

# CANADIAN BROADCASTER

## AND TELESCREEN

Vol. 9, No. 8.

TORONTO, ONTARIO

April 26th, 1950

## REPLACE LICENSE FEES WITH GRANT



THE ROYAL COMMISSION ON NATIONAL DEVELOPMENT in the Arts, Letters and Sciences, is sitting in principal cities across Canada and will conclude its investigations in Newfoundland, examining among other things: "the principles upon which the policies of Canada should be based in the field of radio and television broadcasting." From left to right the Commissioners are: Arthur Surveyer, B.A.Sc., E., D.Engn., LL.D., Montreal civil engineer; Most Reverend Georges-Henri Levesque, O.P., D. Sc. Soc., Dean of Social Sciences, Laval University; Rt. Hon. Vincent Massey, P.C., C.H., Chancellor of the University of Toronto; Miss Hilda Neathy, M.A., Ph.D., Acting Head of the History Department, University of Saskatchewan; Norman A. M. MacKenzie, C.M.G., K.C., LL.D., president of University of British Columbia.

Ottawa.—A plan which would do away with listener license fees as presented to the Massey Commission on the National Development of Arts, Letters and Sciences, by Harry Sedgwick, president of CFRB, Toronto, and a member of the board of directors of the CAB, during the Commission's four-day session in the Supreme Court of Canada here, April 11 to 14.

The plan, which was presented as CAB policy, called for an end to the system of listener license fees, to be replaced by a statutory grant equivalent to \$2.50 per radio home and radio-equipped automobile.

The CBC went into commercial radio reluctantly, Sedgwick said, because their revenue from license fees was insufficient. The plan would give the CBC about \$9,000,000 as against about \$7,000,000 they now collect from both licenses and advertisers. Fewer than 2,000,000 licenses are sold, he was pointed out, although there are 3,200,000 radio homes and 1,000,000 car radios.

This grant would enable the CBC to withdraw from the commercial field, he continued, and to operate one cultural network, competing with the free enterprise stations for listeners, but not for advertising dollars.

It would save the public the \$600,000 cost of license collections. It would supply increasing revenue as set ownership increased. There would be no revenue shrinkage on account of bad times, because a growing population would own a growing number of sets, which would automatically increase the CBC revenue. 95% of the people would be paying the shot instead of the 50% who now buy licenses. Both the government and the CBC would be saved the cost and embarrassment of trying to enforce payment of these fees by process of law.

Immediate comment by CBC officials was not forthcoming. Corridor conversations after the meeting brought forth the view that \$2.50 per set would not be sufficient, and that the CBC's retirement from the commercial field would be "slow strangulation."

Appearing before the Commission later, CBC chairman A. D. Dunton said that in a general way the CBC Board of Governors hold no strong opinion of the means by which its funds are collected, provided they are free of partisan influence. The plan, he said, has points to commend it, but the amount would not be sufficient. He also questioned the

accuracy of figures quoted by Sedgwick, presumably referring to his statement regarding the small percentage of set owners who buy licenses.

A supplementary brief was presented to the Commission by Bill Guild, representing the CAB, of whose board he was recently re-elected chairman, and another by the 11 All-Canadian Mutually Operated (ACMO) stations, with Duncan K. MacTavish, K.C., appearing on their behalf.

Both presentations sought a regulatory body, independent of both the CBC and the free enterprise stations, with a slightly different approach.

The CAB was seeking a board similar to the CBC Board of Governors, which would be supreme, though the broadcasters would have the right of appeal to the Cabinet on matters of fact and policy, and to the Supreme Court of Canada on questions of law and procedure.

The ACMO brief asked for the establishment of the Department of Transport as a "police body," supervising administration of regulations and the granting of licenses by an independent board. This board, it was felt by this group, should be a judicial body,

headed by a judge, called upon to meet when required.

A suggestion presented by the Commission's counsel, Peter Wright, K.C., that the CBC publication *Radio Times* be distributed free to license holders, and that advertising space be sold in it, drew no immediate comment. When he read it, Wright stated that it was a suggestion proffered by some person or persons other than the CBC, whose identity could not be disclosed.

CBC chairman A. D. Dunton told the Commissioners later in the proceedings that he disapproved of the free circulation idea and that it would present unfair competition to publishers.

### Convention Dates

The CAB Convention for 1951 will be held at the Chateau Frontenac, Quebec City, February 26 to March 1, according to a release from Arthur Evans, secretary of the association.

Bill Guild, president of the WAB, announced that the western group will meet at Jasper Park Lodge, Alta., August 30 to September 2.

### Columnist Heads Agency

Toronto. — Bob Kesten, newspaper and magazine radio columnist, has been appointed to head the Canadian branch of O'Neil,



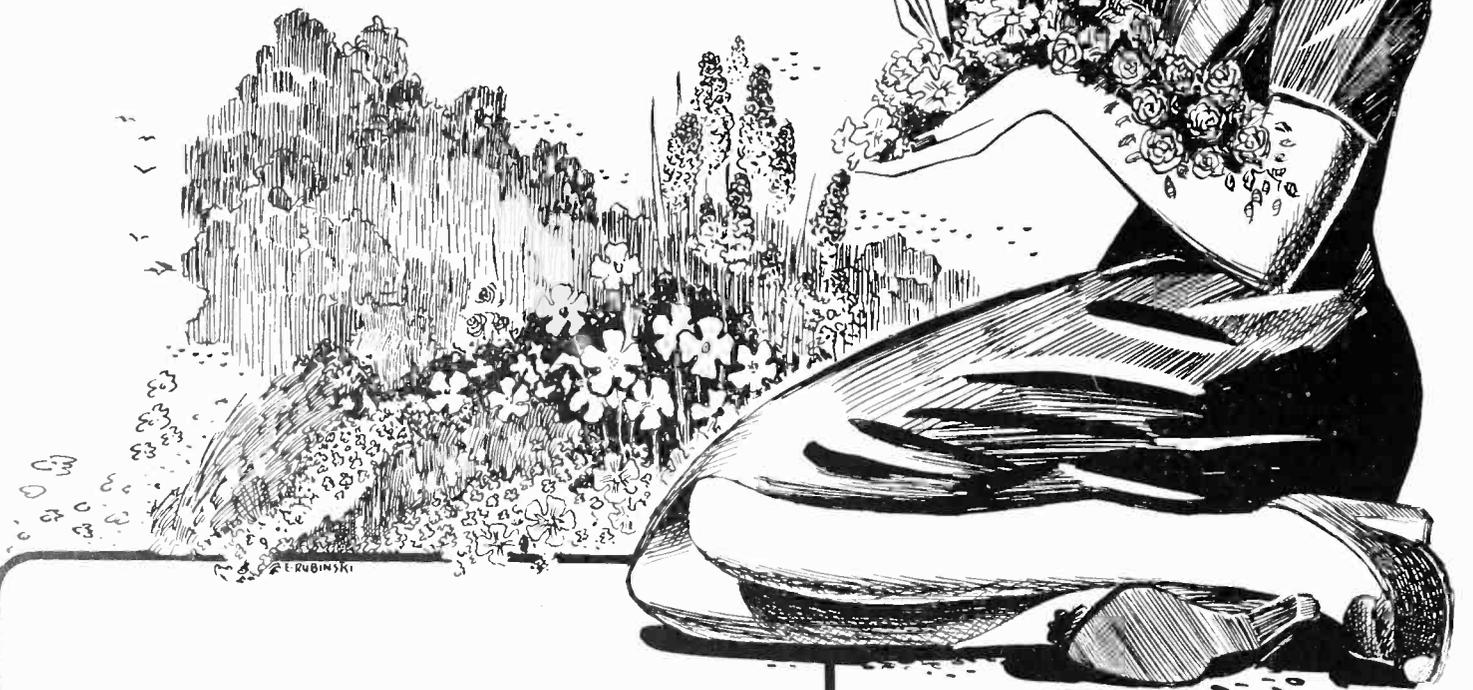
Larson and McMahan, Chicago advertising agency, it was announced here this month. The new agency's offices will be bunked in with Bob Kesten Enterprises, currently housed at 447 Jarvis Street.

Kesten, currently does a daily radio column for the Toronto Telegram, handles a similar monthly assignment for New Liberty and has a daily personal interview show over CFRB called "Luncheon Date with Kesten," in addition to his public relations work. He got his start in radio as an announcer with CFCH, North Bay, and spent most of the war with Army Public Relations, doing some work for the CBC and BBC.

On his return to Canada, Kesten was made manager of station CJBC and held that post until newspaper work claimed him a year ago. Part of his experience in radio consists of shows he has written and adapted for Ford Theatre and the CBC's Stage series.

# JUST AS SURE AS APRIL SHOWERS

## Bring May Flowers...



... your advertising outlay will produce bountiful returns in the rich, populous Western Ontario market when you let CKLW carry your sales message. Its big, full-throated voice of 50,000 watts' power is yours to blanket completely this lucrative industrial - agricultural region. And you need only one outlet — CKLW — to do the job thoroughly in one of Canada's richest, freest-spending markets. Little wonder that more and more top-ranking national advertisers are employing this potent selling force to obtain comprehensive — yet inexpensive — coverage of Western Ontario throughout the year. They have discovered — just as you will — that for better results — tested, PROVEN results — CKLW is a must! Make sure it's on YOUR next schedule.

# CKLW

## AM-FM

THE GOOD NEIGHBOR STATIONS

Windsor

Ontario

Canadian Broadcasting Corporation

Mutual Broadcasting System

Member of Canadian Association  
of Broadcasters

REPRESENTATIVES:

H. N. STOVIN, CANADA • ADAM J. YOUNG JR. INC., U.S.A.

# OPINION

## They Also Serve

**EDITOR'S NOTE:** The following is a reply to our editorial, "Whose gent is the Agency?" which appeared in our last issue and in which we questioned the system under which the agency is briefed by the client and paid by the medium.

AND IT came to pass that there arose in the land an unregenerate man and untidy, who feared not the Lord, and oppressed them who dwelt by the eebie Sea.

