BBM PRESIDENT WINS ACA GOLD MEDAL

PRESENTATION OF AWARDS to members of the advertising profession for outstanding contributions to Canadian advertising was a highlight of the 35th annual convention of the Association of Canadian Advertising in the Royal York Hotel, October 19-21. Winners are shown, left to right: Elton Johnson, chairman of the board of directors of the Canadian Advertising Bureau of Metropolitan Areas; Howard G. Johnson and Russell M. Alexander, president and vice-president of the Association; Harold J. G. Jackson, chairman of the board. Also shown are members of the awards committee: Fred Poirier, president of Poirier, Bessette Company, Montreal; and Fred H. Brigden, president of Brigden's Limited, Toronto.

October—An outstanding service to Canadian and American radio goes in for overdue recognition. L. E. Phenner’s Gold Medal awarded to him for his contributions to Canadian advertising by the ACA, was based on this unfading service as president of the Bureau of Broadcast Measurement ever since its inception in 1925.

The highest of the ACA’s Annual Advertising Awards went to one of the three men under whose direction BBM has been from an uncertain and diffident beginning, to a point where it is recognized by advertisers, advertising agencies and radio stations as the ultimate authority of the Canadian broadcasting coverage, with 82% of the stations subscribing to its service, Lew Phenner, Stephen Diller and Adrian House, who gave the measurement service to the advertising world and who, for two years before its birth, worked hard and had to establish the groundwork on which BBM rests.

Under Phenner, named president in 1945, the Bureau has prepared three coverage reports, with the fourth expected next fall, and these have become the “bible” of all concerned with the buying of radio time.

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 to 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.

Phenner’s rise in the business world to his present position as head of Canadian Cellucotton Products Company Limited, Toronto, where he also directs the advertising department, began as a book salesman for Glascos Brook & Co., publishers of “Chronicles of Canada,” after graduation from Ottawa University in 1920.

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 1939 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.

Two New Stations Okayed

By CBC Board

Winnipeg.—The granting of licences for two new privately-owned radio stations was recommended to the Department of Transport by the board of governors of the Canadian Broadcasting Corporation during a meeting held here on October 19.

The requests for licences came from La Compagnie de Radio-Diffusion de Thetford Limitée, for the construction of a 325 watt station on 1230 kc at Thetford Mines, Quebec, and David M. Armstrong, to establish a 250 watt station on 1240 kc at Victoria, B.C. The Department of National Defence also received the board’s approval for a station at Yellowknife, N.W.T.

A request for increased power was heard and approved by the board from CHWK, Chilliwack, seeking a boost from 250 watts to 1230 kc to 1,000 kw on 1270 kc. A request by CCFR, Orillia, to change from directional antenna at night to omni-directional full time was also approved.

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

Newfoundland Enterprises had their request for a 5 kw. station licence in St. John’s, Nfld., deferred for further study by the board.

The Canadian Marconi Company, licensee of stations CFCF and CFCF-FM, Montreal, presented a request to the board to review separate programming operations over its FM station and sought to have it classified as a “separate operation, with the rights and privileges applying to normal broadcasting stations.” The board of governors’ decision was “to defer this request for further consideration and to provide an opportunity for any representations regarding this request from existing stations in the Montreal area.”

AGENCY APPOINTMENT

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.

Whether it's the
Belle ville Intelligencer
or the
WIARTON ECHO...

East to Belleville, northwest to Wiarton and at
points in between, a series of newspaper adver-
tisements 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

www.americanradiohistory.com
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PRESENTATION OF AWARDS to members of the advertising profession for outstanding contributions to Canadian advertising was a highlight of the 35th annual convention of the Association of Canadian Advertisers in the Royal York Hotel, October 19-21. Winners are shown, left to right: Elton Johnson, vice-president of Locke Johnson and Company Limited, Toronto; Walter Scott Thompson, C.B.E., director of public relations for the Canadian National Railway, Montreal; L. E. Phenner, president of Canadian Cellucotton Products Company Limited, Toronto, recipient of the gold medal, highest award made annually by the ACA; Harold J. G. Jackson of the Chrysler Corporation of Canada Limited, Windsor, chairman of the ACA Awards Jury; Fred Poirier, president of Poirier, Bessette Company, Montreal, and Fred H. Brighden, president of Brighden's Limited, Toronto.

