

Canadian
BROADCASTER

Vol. 17, No. 21

TORONTO

November 13th, 1958

ON "MEET MARGARET", CFQC's Margaret Morrison has interviewed a Saskatoon centenarian, attended the Stratford Festival, visited the School for the deaf, the Crippled Children's School and Camp. In the picture she is seen interviewing some local school children.

- THE HOTTEST STATION IN TOWN 3
- RADIO GOES TO TRAFFIC COURT 4
- NEWS DIRECTORS MEET IN CHICAGO 7
- CENTRAL CANADA ENGINEERS 20

WHY USE RADIO ? ?

because RADIO will . . .

1. Reach **all** prospective consumers
2. Pinpoint the male audience you want
3. Persuade the highly influential female, too
4. Reach the important suburban family
5. Cover prospects your other advertising misses
6. Provide repetition and impact
7. Sound friendly and inviting
8. Do more for your advertising dollar

**USE A "SOUND" ADVERTISING MEDIUM
USE RADIO**



Radio Division

Suite 404 - 200 St. Clair Ave. West • TORONTO 7, CANADA • Telephone WA. 2-0502

BAB-Radio Division promotes Radio as an advertising medium and is a Division of The Canadian Association of Radio and Television Broadcasters

Emergency

CFCF CARRIES ON AS FIRE DESTROYS STUDIOS

by PAT GORDON

THE NEWS department of CFCF-Radio in Montreal made its own headlines around lunch time on October 23 while a two-alarm fire swept through the building, forcing announcers, engineers and everyone else to get out of the building as best they could.

Dean Kaye began to read the 12:30 news. Half way through the newscast a tremendous volume of smoke started pouring from the air conditioning vents. The fire department was called and the hallways were filled with librarians, news editors, engineers and announcers all wondering what to do next.

Meanwhile, engineers had gone to inspect the air conditioning system in the basement.

All this time Dean Kaye carried on with the 12:30 news switching off the microphone every few minutes for a good cough. He was barely visible among the swirling fumes. As he finished the newscast, Bob Crabb began to read a commercial, got half way through it and had to give up.

It was now 12:40 p.m. Master Control Engineer, Ken Gladden, started the tape for Dean Kaye's *Man's World*, ran downstairs to the switchboard and phoned the transmitter. "As soon as this show is over, cut the line and start emergency programing from out there. The studios are filled with heavy smoke and we can't go back in."

And so, as the light *Man's World* show finished, music rolled in from the transmitter and CFCF continued on the air without interruption while the studios began to burn.

It was now about 12:50 and people were filing out of the building. Thick smoke was pouring from all of the upper windows. As the last people were leaving the reception desk near the accounting office, flames shot up the wall and within minutes the fire had spread to the newsroom above and was eating its way through to the record library and the main block of studios.

CFCF Manager, Dick Misener had accurately assessed the situation shortly before this and, already arrangements were being made for CFCF to move into the old recording studio in the penthouse of the Dominion Square Building.

All the spare equipment that was in the basement was quickly loaded onto the station truck. Then the blow came. The keys were upstairs in the engineering office and it was in flames.

Without wasting much time, some-

body shorted the ignition and the truck was on its way to the Dominion Square Bldg.

Already people were at work there, cleaning and organizing. The Bell Telephone Co. was called: "Would you get lines in immediately?" So the job of getting CFCF on the air from the old recording studios began.

Meantime, Chief Announcer Hal Gibson and Engineer Ken Gladden were racing for the transmitter. Shortly after they arrived, CKVL de-

At 6:55 p.m. CFCF listeners heard this: "Good evening Montreal. This is Art Leonard. Under the most extreme emergency conditions, CFCF resumes near normal programing from the penthouse of the Dominion Square Building."

Station Manager, Dick Misener states that although CFCF has found a temporary home in the Dominion Square Bldg. — in the penthouse and in "Suite 600" — oddly enough, they are looking for more permanent quarters.



Photo by David Bier

SPATTERED AND WET, announcer Graham Gordon stands by as firemen take over the CFCF studios from which he has just escaped.

livered them several hundred records so that they could carry on emergency programing indefinitely from the transmitter at Caughnawaga.

CJAD was one of the first to offer all possible help to CFCF. The fire by this time had reached its height, blazing through the brand new master control room where engineers had spent hundreds of hours in the past few months, getting it fitted up. Firemen now had several hoses in action and were making good headway.

Then came a grave emergency. The power was still on in the studios. This happened because, when the normal power cut out, the emergency generator had obediently started up automatically to supply electricity to the nerve center of the station. Engineer George Bowden, rushed around to the rear of the building and cut a couple of fingers smashing through a window to stop the generator. He was the only casualty in the fire.

By mid-afternoon, the situation was under control and firemen began mopping up.

THE AWARD WINNING STATIONS

CJON Radio Television
NEWFOUNDLAND

POINTS OF SALE

CJCH
10,000 watts reaches
40%
of
Nova Scotia's Population
and
50%
of
Nova Scotia's Purchasing Power

CJFX Antigonish
CKBB Barrie
CJCH Halifax
CFPA Port Arthur
CKTB St. Catharines
CHOK Sarnia

PAUL MULVIHILL & Co. Ltd.

TORONTO
77 York St.
EM. 3-8814

MONTREAL
1543 Crescent St.
MURRAY MacIVOR
VI. 2-1097



Telephone Answering Service

Answers your phone whenever you are away from your office or residence.

Phone for Booklet in

Toronto WA. 4-4471 Montreal UN. 6-6921

Bonus Buy On CKY EXTRA VALUE FOR YOUR ADVERTISING DOLLAR

COVERAGE

CKY's 580 K.C.'s with 5000 watts power is equivalent to 50,000 watts on any frequency above 840 K.C.'s.



AUDIENCE

With 143,200 households (B.B.M. Spring '58) CKY delivers more listeners than any other radio station in Western Canada.

PROGRAMMING

"Music for young adults."

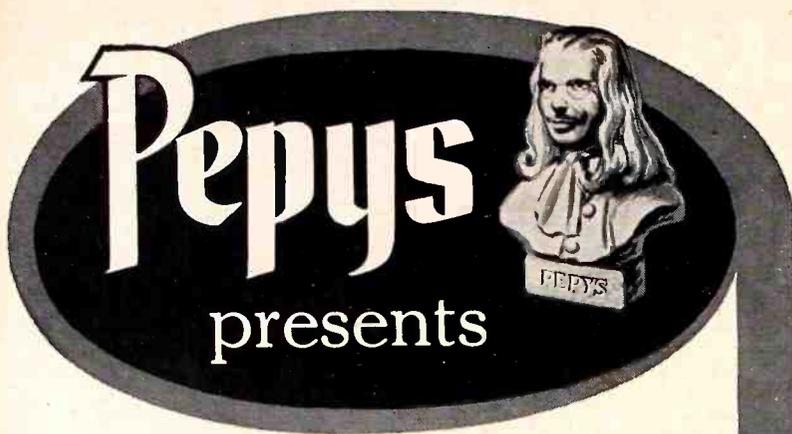
- The best of today's music.
- Tomorrow's Hits — Today.
- Golden Records of Yesterday.

CKY WINNIPEG

5000 Watts 580 Kcs.

"The Station that Never Signs Off"

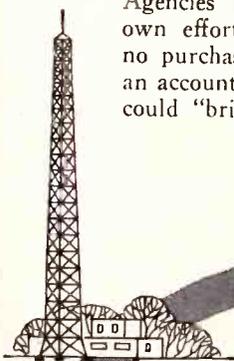
Reps: Stovin-Byles, Canada. Forjoe, U.S.A.



FOSTER ADVERTISING LIMITED

Harry "Red" Foster started his Agency in 1944—with 3 clients. He has the same three clients today plus 72 others. Always strong in radio, they were first in Television—arranged the first Canadian telecast to Canadian viewers from a U. S. station before a sending station was operating in Canada—first Grey Cup telecast. Vigorous & mature, the Agency balances print, radio, television, outdoor and all promotional media. Its business philosophy is strong on fresh creativity and research — "If he doesn't ask 'why,' he isn't a Foster man."

From small beginnings the Foster group has grown to be among the first 10 Advertising Agencies in Canada by their own efforts . . . no mergers, no purchased companies, never an account executive hired who could "bring an account".



STOVIN-BYLES Limited

Radio and Television Station Representatives
MONTREAL TORONTO WINNIPEG VANCOUVER

• RADIO STATIONS •

- CJOR Vancouver
- CFPR Prince Rupert
- CKLN Nelson
- CKXL Calgary
- CJNB North Battleford
- CKOM Saskatoon
- CJGX Yorkton
- CKY Winnipeg
- CJRL Kenora
- CJBC Toronto
- CFOS Owen Sound
- CJBQ Belleville
- CKLC Kingston
- CFJR Brockville
- CKSF Cornwall
- CHOV Pembroke
- CJMS Montreal
- CKCW Moncton
- CJON St. John's, Nfld.
- ZBM Bermuda
- ZNS Nassau
- CMQ Cuba

• TELEVISION STATIONS •

- KVOS-TV Serving Vancouver-Victoria
- CHAT-TV Medicine Hat
- CKOS-TV Yorkton
- CJBR-TV Rimouski
- CKCW-TV Moncton
- CJON-TV St. John's, Nfld.
- CJOX-TV Argentinia
- ZBM-TV Bermuda
- CMQ Television Network, Cuba

Public Service

COURT AIRINGS FOSTER SAFETY

IT TOOK Radio KYW quite a bit of time and talking to get their microphones into Traffic Court, but they did it, with the co-operation of a far sighted judge, and now *Traffic Court* is heard regularly every week over the Cleveland station.

This program was conceived by KYW news director Sandford Markey in 1956, "to prevent accidents, foster traffic safety and educate people about traffic laws." Markey put the idea up to Judge George P. Allen, who sits in nearby Parma, and,

only objective is to show the person his mistake and to encourage safe driving.

The judge feels that by broadcasting the proceedings of Traffic Court they have been able to reach the countless numbers of people in their automobiles. By listening to the cases being tried, the listeners are aware that the statement "it happened to him, but it won't happen to me" is not always the case.

He also feels that they are able to give good wholesome information to



Photo by Rebman

PARMA TRAFFIC COURT JUDGE GEORGE P. ALLEN and his wife, Anne, hold a plaque and souvenir book presented to His honor on behalf of the program "Traffic Court", by (left) Rolland V. Tooke, vice-president of KYW-TV, and Gordon Davis, general manager of KYW Radio. Presentation took place at a luncheon for Judge Allen celebrating a year's anniversary for this public service program heard each week on Radio KYW, Cleveland.

after many months of preliminary persuading, planning and preparation, the program made its debut Friday evening April 5, 1957.

The initial airing was on an experimental basis but when the behind the scenes operations of the Traffic Court in action caught the interest of the listeners, it was moved into the 9-9.30 time slot on *Program PM*, a regular KYW feature. This was June 28, 1957 and it has remained there ever since. *Traffic Court* is produced and directed by John Wellman and introduced each week by *Program PM* host, Bud Wendell. It is broadcast directly from the scene of action, with instructive comment by the presiding judge.

The station says that the co-operation of Judge George Allen, now in his seventh year on the bench, has been truly outstanding.

Judge Allen has his own views too, which he expressed in statements to the SIGMA DELTA CHI MAGAZINE.

ENCOURAGE SAFE DRIVING

He said that through this program people have learned more about traffic laws. They have found out that the courtroom does not try to belittle or embarrass a person. Its

people who violate but don't get caught.

The station says that since the inception of *Traffic Court* school bus violations have been reduced 50%, speeding 25% and driving while intoxicated 40%. These figures come from Judge Allen's office.

CITED AFTER FIRST MONTH

In May, 1957, after being on the air for only one month, the Radio-Television Council of Greater Cleveland presented the Twyla M. Conway award to KYW for *Traffic Court* as a citation of merit in recognition of its outstanding contribution to creative programming in the medium of radio.

Then, in May 1958, KYW received the Alfred P. Sloan award, U.S. broadcasting's top honor for public service in the highway safety field. The Cleveland station, along with WNHC, New Haven, Conn., and WNYC, New York City, were selected for their work in the highway safety field from over 3,600 stations throughout Canada and the U.S.

KYW was honored for using a variety of resources to inform and help the public in traffic accident prevention.

G. N. MACKENZIE LIMITED HAS THE SHOWS

MONTREAL 1411 Crescent St. TORONTO 519 Jarvis St. WINNIPEG 171 McDermott VANCOUVER 1407 W. Broadway

Canadian BROADCASTER

RADIO • TELEVISION • ADVERTISING

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

Published twice a month by
R. G. LEWIS & COMPANY, LTD., Suite 305, 54 Wellington St. W., Toronto 1
EMPIRE 3-5075

Printed by Age Publications Limited



Vol. 17, No. 21

25c a copy — \$5.00 a Year — \$10.00 for Three Years

November 13th, 1958

Radio Goes Where You Take It

The physical ability of the broadcasting media and the willingness of those who run broadcasting stations to step in the breach when any kind of a disaster or other emergency arises have been made evident again at Springhill, Nova Scotia. Right from the first reverberation of falling rock, maritime broadcasters were on hand, with their microphones and their cameras, so that an immediate flow of information could be poured, in seconds, into the surrounding areas and also out to the rest of the continent.

News of this major tragedy was picked off the wires by newspapers across the continent too. Time records must have been broken in getting the story onto the street by this older medium as well. Yet, in spite of the fact that news is only part of the function of a broadcasting station, it was radio and television which broke every phase of the grim story first.

Disaster is not the only circumstance under which the broadcasters are able to apply their extraordinary capacities and abilities. Later this month, Canada will stop everything to sit in on the playing of the annual Grey Cup game. This, in happier vein, will be broadcasting's day too, as it brings the whole country an instantaneous picture, by sight and sound, of the national football classic.

But what of the days when there is no terror, no Grey Cup game? These are the days when the broadcasters are faced with the real problem, that of bringing excitement to their audiences without any ready-made drama to fall back on. This is when it ceases to be a simple procedure, when the excitement has to be manufactured or searched for.

Elsewhere in this issue is the story of

a Cleveland radio station which takes its microphones into traffic court each week, a place where the drama is less colorful but none the less exciting.

There are stations which, week after week, send a mikeman to the sand-lot where the local *Peewees* are hammering it out with the *Microbes* from the next town. Not a national sporting event of Canada-wide importance. Just a broadcaster giving you a chance to see or hear your kids and the neighbors' kids playing off their own special brand of world series.

Proceedings from the City Hall get aired in some places. And broadcasters like these probably have the courage to air their stations' opinion on matters of local and national importance. Everyone doesn't enthuse over public affairs, but then there are those who couldn't care less about the Grey Cup.

Wide awake mikemen follow the fire trucks whenever the sirens scream. Local sporting events can be made more exciting locally than the national ones, if they are made available for people to get excited about. Microphones bob up on the University Campus; they find their way into the super market and the operating theatre and the music festival and the political meeting and the school assembly.

Naturally we are proud to be associated with an industry, which stands up and delivers, as the maritime broadcasters did last month at Springhill. But we are also proud of those stations which keep their excitement pots boiling between these extraordinary events. They have a word for it in the radio part of the business. "Wherever you go, there's radio." The only thing is, the wise broadcasters know that to make this true, they have to take the radio wherever people go.

NEW GOVERNORS NAMED

A UNIVERSITY president and two newspaper men have been named the three full-time members of the new Board of Broadcast Governors, which will regulate both government and private radio. The chairman is Dr. Andrew Stewart, 54, president of the University of Alberta. Serving with him, also on a full-time basis, are Roger Duhamel, 42, chief editor of the Montreal weekly, *LA PATRIE*, vice-chairman, and 51-year-old Carlyle Allison, editor-in-chief of the *WINNIPEG TRIBUNE*, permanent member.

CBC General Manager J. Alphonse Oumet, 50, is named president and general manager of the new CBC Board of Directors. Named vice-president and assistant general manager of the CBC is 57-year-old Ernest L. Bushnell, now assistant general manager of the CBC.

The CBC Board of Governors goes out of existence as such. It will be replaced by a board of directors whose sole responsibility will be the operation of the CBC broadcasting service.