And he did write a book, and the pages thereof were bitter, but by grace of his creditors did publish often, and had therein many advertisers, even forty in number, and oft times many more.

And seeing the most of these did come unto him from Agencies, who thus handed him a living on a lordly dish, he said in his heart: Let us conspire together and unite the hand that feedeth us. For it may be we can do them evil by slander, and profit thereby." And he did so, and men read it in his book.

But the Lord caused a deep sleep to fall upon him, so he dreamed. And he saw a new heavens and a new earth, wherein were Advertising Agencies who did not work for the publications, but for their clients, and the former things had passed away.

SO ON the morrow, he said to Arthur, the Son of Ben: "Go on, for we do collect and write and service many goodly advertisements by ourselves, that none shall prosper." And the Son of Ben said it could not be, and Thomas also doubted.

So he went forth by himself and did collect but few, for one man cannot do the work of many; and his clients did not like his copy, nor his art, nor his ideas, nor his cheek, nor his ass, nor anything that was his.

And he did say: "We will hire our own salesmen, that they may sell for us, and peradventure pay them less than we did pay the Agencies."

BUT he did find his salesmen cost him mightily, and their expenses more, and the clients did not like being bothered with them and gave them far less business than the Agencies had gathered for him.

And the Bank did shut off his credit for his stiff-necked and foolish ways, and he went and wept bitterly that he had not appreciated all the skill and service the Agencies had given unto him formerly, and which did cost him so little, and which his advertisers did pay for anyway, for it was in his rates.

And he was broke, and no man gave unto him, but they gathered up the fragments, even twelve baskets full. So he died, and his end was peace.

*Written by the hand of Alexander the Arcee-smith. The Lord reward him.*

## Scores CBC School Broadcasts

Winnipeg.—If members of the Manitoba Teachers' Society had their way provincial government school broadcasts would originate over CKX Brandon.

At the annual convention held in Winnipeg, the programs, now being broadcast over CBW, were termed "entirely unsatisfactory" to students in Western Manitoba.

Charges were made that faulty reception of the broadcasts in western sections of the province had created an undesirable situation. Delegates approved a resolution urging the CBC to resume broadcasting these programs from CKX and "restore proper radio service to the youth of Western Manitoba."

The resolution, indicating CKX as the "logical outlet" for radio programs in Western Manitoba, declared:

"The discontinuance of school broadcasts over CKX has created an undesirable situation among the school radio listeners, in that reception from CBW is entirely unsatisfactory.

"Radio programs might better not be attempted than to have faulty reception. Some teachers have expressed themselves as intending to discontinue listening to school broadcasts unless better reception is assured."

New "620" means greater coverage, greater selling power in the prosperous Niagara Peninsula and beyond



# It's RESULTS that COUNT

Among our 147 Local Advertisers!

Art's Car Market — sold 7 cars from ONE broadcast!

Bennett Appliances — sold 15 G.E. Floor Polishers from ONE broadcast!

Stewart's Seeds — sold over 300 dollars worth of seeds in an off season — from ONE broadcast!

If you want more proof ASK US We're not bashful AT

"The Biggest Little Station in the Nation"



POWERED BY RADIO-KNOW-HOW

ask JIM ALEXANDER

# I'm going a-milking LIONEL SAID



Lionel's promotion department combined a point-of-display with radio announcements to sell 75 cases of Carnation Milk.

A six-foot square wall of Carnation was located near the cashier's wicket of Moncton's leading grocery store with two radio spots per day calling attention to the display. The strategic placing of the milk plus the air promotion kept the Carnation representative and store staff busily engaged in rebuilding the pile as customers picked up 75 cases of milk for a record sales week.

LIKE WE'VE ALWAYS SAID — "WE DON'T SELL TIME — WE SELL RESULTS." AND WHEN YOU BUY LIONEL; YOU GET A PROMOTION DEPARTMENT AS A PREMIUM.



CKCW MONCTON NEW BRUNSWICK The Hub of the Maritimes REPS: STOVIN IN CANADA; MCGILLVRA IN U.S.A.

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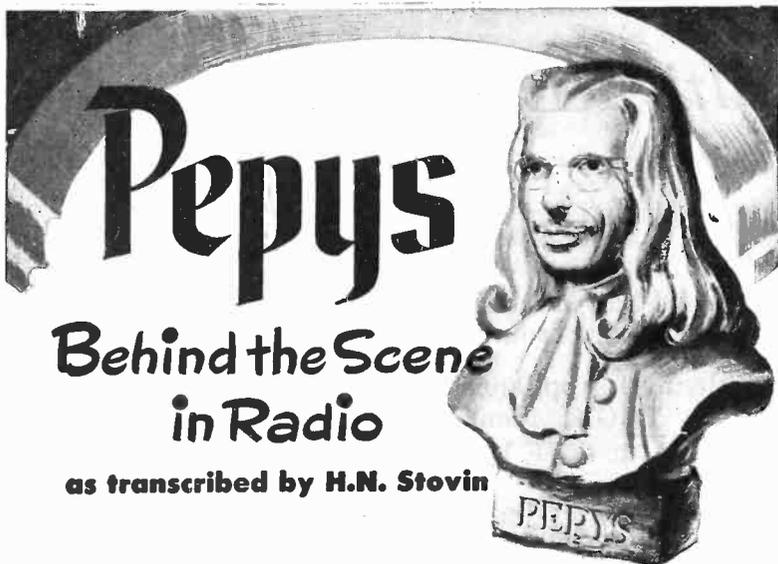
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**MONCTON NEW BRUNSWICK**  
*The Hub of the Maritimes*  
**REPS: STOVIN IN CANADA; MCGILLVRA IN U.S.A.**



Do this day salute, and call to the attention of both local and national advertisers, these live Radio Stations, which we are proud to represent.

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

**HORACE N. STOVIN**  
 & COMPANY  
 MONTREAL TORONTO WINNIPEG VANCOUVER

## RESEARCH

### BBM Matches ABC

By the end of this year, Canadians will own five million radios that are less than 10 years old, and in a few months we shall be able to say that the number of sets sold since the end of the war exceeds the combined circulation of all of Canada's 88 daily newspapers, Pat Freeman, CAB director of sales and research, told convention delegates at Niagara Falls last month.

But, said Freeman, for equipment to measure the behavior of the Canadian listener, radio has BBM as the only document that can be considered authenticated tri-partite research, as compared with the printed media which have Audit Bureau of Circulation figures, the Starch readership reports and data from the American and Canadian Research Foundations. He went on to say that, with the new BBM survey available next September, radio stations, for the first time, could match ABC figures.

Freeman criticized co-incidental surveys, presently in use, because they reach only urban homes and fail to register multi-set homes. This, he said, leaves half of the Canadian radio audience unsurveyed. He cited the case of a Radox survey, in pointing out the need for an advance in techniques, where it was found that in 20% of the multi-set homes covered, the secondary sets were used more

than the primary ones. Summer listening is also another factor in audience measurement for which an answer is needed, he said.

Radio, during the past 25 years, has risen to a point where it commands second place in terms of advertising dollars spent on it, Freeman reported. He said that half of the national radio income is from soap and drug products. Diversification is needed, he claimed, and United Kingdom exporters are good prospects. Figures revealed by Freeman showed that the advertising expenditure per capita in the U.K. was \$2 as compared with \$6 in Canada and \$16 in the U.S.

Freeman then called upon the stations to co-operate with the CAB in making radio's success stories available to advertisers and prospects through the CAB office. "How can we sell radio," he asked, "without these success stories?" The CBC, through its Press & Information Service, spends big money to tell its story, he contended.

Another practise Freeman criticized was the method of identification for stations affiliated with the networks. He suggested that during network breaks, station identification should include mention of the station's privately-owned status.

"Don't just say: 'we are a private station,'" he urged, "but rather devise a way to indicate that most of the network is comprised of private stations of which you are one."

**1000 WATTS**  
**970 KC**

**CKCH**

Selling over 75% of all sets turned on during daytime and night-time hours with 385,167 French people in coverage area of Ottawa, Hull and all or part of 19 surrounding counties.

Canadian Representative  
 ● Omer Renaud & Cie,  
 1411 Stanley Street,  
 Montreal.

Toronto Office, 53 Yonge St.

American Representative  
 ● Joseph Hershey McGillvra  
 Inc., 366 Madison Ave.,  
 New York 17.  
 Telephone Murray-Hill 2-8755

STUDIOS . . .  
 121 NOTRE DAME ST., HULL, QUE.

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

# CANADIAN BROADCASTER AND TELESREEN

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

Published by

R. G. LEWIS & COMPANY, LTD., 163½ Church St., Toronto 2, Canada  
AD. 5075

Printed by Reg. Willson — 3 Chester Ave., Toronto — GL. 4844

Editor: RICHARD G. LEWIS  
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New York - Richard Young



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

Vol. 9, No. 8.

25c a Copy — \$3.00 a Year — \$5.00 for Two Years

April 26th, 1950

## A Shining Hour For Radio

The gratifying results of the recent Easter Seal Campaign for Crippled Children, culminating with the All-Canadian broadcast April 2, were gratifying indeed, especially to the radio industry, whose support, publicity-wise, was largely responsible for its success, hereabouts.

Except perhaps for the scope and quality of the program, and the fact that it was completely Canadian, there was nothing new or different about the project, because, all over Canada, getting behind such causes is as much a part of the radio man's routine as putting on the eleven o'clock news.

Somehow or other though there was something different about this.

One radio man, an announcer, summed it up when he said: "this makes you glad you're a part of the industry." His part was not a glamorous one. He was one of the 20 artists and announcers who collected money from the people as they came in.

The program had such an effect on Dick Dowling, who operates the restaurant in the Maple Leaf Gardens where the program was aired before 17,000 people, that he handed the committee a receipted bill for the meals of the artists and others who contributed to the show.

Major Conn Smythe, who again donated the Gardens for the program, said afterwards that he was now convinced more than ever before that the Grand Stand program at the Canadian National Exhibition should be an all-Canadian one.

CBC worked with private stations, and the three talent unions, the American Federation of Musicians, the Association of Canadian Radio Artists, and the American Guild of Variety Artists, whose functions are the promotion of the use of talent for money, gave their members carte blanche to give of their services.

