POLYSYLLABIC PRESIDENT

If "Bringing Home the Bacon" was an apt slogan for the ACA during the presidency of George Bertram, of Swift Canadian, then, under Lee Trenholm, named to that office today, it should be amended to read: "Bringing Home the Right Thickness, Weight and Quality of Bacon," because Lee Trenholm is a perfectionist par excellence.

Born in Nyack, New York, less than half a century ago, Lee started his working days on the "Washington Times." This baptism of words has taken him through the presidential chair of the Toronto Advertising and Sales Club twice, the presidency of the Canadian Circulations Audit Board and the vice-presidency of the Public Relations Society of America.

It has also gained him the reputation—"It is an office at least—"of being the only man in the world who can bandy fifty-seven syllable words in the right places. When he introduces a speaker with his delightful flow of language, he leaves nothing unsaid that should have been spoken. Neither does he commit the common sin of saying the unnecessary.

By vocation, he is manager of the Public Relations Department of Provincial Paper Limited; by avocation, a student of the English language and its application to human relations. He possesses the enviable combination of an acid tongue, sweetened by a rare sense of humor. Doubtless he will express himself critically about some linguistic incoherency which we have been unable to detect in this story. He will also have some person unknown to us send for several copies for his scrap book.

Under Lee Trenholm's experienced leadership, ACA may look forward to the year when the Canadian public will hear the story of advertising.

—Photo by Everett Roseborough.

MASSEY COMMISSION TOURS COUNTRY

Ottawa.—Urging "presentations showing public service, and examples of regulatory injustice or discrimination" to the Royal Commission on National Development in the Arts, Letters and Sciences by as many stations or groups of stations as possible, T. Jim Allard, general manager of the Canadian Association of Broadcasters, in a release to the membership, said that the decision of this commission will determine the futures of everyone in, or connected with, broadcasting in Canada. Allard also requested that "letters or appearances from other citizens or groups supporting your operations and/or urging a separate regulatory body for broadcasting" be brought before the commission.

The Royal Commission, currently holding hearings here, left on the first nationwide tour for Winnipe on October 9, and for the period of one month will hear presentations in the principal cities of western and central Canada, of which it has already visited Winnipeg and Saskatoon.

Throughout the tour, which will end about February 1, after covering the eastern provinces, members and staff of the Massey group will monitor all broadcasting stations whose signals can be picked up.

The revised schedule for the balance of Commission hearings is as follows:

Edmonton—Oct. 19, 20, 21
Vancouver—Oct. 24, 25, 26
Victoria—Oct. 28 and 29
Calgary—Nov. 1 and 2
Regina—Nov. 6
Toronto—Nov. 15, Nov. 19
Montreal—Nov. 23, 24
Quebec—Jan. 10, 11, 12
Fredericton—Jan. 17 and 18
Halifax—Jan. 23 and 24
Charlottetown—Jan. 26 and 27

NATIONAL RADIO WEEK

Radio stations, manufacturers,dealers and their various trade papers, are co-operating in a coast-to-coast National Radio Week, October 29 to November 5, parallelizing a similar week which is being held at the same time in the United States.

The twofold purpose is to stress radio's part in Canada's life on both the local and national levels and to further the objective of putting "a radio in every room." Organizations participating in this venture are: Canadian Association of Radio and Appliance Dealers; Canadian Association of Broadcasters; Broadcasting Corporation; Canadian Radio Manufactures Association of Canada; and the various radio trade publications.
All-Canada answers your demand for

BIGGER AUDIENCES—
FASTER SALES—
GREATER PROFITS—
AT LOWER COST!

“MEET THE MENJOUS”

Now available for National Sponsorship

FIVE PROGRAMS EVERY WEEK TO BRING YOUR LISTENERS BACK DAY AFTER DAY!
THREE COMMERCIALS ON EVERY PROGRAM TO PRESENT...REPEAT...EMPHASIZE...

YOUR SELLING STORY!

THE NEW YORK TIMES SAYS: “Easily among...the most enjoyable items on the daytime schedule...Relaxed and intelligent...makes the fifteen minutes slip by so quickly.”

VARIETY SAYS: “Duo has the glamour of the Menjou film name...but they'll hold their audience on basis of subject matter and easy, cultivated, informal style of delivery...The program is a breath of fresh air to jaded listeners.”

BE SURE TO INVESTIGATE! ASK ALL-CANADA FOR THE FULL, FACTUAL STORY AND AN AUDITION AT YOUR CONVENIENCE—WITHOUT OBLIGATION!

ALL-CANADA PROGRAM DIVISION
A DIVISION OF ALL-CANADA RADIO FACILITIES LTD.
JOINT RESEARCH COMMITTEE

October 19th, 1949

Dear Mr. Time-Buyer:

Again this year a sincere word of greeting to the members of the Association of Canadian Advertisers.

You have a record of splendid accomplishment and I know that your plan for the future will be no less sound and progressive. Good luck to you all.

Yours very truly,

Stev Chapman
CSC/LE
Station Manager

ACA CONVENTION SPEAKERS


John Brittan (Canadian Westhouse Co. Ltd.): "A Hundred men Build an Effective Mail-list"—4:10 p.m. Thursday.

Walter Brown (Bristolers Co. of Canada Ltd.): "Market Research Uses and Abuses"—8 a.m. Thursday.


Leonard Bush (Compton Advertising Inc., N.Y.): "What Happens Radio With the Advent of TV"—10 p.m. Wednesday.

L. Bushnell (Canadian Broadcasting Corporation): "Canada's Future"—4:20 p.m. Wednesday.

John Caples (Batten, Barton, Deeste & Osborne, N.Y.): "How to Test Advertisements"—3:30 p.m. Friday.

Philip J. Everest (National Association of Transportation Advertising, N.Y.): "How to Use the Advertising Study of Transportation Advertising"—2:30 p.m. Friday.


Charles G. Mottamer, Jr. (General Foods Corporation, N.Y.): "Advertising as a Force in Distribution"—Wednesday luncheon.

George L. Moskowits (Columbia Broadcasting System): "Television Success Stories"—3:50 p.m. Wednesday.

Mark Napier (J. Walter Thompson Co. Limited, Toronto): "How the Canadian Magazine Survey Was Made"—3 p.m. Friday.


N. Roy Perry (Maclean's and Chatelaine, Toronto): "Presentation of Magazine Study"—3:30 p.m. Friday.


Paul B. West (Association of National Advertisers, N.Y.): "Boom or Bust"—Friday luncheon.

AND A VERY WARM "HYA LIONEL" RIGHT BACK.

National advertisers know Lionel well. They keep his human understanding of CKCW's thousands of Maritimes listeners. They understand that he uses this understanding to keep these listeners eternally tuned to the program you place on his station, by his own private and patent process -"LIONELIZING."
Did rise betimes this morning and walk in my garden, enjoying a mellowed churchwarden pipe while I admired the changing leaves of the maples, which seem more wonderful each season. Did muse, too, on other changes which have taken place in the business scene, and remembered the gathering of the Association of Canadian Advertisers—to whom sincere greetings, and congratulations on a fine line-up of forums and speakers. The John Capels exposition on Copy Testing is a must with me—and do trust he mentions radio copy, too. As for other changes, what better than to remember how Radio has itself changed as a selling medium. Only a few years back it seemed that it could sell only soaps and pills and cough-remedies—no slur being intended to such necessities. Then came the War, and Radio did prove it could outsell all other media in awakening people to give to patriotic projects, and to buy War Bonds. The power of the human voice to carry a sales appeal into the home, and produce immediate response, was demonstrated beyond expectations. With the war over, most big advertisers looked for a buyer's market—but did not find it. They allowed their ideas of radio to drop back to soap and pills and cough-remedies. But, while they did so, the retailer—who can tell public response by the ringing of his cash register—discovered radio in a big way. Today, more than 60% of a station's revenue is from local business—retailers are selling in new fields — getting sales results no National Advertiser ever dreamed Radio could deliver. In Cornwall, a $154,000 spot announcement campaign, over a 250-watt station, sells $375,000.00 worth of houses. In Yorkton, a Saskatchewan machinery company sells 105 Combine threshers machines, each a $4,800 item, through $162,000 worth of spot announcements. In the Maritimes one series of spot announcements sells more than 300 pounds of lobsters in two days. Out on the Pacific Coast, a Vancouver station steadily sells sawdust regulators. Mr. Advertiser, broaden your ideas of what Radio can do—for you!