Toronto.—An outstanding service to Canadian and American radio came in for overdue recognition, if L. E. Phenner’s Gold Medal, awarded to him for his contributions to Canadian advertising by the ACA, was based on his unselfish service as president of the Bureau of Broadcast Measurement ever since its inception in 1944.

The highest of the ACA’s Annual Advertising Awards went to one of the 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, Jen Bannerman 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.

Phenner’s rise in the business world to his present position as head of Canadian Cellucotton Products Company Limited, Toronto, where he also directs the advertising department, began as a book salesman for Glascos Brook & Co., publishers of “Chronicles of Canada,” after graduation from Ottawa University in 1920.

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A request for increased power was heard and approved by the board from CHWK, Chilliwack, seeking a boost from 250 watts on 1230 kc. to 1 kw. on 1270 kc. A request by CFOR, Orillia, to change from directional antenna at night to omni-directional full time was also approved.

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

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
Seeks Culture Survey

Winnipeg. — "Our station lost touch with the communities it serves and its effectiveness was severely challenged" when CFAR, Flin Flon, carried the network's 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 orchestra, American transmitted 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 the proper radio station operation." He said that good costs would not 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 have to subsidize their competitor, the CBC, through those 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 $39.10."

"If it (CBC) were to concentrate 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 worthwhile contribution and do a much better job," Cairns claimed.

Gordon Henry, manager of CKRD, 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 communications."

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 diversification of such control."

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

Survey 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 letter 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, others on 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 vicissitudes 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 and interesting characters, the cast found it impossible to focus enough attention on the emotional and social impact of what they were singing.

Except for the female leads, the direction of solos and chorus was generally clear and understandable. John Rae’s smooth and efficient commentary 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 a year ago. Such a comparison demonstrates that the maturity, experience and resources of a world-renowned Opera Association are such that they do full justice to a work of the calibre of “Peter Grimes.” The Met broadcast caught something of the bleak Suffolk seafront 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 unmeasurably desirable quality. Yet we cannot escape the feeling that we would be wiser, and easier on the listener, to keep it down. The Canadian cast, while not as good as their New York counterparts, did serviceable work, and all the soloists and chorus were commended for their efforts. (Sertie was commended most for her singing.)

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 night, and that the CBC would be able to credit the sky-high-brow, a whom this broadcast was directed with enough intelligence to realize that the Canadian CBC was able to give an overwhelming response to have been registered even before the end of the broadcast. Furthermore, it was fairly obvious that the decision to repeat the performance a week later meant that the original broadcast had been made well in advance of the original broadcast.

Although the CBC Opera Company distinguished itself in the lavish production of Peter Grimes, we would far rather it were satirized 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 winter, suggested 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 rehearsal and would certainly appeal to a wider audience.

---

**Horace N. Stovin**

**MONTREAL**

CHAB Sault John
CKCM Montreal
CGRB Edmundston
CGBB Rimouski
CGLL Verdun
CSPX Cornwall
CFMR Brockville
CJBQ Belleville

**TORONTO**

CKSB Pembroke
CJOY Owen Sound
CFTP Oshawa
CJBC Toronto
CJAL Kalamazoo
CJWR Windsor
CFME Prince Albert
CJAT Flin Flon
CJBJ North Battleford

**WINNIPEG**

CJRB Moose Jaw
CJOY Yorkton
CCKN Nelson
CFPR Prince Rupert
CJOY Winnipeg
CZBN Brandon
TFC Thunder Bay

**VANCOUVER**

CKJO Vancouver
CFRT Nanaimo
CVOQ Victoria
CFNQ Prince George

**KELOWNA, B.C.**

630 KCS.

The Voice of the Okanagan

**THE BEST BUY IN THE INTERIOR OF BRITISH COLUMBIA**

SEE BBM & E-H Reports
Constitutions 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 public of "more dollars for us," but "more power to the system of competitive business" cannot fail to inspire commendation. The course 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 publicists and blarne, 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 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 unfortunate 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 so."