There was the isolated case where other advertising media were permitted, probably through the misunderstanding of local committees, to turn the project to profit, but the authorities are on top of this situation now and are pledged to see that it will not recur. And anyhow the cause of Canadian Crippled Children benefited as it never has before. And leaders in this great work are quick to acknowledge



"Hold it, ladies and gentlemen, there is something big coming over the wire."

that radio was the greatest contributing factor, and that its help cost them precisely nothing.

## Commission vs. Committee

When the Royal Commission on National Development in the Arts, Letters and Sciences was appointed, it was generally felt in broadcasting circles that the present government was making an honest attempt to sort out the problems which have confronted the broadcasting business for so many years.

Their choice of the Right Honorable Vincent Massey as chairman of the Commission, was regarded as a sound one, because of his reputation for impartiality and sound Canadianism. The other members of the Commission, representing various fields of culture, gave the project an aura of sincerity of purpose.

During their sittings, the Commissioners have tirelessly delved into every phase of radio's national problem, and, by their energy, courtesy and consideration, have won the respect and admiration of everyone who has appeared before them, or followed the reports of their hearings.

A review of what has been going on in the government during these sittings gives a completely different impression.

In the first place, while the Commission was discussing the radio question, including television, presumably in an attempt to determine whether the new medium should function with or without free enterprise stations, a statutory

grant of \$4,500,000.00 was made to the CBC for the establishment of TV production centres in Toronto and Montreal.

In addition to this, the government has also appointed a House Committee to investigate the CBC without waiting for the Commission to table its report.

Is it not incumbent on the government to make up its mind just what it is going to do with the broadcasting business? Or is its plan to gather the reports of both the Commission and the Parliamentary Committee, adopt those parts of each that appeal to it, and, if the grant to the CBC is deemed unfavorable by both investigating bodies, to say, with a shrug, "it's too bad, gentlemen, but we've already done it."

\* \* \*

## Retail Sales Index

Canadian Broadcaster & Telescreen is pleased to be able to announce that it has completed its plans for the publication this summer of its first annual "Canadian Retail Sales Index."

This publication will contain estimates of radio homes by counties and census subdivisions, furnished by the Bureau of Broadcast Measurement, and also estimates of retail sales for 1949, broken down into counties and census subdivisions, as well as around twenty trade classifications.

As was stated by BBM president L. E. Phenner at the CAB Convention, this is "yet another practical application and progression of the research being conducted by radio's own Bureau of Broadcast Measurement."

For the purpose of preparing these estimates, we have retained the services of G. E. Rutter, well-known statistician and researcher, who will be statistical editor of the publication, and is currently at work on its compilation, calculating his estimates from material supplied by the Dominion Bureau of Statistics, the Bureau of Broadcast Measurement and other sources.

Under present plans, the book will be put on sale at \$3.00 per copy, and a limited amount of advertising space will be offered to the industry.

It is our earnest hope that our Retail Sales Index will serve to act as another step towards removing the uncertainties from advertising and merchandising. We bespeak the co-operation of the industry, the advertising agencies and their clients, in helping us to make this a truly useful project.

**DON'T WAIT  
TILL THE COWS  
COME HOME!**

*They're Here Now!*

**LIVESTOCK  
SALES**

*at*

**PRINCE  
ALBERT  
STOCK-  
YARDS**

**IN 1949  
AMOUNTED  
TO**

**\$7,637,198.00**

Learn More about  
this 4-in-1 market  
from the All-Canada  
Man.

**CKBI**

PRINCE ALBERT, SASK.  
5000 WATTS



# ADVERTISING HAS A TWIN

Condensed from an address to station managers at the Stovin Clinic by  
Walter Dales, these thoughts on publicity are applicable to almost  
anyone in business.

Publicity and advertising are twins; not identical twins, but twins nevertheless. You don't need any convincing about the merits of advertising; or at least, if you do, you shouldn't be in business.

Perhaps you believe that this advertising is providing you with favorable publicity. It isn't. Advertising is the process of noising abroad what a fine product you make, or what a fine job of work you do. Publicity is the process of noising abroad what a fine fellow you are.

What kind of a man should you employ? For one thing he should be a gregarious character who enjoys meeting people. I hope you know how to tell him from a character who only pretends to enjoy meeting them. People can usually spot a phony a mile off.

Get a man who knows, instinct-

ively, the kind of people he should be cultivating, and who won't waste his time cultivating people who can never do you, or him, any good at all.

He will, naturally, have to do considerable writing. So it helps if he is a reasonably competent writer. Newspaper experience is a fine thing, but don't be too insistent about this qualification. Gregariousness comes first; writing ability second.

He should be a chap who knows what is going on in the world and in your community. Give him some sort of aptitude test. Look for a high degree of persuasiveness and gregariousness, a decent educational standing, and a reasonably good personal appearance. You don't want a real slicker by any means, because this chap will probably have to visit your country papers and help them feed the presses.

### How does the man get started?

For the first two or three months you will have to spend a great deal of time working with your man. Get a clear idea, in both your minds, exactly what you are aiming for. You want to be known and you want to be known favorably.

Many a publicity campaign has bogged down and got nowhere, simply because the men who instigated it did not have a clear idea of what they wanted. Having decided definitely on your objective, it remains to decide on the best methods to go about obtaining it.

The cardinal principle to keep in mind is that you are dealing with people. This is true in any business. In the fields of broadcasting and public relations, it is doubly, triply true. The most successful publicity man is the man who is personally liked by the greatest number of people who matter.

Your man is going to have to work with people. What people?

In every community, there is a handful of people who wield the power:

The editor of each daily news paper.

The editors of weekly news papers in nearby communities.

The mayor and aldermen of the town.

The head of the ministerial association, and the leaders of all important church groups.

The officials of the Chamber of Commerce or the Board of Trade Local labor leaders.

Members of the provincial government.

Heads of women's organizations The leading officials of the big department stores.

A good publicity director knows more or less by instinct just who the people are who are worth while cultivating. Don't let him get the idea that he is to insinuate himself into the good graces of these people so that he can make them unsuspecting victims of his designs. Make it quite plain to him that he is engaged in a perfectly legitimate enterprise that he has nothing to hide; that his smartest bet is to let these various people know quite clearly that he wants publicity for you. He has an axe to grind; let the sound of that grinding be heard far and wide. What's the harm in it?

I would lay down this rule: that he never lunch alone. If possible he should lunch with a customer or a potential customer. If not he should lunch with newspaper or magazine people, or with some one else who can do something for you publicity-wise.

He may not know Jimmy Durante, but he should know Jimmy Montagnes of *Broadcasting*. He may not know Joe E. Brown, but he should know Margaret Brown of *Marketing*. He may not know John L. Lewis, but he should know Dick Lewis of *C. B. & T.* In a word, he should be acquainted with the leaders in



Jello's comedy show "My Favorite Husband" pulled an E-H\* rating of 40.7. Get all the facts now on CJOC's amazing success.

**"YOU CANNOT AFFORD TO MISS THE  
LETHBRIDGE MARKET!"**



\*See E-H Program Report  
Vancouver—1950

**LETHBRIDGE ALBERTA ALL-CANADA STATION**



**At CKMO**

**We Don't BRIBE Listeners —**

**We WIN Friends!**

**GOOD Music Makes GOOD Listening**

**At 1410**

*"PIONEER VOICE OF BRITISH COLUMBIA"*

the various national fields of radio, advertising and publicity. Make sure, too, that he knows your representative in Montreal and Toronto. Your representative doing a publicity job for you. Horace Stovin runs an excellent series of advertisements along the lines of Pepys diary. An alert publicity man would break his neck to see that his station got mention in these ads regularly.

**News must be created.** You may believe that news just happens. That is only partly true. When war breaks out, or an airplane is dynamited in mid-air, or the Nordic burns at a Toronto pier, that news of the kind that cannot be suppressed—not, at any rate, in a democracy. But a lot of news of different types is deliberately created.

Not so many weeks ago, the headlines were filled with stories about Ingrid Bergman and Roberto Rossellini. Why was it considered epoch-making that an Italian movie producer and a Jewish film star had slept together?

The Bergman episode was considered front-page news simply because Bergman and Rossellini are front-page characters, because they have been built up by press-agents into national characters.

It is, then, an important part of your publicity director's job to create news. There are no hard-and-fast rules to guide him in this enterprise. He must ask himself what burning questions are being discussed in the community at the moment, and he must decide on methods by which he can tie himself into these questions to his own advantage.

Publicity is a twin of advertising. It is also first cousin to news.

**What media are available?** Be sure your publicity man has a thorough knowledge of what media are available to him. There is, of course, the valuable medium of radio (and it is amazing how many station managers neglect the publicity value of their own stations). There are also newspapers, magazines, religious publications, billboards, sermons, public speakers, and a host of others. It should be part of the publicity man's job to discover them, and to use them to the utmost advantage.

**Have a corporate personality.** Who hasn't heard of Lionel the Lobster? Immediately you associate him with CKCW, Moncton, New Brunswick. Lionel is a wonderful example of a corporate personality. He is by no means the only example, although he is probably the outstanding example in Canadian radio.

**How do you write a press release?** Simple. Put all you can in the lead. A good press release can be cut from the bottom up. Your man simply needs to compare his releases with the stuff that is appearing in the paper every day. It won't take long to learn. And studying the papers will help him, because he'll get to know who the columnists are, so he can try to ride on their backs a bit.

A press release consists of the lead, the cause and results, but the lead is the lifeblood of the release. It should answer, in order of importance, the questions Who, Why, What, When, Where and How. It should not state opinions. Do not editorialize, except in articles. Avoid fine literary writing. No sentence should be longer than 40 words. Don't write the headline. The editor likes to do that himself.

**Recommended reading.** I would like to suggest that you get, for your publicity man, and for your own information, a book called "Profitable Publicity," written by Henry F. Woods, Jr., published by Dorset House Inc., New York. Try to get the February issue of Harper's Magazine, too, and read "Reputation" by Sonnenberg. It will be an inspiring article for your publicity man and will make him appreciate how big a job you've given him.

