywhere between December 21 and 27, depending on just how gummed up the mails are.

It's so awfully easy to blame the labor situation, or Asia, for what went wrong last year; easy to blame them too for what is going to go wrong next year. Actually, though, we can get a look at most of such things by simply gazing into any mirror.

So far this sounds like the overture to a New Year resolution. And New Year resolutions have the constancy and dependability of a teen-ager's declaration of love or an international treaty. They are reminiscent of such trite sayings as "Peace in our time," "No more territorial demands," "War to end war" and so on.

Look at our desk. This time last year we resolved to tidy it and keep it tidy. And now look at it.

The solution to the whole problem is very simple.

Broken resolutions are the basis of most trouble. So there is just one thing to do—or not to do. If we don't make any resolutions, we won't be able to break them.

Unless, of course, someone makes them for us. And maybe that's part of the trouble too. Maybe we are too prone to let other people make our resolutions. Maybe it would be a lot better if we decided what we ought to do. Not what George ought to do. Not what Mary ought to do. Not what the United Nations ought to do. Just what we ought to do.

Then, having decided just what that "ought to" is, maybe it would be best if we kept it to ourselves, instead of resolving it all over the floor. Maybe we should even go out and do it, instead of resolving to do it. There's quite a difference, you know. It would probably startle people considerably. Our neighbors and the people we work with would say "hm" and that sort of thing, to say nothing of our families. It might even reach the CAB and also people in the other countries, possibly the whole United Nations. Wouldn't that be something?

But then again, if we aren't going to resolve anything any more, we won't be able to go all over the place talking about the resolutions we have resolved to resolve. And one resolution which we (editorially, we mean, and not collectively) had resolved to resolve was not to preach any more sermons in these columns. But then if we did go and resolve that, we'd only be doing it anyhow. So what's the difference?





JOS. HARDY

talks

ON QUEBEC MARKET No 2

"We are close to the shortest day in the year, so I shall make my message short, too! It is about a sales area where the yearly payroll of just one industry is over \$10 million, where the BBM Radio Homes figure is 98%, all of whom can be reached by just one Radio Station! CKLD, Thetford Mines, is a vigorous 250-watter that is a leading regional station in Quebec Market No. 2. Here, then, is a market with money to spend, in the rich asbestos section of the Province, and an effective way of telling your sales story there. Need I say more? If so, just ask Jos. Hardy."

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

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

# ADVERTISING'S MOST EXCITING EVENT

Toronto. — Starry-eyed actors and producers, and agency men with their eyes popping out of their sockets, to say nothing of a goodly turn-out of national advertisers — and a smattering of radio people (mainly CBC)—sat enthralled through the three-day television clinic sponsored by Lorne Greene and his Academy of Radio Arts, at the Royal York Hotel here two weeks ago. There weren't any miraculous electronic devices. Not even a television receiver was lit up. Yet they sat through the long succession of addresses, most of them lasting between an hour and a half and two hours. They clamored for more, with vociferous applause in which even the press table joined, and then bombarded the speakers with questions until it was practically necessary to turn out the lights to call a halt to one session and start the next.

The whole effort which should, by virtue of its length, have been a tedious and meandering affair, turned out to be 1950's most exciting event in Canadian advertising. This was probably because the audience was captivated by the fact that even at this late date American top telecasters are still floating in the air over the marvels of the new miracle medium.

After a visit to the Imperial Theatre to see a demonstration of Famous Players' closed circuit

video system, the clinic proper kicked off with a luncheon which was addressed by a soft-spoken urbane man with smiling eyes that intensified the silken barbs of a provocative tongue. He was Paul Raibourn, president of Paramount Television Productions Inc., and he quietly and effectively scored government restriction of development of the new medium. "It isn't worth while to try and guard the public against something worth while and something they think they are entitled to have," he said.

Discussing the question of color TV, he said that in the U.S. the public has said: "We don't give a damn about government protection. Television gives us enough, that we don't care if our sets do become obsolete."

Sketching the rapid development of the new industry, he told his audience that over 80% of U.S. buying power is within a hundred miles of a TV station, and, while it is costing the people money, they love it.

With the average family income of \$1,500 a year, the average American family was spending around \$30 a year on its radios back in 1946 and 1947. Its expenditures on motion pictures was about the same, he said. Today it must cost Uncle Sam and his family from \$80 to \$100 a year to acquire and operate a television set, including obsolescence. Thus, he added, television

is costing 7% of the national income.

Turning to the question of the amount of time devoted to viewing, Raibourn pointed out that of an average of 35 to 40 leisure hours a week, radio took six to seven hours; automobiles accounted for a like period; motion pictures worked out at one to two hours, and reading about the same. Now television is taking up 10 hours, and is hitting the other leisure occupations in about the same ratio.

"I suspect and forecast," he went on, "that given the opportunity, the Canadian public will receive TV just as avidly and in the same proportion as the United States did. The purchase of sets in Canada is proving that."

Next the movie - turned - TV mogul turned his thoughts, his barbs and his beam on the child problem.

One thing, he said, is that in the old days the kids were usually playing some place "out from under (parental) control. Now they are home—looking."

He quoted one child, whose teacher had told him to describe television, as saying this: It gives me "stories like a book, pictures like the movies, voices like the radio, action while you sit still."

"Parents say," he went on, "that it interferes with homework, promotes business for toy gun manufacturers and keeps the children up late." To this he countered: "If there are problems, it is the fault of the parents for not exercising judgment in choosing programs for them. At least no one can gainsay that it keeps families together."

To those who claim that it destroys reading and studying habits, he said: "Our grandfathers didn't have very high standards either, and reading habits have remained the same for years."

He scored those who pour negative criticism on the medium, and urged television people to do the things that are interesting and worth while.

Happy New Year  
Everyone . . .  
May you have a prosperous  
'51!!

Doris Veale

# CKCK-TV

## Terrific Value in

### Saskatchewan's Capital Market

# CKCK

"The Buckle on Saskatchewan's Money Belt"

## WANTED

Versatile experienced announcer by Maritime 5000 watt station. Give all information in first letter along with photo and references. Audition disc or personal interview will be required.

Box A-68

Canadian Broadcaster & Telescreen

163 1/2 Church St., Toronto

# TALENT TRAIL

By Tom Briggs

Here it is, the season of good spirits and figgy pudding. It may be that the whole temperament of the big day was seeping inside radio performers last week and coming out again in the form of lively acting, hearty singing, or just carefree announcing.

Everybody on *Canadian Cavalcade* last week, for instance, should rate a Merry Christmas or two for turning in a program that was well done, its healthiest element being variety.

