

CANADIAN BROADCASTER

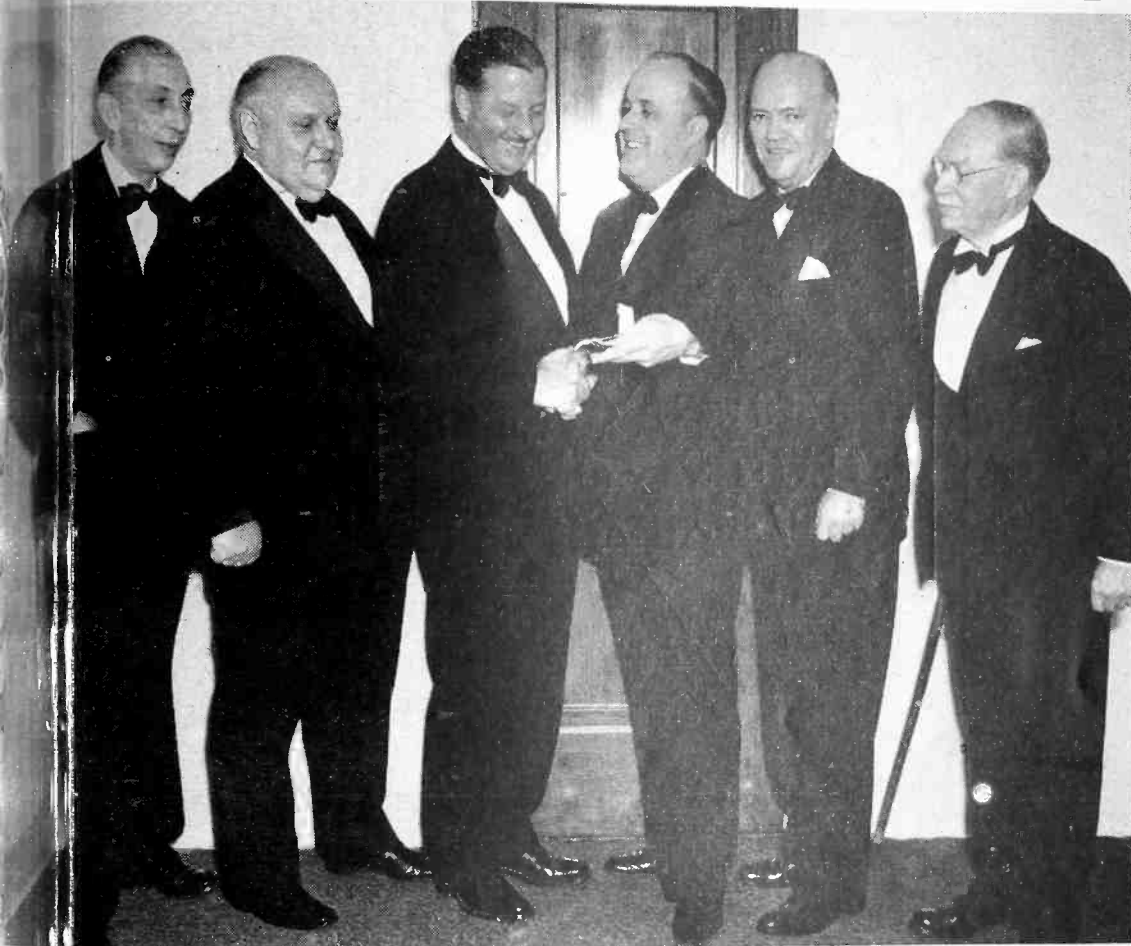
AND TELESCREEN

Vol. 8, No. 21.

TORONTO, ONTARIO

November 9th, 1949

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The highest of the ACA's Annual Advertising Awards went to one of the three men under whose wireless directorship BBM has risen from an uncertain and difficult beginning, to a point where it is regarded by advertisers, advertising agencies and radio stations as the ultimate authority of broadcast coverage, with 82% of the Canada stations subscribing to the service. Lew Phenner, Glen Innerman and Adrian Head are the men who gave broadcast measurement to the advertising world, and who, for two years before its birth, worked long and hard to establish the

groundwork on which BBM rests.

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Not only did Phenner and aides pioneer in station coverage measurement and set up BBM in Canada, but, when the movement spread to the United States, they gave invaluable assistance to their American friends who were struggling with the Broadcast Measurement Bureau.

To afford each of the groups interested in authenticated radio research — advertisers, agencies and stations—a voice in moulding BBM's destiny, Phenner set up the Bureau's tripartite executive body, two years before actual operations began. Three-group representation is still the executive basis and there have been few changes in personnel.

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Next he moved to the sales force of Life Savers & Beech-Nut Sales Co. Ltd., for a short time, and then went to Canadian Cellucotton, where he did sales work in most of the major centres across Canada. In 1930 he was made managing director of the company. One year later he became president and took over the direction of both the Canadian and English operations of the company.

In addition to over five years of service with BBM, Phenner served as president of the ACA in 1946, gave valuable time and effort to the work of the ACA's radio committee, and is now chairman of agency relations.

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The board handed down denials for the following requests: increases in power for VOAR and VPCM (under separate ownership) at St. John's, Nfld., and CKRD, Red Deer, Alta.; and licences for Saskatoon Broadcasters Limited and R. A. Hosie in Saskatoon, Sask.

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Toronto.—Eddie Gould has left McConnell, Eastman & Co. Ltd., with whom he has been associated for the past 14 years, to become vice-president and director of Muter, Culiner, Frankfurter & Gould, Ltd., formerly Muter & Culiner, Ltd.

Bob Armstrong of H. N. Stovin & Co., Toronto, succeeds Gould. Gould has already assumed his new duties. Armstrong takes over November 15.



Whether it's the Belleville Intelligencer or the WIARTON ECHO...

East to Belleville, northwest to Wiarton and at points in between, a series of newspaper advertisements is bringing CFRB listeners a glimpse of program personalities.

To you the advertiser, this active promotion of CFRB in the Ontario press in addition to continuous air promotion means a strengthening of CFRB Ontario listenership... another reason why CFRB is still the No. 1 buy in Canada's No. 1 market.

Put your dollars where the dollars are!

CFRB

50,000 watts—
1010 kc.

Representatives:
United States: Adam J. Young, Jr., Inc.
Canada: All Canada Radio Facilities Limited

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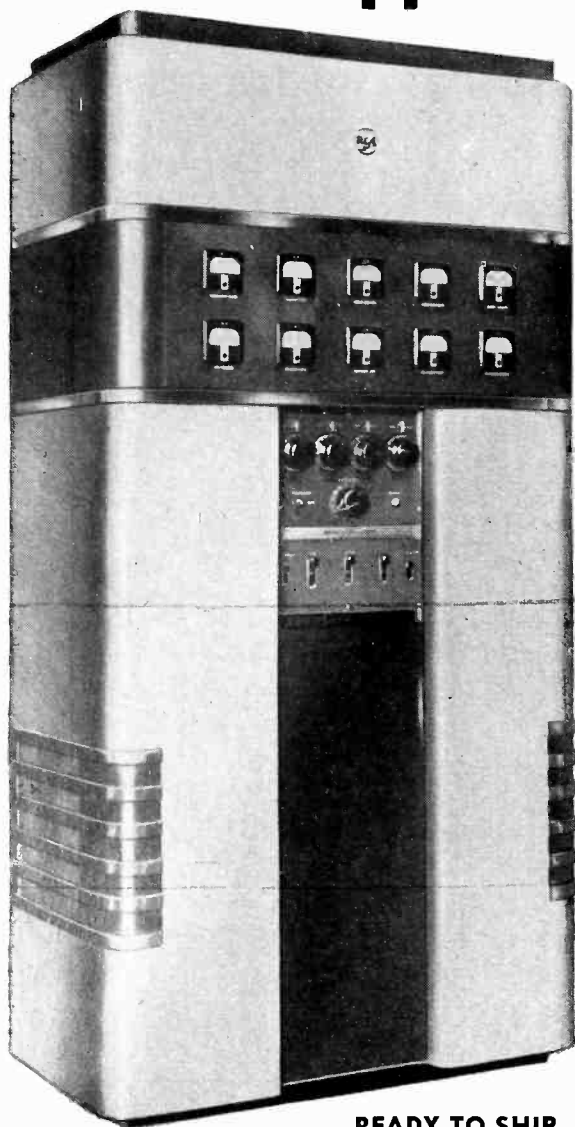
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This 250-watt AM transmitter can be stepped up to 1 KW

Simply



**READY TO SHIP —
Canada's favorite 250-watt
AM transmitter, type BTA-250L**

With operating features as familiar to broadcast engineers as station calls, RCA 250-watt AM transmitters—more than 300 of them—have been making friends with station men since 1940.

**From 250 watts
to 1 KW in
one easy step**

**Use the BTA-250L as your
250-watt Transmitter now . . .**

Type BTA-250L includes all the latest developments in low-power AM broadcast transmitters. It provides economical, reliable, high-fidelity operation and is completely self-contained. The BTA-250L includes a harmonic filter and antenna matching circuit *built right into the final stage*. No trouble here with dust in the tuning circuits—because this transmitter uses no air capacitors.