**Get in the plug.** Here is what I mean. It has been a break for me to talk to you. I'd like to say right now that being here is publicity for me, and for my operation, which depends on you fellows. I want to get at least one of my programs on every station represented here. I have an axe to grind. Why shouldn't I ask you to help me grind it? After all, you will be going out, as soon as you go home, to grind an axe of your own. It would be good practice for you to help me grind mine. How about it?

# TIME BUYERS

CJDC DAWSON CREEK serves Canada's great inland empire — the Peace River country.

CJDC provides national firms with complete sales promotion service.

CJDC is the leading Peace River station.

*Check Your Clients' Sales in CJDC's Coverage Area*

BUY CJDC AND BUY ONE OF CANADA'S WEALTHIEST NON - METROPOLITAN AREAS

# CJDC

DAWSON CREEK

Serving Alberta and British Columbia

*See RADIO REPS*

# CJRL dominates the field!

To cover the Lake of the Woods District, and Northern Ontario with its rich, active mining areas, you need CJRL—the station listened to in over 90% of the radio homes in Kenora-Keewatin and used by most of the local merchants.

Include CJRL in your regular schedules and reach a one-station audience which dominates the field.

*Arrange for this practically exclusive coverage by consulting your nearest National Representative:*

HORACE N. STOVIN & CO.,  
Toronto and Montreal  
INLAND BROADCASTING  
AND RECORDING SERVICE,  
Winnipeg  
DONALD COOKE, U.S.A.

KENORA-KEEWATIN  
96% DAY  
92% NIGHT  
B.B.M.

# CJRL

KENORA ONT.  
DOMINION NETWORK

"FIRST IN THE MARITIMES"

"Check Our BBM Circulation and Find Out That We Reach More Radio Homes Than Any Other Private Station East of Montreal."

# CFCY

CHARLOTTETOWN, P.E.I.

5000 WATTS

630 KILOCYCLES

In Canada: All-Canada Radio

In U.S.: Weed & Company

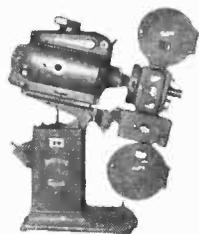
# CFCY

# ACHIEVEMENT AT BELLEVILLE

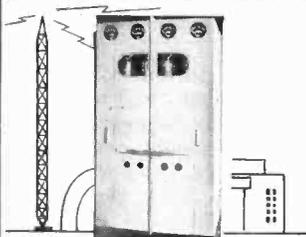


Completely modern Sound Systems for sports arenas, industrial plants, schools, hotels, institutions.

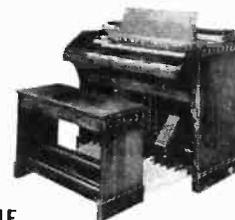
All types of fine radios for the home



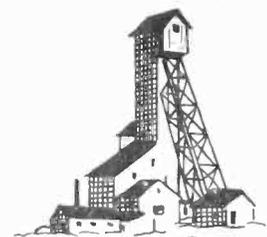
Motion picture Sound Systems for theatres of all sizes.



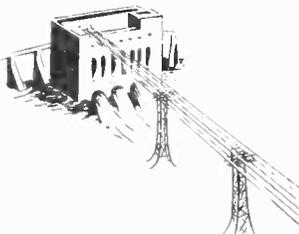
AM or FM Broadcasting Stations including Speech Input Equipment . . . A complete Broadcasting Station service from Telephone Line to antenna.



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



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



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



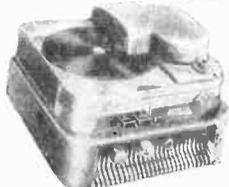
Fire Alarm equipment and systems for buildings or municipalities.



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



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



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

## Northern Electric COMPANY LIMITED

Expert Engineering and Installation Services at your disposal

DISTRIBUTING HOUSES THROUGHOUT CANADA

# STATIONS

## Four Stations Air "Alberta Story"

Calgary. — A journey of 600 miles for a single half-hour program—that is the tally for one of the programs in Frank Fleming's documentary series, "The Alberta Story," and is by no means unusual.

The series covers various phases of industry and activity in the province of Alberta, ranching, oil producing, farming, transportation, forestry, etc.

The broadcasts feature unusual techniques in the building of documentary shows, using a combination of narration, actuality, interview and dramatization.

Using a magnetic tape recorder the program's producer, Frank Fleming, records interviews and statements "ad lib," and carefully edits the tape to remove the hesitancy, repetition and lack of con-

tinuity common in such interviews, at the same time maintaining the spontaneity usually lacking in a scripted interview.

To prepare a recent program covering Alberta's lumbering industry, Frank and his assistant, Don Osborne, travelled a total of 600 miles with their recorder, picking up sounds of trees being felled, horses hauling logs, cook-house sounds, and other lumber camp color deep in the Alberta foothills—and the first-hand story of a huge forest fire, as told by a ranger at his station.

In the actual broadcast another unusual technique was employed—forestry men who had actually directed fire-fighting operations carried narration of the forest fire story, which was broken by dramatization, music and sound. Under ordinary conditions, untrained speakers would not be able to inject the necessary elements of suspense, but by carefully editing of "ad lib" statements it was found possible to keep the suspense and still have the added attraction of hearing the story direct from the men whose experiences were being relived.

The half-hour weekly series, heard over CJCA, Edmonton; CKRD, Red Deer; CFAC, Calgary, and CJOC, Lethbridge, is sponsored by two Alberta natural gas companies. The entire production is being produced by Fleming Radio Productions of Calgary. The account was placed through J. J. Gibbons, Limited.

### Needles Listeners

Winnipeg.—CKY has hold of a guy who spins the discs on a late evening musical show and fills in the gaps with an off-the-cuff style of chatter. He is Vaughn Bjerre, head man on the *Night Watchman* program, heard over the station six days weekly from 11.15 p.m. to 1 a.m.

Vaughn likes to needle the listeners in a gentle sort of way. Bawling them out for suggesting he lengthen the hours of the show and so on. Very often he cuts in telephone calls received from outside and the one-sided conversation is usually amusing to tuners-in. Naturally the pitfall in this type of show is too much talk and not enough music. But to date Vaughn gives the music an edge.

A comprehensive picture of the week's happenings in the news is fitted into a 15-minute slot every Sunday night over the same station. Jim McLeod and Vaughn Bjerre do the commentating, dressing up the reports with a dramatic narrative style.

At least two "live" voices of local personalities who have been in the news limelight during the week are included on each broadcast. A tape recording is made of them repeating the actual quote they made at the time the story broke.

GLAD YOU CAN WALK?

SEND A BUCK TO  
THE CRIPPLED KIDS-

See pages 10 & 11

# Listeners

BUY

# Products

# Good Programs

BRING

# Listeners

# In Manitoba

"THEIR FAVORITE  
PROGRAMS ARE ON"

# CKRC

630 on the dial — Winnipeg



**JOS. HARDY**  
*talks*  
**QUEBEC MARKET No 2**

"Here is Hardy again, talking to you from Arvida, the Aluminum City of Canada. Because of greatly increased demand for aluminum, especially in the United States, Aluminum Company of Canada Limited has announced that its plant will operate at full capacity, and that a production boost has been arranged. This will mean work for 200 to 300 more persons. Tell your sales story where there is purchasing power to purchase your goods. In the Saguenay district, tell it over CKRS, Jonquiere - Kenogami, and be assured of a receptive audience."

For any information on  
QUEBEC MARKET No. 2  
and

TRANS-QUEBEC" Radio Group  
Telephone, Wire or Write to

**JOS. A. HARDY & CO. LTD.**  
MONTREAL QUEBEC TORONTO

REPRESENTING

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

# CRIPPLED KIDS PROFIT FROM RADIO'S ALL-OUT DRIVE

Final figures for the 1950 Easter Seal Drive are not yet in, but Monday of this week the Ontario Society for Crippled Children announced that the total receipts to date were \$319,200.93, which is 96% of last year's total and 91.25% of the objective of \$350,000.00. Officials of the Society credit the 35 radio stations which carried the mammoth Easter Seal program April 2 and the still larger number of stations which publicized the campaign, with the lion's share of the success.

Not one cent was charged by the stations, the artists, or others concerned with the production of the program, and the Maple Leaf Gardens were donated by Major Conn Smythe.

Reg W. Hopper, executive director of the Ontario Society for Crippled Children, told Canadian Broadcaster & Telescreen that the success of this campaign was assured from the moment when the Radio Committee was formed. "They gave a comprehensive coverage of all angles of the industry and undertook their work with unexcelled enthusiasm," he said.

Hopper commented on the business-like way the whole campaign was handled and concluded by expressing his belief that: "It would have been impossible to obtain the same support if it had been handled on a commercial basis. A campaign of the dimensions of this one would have been way out of reach of such an organization as ours. From now on the Easter Seal Campaign is radio's baby, so long as radio is prepared to nurture it."

Producer of the program was Esse W. Ljungh, assisted by Jackie Rae. Directors of various dramatic offerings were Alan Savage, Cockfield Brown & Co. Ltd., and J. Frank Willis and Terence Gibbs of the CBC.

Howard Cable, Mart Kenney, Geoffrey Waddington and Dr. Leslie Bell.

Hugh Newton, chairman of the script committee, was responsible for the involved libretto.

Music was under the over-all direction of Samuel Hersenhoren. Conductors were Lucio Agostini,

Artists, and we print their names in order of appearance, apologizing in advance if we have



What was it for? They're right there in the centre of the top row of Crippled Kids, drinking in their own Easter Seal Program, Sunday, April 2, 1950, at Toronto's Maple Leaf Gardens. The cameras could only catch a glimpse of the million-dollar showcase that gave listeners to the 41 stations that carried the program a jam-packed hour of all-Canadian entertainment. Top left: Jack Jordan sang; inset: Pegi Brown was among the 20 artists who put on the show for the public; top right: Jack Dennett announced the show; second row from top right: vice-chairman Foster Hewitt and chairman Mart Kenney; bottom row: next, five musical bigs fronted the show: Lucio Agostini, Samuel Hersenhoren, Howard Cable, Mart Kenney, and Geoffrey Waddington.