Mart Kenney and his group of Western Gentlemen, who should be naturalized Easterners by now, led off this session with a spritely ditty dedicated to the cause of Mr. Claus, which proved that Mart is an arranger and composer with imagination and has a band which is capable of catching the spirit of the thing. It was very good indeed, and in fact, if a bunch of hacks hadn't defaced the meaning of the phrase, it could be said to be "designed for your listening pleasure."

Apparently the interviews with prominent citizens which have been a part of *Cavalcade* in former years have been ditched in favor of guests who have talent to offer the program. If Jane Harkness, who graced this occasion with some pleasant vocal

work, is a sample of things to come, then the change is for the best, although it must be said that once in a while the wordy interviews used to turn out listenable.

The duet work of Norma Locke and Wally Koster singing "A Bushel and A Peck"—or something equally as silly—came through very well. They seem to be the right "guy and gal" combination for this musical. Elwood Glover, the Borden salesman on the show, does a good straight commercial the second time at bat, but in the first plug somebody is trying hard to be cute by writing meaningless repartee for Kenney and Glover. This technique, started some time ago by specialists both here and in the U.S., is being worn thin in spots. Would suggest that it either be dropped or made to sound more realistic.

Musicals like *Cavalcade* and others, are momentary things, methinks, and listeners' ears will curl toward the speaker and make them conscious of pleasant sounds and interesting talk. But when it is over, it is all over. There is little, if anything, left to reflect upon. Borden's *Cavalcade*, produced by Young & Rubicam, pushes the limits of good, integrated planning, and there are probably many who go away humming the tunes.

The CBC Opera Company Unlimited did it again last week in *Wednesday Night* and so a Merry Christmas to everyone who had anything to do with *Rigoletto* too. If not before, then certainly now, in this performance, there is ample evidence that the company has "arrived," and opera lovers from coast to coast can count on some value for their annual \$2.50 fees if the present schedule of six performances is maintained.

The title role, sung by Gilles Lamontagne, was what carried the opera and he didn't let anybody down. Others recalled by an aroused audience for third and fourth curtains were: Jimmie Shields, as the Duke of Mantua, who came close to blowing many a radio tube with his brilliant fourth act aria; June Kowalchuk, making her debut with the company, as Gilda; and Jan Rubes as the assassin, Sparanfucile.

It will be a Happy New Year too, if the *Wayne & Shuster Show* doesn't hit a mid-season slump, for the two comics have been moving each stanza of the Tonifinanced program along at a terrific pace, with more unstrained gags per minute than ever came from a Yankeeland production.

Aided and abetted by songstress Terry Dale, an announcer and straight man Herb May, and some little guy who sounds as if he is trying hard to become assimilated to the Canadian pattern and failing miserably, name of Eric (at this time of year you should pardon it) Christmas, the boys lead up to their gags rapidly and don't allow the audience any time to guess the punch line before it arrives.

It is all good stuff, fellas. Hope you can keep it up.



## PROFESSIONAL AND SERVICE Directory

**RATES**—6 Months (12 issues) 20 words minimum—\$24.00  
Additional words, add 10c per word, each issue.  
12 Months (24 issues) 20 words minimum—\$40.80  
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(All payments are to be in advance.)  
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### ACTING

**BETH LOCKERBIE** — Experience tells... MA. 2338 or WA. 1191. (B)

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**NEED A TOP-NOTCH Child Actress?** Call **LUCILLE BIRCHALL** — experienced, talented. Phone 533-W — Richmond Hill. (E)

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**MARLENE DANIELS**—Now in Toronto, available for calls. 'Teen parts and dialects, considerable CBC experience. RE. 3236 or RE. 9470. (X)

**ALENE KAMINS**—Now available for commercial calls—9 years' radio and film experience—specializing in 'Teen parts—KE. 7518. (A)

**ROXANA BOND** — WA. 1191. (L)

**PETER LEGG**—Characters and dialects, several years' experience overseas TV; CBC, etc. British dialects a specialty. Commercial, drama — EL. 7181-Loc. 267. (A)

**JOSEPHINE BARRINGTON** — A character actress and leading woman of experience in Canadian radio and theatre. Available for calls — MA. 3904. (L)

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**TOBY ROBINS** — Engue — ME. 4144. (D)

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**MICHAEL FITZGERALD** — Kingsdale 0616. (M)

**JACK DAWSON**—PR. 5711 or OX. 2607. (L)

**WALLY CROUTER**—"Top Of the Mo'nin'"; "Treasure Trail"; CFRB Special Events — Call CFRB. (X)

**BETH LOCKERBIE** — Experience tells... MA. 2338 or WA. 1191. (B)

**JAFF FORD**—At your service. CFRB—Princess 5711. (L)

**LOY OWENS**—A record of consistent sales through Ontario's long established and most powerful independent outlet—CFRB, Toronto. (X)

### EDUCATION

**ACADEMY OF RADIO ARTS** — Lorne Greene, Director. Our function: to supply the Radio Industry with competent, trained personnel. 447 Jarvis, Toronto. (G)

**RYERSON INSTITUTE OF TECHNOLOGY** offers complete courses in all aspects of broadcasting—announcing, writing, production, technical. 50 Gould St., Toronto. (L)

### ENGINEERING

**TRANS - CANADA STEEPLE-JACKS**—Painting and inspection of Transmitter Towers. Fast, dependable work. 530 King St. E. — WA. 0766 — Toronto. (L)

**McCURDY RADIO INDUSTRIES**—Broadcast station installation specialists — custom manufacturers of Audio Equipment — commercial Repair Service—33 Melinda St., Toronto—AD. 9701. (P)

### PHOTOGRAPHY

**ANTHONY TRIFOLI STUDIOS** — Personalized professional portraits and publicity shots. Appointments at artists' convenience — MI. 9276 — 574 Church St. (C)

**WHATEVER THE SERVICE** you have to offer Broadcaster readers, there is a category for it in our Professional and Service Directory.

### PROGRAMS

**BETTER TELL CALDWELL** of your sponsor worries and program problems in the New Year. CALDWELL LTD., 80 Richmond W., Toronto. (O)

**METROPOLITAN BROADCAST SALES** — Radio Programme Specialists — Producers of "Mother Parker's Musical Mysteries" and "Did I Say That"—AD. 0181. (P)

### PRESS CLIPPING

**ADVERTISING RESEARCH BUREAU** — Press Clipping, Lineage Research, Checking Service. 310 Spadina — Toronto; 1434 St. Catherine St. W.—Montreal. (X)

### RECORD'G SUPPLIES

**IMMEDIATE RESHARPENING SERVICE**—By special arrangement with Audio Devices Inc., we carry a large stock of Cappes' resharp sapphire needles. Mail us your used Sapphire Needles and we will immediately return to you resharps a fraction shorter than those supplied to us. This remarkable service has already been tried by leading broadcast stations and has proven to be highly successful. Net price each... \$2.50 — ALPHA ARACON CO. LTD. — 29 Adelaide St. W., Toronto.