**RED FEATHER QUIZ**

All over Canada Red Feathers are appearing this month denoting more than forty community campaigns for more than seven hundred Red Feather services.

Radio stations and sponsors will as usual be supporting these drives with plugs on their programs. Here is a different way for producers of quiz programs to help sell the Red Feather idea.

Selections from the following twenty questions can be used on existing programs, or here is a complete show suitable for use, sponsored or otherwise, during the campaign.

1. Why was the Community Chest movement started? To eliminate multiple requests for funds.

2. Name five Red Feather services in our community. (To be determined by city or town where quiz held.)

3. What is the most popular recreational facility in Canada and is it a Red Feather service? It is the YMCA and it does receive financing through the Community Chest.

4. What is the slogan of every Community Chest campaign in Canada? Give... Give Enough for ALL Red Feather Services.

5. What percentage of contributions are Community Chest canvassers allowed to keep for themselves? Not any, they don't receive one cent. All contributions are turned over to the Red Feather services.

6. Who sponsors the Red Feather services? You and I. Every single person in the community should be an active member.

7. What racial, political or religious connections do Red Feather services have? None at all. In all fact all religious, political and racial groups benefit from the Community Chest campaign and band together to assure its success.

8. Last year Community Chests across Canada raised over 9 million dollars. This year they hope to raise more. Why? Because Red Feather services, like individuals and businesses, are governed by the rising cost of living and must boost their campaign objectives to assure adequate services to the public.

9. Community Chest campaign expenses are less than three percent. Why are they so low? Because thousands of citizens volunteer their time and talents free of charge and do their utmost to making the campaign a success.

10. Why does business management endorse the Community Chest? Because top business executives realize that Red Feather services keep families intact and happy, and workers healthy, and thereby help assure top production from employees.

11. Have a person have to be in danger or handicapped to benefit from Red Feather services? No! Many persons with good financial means pay full rates to these community services because they appreciate the assistance derived from them. To eliminate this is a sin.

12. Who benefits when you contribute through the Community Chest? Everyone benefits because the money raised is spent by the Red Feather for the good of the community.

13. What is wrong with this statement: "I gave one dollar to the Community Chest last year"? Grammatically the sentence is correct. However, you don't actually give anything to the Community Chest. The Ch is merely a means of unifying many Red Feather services in one campaign. You give your money to them.

14. What is the most economic method yet found for the financing of social services? The Community Chest. The Chest campaigns costs less than three per cent as compared to 15 and 25 per cent spent by many single efforts.

15. Can you contribute to the Red Feather services at any other time than during the annual campaign? If so, when? Yes! When you make a yearly contribution to the Red Feather services through the Community Chest you may a pledge a contribution to be made later in the year.

16. What is the symbol of all Red Feather services in Canada? The Red Feather—the symbol of service.

17. If you were a mother with children and had to work outside the home every day what Red Feather service could you use? A Day Nursery where children are given meals and supervised play.

18. What public service campaign are held in October in no. 40 Canadian cities and towns? The Red Feather or Community Chest campaigns.

19. Can you name one group of visiting nurses that receive funds through the Community Chest campaign? The Victorian Order of Nurses or the St. Elizabeth Nursing Association.

20. What leading Canadian citizen recently made a radio broadcast urging his countrymen to support the Community Chest campaign? Prime Minister Louis St. Laurent.
Implementing the Diagnosis

The agenda for the 35th annual convention of the Association of Canadian Advertisers shows more clearly than ever has been shown before, the strides that have been made in the development of advertising from barker-like beginnings to the state of scientific precision it has now reached.

There is a close affinity between this convention and the granting to the Canadian Advertising Research Foundation of its Dominion charter last month. From it we realize that advertising's prime desire of the moment is finding ways and means of diagnosing consumer reactions, in order that they may be treated accordingly.

CARF, a string of initials which will soon in significance in Canadian business, is a venture which was planned and nurtured by the ACA, and this organization is backed by the Canadian Federation of Advertising Agencies. From these two groups has been built an formidable committee of eleven advertisers and agency men, who have agreed shoulder the arduous task that CARF is organized to perform, that of peer further and further into public habits and preferences and the various means business uses to gratify them.

Throughout the agenda for this year's CA Convention will be found a panoramic view of the kind of work that forever being undertaken from behind the scenes. And the universal nod of it all is heartening to those who will believe that free business, striving ever to win more and more public patronage by offering its customers treatments in quality, price and service, is the only basis on which the economic growth of a country can be healthily maintained.

Research means a great deal more than estimating the number of people who hear a radio program or read an advertisement. By closely scrutinizing public discriminations, it is able to discard the old principle of making a product and then stuffing it down the consumer's guillot. Instead it finds out that thousands of people just listen, let us say, or pay more and leather-upholstered cars, although these products are not being widely offered for sale. So it goes ahead and serves the public by taking the obvious. It puts competitive products under the microscope and thereby improves the quality of their own, to great public advantage. And perhaps, more important than anything else, it makes sure that claims made in advertising conform with the quality and ingredients of goods.

This is of inestimable advantage to everyone. It enables the advertiser and his agency to get more for their advertising dollar. It makes the media—all of them—more potent and therefore more widely usable tools for industry's sales departments. Finally it gives the public the goods they would like to buy, with sales stories presented factually and honestly, rather than by the old medium, which might be compared to the barking braggadocio of the old-time medicine man, ballyhooing his bath-tub nostrums to a crowd of gullible yokels on the market square.

In all this progress there is still one job to be done. And it is a job which the media are best qualified to perform.

Such activities as those of CARF are performing a function comparable in importance to that of the diagnostician in medical science. The use of CARF's findings by advertisers implements these diagnoses with the right prescriptions, but only up to a point.

The science of research is contributing more than any other factor to the maintenance and heightening of Canadian standards of living. No one who can remember back fifteen or twenty years can dispute this statement.

But isn't it time to let the public in on all the things that are being done, as well for its good as for that of business? Isn't it a fact that business, so constantly under barrage, is judged by the public by its only outward and visible sign, its advertising? And is it not also true that the public might well hold advertising in higher esteem than it does?

Isn't it therefore highly desirable that a continuing campaign be started to teach the public that claims made in advertising are honest claims, and that advertising's prime interest—a selfish one if you like—is to see to it that it loses no opportunity to gratify public desire, which it is able to determine from the research it conducts for the public's good at considerable expense to itself?

No group or association of groups could conduct this educational campaign as could the media themselves, with combined listenerships and readerships equaling the population of Canada many times over.

Rival manufacturers sit around the ACA conference table to confer for the good of the advertising craft. Is it too utterly inconceivable then that, in the same way, representatives of press, radio, billboards and all the others could form a joint committee designed to dream up ways and means of showing the public—let them know—what advertising is doing all these things to fulfill their desires and earn their trust?

Government By The People

In the 1949 general elections, 49.9% of the total votes cast won the Liberals (excluding Independent Liberals) 78.7% of the total seats in the House; 29.5% of the votes won the Progressive-Conservatives 16.6% of the seats; 10.5% of the votes gave the CCF 5% of the seats; 7.2% of the votes gave Independents and "others" 5.7% of the seats.

Comparison of these figures with the parallel figures for the 1945 elections, prior to the King Government's rearrangement of the constituencies, and the entrance of Newfoundland into Confederation, shows that: 38.1% of the popular vote gave the Liberals (excluding Independents) 48.2% of the seats; 27.2% gave the Progressive-Conservatives 26.5%; 15.6% won the CCF 11.4% of the seats; 19.1% of the votes gave Independents and "others" 13.9% of the seats.
New York, N.Y.—Frankly, this is going to be a tough column to write since most of the news in the broadcasting business these past two weeks has been wrapped around radio's little brother: television. Radio has been as dull as your Aunt Clara.