**. . . add on this 1-kw Power
Amplifier type BTA-1L for high
power later**

Completely self-contained, this business-like r-f power amplifier makes it practical to go to 500 or 1000 watts—using a BTA-250L as the driver. The center section houses the power equipment. The right section houses the modulator and r-f power amplifier. Ample space makes it easy to reach all components. Type BTA-1L features fewer r-f stages and simpler operations—your assurance of maximum on-air time.

With this 250-watt AM transmitter you can go to 500 or 1000 watts . . . simply by adding on an RCA 1-kw r-f power amplifier. Your BTA-250L then becomes your driver. Not a penny of your original transmitter investment is lost . . . because in this conversion there are no power tubes to discard or obsolete equipment left on your hands.

How quick and easy is it to convert? *You can make the change to higher power between "sign-off" and "sign-on"!*

This is one reason why the BTA-250L is a "natural" for stations planning a future power

increase . . . or replacement of old equipment.

And there are other reasons, too. All controls and switches are grouped within handy reach; all meters are located conveniently at eye level. And precision-type vernier tuning indicators provide an accurate means for logging.

For complete information about the BTA-250L . . . and how you can add an RCA 1-kw power amplifier to it *inexpensively* . . . call your RCA Victor Sales Engineer. Or write Engineering Products Sales Department, 1001 Lenoir Street, Montreal.

World Leader
In Radio . . .
First In
Television

RCA VICTOR

RCA VICTOR COMPANY LIMITED



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

STATIONS

Seeks Culture Survey

Winnipeg. — "Our station lost touch with the communities it serves and its effectiveness was severely challenged" when CFAR, Flin Flon, carried nearly all the programs of a cultural nature fed from the Trans-Canada network, C. H. Witney, the station's manager, told the Royal Commission on Arts, Letters and Sciences at hearings held here early last month.

Witney explained to the commission that, after carrying these programs "for a good number of months" the station was "compelled to slash the CBS Symphony, the Opera, nearly all of the Distinguished Artists Series, recitals and concerts, and replace them with light shorter-length symphonic programs, hit parades, popular orchestras, American transcribed programs, listener's choice programs, special events series, ball games, fights, etc." Witney said that the reward for the changes was comments such as: "your station has certainly picked up"; "there's some life in your station now"; and "thank God, you've cut some of that cultural tripe."

The presentation urged the commission to determine the amount of cultural content the Canadian listener can absorb. It suggested "a well-designed survey, covering wants, expectations, likes and dislikes of Canadian listeners, considered in conjunction with personal interviews," designed to give an indication of the type of programming that is needed.

Turning to the subject of the CBC's regulatory powers, Witney said that "unless a private regulatory body is set up to govern the actions of both private and national radio — operating on a competitive basis — the development of radio in Canada will be retarded."

Station CFAC, Calgary, scored the transmitter license as "simply another form of taxation" and said that it cannot be regarded as a proper transmitter license fee, because the amount of the fee is based on a station's gross revenue.

A. M. Cairns, CFAC manager, who delivered the presentation, said that he was further critical of this license fee since it was based on gross revenue rather than net and pointed out that the fee "may well put a premium on improper radio station operation." He said that gross revenue and net profit weren't necessarily related and a poorly-run station with a low income might conceivably show a greater profit than a better station, but still pay a smaller fee. He also felt that it was unjust for privately-owned stations to be forced to subsidize their competitor, the CBC, through these fees. "The competition no broadcaster will complain of,"

said Cairns, "but subsidized competition is an entirely different thing."

Cairns went on to say that he felt Canada was getting radio service as good, or better, than other countries. "but I think we're doing it the hard way" with the CBC regulating all radio and operating national radio.

Regional networks are often desirable in many areas of Canada, the CFAC manager said, but he pointed out that difficulties imposed by the CBC has discouraged their use. Permission must be granted by the CBC for such a network and, when granted, wire lines must be purchased through the CBC, Cairns explained. "In Alberta," he said, "we can buy from the Alberta Government Telephone, lines for a half hour network between Edmonton, Calgary and Lethbridge for \$21.15 per occasion. A similar operation, with lines bought through the CBC costs \$38.10."

"If it (CBC) were to concen-

trate its efforts on operating the national system . . . and were able to divorce itself from the multitude of regulatory problems that beset it . . . I cannot help but think that it would be able to make a much more worth-while contribution, and do a much better job," Cairns claimed.

Gordon Henry, manager of OKRD, Red Deer, submitted a brief to the Royal Commission, in which he said that the dual

ownership of newspapers and radio stations by persons or companies "is a threat to freedom of expression and communication."

Henry contended that the "combined effect of joint newspaper and radio control creates a monopoly in the field of speech and communication and easily lends itself to suppression and partiality" and he recommended the "immediate diversement of such control."

The Office of
MART KENNEY
FOR THE FINEST IN ORCHESTRAS,
ACTS, AND ENTERTAINMENT . . .
125 DUPONT ST. TORONTO, ONTARIO · PHONE KI.3147

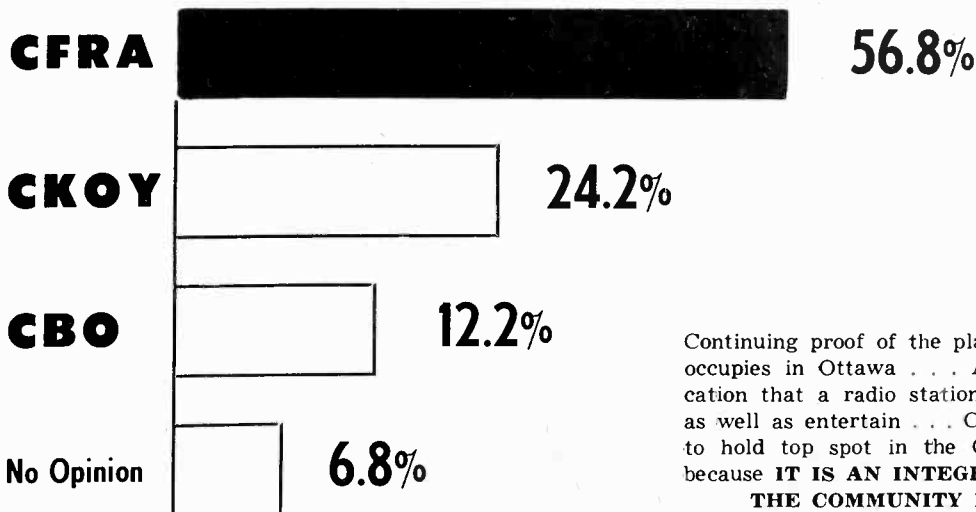
And The Druggists Too Say . . . CFRA!

In July, Ottawa Grocers were asked what radio station they would select to recommend to a food manufacturer who was planning to use the air waves for a campaign . . . THEY SHOWED A MARKED PREFERENCE FOR CFRA!

Now . . . Elliott - Haynes Has Asked Druggists - - -

"A drug manufacturer is considering a campaign to advertise his products. If he were planning to use Radio Advertising . . . which station would you recommend?"

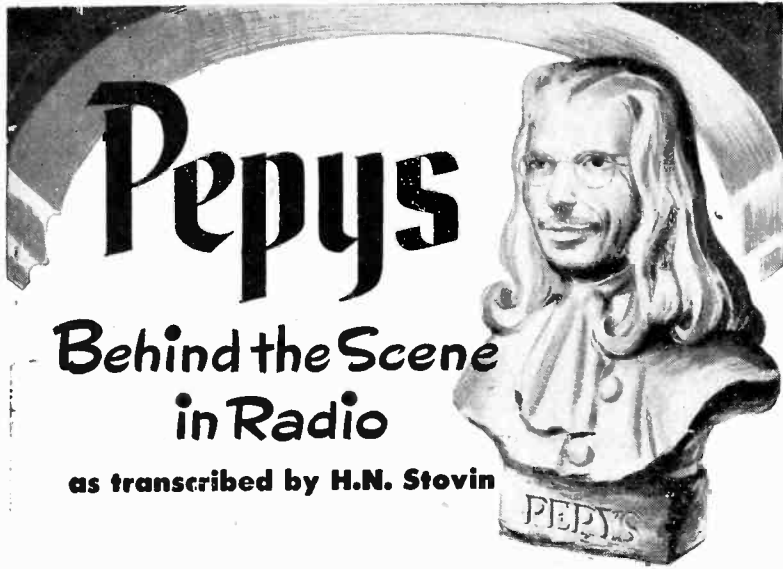
Again The Results Show A Preference For CFRA.. It's More Than 2 to 1



Continuing proof of the place that CFRA occupies in Ottawa . . . A further indication that a radio station must SERVE as well as entertain . . . CFRA continues to hold top spot in the Capital district because **IT IS AN INTEGRAL PART OF THE COMMUNITY ITSELF!**