### RESTAURANTS

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

### SINGING

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

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

**HOWARD MANNING** — Baritone: "Howard Manning Show," CKEY 9.30 p.m.—Available for commercials, guest appearances. Phone HY. 7782. (G)

**FROSIA GREGORY** — Singing on the "Army Show"—available for guest spots, commercials, etc. Accompanies self on Auto-Harp—RE. 7718. (O)

**SHIRLEY PACK** — Soprano, New York, San Francisco, available for radio calls—RA. 2601 or KI. 2103. (B)

"**TEX**" **BOYE** — Original western entertainment, songs, gags, etc. Just finishing "Who Am I?" Available for Radio, Stage, Recordings — LL. 5535. (R)

**PHYLLIS MARSHALL** — Experienced personality singer. Shows: "Moon Mist"—"Starlight Moods," heard on Dominion-Mutual outlets. Available for bookings — LY. 4862. (F)

**FREDA ANTROBUS** — Lyric Soprano—available for radio calls. KI. 3840. (L)



### FOR THESE ARTISTS

- ARLOW, Herb
- BOND, Roxana
- DAVIES, Joy
- DENNIS, Laddie
- ELWOOD, Johnny
- EWING, Diane
- JOUDRY, Patricia
- LOCKERBIE, Beth
- LYONS, John
- MacBAIN, Margaret
- MATHER, Jack
- MILSOM, Howard
- MORTSON, Verla
- NELSON, Dick
- NESBITT, Barry
- O'HEARN, Mona
- RAPKIN, Maurice
- RUSSELL, Lee
- RUTTAN, Meg
- SCOTT, Sandra
- WOOD, Barry

Day and Night Service  
at  
Radio Artists Telephone  
Exchange



**B.U.P.**  
"COVERS THE WORLD"  
**BRITISH UNITED PRESS**

"The world's best coverage of the world's biggest news"

★

**HEAD OFFICE**  
231 St. James Street  
**MONTREAL**

## CBC CAN DELIVER TV

Toronto. — An unscheduled speaker at the Canadian Television Clinic earned the vibrant applause of those attending an informal discussion panel by tackling the issue at hand with all the vitality for which he is noted. Ernest Bushnell, the CBC's director-general of programs for radio, and now acting in the same capacity on television, sounded off for 20 minutes in an attempt to set forth the CBC's position regarding this new medium, goaded on by questioners Joel Aldred, Roy Ward Dickson and Gilbert Templeton.

"This isn't the time to air an internal (meaning Canadian) dispute," said earnest Bushnell, "but the policy of the CBC is that we are not going to make television an electronic billboard, but an electronic blackboard."

It is up to the Massey Royal Commission to suggest what the future of TV will be in this country, and after that it rests not with the CBC but with the Department of Transport, which is a branch of the government, he said.

"Applications for television licenses are not my business," the speaker stated, but he went on to point up some of the problems which face the board of governors of the CBC in making recommendations to the licensing authority, the Department of Transport. In Toronto, he said, there are three channels available, but with at least one going to the CBC, it means that only two will be left

for private interests. "There is no Solomon on the CBC board to divide two channels equally among four applicants and if anyone has a solution I know the board will be happy to hear it," he stated.

In Montreal the situation is much the same where it can be assumed that out of five channels available, three will go to the CBC for one French and two English language stations, Bushnell said. This again leaves only two channels for several applicants and "there has been no agreement as to how they can be granted." In fact Bushnell quoted one private station manager in Montreal, who pleaded against the issuing of licenses at this time because he couldn't afford the big stakes which TV demands, as saying: "What will happen to my station if a license is given to a competitor?" He could understand the man's concern, Bushnell said, since in practice licenses will be granted "in perpetuity" and indeed, "they shouldn't have to be removed." In radio the speaker couldn't recall a case of a license being cancelled, and he believes the same will apply in television.

■ ■ ■  
In reply to a question as to when television will start in Canada, Bushnell said that "with the present international situation the way it is, no one knows." However, barring a war, it will probably be here a year from now, he said.

Bushnell took exception to statements made earlier in the panel which implied that British television had lagged behind, especially in the growth of the number of sets, because it lacked the stimulus of competitive enterprise. "There are now only 400,000 sets in Britain due entirely to the lack of material and dollars," he said. "The people there want sets, but they can't get them; dealers have long lists of orders which can't be filled."

"Television in Canada is further advanced than some people suppose," the speaker claimed. At present there are 20 paid employees on the CBC's television staff who have been intensely studying in England, New York and Buffalo, and presumably form the nucleus of the CBC's television operation. On the other hand, he warned: "We are not going to pay fabulous prices to people to learn the TV business. But the talent is here and we are confident that we can produce as good shows here as anywhere else in the world," he concluded.

## RADIO'S FAULTS A WARNING TO TV

Toronto.—Gilbert Seldes, noted author and one of the great little men of television, dispelled many of the grand illusions that may have remained with his audience, after three days of close study of television, with his quips and satire, at the concluding banquet of the Canadian Television Clinic.

This man, who was one of the first to get in on the ground floor of the business before the war, an author of two books connected with television — "Seven Lively Arts" and "The Great Audience" — to his credit, and the originator of a TV show, *Garroway At Large*, which some consider to be television in its true element, really took the new medium apart and left it for those with sufficient interest to piece together again.

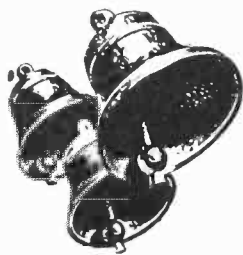
In one breath Seldes said that television bids fair to becoming "the foundation of a great entertainment empire which will include sports and the theatre," while in the next he said sadly: "television has sunk very low, using all of the old radio tricks, long since outdated."

On the future of the entertainment world as it now exists, Seldes cast the prediction that the theatre won't die, and he hopes that the movies won't collapse, but radio he feared "would wither on the vine" or be left only with daytime audiences.

"There is still a chance that television will become a democratic form of entertainment, catering to the needs of everyone," he said. Only one-sixth of the American people see movies and these are mostly in their teens and twenties. Radio, on the other hand, serves nearly all the people at some time, but still doesn't provide complete variety.

■ ■ ■  
"By its own standards, television is still poor," he charged, "but at the same time it is extremely compelling and has become the most complete conveyor of reality in the world." Therefore television should tell the truth. Because it is seen, the face is a dead give-away on television, and the TV camera is a lie detector, Seldes said. In his caustic way, he said he was happy to see that some commercials are already approaching the truth.