But then radio has no one to blame but radio. With the many program changes that went into effect this season—including program cancellations as well as switches in networks—the broadcasters had an excellent opportunity to come up with some new creations. They did come up with some new shows but they can hardly call them creations. A new idea in radio these days is as scarce as a new automobile in this correspondent's budget. (Cheque going out tomorrow—Ed.)

One of the major networks has garnered much publicity with its enthusiasm over the addition of a number of new programs that are more blue than new. They include one dramatic series featuring a movieland Mr. and Mrs. team, another dramatic series featuring a well-stable full of cinema names and another staring two night club comics. Don't they all ring a familiar bell?

Another major network recently spent much moohal so it could boast of the world's most star-studded lineup. Now it has the lineup after many months of blood, sweat and tears, and the stars it acquired have done nothing to guarantee listenership. Jack Benny is probably the best example of this do-nothing attitude on the part of high-salaried talent. Mr. Benny is currently broadcasting a program that has changed little in some 15 years. This includes the jokes.

For some unknown reason, the broadcasters and talent seem to forget (or don't care) that the public is fickle and that this old land of ours is continually moving ahead. It's progressive. People change. Tastes change. But Jack: Benny and the others roll along in the same old Maxwell.

T: back up our belief, simply check back a few issues and read up again on the Hooperating of one Fred Allen as he quit the air lanes last season. Mr. Allen: one of our greatest wits—was also afraid of change. We'll bet dollars to doughnuts that there will be more surprised faces looking up from the bottom step of the Hooper ladder at the end of this season.

C'mon in, television, the livin's gonna be easy!

Now that we got that off our mind—and several bigger minds along this beat—let's scrape the bottom of the barrel for some news.

As you may or may not have heard, the FCC has suspended its proposed ban on give-aways until the various court actions launched by the broadcasters have been cleared up. Earlier, the broadcasters, including NBC, CBS and ABC, had been granted a stay order against the ban in New York and Chicago. From here on in it's up to the legal eagles and from where we sit it looks like the ban will be lifted at least until the Hooperports come in the spring.

You know, network radio might be able to cure a lot of its ills if it were to pay a bit more attention to the techniques of the independent stations. Take station WNEV, New York, for instance. (We only wish we could take it)

WNEV has been known as the leader in the field. It has created new techniques and broadcasting methods that have been copied in (most instances, with permission) (how naive can you get?) by leading indie outlets all over the U.S. Last week WNEV did it again by announcing that it was gearing up a giveaway quiz show, and returning to the old-fashioned quiz show. No telephone gimmicks. No $99,000,000 prizes.

And that's not all. WNEV has just launched a new promotion campaign telling its listeners (and any others who can read) that they'll find no mystery shows on sooo sister programs on their schedule.

Now if we could only find a way to eliminate excessive commercials. (Mr. Young, you do it, you)

Gross time sales on the four major networks were down in July compared with the same month last year. However, industry sources see no cause for alarm since times are getting tougher all over. As you all know, there has been a general decline in business—a decline, however, normal in every way during the transition from a seller's to a buyer's market.

Gross time sales totaled $12,090,579 for the month, according to the Publishers Information Bureau. The total was 8.6% below that recorded in the same period in 1948.

Apparently we haven't seen the last of programs raiding by the various networks.

Last week Fatima cigarettes revealed that it is dropping its " Tales of Fatima" show on CBS. A short time later NBC announced that Fatima will be the backroller of its new Dragnet program. In addition, it is understood that NBC is planning like mad to woo over Gulf Oil Co.'s "We The People" program. In addition to addition, Elgin-American can be expected to drop Groucho Marx on CBS and the other chains are bating the trap for our favorite ad-libbers.

On the Cliff Notes—Tel Granik's "American Forum of the Air" program, which is expected to bow on NBC and NBC-TV in the near future, is said to be attracting the sponsor interest of the Pennsylvania Railroad and Vera Vague, formerly featured comedienne on the Bob Hope show a couple years back, is reportedly on the verge of signing up with the ABC web. Schlicht Beier said to be interested in sponsoring a new program, "Hall of Ivy," starring cinema star Ronald Colman as a college professor, on the CBS net.
IN OTTAWA—where more and more food advertising is taking to the airwaves—ELLIOTT-HAYNES LIMITED—research and survey experts asked Grocers this question . . .

"If a food manufacturer was planning to use radio advertising in Ottawa . . . which station would you recommend?"

HERE ARE THE RESULTS —

<table>
<thead>
<tr>
<th>Station</th>
<th>Preference</th>
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<tr>
<td>CFRA</td>
<td>65%</td>
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<td>CKOY</td>
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Elliott Haynes Survey shows CFRA with more than a 3:1 preference over closest rival!

TWO hundred Ottawa Grocers — and there are only 225 in Ottawa— were questioned. The survey was correct to within 2 per cent. These were men who know the area . . . who do business in Ottawa and must make their business pay. They weren’t talking idly. They were voicing a preference that you’ll find right through the piece! It’s the same with other accounts . . . the identical story with listeners in the area.

TOPS IN COVERAGE
TOPS IN PREFERENCE
OTTAWA’S BEST BUY IS . . .

IT REACHES ALL CORNERS OF THE RICH OTTAWA VALLEY
Over The Desk

This ACA issue is one we look forward to. For one thing it carries a lot of ads, which means that we can bring a lot of extra advertisers a lot of publicity for their stations and other businesses. (Maybe this isn't going to be a bad column for all.)

It is also extremely interesting to see advertisers, agencies and media breaking bread together, a state of affairs brought about by ACA's generally genial general manager, A. Hol McQuarrie, whom we commend most sincerely to some ACA or other awards committee who may at some time be looking for someone on whom to bestow something or other. Another interesting and surprising feature as well is the amount of work that is done at the ACA Conventions (N.B.—This is not a gag). One of these days we're going to run a poll to try and determine just what people go to conventions for—illumination, mental or liquid. Each seems a justifiable motive to us, but one seems to know which is the right one. Possibly ACA has the right idea—a combination of both.

Monty Werry and Stan Smith, both of CKOX, after, have been in Toronto and Montreal (in the opposite order to be exact) throwing lunches and things in conjunction with Bill Wright, their Rep, and Bill's Walter Dales in Montreal, to bring to the agencies and anyone else who would listen about their first Elliott-Rayners ratings which they have displayed for your edification in an ad elsewhere in this issue. (Plugh!) The presentation was as ingenuous a one as we've seen and/or heard. It took the form of a bright 15-minute disc, originally planned as a two-hour do, reduced to an hour by the station, and then to a half hour by Bill Wright, and then presented in 15 minutes. (Other presentation presents please copy.)

The platter made good listening even at the press table. It gave excerpts from actual CKOX run-of-the-mill programs, tied together by an able running commentary by the station's program director, Bruce Marsh. Agency types and others who attended the affair were able to hear sample programs, the voices of quite a number of CKOX staffers and the general tone of the station.

Particularly worthy of comment was the pickup on a church service which prompted us to ask whether they had a dozen microphones or if the church was next door to the studio. Actually it was so acoustically good that it didn't sound like a church broadcast at all.

Our merry quip in last week's Lewiston column about the late

j amented (?) Radio Executive Club of Toronto seems to have stirred up at least a modicum of interest in a possible revival. If our opinion is sought, as it doubtless will, we shall say that it would be a good thing, given reasonable enthusiasm by a reasonable number of reasonable people, if it can aspire to a purpose beyond just trying to help everyone make more dough (to which we'll say will be comments: "What else is there?""). Also, it was brought out by Frank Flint at the CKOX-Bill Wright lunch, if a measure can be found of expanding it to cover not just the radio enthusiasts, but those who are still not too sure that the radio is here to stay. Our feeling of opinion will be appreciated from any of our Toronto readers who can also

Our conscience has been wearing a red face ever since a recent issue to which we omitted to state that Lew Roskin's CJDC was among the stations accepted for membership in the Western Association at the last and the Banff convention last month.