Part-time members of the BBG are:

Joseph F. Brown, Vancouver florist; Dr. Mabel G. Connell, Prince Albert dentist; Dr. Emlyn Davies, Toronto Baptist minister; Eugene Forsey, research director, the Canadian Labor Congress; Edward A. Dunlop, Canadian Arthritis and Rheumatism Society; Guy Hudon, Dean of Laval University's Law Faculty; Yvan Sabourin, Montreal lawyer; Mrs. R. G. Gilbride, Montreal, Canadian Cancer Society; Colin B. Mackay, president of the University of New Brunswick; Roy Duchemin, *CAPE BRETON POST*; Lieut.-Colonel J. David Stewart, Charlottetown industrialist; Robert Stafford Furlong, St. John's, Nfld., lawyer.

The nine part-time directors of the CBC board are:

Mrs. Gertrude Alexandra Carter, Salmon Arm, BC; Mrs. Ellen Armstrong, Calgary; Professor William Lewis Morton, Winnipeg; Mrs. Kate Aitken, Toronto; Charles W. Leeson, Stratford, Ont.; Raymond Dupuis, Montreal; Robert L. Dunsmore, Montreal; Rendol Whidden Ganong, St. Stephen, NB; Professor C. B. Lumsden, Wolfville, NS.

RADIO RIPS

WHEREVER YOU GO, THERE'S RADIO.





WE'RE ALL FIRED UP ABOUT THE NEW SOUND ON CFCN CALGARY

CHECK B.B.M. . . . SEE THE "NEW LOOK" IN OUR LISTENERSHIP RATING!

CFCN

CALGARY

Newsman's Convention

NEWS IS A GREAT RESPONSIBILITY — TO STATIONS AND SPONSORS

THERE WAS A lot of soul-searching as well as forward thinking at the annual convention of the Radio and Television News Directors' Association in Chicago last week, and it began at the first big meeting. A dinner on the opening night was addressed by Edward R. Murrow of CBS.

Murrow said bluntly that radio and television had failed in their responsibility to inform the public, and called on them to present more significant news and public information programs during prime broadcasting hours.

"During the daily peak viewing periods," he said, "television in the main insulates us from the realities of the world in which we live. If this state of affairs continues, we may alter an advertising slogan to read: 'Look now, pay later.' For surely we shall pay for using this most powerful instrument of communication to insulate the citizenry from the hard and demanding realities which must be faced if we are to survive.

"If Hollywood were to run out of Indians, the program schedules would be mangled beyond all recognition. Then, some courageous soul with a small budget might be able to do a documentary telling what, in fact, we have done, and are still doing — to the Indians in this country. But that would be unpleasant. And we must at all costs shield the sensitive citizens from anything that is unpleasant. I am entirely persuaded that the American public is more reasonable, restrained and more mature than most of our industry's program planners believe. Their fear of controversy is not warranted by the evidence. I have reason to know, as do many of you, that when the evidence on a controversial subject is fairly and calmly presented, the public recognizes it for what it is — an effort to illuminate rather than to agitate.

NEWS IS NOT SHOW BUSINESS

"So far as radio — that most satisfying and rewarding instrument — is concerned, the diagnosis of its difficulties is rather easy. And obviously I speak only of news and information. In order to progress it need only go backward — to the time when singing commercials were not allowed on news reports, when there was no middle commercial in a fifteen-minute news report. I recently asked a network official: 'Why this great rush of five-minute news reports (including three commercials) on week ends?' He replied: 'Because that seems to be the only thing we can sell.'

"If radio news is to be regarded as a commodity, only acceptable when saleable, and only when packaged to fit the advertising appropriation of a sponsor, then I don't care what you call it — I say it isn't news.

"One of the basic troubles with radio and television news is that both instruments have grown up as an incompatible combination of show business, advertising and news. Each of the three is a rather bizarre and demanding profession. And when you get all three under one roof, the dust never settles.

TIME OUT FOR IDEAS

"Upon occasion, economics and editorial judgment are in conflict. And there is no law which says that dollars will be defeated by duty. Not so long ago the President of the United States delivered a television address to the nation. He was discoursing on the possibility or probability of war between this nation and the Soviet Union and Communist China — a reasonably compelling subject. Two networks — CBS and NBC — delayed that broadcast for an hour and 15 minutes. If this decision was dictated by anything other than financial reasons, the networks didn't deign to explain those reasons. That hour and 15-minute delay, by the way, is about twice the time required for an ICBM to travel from the Soviet Union to major targets in the United States. It is difficult to believe that this decision was made by men who love, respect and understand news.

"I am frightened by the imbalance, the constant striving to reach the largest possible audience for everything; by the absence of a sustained study of the state of the nation.

"Just once in a while let us exalt the importance of ideas and information. Let us dream to the extent of saying that on a given Sunday night the time normally occupied by Ed Sullivan is given over to a clinical survey of the state of American education, and a week or two later the time normally used by Steve Allen is devoted to a thorough-going study of American policy in the Middle East. Would the corporate image of their respective sponsors be damaged? Would the stockholders rise up in their wrath and complain? Would anything happen other than that a few million people would have received a little illumination on subjects that may well determine the future of this country, and therefore the future of the corporations?

"There may be other and simpler methods of utilizing these instruments of radio and television in the

interests of a free society. But I know of none that could be so easily accomplished inside the framework of the existing commercial system. I don't know how you would measure the success or failure of a given program. And it would be hard to prove the magnitude of the benefit accruing to the corporation or quiz show in night of a variety or quiz show in order that the network might marshal its skills to do a thorough-going job on the present status of NATO, or plans for controlling nuclear tests. But I would reckon that the president, and indeed the majority of shareholders of the corporation who sponsored such a venture would feel just a little bit better about the corporation and the country.

"I do not advocate that we turn television into a 27-inch wailing wall, where long-hairs constantly moan about the state of our culture and our defense. But I would just like to see it reflect occasionally — the hard, unyielding realities of the world in which we live. I would like to see it done inside the existing framework, and I would like to see the doing of it redound to the credit of those who finance and program it."

DON'T JUNK UP THE NEWS

Jim Bormann, news director for WCCO in Minneapolis, picked up where Murrow left off.

He concentrated on radio, made scathing reference to what he called

the "all shook-up school of radio that calls itself modern" and urged radio news directors not to "chicken out on your responsibility to provide honest and enterprising news coverage." Said Bormann: "The disc jockey news announcer, who stands as an alert sentinel in his echo-chamber, is inimical to our future."

Some of the shook-up boys, Bormann added, "even apologize for what news they do offer by first reminding their listeners that they are never more than minutes away from music. Then they proceed to ding-up what they think will pass for a newscast with sound effects, weird weather reports, phony predictions of things to come, 10-second nagging editorials, screaming promos, and a starvation diet of news.

"This much we can count on. The public will support mature and responsible news reporting. You can't kid the public into thinking it is well informed when the news diet that's offered contains only a kernel of news, heavily coated with showmanship. Showmanship is a necessary ingredient, but solid news coverage is the mainstay. Discriminating listeners recognize this."

EDITOR'S NOTE: We are indebted to Charles G. Gunning, general news editor, CBC News Service, who supplied us with this and considerably more material gathered at the RTNDA Convention, for use in this and future issues.

Bert Canning Heads Canadian Delegation

BERT CANNING of CFCF, Montreal, was appointed Canadian regional vice-president of the Radio & Television News Directors' Association at the Chicago convention last month. The association selected Montreal as the site of its 1960 convention. In 1959 they go to New Orleans.

Besides Canning, there were several representatives of Canadian broadcasting at the Chicago meeting.

The CBC was represented by Don MacDonald and Charles Gunning of Toronto and Norman J. Lacey of Winnipeg. Ron Laidlaw, Jim Plant and Bob Reinhart went from CFPL-TV, London and Hugh Bremner represented CFPL-Radio. Others were Paul Boudreau, CKAC, Montreal; Art Gadd, CJSP, Leamington; Don Johnston, CHML, Hamilton; and Earl Beattie, of the Western Ontario School of Journalism, London.

in B. C.

C J O R
PERSONALITIES
 ARE
"BEST SELLERS"

(your product is protected against
 competitive advertising)

see

Stovin-Byles

for details

5000 watts on 600 kcs

Still covers the greatest area in B.C.

C J O R VANCOUVER, B.C.

US Quiz Shows

VIEWER RATINGS DROP DUE TO PROBE

LAST MONTH saw the end of the NBC television network show, *Twenty One*, a quiz show which brought fame and fortune to a number of obscure, but brainy people.

Its sponsor, Pharmaceuticals Incorporated, dropped it in the wake of charges that the show, along with other big-money quiz programs, was rigged in favor of some contestants.

A spokesman for the company said *Twenty One* was dropped because its viewer rating had been falling steadily in the last few weeks. He said the company concluded that the widespread quiz program investigation was the reason for the decline in viewer interest.

Twenty One has now joined two other U.S. quiz shows in oblivion, *Dotto* and the \$64,000 *Challenge*.

Pharmaceuticals Incorporated said it will replace *Twenty One* with *Concentration*, an audience participation show that awards mostly merchandise prizes.

Charles Van Doren first brought fame to *Twenty One* by winning \$129,000. Later Elfrida Von Nardroff went on to win \$220,500, making her the top money winner for any television quiz program. Both Van Doren and Elfrida Von Nardroff have strongly denied any knowledge of answer-rigging or coaching, as have a number of other contestants.

The quiz show world was upset last August when *Dotto*, carried by NBC and CBS, suddenly left the air. Subsequently it was announced that charges had been made that answers on the show were rigged. This resulted in a sweeping inquiry into all television quiz programs, and the case is now in the hands of a grand jury in New York.

In the wake of the *Dotto* case, Herbert Stempel, a former contestant on *Twenty One*, said he had been coached on some questions and then told to lose to Van Doren. Stempel won \$49,000. His statement has been denied by Barry and Don Enright, the show's packagers.

A co-sponsor of the \$64,000 *Question*, first of the quiz shows to give money away in large amounts, said the program might be replaced if the rating did not improve. George Abrams, vice-president of advertising for Revlon Inc., said the program's rating has been dropping steadily. He added: "We will either inject new elements to provide more audience interest or we will try to work out a replacement program. Meanwhile we have a twenty-six week commitment with Entertainment Productions Inc., which we intend to fulfil."

Revlon shares sponsorship of the \$64,000 *Question* with the P. Lorillard Company over CBS. The show never has been mentioned as one of those under investigation by the grand jury.

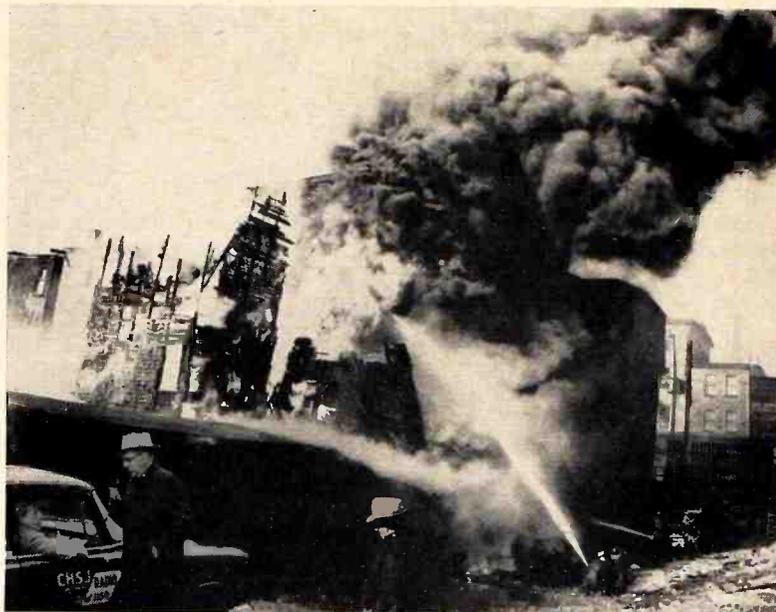


Photo by Gregory Pope

MAYOR MacAULEY OF SAINT JOHN stands by the CHSJ mobile unit directing the firefighting operations during the blaze which destroyed six tenement buildings last month. Minutes after this photo was taken, the building collapsed, trapping the four firemen seen in the lower right of the photo.

Vets' Show Is Aired By Paraplegic

PETE HARDCASTLE, a paraplegic and veteran of World War II, helps bring vets and families together by way of *The Veterans' Show* over CHUB, Nanaimo, B.C. Pete, who is

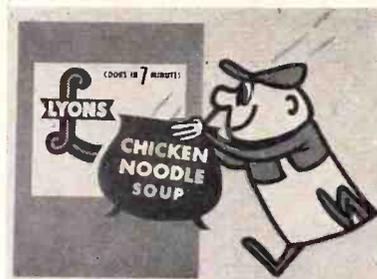
36 years old and served 5 years overseas with the Canadian army, tied in with the show because he felt that veterans needed a more direct method of communicating with their families and friends. The show, which is staged by CHUB as a public service, is a request program emceed by Cal Dow and Pete, and produced by the Canadian Legion's Mount Benson Branch No. 256. A special show, heard on November 9 and rebroadcast on November 11, was an epic of the two World Wars, featuring a narrated story of the wars, told in a light and dramatic style.



PETE HARDCASTLE, in wheelchair, discusses his "Veterans' Show" with partner on the show, Cal Dow.

Pete returned from overseas with an English war bride Elsie and his daughter Eileen in 1946. He started work with a lumber company and shortly after met with a serious accident which left him a paraplegic. He was in hospital 19 months.

Pete, who was very active in sports before his accident, can now do only administrative work. It was while in hospital last August for still further treatment that he was able to communicate with his wife through *The Veterans' Show*. When he came out, he decided to do some active work for his fellow vets, by helping with this radio program.



CLIENT: LYONS SOUP FOR TOP TV COMMERCIALS
in Canada it's . . .

animation productions
103 ROSE AVE., TORONTO, WA. 2-5515

Announcement



MARC LEGAULT

The Directors of Jos. A. Hardy & Co. Ltd. take pleasure in announcing the appointment of Marc Legault as Radio Sales Representative in Montreal.

With over 15 years in the radio industry, Mr. Legault's background includes radio station and advertising agency experience, in addition to extensive sales and administrative duties in the representative field.

Mr. Legault will be located at the Company's Montreal office, 1489 Montagne Street.

Jos. A. HARDY & Co. Ltd.
Toronto Montreal

WANTED!!

2 Triple threat men

If you fit the following description we want YOU! Central Ontario Radio Station — expanding — Requires 2 news-continuity men. Equally talented in news gathering — editing, presentation, and continuity experience - - writing sales packed copy.

Send details, tape, and sample news/commercial copy to:

Box A 400
CANADIAN BROADCASTER
54 Wellington St. West, Toronto, Ontario.

We knew it would happen

Entries for CFCO's Radio Week Contest came from *Thirteen* Ontario Counties . . . typical of the way CFCO's loyal and widespread Western Ontario audience responds.

Get availabilities on CFCO's most popular programs from:

Arch Ferrie,
CFCO, P.O. Box 550,
Chatham, Ontario.

Radio Station C-HOW Welland, Ontario

Now accepting applications and auditions for top calibre DJ.

Voice - enthusiasm top requirement.