"The people who work in television have a great obligation to think about the audience, the people who watch the programs," Seldes said, "for it is not the way material is delivered, but how it is accepted at home, that counts."



*Here's Hoping  
we're in time to say  
Season's  
Greetings*

**CKOC**  
HAMILTON

All-Canada in Canada  
Weed & Co. in U.S.A.



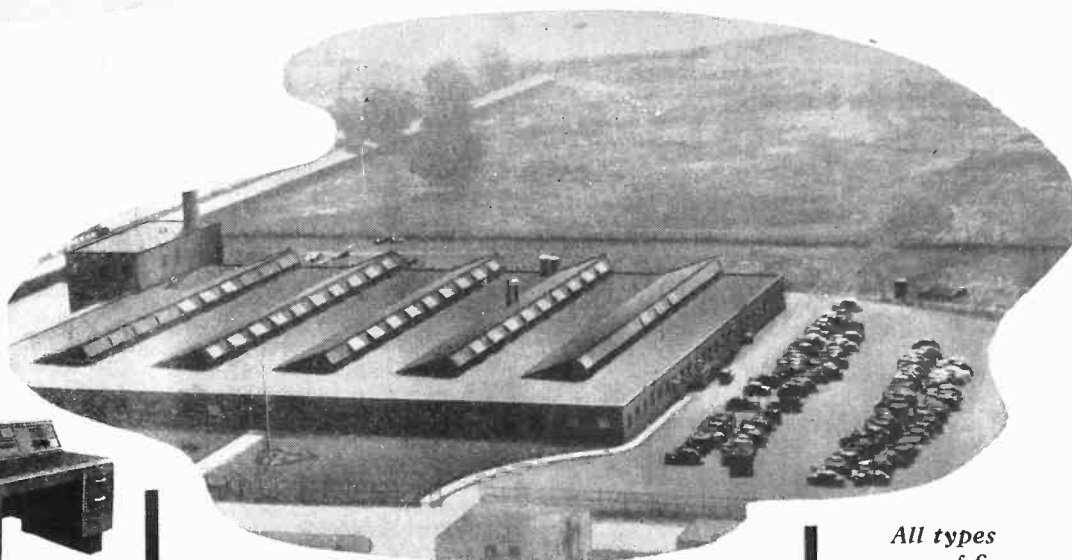
To Broadcast is to Sow...!

REAP TOP RESULTS FROM YOUR ADVERTISING SEED ON BRITISH COLUMBIA'S PIONEER STATION.

at 1410 on your dial...  
"YOUR TWIN CITY STATION"

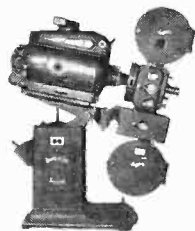


# ACHIEVEMENT AT BELLEVILLE

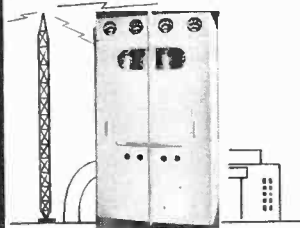


Completely modern Sound Systems for sports arenas, industrial plants, schools, hotels, institutions.

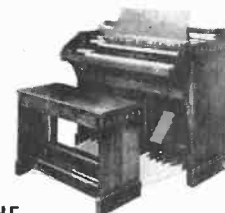
All types of fine radios for the home



Motion picture Sound Systems for theatres of all sizes.



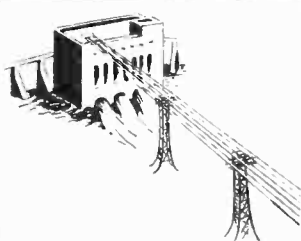
AM or FM Broadcasting Stations including Speech Input Equipment . . . A complete Broadcasting Station service from Telephone Line to antenna.



THE HAMMOND ORGAN  
Music's most glorious voice  
★  
For Church and Home



Mine Signalling Equipment . . . for voice or signal communication between cage and surface. Designed for rigorous use in Canadian hard-rock mining.



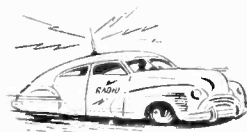
Power Line Carrier Systems for voice communication, generation control, or remote telemetering . . . Specifically engineered for the Canadian Central Station industry.



Fire Alarm equipment and systems for buildings or municipalities.



All forms of manual and Traffic Actuated Traffic Equipment and Systems.



The latest Mobile Services Equipment, including complete fixed station systems, for Municipal, Provincial and Federal Police, forest conservation, hydro systems, surveyors and prospectors.



Electronic Soundwriters Dictating machines of distinction for Canadian business men, executives, travellers, teachers, stock supervisors, investigators . . .

## Northern Electric

COMPANY LIMITED

Expert Engineering and Installation Services at your disposal

DISTRIBUTING HOUSES THROUGHOUT CANADA

# FILM PROBLEMS PROBED

Toronto.—In an attempt to resolve the controversy between 35 mm. and 16 mm. film, Rudy Bretz, New York television consultant, pointed out in discussing "Film for Television" that, while 35 mm. undoubtedly provides more detail than its smaller counterpart, this advantage is lost when transmitted by the iconoscope tube. There isn't much that can be done about the iconoscope tube either, said Bretz, who is about 32 and is numbered among the "Nine Old Men of Television." Although it is the forerunner of the more faithful image orthicon tube, it hasn't been replaced in the film department, he said.

The speaker went into detail in comparing the two camera tubes, the heart of the business from an engineering standpoint. He pointed out the danger of "burning in" an image on the orthicon tube when focusing it for longer than about 30 seconds on "stills," consisting mostly of pure blacks and whites. Stills like test patterns and station identification slides are most likely to damage the tube, he said, and this is the reason why they must be kept out of the film rooms. Bretz, incidentally, noted that the cost of an orthicon tube — about \$1,700 in Canada — made risking them for film slightly impractical.

The iconoscope has its "bugs" too, however. The speaker warned against "edge flare." If a scene containing black in the lower right corner is transmitted by this tube it comes out white on the receiver, he said, but that is only one of many points to remember when handling film for TV. It is necessary to concentrate on close-up shots for television whether the scene is being done "live" or on film. But, Bretz pointed out, it is easier to forget this rule when using a film camera. Of course, he said, this rules out Hollywood panoramas that would be completely without detail to the viewer.

The film editor has to be careful in cutting film that a dark scene isn't immediately followed by one much lighter, and vice versa. Bretz explained that the contrast dials on a camera monitor would be run up to make a dark scene on the film come out lighter. But then, if a light scene comes on too fast to be registered by the operator, the poor viewer finds himself looking at featureless forms and weird backgrounds.