**CKNB CAMPBELLTON N.B.**

April 26, 1950

Dear Mr. Time-Buyer:

Is 50 good?

In our home city of Campbellton alone, CKNB has a steady average of 50 local advertising accounts.

Campbellton's population is in the vicinity of 12,000 and personally, we think local business is pretty good.

Of course, it's growing, and by next month maybe we'll be saying not 50, but 60.

Yours very truly,  
*Stau Chapman*  
Station Manager

CSC/LG

AN ALL-CANADA STATION

**THE CRIPPLED KIDS CAN USE A BUCK FROM YOU'LL GET A REPRODUCTION OF THIS FULL PAGE MONTAGE PRINTED ON HIGH GLOSS ART PAPER AVAILABLE FOR FRAMING.**

# PRIVATE STATIONS AND CBC COMBINE WITH TALENT UNIONS

omitted anyone, were: Foster Hewitt; Frank Shuster, who appeared without his partner, John Wayne, when the latter was prevented from performing by a family emergency; Terry Dale; Jack Dennett; Kate Aitken; Herb May; Roy Ward Dickson; Steve Rowan; Norma Locke; Fred Treneer; Wally Koster; Gordon Braun; Jack Fowler; Elwood Glover; Stan Francis; Cy Mack; Eric Christmas; Lorne Greene; Elizabeth Benson Guy; Margaret Kerr; Jimmy Shields; Jan Rubes; George Murray; Bernard Johnson; Michael Kane; Toby Robins; Lois Marshall; Andrew Allan; Gisele; Charles Jordan; Jack Scott; The Leslie Bell Singers.

was supplied by Norman Harris and his King Edward Hotel Orchestra. Acts included: The Silvertons, Zena Cheevers, Joe Murphy, The Rollini Bros., Margaret Lynn Munn (Miss Canada), The Videoettes.

Stations carrying the broadcast were: CKBB, Barrie; CJBQ, Belleville; CKPC, Brantford; OFJM, Brockville; CFCO, Chatham; CKSF, Cornwall; CKFI, Fort Frances; CKPR, Fort William; CJOY, Guelph; CHML, Hamilton; CKOC, Hamilton; CJSH-FM, Hamilton; CJRL, Kenora; CKCR, Kitchener; CKWS, Kingston; CJKL, Kirkland Lake; CFPL, London; CFCH, North Bay; CKOY, Ottawa; CFRA, Ottawa; CFOS, Owen Sound; CHOV, Pembroke; CHEX, Peterborough; CFPA, Port Arthur; CKTB, St. Catharines; CHOK, Sarnia; CJIC, Sault Ste. Marie; CJCS, Stratford; CHNO, Sudbury; CKGB, Timmins; CFRB, Toronto; CJBC, Toronto; CKEY, Toronto; CKNX, Wingham; CKOX, Woodstock.

The executive committee consisted of: Mart Kenney, chairman; Foster Hewitt, vice-chairman; Len Headley; Waldo Holden.

The following were among the chairmen of the sub-committees: Station Relations, Bill Byles; Script Committee, Hugh Newton; Advisory Committee, Len Headley; Public Relations, Waldo Holden; Publicity, Gordon Sinclair; Pre-Show, George Taggart; Special Events, Cy Mack; stage manager for the broadcast, Charles Emerson.

A Pre-Show was well received by the 17,000 people who packed the huge Gardens. Emceed by Stan Francis and Cy Mack, music

Three artists' unions co-operated with the committee in permitting their members to appear without charge. These were: the American Federation of Musicians; the Association of Canadian Radio Artists; the American Guild of Variety Artists.

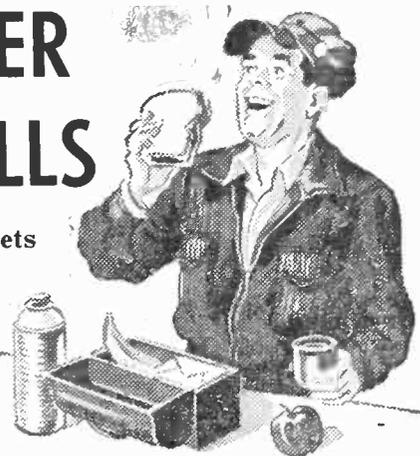


Howard Cable and Leslie Bell; two drama producers, Esse Ljungh Sage, startled to find that all is well; third row: emcees Herb May Shuster indulge in the serious business of being funny; curious of the Leslie Bell Singers; inset above: Hugh Newton, chairman committee; horseplay in a low key, courtesy tenors Jimmy Shields Murray; bottom row: actress Toby Robbins, CBC's J. Frank Willis Margaret Kerr; Inset: chanteuse Gisele, "Share the Wealth's" Stan Cy Mack; Roy Ward "Spell-Binder" Dickson. Pictures by Pete Gordon and C. B. & T.

## GREATER PAYROLLS

Mean Larger Markets

Industrial payrolls clearly indicate market growth and economic stability. Calgary's estimated industrial payroll at Jan. 1st, 1950, amounted to \$1,004,015 WEEKLY! This is a new, all-time high!



### CFCN'S EXPERIENCE CAN HELP YOU SELL THIS BOOMING MARKET

Ask  
Radio Representatives, Toronto - Montreal



"THE VOICE OF THE PRAIRIES"

★  
Calgary

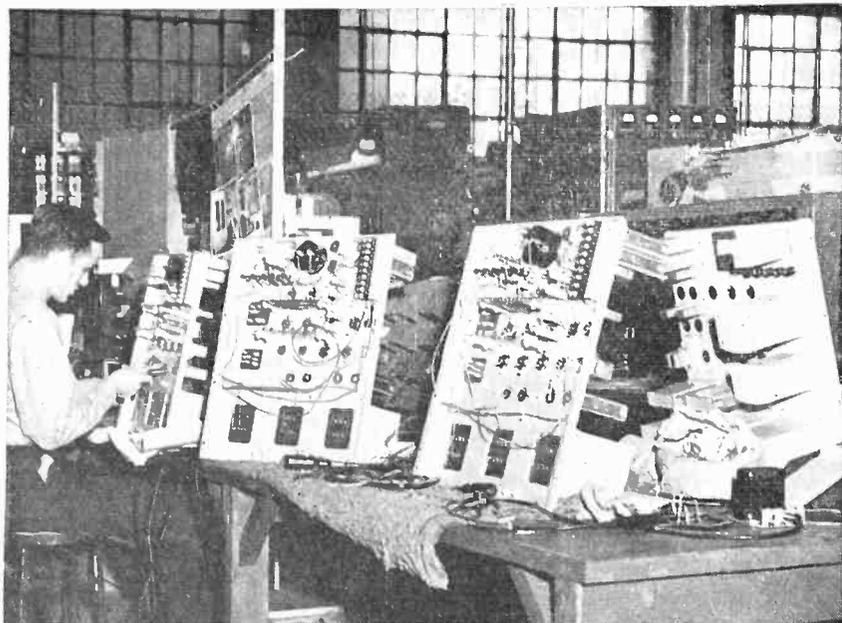
Wise time-buyers have used CFCN to sell the Southern Alberta market for over 28 years.

cheque or money order, payable to the Ontario Society for Crippled Children, to:

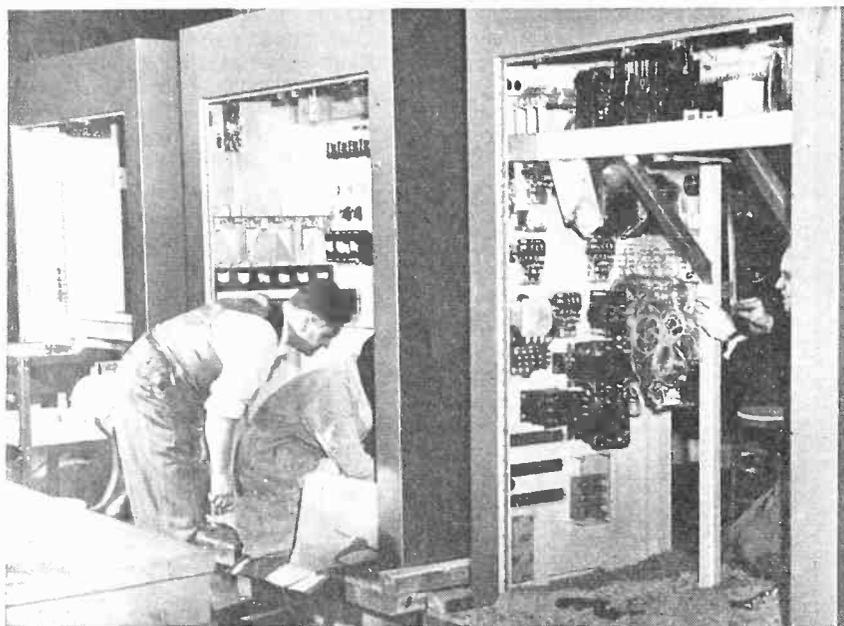
CANADIAN BROADCASTER & TELESCREEN

6 1/2 Church St.