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 anything 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.
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 lunches

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

CJGX YORKTON

HEAD OFFICE 251 St. James Street MONTREAL

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.

The Powerful Voice of the Prairies

CFCN 10,000 WATTS

Toronto and Montreal

Did you know?

Ask RADIO REPS.

TRURO BROADCASTING CO. LTD.

J. A. MANNING Manager

WM. WRIGHT, Representative Toronto and Montreal

November 9th, 1949
PUBLIC OPINION

The King Would Disagree

Kitchener. — John T. Schmidt of nearby Ayr, puzzled court officials here recently when, sum-
moned to appear before justice of the peace Leo Leyes for non-
payment of his radio licence fee, he mailed to the court his sum-
mons, 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, Be-
nette Company, Montreal; Montreal, media; Fred H. Brigiden, president, Brig-
den's Ltd., graphic arts.

Reasons for making the awards were withheld, following a prece-
dent established last year.

Officers who will serve under

Lelo Trenholom, whose election to the presidency was announced in
our last issue, are: Executive vice-
and treasurer, J. W. Lawrence, The
Borden Company Ltd., Toronto;
vice-presidents, H. T. Venning,
Mcllriff'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 direc-
tors are: T. M. Atkinson, Cana-
dian Industries Ltd., Montreal;
George S. Bertram, immediate
post-president, Swift Canadian
Co. Ltd., Toronto; G. W. Brown,
Bristol Myers Company of Cana-
ada Ltd., Montreal; D. O. Durkin,
John Inglis Co. Ltd., Toronto;
T. T. Gater, Sterling Products
Ltd., Windsor; R. R. McIntosh,
General Foods Ltd., Toronto; H.
T. Markey, Dominion Textile Co.
Ltd., Montreal; John M. Nield,
Canadian National Carbon Co.
Ltd., Toronto.

The 36th annual convention of
the Association will be held at
the Royal York Hotel, Toronto,
October 29-27, 1950.

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

"Neither having the time nor inclina-
tion 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 addi-
tion, to obviate the necessity
of having government snoops run-
ing through my dwelling place,
is enclosed my radio. I had imagi-
ned 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 with-
out any comeback on the part
of the private citizen.

"The whole set-up and enforce-
ment 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 in-
roads 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 bellow-
ing 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 Num-
ber 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
start a riot.)

WHICH ONLY GOES TO PROVE
that there is no limit to what we will
do to get our sponsors' messages across
our 98,000 loyal listeners.

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
Over The Desk

I smoked one of Bob Resten'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 tricks cast the K-Men back on their haunches, so I thought I'd let you have them in this spirit of prep-quo (Latin for "you scratch my back and I'll scratch yours").

First, quoth the ubiquitous column-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 giving 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: "The CBC did 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, from his native Toronto 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 CPNB, Fredericton, in particular.

He enlisted in 1941, when he had attained the standing of an on-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 CNFB 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 "Annual Meeting," was the crack we heard in the Royal York corridor last week. If they were talking about the A.C.A., it wasn't necessary. The way those guys work is beyond belief. So much so, that the Toronto dailies had a new man covering the news. His open letter to comptrollers and others would read to the effect that "there's a heap more work done at Conventions than at certain Annual Meetings we know." And also, as a postscript, "a good name and a new logo would still squint in your eye."

It is not so long ago that people who sponsored the 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—it crak of dawn or even earlier.

One such Canadian program is CKOC's "Breakfast Club," a show, emitted by "Grandpappy Jackson," alias Jack Thompson.

This program does not depend on any 

"of the yarn Patrol" boy feel is the right kind of pre-breakfast fare. It tends rather, to the folksy sort of stuff—may be a good word too— that coaxes rather than jolts people into a state of full wakefulness.

Most of the CKOF 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" Dennis (who snores) in the middle, and "stepson" Chris Hansen help out from time to time.

It's all very cute and corny and the drivers, my neighbors, Dachshund waddles over and kisses me.

Incidentally, we were among those present on October 17 when

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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.