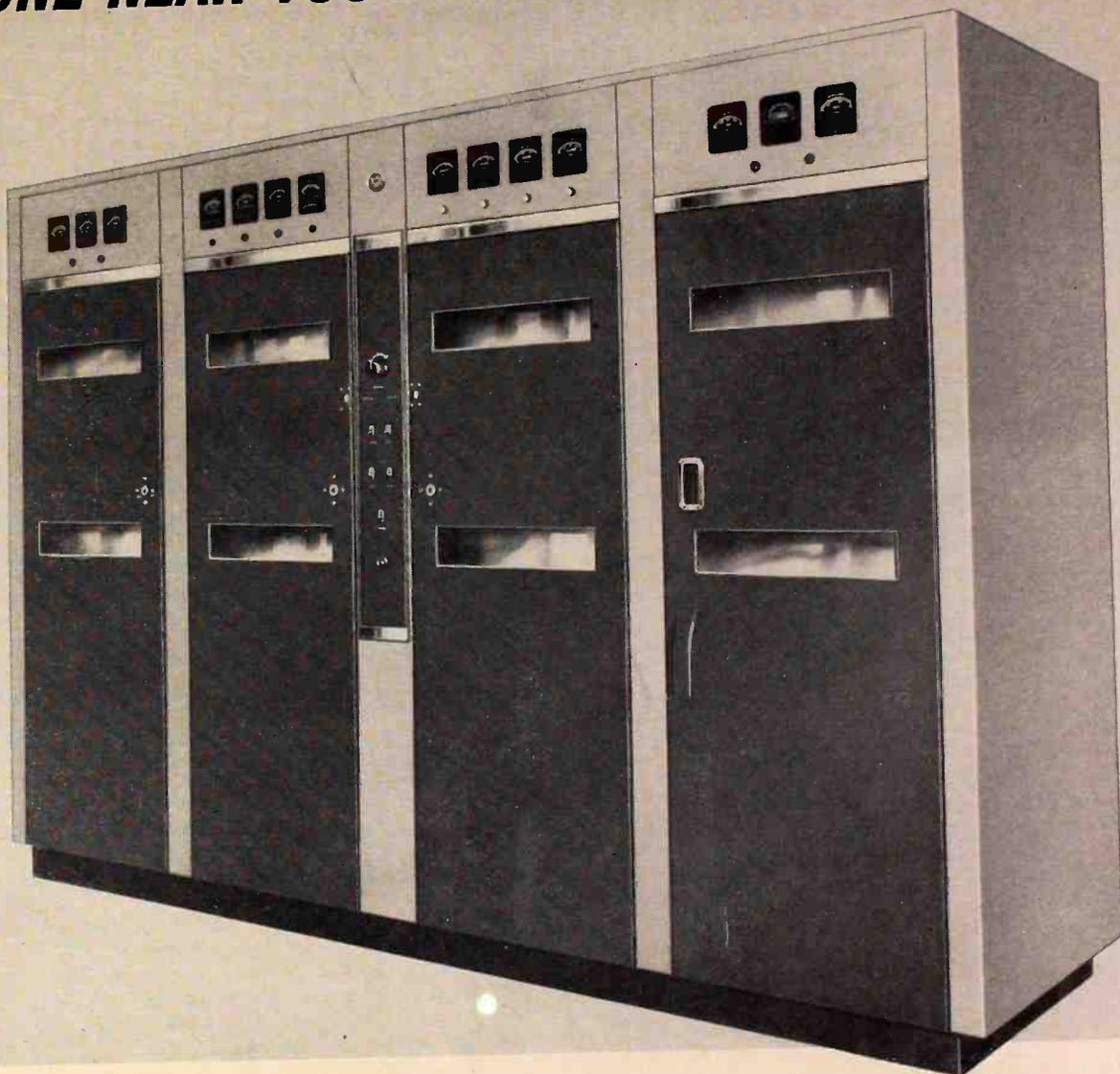
Starting salary \$400 per month plus talent. P.S.I., Blue Cross and Group Insurance. Phone or write:

DAVE WRIGHT,
Programme Director.
REgent 2-1400

THERE'S ONE NEAR YOU... SEE IT FOR YOURSELF!

Bought by
these stations

VOCM
ST. JOHN'S
CKRB
ST. GEORGES DE BEAUCE
CKTR
THREE RIVERS
CHLT
SHERBROOKE
CKTB
ST. CATHERINES
CHML
HAMILTON
CFAM
ALTONA
CKLG
NORTH VANCOUVER
CHUB
NANAIMO
CFJC
KAMLOOPS



NEW BTA-5K/10K TRANSMITTER made in Canada by RCA Victor

Industry endorses Canadian transmitter! Already, in the first 6 months it has been available, 10 AM stations have installed it! There's no better proof of the success of the BTA-5K/10K—the one transmitter custom-designed for Canadian needs. Look at the features that make it so right for your needs.

BTA-5K converts easily to 10KW! The BTA-5K meets all your present and future needs. When the time comes, you can convert easily to 10KW—without adding cabinets, without losing air time! This is

a proven design and fully conforms to CSA and DOT specifications.

Long-term economy designed-in! Your investment is protected by the BTA-5K/10K's features. For example, besides easy conversion to 10KW, you enjoy fast and easy installation... lower power consumption and operating cost... easy accessibility and a guaranteed supply of parts. And the handsome, functional styling of the Canadian designed BTA-5K/10K adds prestige to your station!

For more details, contact:



Technical Products Division
RCA VICTOR COMPANY, LTD.
HALIFAX • MONTREAL • TORONTO • CALGARY • VANCOUVER

Potts' SPOT

● CKLB OSHAWA report that the population of Oshawa City jumped to 54,912 in the past 12 months, an increase of 2,755. There is a \$4,954,150 increase in assessment mainly due to housing expansion.

● CKJL ST. JEROME report that the Montreal-Laurier Autoroute will be completed in 1959 and will be able to handle 100,000 cars a day. Actual use is expected to reach eight million cars the first year. This new toll road (the first in Canada) connects Montreal with St. Jerome, gateway to the Laurentians with six lanes of pavement.

● ADDED SERVICE for Farmers was the objective when CKEN-CFAB-Kentville-Windsor, N.S. went on the air at 6:25 a.m. Monday, October 20th. Sign on previously was at 6:55 a.m. The "Farm Review," continuing till 7:30 a.m., is segmented to provide essential information for farmers and orchardists throughout the area. Four farm features are presented in the hour and are comprised of reports by Agricultural Representatives in both Hants and Kings Counties.

● CFCW CAMROSE opens new studio in Stettler, with a staff of ten, servicing over 70% of the retail merchants. CFCW's new 1000 watts will make it the third market in Alberta. To reach East Central Alberta—CFCW is your only buy.

● ADVERTISING — That which makes you think you have longed all your life for something you never even heard of before.

● NOTE TO TIME BUYERS — BEFORE YOU BUY THAT SPOT — CHECK POTTS' SPOT.

Lorrie
Potts
and Company

LORRIE POTTS
SCOTT SHERIDAN
NEIL HENDERSON
JIM PITTIS

1454A 1117
Yonge St. St. Catherine W.
TORONTO MONTREAL
WA. 1-8951 VI. 5-6448

Women's Ad Club

TORONTO AD-GALS STUDY TV AT CALDWELL STUDIOS

THE WOMEN'S Advertising Club of Toronto, has started a series of meetings designed to familiarize its members with the details and techniques of broadcast advertising and programing.

The series is called Broadcast Advertising Workshop and is being held monthly in the S. W. Caldwell Ltd., Jarvis St., Toronto, and their Queensway Film Studios. Lectures and demonstrations are being delivered by key personnel of Caldwell's using the company's equipment and facilities.

The first meeting, held Oct. 27, was chaired by Spence Caldwell who outlined the topics to be covered in the series and introduced forthcoming speakers.

Caldwell spoke of the growing importance of broadcast advertising. Remarking on the frequent misunderstandings between the CBC and advertisers, he said, "Under existing circumstances, the CBC has good and sound reason based on many rules and regulations for taking actions that often upset commercial advertisers. However, tremendous potential will be created in the immediate future by the licensing of second stations in major TV markets. This will fill a long felt need by advertisers and contribute immensely to a greater variety and higher standard of programing through competition." A large screen television re-

ceiver-projector was demonstrated and coffee was served.

LIBERACE FOR FIFTY BUCKS

Ken Page, manager of Caldwell TV Film Sales, spoke on programing. His talk was interspersed with a variety of illustrative filmed TV programs. The correlation of certain types of shows to specific advertisers was discussed. The advantages and aims of syndicated TV programs were also discussed. "With film," he said, "we can capture something which can be repeated as many times

an inspection and explanation of the Caldwell facilities for producing animated and live action TV commercials, industrial and sales films. Club members will participate in the actual production of a live action commercial.

Bob Cormack will preside at the April meeting (actual date to be announced), and the group, after a tour of the CBC's live program facilities, will sit in on the production of an actual live program. Following this, the group will be treated to a viewing of themselves in the filmed com-



THE WOMEN'S ADVERTISING Club of Toronto held the first of its Broadcast Advertising Workshop Series last month in the S. W. Caldwell Studios. Lectures and demonstrations will be delivered by key personnel using company equipment and facilities. Shown here are: Margaret Douglas, advertising manager John Inglis Co., and president of the Women's Ad Club; Walter Shean, Caldwell's new promotion manager; Ruth Sweet, ad manager, Yardley of London, and educational director of the Women's Ad Club. In inset, Spence Caldwell.

POINTS OF SALE

CKGN-TV
North Bay

Now Serves Over 19,000 Captive TV Homes

CKVR-TV
Channel 3

CKGN-TV
North Bay

CFCL-TV
Timmins

PAUL MULVIHILL & Co. Ltd.

TORONTO
77 York St.
EM. 3-8814

MONTREAL
1543 Crescent St.
MURRAY MacIVOR
VI. 2-1097

as we like and at selected times for any particular area. Thus, the corner drug store in Brandon, Manitoba can buy *Liberace* for fifty dollars, a show that costs tens of thousands of dollars to produce."

On the question of programs versus spots, it was pointed out that with a program, an advertiser gets association, identification and merchandising to a selected audience, whereas spots get non-select audiences in competition with closing billboards, adjacent spots and opening billboards.

The group will meet again November 24, when the topics up for discussion will be equipment, which will be dealt with by Pete Elliott and radio, with Gordon Keeble holding forth.

OCTOBER THROUGH APRIL

The workshops will be resumed after Christmas with the first session slated for Jan. 26. Syd Banks is to give the group an inside line on filmed commercials. At the same meeting, Bob Wilson will talk about the past experience and the potential future of closed circuit television.

Live commercials are the topic and Bob Cormack is the speaker for the top item on the agenda for February 23. Other matters up for discussion at that meeting are ratings (Ken Page); kinescope (Gordon Keeble); film processing (Gordon Fraser) and a general recap (Spence Caldwell).

March 23, Syd Banks will conduct

commercial made at the previous meeting.

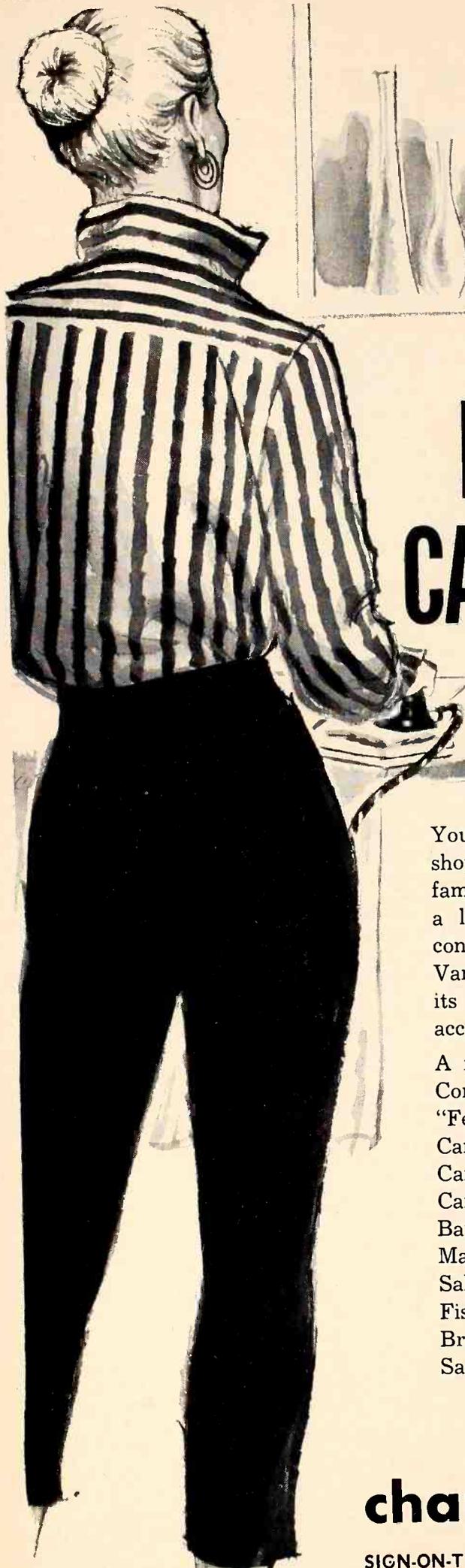
All meetings are being held in Studio C, S. W. Caldwell Ltd., 447 Jarvis St., Toronto, with the exception of the March meeting which will take place at Caldwell Film Studios, 1640 The Queensway and the April one which will gather at the CBC.

Craft study projects have been going on in the Women's Advertising Club of Toronto for many years, and have covered many activities in and close to the business of advertising.

Last year, they set up a mock advertising agency called Gambles & Shambles.

The project, which went through the whole club year, was to go through all the processes of planning and preparing a campaign for Rain-bow, a fictitious soap product. Cec Long of Ronalds Advertising was Mr. McGoo, the agency president. Margaret Douglas of the John Inglis Company was the account executive. Muriel McCullum, of Bulova, was the client, and besides this, they had artists, direct mail people, copy writers and all the other components of a modern agency. Helen Anderson of Reynolds Advertising was the media director and Lyn Salloum, now with CHUM, was radio and television director.

For two years prior to this, Lorna Doran of the C. W. Wright organization, conducted a course in public speaking.



KVOS TV DOMINATES CANADA'S 3rd MARKET

Your best customer is the woman who runs the home . . . pushes the shopping cart . . . connects everything she buys with the well-being of her family. She does a lot of her shopping *before* she visits a store. She does a lot of it from the comfort of an armchair. How? Through the convenience of KVOS TV—the dominant TV station in the 1¼ billion dollar Vancouver-Victoria market. Because of the high entertainment quality of its programs, KVOS TV-advertised products win greater recognition and acceptance from her — and, consequently, greater sales for you.

A representative group of our sponsors: CANADA SAFEWAY "Harbor Command"; SHOP - EASY "Championship Bowling"; SUPER VALU "Federal Men". National advertisers include Alka Seltzer, Tide, Anso of Canada, Red Rose Tea, Canadian Bakeries, Campbell Soups, Colgate Halo, Canadian Banana, Coutts Hallmark, Carnival Straws, Fort Garry Coffee, Canadian Cannery, Fry Cadbury, Ogilvie Flour, Catelli Foods, French Barbecue, Good Luck Margarine, Lux, MacLeans Toothpaste, Minute Maid, Max Factor, Nestles, Orange Crush, Joy, Gleam, Pepsodent, Quaker Oats, Salada Tea, Swift Canadian, Westons, American Chicle, Clorax, Canadian Fisheries, Nabob, Success Wax, Sifto Salt, Scott Paper Co., Fels Naptha, Brisk Toothpaste, Windex, Gattuso Corp., Kellogg, Mennen, Moirs Ltd., Sanka.

VANCOUVER - VICTORIA - NEW WESTMINSTER - NANAIMO
FRASER VALLEY - PORT ALBERNI - POWELL RIVER

channel 12



SIGN-ON-TIME: 8.30 a.m. Monday thru Friday

OFFICES: 1687 West Broadway, Vancouver, B.C. —
Cherry 5142.

REPS: STOVIN-BYLES LIMITED — Montreal,
Toronto, Winnipeg.

FORJOE TV INC. — New York, Chicago,
Los Angeles, San Francisco, etc.

KVOS TV
(CANADA) LTD.

Ontario Teachers' Federation

WILL GIVE AWARDS FOR RADIO & TV



television stations, so entries were restricted to the older medium.

In Education Week in March, 1959, two separate awards will be given—one for radio and one for television. The awards will be given to the radio station and television station in Ontario which, in the opinion of a panel of judges, have made a "worthy and constructive contribution" to public understanding and appreciation of education at the school level and of the schools system. The period of programming may be any time between February, 1958 and January 1959.

The winner in 1958 was CKPC, Brantford, for "thoughtful live programming of educational topics, the chief of which is a weekly 55-minute program, the Brantford Home and School Broadcast, moderated by Mrs. Marion George."

The following are the terms of reference set out by O.T.F.:

"The award may be given for a series of programs, for a single program, for an overall effort by stations, or for any action or actions in broadcasting which in the opinion of the judges are worthy and constructive. Any broadcasting station, publicly or privately-owned, or any employee or free-lance contributor thereto, is eligible for entry. Any number of entries may be submitted by any one station or individual. The form of entry shall be a brief, describing the entry, to which may be added sample programs, recordings, films, photographs, testimonials, etc."

Entries for the 1959 award, in both television and radio, will close on January 15, 1959.

All communications should be sent to Miss Nora Hodgins, Secretary, Ontario Teachers' Federation, 43 Prince Arthur Ave., Toronto 5.

MRS. MARIAN GEORGE, moderator of The Brantford Home and School Broadcast over station CKPC, received the first annual Ontario Teachers' Federation Broadcasting Award for "an outstanding contribution in educational broadcasting," from R. J. Bolton, president of O.T.F., last March. The presentation took place at Belleville and coincided with the opening of Education Week ceremonies in Ontario.