Then Bretz delved even deeper into the technicalities of his subject. He spoke of tone values, from white through gray to black, which the eye can see but which the TV camera largely misses. So, when planning sets and subjects for filming, their tonal values should be as close to the gray middle range as possible. But this is only part of the color problem which Bretz posed. He said that since the color sensitivity of camera tubes varies so widely—one might give a light value to blue, while another, of same make and manufacture, would give that color a dark value. The only safe thing to do, he said, was to stay away from colors at either end of the spectrum (i.e. vivid reds and blues), and concentrate on mixed colors, wherever it is possible to exercise control.

Simcoe County has 25,410 RADIO HOMES (1949 BBM) and no daily newspaper.

Most of these homes depend for their news, entertainment and shopping information on

**CKBB**  
BARRIE ONT.  
RALPH SNELGROVE  
Manager

REPS. NATIONAL BROADCAST SALES



## RADIO TIME SALES (QUEBEC) LIMITED RADIO STATION REPRESENTATIVES

Take pleasure in announcing  
the opening of new offices  
at 1231 St. Catherine St. W.

Montreal  
Marquette 4864

[ Complete services for the radio  
advertiser and advertising agency ]

**JAMES A. TAPP**  
PRESIDENT

Local and national representatives for CJAD, Montreal.

**HAPPY NEW YEAR** ☆

**1951**

May the coming year bring happiness, health and prosperity to one and all. May your path through 1951 be studded by horse-shoes and four-leaf clover, and may your luck be plentiful.

Sincerely,  
"The Voice of the Prairies Ltd."

**CFCN**  
10,000 WATTS

CALGARY, ALTA.

**SHERBROOKE QUEBEC**

**CHLT** FRENCH 900 Kc. 1000 Watts

The Voice of the Eastern Townships

**CKTS** ENGLISH 1240 Kc. 250 Watts

Quebec

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

# TV NEEDS MASS APPEAL AND SIMPLICITY

Toronto. — "Television," as far as his agency is concerned, "is just another medium of advertising," Thomas A. Wright, director of film production for the New York agency of Batten, Barton, Durstine and Osborn, told the Canadian Television Clinic here. But at the same time he emphasized that "men in advertising will find television is more stimulating, more realistic and has a better chance of being seen and heard than radio, newspapers or magazines," during his discussion of the subject: "Planning a TV Commercial—Live and Film."

"With television the viewer is relaxed, comfortable and prepared to give his undivided attention to his receiver," Wright declared, and then he started the projector rolling to reveal a filmed commercial of the type that puts "sell" in television. What this comfortable, relaxed viewer saw in one commercial, prepared by B. B. D. & O. for the Hamilton Watch Company at a cost of around \$5,000, made him and thousands of his brothers across the country gulp back lumps in their throats, grab hats and coats, and run, not walk, to their nearest Hamilton dealers.

This gripping five-minute filmed commercial, aimed at boosting the Christmas trade, consisted of a woman writing an intimate note to her husband, to be enclosed with his Christmas gift, a watch. The text showed why he deserved the gift, and flashbacks illustrated the reasons. To the hundred odd television students at this panel, the power of the sight-and-sound medium was obvious.

"Planning a commercial for television broadcast presents a problem no greater than planning an advertisement for any of the major media, once you know the rules," the young, self-assured agency executive claimed. Each commercial should have one dominant element, with all other elements tied nicely together to give it "unity and mass," he said, so that it can be understood by everyone. Everyone in this case, he revealed, means an audience which represents each level of income, all age groups, both sexes and all levels of intelligence and education. "Too many products shown, too many merits recited, tend to confuse the viewer," Wright held, "and the writer's ultimate goal is to produce a commercial . . . which will guide the prospect scene by scene, through both eye and ear, with the video and audio complementing and supplementing each other."

In some of the commercials camera movement was used to

simulate moving scenery, in others animation, still or live, brought some things to life, occasionally with a "lip sync" technique where inanimate objects are made to talk, and in still others it was straight photography.

In a commercial for the Polaroid Corporation for its land camera, live action studio photography was employed, but dialogue was dropped in favor of narration which speeded up the sequence and permitted the whole story to be told in 60 seconds, Wright said.

Commercials for the Saturday Evening Post present a new problem in that the life of the product is only one week and expensive commercials for only a five-day showing are out of the question, Wright declared. So one of the answers to high costs was live interviews with personalities featured in the issue. In the sample commercial Wright showed it was a person speaking for a personality, Dorothy Thompson's secretary. The subject was photographed in a series of close-ups in which she discussed a feature article by Miss Thompson and displayed a copy of the magazine. The whole scene was sometimes bordered by a Post cover. "You may think that putting the girl in the centre of an optical vignette was an artistic thing to do," Wright told his audience, "but we stumbled onto this device when an actor was shot holding the wrong issue of the magazine."

During the next panel Wright again held forth for another two hours on the subject: "Setting Up a TV Department in an Agency."

In the agency Wright has found that TV has to be treated as any other medium. He was made aware of this when in 1948, B. B. D. & O. found itself with over \$1,000,000 in television billings, and everybody from the office boys to top account executives were spending too much time in attempting to understand the mechanics of this new entertainment. Time-buying was turned over to the radio department and TV research was handed to the research department. Both facets were easily absorbed within the existing framework, since the same basic techniques are used. The developing and planning of ideas and the writing of scripts, although somewhat more specialized for television, are tasks which an agency copy department can handle, Wright said, but television production is quite different.

"For the production of commercials, you need a man who knows film and film techniques," Wright claimed, plus film production

supervisors "who can at least discuss films intelligently enough to get from outside producers the effects and treatments in commercials that the client and film director have ordered." At the same time, artists within the agency usually lend their talents readily to television commercial production and need only a basic understanding of the medium, guided by the film or TV director. Wright pointed out, however, that no agency is in a position to take on the complete production of film commercials, but must rely for the most part on buying the services and facilities of outside film organizations.

In producing live TV shows, this agency first decided to take the full job under its wing, but after the headaches of its first venture some mind-changing was in order, Wright said. Although the agency continues to completely produce one show, the "Lucky Strike Hit Parade," all others are packages put together by outside program organizations or one of the networks. These fill the needs of both the local and national sponsors and, besides eliminating a tremendous risk on the part of the agency, they offer the additional advantage in some cases of having been pre-tested on a sustaining basis. But pre-tested or not, Wright pointed out, the important thing about a package is that an account executive can say to the client: "Here it is. Do you like it?"

A  
4 - IN - 1  
MARKET  
★ FARMING  
★ FISHING  
★ FURS  
★ FORESTS

They fish here too — over 7,758,000 pounds of fish caught in the 1949-50 Season.