---

Alec Phare of R. C. Smith & Son, "Queer Quirks," and "To Your Plots," and "Goin' Quicky," and "Close To It," and "The Alarm Clock," and "The Meal Ticket," all of which are on Fox Network, and all of which are syndicated, is a "Grandpappy" kind of name. He spent two years on the "Wider World," and then on "The Musical Clock" for literature.

The most famous of the CKOF staff are Grandpappy's kin on the show. There's operator Arth, 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" Dennis (who snores) in the middle, and "stepson" Chris Hansen help out from time to time.

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Incidentally, we were among those present on October 17 when...
they formally, but by no means trivially, 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 it in all its detail. An other 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 Twelve, the new one at 529 Yonge Street, tussling with spaghetti with meatballs, or, for my money, spare ribs with Italian sauce, and listening to Frank as he argues the merits of this torrid question.

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

An Eskimo named Aklatuaq, 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 duck) depends entirely on the fact that "each foot is 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 Luco Agostini as an advertising medium. The general effect on "Stage 50" but Luco wouldn't buy it, on account of he conducts an orchestra and not a circus.

However, Aklatuaq tussled with his seal, whose name was Aklataak, into the Trocadero, which is famous for stunts. I mean stunts - seal ones though - and they both had seventeen feet of spaghetti, which is the Trocadero's regular serving.

COMING - SOON!

A NEW, POWERFUL VOICE IN MANITOBA

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

5000 WATTS 1680 KC.

INKWINNIPGEW MANITOBA IT'S..."
VERBATIM

The Case For Private Radio

SUPPLEMENTARY PRESENTATION by the Canadian Association of Broadcasters to the Royal Commission on 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 daytime 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 you. You must provide a program schedule that will compit the listener to listen 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 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 brief is the statement "at the same time the affiliated community stations derive considerable benefits and revenue from the national system through 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 with the CBC's Trans-Canada network, the network schedule in 1948 used 36% of the station's broadcast time for the year and provided only 8.4% of the station's annual revenue. This starting situation is not brought about by over-commercialization of the other 91.6% of the schedule, but rather by the fact that the network rate paid by the CBC to this station represents 37.1% 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 1400 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 $2,200 had been spent in publicity and to increase the audience of one station CJBC in Toronto, at the expense of the other Toronto radio stations. It was not our intention to suggest that the expenditure of the sum of money had been effective beyond the station CJBC. Mr. Frigon to the 1947 Parliamentary Committee, and refer to our brief as bringing in additional propaganda for the CBC. If I left the impression that we consider this effective competition, I am sorry, as it is not.

What I intended to point out was that the desire to compete was illustrated in the deed, r gardless of whether or not successful. I wish further point out that in the $22,000 expended for this purpose 60% was provided by the public. Four percent was provided by the private broadcasters themselves through the purchase of the stations which was paid by the various stations with the help of the CBC which sought to compete with the CBC.

We are not complainers of competition, but we do contend that such a competition, to be fair and by our own conception 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 public elements, and such competition would not be the public interests.

Competition between two or more works would seem to be a desirable thing. At the present time we have two national network in Canada, both operated by CBC. I understand of course the CBC's desire to make the two networks supplementary, each other and thus provide choice of service for the listener. However, even though two individual sets of personnel are used to personate these networks, there is necessity not the same degree variation in program techniques and planning that would exist these two networks would.
Completely different control. It has been suggested that there should be room for only one privately-operated network, and such persons who operated it would be in an immensely powerful position with 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 still need the public as a source of revenue in non-commercial activities, and consequently it would be successful should it 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 artists are 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 only the desire to criticize the CBC's programming policies, but it does seem that a natural result of the extensive control by the CBC over network broadcasting (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 highly talented, but I am wondering if the necessity of conforming to a single set of standards or to the 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 finance 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 a most admirable and desirable one. 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 the 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 these 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.

This, Mr. Edgar's burning up!"
FOR SALE
New
Arrowtape Recorder
60 Cycles
To close a trust.
½ Price — $165.00
Box A-33
Canadian Broadcaster
& Telescreen
163½ Church St., Toronto

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. CBS's chairman, Bill Paley, started it all last year during the much-publicized talent raids on NBC. You'll recall that the Columbia chief was personally responsible for taking such stars as Jack Benny, Red Skelton, Edgar Bergen and Burns and Allen away from the NBC colors. It got so that every time a Hollywood star answered his iron door bell, he expected (and hoped) to find Mr. Paley there with his money bags.