THE FORTY thousand member Ontario Teachers' Federation has broadened the terms of its annual Broadcasting Award, inaugurated last year, to include television stations in the province.

When the award was announced at the end of 1957, to be presented during Education Week in March, 1958, it was considered that judging time was too short to cover both radio and

News Media Must Set Their Own Standards

NEWS OUTLETS should be their own censors, was the general opinion of a five member panel discussing the dissemination of news in Edmonton last month.

The panel members were: Basil Dean, publisher of the CALGARY HERALD; L. D. Saul, news director CFCN Radio, Calgary; J. W. K. Shortreed, crown prosecutor of Ed-

monton; Donald Bowen, Edmonton alderman and Mrs. Dorothy Dahlgren, Edmonton news commentator. The discussion was sponsored by the Edmonton Men's Press Club and the Alberta Chapter of the Canadian Women's Press Club.

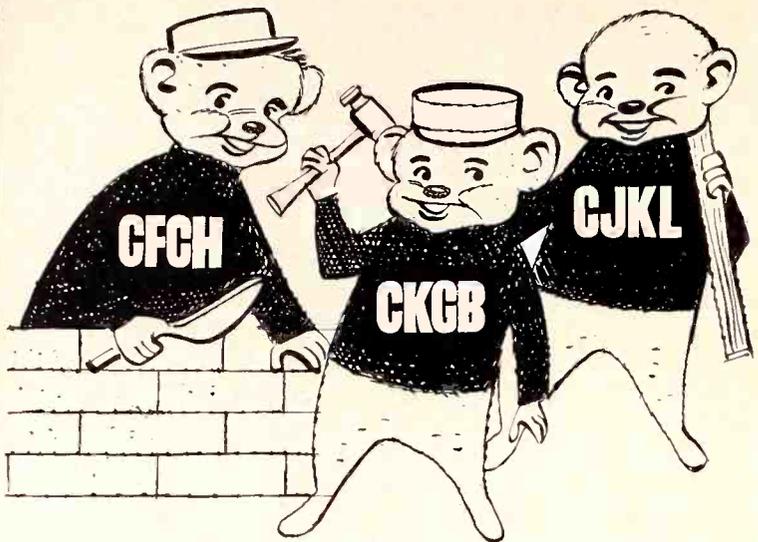
Bowen, Shortreed and Mrs. Dahlgren said they felt it is up to radio, television and newspapers to establish standards if they do not wish outside bodies to establish standards.

Dean and Saul said these standards are already established by news outlets and that they are best enforced by the individual news outlets themselves. Both were strongly against any outside interference.

The panel also discussed the general topic - "How Much Freedom?"

The debate centered around the recommendation of a coroner's jury investigating the shooting last August of a councillor of suburban Jasper Place, in a gun battle between an elderly man and police.

On-the-spot broadcasts of the incident were blamed for attracting a large crowd to the scene and the jury said, "it is our opinion that in the interests of public safety, consideration should be given to the possibility of controls on the dissemination of news which could create a public hazard."



these 3 "build" sales in Northern Ontario

To get complete coverage in the rapidly-growing Northern Ontario market, you need all three of the popular Northland radio stations. Each one gives you top listenership in its own captive area. Yet combined, the "Three Bears of Northern Radio" give you the complete Northern Ontario market — over 300,000 listeners every day.

CFCH NORTH BAY **CKGB** TIMMINS **CJKL** KIRKLAND LAKE.

REPS:
TORONTO & MONTREAL, NBS - WESTERN CANADA, ALL CANADA - U.S.A., WEED & CO.

Three more of the effective "Northern Group"

CKWS • CKWS-TV • CFCH • CKGB • CJKL • CHEX • CHEX-TV
Kingston North Timmins Kirkland Peterborough
Bay Lake

RADIO

- CKRS Jonquiere-Kenogami
- CKBL Matane
- CHNC New Carlisle
- CHRC Quebec
- CJFP Riviere Du Loup
- CHRL Roberval
- CKSM Shawinigan Falls
- CKJL St. Jerome (Montreal Only)
- CKLD Thetford Mines
- CKVM Ville Marie
- CKNB Campbellton, N.B.
- CKDH Amherst, N.S.

TV

- CKRS-TV Jonquiere-Kenogami
- CKBL-TV Matane
- CKMI-TV Quebec City (English)
- CFCM-TV Quebec City (French)
- CKCO-TV Kitchener
- CKTM-TV Trois Rivieres

HARDY MEN KNOW THEIR MARKETS!



Market information — vital to modern selling, is stock-in-trade with Hardy representatives. The power of market knowledge IN DEPTH is the key to successful selling in any medium. Hardy men make it No. 1 in theirs!

... AND HARDY STATIONS SELL!

For complete information call

JOS. A. **HARDY** & CO. LTD.

Toronto EM. 3-9433

Montreal VI. 2-1101

CJAV RADIO

Port Alberni — B.C.

is the most!

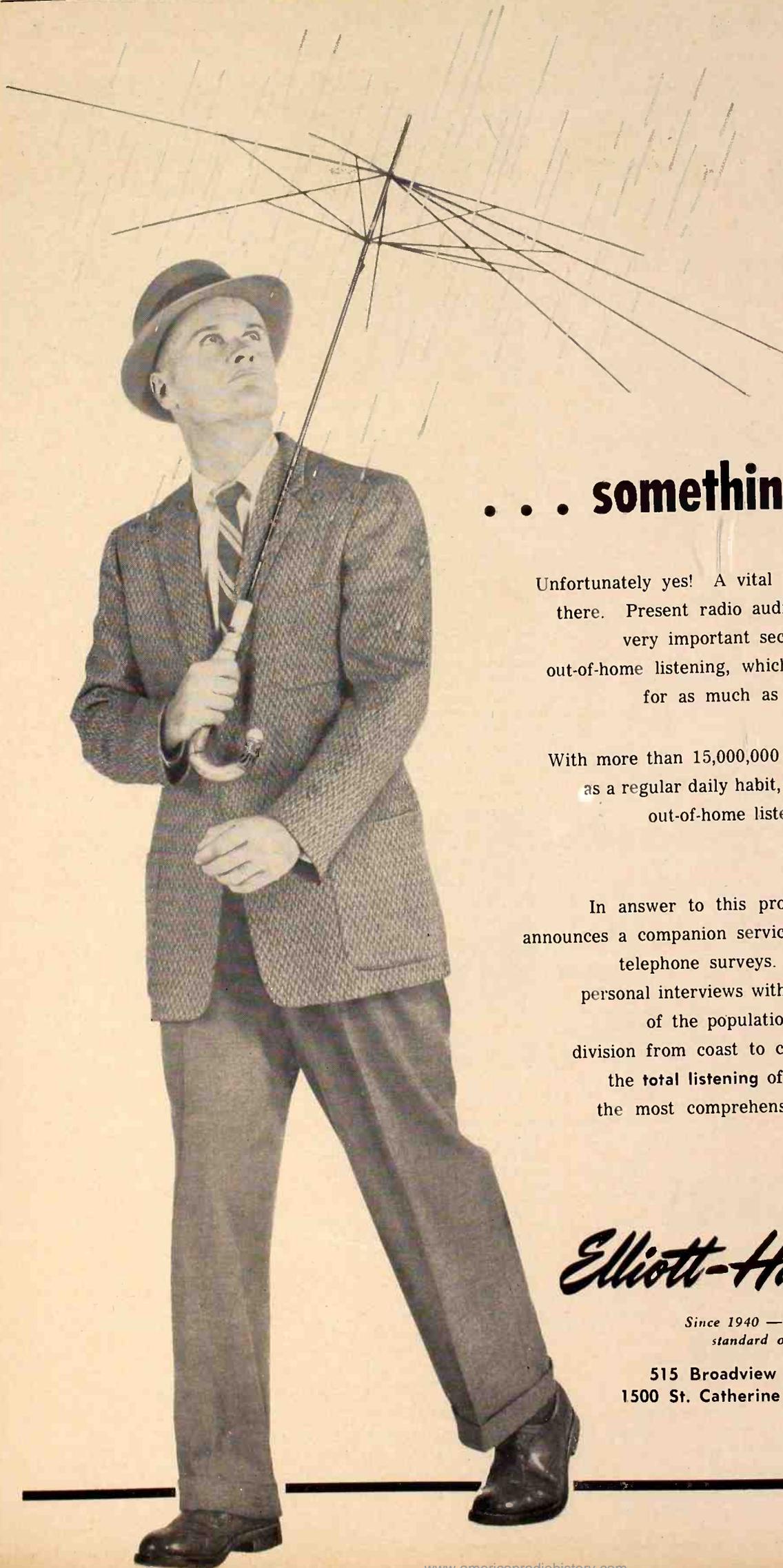
over

90%

of the early morning audience

Contact
VANCOUVER Hunt, Scharf Representatives
TORONTO & MONTREAL Stephens & Towndrow

U.S.A. Donald Cooke
* Elliott-Haynes



... something missing?

Unfortunately yes! A vital part of the umbrella is not there. Present radio audience measurements omit a very important section of the audience too — out-of-home listening, which today sometimes accounts for as much as 50% of the total audience.

With more than 15,000,000 Canadians listening to radio as a regular daily habit, the Auto, Portable and other out-of-home listening represents a significant part of the market.

In answer to this problem Elliott-Haynes Limited announces a companion service to its present coincidental telephone surveys. This new service, based on personal interviews with representative cross-sections of the population of each county and census division from coast to coast, is designed to measure the **total listening** of Canada's **total population** — the most comprehensive study of radio listening ever attempted in Canada!

Elliott-Haynes Limited

*Since 1940 — The broadcasting industry's
standard of audience measurement*

515 Broadview Ave., Toronto, HO. 3-1144
1500 St. Catherine St. W., Montreal, WE. 2-1913

How do you reach a market?



In the lucrative Kingston area, the hot selling is done via CKWS-Radio and CKWS-TV.

CKWS-Radio gives you the most effective, most economical coverage of this rich market — 320,000 listeners in Eastern Ontario . . . plus 97,000 "bonus" listeners across the border.

CKWS-TV is the local station . . . the friendly station. It is "our station" to over 30,000 TV homes in the rich Brighton · Kingston · Brockville market.



Kingston

REPS:

IN CANADA — ALL CANADA
IN U.S.A. —
YOUNG CANADIAN LIMITED

TORONTO & MONTREAL, NBS
WESTERN CANADA, ALL CANADA
U.S.A., WEED & CO.

Two more of the effective "Northern Group"

CKWS · CKWS-TV · CFCH · CKGB · CJKL · CHEX · CHEX-TV
Kingston North Bay Timmins Kirkland Lake Peterborough

O-V-E-R T-H-E D-E-S-K

by DICK LEWIS



THIS IS A helluva note. I go to New York for three days to show my visiting sister to Broadway, and look what happens. As soon as my back is turned the boys set to and tidy The Desk. How I'm going to get a column together from what usually reposes conveniently upon it, is a problem that lies ahead of me.

I can tell you this though. I've learned a lot from my afore-mentioned visiting sister and her four-year-old son, and it is all about women.

The first point is, never have an idea of something to do. It will be wrong. Somehow or other insinuate it into her mind though, and she'll think it up all by herself. Then it'll be terrific.

Take the time for example, when I thought it would be nice to go to the races one sunny Saturday afternoon. What's to do with Jeremy? That was the question. I have some

arise won't be erupting any more, and I'll be wondering whether life will continue to be worth living without the gentle patter of tiny feet. When I want to go to the races, I'll just go without any argument or crockery hurling. I guess I'll be longing for the friendly discussions which used to brighten my day. I'll try and remember to tuck the half a teaspoon of dessert that was left in the dish back in the refrigerator, because "I just can't bear waste," and I'll go around preaching the doctrine that eating something you don't want is far less wasteful than chucking it out.

She hasn't gone yet, in fact I just realized she's been reading this effusion over my shoulder while I've been writing it. What's that she says? "Why don't we leave Jeremy at those friends of yours half way between the house and the Woodbine, and go to the races?" I don't believe it.

BUSINESS FOR CANADA

CANADIAN ADVERTISERS are missing a bet. This is according to two recent visitors to this holy city, viz and to wit, Michael and Micky, or to give them there full appendages, Michael Laing, manager of Radio Trinidad and Micky Hendriks, sales manager of Radio Jamaica.

This team of pilgrims from the West Indies has been doing the agency beat in North America, but is candid to admit that most of its gravy comes from south of the border.

Trinidadians and Jamaicans stuff themselves with breakfast foods and canned goods; they wash this down with innumerable beverages; they run each other over with every conceivable make of automobile; they soothe their aches with all the usual pills and potions; they are brand conscious to a degree; yet advertising pours into the Islands in the ratio of twenty American bucks to one Canadian.

Continuing with their highly developed sense of conviction, my visitors stressed the point that their listeners are as brand-conscious as any North American; that whether natives or visiting tourists, West Indians are given to spending without too much thought for budgets. Earnings of natives are admittedly below our standards, but they certainly seem to be good spenders.

An interesting point they raised was the fact that the new Federation of the West Indies has stirred considerable interest in Canadian government circles, to such an extent that besides handing the Federation



Sister Ann and Nephew Jeremy

friends, I was brazen enough to mention, midway between the house and the Woodbine. We could drop him off there and then pick him up on the way home. Logical? Not by a jugful. "Why he doesn't even know them." Oh well!

Three weeks later, at a summer resort, she cheerfully accepted the undertaking of the man at the desk of a motel we were staying, to keep an eye of him, while we wine and dined at some friends. This was her own idea, and it was swell. I said it before, I know, but — oh well!

Married friends, male ones that is, just chuckle when I tell them this story, making such remarks as: "Now you know," or just a snide "What's so odd about that?"

By the time this appears in print, my guests will be half way across the Atlantic, homeward bound, and I'll be wondering why the house is so damn quiet. The earthquake that erupted every morning above my bed when His Nibs decided it was time to

a cool ten million bucks, they are staging a Canadian Trade Fair in Jamaica and Trinidad early in 1959. As Micky Hendriks put it in his artless way, "somebody thinks there is going to be quite a flow of Canadian goods to the Islands, and Canadian business should be looking into this new market." To which Michael Laing adds: "... wherever you go there's radio."

Radio Jamaica covers a population of 1,600,000 while Radio Trinidad gives the same treatment to some 800,000 Trinidadians plus coverage of the Windward Islands.

MAIL BAG

Dear Dick: Thank you for sending me the items from your October 23rd issue concerning the 1958 CCBA convention. Your coverage is excellent and we certainly appreciate the confidence you kept with us.

I read with interest your "Over the Desk" column and it struck me as having rather a disturbing note in it. I, for one broadcaster, feel that when the CCBA, or the CARTB, or any other association, wants to have a closed meeting, they should have the agencies, the advertisers, the representatives, and everyone except *broadcasters* should be excluded. This is a personal opinion of mine and I don't know whether it is shared by anyone else in the broadcasting industry in Canada.

While the broadcasting industry has a great many "worthwhile efforts" to discuss, it, unfortunately, has some efforts that are not so worthwhile and some problems of a political nature which must be kept to ourselves.

How this can be done when everybody and their brother attends our association's own business meetings I, for one, don't know. There were many problems I had to face during our two-day convention at the Alpine Inn. However, head and shoulders over any other problem was the one concerning whether or not the press should be admitted to our closed meeting.

Unfortunately, Dick, all members of the press are not as close to the broadcasting industry as you are and other members of the press do not have the same feeling for broadcasters as you do. But where you draw the line on admittance to our association's own business meetings can be a tedious and disturbing problem, as clearly illustrated during the CCBA convention.

Sincerely,
CHUM RADIO
Allan F. Waters,
President.

GOING UP!

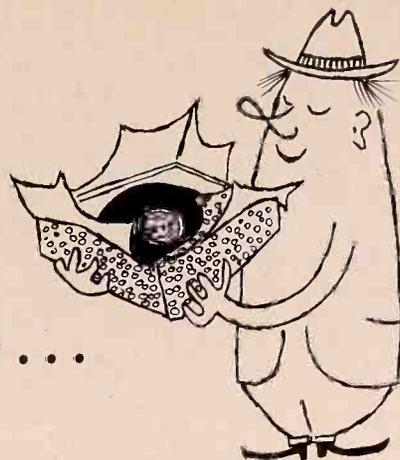
It seems only the other day we were announcing that John Morris was joining the Toronto office of Stovin-Byles Ltd. as a salesman. Actually it was November 1, 1957. Now, effective the same date this year, Bill Byles has announced that John is named manager of the company's Radio Time Sales Division, in Toronto.