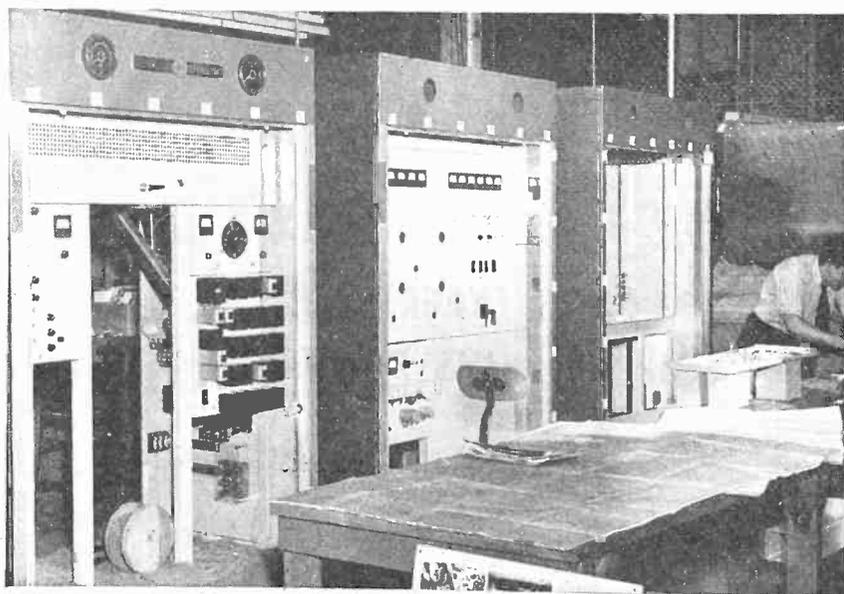
Toronto 2



Wiring and assembly of intricate sub-panels which are later to be installed in the TV transmitter cubicles.



Mounting and wiring sub-assemblies in the main cubicles.



Major sub-assemblies are shown in place in the video cubicle in centre. Assembly is partially complete in the video cubicle at left and a start is being made on the audio cubicle on the right.

# Pioneers

## in the manufacture of **TV TRANSMITTING EQUIPMENT** in Canada

Building Canada's first television transmitter is another progressive step in the manufacture of broadcast equipment by Canadian General Electric. The transmitting equipment including the associated console, antenna and accessories, will be completed soon.

Broadcasters recognize the value of C-G-E coast-to-coast technical service and enjoy the benefit of handy warehouse stocks. These services are rounded out by complete manufacturing facilities at the Company's Royce Works.

**GENERAL  ELECTRIC**  
**AM • FM • TV**

The new TV transmitter is one of the most complex peacetime electronic equipments ever built in Canada. You, the broadcaster, benefit through the experience gained by Canadian technicians and engineers, in the building and servicing of this and associated electronic equipments.

50-RT-2

**CANADIAN GENERAL ELECTRIC COMPANY  
LIMITED**

**HEAD OFFICE: TORONTO — SALES OFFICES FROM COAST TO COAST**

# NEW YORK'S RADIO ROW

by Richard Young

New York, N.Y.—There have been no further reductions in advertising rates but the opinion of station WFIL in Philadelphia has sparked quite a controversy within the industry.

You'll recall that WFIL, operated by The Philadelphia Inquirer, recently reduced its night-time rates and increased its daytime rates so that one rate is in effect during the choice listening hours. The station admitted that the reason was the result of the inroads made by television even though the latest BMB reports show the outlet recorded gains.

During recent weeks stations throughout the country have been turning pages of statistics to back up the claims that radio is far from a dead duck and is as a matter of fact continuing to grow despite television. The figures are indeed impressive and caused a research expert to comment: "It is the time to increase—decrease—radio rates."

Last week, however, the nation's largest advertiser and the biggest advertiser in radio, Procter & Gamble, opened up with its appraisal of the situation. It's an appraisal that will not go unheeded, you can be sure.

Edward J. Morgens, vice-president in charge of advertising for P. & G., said the official opinion of his company is that both radio and television are entering a difficult period. The reason—because radio is in a period of declining values and television's growth has reached boom proportions. Mr. Morgens warned that if these two media cannot cooperate advertising effectively and efficiently in the years ahead, they will languish and perhaps they will be supported by the government."

Commenting on P. & G.'s radio appraisal, Mr. Morgens stated: "We look forward not to scrapping our properties but to lowering the cost so that they can prove effectively for us. In doing so we look forward just as constantly to lower radio time costs, areas of relatively high television development, as we do to

higher television costs in those areas."

Mr. Morgens said that the company plans to learn all it can about television. It will continue its experimentation with video because of the need for lower mechanical costs and the creation of a whole new approach to program production. The company will also use the medium on a broad scale for advertising. "Television's job is to sell merchandise to the consumer. It should be used only if it will accomplish that job just as efficiently per dollar spent as other media," Mr. Morgens declared.

Because of the tremendous interest in the rate situation on the part of agencies and advertisers, it was expected to be a major topic of discussion at the National Association of Broadcasters convention in Chicago last week.

Unfortunately, your correspondent has been laid up at his Long Island retreat the past two weeks and was unable to make the trip to the Windy City. However, we hope to bring you an analysis of the most significant developments at the convention in the next issue.

During the past week we have had the opportunity of listening and viewing many radio and television programs. Especially the daytime programs. We are sincere in our belief that this was the direct cause of our doctor keeping us home an extra week.

Thank goodness the baseball season opened.

Here's a digest of the week's news: General Mills making NBC executives happy by buying 65 night-time half-hour periods for a special summer sales campaign running from May 1 to September 7. NBC packaged programs will be inserted in the various segments... MBS network also happy that its Cecil Brown co-op series signed 55 new advertisers in 17 states all in 10 days... U.S. Army and Air Force recruiting service expected to expand its radio sponsorship... We predict that Robert Hope will stay with

the NBC network... Wayne Coy, chairman of the Federal Communications Commission, assured broadcasters that responsibility for what goes out over the airwaves belongs to the broadcasters—not the FCC... Ralph Edwards' *This Is Your Life* show will switch from NBC to CBS on May 9. It's sponsored by Philip Morris cigarettes... Daylight-saving-time schedules go into effect at the four major networks on April 30... Well, we hope to return to Radio Row before next issue.

IN EDMONTON **CJCA**  
**\$90,000,000.00**  
 BUILDING PROGRAM UNDERWAY!

**NO Cocktail Bars!**  
**NO Ski Excursions!**  
**NO Broadway!**  
**SO...**

There's Nowhere To Go  
 in Medicine Hat  
 Except To Stay At Home  
 and Listen to CHAT!

**WE TRAVEL FOR THEM... ENTERTAIN THEM... REPORT FOR THEM...  
 SELL THEM!**

**CHAT**  
 MEDICINE HAT

ONE THOUSAND PERSUASIVE WATTS  
 AN ALL-CANADA STATION

The Voice of the Eastern Townships

**CKLT**  
 (FRENCH) 900 Kc. 1000 Watts

**CKTS**  
 (ENGLISH) 1240 Kc. 250 Watts

SHERBROOKE, QUE.

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

**MIGHTY MIKE Sez...**

Get Continuous Results

Art Riddell & Son have been a sponsor on CKCK for 16 years

**CKCK REGINA**

**YOUR 5000 watt TOP NETWORK STATION**





*Elliott - Haynes Announces*

# An Extension Of Radio Audience Rating Service . . . .

Beginning with the June reports, Elliott-Haynes Limited will extend its present service in all principal cities to include:

## RURAL AUDIENCE RATINGS . . . .

Share-of-audience, by station, by time segment, for urban area, rural area and combined urban-rural area.

## MULTIPLE - SET LISTENING . . . .

A measurement of multiple-set listening as an index of the total audience within the home.

## AUTO RADIO LISTENING . . . .

A measurement of auto radio listening, listing sets-in-use, and share-of-audience by station, by time segments.

## OUT - OF - HOME LISTENING . . . .

A measurement of out-of-home listening, to include stores, restaurants, beauty parlors, etc.

## SELL - ABILITY RATINGS . . . .

A semi-annual measurement on the correlation of program listening to use of advertised products as a basis of measuring a program's selling effectiveness.

FURTHER DETAILS WILL BE ANNOUNCED LATER



# ELLIOTT-HAYNES LIMITED

CONDUCTING RADIO AUDIENCE SURVEYS CONTINUOUSLY SINCE 1940

515 BROADVIEW AVENUE  
TORONTO

INT. AVIATION BUILDING  
MONTREAL

# STATIONS

## Juvenile Clubs

### Save Juvenile Courts

**Montreal.**—The plans of Captain Pelletier, head of the Delinquency Prevention Bureau of the real police force, had been going ahead slowly but surely with the co-operation of local stations CJAD and CKAC enlisted. Then there developed a crisis.

In the April issue of National Monthly, feature writer Carroll describes the growth of the Montreal police juvenile court from a limited membership in the best district to the avalanche of 4000 new members which followed the broadcasts. Author Carroll explains that the purpose of the clubs is to take potential candidates for the juvenile courts off the streets and provide them with organized recreation before they get into trouble. They are also, contrary to what many of us believed, that policemen are their friends, Carroll says.

The weekly radio broadcasts do much to weld the various clubs together and promote public interest in the scheme, while the need for equipment, facilities and finances goes on. Errol Macdonald, CKAC announcer, handles the lunch program for the young-while CJAD's Ron Morrier handles an English broadcast over the station. Local sponsors have shown their support by donating

20 prizes each week, one of which is usually a bicycle, to club members during the broadcasts. Typical of program content was one broadcast over CKAC where John Gautier, a Kiwanis director, and Capt. Pelletier chatted with a few of the clubs' 50,000 members about city by-laws, pointing out that laws are for their protection.

• • •

## Air Brandon Fair

**Brandon.**—The annual Manitoba Winter Fair held at Brandon rouses intense interest in rural parts of this province and sections of Saskatchewan. This year, termed the biggest ever by fair officials, was no exception.

As usual CKX microphones were much in evidence at the fair's home — the Brandon Arena. Lengthy coverage was given to the ceremony kicking-off the fair. This featured a giant parade of livestock and floats depicting Manitoba's progress during the last 50 years in agriculture. Key-note speech was given by Agricultural Minister James Gardiner. He urged farmers to keep producing to their limit as he was certain markets would be forthcoming for their products.

During the four days of the fair the Brandon station kept listeners up to date on the various cattle, swine, poultry and horse competitions.

Also very much in the spotlight at the fair was Peter Whittall of the CBC Farm Broadcast which originates out of Winnipeg. During fair week, Peter did his broadcasting from the Wheat City. His booth, located upstairs in the Arena, was continually crowded with rural folk, who, having heard him over the air, wanted to get a glimpse and have a face-to-face gabfest. Peter, a congenial gent — he's an ex-newspaperman — seemed genuinely happy to meet anyone and everyone.

Each day he made a point of interviewing the owners of prize cattle, horses, and so on.