Surveys Show That Top Coverage . . .
Top Performance In The Ottawa
Area Belongs To

CFRA



To bed betimes last night where I did lie awake thinking about what I should write in this column on the morrow that should be of interest to those who scan it, and did meditate awhile on the effects on the peoples of North America of the thousands of radio, newspaper, magazine and billboard advertisements during National Radio Week from October 31st to November 5th. This year being the first in which Canadian and United States radio, in all its aspects, join forces in a tremendous campaign to increase radio listening, and also to increase the number of radio sets in the homes ● ● ● Did then reflect that the more radio sets there are in homes, the more likelihood of more listeners; the which, though not profound, is at least significant. Today, in Canada, there are few homes without at least one radio, and many of them with more than one, because radio is becoming more and more a personal thing and a part of one's own life. Father does catch the news and sports and even a detective thriller over the set in his car as well as from the living-room radio at night. During the day Mother gets into a lather over the "soaps"; and in their bedrooms, junior members of the family, each with their own radio, study their school homework to the soothing influence of Spike Jones — the which I must remark though I may not entirely approve ● ● ● so it is not surprising that the latest study by Dr. Paul Lazarsfeld, director of Columbia University's Bureau of Applied Social Research, made by request of the American Newspaper Advertising Network, should show that housewives told researchers they did much prefer to learn about products through advertising on the radio ● ● ● Did fall asleep on this heartening thought, but remembering it again in the morning, did realize that many people might like to read the Lazarsfeld report for themselves; and, having a few extra copies put aside, do now offer to give one to those who may wish it, so long as these copies hold out.

REVIEWS

Costly Achievement

The CBC Wednesday Night presentation of "Peter Grimes" was a tremendous achievement.

Several score of Canadian singers, musicians, technicians and others in this ambitious broadcast of Benjamin Britten's modern English opera undoubtedly vindicated the faith of those who conceived and planned it many months ago.

"Grimes" is an unusual, tensely dramatic opera. Its musical complexities and the original way it deals with its theme—the viciousness of gossip—demand a very high standard of talent, skill and understanding from cast and musicians. Probably there are few operas more difficult to perform.

To meet this formidable challenge, rehearsals were started six months before the broadcast date. The result was a polished and competent performance, which somehow lacked the sense of conflict and excitement that pervades the story. It was as though, in its herculean efforts to do justice to Britten's strange harmonies and stranger dissonances, the cast found it impossible to focus enough attention on the emotional and dramatic impact of what they were singing.

Except for the female leads, the diction of soloists and chorus was generally clear and understandable. John Rae's smooth and efficient commentaries helped to clarify the action, knit together the different scenes and add to the listeners' enjoyment of the sometimes meandering course of the drama.

Fine as was this great CBC production, it is inevitable that it should be compared with the Metropolitan Opera broadcast of the same work about a year ago. Such a comparison demonstrates that the maturity, experience and resources of a world-renowned Opera Association are needed to do full justice to a work of the calibre of "Peter Grimes." The Met broadcast caught something of the bleak Suffolk seacoast atmosphere against which the opera was set, and gave to the whole work a unity and sustained excitement that were missing from the CBC production. The

"Wednesday Night" soloists tended to shout rather than sing some of the more dramatic passages which gave their performance an unevenness that detracted from its effect.

We praise and admire the CBC's courage and initiative in blazing a new and difficult trail with "Peter Grimes." Yet we cannot escape the feeling that it would be wiser, and easier on the listener, to keep to operatic work that would require less arduous and prolonged effort. Bob Kester estimated in his Telegram column that this one production cost the CBC more than the entire annual budget of most private stations. It seems quite impolitic, when CBC is seeking to double the listeners' annual licence, to spend such enormous sums on a program that probably appeals to less than one per cent of the listening public.

Before the close of the first broadcast of "Peter Grimes," CBC announced that, due to the overwhelming response from listeners, special arrangements had been made to repeat the entire performance the following Wednesday. CBC should have the grace to credit the sky-high-brows to whom this broadcast was directed with enough intelligence to realize that it was impossible for an overwhelming response to have been registered even before the end of the broadcast. Further more, it was fairly obvious that the decision to repeat the performance a week later must have been made well in advance of the original broadcast.

Although the CBC Opera Company distinguished itself by the lavish production of Peter Grimes, we would far rather it were satisfied to return to its former status as the "CBC Light Opera Group." Geoffrey Waddington, Ted Hockridge, William Morto and the rest, seem to us much more at home with light opera. Their Gilbert and Sullivan series early this year and last were sparkling and assured. Perhaps they could broadcast some of their favorite English operettas such as "Maid of the Mountains" or "Chu Chin Chow"—which would not necessitate the expense of four or five months rehearsing, and would certainly appeal to wider audience.

—Carp.

HORACE N. STOVIN
& COMPANY

MONTREAL TORONTO WINNIPEG VANCOUVER

Representative for these live Radio Stations

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

CKOV
KELOWNA, B.C.
630 KCS.

The Voice of the Okanagan

THE BEST BUY IN THE INTERIOR OF BRITISH COLUMBIA

SEE BBM and E-H Reports

CANADIAN BROADCASTER AND TELESREEN

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

Published by

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Vancouver	Bob Francis
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Member of the Canadian Circulation Audit Board and the Business Newspapers Ass'n.

Vol. 8, No. 21.

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Convictions Need Courage

Nobody can lay anything but praise at the door of the ACA for the success of its 35th Annual Convention, just concluded. The intelligent approach of the whole affair to questions not just of "more dollars for us," but "more power to the system of competitive business" cannot fail to inspire commendation. The courage of the ACA, through its Awards Jury, for singling out five individuals from the field of advertising "for distinguished service," is praiseworthy indeed.

It is, however, unfortunate that this Awards project, designed we assume to centre attention upon the many contributions made by advertising to our high standards of living, receives less and less press recognition each year. And for this we in no manner blame the press.

■ ■ ■

For some reason best known to itself, the ACA last year instituted a policy of not disclosing the reasons why the individuals chosen for the honors were picked from the legion of advertising people who have served their craft with distinction.

While acknowledging the problems that must confront the Awards Jury, it is difficult to believe that this organization, comprised as it is of the foremost members of the advertising fraternity, does not appreciate the value of the awards to the cause of business. Neither is it conceivable that these men and women, whose bread and butter depend on their ability to discriminate between publicity and blah, do not realize that no news story is complete without the whys and wherefores.

It is then reasonable to assume that the ACA's determination to award its medals without whys or wherefores is inspired by nothing other than that organization's diffidence; its determination to do nothing that will inspire disagreement; nothing that will offend.

We regret to say that the only way we know to accomplish this purpose is to do nothing.

We are still convinced that the ACA Convention is the most important event of its kind in the year. So we urge this organization, which has succeeded over the years in raising the level of Canadian advertising to the point where buyers and sellers can sit around the conference table and discuss their individual and mutual problems, to cast off



P-sst, Grigsby! Here come the culture vultures!

its fears and inhibitions and to come out in the open with its awards, if only in order that the public may learn how important to it and its "way of life" is this business of advertising, to which, if it only knew, it owes the highest standard of living the world has ever known.

■ ■ ■

Thou Shalt Love Thy Neighbor

Because the Toronto local of the Musicians' Union—the Toronto Musical Protective Association — was unwilling to let its members appear without fee, musicians heard on the Toronto Men's Press Club's Red Feather Program, in aid of the current Community Fund drive, were paid at least "scale" for their performances, which should make them extremely proud of themselves and of the organization to which they belong.

We should like to suggest that if red blood does course through these musicians' veins, they would have freely given their services to this drive for the unfortunates who reside in their community, if necessary over their union's dead body. We should also like to say that the members of the actors' union, ACRA, should by no manner of means be exonerated from similar blame, just because the musicians' union said no, and it was deemed only fair to pay them as well.

■ ■ ■

The alibi which, we understand, was proffered by the musicians' union was that if they waived fees for this charity, there would be more charities, and more, and more. We quite believe this, since in our business, and in every

business, there is a perpetual succession of appeals for one cause and another.

It is our privilege to sort and winnow the appeals that come to our door. So is it the privilege of everyone who enjoys the freedom of living in a democratic country. But there is no excuse for the man or woman who says: "I'd love to support this cause, but unfortunately the union or other organization to which I belong forbids my doing it."

We'd like to meet a group of musicians big enough to stand on its own feet and say "I shall" or "I shan't," according to its conscience, rather than according to the dictates of a trade union which takes unto itself the authoritarian right to say whether they may help their neighbors or not.

A trade union is as strong or as weak, as kind or as cruel, as big or as small, as good or as bad, as the men and women who belong to it. That is all there is to say. There just isn't any more.

Extreme Measures Needed

Recently a citizen of Kitchener, Ontario, voiced his protest over the licensing system for Canadian radio listeners by buying the license as was demanded of him, and then sending it, the fine and—to make his protest complete—his radio, to the authorities.