Well, now it looks as though the fever has spread to NBC with the appointment of proxy Niles Trammell as chairman of the board. As a matter of fact, Mr. T. started out at NBC in 1928 as a salesman, and now he has completed the cycle. It is understood that Mr. T. will now devote most of his activities to the talent and client end of the business. In other words, he'll be the network's top salesman and he'll no doubt be a good one. Only recently we heard that he was personally responsible for signing up two new advertisers.

Moving over as the new president is Joseph H. McConnell, executive vice-president of NBC's parent company, Radio Corporation of America. In vacating the chairmanship of the network, General David Sarnoff, RCA chairman, said that "the step was taken because we agreed with Mr. Trammell's view that expansion of the broadcasting business and the growth of television makes possible, and changing conditions in the industry, required him to be freed from administrative duties so that he can give more of his time to talent, client and station relations and to the major developments of the company. My interest in NBC continues as heretofore, and I remain a member of the board of directors."

There is also a rumor to the effect that CBS is trying to woo Mr. Trammell. Forget it. (Or change your brand of Scotch.)

Here's a sure sign that the NAB's newly formed Broadcast Advertising Bureau is a success at this early date. We understand that 14 of the 70 new stations joining the association last week said they joined because of the business-getting activity of the B&I and its director, Maurice Mitchell.

Without too much fanfare, Mr. Mitchell and his cohorts have really been doing a job selling radio to all types of heads of radio time although they are concentrating heavily on retailers. The B&I staff has toured many towns throughout the country putting on Bureau presentations. And we know of at least one instance when a B&I staffer received startling coverage of her presentation in the biggest daily newspaper published on Long Island. In this day of over-increasing media competition, that's a new high of some sort or other.

But we must hasten to add that radio can very well use all the sales help it can get these days.

Radio officials — as a matter of fact, all media officials were given some encouragement last week at the 40th annual convention of Association of National Advertisers in New York. A display of 364 of the ANA's 502 members found that most advertising plan to maintain their 1949 advertising budgets through 1950, while some plan increases.

Of the 13 advertiser classifications, five showed that most will be spent for advertising next year, seven the same and none less. (How'd he get in there?) Those planning increases are beer and liquor, office equipment, business and finance, real estate and grocery and advertising. Building and agricultural advertising will spend less. Advertising planning increases will up by 15 percent.

During the Boston Conference on Distribution last week, D. Shouse, president and board chairman, Crosley Broadcast Corp., said that the FCC must provide more clear channel stations with increased power or the "whole economic base upon which broadcasting rests today can collapse — and it need not necessarily be a slow death."

He said that unless the FCC takes drastic steps, radio may have to lower its program standards to a point approach "complete deterioration." The threat: television. In urging power boost for clear channel stations, Mr. Shouse said that operators of these outfits will find that quality operation to diminishing audience will be economically impossible within five years under the "present archaic" $50,000-watt ceiling on power.

On the Cuff Notes . . . T. New Ronald Colman show, "Ha Iy," originally supposed bow over CBS, now headed to NBC with Schlitz beer as bar roll . . . ABC network has as its "A Date With Judy" segment to Revere Camera Co. . . Col Cola Co. expanded its sponsorship of the Charlie McCarthy show to include four stations of the Alaska Broadcasting Co. Congress has NBC's "Duffy Tavern" program on the first floor because Ed Gardner is creating the series in Puerto Rico and it's all allegedly to escape income tax. ABC, in its sight, is trying Frank White for 1950 on a government budget.

ONE OF THE FAMILY" IN THOUSANDS OF PROSPEROUS FARM HOMES.

CJGX YORKTON

1000 WATTS
970 KC

Canadian Representative
a Oscar Reardon & Co.,
1411 Stanley Street,
Montreal.
Toronto Office, 53 Yonge St.
American Representative
a Adam J. Young, Jr., Inc.,
22 East 40th Street,
New York 16.