• • •

## Porky Has A Sponsor

**Winnipeg.**—One of CKRC's best mail pulls in the last couple of years has been sound-effect contests staged by Gene (Porky) Charbonneau on his early morning show.

Now Porky has a sponsor, Canada Rice Mills, and the mail response is growing by leaps and bounds. One week 1,600 letters, all containing box tops from the sponsor's product, were deposited on the fat man's desk. Next week the mail had soared to 2,800 letters.

Gene works out quite a few tricky sound effects, trying to come up with a new one each week. For example, he has aired the sound of a knife being sharpened and has cut into various vegetables for the mike's benefit.

If the person with the winning entry has enclosed a box top, a \$10 bill and radio is handed out; no box top and the loot is narrowed to the cash.

## Wins Trip Home

**Vancouver.** — A Dutch woman who has not been able to make a trip home during her 23 years in Canada will make the journey this year as a result of winning \$744.50 on Share The Wealth's Oscar question.

She is Mrs. Clara Lowe of New Westminster, who was listening over CKWX when she heard her letter picked out in Toronto. She answered the question correctly and won \$744.50 apiece for herself and her counterpart at the Toronto microphone.

The New Westminster woman said she had been taking part in radio contests for years, but this was the first time she had scored.

The same night CKWX had another big winner on Take A Chance, which follows Share The Wealth on this station, when E. W. Turner won \$1,300 worth of household furnishings.

Oddly enough Turner, a former resident of Winnipeg, was in town looking for a house at the time he went on the program, so he got away to a good start on the furnishings.

**CJAD** montreal  
covers QUEBEC'S ENGLISH MARKET  
... providing the perfect combination of coverage and listenership.  
5,000 watts 800 kc.  
AFFILIATED WITH CBS



We Made It . . . . .

# NOW

\* (Elliott-Haynes—March, 1950—7.00 a.m.)

## EDMONTON'S

# No. 1 STATION IS

# CERN



**B.U.P.**  
BRITISH UNITED PRESS

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



HEAD OFFICE

231 St. James Street

MONTREAL

# Newfoundland Coverage

by

## CJFX Antigonish

The West and South coasts, including the communities of:

- Corner Brook
- Grand Falls
- Botwood
- Stephenville
- St. Georges
- Channel
- Port Aux Basque
- Rose Blanche
- Burgeo
- Ramea
- La Hune
- Bay D'Espoir
- Belleoram
- Fortune
- Garnish
- Marystown
- Placentia
- St. Albans

### COVERAGE

10,000 Watts (directional) over salt water to the WEST and SOUTH coasts of Newfoundland.

### PROGRAMMING

Hillbilly, old-time music shows, special Newfoundland program now under way.

### PROOF OF AUDIENCE

Mail (275 Newfoundland dollars for March of Dimes Campaign); independent reports.

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# CJFX • Antigonish

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

MONTREAL: 106 Medical Arts Building - FI. 2493

# DIGGING for BUSINESS for YOU

Paraphrasing a famous quotation,  
"WE HAVE THE TOOLS,-  
GIVE US THE JOB."

### STOCK LIST - TOOLS

Number	
54,820	Radio Homes—(B.B.M. Day)
20,000	Urban Population—(Sales Manage.)
1 (large)	*Average Program Rating
1	**Faithful Audience
5	Persuasive Announcers
6	Competent Writers
8	Skilled Technicians—Modern Equip.
Infinite	Enthusiasm and Confidence in the CFNB Ability to SELL.

\*Elliott-Haynes — Feb. Day-Av. Prog. Rating

40.3

\*\*Elliott-Haynes — Feb. Day-Av. % of Listeners

94.7%



## HOW THEY STAND

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

### DAYTIME

English		
Big Sister	17.0	+ .9
Road of Life	15.1	— .5
Happy Gang	15.0	— .6
Ma rerkins	14.4	—1.3
Pepper Young	14.2	—1.3
Laura Limited	14.0	+ .1
Right to Happiness	13.8	—1.6
Life Can Be Beautiful	13.0	—1.0
Aunt Lucy	13.0	same
Rita Martin's Musical Kitchen	12.7	— .4
French		
Jeunesse Doree	28.9	— .6
Rue Principale	28.9	+ .2
Maman Jeanne	23.5	+ .5
Grande Soeur	23.3	+ .7
Tante Lucie	23.1	+ .6
Quelles Nouvelles	22.9	+2.0
A L'Enseigne des Fins Gourmets	22.8	+1.0
Joyeux Troubadours	22.4	same
Quart d'Heure de Detente	22.1	— .8
L'Ardent Voyage	20.3	+ .1

### EVENING

English		
Charlie McCarthy	35.1	— .9
Lux Radio Theatre	33.5	— .3
Fibber McGee & Molly	33.1	—1.0
Amos 'n' Andy	32.0	—1.8
Our Miss Brooks	29.2	+1.0
Bob Hope	26.1	— .9
Twenty Questions	25.8	+ .5
My Friend Irma	25.2	same
Aldrich Family	22.6	—1.2
Mystery Theatre	21.3	— .9
Suspense	20.5	+ .4
Share the Wealth	20.4	+1.3
My Favorite Husband	20.3	+1.5
Great Gildersleeve	20.1	— .5
Boston Blackie	20.0	+ .2
French		
Un Homme et Son Peche	40.0	+ .8
Radio Carabin	35.2	+ .3
Metropole	31.1	— .8
Ralliement du Rire	28.3	+ .7
Ceux qu'on aime	26.4	+3.3
Talents de Chez Nous	24.4	— .6
En Chantant dans le vivotir	23.1	—2.1
Theatre Ford	22.8	— .9
Theatre Lyrique	21.6	+1.9
Qui suis-je?	21.6	+2.1
Peintres de la Chanson	20.9	—1.2
Le Cure de Village	20.6	+2.2
Varieties 57	20.5	+1.1
Faubourg a M'Lasse	20.4	+2.5
Mosaïque Canadienne	20.4	+4.2

### AVAILABLE

SPORTSCASTER, experienced in hockey, baseball and boxing. 28 and single. Can also handle special events, news and scripting.

Box A-45

Canadian Broadcaster & Telescreen  
163 1/2 Church St. Toronto



### LABOR RELATIONS

We just met the anno who told the boss he w quitting because he like the station. It just the principal of thing.

### PAN MAIL

Sir: After reading you umn for the past sev eight years, I have to the conclusion you trying to be funny.

—Sense of H

### ET TU BRUTE

If the thinly disg agency man who revil on page 3 of this wrote as brilliantly fo clients, he wouldn't h thing to worry about.

### CONSOLATION

Members of the M Commission can alwa home at nights and a quiet evening listen the radio.

### DOG BITES DOG

We wish we could be they are not cooking Royal Commission to tigate the investigatio Royal Commissions.

### UNSOLICITED TESTIMON

The announcer read commercial so well couldn't believe he w collecting a talent fee

—Gordon Sir

### READER RESPONSE

Let it never be said radio or Lewis appea to the illiterate. I rea Broadcaster.

—Mark Napier, J. Walter Thom

### HIATUS BLUES

We remember the last July when the grams were so good one rushed back from cottages thinking it Fall.

### SWEET CHARITY

Glad you can walk? a buck to the Crippled See pages 10-11.

# CANADIAN TELESCREEN

No. 8.

TV and Screen Supplement

April 26th, 1950

## TEE VEE ACTION

York, N.Y.—Radio comic Hope made his television debut on Easter Sunday and it was an auspicious occasion.

His program was watched with great interest by the public as well as other entertainers and broadcasters. Although Bob was a bit ill at ease, his over-all performance assured all concerned that entertainers weaned in vaudeville need have no fear of the television lens.

Critics acclaimed the performance of one of the few exceptions to the John Crosby of The New York Herald Tribune. However, the more experienced critic, Mack Gould of The New York Times, was lavish in his praise.

At this quote, for instance: "The viewer saw was the Hope of the old 'Roberta' Palace days, the master of the comedies who was relaxed and lively and never in a hurry. He was the polished clown in addition. His impishness had a light touch, and his gags were delivered across the footlights with the deftest of deliveries. To the audience at home he communicated that priceless feeling that he, too, were conspirators in a make-believe, while to his performing company he conveyed a sprit and cohesion which is the trademark of the born show-

man. What is the significance? After the success of Mr. Hope, many other name performances such as Jack Benny, Fred Astaire and Charlie McCarthy, may be decided that now is the time to get in up with Milton Berle in stimulating the growth of the television medium. Such action would be a tremendous boom for the industry.

For television hearings now scheduled to extend into May. A re-examination was scheduled to get under way this week. RCA has got another boost last week when it was transmitted on the 2.7 mc. coaxial cable. It was expected that the system would need a wider band but it did not suffer too much under the cramped conditions of the pre-war day cable.

ABC research estimates that there will be 5,925,000 TV sets sold by July 1 this year.

CBS-TV expected to continue its 'Boast of the Town' program as a sustainer during the summer. Lincoln-Mercury will remain in the fall.

## LET'S KEEP THE V IN TV

Television is broadcasting, and in some respects its problems are akin to ordinary AM broadcasting.

What I should like to point out to you, however, are the aspects of television problems which differ from those of ordinary AM broadcasting and to try to show you how these can be circumvented.

AM broadcasting, regardless of the size of the station, has almost identical problems. The matter of equipment naturally differs, but not in style and type; rather in quantity. For a small operation you have a small transmitter, a few microphones, perhaps only one small studio and one or two turntables. In a larger station your transmitter is larger and more powerful, your number of microphones and turntables is increased.

The most difficult problem in television is your programming with its attendant costs, its regional preferences and its overall availabilities.

In AM your basic programming is records. Such programming is very cheap and it has a ready audience.

Let us just pick any typical hour of AM record programming. This hour is programmed vertically. In this hour about 15 records will be used. What does programming for this hour cost an AM station? Well, apart from announcer or disc jockey, engineers, and so forth, the actual programming cost is probably not more than \$15.00, considering the fact that these identical records will be used many times over.