This somewhat amusing action on the part of one citizen may be written off as the shenanigan of a practical joker in some quarters. Nevertheless it does represent, in its extreme way, the public feeling that exists against the continued collection of this tax, to maintain a nationalized broadcasting system whose only programs enjoying truly wide listenership are the "commercials" it imports from the United States.

In no sense would we condemn this indignant citizen for the lengths he went to demonstrate his feelings. We wish rather that similar incidents might occur all over the country since ethical means have repeatedly failed. Only by such measures is it at all likely to be brought home to the Department of Transport, its Canadian Broadcasting Corporation and the Royal Commission now sitting, that this tax, far from being in accordance with the wishes of the people, is regarded by virtually none as a desirable means of financing a highly unpopular department of government.



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

★

HEAD OFFICE
231 St. James Street
MONTREAL

ACA

Meet Probes Advertising Problems


Three work-packed days whizzed by for the Association of Canadian Advertisers' delegates and guests, who crowded into the continuous sequence of discussion forums, and only took enough time out for lunch with a speaker, and get back on the job again.

Television stole the stage for the first (Wednesday, October 19) afternoon, and reports of the talks in this department will be found in the Telescreen section of this issue, except the presentation of E. L. Bushnell, speaking for CBC chairman A. D. Dunton, which appeared in our last.

■ ■ ■

The Advertising Council can do the same job in winning the peace as it did in winning the war, and help avoid World War 3. This was the theme of a lunch-

INTERESTED IN WESTERN CANADA'S RICHEST FARM MARKET? CHECK WITH-



YORKTON

eon address by Paul B. West, president of the Association of National Advertisers, New York, opposite numbers to Athol McQuarrie and the ACA.

In advocating the formation of a Canadian Advertising Council, West said that "industry and government are looking to advertising to apply its knowledge and to use its skills and resources for the communication of ideas.

■ ■ ■

"Advertising as a Force in Distribution" was the title of an address delivered at the first luncheon meeting by Charles G. Mortimer, Junior, vice-president in charge of marketing for General Foods Corporation, New York.

Also advocating the formation of a Canadian Advertising Council, to be operated through ACA as a parallel to the U.S. Advertising Council, the speaker pointed out the main three functions that must be performed by advertising to meet today's unsettled conditions. These, he said, were to build productivity which shortens working hours and increases pay; to improve distribution, which shortens the distance between producer and consumer; to promote better understanding of our way of life.

"Today," he said, "all business courts consumer goodwill." Immediate sales are an important goal for advertising, he said, but consumer goodwill is of at least equal importance.

■ ■ ■

"You've got to move minds before you move products," according to Henry Schacte, national advertising manager, The Borden Co., N.Y., who told the Friday luncheon meeting that it is the function of the sales manager to sell products, while the advertising manager's job is to sell people.

"Today," he said, "more companies are spending more money in more ways on more products." It is not as much competition of products, he suggested, as competition for attention.

He termed as "wasteful" the practice of instituting new advertising plans at the beginning of each year, because it often means discarding tried and proven methods in favor of new and untried ones. To emphasize this point, he told his audience that five years ago, Elsie, the Borden Cow, was known by five out of ten people. Today she is known by eight out of ten, over 100,000,000

people. He also made the surprising statement that more people recognized a picture of Elsie than one of President Truman.

■ ■ ■

"The battle of inflation will be licked, not when the price of the product comes down but when the value of it goes up."

This was the thesis of Dr. Lyndon O. Brown, research director of the New York agency, Dancer, Fitzgerald and Sample, who told a forum meeting that the only recovery from inflation is increased industrial efficiency. "Effective marketing and advertising are the lifeblood of industry," he said, pointing out that therein lies the solution to the problem of both creating the demand and getting the goods to the consumer.

Stating that it was the job of marketing research to get industry out from under inflation, he urged his audience to set their sights beyond getting a bigger competitive share of its potential market, and to concentrate on enlarging the field for business in general.

He gave merchandisers seven questions to ask themselves, to insure that they were operating at maximum efficiency:

- (1) Is my product right?
- (2) Do I know the consumer market in general?
- (3) Is my distribution effective?
- (4) Are my resources concentrated where a potential market exists?
- (5) Am I up to date on trends price movements, etc.?
- (6) Am I squeezing out distribution waste?
- (7) Is my advertising dollar working overtime?

■ ■ ■

Winners of this year's ACA awards for distinguished service to Canadian advertising were presented with their medals at the annual dinner the concluding night of the convention. Recipients were: L. E. Phenner, president of Canadian Cellucotton Products Company Ltd., who was awarded the gold medal (see story on page 1); silver medals went to Walter Scott Thompson, C.B.E., director of public relations for the Canadian National Railways, Steamships, Hotels, Telegraphs and Express, Montreal, in the advertiser division; Elton Johnson, vice-president, Locke Johnson & Company Ltd., Toronto, in the



SPOT NEWS

Climb aboard that listener-pleasing CFCN winter schedule of network shows with your spot radio.



CFCN
10,000 WATTS

Ask
RADIO REPS.
Toronto and
Montreal

The Powerful Voice of the Prairies

DID YOU KNOW?

That 83 new dwellings were completed in Truro during the first 7 months of 1949? That's third in Nova Scotia — only Halifax and Sydney showed higher figures. Yes, this is a fast-growing market, and the men who KNOW — over 150 local advertisers — have found CKCL their logical advertising medium for quick results.

CKCL

TRURO BROADCASTING CO. LTD.

J. A. MANNING
Manager

WM. WRIGHT, Representative
Toronto and Montreal

PUBLIC OPINION

The King Would Disagree

Kitchener. — John T. Schmidt of nearby Ayr, puzzled court officials here recently when, summoned to appear before justice of the peace Leo Leyes for non-payment of his radio licence fee, he mailed to the court his summons, a money order to cover the fine, his radio licence and, finally, his radio.

In a letter enclosed with the radio Schmidt wrote:

"Having discussed the Radio Act with various authorities, I have formed the opinion along with many others that it is one

advertising agency field; Fred Poirier, president, Poirier, Besette Company, Montreal, media; Fred H. Brigden, president, Brigden's Ltd., graphic arts.

Reasons for making the awards were withheld, following a precedent established last year.

Officers who will serve under Leo Trenholm, whose election to the presidency was announced in our last issue, are: Executive vice-president, J. G. Hagey, the B. F. Goodrich Co. of Canada Ltd., Kitchener; vice - president and treasurer, J. W. Lawrence, The Borden Company Ltd., Toronto; vice-presidents, H. T. Venning, Shiriff's Ltd., Toronto; John O. Pitt, Canadian Fairbanks Morse Ltd., Montreal; Robert E. Day, Bulova Watch Co. Ltd., Toronto; secretary, John A. M. Galilee, ACA Inc., Toronto.

Named to the board of directors are: T. M. Atkinson, Canadian Industries Ltd., Montreal; George S. Bertram, immediate past-president, Swift Canadian Co. Ltd., Toronto; G. W. Brown, Bristol Myers Company of Canada Ltd., Montreal; D. O. Durkin, John Inglis Co. Ltd., Toronto; E. T. Gater, Sterling Products Ltd., Windsor; R. R. McIntosh, General Foods Ltd., Toronto; H. T. Markey, Dominion Textile Co. Ltd., Montreal; John M. Meldram, Canadian National Carbon Co. Ltd., Toronto.

The 36th annual convention of the Association will be held at the Royal York Hotel, Toronto, October 25-27, 1950.

of the most unfair, discriminatory, unequally enforced and unsavory acts ever put into the statute books of Canada.

"Neither having the time nor inclination to appear before a magistrate, along with robbers and thieves, to defend myself against the inconsistencies of such an unreasonable act, and in order to protect myself from the nuisance and encumbrances of being on your high-pressure sucker list, I hereby enclose money order for \$4 in favor of the Receiver-General of Canada. It is, however, with the strongest measure of protest that I take this action.

"Also is enclosed summons and radio licence asked. And in addition, to obviate the necessity of having government sneaks running through my dwelling place, is enclosed my radio. I had imagined when I got a radio and paid for it with hard-earned cash, it was for my own private use and amusement and not as a means of having strangers rampaging through my house 'inspecting' it.

"It is worrying many persons to think what this could mean to democracy if the government used these tactics in other fields without any comeback on the part of the private citizen.

"The whole set-up and enforcement of the Radio Act, in my opinion, has created an odium among honest taxpayers and should have an end put to it.

"I do not believe the King, in whose name your communication was sent, would condone such an enactment had he known the inroads it would make on the life of a private citizen and subject of his."

Leyes said that the radio would probably be sold with proceeds making up the difference between the \$4 Schmidt paid and the usual \$5 fine.



PLAY BALL!

AT CKFI, FORT FRANCES, we played ball with our listeners during the World Series Baseball Games last month. We took the games along the streets of the city into homes, offices and right to the men working in the lumber and paper mills, two of our million-dollar industries.

THROUGHOUT THE GAMES, CKFI cars kept cruising all around the town with score boards lashed to their tops for all to see, and speakers bellowing the Gillette broadcasts from behind them, for all to hear.