Our crystal ball has been popping up around noontime with a voice that bears listening to on CHUM, Toronto. It is the voice of 18-year-old Adele Madore, who reads children's stories—she reads 'em and writes 'em too—are exceedingly well handled. On the program she's an Aunt Santa.

Today's guests at the office have showed us that indeed the commital of radio comes in stripes, but they have not been completely lacking in interest.

First off we had a call from a joker who wants to print this paper next year. Quite a pitch he gave us, just like the buyer's market was one more. Then he went back to his office to figure it all out, phoned in and quoted us nearly double what we are paying. We told him quite bluntly where he stood, told him, in fact, just what we were paying. Minutes later he phoned again to say he had made a mistake and quoted us just 75 cents a page below our present price. Cripes! We must look simple.

Have people lost the knack of intelligent selling? If this is a sample, the next crop of salesmen is going to have to look mighty hard to find elders in its craft.
respect and emulate, which is pity, because after all said and done, the hard, intelligent-selling way is the competitive enterprise.

On top of the printer came a sixty-five-dollar-a-week announcer intent on selling his services as a flat fifty. Right on his heels came a station manager, in search of a regular fifty-dollar speaker for forty-five. We brought them together for an even forty-two. It only took a two-and-a-half-hour lunch.

We pass lightly over an octogenarian who was quite sure he had the makings of a disc-jockey; SOS from the printer to cut lines out of the second editorial; a yowl from Art Benson on the cover; a session with Jim Briggs over a sonnet he's written for the issue after next; nine calls to the printer for proofs. Another day, another eighty-five cents. (We just got a raise.)

Back at the Underwood after dinner, we're immune from visits and telephone calls. We're going to bash out the rest of this copy and telephone calls. We're going to bash out the rest of this blump secure in our solitude, because, please, a lady just telephoned to ask if we'd be interested in her dramatized life of an African butterfly. (Why did the BC have to choose a name so close to ours?) Now then—tell! Just remembered Jim Maxwell from CFCA-FM, Kitchener, who joined us for dinner and is now making himself heard from the regions of ye where. Just as we thought! He'd picked himself in!

Which reminds us—the FM part of it is, that we had a visit from Dave Kerr, presiding genius of the embryonic CJSH-FM which will be taking to the air as nearby as possible to Remembrance Day. He was accompanied by his assistant manager, Gerry Quinney, of CFAR, Flin Flon. CJSH-FM, incidentally, is owned by the Hamilton Spectator.

We're down to the oak top now, which will enable Pat, our knight of the broom, to change the dust, so here's where we write our three times ten which makes—hirty.

For CKCR & CKCR-FM FACTS
See "Bill" Wright, Victory Building, Toronto, or Walter Dailes, Empire Life Bldg., Montreal.

"... IT'S THE LISTENERS WHO BUY THE PRODUCTS and in MANITOBA CKRC HAS THE LISTENERS!"

Right - - - that's because THEIR FAVORITE PROGRAMS ARE ON CKRC 630 on your dial Winnipeg, Manitoba
A & P STORES  
and  
S. S. KRESGE Ltd.  

join the ranks of leading advertisers now using  

CHUM in Toronto  

• More local advertisers use CHUM  
than ALL other Toronto Stations combined! CHUM gets results!

**MUSIC**

**Smaller, Lighter & Longer**

New York.—The development of a new type of plastic recording which is smaller, lighter, longer wearing, and with considerably less surface noise, has been announced by Lang-Worth Feature Programs Inc.

The inventor of this new plastic disc, cut at 33 1/3 r.p.m., and many changes in the standard system of sound reproduction, is James A. Miller, veteran radio engineer and the brains behind many broadcasting and sound reproduction developments. With the addition of his latest accomplishment to the Lang-Worth library, Miller becomes research and engineering director of this company.

The new recordings are of colored translucent plastic, the result of research with a new, and as yet secret, formula. They measure eight inches in diameter with a weight of only two ounces. Each side of the new discs can accommodate slightly over seven minutes of sound and, it is pointed out, the required storing space is half of that needed for the standard 16-inch transcription.

C. O. Langlois, president of Lang-Worth Feature Programs, in announcing the addition to the library, emphasized that the recordings were not microgroove but cut coarse line at 133 lines per inch in a tapered "V," making it possible to use either a fine radius or a standard coarse stylus. It is also said that a high level uniformity is maintained in producing the discs and it is possible, after the initial level has been set, to broadcast continuously from any number of Lang-Worth selections without further monitoring.

The high degree of performance reported for the new transcriptions is said to be largely due to the processing techniques which have been developed by Miller. A new cutter, with negligible distortion, has been developed, and the transcription is pressed directly from a metal master. Miller claims that his patented method of pressing delivers transcriptions which are true plastic duplicates of the original.

Radio-Music Corporation of Port Chester, N.Y., which submitted an over-all engineering report on the plastic transcriptions, said that "there was no appreciable change in high frequency response or scratch level until the test following the 200th playing." Radio-Music also reported that scratch level was lower and signal level higher in the Lang-Worth discs than in standard transcriptions, and listening tests indicated freedom from harmonic and other forms of audible distortion.

The A.C.A.'s multitudinous activities require the services of a full-time staff of 10 people.

Pictured above, they are (left to right): Athol McQuarrie, C. C. Follett, Violet F. Bond, Margaret J. Morison, Florence Clan Eanswythe Flynn; (right column) John A. M. Galilee, Mace M. Lumbers, Rita Cowell, Margaret McQuarrie, Rita Wallis.

**Millions!**

The Northern Alberta Railways has estimated this year's crop in the Peace River District at $30,000,000.

**CJDC**

DAWSON CREEK  
Covers ALL of  
This Area

Ask Radio Reps, Ltd.
15 LINES TO CENTRAL

FOUR ESTABLISHED OFFICES

link time buyers everywhere

with fifteen live independently

owned stations, working

co-operatively for sales and

promotion purposes, but steadfastly

maintaining independence of

programming to carry your

sales messages to listeners in

each area through the shows

they like the best.

JACK SLATTER
Toronto
WA. 6151

WILF DIPPIE
Montreal
HA. 7811

TONY MESSNER
Winnipeg
9-6374

JOHN HUNT
Vancouver
PA. 2888

THESE 15 LIVE STATIONS OFFER TOP LISTENERSHIP IN THEIR RESPECTIVE AREAS

Owned and Operated by Home - Towners

CJAV
Port Alberni

CFQC
Saskatoon

CKNW
New Westminster

CKX
Brandon

CJIB
Vernon

CJOB
Winnipeg

CJDC
Dawson Creek

CKPR
Fort William

CFCN
Calgary

CHLO
St. Thomas

CKRD
Red Deer

CJOY
Guelph

CFRN
Edmonton

CKBW
Bridgewater

CJRW
Summerside

Radio Representatives Limited

TORONTO MONTREAL WINNIPEG VANCOUVER
How are Sales in Northern ALBERTA?
The No. 1 market in the west is served by a No. 1 Salesman

- - - CRN
...A Better Buy!
-A More Persuasive Voice!

MARKET
The Wingham market is an agricultural market. Within a 25-mile distributing radius of the town lives 36% of Ontario's population, and within the same ten-county area 45% of the province's farm production is grown or raised.

COMMUNICATION
The Ontario Farm Station CKNX, Wingham, serves the entire ten-county market offering an excellent advertising outlet for nearly every type of product or service. A recent survey shows that CKNX has more listeners in the area than all other stations combined.

SHOPPING
Wingham has 78 retail stores . . . more stores than all but one of 18 towns of comparable size in Ontario. Retail trade volume exceeds 14 of the 18 towns, according to the Business Year Book 1949. These figures speak for the quality and diversity of the products offered.