ROOMING ESPECIALLY FOR THE FRENCH LISTENERS IN THE OTTAWA VALLEY

NIGHT AND DAY
1000 WATTS
FIRST IN VANCOUVER AND NEW WESTMINSTER

www.americanradiohistory.com
AGENCIES

F. M. HAYFURST
Toronto—Meccano Ltd. has a series of transcribed one-minute spot announcements going to 40 stations coast to coast commencing November 17 and running through until the end of the year. The dramatized spots are slated toward the younger audience featuring sound effects and conversations dealing with Meccano sets, Hobby Trains and Dimly Toys.

John A. Huston Co. Ltd. breaks into the radio picture with a four-week test campaign over CKVS, Kingston, under way since November 2 and advertising its room heater, Vapair.

MacFieeters Creamery for Golden Bar Honey Butter has a participating spot series under way until the end of the year on "Larry Mann's Coffee Shop," CHUM, Toronto and the "Jane Grey Program," CHML, Hamilton.

MacLAREN ADVERTISING
Toronto.—The Department of National Defence has returned "Comrades in Arms" to the Dominion network. The Canadian Armed Forces show again headlines the Leslie Bell Singers with Howard Cable's orchestra and features singers Ted Hockridge, Gisele and Terry Dale. The trio service program can be heard Wednesdays at 9 p.m. (EST).

The H. J. Heinz Company has taken over the sponsorship of the "Adventures of Ozzie & Harriet" which is heard as a delay from ABC to CJBC, Toronto, on Wednesdays at 9 p.m. (EDT) and CFLC, Montreal, on Thursdays at 10 p.m. (EDT). The six-year-old program stars Ozzie Nelson and Harriet Hilliard and their two sons. Herb May takes care of the commercials.

STEVenson & ScOTT
Toronto.—Dr. Ballard's Animal Foods has taken over the sponsorship of the 15-minute six-week transcribed "Singin' Sam" on CKY, Toronto.

McLarens Ltd. has scheduled a coast to coast sport announcement series in major markets in both English and French to start November 15 and promoting the sale of olives.

WILLIAM ORR
Toronto.—Cities Service Oil Company has resumed its transcribed "Five Minute Mysteries" over nine Ontario stations and has started the 15-minute Sunday show, "Town and Country" over CFPL, London, featuring Roy Jewell.

NEW AGENCY SETTLED
Montreal.—Arthur Burns Radio Advertising Services Limited, has moved into its new offices at 1502 St. Catherine St. West, where he's placing an increasing amount of radio business for Mercury Watches and Mattie's cough syrup.

TIPS TO CONVENTION
CHAIRMEN
Thirteen Sure Ways Not To Get a Press

1. Make sure your speakers have no press copies.

2. See that you provide not more than .75 chairs per reporter at the press table.

3. For screen demonstrations, place large banner between screen and table.

4. Hire an able public relations man and then fail to equip him with necessary information.

5. Never put a light on the press table even when the speaker does his show in the dark.

6. When a reporter induces a speaker to give him his script, seize it and have it mimeographed. Copies to be provided six weeks later.

7. Speakers should see that their remarks are of interest only to those members and others present, and completely un抄yrighted to the public.

8. Speakers should also be sure they avoid contentious topics which might prove interesting.

9. They should theorize for the full length of their talks, illustrate their statements with off-focus slides, and sit down without reaching any definite conclusions.

10. They should edit their speech as they proceed with its delivery, and then swear to high heaven that they were misquoted.

11. Press Committee chairman should insist on seeing all reports before they are printed.

12. All important meetings should be held behind locked doors.

13. To insure not getting a press next year earlier, criticize the content of every news story that gets printed, and carp about the one that don't.

Note: These observations should not be taken to heart by the ACA; the CAB, the WAB or any other conventions we are frequently called upon to attend, as they are aimed at the ACA, the CAB and the WAB, collectively.

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 gaft, let's hear from you. Send us a disc and all the dope right away. We're in a hurry.