MEN WORKING IN THE MILLS, where the noise of the machinery made radios impossible, were loud in their thanks to CKFI for bringing the Number 1 sports event of the year right to them as they kept on with their work.

THIS IS AN ANNUAL MUST for CKFI, from now on. (We don't want to start a riot.)

WHICH ONLY GOES TO PROVE that there is no limit to what we will do to get our sponsors' messages across to our 93,000 loyal listeners.

CJCA

Average
Share of Audience
January to June, 1949

61.9%

(Elliott-Haynes)

. and besides you'll be able to listen to CKTB all day long!

Programmed especially for Niagara District listeners, CKTB St. Catharines is delivering mighty profitable audiences to more than a hundred local and national advertisers.

CKFI

FORT FRANCES

Home of the World's Largest Pulpwood Storage Yards

Serving 93,000 Listeners With Local
and Dominion Network Programs.

REPRESENTED IN TORONTO AND MONTREAL BY

JAMES L. ALEXANDER



Jos. Hardy Talks
ON

QUEBEC MARKET NO. 2

"Good morning once again—may I try to stump you with a couple of questions? The first is "What is a resident of Trois-Rivières called?" Did you know he is a Trifluvian? The other is "Did you know that an analysis made by the Dominion Bureau of Statistics, on employment and salaries paid, the Pulp and Paper industry in Trois-Rivières paid the highest weekly average salaries in Canada — \$58.12!" Of course you know that Trois-Rivières is an ocean port, and that it is the largest paper-producing centre in the world. Forgive me if I say that wraps up my questions! Now what about the applications? Where there is money, there is a market for goods and services. If you want to SELL, you must first of all TELL. There is no more effective or less expensive way of telling the high-salaried residents of Trois-Rivières about your goods or services than over their own French-speaking Radio Station CHLN. If you want more information about Trois-Rivières—or any part of Quebec Market #2—Ask Jos. Hardy."

JOS. A. HARDY & CO. LTD.
Montreal — Quebec — Toronto
Representing

- CHRC Quebec 5,000 w.
- CHNC New Carlisle 5,000 w.
- CHLN Trois Rivières 1,000 w.
- CHLT Sherbrooke 1,000 w.
(French)
- CKTS Sherbrooke 250 w.
(English)
- CKRS Jonquière-Kenogami 250 w.
- CKBL Matane 1,000 w.

Over The Desk

I smoked one of Bob Kesten's cigars at Kinsmen's dinner here the other night, when Bob, whose Toronto Telegram radio column has had me for a regular reader since he started quoting CB & T every other issue, was holding forth on the marvels of TV.

Bob's four best cracks sat the K-men back on their haunches, so I thought I'd let you have them in a true spirit of quid pro quo (Latin for "you scratch my back and I'll scratch yours").

First, quoth the ubiquitous columnist-commentator, who, incidentally, has just knocked fifty-nine pounds (count 'em) off his girth: "In TV, you will see all the fine features you were fortunate enough to miss at your corner movie." Next: "The CBC will lose money too. But that won't matter. They're given the money to lose." Then: "The world will be struggling with color TV, but Canada will be way out ahead with that wonderful black and white." Finally, by way of a detour: "They invented FM to eliminate the static, but found it wasn't the static that should be eliminated, but the programs." Must take a lot of reading, Bob, to think up good gags like these!

Does anyone know where a newly-appointed agency radio director—childless—can get an apartment for something less than a King's ransom?

This not too original lead heralds the appointment to the radio directorship of Walsh Advertising, Toronto, of one J. Everett (just call me Ev) Palmer, who has invaded Toronto from his native Maritimes to prove his conviction that "Upper Canada" offers more opportunities to aspiring radio and advertising men, who don't mind perspiring as well.



After the usual exposure to kindergartens, frustrated music teachers and primary educational institutions, climaxed by Arts at the ancient University of N.B., Ev decided to by-pass his father's shoe factory for radio in general and CFNB, Fredericton, in particular.

He enlisted in 1941, when he had attained the standing of announcer-producer, and spent most of his four years in uniform as an operational type (that's the one that does the jumping) in the Parachute Corps, from which he was retired in November 1945 with the rank of captain.

He returned to CFNB for two years, and then joined Norm Botterill at CFBC, Saint John, as program director.

Meticulous comptrollers may force a certain association to change the name of the "Convention" they hold each year to "An-

nual Meeting," was the crack we heard in the Royal York corridors last week. If they were talking about the ACA, it won't be necessary. The way those guys work is beyond belief. So much so, that the Toronto dailies had a new man covering it each day. So our open letter to comptrollers and others would read to the effect that "there's a heap more work done at some Conventions than at certain Annual Meetings we know." And also, as a postscript, "a grapefruit by any other name would still squirt in your eye."

It is not so long ago that people who sponsored morning radio were regarded as bold pioneers. Today the surveys show high daytime listenership, especially from the early morning "Wake Up and Smile" type of program, which starts—I understand—at crack of dawn or even earlier.

These programs probably all owe their start to the Buffalo stations — currently WBen — which have been carrying Clint Buehlman's "Musical Clock" for literally decades.

One such Canadian program is CKOV, Kelowna's "Early Bird Show," emceed by "Grandpappy Jackson," alias Jack Thompson.

This program does not depend on the alleged wisecracks that so many of the "Yawn Patrol" boys feel is the right kind of pre-breakfast fare. It tends rather to the folksy sort of stuff—may be whimsy is a good word too—that coaxes rather than jolts people into a state of full wakefulness.

Most of the CKOV staff are Grandpappy's kin on the show. There's operator Art Vipond who is "Uncle Arthur." He's been known as "the keeper of the squirrels" ever since the morning he spun a 33 1/3 transcribed commercial for Squirrel Peanut Butter at 78 rpm, and "Grandpappy" cracked: "Put those squirrels back in the cage so's we can hear what the man has to say." "Cousin" George Walton, "nephew" Denny Reid, "brother" Fred Webber, and "stepson" Chris Hanser help out from time to time.

It's all very cute and corny and I'd probably sleep peacefully through it all if I lived in range. But it copped a 98.7% share of audience in an EH rating, which only goes to show that it's the simple natural things about radio rather than the extravagant and pretentious ones that get the listeners.

Alec Phare of R. C. Smith & Son, "Queer Quirks," and I too infrequently, the cribbage board (easiest money you ever won), in promoting his newest account—Austin Ontario Motors Ltd.—by means of stories reminiscent of those dispensed in the past by "another" car manufacturer.

A printable sample just reached us, which goes as follows:

An Austin-owner asked his dealer to take off the wheels and replace them with the largest he could find. Asked why, the customer replied: "Every time I park it in the driveway, my neighbor's Dachshund waddles over and kisses me."

Incidentally, we were among those present on October 17 when

WANTED
Experienced Radio Salesman For Position
Of Assistant Sales Manager.
— DON'T APPLY —
Unless You Can Produce Results. Right Proposition To
Right Man. Address Applications And Credentials To
Manager, Station CKMO, Vancouver B.C.

The Wright STATIONS

I need a Man!
He must have the basic knowledge of
broadcasting along with a sound sales
background.

SALARY AND PROFIT - SHARING
APPLY

William Wright
Radio Station Representative
VICTORY BUILDING
EMPIRE LIFE BLDG.
TORONTO
MONTREAL

they formally, but by no means frugally, opened the Church Street show rooms.

They stole a leaf from radio when they equipped it with a super-modern radio communication system, with fifty two-way speakers, and a system of lights connected with a control tower that tells the service men at a glance what the orders-ahead situation is.

I was fascinated by the intricacies of the whole affair, and I felt that there might be others who would get a kick out of it too, seeing in it all, as I did, another piece of evidence of the return of a healthy, competitive buyer's market.

I stumbled onto this vital item over a midnight snack the other night.

There's a campaign afoot to find out what's the difference between a duck.

Pretty nearly any time of the day or night, you'll find half of Toronto's Radio Row at Frank Ciccone's Trocadero, the new one at 529 Yonge Street, tussling with spaghetti with meat balls, or, for my money, spare ribs with Italian sauce, and listening to Frank as he argues the merits of this tortuous question.

I am pledged not to disclose the answer under pain of starting an international situation. I couldn't anyhow, because I still don't know what IS the difference between a duck.

An Eskimo named Aklatuuk, who went to school at the Presbyterian Mission at Aklavik, taught Frank, or so he says, that the main difference between a duck (only he called it a duuk) depends entirely on the fact that "each feet are both the same." But seeing that the Eskimo was a seal hunter, he didn't know anything about ducks' feet anyhow.

So he sold out and went to California, but quickly moved to Toronto with his pet seal, which he tried to sell to Lucio Agostini as a sound effect on "Stage 50." But Lucio wouldn't buy it, on account of he conducts an orchestra and not a circus.

However, Aklatuuk tuuk his seal, whose name was Aklataak, into the Trocadero, which is famous for staaks, I mean steaks—not seal ones though—and they each had seventeen feet of spaghetti, which is the Trocadero's regular serving.