John's experience in the business includes four years with National Broadcast Sales. He went to CKSL, London, as sales manager when it opened, and thence to the Stovin-Byles office.

Personally I'm thencing it home to dinner, so buzz me if you hear anything, won't you?

CFQC's

New
Musical
Package



hits the spot . . .

an Audience with

BUYING POWER!

wrap up BIGGER Sales . . .

**SELL this audience with the
BIG Station - - CFQC**

CONTACT OUR REPS
Radio Reps - Canada
Young Canadian Ltd. - USA



THE RADIO HUB OF SASKATCHEWAN

TELEVISION'S FIRST PERFORMER

THE DATE: AN OCTOBER AFTERNOON IN 1925
THE PLACE: AN ATTIC ROOM IN SOHO, LONDON
THE PERFORMER: WILLIAM TAYNTON—AN OFFICE BOY
HIS FEE: HALF A CROWN

After weeks of steady progress in developing a crude television transmitter and "receiving screen," John L. Baird produced the world's first telecast of a living person.

The inventor, searching desperately for a living subject on whom to test his equipment, found William Taynton a young office boy from the floor below. Young Taynton was so scared by the intensely bright light of the camera that he had to be bribed with half a crown to sit close enough to be seen. On the screen in the next room appeared the fuzzy but unmistakable image of William's face.

JOHN BAIRD WAS THE SOLE VIEWER.



TODAY SASKATCHEWAN TELEVISION'S "FIRST PERFORMER" IS

CFQC-TV—THE 325,000 WATT STATION

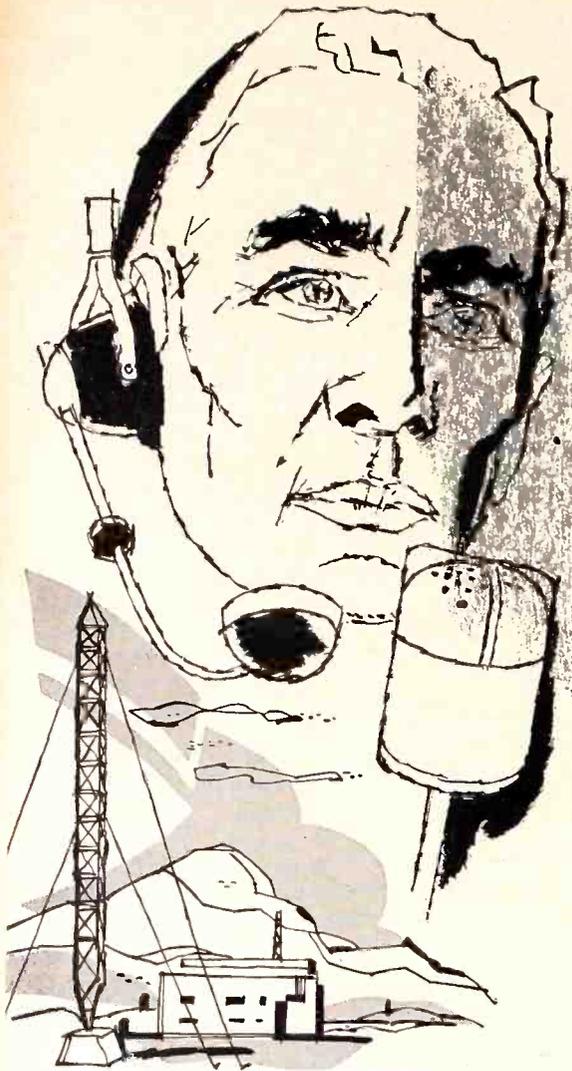
45,000 TV HOMES ARE CAPTIVATED BY ITS PERFORMANCE

CONTACT TELEVISION REPRESENTATIVES LTD.

CHANNEL 8



SASKATCHEWAN SASKATCHEWAN



Northern Electric

presents

audio consoles

to suit all your
programming requirements

Whether it be an on-the-spot remote pickup, or a large scale TV-Audio production, there is a Northern Electric Console to provide top performance and dependability. Telephone type keys plus Daven attenuators and switches ensure *trouble-free* operation and *lowered* maintenance costs.

Each unit represents styling and engineering *unequaled* in its field. The pleasing design and operational ease afforded by these units will not only serve to enhance the appearance of the control room, but will also provide operational facilities commensurate with their appearance. This combination of clean design and operating *ease* is inherent in Speech Input Equipment bearing the name Northern Electric.

The electrical performance characteristics of each console is far better than the Standards for Audio Facilities Equipment for Radio Broadcasting Systems as set forth in RETMA Specification TR-105-B.

Remember . . . Contact your nearest Northern Electric office for the *very* best in Speech Input Equipment. Literature available upon request.



SPEECH INPUT CONSOLE R5440A

A small audio console, of the permanent installation type, having monitoring and remote line facilities not usually included in speech input equipment of this size.

Number of Inputs: 2 Mixer Inputs @ 25 to 45 or 100 to 180 ohms for microphone levels.

4 Incoming lines @ 150/600 ohms to one mixer.

Number of Outputs: 1 @ 150/600 ohms.

Physical Size: Length 13½ inches; Height 10½ inches; Depth 15½ inches.



UNATTENDED CONSOLE R19864A

An ac operated remote type console used ideally in a location where a number of microphones are required, having various output levels, and where the use of an operator to "ride the gain" is not warranted.

Number of Inputs: 4 @ 37½/150 ohms for microphone levels.

Number of Outputs: 1 @ 150/600 ohms.

Physical Size: Length 11½ inches; Width 9 inches; Depth 5 inches.



PORTABLE AUDIO CONSOLE R5460A

An ac or battery operated, all transistor, single channel console type program mixing unit designed expressly for the amplification, control and monitoring of program material originating at microphone level in remote broadcast operations.

Number of Inputs: 4 Mixer Inputs @ 50 ohms balanced, 150 ohms balanced, or 5000 ohms unbalanced.

Number of Outputs: 1 @ 150/600 ohms.

Physical Size: Length 15½ inches; Height 8 inches; Depth 5 inches.



T.V. AUDIO CONSOLE R20139A (AC-5)

An extremely versatile, and flexible program production unit designed specifically for the amplification, control and monitoring of the audio portion of large-scale television produc-

tions. Among its many features, this console has three main program channels which may be operated simultaneously on separate programs without interfering with one another.

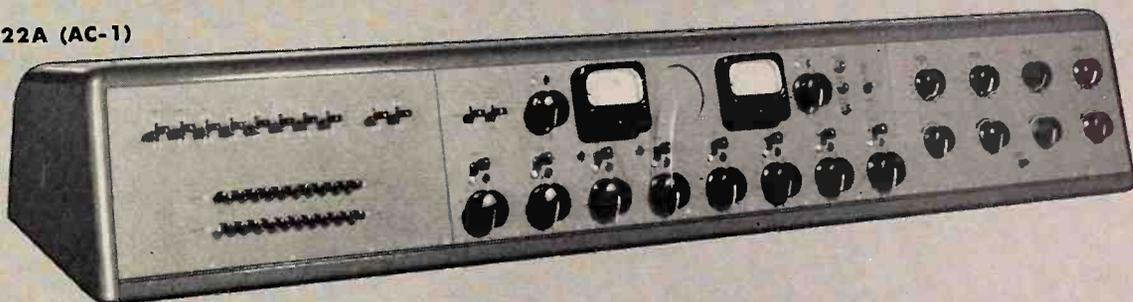
Number of Inputs: 16 Mixer Inputs @ 25 to 45 or 100 to 180 ohms for microphone levels.
6 Incoming lines @ 150/600 ohms. (Padded down, and may be patched into any mixer input.)

Number of Outputs: 3 @ 150/600 ohms.

Physical Size: Length 93¼ inches; Height 10½ inches; Depth 15½ inches.

SPEECH INPUT CONSOLE R19022A (AC-1)

A full twin channel program production unit for use where a large number of taped and disc shows are employed.



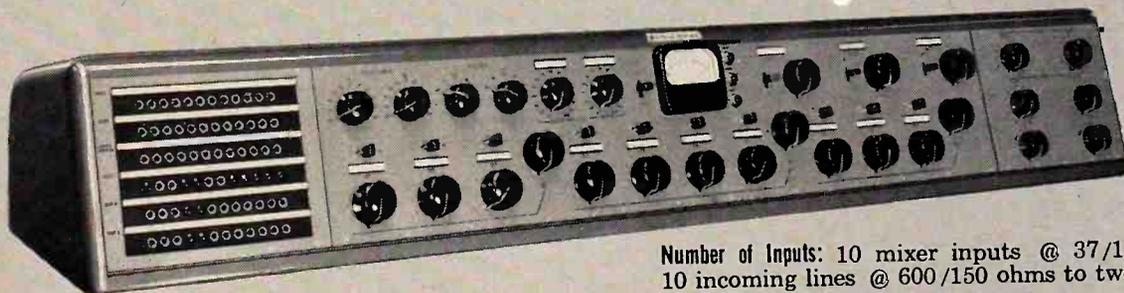
Number of Inputs: 6 mixer inputs @ 37/150 ohms for microphone, tape and turntable.
10 incoming lines @ 600 ohms to two mixers.

Number of Outputs: 2 @ 600 ohms.

Physical Size: Length 72 inches; Height 10¼ inches; Depth 15½ inches.

T.V. AUDIO CONSOLE R18928B (AC-4)

A very flexible program production unit for the amplification, control and monitoring of programs originating in television and large radio broadcasting stations.



Number of Inputs: 10 mixer inputs @ 37/150 ohms for microphone levels.
10 incoming lines @ 600/150 ohms to two mixers.

Number of Outputs: 3 @ 600/150 ohms.

Physical Size: Length 72 inches; Height 10¼ inches; Depth 15½ inches.



SPEECH INPUT CONSOLE R5420E

The ideal console type program mixing unit for the amplification, control, and monitoring of program material originating in the average studio.

Number of Inputs: 5 Mixer Inputs @ 25 to 45 or 100 to 180 ohms for microphone levels.

4 Incoming Lines 150/600 ohms to one mixer.

Number of Outputs: 1 @ 150/600 ohms.

Physical Size: Length 23 inches; Height 10¾ inches; Depth 15½ inches.



SPEECH INPUT CONSOLE R5430A

An audio console having two main program channels which are capable of simultaneous operation on separate programs without interfering with one another.

Number of Inputs: 7 Mixer Inputs @ 25 to 45 or 100 to 180 ohms for microphone levels.

8 Incoming lines @ 150/600 ohms to two mixers.

Number of Outputs: 2 @ 600 ohms.

Physical Size: Length 33 inches; Height 10½ inches; Depth 15½ inches.

TO COVER ALBERTA

LOCK, STOCK
AND BARREL

YOU NEED
ALL 3

EDMONTON
CALGARY
AND
LETHBRIDGE

If your target is Alberta, don't neglect to set your sights on Lethbridge! Alberta's third market has a trading population of over 200,000, made prosperous by grains, fruits and sugar beet grown on fertile, irrigated land — plus an influx of new industries. These people are eager and able to buy the best for themselves, their families, their homes — and you can reach them all over CJOC Lethbridge.

CJOC reaches more than 32,000 homes daily, gives you coverage of a trading area which embraces an important segment of Alberta, and the industrialized southern section of B.C.

Cover Alberta's third market with

CJOC
LETHBRIDGE *

Daytime 10,000 watts. Night 5,000 watts.

* Where green acres turn to gold.

See the All Canada man!

LISTENING IS *Your* BUSINESS

by C. W. Wright



THIS ARTICLE will deal with a decidedly poor listening habit, and one that is extremely common.

Let us call it, "An acceptance—or a promotion—of a distraction."

Most of us are so accustomed to the wide variety of distractions which constantly beset any real effort at concentration, that we have come to accept them as part of modern living.

However, this in no way absolves us from the responsibility of recognizing the detrimental listening effect or of keeping such distractions to a minimum.

I suggest that as part of your investigation into this process of listening that you perform a little "personal research" during the next meeting you attend. Keep track of the number of incidents that occur which might reasonably be classified as "distractions." True, in this meeting your own listening will probably be at a minimum, but this is in the interests of research!

Your experiences will undoubtedly include the following: late arrivals and early departures; an urgent message for the gentleman occupying the front seat extreme right; the tall man who struggles to adjust the P.A. mike to his height; followed by the shorter speaker who can't reduce the height to suit him, and utilizes the services of the chairman; the temperature that reached an uncomfortable extreme in either direction thereby promoting a mental evaluation of the general heating system and the inefficiency of its operation. Then there is the projector that doesn't work; the slide that appears upside down, or out of sequence; their name is legion and their character unpredictable.

These distractions may be of long or short duration, but if we allow them to exert their unfortunate influence to the full, then our listening skill is certainly impaired.

For example, when the wanted party is seated close to the door, and receives the message with a minimum of interruption, there is still a break in communication between the speaker and at least a proportion of his audience.

But when the recipient is seated "up front" as he seems to be so often, then the disturbance is much more intense and general, and the listening "loss factor" increases greatly.

This, however, is seldom the end of the story. The odds are greatly in favor that the note will suggest that the receiver thereof is wanted immediately, and urgently, elsewhere! As he rises to leave, all eyes are fixed upon him, and his exit is followed with an intense interest by those he leaves behind!

And what may yet prove to be the worst factor of all still remains a possibility. The entire audience will impatiently await his return, and spend the intervening time in con-

jecture relative to what is really taking place outside!

If your own research parallels my experience, you will be surprised at the large number of interruptions which plague so many company sponsored meetings. While it may be true that such distractions cannot be entirely eliminated for "business reasons," it is still equally true that they can be much better controlled, and kept to a minimum.

I'm sure that this "disturbance factor" has been recognized by some management, but I'm doubtful if its unfortunate effect upon the "take away" knowledge of those attending company sessions has been fully realized. Distractions prove irritating to speakers, and detrimental to listeners.

Some speakers really provide their own distractions. They indulge in strange gestures, often repeated in a rhythmic sequence, to the decided reduction in the intensity of the listening accorded them.

Witness the speaker who constantly removes and replaces his glasses. I have known instances in which the frequency of such a performance has been carefully counted, a procedure almost guaranteed to reduce listening to the vanishing point!

Certainly the speaker has a responsibility in the matter, but its not a total responsibility. Certainly he should stop distracting, but the audience should resist the distraction, and concentrate on listening!

Difficult? Of course, but we have already said that efficient listening is one of the most difficult skills that we can attempt to acquire. But it is one of the most rewarding.

Another self-imposed distraction lies in an undue employment of "visual aids" on the platform.

Well designed and appropriate visual aids can increase tremendously the "communication" between speaker and audience. This is obviously the result of reaching the audience through the sense of sight as well as hearing.

If, however, the visual aids are too numerous, or too colorful, or too much relied upon by the speaker, then the accent rests on eye appeal, to the detriment of the listening process.

Indeed distractions are myriad in number, detrimental in effect, and must be resisted to the limit of our ability to do so. That ability can be measurably strengthened by constant practice.

Now a word about the promotion of distractions. True, the deliberate promotion is a rare occurrence, but the thoughtless promotion of a distraction is not so rare.

How often are we tempted to discuss a point with a neighboring listener? We do this, of course, with the best intentions in the world, but

(Continued on page 19)

STATION CAN'T HAVE POLICE RADIO MONITOR

AN APPLICATION by Radio Station CHEX, Peterborough, to instal a monitor for the police radio in its newsroom, has been turned down by the three-man Peterborough Police Commission.

Commission member Judge J. C. Anderson of Belleville, said he did not think police radio conversations

should be made available to third persons.

Jack Weatherwax, station manager, said he requested permission to instal a receiver radio so that the station could get speedy tips on news breaks. He said no stories would be broadcast without checking for details with the police station.

(Continued from page 18)

we still create a diversion in our immediate vicinity.

Perhaps you may have occasionally observed a rather startling example of this condition.

Here is my own outstanding experience. The scene was a CAB convention, many years ago. The speaker was much too lengthy, and his subject lacked interest for this particular audience. The hour was late, the atmosphere thick with smoke, the audience tired, but the speaker apparently far from his conclusion. His remarks were punctuated with an occasional, but infrequent, response from the audience, tendered no doubt in the fond hope that the speaker might recognize the feeble response and govern himself accordingly.