I went to the record companies who made the records with this question: "What would it have cost if these records had been made up exclusively for the one station, for one performance?" The price will startle you. It was

Condensed from an address to the Canadian Association of Broadcasters at Niagara Falls, March 29, 1950, by Samuel H. Cuff, television consultant associated with Adam J. Young, Jr., Inc., New York.

in the vicinity of \$60,000.00.

A cheap program in AM is cheap to the station, only by virtue of the fact that millions of individuals and hundreds of stations pro-rate the cost between them.

In television you do not have this extensive pro-rating of cost. Also, in visual entertainment you do not have repetitive availability as you have in music. When you have seen a television show that's it.

Programming must be the basic consideration which must underly all planning for television.

First there is the consideration of program availabilities. One market might be very much interested in sports and have a large number of local sporting events available for television pickup. Such events would have a ready audience and provide relatively inexpensive and extensive program material. Equipment for this type of program pickup would be purchased, but even here careful analysis should be made. Let me give an example of this.

Seattle is a basketball town. High school basketball, however, is played in very many places, all of them relatively small gymnasiums located well inside and on lower floors of buildings many feet away from streets or parking areas. Thus pickup equipment for this programming either must be relatively light, or fully portable, and very flexible, so that within an hour cameras can be brought in and set up, then struck,

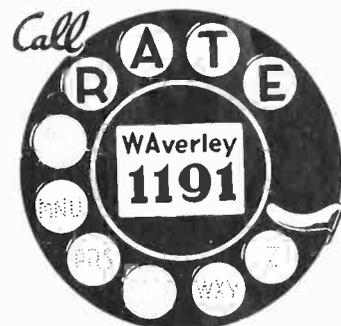
carried out to an ordinary truck or station wagon and moved and set up in another spot.

Dallas, Texas, is a football town. Dallas sees a large number of its sports out of doors. For Dallas, therefore, the most feasible and economical type of remote operation is what is known as a mobile truck or telecruiser with all control equipment, directors, panels and even relay transmitters mounted in fixed positions on this truck, which backs up to a field, sets the camera up on its roof or nearby stands, and then merely rolls them back into the truck when the event is over.

There is a difference of many thousands of dollars between these two types of operations. The added expenditure of the mobile unit or telecruiser in the one case was justified. In the other case, it would have been sheer waste.

Cameras are costly. They are not only costly to purchase, but costly to operate. One station purchased six studio cameras plus mobile equipment, only to find

(Continued on next page)



### FOR THESE ARTISTS

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

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at  
Radio Artists Telephone  
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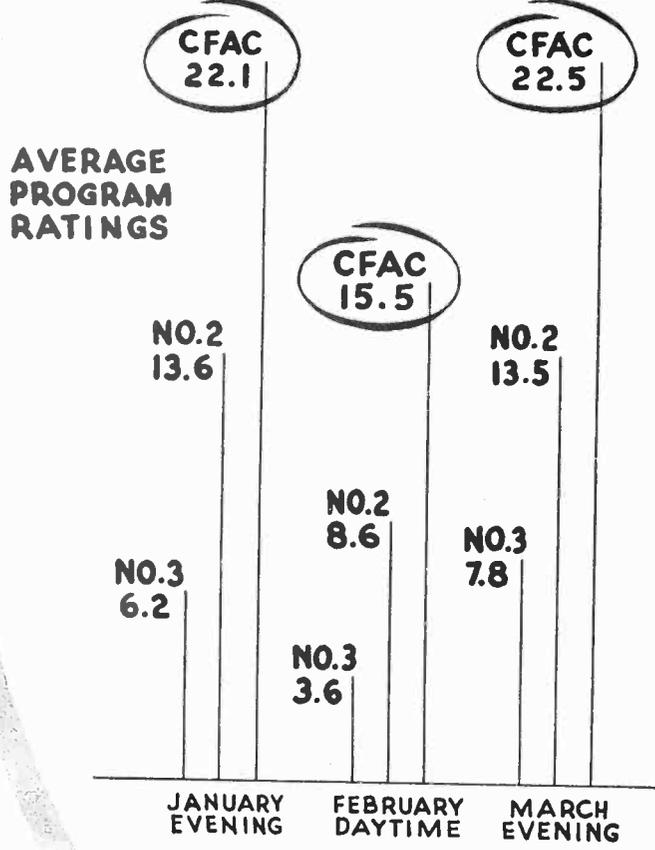
125 DUPONT ST. TORONTO, ONTARIO • PHONE KI.3147

# Audience Report

## CALGARY

### FIRST 3 MONTHS OF 1950

That Calgary listens mostly to CFAC is proved by these average "Program Ratings" based on Elliott-Haynes' surveys of the respective months.



5000 Watts  
960 Kcy's



CFAC leadership has been gained and maintained by supplementing network programs with spot and locally sponsored shows of outstanding merit and audience pulling power.

For times available and further information contact  
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MONTREAL, TORONTO, WINNIPEG, VANCOUVER

(Continued from previous page)

later that talent for good studio shows was not available. What happens? Cameras can't lie idle and so they are used for shows which do not stack up with other types of programming on competing stations, or which attract only small audiences. So, after costly excursions, they are finally laid up.

It costs from \$7,000.00 to \$12,000.00 a year, and sometimes much more, to operate every live pickup camera in the U.S. The more cameras you have, the more engineers you must have to maintain them; the more men you must have to operate them; the more parts and tubes you must replace. It is much easier to add a camera if you find you must have it and can make it pay its way, than it is to buy another camera at the start.

Motion picture films will undoubtedly become the backbone of television programming, but film programming for television, even on a syndicated basis, is much more costly than records. You rent a film and pay for it each time you use it. You don't buy it and use it consistently. Thus it's very important to analyze the availability of film, the cost of such available film, and the program content of this film, in the light of preferences in your own individual markets.

Television can be a very profitable venture. You have all of the advantages of static display advertising and aural advertising, without the drawbacks inherent in each. With this, the most effective of all advertising media, your product is shown in use; sales appeals surrounding this usage are translated into circumstances and conditions actually existing in the lives of your listener-viewers.

Television is much more than an advertising medium. The purpose of all advertising is to create the urge to buy, and thus the closer you can bring an advertising appeal to the level of the sale, the closer you are to reaching the maximum effectiveness of your ultimate objective. Television can do just this since it is a selling medium at the retail level—actually at house-to-house level.

Before there were stores, all types of merchandise were sold from door-to-door. The seller knocked at the door and usually his prospective customer came out on the front porch. The salesman displayed his wares and made his sales pitch. It was the super salesman who was fortunate enough to be able to get past the door, and the super plus salesman who was able to get into the parlor with his wares.

But through television, every manufacturer, regardless of what he sells, does precisely this thing. His best salesman is now, through television, standing there, favorably received, and gladly welcomed right into the privacy of the customer's home.

Manufacturers have in television a most potent force for telling their complete story succinctly. A perfected sales presentation, and many urges to buy, are all at his disposal through television, and can be made simul-

taneously, right in the hundreds of people in separated places. This is meant when we talk of the dynamic force of television.

With all this, there is, however, one danger point.

One hears a great deal about the fact that a television program should not need the full eye attention of the audience. It should, we are told, so that a person gets a great deal of sense out of it just by hearing it.

The key to success in television is its ability to sell merchandise by showing it, by demonstrating it. Thus to whatever degree the visual phase of a television program is reduced, by a lesser degree does it lose its personal selling value. The television program drawn from the need of being so less potent it becomes a less argument there is for its use.

The standards of all television programs should be built on this simple thesis. If it is worth watching, keep it on television.

I'm  
AN IDEA GALS  
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promotion writing, stenographer  
free to travel.  
WHAT HAVE YOU  
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Canadian Broadcaster  
& Telescreen  
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NORTHERN  
ONTARIO'S  
Greatest  
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CKSO  
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ALL-CANADA  
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J. Pilling, CHWK, Chilliwack



L. Roskin, CJDC, Dawson Creek



J. Orr, CHUB, Nanaimo



M. Chesnut, CJVI, Victoria



J. Loader, CJAT, Trail



C. Rudd, CJAV, Port Alberni



W. Reo, CKNW, New Westminster



S. Lancaster, CJIB, Vernon



F. Elphicke, CKWX, Vancouver



K. Horyett, CKLN, Nelson



H. Wotts, CKOK, Penticton



K. Willis, CKMO, Vancouver

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MEANS GOOD RADIO



## BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS

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CJDC—DAWSON CREEK  
CFJC—KAMLOOPS  
CKOV—KELOWNA  
CHUB—NANAIMO

CKLN—NELSON  
CKOK—PENTICTON  
CJAV—PORT ALBERNI  
CKPG—PRINCE GEORGE  
CJAT—TRAIL  
CJOR—VANCOUVER

CKMO—VANCOUVER  
CKWX—VANCOUVER  
CJIB—VERNON  
CJVI—VICTORIA  
CKNW—NEW WESTMINSTER

3,218,000 people is broad coverage  
CFRB gives Deep coverage, too!

**TAKE LINDSAY  
FOR INSTANCE!**



***IN LINDSAY, 88.5% LISTEN  
REGULARLY TO CFRB***

**B**ROAD coverage in the Number One market is yours on CFRB. But breadth is not enough. You want *depth*, too; and here's proof of just how deep CFRB penetrates. Lindsay—70 miles northeast of Toronto—is a typical example.

In this Victoria County centre, a recent independent survey showed that 88.5 per cent of radios are

tuned *regularly* to CFRB. This survey showed further that intermittent listenership was as high as 97.3 per cent in Lindsay.

Lindsay, with an annual retail trade of over \$10,000,000, and a population approaching 10,000, is just one example of the enterprising centres in the 3 billion dollar market deeply penetrated by CFRB.

**THE LINDSAY MARKET**

More than 2,800 householders in 1949.

Sales Management Report 1949 shows an effective buying income of \$3,594 per family.

Retail sales 1949: \$10,169,000, including food sales of \$2,569,000, general merchandise of \$1,019,000.

Manufacturing output of over 35 plants in excess of \$5,000,000.

**The Number One Buy  
In The  
Number One Market!**

**CFRB**

**50,000  
watts —  
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