(Excerpts from a Wingham Chamber of Commerce booklet)

AGENCIES
HARRY E. FOSTER
Toronto.—Orange Crush Ltd. is starting the 15-minute twice a week "Orange Crush Safety Club" late in October over CFRB, Toronto; CROC, Hamilton; CFPL, London; CKWX, Vancouver; CKRC, Winnipeg; CJAD, Montreal. The children's program will also be heard in French once a week over CKAC, Montreal.

Colgate-Palmolive-Peet is taking a five-minute segment of the "Marcel Baulu Show" five times a week over CKVL, Verdun, advertising Vel.

Smith Brothers Cough Drops has an extensive spot series going to 31 stations coast to coast running through until next spring.

GRANT ADVERTISING
Toronto.—W. K. Buckley Ltd. has started a series of transcription spot announcements over 86 stations coast to coast, to run through the winter. In addition to five-minute news and weather reports going to seven stations while the CBC Newfoundland stations are taking 78 quarter hour spots of "Zeke Manns & His Gang." Same sponsor also has the five-minute five-a-week "Club Diaries" going to CJCA, Edmonton, for five months.

Lewis-Hove Ltd. (Turns a Nature's Remedy) has scheduled 78 transcriptions of the five-minute "Four Hymns for the Dusk" over each of 30 stations coast to coast, besides a six-week one-minute spot series over 14 stations.

J. J. GIBBONS
Toronto.—Rootes Motors Ltd. has started a five-minute three-week portion of Bruce Smith's morning show, "Toast and Jamboree" over CJBC, Toronto, advertising Hillman Minx Motors.

FERRES ADVERTISING
Hamilton.—E. D. Smith & Son Ltd. has taken a five-minute segment three-a-week of Bruce Smith's morning show, "Toast and Jamboree" over CJBC, Toronto advertising their jams.

ATHERTON & CURRIER
Toronto.—Scott's Cough Syrup has a test campaign of transcription spots going to 13 Ontario stations beginning November 1.

COCKFIELD BROWN
Montreal.—Imperial Tobacco has renewed its spot announcement series for Pall Mall cigarettes until the end of the year over 40 odd stations coast to coast.

JOINS AIKIN-MCCRACKEN
Toronto.—Alf Lewis, formerly with Atherton & Currier, has been appointed to the radio department at Aikin-McCcraken Ltd., Toronto advertising agency.

Through his experience with commercial film production and knowledge of television techniques gained while studying at CBS and DuMont, Lewis will also take charge of Aikin-McCcraken's film and TV departments.

Lewis started his radio career at CJJS, Yarmouth, and since then has been producer-announcer at CHML, Hamilton, special events man with CHUM, Toronto, and for three years was associated with Exclusive Radio Features.

To Serve!

For
FACTS AND
FIGURES
on the
Ontario
Farm
Station

See
JAMES L. ALEXANDER
Toronto
Montreal

CKNX WINGHAM
The Ontario Farm Station

REPRESENTATIVES JAMES L. ALEXANDER TORONTO & MONTREAL

Edmonton's Building Permits
4 1/2 Million Higher NOW THAN ALL 1948!
Rugby Rates High In ‘Peg

Winnipeg—Year in and year out the brand of football displayed by Winnipeg’s high schools keeps spectator interest at a high pitch. Unfortunately the local stadium can’t accommodate everyone so many adults, making way for the younger fry, stay at home.

CJOB figures to fill this gap by broadcasting one of the loop’s games each week. Jack Wells ably carries out the commentary.

Keeping in the football vein, we find the monicker of Wells cropping up again on CJOB. Each Saturday night Jack settles behind the mike to give an over-all picture of the nation’s football doings. He keeps up the chatter for some 10 minutes.

Over at CBW, George Kent, who does the brunt of the sport-casting for the CBC outlet, has inaugurated a gabfest which is aired before home games of the Winnipeg Blue Bombers.

On each broadcast, George calls in a panel of experts and has them go over the foibles of this year’s edition of the blue and gold squad. Usually the tears are knee-deep before George ends it all. Reason: Bombers have won but one game — and don’t figure to improve much over the season.

Besides all this football activity, Wells airs home games of the Bombers for Sweet Caporal over CKRC.

Right now the pigskin diet is heavy hereabouts.

Spot The Sponsor

Winnipeg.—CJOB has wound up its “Spot the Sponsor” give-away by handing out $1,000 to a St. Boniface woman.

Winner was Mrs. W. E. Adams, who took the dough in preference to a week’s holiday in Bermuda.

Idea of the contest was for the listener to spot the sponsor behind the telephone call put out by the station. Those successful had their names pooled and when the draw came up the name of Mrs. Adams was first to appear.

CHIEF ENGINEER WANTED

Are you interested in the No. 1 technical job with wide-awake station with top rating in its field? Do you want all new equipment? Average over 25 remotes a month; permanent job, cooperative staff, good salary.

Box A-31
Canadian Broadcaster & Telescreen
1635; Church St., Toronto
They Don't Have To... But They Do!

ONE DOZEN DOMINION NETWORK ADVERTISERS
- Burns and Co.
- Campbell Soup Co.
- Canadian General Electric
- General Foods
- Ford Motor Co.
- Gillette Co. of Canada
- Canadian Industries Ltd.
- Kelly, Douglas Co.
- Kraft Foods
- Ogilvie Flour Mills
- Quaker Oats Co.
- Tuckett Tobacco Co.

STATIONS

Tri-Station News Service
Fredericton, N.B.—A preview of the day when radio will operate its own news service is seen in Radio Press Limited, a tri-station link news system, run co-operately by CFNB, Fredericton; CKCW, Moncton, and CFBC, Saint John.

The three stations on the RPL link are British United Press subscribers, and Claude Cain, previously wire chief for BUP in Montreal, has taken over the general management and has been named director of the Fredericton bureau, while M. B. Gaudent, another BUP-trained man, assumed command of the Saint John bureau. In charge of the Moncton office is Dane Crosby, formerly editor of the Saint John Telegraph-Journal.

Working with the editors in each bureau are two experienced reporter-writers, whose job it is to cover all local stories. A network of correspondents is being formed to gather news from the smaller centres of New Brunswick. Radio Press Limited boasts that "no worth-while story has reached the street in any part of the air release in past six months."

BUP wire and teletype facilities are used for transmission between bureaus. In return for the city link, BUP gets complete service on all New Brunswick stories carried by RPL.

Broadcasters Honored
Toronto.—"For outstanding coverage of the S.S. Noronic disaster" is the inscription which appears on cigarette lighters presented by NBC and WJAL, Cleveland, to nine members of station CHUM, Toronto, who took part in gathering news of the disastrous fire early last month broadcast in the U.S.

Lighters were presented to manager Rolly Ford, Larry Man, Mike Hopkins, Phil Stone, L. Hall and Verne Hill, and chief engineer Aurele Boivin and operators Ken Smith and Paul Lovel.

Congratulations to the Association of Canadian Advertisers with best wishes for a successful convention.

For rates and availability on CJRL consult our nearest National Representative:

HORACE N. STOVIN & CO.,
Toronto and Montreal
A. L. GARSIDE-Winipeg
DONALD C. ORE INC.—U.S.A.

FREDERICTON IS A GOOD MARKET
35,000 to 60,000 trading area population.
16.8% increase in new housing units—2 years.
11.6% store fronts modernized—2 years.
1.9% current unemployment.

FREDERICTON IS A GOOD & GROWING MARKET
FREDERICTON IS A SINGLE RADIO STATION MARKET!
CFNB IS THAT STATION!
HAPPY BIRTHDAY ACA
or
HOW WE LOVE OUR SPONSORS IN OCTOBER
(With adequate apologies to Mr. O. Nash)

A sponsor is a man who buys radio programs and issues mandatory pronouncements about the need for blonde singers, organ backgrounds and sometimes extremely lengthy commercial announcements.

He is the man who takes years off a time salesman's life;
By insisting that his programs must all be acceptable to his daughter, her boy-friend, his mother-in-law, and very frequently, we regret to say, his wife.