Pockets jingle 12 months of the year in this market.

**CKBI**  
PRINCE ALBERT  
SASKATCHEWAN  
5000 WATTS



Oxydol's "Road of Life," aired over CJOC at 9:00 a.m. Monday thru' Friday, pulled an E-H rating of 29.1 in September. Folks who know best sell their sales message over CJOC.

"YOU CANNA AFFORD TO MISS THE LETHBRIDGE MARKET!"



See your local All-Canada man.

**LETHBRIDGE ALBERTA ALL-CANADA STATION**

May this be your  
happiest season  
and the coming year  
most successful! !



ELENA PEZHUKOVA

# Retail Sales High In United Counties

## CORNWALL

is the Retail Shopping Centre for the prosperous agricultural district of Stormont, Dundas and Glengarry, where retail sales totalled

**\$36,563,000 IN 1949**

(Canadian Retail Sales Index latest figure available)

### STATISTICS SHOW

that the strong, growing market of Cornwall and the United Counties can be reached effectively via radio.

**96.1% OF CORNWALL HOMES**

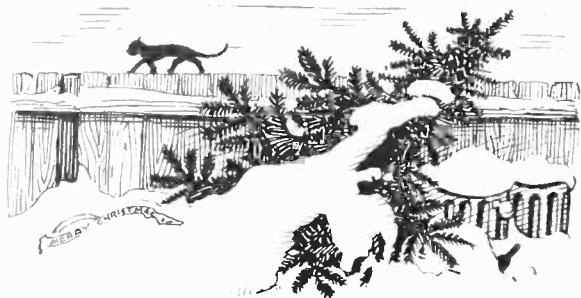
have one or more radios (Canadian Retail Sales Index Figures).

**91% OF CORNWALL HOMES**

say they listen regularly to

**CKSF AND CKSF-FM**  
**CORNWALL — ONTARIO**

Write us direct, or contact Horace N. Stovin Co. (Canada)  
or Joseph H. MacGillivray (U.S.A.)



New sales plans —  
new promotions  
for the Brand New Year  
of 1951

Sentiment is a powerful selling  
instrument, but handicaps the  
buyer of advertising.

GET THE FACTS ON RADIO

ON



SEE  
THE ALL-CANADA MAN

# MITCH'S PITCH TURNS TV

Toronto.—“What the advertiser expects of television” was the subject of an address delivered to the Canadian Television Clinic by Maurice Mitchell, vice-president of the Musak Corporation and general manager of Associated Program Service. Mitch has lost none of the ebullience that earned him the attention and respect of the CAB at its convention this year. He held his audience at the Royal York as he did at the General Brock.

“As television comes to be in Canada, I hope you do not succumb to the professional critics who spend their time and their efforts telling television how wrong it is,” was his opening thrust. “Radio and television have educated more people in more useful things in 30 short years than they have been taught all through history,” he said.

Sketching the development of advertising techniques, Mitch started with the retailer who used to stand outside his store and beckon people in. Next, he said, he became too busy for this and so he started using signs in his windows. Then came direct mail, billboards and other devices . . . newspapers . . . radio.

“Always,” he said, “he was trying to widen his market place . . . talk to more people. Always he dreamed of one sales technique — to combine the sight of his goods with the sound of the voices that delivered his sales talk in the homes of the people he hoped would buy them.”

Such is television.

Television, he continued, is the medium which gives them “multiple impact” (sight and sound). It gives motion and immediacy right in the home. “When you see it moving, you know it is happening right now,” he said, “and that is an impelling force which inspires a terrific desire to buy.”

Television, he went on, creates an immediate desire to purchase. It creates store traffic. Retailers report that it sparks the sale not only of the goods demonstrated, but also of the merchandise in the entire department. When it comes to Canada, television will give the advertiser a tremendous novelty bonus, which still exists in the States, because “a TV set has the same fatal fascination as a cobra. Those who get in first are beating their competitors,” he continued, because “advertisers who hang back may eventually hang.”

Mitch expounded on TV's ability to achieve accurate identification for a package or trade mark. “When someone sees your package and hears it described at the same time, the experience of sponsor identification is almost unbelievable,” he said.

Techniques in the use of the medium came next in this fast-moving address, and the speaker proceeded to pose certain fundamental questions and provide the answers.

(1) Is TV good for my business?

A good advertising man finds out that it is as good for any business as any other mass medium.

(2) How do I make it work?  
Take maximum advantage of its ability to demonstrate; its combination job of sight and sound; its motion and immediacy. Use it consistently in terms of who sees it and under what conditions.

(3) What kind of programs?  
You can beam your product to the segment you want, if you give that segment what it wants to see and hear. If you want to talk to women, teen-agers, farmers, beam your program to women, teen-agers, farmers.

(4) What kind of merchandise and price lines is TV good for?

TV has sold automobiles and peppermint candies, beer and pianos. It appears to have no price-line restrictions. It has been used by an alligator farm in Los Angeles; roller-skating derbies all over the States; one spot on TV transformed a large stock of unsaleable curtains into a regular line; a San Francisco music store used one spot and sold four Hammond organs, two spinet organs, and three deep freezes; it gained a 74% product identification for an unknown food line.

“A whole new generation of buyers is growing up,” he continued, “whose lives are woven closely around the television medium. Already there is a shortage of available time. Many large advertisers say that television will eventually use 50% of their appropriations. Yet,” he said, “television will not hit radio, although the road is not so smooth for some of the printed media.”

### ATTACK TV INTERFERENCE

Toronto. — Television interference caused by motor vehicles is to be attacked by the Nuffield Organization. English manufacturers of four popular lines of cars appearing on this continent.

In future the company's Morris, Wolseley, Riley and M.G. cars are to be equipped with television suppressors to reduce interference to TV sets.

**CJAD**  
montreal

covers QUEBEC'S  
ENGLISH MARKET

... providing the perfect  
combination of coverage  
and listenership.

5,000 watts 800 kc.

AFFILIATED  
WITH CBS



# TV NEARER STAGE THAN RADIO

Toronto. — Actors and other performers turned out for the Thursday evening session of the Academy of Radio Arts three-day television clinic here, their minds dreaming and their mouths watering for the lush rewards awaiting those of their craft. They got set back on their haunches somewhat by a top agency TV producer, who good humoredly and brilliantly delivered himself of a homily which indicated that TV presents problems which radio talent has never thought of. It was Calvin Kuhl, vice-president in charge of TV production for J. Walter Thompson Company, New York, and his utterances were ably summed up by Mavor Moore, chief CBC-TV producer (without portfolio), who said: "It may not sound difficult, but there's a hell of a lot of it."