But no such luck. Finally, our mutual friend, the editor of this publication, caught my eye, and signalled his intention to communicate with me, in writing.

A few moments of intense concentration on his part, and the document was written. Then, with the combined assistance of the not inconsiderable number of guests separa-

ting us, the missive finally reached me.

It said:

*The speaker talked from eight to ten,
Of Nazis foul and fickle,
And every time he nearly stopped,
Some fool dropped in a nickel!*

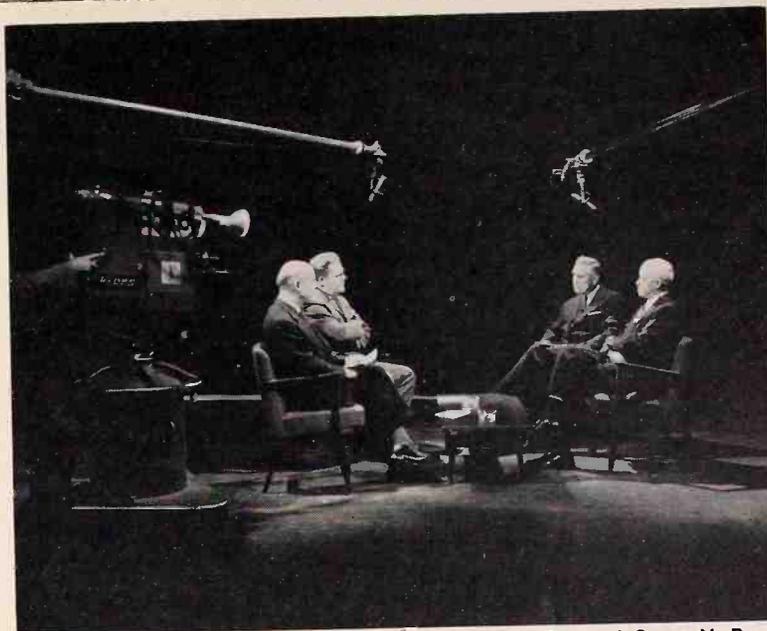
Certainly listening that night was well beyond the call of any broadcaster's duty, and Dick's practical precis of the situation came as welcome relief!

Perhaps we could label this a justifiable distraction under extreme provocation in circumstances which listening had already ceased to exist!

• • •

Let me conclude with this statement. After discussing this subject of distractions I have been interested at the obvious efforts made by those concerned not to any way contribute, or yield, to an interruption.

Try this with your own associates and at staff meetings. You will be agreeably surprised at the improved listening that will result.



BEING INTERVIEWED ON CBC's "Newsweek" is General Omar N. Bradley, chairman of the board of Bulova Watch Company, while on a visit to Toronto last month. James Minifie, CBC Washington Correspondent; Charles Lynch, Southam Newspaper Service and Lawrence Lynch, professor of psychology, St. Michael's College, interviewed the general on This Business of Mutual Defence. During his stay in Toronto General Bradley met leaders of Canadian industry, including broadcasting, and was guest speaker at a Toronto Rotary Club luncheon.

FOR SALE

Three Stainless steel Antenna Towers - - Triangular Cross-Section, 150' in height, complete with lighting, guys, hardware, and base insulators.

Contact Radio Station CKLG, 143 E. 11th Street, North Vancouver, B.C.



MONCTON BOOM DICTATES DIRECT T.C.A. VISCOUNT TORONTO FLIGHTS

The Challenge has been met. To keep pace with Moncton's rapid business expansion, direct flights from Toronto, speed the timetables of the ever increasing number of executives taking advantage of Moncton's unlimited potential.



THERE'S BIG BUSINESS . . .

Representatives
STOVIN-BYLES IN CANADA ADAM YOUNG IN U.S.A.
CKCW - TV
MONCTON NEW BRUNSWICK



. . . IN MONCTON

CCBA Engineers

APPLIANCES — HOUSEWIVES

and

TELEVISION

During the next six months, Canadian women, basically housewives, will purchase nearly 750,000 major electric appliances.

Their brand preference is still to be decided.

You can influence their choice through selective use of Daytime Television which today reaches over 1 million—yes 1,000,000 women during a single period on weekday afternoons. Just examine this "appliance buying" audience.

NATIONAL AUDIENCE—LOCAL TIME

Monday - Friday Average

TIME	TOTAL HOMES	WOMEN VIEWERS
2:00-2:30	447,000	358,000
2:30-3:00	691,000	580,000
3:00-3:30	876,000	736,000
3:30-4:00	1,129,000	1,005,000
4:00-4:30	1,203,000	854,000

BAB-TV Estimate Nov. 1958

BROADCAST ADVERTISING BUREAU

TV Division

Suite 404

200 St. Clair Ave. West
Phone WA. 2-3684

Toronto 7

The Broadcast Advertising Bureau - TV Division, promotes exclusively, the use and sale of Television as an advertising medium and is a division of The Canadian Association of Radio and Television Broadcasters.

MEMBERS QUIZ SMITH OF TRANSPORT

CHIEF ENGINEERS of the Central Canada group of stations had an opportunity to fire their questions directly at Wilbert Smith at the CCBA Engineers' meeting at the Westbury Hotel last month, when the superintendent of radio registrations (engineering) of the Department of Transport addressed them on the need for supplementary proof of performance.

Smith, told the engineers that due to advances in design, capabilities and general all round performance of today's transmitters, most stations have been licenced to operate remote, unattended installations. Department inspection returns have borne out the fact that these transmitters don't fail, he said. But there are things that can and do go wrong, such as the antenna system, which over the years can deteriorate due to such things as corrosion and wear. These, in turn, can bring about a change in the broadcasting pattern of the station.

Most stations, he said, do not keep a staff to overhaul and maintain transmitter installations and therefore when something goes wrong they must call in a consultant.

As an added assurance that the original specifications are still being met, the Department of Transport requests a proof of performance before any station licence is renewed for another five years, he said. This should be in the form of a report by a consultant, stating what he found and did and confirming that the station operation is in good working condition.

Mr. Smith then said that that was all he intended to say and that he would devote the rest of the time answering questions. Some of the questions and the answers he gave were:

Does the FCC have a similar regulation?

There is no such requirement on a formal basis in the States. But the FCC can demand a proof of performance at any time.

What is the Department's opinion of FM Multiplexing?

The DOT is not against it and is treating it as an experiment. If multiplexing is technically sound and does not interfere with the standard

service, there should be no objection to it.

Is there any reason why the DOT newsletters and directives cannot be mailed directly to the station engineers?

DOT is considering this, but it presents a problem. If stations get the individual mailing pieces without knowing the rest of the story, they could easily misinterpret them. We would like to assemble all the directives in a book so that the whole picture is there and there can be no possibility of misunderstanding.

What is the DOT policy on AM satellites?

The policy has been in favor of satellites provided they meet the necessary requirements.

IMAGE ORTHICONS

Walter E. Turk, representing Canadian Marconi Company, discussed the advantages of new image orthicons numbers 7293, 7294 and 7295.

Turk explained that the so-called "standard" tube suffered from many objectionable characteristics among which were black halo, white edge effects, ion spot and dynode imperfections of picture condition. The halo is caused by a rain of low velocity secondary electrons from an over exposed target highlight, falling back on to the target and producing a negative and, consequently, black border to the highlight. Edge effects were due to two causes: 1. beam pulling effects, 2. the increased target capacity at a white - black edge. The first cause can be eliminated by an improved field mesh and the second by increasing the main target capacity, preferably by increasing the size of the element, as in the 7295 image orthicon.

The picture smearing resulted from increasing the capacity of the 3" target. Those edge effects coming under the general category of white smearing are due to low values of the scanning beam decelerating field and are, for all practical purposes, completely eliminated if a field mesh is used to terminate the main beam focusing field as in the range of new tubes 7293, 7294 and the 7295 image orthicons. The field mesh, since it controls the scanning beam uniformly over the entire target area, reduces considerably problems of shading which occur with a standard type tube.

The meshes used had to be of exceptionally high quality; of a high electron transmission and were treated to prevent spurious secondary emissions from getting mixed with the picture signal. The mesh also prevented the dynode hole and surface appearing on the picture and so a new beam alignment procedure was necessary. Turk further explained that the alignment controls are best adjusted for maximum tube output and are checked finally by rocking the beam focus in the normal way. An alternative method is to adjust the alignment controls until a uniform negative picture is obtained (negative contrast being initially produced by slightly reducing the beam from its normal value). The beam current must, of course, be subse-

Don't take
a chance on
a glance . . .
take a good
LOOK
and learn why
CHOY is the
BUY that
SELLS

quently raised to its normal operating value. The 3" 7293 and 4½" 7295 image orthicons are being used very successfully in both Canada and Europe for monochrome studio pick-up and although the 3" 7294 image orthicon has not as yet been used in Canada, it has also been very successful for colour transmission in European stations.

Turk is manager of the Photo Tube Division of Canadian Marconi's associate company, The English Electric Valve Company Limited, Chelmsford, England.

OTHER SPEAKERS

Lou Burroughs of Electro-Voice Inc., Buchanan, Michigan, held a discussion on the techniques of microphone placement and their use in the broadcasting industry.

He strongly urged the use of better monitor speakers in audio. Broadcasters have always been sold on the use of high quality microphones and will think nothing of spending hundreds of dollars on a new unit only to turn around and pay dime store prices for monitor speakers, he said.

Wally Benger of the Northern Electric Research and Development Labs, gave a talk on the Use of Transistors in Broadcast Equipment. In it he traced the development of the transistor along with its advantages and disadvantages. He also described the circuits of some equipment in which transistors are widely used.

André Ste-Marie of the CBC, Montreal, talked on Video Testing Techniques in Television Broadcasting. His paper was taken largely from an article on this subject, printed in the November 1957 issue of ELECTRICAL ENGINEERING. He mentioned new video testing techniques that



TWO OF THE OFFICERS elected by the CCBA engineers at their meeting in Toronto last month are, left to right, Roch Demers, CFCL, Timmins, who is the new chairman and Clive Eastwood, CFRB, Toronto, manufacturers' liaison. Absent from the picture is Jack Barnaby, CFCH, North Bay, secretary-treasurer.

have been established for improved and simplified methods of specification and measurement, using slides to illustrate them.

D. K. Richardson, G. W. Crothers Ltd., dealt with the Broadcast Applications of Emergency Power Equipment. He described some of the plants that his company has developed and installed. Also he outlined the various requirements that should be specified by broadcasters when obtaining a power unit.

Charles Weden, Machlett Laboratories Inc., Springdale, Conn., gave a very technical talk on the Advance of Broadcast Transmitter Design Through the Use of Modern Power Tubes.

Dale Douglas, Canadian General Electric, spoke to the engineers on the subject of the New Approach to Television Transmitter Design.

Tony Jamroz, Northern Electric Company Ltd., told the engineers what in his opinion was The present

Status of Stereo In Broadcasting. He explained the differences between binaural and stereophonic reproduction and delved into the problems. He also touched on some of the various techniques of stereo reproduction that are being used.

WINDING THINGS UP

On the last afternoon of the meeting the Engineers held their business session and elected its new officers.

Roch Demers, chief engineer, CFCL - TV, Timmins, takes over from Bill Onn, CHLO, St. Thomas, as chairman.

Clive Eastwood, CFRB, Toronto was named manufacturers liaison officer.

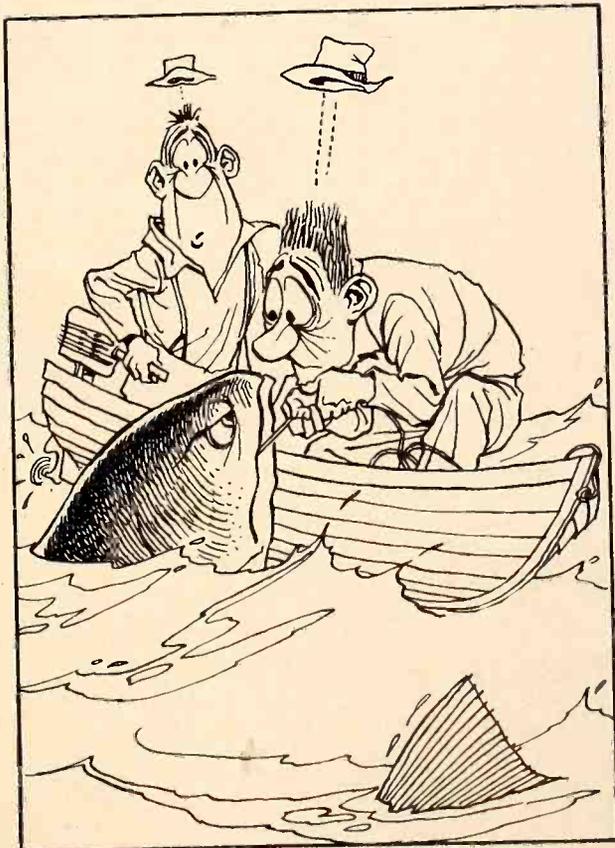
Jack Barnaby, CFCH, North Bay takes over as secretary-treasurer from Frank Lehman, CFRB and Ed Victor, CHML, Hamilton, last year's secretary and treasurer respectively.

After the business meeting the engineers were invited to take a tour of the Bell Telephone Company to look over the Trans-Canada Television network equipment and the Toronto System Emergency Power Equipment.

The convention came to a happy ending with a cocktail party and banquet in the evening. Guest speaker was Eric Palin, administrative assistant to the principal of Ryerson Institute.

LAST CALL
for
CHRISTMAS ADS
closing
NOVEMBER 21, 1958

Get results worth talking about



... Bait your hook with

C-FUN

there's more **FUN** on **C-FUN**
... so it's the fastest growing station in **Vancouver**

Representatives in Canada
NATIONAL BROADCAST SALES LTD.
Montreal — Toronto

in U.S.A.
DEVNEY, INC.

Look
who's
selling
Montreal!



Charles Bick's Copy Clinic

COPYWRITERS CAN'T LIVE IN A VACUUM

WRITING CAN BE a process of discovery for the writer. As he develops his subject, he often acquires a new viewpoint about it. Perhaps the viewpoint was there all the time, but the act of putting words on paper brings it to light. That has been the case, these past months, in developing this series. Having arrived at one such point of discovery, I wish to state the acquired viewpoint: *Copywriting is not a "desk job."*

At least it shouldn't be. This does not mean that publishers, broadcasters and agencies should begin the day with mass calisthenics. Or that copywriters should appropriate the duties of others. It simply means that much of the copywriter's job should be performed outside his office cubicle. Advertising copy is as good as the people who write it. And they can't become good writers living in a vacuum.

Let's consider this viewpoint in light of our previous discussions.

The last article (Oct. 23) hinted that outside research is required on the part of the writer. He needs to get close to product, treat it with authority and thereby write believable copy. This research is over and above that performed by his organization's research department. In fact the latter's work can go in vain, if the copywriter fails to absorb some first-hand information himself. It is both polite and desirable for the copywriter to stick his nose into someone else's business—the client's. If he doesn't, he is forced to create those cute and smart-alecky *attention compellers* that have nothing to do with his advertising message. Sort of like the corny jokes the salesman tells on his monthly rounds, when you're waiting for him to get on with his story.

Notwithstanding its would-be practitioners, there is no such thing as advertising copy in the abstract. It must be related to something—like a product, for instance.

KNOWING THE PRODUCT

The article before last (Oct. 9) noted that account men are bringing writers, increasingly, into direct contact with clients. It makes for better liaison, more effective exchange of ideas and resulting better copy. Apart from its copy benefits, there is no better way to get the writer interested in a product than to have him visit the plant, meet the personnel and get a first-hand feeling for the product story.

Account men of the old school might term this an *infringement*, because of some silly fear that this intimacy will lead to the writer taking over the account. By temperament and disposition, the writer is not as good an account man as the account man—and he couldn't care less about "stealing" the account. It takes considerable doing to get a writer away from his typewriter—and a good account man to build the fire under him to do it.

Actually, such direct contact may *strengthen* an account. After all, the writer is at one end of a chain of middlemen including copy chiefs, creative directors, account men, account supervisors, assistant ad managers, ad managers and the client's management. This is not true in the

smaller creative organization where the writer may have to be a jack-of-all-trades, but let's confine ourselves now to the larger agency situation.