He is the man who has been known to scheme to launch national campaigns at rates which are local.
Which makes the reps obscenely vocal.

He's a man whose life is lived in conformity with prevailing fashions;
Possessed of the usual quotient of aches, diseases, likes, dislikes, relations and—ahem—passions;

Does human things like drinking alcoholic liquors and an occasional soupspoon of promiscuous flirting;
But insists on referring to the shirts he makes as shirting;
Demands that writers and announcers refer to horological chronometers instead of common or garden clocks;

Says hose for socks;
Derives his living from private enterprise which he defends from A to Zee,

And then puts his programs on the CBC.

We love our sponsors very dearly,
And will continue to do so from one ACA convention to the next, or very nearly,
Because in spite of all these real or imaginary ills,
The sponsors always have been and will always continue to be the men who pay the bills.
Merchandising

IS THE OTHER

Half of the Battle

If there is any one outstanding characteristic of the member stations of the Canadian Association of Broadcasters it is their realization that making a program sell merchandise involves greater effort than merely putting it on the air.

— ★ —

The local merchants must be sold on the program. The local sales force must be enthusiastic. Everyone connected with the local, privately owned broadcasting station is on their toes to follow up—to insure that every effort is made to make listeners buy.

— ★ —

To a degree unknown anywhere else in the world of radio, the member stations of the “C.A.B.” bend every effort to see that merchandise is sold, not merely programs aired.

— ★ —

Bring your problems, without cost or obligation to the

CANADIAN ASSOCIATION OF BROADCASTERS

HEAD OFFICE: 108 Sparks St., Ottawa
ADVERTISERS SERVICE: 37 Bloor St. W., Toronto
### RADIO STATIONS AND THEIR REPRESENTATIVES

**Listed Alphabetically by Provinces**

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<th>City</th>
<th>Call</th>
<th>Canadian Reps</th>
<th>U.S. Reps.</th>
<th>Manager</th>
<th>Comm. Mgr.</th>
<th>Librarian</th>
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**Program Preference!**

CJCA's six-month average share of audiences is nearly double the total of all others!

**EDMONTON**

**AN ALL-CANADA STATION**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Share</th>
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<td>1</td>
<td>CJCA</td>
<td>61.9</td>
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Northern Electric COMPANY LIMITED

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Source: Canadian Broadcaster & Telescreen, October 19, 1949, Page Twenty-One.
MEET THE NEW
CHAMP

W 50,000 WATTS
CKLW
AM-FM
THE GOOD NEIGHBOR STATION WINDSOR ONTARIO
800 ON THE DIAL

With its big 50,000 watt wallop over Windsor,CKLW is indeed the new heavyweight sensational in Canadian Broadcasting. Coverage problem are K.O'd fast under the two-fisted impetus of this great selling force. To thoroughly saturate the lucrative, free-spending Western Ontario market — urban and rural — to batter down the barriers of sales resistance — to send advertising costs down for the cure — wise time-buyers channel the sales messages through powerful, hard-hitting CKLW. You, too, will find that the purses are big — big in increased sales — product name identification — in sound value for every dollar invested. You can depend on CKLW's big new "Sunday Punch" — every day! Remember — It's CKLW 800 on the dial, for Sales results Western Ontario urban and rural.

CANADIAN BROADCASTING CORPORATION
MUTUAL BROADCASTING SYSTEM
MEMBERS OF CANADIAN ASSOCIATION OF BROADCASTERS
<table>
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<td>St John's</td>
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<td>St John's</td>
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www.americanradiohistory.com
MR. ADVERTISER:

1. The Province of Quebec has the SECOND HIGHEST radio ownership figure in Canada...

2. Over 90% of our radio audience either speaks French exclusively — or prefers French...

3. There is only one BEST way to cover the most industrialized French counties of Quebec...

...by the multi-station penetration of "THE GROUP"*

For full information, write:

FRENCH RADIO ASSOCIATES
1434 St. Catherine St. West, Montreal

OR OUR REPRESENTATIVES:
Horace N. Stovin & Co., Toronto & Montreal
Omer Renaud & Co., Montreal & Toronto
Donald Cooke Inc., New York

Owned and Operated Co-operatively by

CKVL - CKCV - CHLT - CHLN - CJSO - CHEF
VERDUN-MONTREAL Quebec SHERBROOKE TROIS-RIVIERES SOREL GRANBY

*The GROUP means six stations operating together under the subsidiary network rules of the CBC — sold as a GROUP.
### STATION FREQUENCIES AND POWER

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### MEMO TO ADVERTISERS

**RESULTS POSITIVE!**

When **YOUR** sales message is broadcast over these **ACTION STATIONS**

<table>
<thead>
<tr>
<th>CKPC</th>
<th>CKFI</th>
<th>CHVC</th>
<th>CKDO</th>
<th>CJIC</th>
<th>CHUM</th>
<th>CKNX</th>
<th>CHLP</th>
<th>CFBC</th>
<th>CKEN</th>
<th>Cfab</th>
<th>CJCJ</th>
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<tr>
<td>REPRESENTED BY JAMES L. ALEXANDER</td>
<td>REPRESENTED BY JAMES L. ALEXANDER</td>
<td>REPRESENTED BY JAMES L. ALEXANDER</td>
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</table>

**Radio Station Advertising Representative**

Concourse Building, 100 Adelaide Street West, Toronto, Ontario. Telephone A.D. 3994

1,117 St. Catherine St. West, Montreal, Quebec. Telephone Harbour 6448

www.americanradiohistory.com
SHOW
the goods you sell
SELL
the goods you show
You can develop both your
domestic and export
markets in one operation
at the Canadian
International Trade Fair.
The majority of visitors
are from Canada, but
businessmen from many
nations will also see your
display. Show them your
products—and sell them
the sure, effective
way on the basis of
personal contact and
actual samples.

Canadian International
Trade Fair
MAY 29—JUNE 9, 1950
DEDICATED TO THE PROMOTION OF INTERNATIONAL TRADE BY THE GOVERNMENT OF CANADA

FREQUENCY MODULATION STATIONS

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NEW STATIONS NOT YET IN OPERATI

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<th>Kcs.</th>
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<td>Haldenbury</td>
<td>CKGO</td>
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<td>Showshane Falls</td>
<td>CKGO</td>
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<td>Ville Marie</td>
<td>CKMK</td>
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<td>Yellowknife</td>
<td>CKTK</td>
<td>810</td>
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BACON BRINGER
Like breakfast bacon? or back bacon? Like it laxy or crisp and crunchy? Grocers and restauranteurs must be prepared to meet the tastes of many different people.

A radio station's output must be shaped not only to meet the varied tastes of listeners, but also designed to please the sponsors' varied tastes.

And CKDO is "cooking with gas"—providing both a sound medium for advertisers and a program schedule that is building an ever-increasing listening audience.

If you're to "bring home the bacon" from the Oshawa area why not have CKDO give you a hand?

Ask for CKDO facts from:

JAS. L. ALEXANDER
Canada

WEED & COMPANY
U.S.A.

CKDO
OSHAWA, ONT
### STATIONS OF THE CBC NETWORKS

<table>
<thead>
<tr>
<th>Region</th>
<th>Stations</th>
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Stars shine all day at CFPL...980

CFPL air personalities put live, human, individual showmanship into a glinting array of stellar programs...day-by-day attracting more London and Western Ontario listeners to 980! Night and day, CFPL rates with ratings...so, shrewd selective radio buyers select the centre aisle on the dial.

REPRESENTATIVES:

CANADA—
All-Canada Radio Facilities Limited

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980
CFPL
LONDON
5000 WATTS - DAY AND NIGHT

Sage advice for those who know the good earth...admired by a growing rural audience.

Zany antics that start Western Ontario off to work smiling...soothe and smooth the homemakers' afternoons.