Perched on the table in the Royal York's Tudor Room, Kuhl addressed his pointed remarks—softened with a sense of humor which cannot be rendered into print — to his bright diamond socks.

"Most of the successful television actors and actresses," he said, "are people with stage experience. There are some radio people who may be successful in TV," he admitted, "but in most cases they had television experience. Radio people who become casualties, may be and usually are glib, but they don't know how to walk, and cannot perform ordinary acts naturally, like putting on a pair of gloves."

"Stage, and more especially motion picture actors, are experienced in being where they ought to be at the right time," he said, "and this is most important in television, where you have to keep in range of the camera all the time."

"In television, more than any other medium, the play is the thing," the speaker said. "Getting a good story is the number one problem. If you haven't got that, the most you can hope to do is to bamboozle the audience into thinking it is better than it is."

Because of the nature of the medium, the story to be adapted is quite a distance from the "tele-play" because of the amount of condensation required, he explained. One-act plays are very adaptable. The three-act play presents problems, as does the story. If you have a half hour of time at your disposal, you wish to

heaven you had an hour, he said, and if they've given you an hour, you wish you had two.

The prime difference between radio and TV is that with TV it is possible and desirable to convey clearly by pantomime or gesture what you would naturally use words for, he said, adding: "Just say 'she looked at him with growing animosity in her eyes and it was clear to see that all her love was turning slowly to hate.' Then leave the director to worry about it."

Budgets, which are inevitably limited, seem to present paramount problems. Kuhl's suggestion is that if you are in doubt about the practicability—from a cost standpoint — of a certain sequence in your script, it's always worth while to consult the man who is going to design the scenery for you. He'll show you how to be ingenious about bits of cloth and a soap box, hidden behind a chaise longue, on which reposes an ivory telephone. He can usually wangle the loan of a negligee from a department store if you can work in a mention. "Get everything fixed with the scenic designer," he said, "taking care that the larger expenditures are made where they will do the most for the story."

Two things Kuhl impressed on his audience were the fabulously high cost of production, and the fact that from the performer's standpoint, television acting has not been as profitable as radio work, largely because of the time entailed in producing the tele-play. An agreement just signed with the various unions may have remedied this situation.

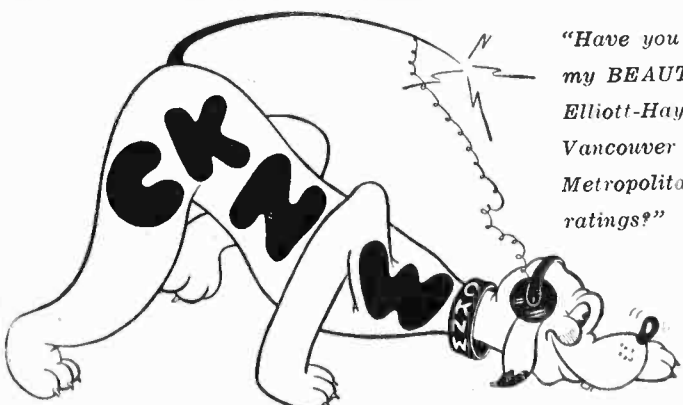
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## SET SALES ARE UP

Ottawa.—Sales of radios during the first nine months of this year totalled 423,835, seven per cent above the figure for the same period last year, the Dominion Bureau of Statistics reported here late last month. The total value of the sets was \$34,608,225.

During August, the last month for which figures are complete, 60,951 units were sold, as compared with 49,568 units for the same month last year.

Sales by provinces for August were: Newfoundland, 372; Maritimes, 3,711; Quebec, 13,554; Ontario, 28,594; Manitoba, 4,344; Saskatchewan, 1,689; Alberta, 3,810; and British Columbia, 4,877.



50% ahead of any other! TOP DOG on the Coast!

## Are YOU Selling ALL of the Ottawa-Hull Market?

CKCH IS USED BY 96 NATIONAL AND 103 LOCAL ADVERTISERS TO SELL THE 385,167 FRENCH - SPEAKING CANADIANS IN OTTAWA, HULL AND SURROUNDING COUNTIES.

# CKCH

Studios—121 Notre Dame St., Hull, Que.  
 Canadian Representative: Omer Renaud & Cie.  
 Montreal—1411 Stanley St. • Toronto—53 Yonge St.  
 U.S. Representative: Joseph Hershey McGillvra, Inc.  
 366 Madison Ave., New York 17, Phone Murray-Hill 2-8755

## In Ottawa, CKOY earns 42 out of 44 "firsts"★ and the other two were tied.

of 44 daytime program periods surveyed\* in October

### CKOY:

- Was higher than the other independent in 42 periods.
- Tied in the other two.
- Earned an average of 53.5% more audience (9 a.m.-6 p.m.).

Put YOUR message on the Ottawa station that reaches the most people:

# CKOY - OTTAWA

5000 WATTS

1310 KCS.

Get the facts from

## NATIONAL BROADCAST SALES

TORONTO: 2320 Bank of Commerce Bldg. - AD. 8895

MONTREAL: 106 Medical Arts Building - FI. 2493

\*See Elliott-Haynes October Daytime Report



A  
**BIGGER AND BETTER**  
**1951**  
 IS THE  
**SINCERE WISH**  
 OF THE  
*Wright Stations*

CKAC  
 CKCR  
 CKOX



CKCL  
 CHNO  
 CKMR

**CKOC APPOINTMENTS**



Harold Gibson



Neil Copeland

CKOC, Hamilton, has announced the appointment of Neil Copeland as Program Director. Formerly Continuity Editor, Copeland has had extensive experience in all phases of radio broadcasting. Harold Gibson was transferred to CKOC early this year from CJOC, Lethbridge, where he was Chief Announcer. He succeeds Copeland as Continuity Editor.

**ONLY LIVE TV  
 HURTS RADIO**

Toronto.—TV has changed the whole behavior of audiences overnight, and the receiver manufacturers cannot turn out enough machines to cope with the demand, according to C. E. Hooper, radio (turned TV) researcher, told a gathering at the Academy of Radio Arts Television Clinic here early this month.

Canada will have a few live programs when TV starts, he said, but will have to depend largely on film and kinescope.

Radio is still holding its own in TV areas where there is not much live talent, the research man told the clinic. He also stressed the fact that combined radio and television audiences have increased considerably over the pre-TV listening trends in 1948. (In Toledo he rated this increase at 75%.) Eventually, however, the encroachment of television on leisure time will reduce the value of newspaper and periodical advertising.