Box A-34
Canadian Broadcaster & Telescreen
163 1/2 Church Street
Toronto

CJDC
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.
**FOR SALE**

**New Arrotrawe Recorder**

60 Cycles
To close a trust.
½ Price — $165.00

Box A-33
Canadian Broadcastor & Telescreen
163½ Church St., Toronto

**ONE OF THE FAMILY** IN THOUSANDS OF PROSPEROUS FARM HOMES.

**CIGAR YORKTON**

1000 WATTS
970 KC

Selling 80% to 90% of all sets turned on during daytime hours, with 385,167 French people in coverage area.

**PROGRAMMING ESPECIALLY FOR THE FRENCH LISTENERS IN THE OTTAWA VALLEY**

**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. CBS’s chairman, Bill Paley, started it all last year during the much-publicized talent raids on NBC. You’ll recall that the Columbia chief was personally responsible for taking such stars as Jack Benny, Red Skelton, Edgar Bergen and Burns and Allen away from the NBC colors. It got so that every time a Hollywood star answered his front door bell, he expected and many hoped to find Mr. Paley there with his money bags.

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**NIGHT AND DAY**

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FIRST IN VANCOUVER AND NEW WESTMINTER
AGENCIES

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MacFetters Creamery for Golden Bar Honey Butter has a participating spot series under way until the end of the year on "Larry Mann's Coffee Shop," CHUM, Toronto and the "Jane Grey Program," CHML, Hamilton.

MacLaren Advertising Toronto.—The Department of National Defence has returned "Comrades in Arms" to the Dominion network. The Canadian Armed Forces show again headlines the Leslie Bell Singers with Howard Cable's orchestra and features singers Ted Hockridge, Gisele and Terry Dale. The service program can be heard Wednesday at 9 p.m. (EST).

The H. J. Heinz Company has taken over the sponsorship of the "Adventures of Ozzie & Harriet" which is heard as a delay from ABC to CJBC, Toronto, on Wednesdays at 9 p.m. (EDT) and CFCC, Montreal, on Thursdays at 10 p.m. (EDT). The six-year-old program stars Ozzie Nelson and Harriet Hilliard and their two sons. Herb May takes care of the commercials.

STEVenson & SCOTT
Toronto.—Dr. Ballard's Animal Foods has taken over the sponsorship of the 15-minute six-a-week transcribed "Singing Sam" on CKEY, Toronto. McLarens Ltd. has scheduled a coast to coast spot announcement series in major markets in both English and French to start November 15 and promoting the sale of olives.

WILLIAM ORR
Toronto.—Cities Service Oil Company has resumed its transcribed "Five Minute Mysteries" over nine Ontario stations and has started the 15-minute Sunday show, "Town and Country" over CFPL, London, featuring Roy Jewell.

NEW AGENCY SETTLED
Montreal.—Arthur Burns Radio Advertising Services Limited, has moved into his new offices at 1502 St. Catherine St. West, where he's placing an increasing amount of radio business for Mercury Watches and Mathieu's cough syrup.

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.

Box A-34
Canadian Broadcast
& Telescreen
163½ Church Street
Toronto
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 75%; Gillette 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 Compont 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 allocation 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 January 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 Duston'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 disburse 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 "earned material," he warned them that "TV is no bonanza. This business accepts 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 2,602, 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."
NOBODY KNOWS A COMMUNITY

like the home-town merchant,
and that’s what you’re dealing
with when you place your advertising
with all or any of these independently
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
cost-to-coast organization without
losing the personal touch.
We, too, are interested in readership ratings!

"Eye-Witness"

"An eye-witness account" of what's going on... in the feelng you get listening to Wes McKnight, popular sports broadcaster. 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 "Sportsviews" at 6:40 p.m. daily... also his well-balanced newscast at 12:30 p.m. every weekday 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 breakfast news on CFRB's show "Top O' The Morning" at 6:35 a.m. Start your day right with Wally at 6:35 a.m. - the news at 7:30 - back with Wally for News at one o'clock on CFRB-1010 on your dial! Where your favourites are!

News Wrapper-Upper!

Thousands tune daily on Jack Definer's popular news-cast over CFRB at 4 p.m. and again at 11 p.m. Denver 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 "Dennen" 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!

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

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.