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Montreal: Drummond Building
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John Tregale
Montreal: Childs Building
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Winnipeg: Victory Building
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Vancouver: 198 W. Hastings St.
J. E. Baldwin

BROADCAST REPRESENTATIVES LTD.
Winnipeg: 1004 Victory Bldg. serviced by William Wright
A. J. Messner

CANADIAN BROADCASTING CORPORATION
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E. A. Weir
Montreal: 1231 St. Catherine St.
Maurice Valiquette

JOS. A. HARDY LTD.
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Montreal: 1004 Victory Bldg.
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Vancouver: 505 Dunsmuir Street
J. N. Hunt

INLAND BROADCASTING SERVICE
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A. L. Garside

NATIONAL BROADCAST SALES
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Jack Davidson
Montreal: Medical Arts Building
R. A. Leslie

OMER RENAUD & CO.
Montreal: 1411 Stanley Street
Omer Renaud
Toronto: 53 Yonge Street
John Fox

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Jack Slatter
Montreal: Dominion Square Building
Wilt Dippie
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Vancouver: 505 Dunsmuir Street
J. N. Hunt

HORACE N. STOVIN & CO.
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Los Angeles: 5223 Wilshire Blvd.
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L. Les Meek
Detroit: 2472 Penobscot Building
Chas. J. Sheppard

FORJOE & COMPANY
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Joseph Bloom
Chicago: 360 North Michigan Avenue
J. R. Connot
Los Angeles: 1509½ Wilshire Blvd.
L. Kraemer
San Francisco: 607 Market Street
Harold Hoffman
Philadelphia: Widener Building
Fred Bernstein
St. Paul: Paul Brown Building
Leslie Ware
Washington: 1000 Connecticut Avenue
Ben Stouffer

JOSEPH HERSEHEY McGILLIVRA INC.
New York: 366 Madison Avenue
J. H. McGillivra
Chicago: 185 North Wabash Avenue
William Lee
Los Angeles: 694 S. Lafayette Plk. Place
R. W. N'Kion
San Francisco: 68 Post Street
Roger Parratt
Atlanta: Triangle Building
Dora Dodson

WEED & CO.
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Joseph J. Weed
Chicago: 203 North Wabash Ave.
Peter A. McGurk
Detroit: Book Building
Cornelius C. Weed
Bernard Pears
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Lincoln P. Simonds
Boston: Statler Building
Lincoln P. Simonds
Atlanta: Palmer Boulevard
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ADAM J. YOUNG JR. INC.
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Chicago: 55 East Washington Street
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A. O. Dillonheek, Jr.
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Seattle: Securities Bldg.
Richard Goebel
The Ryerson Institute of Technology is rapidly establishing itself as the centre of technological education in the Province of Ontario.

Now operating eleven schools, serving eleven important industries at the "Junior College" level, Ryerson will shortly launch its new 3 kw. radio station CJRT-FM. This station will air educational and experimental programmes, making its facilities available to educational and cultural groups, the province over—part of its function as a practical Institution of advanced technical education.

Each Ryerson School is steered in its curriculum by an advisory committee of representatives from the industry it is designed to serve. Fees are nominal (e.g. $50 per annum for full time day courses).

Employers in industries served by the Institute, seeking personnel with thorough and practical training, are invited to direct inquiries to the Registrar.

Tours of inspection will be arranged to suit the convenience of those desiring to see the Institute at work.

SNAPPED BY A STUDENT photographer in the control room of the Ryerson Radio Studios are: Eric Paulin (right), director of the School of Broadcasting and Electronics, and J. W. Barnes, programme director of Station CJRT-FM.

The Ryerson Institute of Technology consists of eleven schools offering 2-year Diploma Courses

- Broadcasting & Electronics: practical courses in commercial announcing, production and writing, as well as all technical aspects of radio and television. On-the-air experience, through the medium of Station CJRT-FM.
- Graphic Arts: preparation for opportunities in the composing, press, bindery, editorial and business branches of the industry, with practical experience in the monthly publication of "The Ryersonian."
- Photography: the art, science and practice of black and white professional photography, taught in modernly equipped studios.
- Business: a course combining the theory of retailing and merchandising with practical experience in established businesses.
- Food Technology
- Costume Design
- Furniture Arts
- Architectural Draughting
- Mechanical Technology
- Jewellery Arts
- Industrial Chemistry

The RYERSON INSTITUTE OF TECHNOLOGY
50 Gould Street
**TV FILM PRODUCTION TERMS**

By Jack Boyle

(Reprinted from Printers' Ink)

**THE HARASSED ADMAN,** currently master of many strange languages, is suddenly confronted with a new and wondrous speech—that of motion picture production. As he has absorbed the patau of copy, art, research, media, production, radio and the various businesses of his clients, one more should come pretty easily.

First attempt to talk movie production, however, has been an experience full of shocks and frustrations for many an otherwise ready-tongued agency man. The glossary presented here is not a complete directory of film production, and it is not for television specialists. It is just a collection of the terms most commonly used in producing TV shorts or commercials, intended for agency personnel who are now adding television to their other advertising problems.

**ANIMATION:** Cartoon animation: Animated movies shot from cartoon-type drawings. Cyclic animation: Set of drawings repeated over and over to create action. Live animation: Animation of objects or products. Mechanical animation: Drawings made to move with a rig.

**ANIMATION CAMERA:** Camera specially equipped to take single frames for stop motion cartoon animation, etc.; also, zooms, pans, etc.

**BLOOP:** Splice bump causing a dull thud in sound reproduction. Eliminated by Blooping Patch—a triangular or oval black section introduced over splice in positive film, causing a sound too low to be heard.

**BUCKLING:** Film entangled in camera or projector due to improper threading or intense heat.

**COMMERCIALS:** Film: The commercial recorded on film either with sound on film, or silent, or live studio narration. Live: Acted and narrated directly in front of television camera. Slides: Still photographs, illustrations or posters, usually used as part of a live commercial. Combination: Any combination of the above.

**COMPOSITE PRINT:** Positive film with sound track at left and picture at right.

**CONTINUITY:** See SCRIPT.

**COOKED:** Overdeveloped negative.

**CROPPING (Projection):** The marginal area of the film lost by televised projection.

**CUT A WAX:** Make a record or disc.

**CUTBACK:** A flash to something already shown.

**DOLLY:** Wheeled camera mount used for trucking shots.

**DOUBLE FRAME:** Every negative scene printed twice to slow up action.

**DOUBLE SYSTEM:** See Single system.

**DUBBING:** Re-recording of all or part of a sound record for the preparation of a new master record for editorial purposes, or to change the recording medium—film to disc or disc to film.

**DUPE:** To make a duplicate negative or a duplicate positive print reproducing original negative.

**EMULSION:** Gelatinous substance containing particles of silver nitrate, highly sensitive to light, which coats one side of the celluloid film.

**END HOLE:** Continuation of last scene in commercial to give time leeway to station projectionist. Also called Freeze frame.

**FADE:** Pause between scenes corresponding to intermission between acts on the stage: monitory blackness between scenes not found in the daytime.

**FADE-IN:** From darkness through gradual increase in light, to full lighting.

**FADER:** Instrument used to lower or raise sound level.

**FILM CLIPS:** Several frames taken out of film, usually to blow up into stills.

**FOLLOW FOCUS SHOT:** In which cameraman adjusts focus as distance changes between lens and objects; or a cut shot.

**FRAME:** The square picture made by a single exposure of film.

**FREE HEAD:** A camera mounted swinging freely in all directions.

**FREEZE FRAME:** See Hold.

**GRAIN:** The tiny clusters of silver grains on a developed film when film is too grainy, as shown by a black or grayish spot on a projected film.

**INKIE:** Incandescent light.

**IN THE CAN:** Completed film that has gone through laboratory and is in metal container, ready for shipping.

**QUALITY COUNTS!**

Ask our reps to show you evidence of CJOR SELLING—evidence that proves that advertising placed on CJOR pays off where it counts—at the cash register!

Represented by: H. N. Stovin (Canada)

Adam Young Jr. (U.S.A.)