Not long ago a writer of my acquaintance was preparing the opening billboard for an oil company's TV show. His first draft was not shown to the ad manager of the



CHARLES BICK is creative director, Radio and TV, in the Toronto office of Erwin, Wasey, Ruthrauff & Ryan Ltd.

client-firm, because all the middlemen—on its way up and down the line—provided vetos and qualifications and revisions. When six versions were done, and none approved, the writer was permitted (in sheer desperation) to enter the sanctum sanctorum of the client-firm's ad manager. When the writer showed his *first draft*, the ad manager said: "That's what I've been looking for all the time." From his careful study of that account, the writer had what was required.

SEE WHAT YOU WRITE

The writer now has more direct contact with the client. Everyone is more satisfied than before, including the account man, who knows the writer may help him but may never replace him.

We call ourselves specialists in communication. And yet the ivory-tower attitude toward the copywriter is one of communication's greater deterrents. True, we don't want copywriters to be administrators, producers or account executives, because, if we forced the copywriter to

do these other things, he wouldn't be doing the job for which he is best suited. But he should work *with* these people, as part of a team, not be isolated from them. In the larger organizations, where there is much specialization, more liaison is called for—but not the kind that keeps the writer at the conference table all week. *That extreme* can be worse than keeping him exclusively at his typewriter.

The third article concerned the significance of the announcer and the locale, in the preparation of radio and television copy. It was noted that these—along with the facilities of the broadcasting station—warrant investigation on the part of the copywriter.

The second article dealt with suggested techniques for pre-testing TV storyboards for their *ability to communicate*, before the commercial goes into production. To take the test, some activity is required on the part of the copywriter which takes him away from his typewriter—long enough to evaluate the copy which

he has written.

The first article discussed the "bridge" or connecting link in TV commercials. To write effective TV continuity means that the writer must become indoctrinated in TV techniques and acquire a mature *audio-visual* sense. He needs familiarity, with *every* medium he writes for. He must perform some overt, positive act, other than sitting down and meditating, or sitting down and typing.

So where are we now?

I think we're right there with the salesmen who arrived at a national sales convention recently. The vice-president for sales addressed them: "Gentlemen, please stand up for a minute. Now turn your chairs over. See what's attached to the underside of each chair. A fresh one dollar bill. Take it and put it in your pocket. Now turn your chair right side up and sit down again. Gentlemen, the moral of the story is: If you want to make a buck, you gotta get off your butt."

Mr. Copywriter — you, too!

CFPL-TV LONDON

builds up sales...

by driving your sales message into nearly every home in Western Ontario.

National Representatives — All-Canada Television

CK radio

Representatives: All Canada Radio Facilities

Mighty Mike says...
BETTER LISTENING FOR MORE LISTENERS

"We're giving the 'Red Carpet' treatment to listeners in CKCK land" CK's new 316 B, A.M. Broadcast transmitter, brings *New Quality... New Power...* and makes the dominant CKCK coverage picture even more overwhelming. The Best in Sound to Saskatchewan's largest* listening audience.

TODAY'S RADIO FOR TODAY'S LISTENING.

*By actugl Survey B.B.M., Spring, 1958.

CKCK REGINA 620

When In Rome...

LET THE SURGEON TAKE OUT YOUR APPENDIX

NOW MIND you, I don't hold no brief for these arty guys in our Creative Department. They can kind of get the wind up now and then and sneer that we're just the salesmen, but at the same time, know what I mean? They don't know what it's like out in the world where the business

him straight off that our copy people were the most inspired in the business . . . just, just great, and as far as I was concerned, if they said it was the right headline to say, "NOW! A GREAT NEW DISCOVERY! A NEW IDEA IN LIVING!" then I'd go along with them. Unless . . . that is . . .

same guy would be reviewing them, himself personally, old man lets-try-it-another-way. Still, he's a client, and as I said, it's not my money, it's that of his company, as represented by his Uncle Francis, the chairman. And furthermore, as far as we are concerned, he is the boss.

It doesn't matter one whit if I go back and we laugh a bit at the story that his wife buys his sox; *he* is the one who says yes or no to the second color in a trade ad. Who cares if the best kind of reading he gets around to is Lil Abner, why shouldn't he have the final word on copy? He's not one of these here fancy-daniels with his head in an ivory tower. He's paid to be down to earth and practical and to keep us on the line, or he'll hear from Uncle Francis, and in no uncertain terms. That's why he came here straight from Western without bothering to spend enough time to get a meaningless degree or get his mind too encumbered with airy-fairy nonsense.

That's what these creative guys back at the shop don't seem to grasp. It's all very well to know that it's the idea that counts and all that sort of jazz, but *they* don't have to go out where the bricks fly. Just because one of them was able to turn the clean teeth business into "You'll wonder where the yellow went . . . when you brush your teeth with Pepsodent," doesn't mean that every headline will be instantly accepted by J. Moggfroyd and his kin.

LOVE THAT CLIENT

But don't get me wrong, I don't hate clients. I like them and I understand their problems. That's what I'm paid for. After all, we agency people don't know all the answers, either.

Look how we fumbled around with commercials for television, first trying to get them written by the regular print fellows so they had all the wallop of a substitute preacher shifting from foot to foot as he read the

(Continued on page 26)

This rather ribald article by "The Account Executive" contains some snide cracks at "The Man Who Pays The Bills". We think they have some value beyond a chuckle for coffee break. We think that some of the advertisers might know what our writer means when he says: "When in Rome, let the surgeon take out your appendix." Incidentally, modesty or fear has made our author insist on anonymity. He told us his name though — so that we could write it on a cheque.

is! And that's what I'm paid to know what it's like, about.

Take J. Moggfroyd, for instance. How'd some of these creative types like to have to see *him* every week? Sure he's a product manager and can tell us whether or not the ad will go any higher, or rip the guts out of it before it's sent upstairs. Why shouldn't he? He's read a book on "Advertising as a Science," and after all, it's their own money they're spending. Not a sou comes out of the wallet of that creative guy we got.

Of course, I admit he sold me that it was the real goods, and I went down to J. Moggfroyd's office full of fire, and the spirit, as they say and really gave it the old sizzle, but old J. M. just sat there staring at it as though he was trying to understand something. Didn't say a thing for a long while. So I put in another two cents worth. Then he took off his glasses, wiped his eyes as though he had a pain or something and said very quietly, "I wonder if 'great' is the right word?"

Well! What was I to do? I told

After all, who's going to lay it on the line that hard? It's all very well to read about this fellow Bernbach in New York that says clients aren't allowed to turn down ideas, just agencies. Sure, maybe I'd feel that way if I had *my* own shop, but how'd he feel if *he* had to go back to tell old Mr. Flint that he'd told a client off? Hah!

GREATER THAN GREAT

Anyway, I did have a try with old Moggfroyd, but he kept fighting to have me go back and see if the copy people couldn't find a new and better word for "GREAT" in that headline. And I said, well, sure, I'd try, and he said that "to save time" maybe I could get them to do a whole lot of alternatives, not just three or four, and get the art laddie to make, you know, some quick doodles to show how they'd all look *in place* so we could see. Then we wouldn't be running the risks.

Of course, what he was overlooking was that when all this was done, it'd still be no safer, because the



FIRST*

Yes . . . first French language radio station to broadcast regularly each evening from 9 to 10 in

STEREOPHONIC SOUND

AM 800 kcs. FM 98.1 mgs.

*Since October 27, 1958

RADIO



QUEBEC CITY
800 K.C.

10,000
WATTS

Reps.
Canada: Jos. A. Hardy & Co. Ltd.
U.S.A.: Young Canadian Limited

Loyalty

. . . explains the success of French Language Radio on the Prairies. Western "Canadiens" (of which there are over 180,000) are loyal listeners to the stations they helped build (by public subscription, starting in 1941), to preserve the culture, tradition and language which is so dear to the French people.

Sell more where more can be sold!

In Saskatchewan
- Schedule

CFRG 5000
Watts

RADIO GRAVELBOURG LTEE

. . . a member of

"THE WESTERN CANADA FRENCH RADIO GROUP"

including: CKSB (St. Boniface, 10,000 watts) CHFA (Edmonton 5,000 watts)
CFNS (Saskatoon 1,000 watts)

FINE MUSIC • PUBLIC SERVICE • OUTSTANDING
RESULTS FOR ADVERTISERS • LOW, LOW COST PER
THOUSAND • CBC FRENCH NETWORK AFFILIATION

HEAD OFFICE:
607 Langevin Street
St. Boniface, Man.
Co-ordinator - Roland Couture

REPRESENTATIVES:
CANADA - Interprovincial
Broadcast Sales Limited
Toronto - 199 Bay Street
Montreal - 1411 Stanley St.

Vancouver -
John N. Hunt & Associates
1030 West Georgia Street
U.S.A. - Devney Incorporated
New York & Chicago



Now, you say when

And how often too! For once programs and commercials are recorded on Videotape*, scheduling is wide open. Playbacks can be telecast immediately — hours later — or anytime you decide. At least 100 repeats can be made from any one recording. Copies can be made. And tapes recorded on a VR-1000 Videotape Recorder can be played back on any other VR-1000, anywhere.

Never before have sponsors been able to schedule commercials to reach selected audiences so easily. Never have stations had so many "live" availabilities to offer.

Get the complete story on the many things Videotape Recording can do for you. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

1537 THE QUEENSWAY, TORONTO

AMPEX
AMERICAN
CORPORATION

*TM AMPEX CORP.

(Continued from page 24)

sermon somebody else had written. Next we tried to get some left-over drama writers from the CBC in turtleneck sweaters (and I'll never explain that phase to J. M. Set us back two years!) until we found out they could art but they sure couldn't sizzle.

Anyway, there's this client and there's no point saying that his training and his background ill prepare him for the function of being this client. There he is. What's it matter if his advertising decisions are based on his personal tastes, likes, dislikes, digestion etcetera etcetera? They're decisions, aren't they?

Now that's where we differ, or so this creative man we got keeps telling me. He seems to think that, because we've got a lot of specialists on our side, and a lot of experience, and maybe even a certain talent, that we just ought to be listened to more. He says that we've tried lots of different things one time or another and by trial and error learned that some things generally work and some things, generally speaking, do not. Fine way to talk, when you got J. M. and his relatives to deal with. They'd find as much difficulty understanding the creative man as he would them and that's going some. They're practical and he's not, is the way they'd figure, and I ought to know. That's what I'm paid for. What I'm mostly interested in is selling the campaign,

not carrying on no Crusade, and if the tried and true is going to get the old estimates signed sooner that's for me, and back to the old workshop.

SAME DIFFERENCE

Every once in a while, though, I get to wondering. I read once where, in order to get an audience, a musical comedy or a book or a movie will stay away from it in droves, saying that it's just the usual stuff. Yet J. M. wants that same thing in his ads, and the guys back at the shop say it's just because he can't tell a good ad from a bad ad. Who do they think they're kidding, who can tell.

Maybe clients just forget to be normal and usual and straightforward at the right time. After all, who am I to suggest that anybody not play it safe?

Look where I am in life? It's just that sometimes when I look into J. M.'s face after we've knocked off a couple over at Louie's before lunch, I wonder if he's really being safe in the right way, if you know what I mean?

Like, even as you and I and that creative guy I was telling you about, he wants to be sure; he wants to get his nickel's worth. Maybe if he was sick he'd get the best doctor he could and never mind the advice. Maybe he'd phone a few friends first and check on the doctor.

But I bet he wouldn't hold the knife. See what I mean?

Hal Roach Buys MBS

THE MUTUAL Broadcasting System has been bought by the Hal Roach Studios for more than two million dollars, it was announced recently by the Roach Studios' parent company, the Scranton Corporation.

Hal Roach, Jr., son of the late movie pioneer, was named chairman of the board of MBS, which now has 443 affiliates in 46 states. Alexander Guterman, head of the Scranton Corp., was named president of the network, and among the new directors named was Murray D. Van Wagonner, former governor of Michigan.

The Roach Studios also plan to purchase seven radio and seven TV stations in major cities.

G. N. MACKENZIE LIMITED HAS *the* SHOWS

MONTREAL 1411 Crescent St. **TORONTO** 519 Jarvis St. **WINNIPEG** 171 McDermott **VANCOUVER** 1407 W. Broadway

PEOPLES CREDIT JEWELLERS
HAS A DAILY NEWSCAST ON CJMS TO REACH FRENCH MONTREAL

In the
Prairies
 on

**CBC
 RADIO**

one buy covers
 all three provinces!

Get all the details
 on CBC Radio's
"PRAIRIE BLANKET"

Stations
CBW for Manitoba
CBK for Saskatchewan
CBX and **CBXA**
 plus

4 repeater stations
 for Alberta

Call Now.

**CANADIAN
 BROADCASTING
 CORPORATION**

Commercial Division

Halifax Montreal Ottawa Toronto Winnipeg Vancouver



ALL OR NOTHING AT ALL

What can you lose if you go into the boss and give him some ideas about the more efficient operation of his business — besides your job?

• • •

INFILTRATION

Having discovered filters which are "virgin white," "for the thinking man," "made of micronite," with "oblique traps" and "recessed ends," we understand that a progressive manufacturer is experimenting with a decent cigarette to stick on the end of them.

• • •

SIGHT AND SOUND

Television is the medium which allows the singer a wide range — from high C to low V.

—Allan Waters
CHUM-RADIO

• • •

MOTIVATION

An announcer is the man who talks you into a splitting headache and then tries to sell you something to cure it.

—Ibid

• • •

CHANGE OF PACE

After reading his TORONTO STAR column through the years, we now have a fair idea of Gordon Sinclair's hates. When he is going to let us in on the things he likes — besides Gordon Sinclair?

• • •

QUESTION AND ANSWER

Q. What is inflation daddy?
A. People you wouldn't give two cents for, who now come at three for a quarter.

• • •

STRANGER THAN FICTION

"Truth is stranger than fiction — so when you start explaining to your wife where you were until three o'clock this morning, you're going to be a lot better off if you stick with fiction."

—George Gobel
on NBC's "Monitor"

• • •

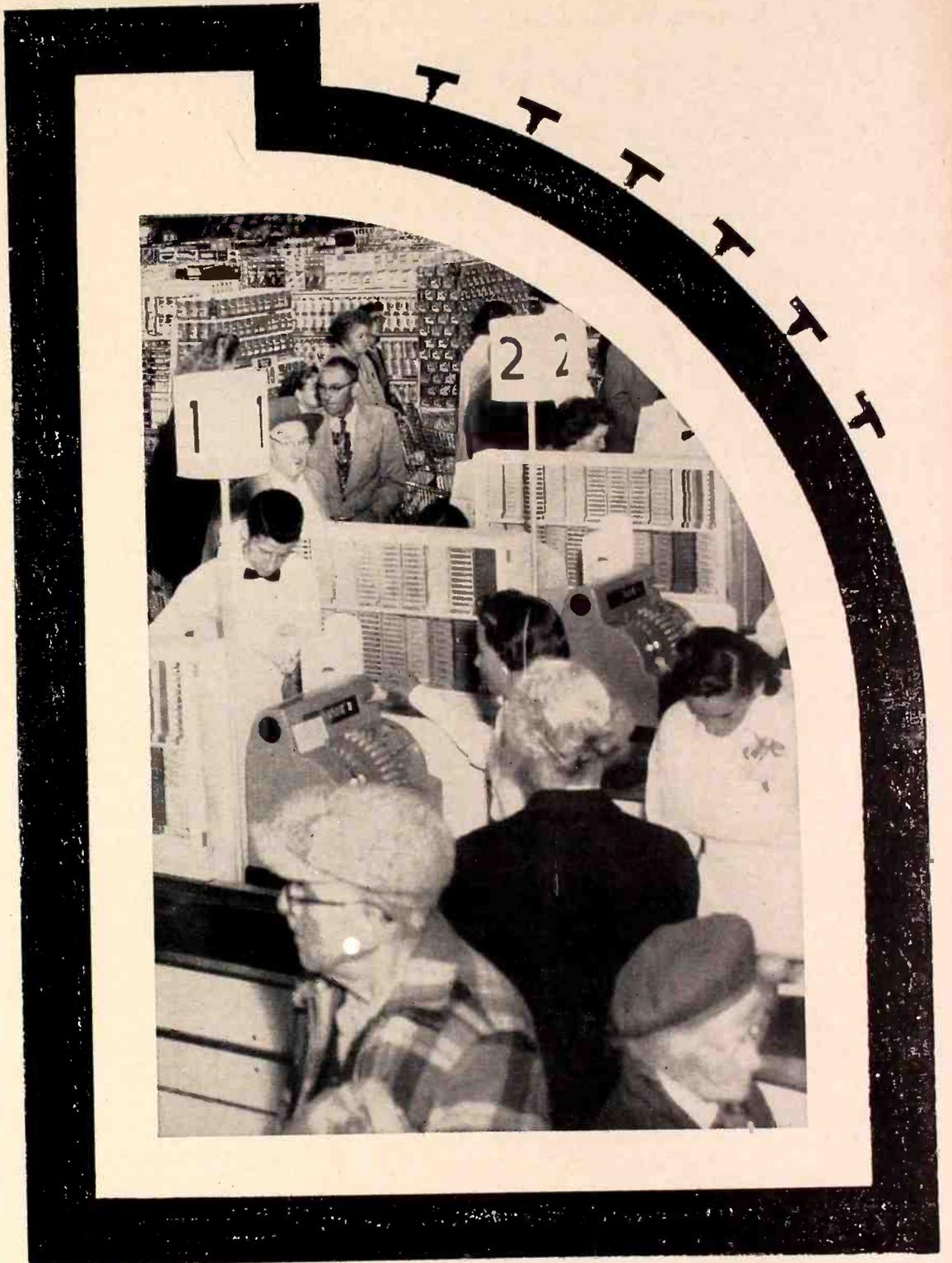
BEDTIME STORY

We just left an insomniac who has finally found a sure way to get to sleep — counting the Commercials on *Playhouse 90*.