As if having a severe cold with all the complications was not enough, I got myself finally tapped on the shoulder to be asked "Do you really think CFRB's Wes McKnight is the only sportscaster on the air?" This critic was referring to my column where I mentioned sportscaster Wes McKnight with announcer Jack Dennett doing a play-by-play report on the recent rugby game between Toronto Argos and Hamilton Wildcats.

Never did I mention McKnight being the only sportscaster nor did I infer that opinion. Now that the question is raised I contend he is in a class by himself. From my experience, each radio station usually carries its own sportscaster and sometimes sponsors have their own as well. For instance, let us consider Foster Hewitt and the "N.H.L. Broadcasts." There never has been one occasion when I've heard this show that I've failed to be thrilled with his work. Or maybe we shouldn't consider the Hewitt shows, for that brings up the name of McKnight again and his Hot Stove League. But is there much in the field of sports that McKnight hasn't accomplished?

Last year I went out on a limb and applauded the "CGE Show" as being one of Canada's major successes in the entertainment field. It has scored again. How could any show miss with such top talent as the Leslie Bell Singers and baritone Charles Jordan accompanied by that clever conductor, Howard Cable? The entire program is packaged up very neatly and narrated by John Scott. It is well worth 30 minutes of anybody's listening time on Sunday nights.

The knocks and bumps on that road called Radio, over a period of 12 years, have resulted in Bert Pearl starting his "Happy Gang" on its thirteenth year of broadcasting. It is possible the word "artist" is greatly over-used but, to my thinking, every member of

the Gang is an artist in his or her own right. I do hope that the Joke Pot will be more conspicuous by its absence and that the emphasis will only be on those items the Gang does so well.

One of the largest question marks in radio is whether George Murray should be termed the singer who acts, or the actor who sings. For good measure, he is competent in the operation of sound effects as well. When this tenor vocalizes on his Monday night show he only serves to be a stand-out because the music flows from him very naturally and the female soloist, reaching for her notes, makes him sound ever better. The arrangements and accompaniments of Fred Rouse are strictly classy.

N.Y. REP
Montreal. — Lou Leprohon, widely known in Canadian radio circles, has taken a position with Joe McGillvra, New York, where he will concentrate on selling business for Canadian stations, represented by McGillvra.

\$3.00 a Year
(**\$5.00 for 2 years**)
Insures Regular Delivery of the
Canadian Broadcaster & Telescreen

NORTHERN ONTARIO'S
Greatest
ADVERTISING MEDIUM
CKSO
Northern Ontario's High-Powered Station
SUDBURY, ONT.
Ask
ALL-CANADA in Canada
WEED & CO. in the U.S.A.

Cornwall Builder Cancels His Advertising Contract



CKSF lost a customer the other day, because it did too good a job for him.

Building Contractor Vic Abrams cancelled his contract with CKSF, because his advertising had sold all the homes in his new, 36-home Riverdale subdivision that he could complete before winter.

But Mr. Abrams says he'll be back. "CKSF helped me sell these houses in competition with many other builders," he said. Shown above with CKSF Station Manager H. Harrison Flint, he's already making plans for next spring's campaign.

Cornwall and the United Counties of Stormont, Dundas and Glengarry form a keen consumer market for everything from houses to hairpins. You can get blanket coverage of this market on:

CKSF and CKSF-FM
CORNWALL, ONTARIO

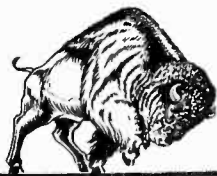
Ask Horace N. Stovin & Company About Us

COMING — SOON!

A NEW, POWERFUL VOICE IN MANITOBA

5000 WATTS
1080 KC.

The newest thing in radio! Power where you want it. Three - tower directional antenna covers all the rich Manitoba market.



CKY

IN WINNIPEG and MANITOBA IT'S

REPRESENTATIVES: H. N. STOVIN & CO., CANADA
ADAM J. YOUNG, JR., INC., U.S.A.

JOHN FISHER IS TRAPPED!



Yes! The best of friend John's scripts have been trapped in type . . . In answer to thousands of requests we are publishing JOHN FISHER REPORTS, with 30 of his finest stories, in an attractively bound, 190-page book.

Every radio man will want copies to prove how good radio can be in print. Promotion-wise station sales managers will pounce upon this book as a good-will-warming Christmas gift for favourite local clients.

Order C.O.D. or merely send us a cheque. First edition price is but \$2.25 a copy. Niagara Editorial Bureau Publishers St. James Building Hamilton



Please send me _____ copies, JOHN FISHER REPORTS C.O.D. _____ cheque

(Name) _____

(Address) _____

Niagara Editorial Bureau, St. James Building, Hamilton C.B.

VERBATIM

The Case For Private Radio

SUPPLEMENTARY PRESENTATION by the Canadian Association of Broadcasters to the Royal Commission in the Arts, Letters and Sciences, delivered by William M. Guild, chairman of the board of directors of the CAB. The following is the concluding portion of three sections.

On page six of the CBC brief it is stated "the national system must have the use of all the air channels as needed to reach the public."

Mr. Chairman, there is no real relation between the number of channels used and the segment of the public that is reached. It is entirely possible that the national system could use all of the channels available in Canada and still reach an exceedingly small percentage of the public. I am not stating this as a fact, but as a possibility. However, through the services of Elliott-Haynes, an established and accepted research organization of Canada who make impartial studies of urban listening trends, we are able to quote to you the relative average day-time and night-time program ratings in those cities in Canada where CBC-operated stations compete with the privately-operated stations for audiences.

I trust that you will excuse me if I sound repetitious and if I

seem to labor this particular point, but the very character of radio broadcasting is such that you cannot reach the people by it—they must reach for it. You must provide a program schedule that will prompt the listener to tune in. A study of the program schedules and listening audiences of broadcasting stations both privately-owned and CBC-operated will reveal that similarly-powered stations on similarly-effective wave lengths will provide vast differences in listening audience. The reason is to be found in the desire to listen to the schedule provided. It is then not an accurate statement in our opinion to say that control or use of all air channels is required to reach the public. It is programming that reaches the public.

In the CBC's brief is the statement "at the same time the affiliated community stations derive considerable benefits and revenue from carrying national network programs." The programming benefits of certain commercial network programs and of a limited number of network sustaining programs is not denied, but so that this statement may be clearly understood in its proper light, permit me to point out that on one typical privately-owned station, affiliated as a basic station of the CBC's Trans-Canada network, the network schedule in 1948 used up 36% of the station's broadcast time for the year and provided only 8.4% of the station's annual revenue. This startling situation is not brought about by over-commercialism of the other 64% of the schedule, but rather by the fact that the network rate paid by the CBC to this station represents 37½% of the station's actual rate for national broadcasting. In addition to this, the station was required to provide approximately 800 hours to carry CBC sustaining programs at no financial return whatever in return for approximately 1,400 hours of commercial network programs at 37% of its normal rate and to contribute to the CBC a substantial transmitter license fee.

In the brief we presented, Mr. Chairman, we pointed out that in the six-month period commencing January 1, 1947, the CBC reported under questioning to the Parliamentary Committee of that year

that a total of \$22,000 had been spent in publicity and promotion to increase the audience of the station CJBC in Toronto, at the expense of the other Toronto radio stations. It was not our intention to suggest for one moment that the expenditure of this sum of money had been effective beyond the success reported by Dr. Frigon to the 1947 Parliamentary Committee, and referred to in our brief as bringing an additional commercial contract for CJBC. If I left the impression that we consider this effective competition, I am sorry, and it was not intentional.

What I intended to point out was that the desire to compete was illustrated in the deed, regardless of whether or not it was successful. I wish further point out that of the \$22,000 expended for this purpose—69% was provided by the public. Four percent was provided by the private broadcasters themselves through transmitter license fees, a portion of which was paid by the stations with which the CBC sought to compete with and on the remaining 27% was provided by the commercial activities of the Canadian Broadcasting Corporation. As defenders of the public enterprise system, we do not complain of competition, but we do contend that such a competitor, subsidized by public funds and by our own contribution should not have the power regulation and control over us.

The question of a private network was raised in the brief presented by the CBC. It has been contended that the setting up of a private network would mean competition between private and public elements, and further that such competition would not be to the public interests.

Competition between two networks would seem to be a desirable thing. At the present time we have two national networks in Canada, both operated by the CBC. I understand, of course, the CBC's desire to make the two networks supplementary to each other and thus provide choice of service for the listener. However, even though two individual sets of personnel are used to program these networks, there is no necessity not the same degree of variation in program technique and planning that would exist if these two networks were under

CKRM Wins Honours

IN THE THREE R's

RATINGS

REVENUE

RESPONSE (mail)

336% increase in mail response in 3 years

ASK THE ALL-CANADA MAN ABOUT

CKRM

REGINA

SELLING SOUTHERN SASKATCHEWAN

CFBC SAINT JOHN, N.B.