OUR 21st YEAR

5000 Watts, 600 K.C.

The Office of

**MART KENNEY**

FOR THE FINEST IN ORCHESTRA ACTS, AND ENTERTAINMENT.

125 Duppont St., Toronto, Ontario - Phone KI. 3146
INSERT: Photographic close-up of any written explanatory item, such as a letter, sign, trade-mark or label.

KINESCOPE RECORDING: filming off face of receiving set tube by means of special synchronization of image and camera speeds.

LAP DISSOLVE: Visual effect achieved on optical printer or in camera as fading picture is quickly overlapped by new scene fading in.

LIP SYNC: Exact register of sound of speech or song with the lip movements of actors.

LOCATION: Any place, other than studio, suitable for filming.

MACRO PHOTOGRAPHY: Magnification of small objects through extension tubes for finer visibility.

MICRO PHOTOGRAPH: Picture taken through microscope.

MIST PHOTOGRAPH: Shot through gauze or with lens out of focus to give soft or blurred effect.

MIXING: Making a composite of several sound effects such as narration and music, or other sounds.

OFF SCREEN NARRATION: All narration that is not lip sync.

OPTICAL PRINTER: Apparatus used to get positive varying in speed and size from action recorded on negative. Used in making wipes and other effects.

OUT TAKES: Any film discarded during editing.

FAN: Camera movement sideways; any camera movement, horizontal or vertical, to follow a scene without cutting.

PRINT: To produce positive film from negative; a positive copy of the film.

PROJECTION AXIS: Straight line from centre of aperture to centre of screen.

PROCESS SHOT: Projected background; also background or foreground — painted on glass plate.

RACK: Frame on which film is wound for tank development.

RAW: Undeveloped negative.

RELEASE PRINT: Final print delivered to client.

RIG: Machine used to hold or move object to be photographed.

RESHOTS: Complete photographic record of all footage printed from best exposed negative, usually developed overnight by a producer to examine production of previous day.

SCENARIO: See Script.

SCRATCH PRINT: A quick print used for editing.

SCRIPT: Complete film story written in sequences suitable for filming. Also synonym for continuity or scenario.

SET: Constructed scene, indoor or outdoor, where action takes place and film is shot.

SINGLE SYSTEM: Sound and picture recorded on the same film at the same time. Double system films that sound and picture are recorded at the same time, but on different film. More expensive than Single System but produces better results since no adverse emulsion is equally good for developing picture and sound.

SOUND TRACK: A narrow band along film which carries the sound record.

SOUP: Film developing mixture.

SPLICE: To join together two pieces of film by cementing the ends.

SPLIT FRAME: A composite print of several actions on same frame.

STEP PRINTER: Machine that prints film a frame at a time as opposed to continuous printing.

STOCK SHOT: Strip of film bought by the foot of stock locations such as Eiffel Tower or Statue of Liberty, inserted for atmosphere.

STOP MOTION: Making objects move by single frame photographs. Object or objects are usually moved by hand a fraction of an inch for each exposure according to a predetermined pattern.

STORY BOARD: A set of drawings used to show the sequence of a story, usually one drawing for each change of action or scene, generally including both pictures and script.

SYNOPSIS: Film story written in action sequences but without the technical directions of the continuity or script.

TAKE: One version of a scene. Other variations or takes are made with same camera setup and actors going through same business.

TITLE MUSIC: Background music behind opening and closing titles and introductions.

TREATMENT: An intermediate step between the synopsis and script. Preparation or adaptation of a story for the screen.

TRUCKING SHOT: One in which camera is pushed along on a dolly.

VIEWER: Machine used to examine film for editing or cutting.

WIPE-OVER: Optical printing effect by which one scene moves into another geometrically. (Also called Wand-shot or Sliding parallel.)

ZOOM: Swift camera movement toward an object; Medium shot to close-up. The effect on screen is that object is moving toward the camera.

**G-E Television goes even further than "Everything from Camera to Receiver"!** It means a complete coast-to-coast network of offices, warehouses, and technicians to give your television problem prompt and competent attention. And G-E Television means a capable group of specialists to assist you in the preparation of technical briefs, and to provide assistance in planning and engineering problems. Many Canadian applicants for television station licenses are using this service—a majority vote of confidence in the "plus service" of G-E Television. Contact your nearest C-G-E office for further information.

**5000 WATTS 800 KC.**
Canada is Bilingual

Whitehall is truly Bilingual

Whitehall Broadcasting Limited
502 Dominion Square Building Montreal

TEEE VEE ACTION

New York, N.Y.—First color television receivers produced by the Radio Corporation of America will range in price from $400 to $1,000, according to an announcement made during the color hearings by the Federal Communications Commission.

RCA, which had previously remained mum on estimates of set prices, revealed that it will probably cost around $125 to $175 for converters that will permit existing black-and-white sets to pick up color telecasts. Elmer W. Engstrom, RCA’s vice-president in charge of research, said that an extra $20 will be charged for installation.

Mr. Engstrom said that the major advantage of the RCA system is that it is easily adapted to the 1,500,000 sets said to be in operation to date. He told the Commission that under this system present sets owners could receive color pictures in black and white without altering their sets. Purchasers of the proposed new color video receivers also could receive black-and-white pictures without extra equipment. He said that the CBS system would force present owners to buy an adapter (or converter) before they could receive color pictures either in color or black-and-white.

Earl W. Goldsmith, Jr., Du Mont engineer, said that 30 days of exhaustive field tests should be held by the FCC before it decides on any particular system. “Frankly, we in the industry don’t think there is enough information on color television right now for you to make a decision. But the time is not far off,” Mr. Goldsmith declared. The Philco Corp. joined the ranks of those in favor of putting off any decision.

During the early part of the hearings, Raymond C. Congrove, president of the Radio Manufacturers Association, another member of the “let’s wait” team, reported that “no system has been proved by tests to be ready for commercial use. Therefore, no standards should be adopted by the Commission at this time. It is our view that if standards are established now, the experimental work necessary to develop systems and the testing necessary to improve their acceptability as a permanent service for the public would be prematurely shut off. The results would be disastrous to the public and the entire television industry.”

Mr. Congrove said he could not set a date for commercial color operations when asked to enlighten upon an RCA prediction that such work would be “several years.”

RMA chief estimated that black-and-white sets will cost around $80 to $100. He said that modification of presently designed sets to receive color in the UHF bands as black and white would cost about $3 at the factory but $30 to $40 in the field.

Demonstrations of the new systems developed by RCA, CBS and Color Television, Inc., are scheduled to get under way during the first two weeks in October.

Ralph Bellamy will star in new detective series over CBC TV.

Station WOR-TV will make its official debut with the telecast of the World Series starting October 5 and begin regular evening programming on October 11.

Goodyear Tire and Rubber Co. reportedly set to sponsor a new television show starring Pat Whitman.

WOULD CURB “HOWDY-DOODY”

New York.—An action is in the offing, certain to raise son broadcasters’ eyebrows on both sides of the border, was filed recently by Joseph Balaban, who claims that, because TV receiver in Canada are picking up a “Howdy-Doody” show, Canada’s television rights to 100 Max Sennett comedies are being violated.

Balaban claims that, since Sendett subjects are used in the “Howdy-Doody” show and a license agreement with the network only covers the U.S., advertising and performance of the shorts, directly or indirectly Canada, should be halted.

He asks that WBNF New York, the originating station, WBK Buffalo, WFAB Cleveland, and WWJ Detroit, be restrained from telecasting the subjects.

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From the **BCAB** to the **ACA**

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You're Not Selling Canada... Until You Cover British Columbia By Radio

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CHWK—CHILLIWACK
CJJC—DAWSON CREEK
CFJC—KAMLOOPS
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CHUR—NANAIMO
CKLN—NELSON
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CJAY—FORT ALBERNI
CKPG—PRINCE GEORGE
CJAT—TRAIL
CJOR—VANCOUVER
CKMO—VANCOUVER
CKWX—VANCOUVER
CJIB—VERNON
CJVI—VICTORIA
CKNW—NEW WESTMINSTER
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.