Still speaking statistically, Hooper pointed out that 60% of all homes in New York have installed TV receivers, where this year radio is not making its usual recovery from the seasonal summer slump. In this one city, Fibber McGee & Molly, which used to reach a peak rating of 30, now aspires only to a 3. He implied that this state of affairs was peculiar to New York.

U.S. radio's number one statistician discussed various abuses which have already crept into the video picture. He cited a case in Los Angeles, where an appliance concern staged a television auction of used vacuum cleaners, shined up to make them look attractive on the screen. They'd offer them over the air for \$7.50 apiece, and they would be knocked down to the first viewer phoning in. As soon as the sale was made, a salesman would hotfoot it out to the customer, with the old machine under one arm and a gleaming new one under the other. Once he got in the house, he'd turn on the heat and seldom if ever leave the bargain-seeker's home without a contract for the new machine. He'd take the old one back to the studio to be auctioned again!

Hooper admitted that television might tend to create monopolies among manufacturers able to afford the high cost of this type of advertising, to the detriment of those who lacked the resources. "Maybe the people who say it is the worst thing that could happen to mankind socially have something," he said, "but television is still the world's greatest discovery since the wheel."

**CANADIAN BROADCASTER  
 & TELESREEN**  
 Reaches 1,241 National  
 Advertisers and Advertising  
 Agencies in Canada and  
 the U.S.A.



**FINLAY FINANCE**

We have enough trouble taking care of our petty cash without getting into television.  
 —Finlay Macdonald, CJCH

• • •

**THEY WON'T STAY DEAD**

A TV producer is most grateful if the woman who has just been shot doesn't get up and walk off the set.  
 —Calvin Kuhl, J. W. T.

• • •

**TOUGH COMPETITION**

In television, the salesman can't lie fast enough to keep up with the facts.  
 —Maurice Mitchell,  
 Associated Broadcasting.

• • •

**CURE FOR CRITICS**

Lousy programming, poor reception, dull commercials and other TV shortcomings are usually remedied when the critic manages to dig up the down payment on a set.  
 —Contributed.

• • •

**SIGNS OF THE TIMES**

Pretty soon now someone will be staging a clinic on jet-propelled automobiles which we don't have either.

• • •

**NEW MEDIUM**

One thing about the TV do, it brought forth more gags than any three radio meetings.

• • •

**NEW HOPE**

This column is likely to take an upwards spurt around spring since its most frequent contributor, Ramsay Lees, will be back at his desk April 1 after two years in Hamilton San.

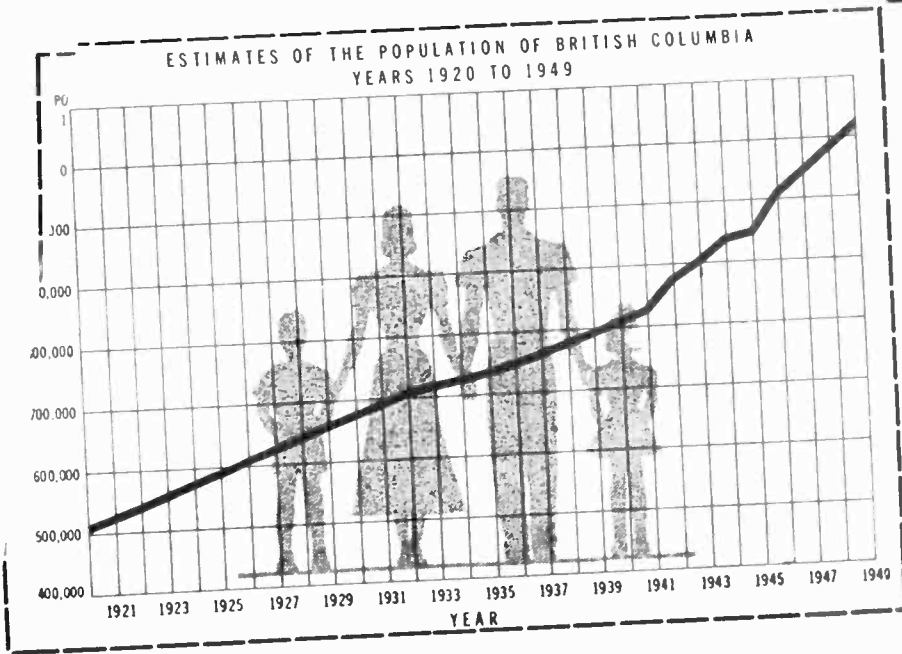
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**S'LONG**

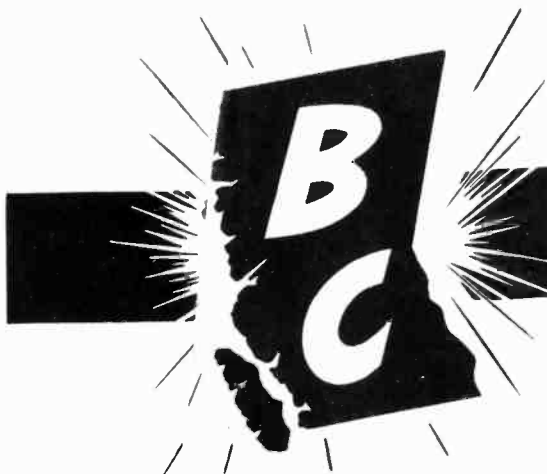
Now for three quick games of crib with Bob Tait. If he wins this will be the final item.

# TIME to UP Your B.C. Budget!

**POPULATION Shows Why..**



Thirty years ago the population of B. C. was half a million. Ten years ago it was 800,000. Today it is more than 1,115,000—and going up and up. Think what that means in terms of expenditure; and then make sure your B. C. radio budget is large enough to “share the wealth.”



## BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS

CHWK CHILLIWACK  
 CJDC DAWSON CREEK  
 CFJC KAMLOOPS  
 CKOY KELOWNA  
 CHUB NANAIMO  
 CKLN NELSON

CKNW NEW WESTMINSTER  
 CKOK PENTICTON  
 CJAV PORT ALBERNI  
 CKPG PRINCE GEORGE  
 CJAT TRAIL

CJOR VANCOUVER  
 CKMO VANCOUVER  
 CKWX VANCOUVER  
 CKDA VICTORIA  
 CJVI VICTORIA  
 CJIB VERNON

# PERSONALITIES

make the news more interesting—  
more personal.....



YES, it's personalities like these that listeners tuned to CFRB's round-the-clock world and local news coverage, all day long.

It takes programming and personalities produce high listener interest and CFRB has plenty of it.

The Number One Station In The Number One Market... CFRB—1010 on your dial.

# CFRB

50,000 watts  
day and night

REPRESENTATIVES: United States: Adam J. Young Jr., Inc. Canada: All Canada Radio Faces Limited