LEADS ALL OTHERS IN WESTERN NOVA SCOTIA'S RICH MARKETS! (Elliott-Haynes Survey)

9.30 a.m. - 7.30 p.m. Shows:	
CFBC	37.3%
Station "A"	26.6%
Station "B"	26.2%
Others	9.9%

➔ Elliott-Haynes also shows CFBC with 77.7% of LATE NIGHT AUDIENCE in SAINT JOHN!

All this through

CFBC

5000 watts ENERGY transmitter UNLIMITED ENERGY PROMOTION!!

completely different control. It has been suggested that there would be room for only one private network, and such persons who operated it would be in an immensely powerful position without direct responsibility to Parliament.

If there were a privately-operated network in Canada it would be subject to rules and regulations which would, I should think, preclude excessive power or influence. While the CBC is responsible to Parliament, the private stations are, and a privately-operated network would be responsible to the people. This is based again upon the fact that a privately-operated network would be its sole source of revenue in its commercial activities, and consequently to be successful would have to be popular with the people. A privately-operated network might conceivably be co-operatively owned, and on such a basis would seem to me to be better equipped to provide programming based on a broader variation of the concepts of good radio broadcasting.

The development of radio talent in the natural course eventually prepares such talent for network broadcasting. A surprisingly large number of the artists employed by the CBC today received their early training and their early public acceptance in privately-operated stations. When this talent becomes of network calibre, its only opportunity for network expression is through the CBC. It is not my desire to criticize the CBC's programming policies, but it does seem a natural result of the exclusive control by the CBC over network broadcasting (and by the fact that the vast majority of national network programs of Canadian origin originate in Toronto or Montreal) that the number of artists used is smaller than might be, and in the musical and dramatic fields the same artists appear with considerable frequency. These artists are indeed most talented, but I am wondering if the necessity of conforming to a single set of standards or to one concept of what is good broadcasting denies network broadcasting experience to artists who might otherwise be used.

Finally, Mr. Chairman, I would like to dwell further for just a moment on our request for a separate regulatory authority. It is true that we have used the analogy of the railways before Parliamentary Committees. The objection to this analogy has been raised, we feel, upon the premise that the public should not be free

to choose between what the CBC decides is proper radio fare and what the private operators offer as radio fare. It has been stated to you that the two major railways in Canada offer service—at a price—over different routes. The same situation exists in radio broadcasting. The price from the listener in the case of the CBC is currently \$2.50 per year. The price the listener pays to the privately-operated stations is the indulgence of the commercial copy broadcast—considerable of which he must also accept from the CBC. However, it has been pointed out to you that since payment of the \$2.50 license fee to the CBC is mandatory, it is therefore the essential function of the CBC that service be provided to all listeners in Canada, and that to do that, the CBC requires complete control over all broadcasting. I should like to deal with this premise in two parts.

In the first place, we agree that the people of Canada should get something in return for their payment of a license fee. But we do not believe the public financing of the CBC gives it the privilege of forcing upon those who pay this fee the type of broadcasting deemed best for them regardless of their desires. The plan of creating in our people a desire for better music and better drama is most admirable and desirable. There will, we believe, be far more permanency to those desires when they develop naturally than when they are forced. In other words, I venture the opinion that culture by desire will be a better thing for Canada than applied culture.

In radio, the listeners can only be reached by programs—not by force. The privately-operated stations in Canada are not opposed to a national system of radio. They endorse it. We believe that the CBC and ourselves, competing for audience, should, as a natural result of that competition, constantly improve radio schedules and raise broadcasting standards. Free competition is stifled by placing the full power of all control in the hands of one of those competitors.

The national system of radio broadcasting can be a growing and important force in Canada by programming to reach Canadians, rather than by controlling the privately-operated stations. A free radio—supervised impartially—for free Canadians would seem to us to be more consistent with the original concepts of Canada under Confederation than the system in force today.

CFCO — Chatham

now covers "Southwestern" Ontario like a blanket with the 1 Kw. Northern Electric day and night all-Canadian coverage directive array. Ask anyone.

JOHN BEARDALL,
Manager-Owner.



Continuous Radio Audience Measurements Since 1940



Elliott-Haynes Limited

Sun Life Building
MONTREAL
PLateau 6494

515 Broadview Ave.
TORONTO
GErrard 1144

RADIO PRESS LTD.

A REVOLUTIONARY EXPERIMENT

RADIO STATION OWNED—
Gathering News Expressly for Radio.

MULTI STATION CLOSED TELETYPE CIRCUIT—
Assuring Fast, Province-wide News Coverage.

Filling a long-felt need — Radio Press Ltd. after only one year of operation is a successful business venture.

NEWS on CFNB has taken over the two top rating positions.

In New Brunswick
BUY RADIO PRESS NEWS

CFNB
FREDERICTON, N.B.



THE DOORWAY TO NEW BRUNSWICK



"Yes Sally,
Mr. Edgar's
burning up!"

"One of CJKL's program ratings is down to 38.1 in October Elliott-Haynes. ALL other ratings are running from 40 up to 50.5% (for Fibber McGee and Molly), but that doesn't matter to CJKL Manager Harry Edgar! He wants them all above 40."

"Why, CJKL consistently has program ratings that are the highest in Canada. It's a combination of extremely high set-in-use figures — plus an average of 98.1% of the listeners."

"With 121,000 potential buyers — and program ratings up to 50.5 — CJKL is one of the best values in Canadian radio!"

CJKL - Kirkland Lake

5000 WATTS

560 KCS.

CJKL-FM

Get the facts from

NATIONAL BROADCAST SALES

TORONTO: 2320 Bank of Commerce Bldg. — AD. 8895
MONTREAL: 106 Medical Arts Building — FI. 2439

FOR SALE
New
Arrowtape Recorder
 60 Cycles
 To close a trust.
 1/2 Price — \$165.00
 Box A-33
 Canadian Broadcaster
 & Telescreen
 163 1/2 Church St., Toronto

**"ONE OF THE FAMILY" IN
 THOUSANDS OF PROSPER-
 OUS FARM HOMES.**

**CJGX
 YORKTON**

**NEW YORK'S
 RADIO ROW**

by
 Richard Young

New York, N.Y. — It's traditional along Radio Row that when you have two consecutive events or ideas, brother, you've got a trend. And so we want to report here and now on broadcasting's newest trend—to be a network salesman you've got to be a network chairman of the board.

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**1000 WATTS
 970 KC**

CKCH

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DAWSON CREEK

Now Carries the Trans-Canada Network of the CBC to the Wealthy Peace River District of B.C. and Alta.

Ask Radio Reps. Ltd.

English and French to start November 15 and promoting the sale of olives.

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HELP!

We're a 5000 watt Western Canadian station with a solid reputation for complete sport coverage, and we need a super-man sport broadcaster and commentator right now. You'll be up to your ears in work... Hockey—Football—Baseball—Horse Races—Rodeos, and anything else that's going on, plus a daily editorial sport commentary, no holds barred. If you like work and can stand the gaff, let's hear from you. Send us a disc and all the dope right away. We're in a hurry.

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Ask Radio Reps. Ltd.

CANADIAN TELESCREEN

Vol. 2, No. 21

TV and Screen Supplement

November 9th, 1949

TV BELONGS IN THE SALES DEPT.

Toronto. — A quick succession of speakers opened the 1949 ACA Convention in the Royal York Hotel here with talks on television, all of whom approached the topic from different angles, but all of whom indicated that TV is not just a new means of advertising, but a new era.

The meeting, conducted under the chairmanship of Carleton Porter, of the Procter & Gamble Company of Canada Ltd., commenced with a few words from George Moscovics, white-haired veteran of radio, now commercial manager of CBS-TV, who introduced a CBS film which took the audience behind the scenes of TV.

Through TV, said the speaker, advertising becomes selling in the home. "With all other media," he said, "you make statements about products. With TV, you prove these statements."

Pointing out that television gives advertisers a unique opportunity to demonstrate products in actual use, Moscovics went on to say that the new medium carries a message much closer to the

buyer, and may soon be handled by sales departments rather than advertising departments.

"We don't even see the horizon of what TV will eventually do," he stated as the lights dimmed for the showing of the picture. "Television is not an advertising medium but a sales tool."

Later in the proceedings, the same speaker returned to the PA mike to tell the audience some of the success stories of television in the United States.

Two years ago, he said, Television Magazine conducted a survey on product purchase. 57% said they had bought products they had seen on their video screens. They broke down as follows: Lipton's 13%; Texaco 12%; Chesterfields 7%; Gillettes 6%. Purchases, he said, averaged 1.4 per family interviewed.

"The sweat, toil and brains you put into your commercials are far more important than what the program costs," he concluded, adding: "think how you sell rather than how you advertise."

According to a plan envisaged by the U.S. Federal Communications Commission, there is room on the spectrum for TV frequencies for everyone in Canada who wants them, according to Leonard Bush, vice-president of Compton Advertising Agency, New York.