• • •

CALLING ALL UNIONS

Then there's the odd-ball, who upset everything, including the boss, by asking for an opportunity to *earn* the raise he wanted.



CKWX influences more buyers by far than any other B.C. station

and B.C. has the highest average weekly earnings in Canada!

RADIO BRITISH COLUMBIA, VANCOUVER

CKWX

50,000 WATTS OF SALES POWER



REPS: CANADA—ALL CANADA RADIO FACILITIES LTD.—UNITED STATES—WEED AND COMPANY

V1112-1

Through the Cat's Whisker

by BOB MILLER

THE RADIO Corporation of America has been fined \$100,000 on anti-trust charges of conspiracy to monopolize radio patents.

Federal Judge John McGohey imposed the fine in New York City in the criminal case after RCA entered a no contest plea. At the same time US attorney general William Rogers announced a contest judgment in a companion civil anti-trust action based on the same charge.

The judgment requires major changes in RCA's patent licensing practices and opens some 12,000 radio and television patents to the entire industry.

The assistant attorney general for anti-trust prosecutions, Victor Hansen, says RCA's practices discouraged other manufacturers from realizing their full research, manufacturing

and profit potentialities. Hansen added that the judgment cuts through a jungle of patents and patent rights and makes them available to the entire industry. He says the Government hopes that this will signal a new era of development of radio purpose technology.

In both the criminal and civil proceedings, the Federal Government charged violation of the anti-trust act in RCA's alleged practice of licensing patents to others on a package basis only.

Under the civil judgment, RCA is required to licence, on a royalty-free basis, all existing patents relating to manufacture, use or sale of radio purpose apparatus.

Applicants for licences may choose those patents which they wish. The judgment also requires pooling of 100 RCA patents in the color television field with others interested in color television development.

In New York David Sarnoff, chairman of the RCA Board and John Burns, president, said in a joint statement that RCA welcomes the termination of this long and burdensome litigation.

WINNIPEG AND THE Red River Valley communities may be getting reception from an American television station at Pembina, North Dakota, next year, according to the WINNIPEG FREE PRESS.

The newspaper says Community Television Corporation, operators of KNOX-TV, Grand Forks, North Dakota, has been granted a license by the FCC for channel 12. A spokesman for the Corporation told the paper that they expect to build at Pembina some time next year.

The paper says this would mean that localities such as Altona, Morris, Emerson and Winkler and other Southern Manitoba centers would be getting excellent reception of top American network programs.

It said: "A station spokesman said that Winnipeg would probably get fairly good reception too, depending upon the size of the Pembina tower and the type of antenna used in Winnipeg by the set owner."

At present, Emerson and Pembina set owners only get fair reception from CBWT, the CBC's television station in Winnipeg and about the same from the Valley City, North Dakota, station.

The FREE PRESS says the proposed station to be built at Pembina would be of maximum power, which would be equal in signal strength to any station within 250 miles of the Canadian border.

EFFECTIVE PACKAGING IS THE NEW DIMENSION IN SALES DEVELOPMENT

EFFECTIVE PACKAGE design is the new dimension in sales development and is one of the most powerful forces in the process of marketing today. Basically, all the factors from the point of production to the point of sale are, in some way or another, tied in with the basic character or image that a company portrays through its trademark and through its packages.

These points were made by Gerald Frisch, executive vice-president of Jim Nash Associates Limited when he spoke to the Toronto Chapter, American Marketing Association at its October meeting in the Northgate Hotel. His subject was "Effective Package Design — a New Dimension in Sales Development."

Mr. Frisch enlightened his talk with several exhibits each one being an indication of how a company started to launch either a new product or a new corporate and product look by means of a trademark or package-design concept that was predicted on new or revised marketing objectives.

He reviewed a number of case histories and, in one instance, told how, in some areas a new package, the new identity and the merchandising effectiveness accomplished by the new package design had accounted for an increase in sales of from 200 to 300 per cent.

In another case the old package lacked strong visibility. Hence a new package was designed to maintain a high quality atmosphere as well as to get across quick and easy product identification.

A product that had been a household word for a long time was brought up-to-date with the prime objective of increasing the merchandising effectiveness of the package at the point of sale. This was accomplished by retaining the basic trademark and building around it thus making it easier to read and giving the package a better size impression.

After citing several additional cases, Mr. Frisch said, "I believe these various exhibits indicate that, today, it is more important that a trademark sell than that it serve merely to identify." He said that "trademarks have also become important springboards for corporate diversification programs."

Mr. Frisch said there were four requirements to a good packaging program — to meet the functional demands of the producer, to help him attain his sales objective, to meet the needs of the distributor and retailer and to attract the customer to the product. There were no short cuts to accomplishing this and time, attention and skills had to be applied in order to produce a package that sells.

"It's one thing to put pretty packages into the hands of the retailer but it is something else again to get the public interested and excited about them," he said.

AVAILABLE

Experienced news-editor, sports-caster, disc-jockey wishes to relocate, with preference for sports broadcasting. Anywhere.

Box A398
Canadian Broadcaster
54 Wellington W., Toronto, Ont.

DID YOU KNOW THAT...

\$13 million worth of fruit and vegetables are produced annually in the Niagara area?

Yes, it's a rich market.

Representatives
Paul Mulvihill
Toronto - Montreal

SERVED BY

CKTB
ST. CATHARINES

The NIAGARA DISTRICT STATION

EXPERIENCED TV PRODUCER AVAILABLE

Five years with leading private bilingual operation handling all types of programs, including network organizations.

Resumé on request

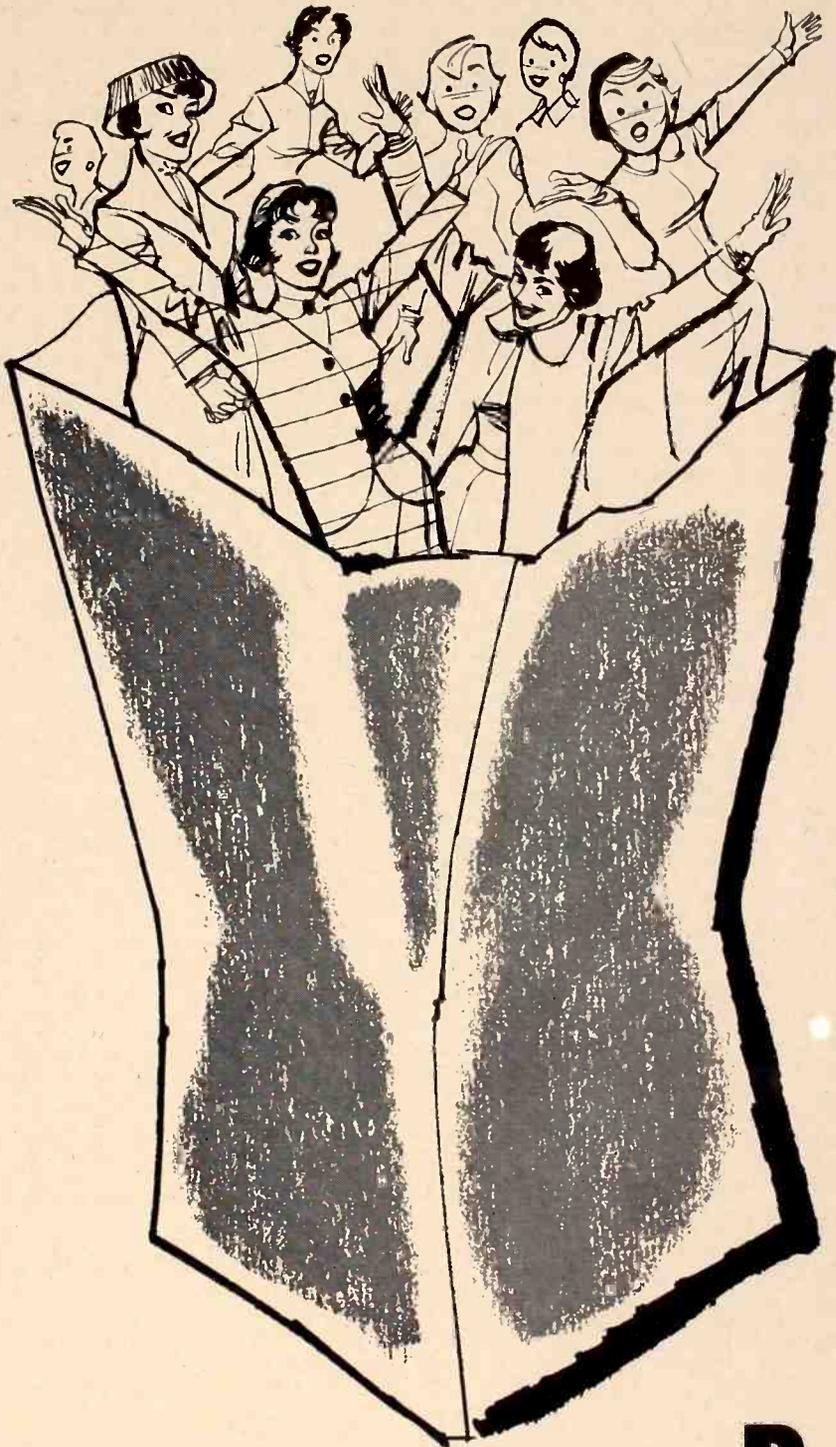
BOX A 399
Canadian Broadcaster
54 Wellington W., Toronto, Ont.

Advertisers!

NOVEMBER 21 IS CLOSING DATE FOR OUR CHRISTMAS ISSUE

including twice yearly Directory of station, agency and representatives' Key personnel. You will want to include your message — in this important issue.

CONTACT:--Leslie E. Hedden, Production Department,
Canadian Broadcaster, 54 Wellington St. West, Toronto.



**you bag
more
shoppers**

with B.C. RADIO!

Complete Coverage — Radio's your best buy to get maximum coverage in the booming, \$1¼ billion B.C. market.

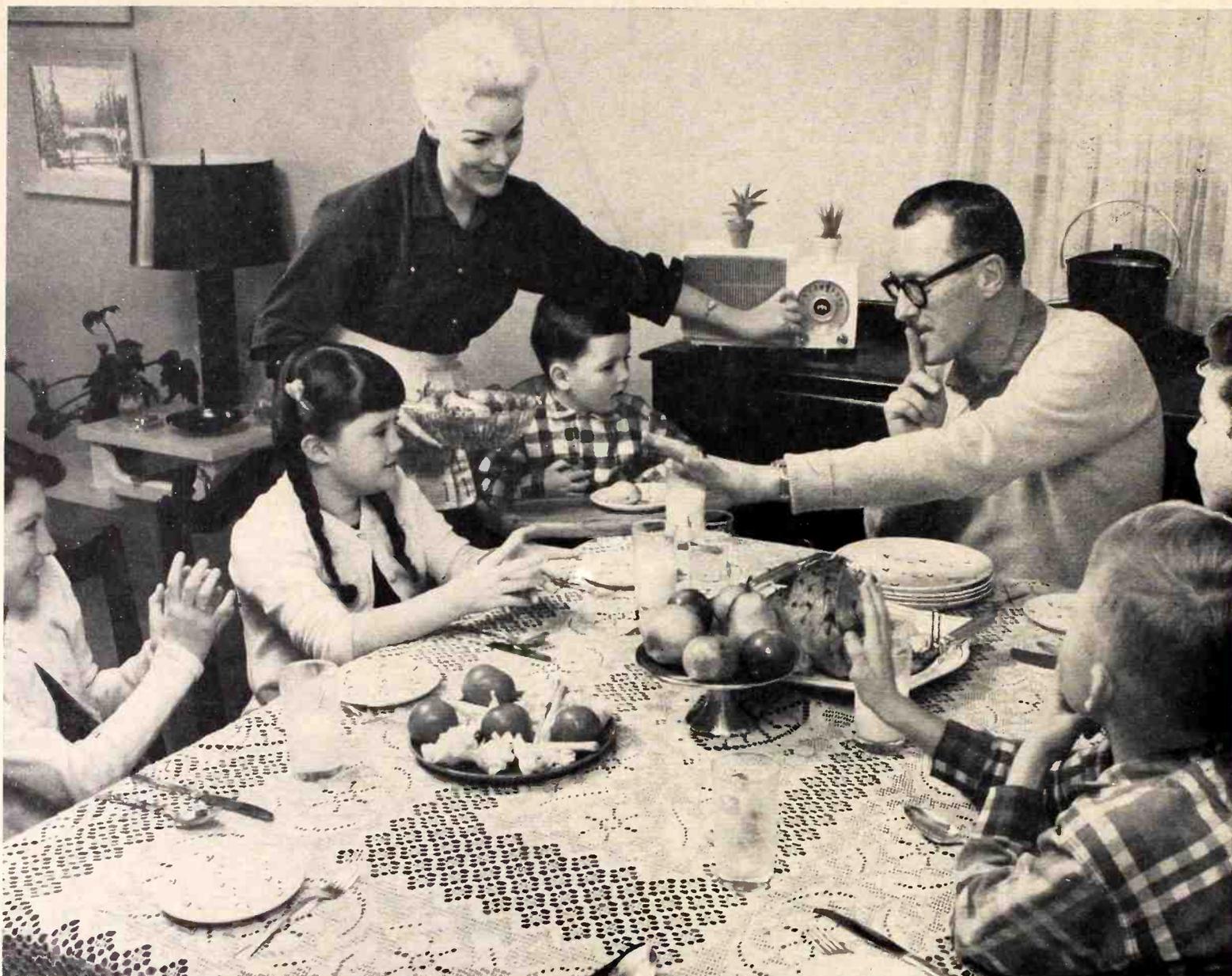
No other medium gives you such hard-hitting impact all day, every day... such outstanding value for your advertising dollars.

To get real coverage in B.C. — schedule B.C. radio.

Over half a million radios in daily use.

"WHEREVER YOU GO THERE'S RADIO"

THE BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS



Jack McBride "shushes" all five little McBrides when Wes McKnight's Sportviews come on. Jack is a district sales manager for a leading automobile corporation.

Meet the McBrides of Scarborough

(but don't offer to pay their weekly grocery bill!)

A meal with the McBrides indicates why much of Jack's salary goes for food . . . explains why the *total* food bill for the 1,194,800 families* in CFRB's coverage area reaches the whopping sum of almost \$1 billion.*

But the area's huge annual family income—almost \$6½ billion*—is well able to sustain large purchases. This is Canada's richest market.

* compiled from Sales Management's Survey of Buying Power, Canadian Edition, May, 1957.

Only CFRB combines these essentials: listening audience, price, ratings, experience, and programming capable of effective selling. The advantages CFRB offers advertisers are unique.

Ask a CFRB representative to tell you how to get *your* share of this rich market—and at a surprisingly low cost.

CFRB TORONTO
1010 ON YOUR DIAL
50,000 WATTS



ONTARIO'S FAMILY STATION

REPRESENTATIVES—Canada: All-Canada Radio Facilities Limited United States: Young Canadian Ltd.