Canada, he said, could have 234 stations in 101 cities under the FCC plan, which calls for the use of both ultra-high frequencies (uhf) and very-high frequencies (vhf). Toronto, he said, could have five channels, three vhf and two uhf; in Vancouver there would be room for four, one vhf and three uhf.

Bush pointed out that this was simply from a technical standpoint, and admitted that the allo-

cation of frequencies in this country was not the affair of the FCC.

In the United States, he went on to say, there will be as many TV sets in operation as AM by January 1954. By the end of 1952, TV will already be delivering messages at a cost per recipient equal to the cost per listener in the case of AM broadcasting. From then on, TV becomes more economical.

TV will put night broadcasting out of business, he prophesied in conclusion.

The TV session wound up with CBC chairman Dunton's address, delivered by E. L. Bushnell, director general of programs, in which he said that the CBC would go ahead and establish production centres in Toronto and Montreal as soon as Parliament voted it the necessary funds. (CB & T Oct. 19.)

Following his prepared address, Bushnell told the advertisers that they should disabuse their minds of the idea that television is just "photographed radio." "TV is 60% theatre," he stated, "30% movies and 10% broadcasting."

Turning to the individual problems of organizing TV in this country, he said: "Canada will have to dig harder and deeper than New York and Hollywood. We will have to find and train our own talent and draw on the resources of other countries. Advertisers will have to use ingenuity instead of dollars."

Urging the prospective TV sponsors in his audience not to rely too much on "canned material," he warned them that "TV is no bonanza. Think in terms of the pioneers who hewed this country out of the rock," he said, "and of our national knack of moulding our dreams into a vision of what meets our peculiar needs."

GROWTH OF TV WON'T HALT RADIO

Toronto.—In 1945, the United States had 943 licensed radio stations. In 1949 there are 2,662, Henry Schachte, national advertising manager of The Borden Company, New York, told a luncheon meeting of the ACA here.

"In January 1949," he continued, "there were 1,000,000 TV sets in the United States. In January 1950, there will be 3,000,000; in January 1951 there will be 6,000,000."

"The Goldbergs," broadcast and televised simultaneously, has developed to the point where the cost per viewer now equals the cost per listener, he told the meeting.

"Nevertheless," he concluded, "television won't be a mass medium very soon. Radio will remain an important medium especially for daytime listeners."

... GOING... GOING...
GONE!!

"Who am I?" Our own package has been sold and is no longer available in Canada.

But ---

We have more of these rating - grabbers up our sleeves all ready to go.

If ---

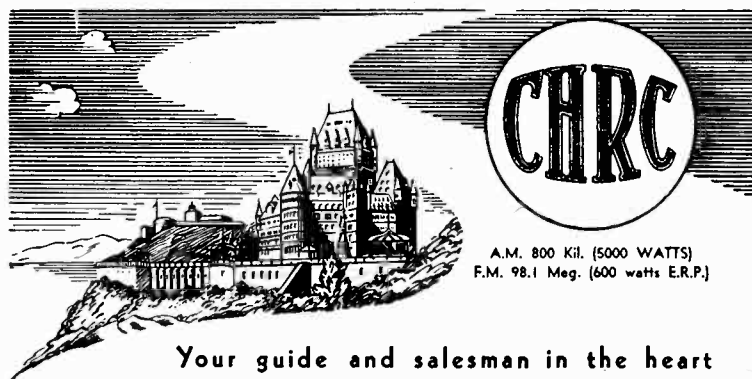
You are looking for a show

Why ---

Not call us in for consultation? We have ORIGINAL shows for you in DRAMA - COMEDY - QUIZZ - MUSIC - SPORTS.

Monty Hall
PRODUCTIONS

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PHONE
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A.M. 800 Kil. (5000 WATTS)
F.M. 98.1 Meg. (600 watts E.R.P.)

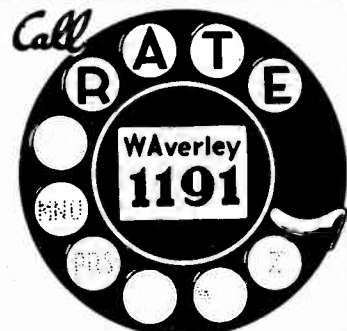
Your guide and salesman in the heart of Old Quebec - complete coverage of the district East of Montreal.

CANADA
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ADAM J. YOUNG JR. INC.

"LA VOIX DU VIEUX QUÉBEC"



FOR THESE ARTISTS

- ARLOW, Herb
- COWAN, Bernard
- DAVIES, Joy
- DENNIS, Laddie
- DIAMOND, Marcia
- FITZGERALD, Michael
- FLETCHER, Susan
- FOSTER, Dianne
- FOWLER, Dorothy
- GARDEN, Mary
- GOTT, Herb
- HANDLEY, Joe
- HARRON, Donald
- HUMPHREYS, Peter
- LAFLEUR, Joy
- LOCKERBIE, Beth
- MILSOM, Howard
- NELSON, Dick
- NESBITT, Barry
- O'HEARN, Mona
- RAPKIN, Maurice
- ROUSE, Ruby Ramsay
- SCOTT, Sandra
- WALSH, Elizabeth
- WILLIS, Austin
- WOOD, Barry

Day and Night Service
at
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owned and operated stations.

There is no substitute for individual
operation, geared to the likes and
dislikes of the communities they serve.

CO-OPERATIVE PROMOTION, built by
the joint efforts of these fifteen
stations, plus the organizational function
of the four Radio Reps offices,
gives your local program a promotional
punch comparable to that of a
coast-to-coast organization without
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THESE 15 LIVE STATIONS
OFFER TOP LISTENERSHIP
IN THEIR
RESPECTIVE AREAS

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Dawson Creek

CKPR
Fort William

CFCN
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CHLO
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Radio Representatives Limited

"Eye-Witness"



"An eye-witness account" of what's going on... is the feeling you get listening to Wes McKnight, popular CFRB sportscaster. Wherever things are buzzing in the world of sports, you'll hear Wes' intimate, fast-moving delivery... highlighting every interesting event. Listen to Wes McKnight's "Sportviews" at 6:40 p.m. daily... also his well-balanced newscast at 12:30 p.m. every week-day on CFRB, 1010 on your dial, where your favourites are!

Rise and Shine Man!



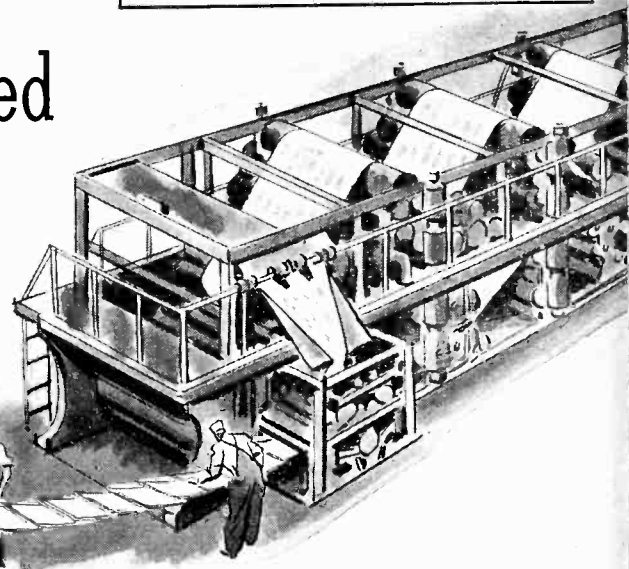
There's no substitute for sleep, agrees Wally Crouter! But those extra forty-winks you can't steal in the morning are replaced by Wally's breakfast recipe of bright music, cheerful chatter and humour—on his CFRB show "Top O' The Morning" at 6:35 a.m. Start the day right with Wally at 6:35 a.m.—the NEWS at 7:30—back with Wally for News at nine o'clock on CFRB—1010 on your dial! Where your favourites are!

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Thousands listen—daily—to Jack Dennett's popular news-cast over CFRB—at 4 p.m. and again at 11 p.m. Dennett fans say no one else gives them the news as fast, as "completely-packaged"! "It's his friendly, easy style"... they say! That's why Jack is one of Toronto's most popular broadcasters. Once you've acquired the 'Dennett' habit, you'll listen to him regularly at 4 p.m. and 11 p.m. on CFRB—1010 on your dial! Where your favourites are!

We, too, are interested
in readership ratings!



Put your dollars
where the dollars ARE:

CFRB

50,000 WATTS—1010 KC.

REPRESENTATIVES:

THIS Fall, similarly to last Spring, a series of advertisements depicting CFRB programs and personalities is appearing in a list of Ontario daily and weekly newspapers. Judging by their higher than average readership ratings, thousands like to see as well as listen to personalities heard on CFRB programs.

To you the advertiser, this active promotion of CFRB in the Ontario press in addition to continuous air promotion means a strengthening of CFRB Ontario listenership... another reason why CFRB is still the No. 1 buy in Canada's No. 1 market.

United States: Adam J. Young, Jr., Inc.

Canada: All-Canada Radio Facilities Limited