



Canadian BROADCASTER

July 17, No. 14

TORONTO

July 24th, 1958

THE CJON GLEE CLUB records its second LP of Newfoundland folk music. Released by CJON Radio and TV, St. John's, the first disc has sold 5,000 copies, with the profits going to members of the Club. This new album will contain 18 Newfoundland folk songs.

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- BASIC RULES ABOUT TV COMMERCIALS 16

The cumulative audience of

"TEN AFTERNOON RADIO ANNOUNCEMENTS"

% of Total Homes Reached 35

Frequency per home 1.8 times

Announcements aired between 12.00 noon and 5.00 P.M.
Monday through Friday, in 3 Markets.

Source: BBM March 1958 Survey
Montreal Metro Area,
Saskatoon City Area,
Brant County.

It is plain to see that even a relatively small Radio schedule, like 10 announcements weekly, reaches a large portion of a market again and again.

**THAT'S WHY RADIO ADVERTISING IS THE
QUICKEST, MOST EFFECTIVE WAY TO REACH
ALMOST EVERYBODY . . . EVERY TIME**

Second in a series of advertisements on the cumulative audience of 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

CBC Annual Report

HIGHER TV PROGRAM COST IS MAIN CAUSE OF CBC'S \$5 MILLION DEFICIT

THE CBC WENT into the red almost \$5,000,000 in 1957.

It made \$70,567,000 in revenues -- more than half of this in the form of grants and taxes -- and spent \$73,258,000. A depreciation allowance of \$2,276,000 brought the Corporation's gross deficit to \$4,968,000.

These are the figures released July 15 by A. D. Dunton, on the day he left his post as chairman of the CBC Board of Governors to become president of Carleton University.

The report, which covered the fiscal year ended March 31, 1958, showed increases in the cost of television production as the major factor in the deficit, and the major item by far of all CBC expenditures.

Of the \$73,000,000 spent by the CBC last year, \$58,000,000 went into television. Radio and administration combined cost only \$15,000,000. The television bill was up \$11,500,000 over 1956.

Revenues from television reached a record high figure this year of \$26,380,672, an increase of \$4,716,351 or 19 per cent over the year before. Radio commercial revenues slumped 17 per cent to a total of \$2,029,842.

Insofar as operating expenses were concerned, the report said, "The Corporation continued to face rising costs common to all industries in Canada, as well as additional costs attendant upon the continuing development of national television across the country." Nor were these costs likely to end here, the report added. "In the year ahead, costs covering the essential developments and maintenance of the television

and radio services are expected to increase further."

It pointed out that the combined live-production output of the English and French TV networks "is greater than that of any other network in the world."

HIGH COST OF DEVELOPMENT

This, the report said, had cost money to develop. Six years ago there was virtually no experience in Canada in TV, and since 1952, a large pool of talent in all the areas of production had been built up. In the year ended March 31, the CBC paid \$12,500,000 -- one-sixth of its total expenditures -- to 16,800 performers and writers.

The report stated that co-operation between the CBC and the privately-owned stations "contributed greatly to the enterprise of serving the estimated 10,500,000 Canadians who on the average watched some part of the English or French language television service each evening."

It said private stations carried an average of more than 40 hours a week -- or 55 per cent of their schedule -- of CBC shows.

The steady interest in TV, however, had not turned the Canadian public away from listening to radio, especially in daytime hours, the report said.

The CBC, it went on, had taken steps to adjust its radio programming in the light of increased TV competition. However, network commercial activity in radio "fell further during the year."

MOST REVENUE IS BY GRANT

Commercial revenues accounted for only \$2,029,842, of the \$15,804,471 received by CBC Radio. The rest of this income was derived from grants, licence fees, interest on investments and so on.

Television received \$26,380,672 in gross commercial revenues, while it received \$28,000,000 in straight grants, for an overall total of \$54,762,745.

Radio actually made a slight profit on the year, receiving \$15,804,471 while spending \$15,188,827. However, when it paid its share of depreciation costs it ended up \$18,828 in the red, against TV's \$5,000,000 in the red.

Only 12 of the 75 pages of the report were devoted to financial matters. The remainder outlined

CBC services and programming, covering everything from election broadcasts to *The Concert Hour*.

Its French network extended in 1957-58 to seven of Canada's 46 stations, and covered more than 85 per cent of the French-speaking population. Since very few French-language programs are available from outside the country, almost all were Canadian produced. This factor had made Montreal the largest French-language TV production centre in the world.

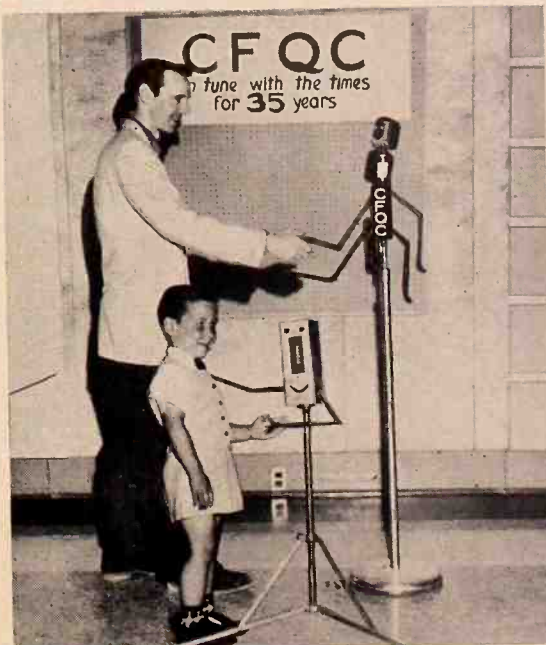
In conclusion, the report stated that the CBC had won seven first awards and seven honorable mentions from Ohio State University for its TV programs, and six first awards and six honorable mentions for its radio programs.

OPERATIONS MANAGER

required for Closed Circuit Television operation. Send qualifications, details, recent picture and salary expectations.

Box A381
CANADIAN BROADCASTER,
54 Wellington St. West - Toronto

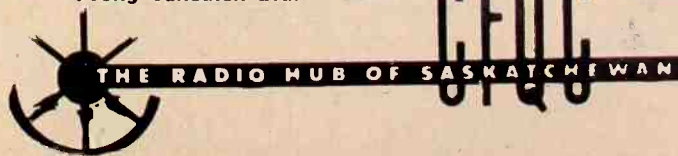
Hand-in-hand for 35 years . . .



The ONLY medium that reaches ALL of Saskatchewan

The ONLY medium that can reach ALL of Saskatchewan's LARGEST Trading Area.

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



Defend TV Against FBI Charges

A STATEMENT THAT television and movie presentations flaunt decency and applaud lawlessness, made in an editorial by FBI Director J. Edgar Hoover in a Bureau publication, has been formally denied by Harold Fellows, president of the National Association of Broadcasters.

Hoover had stated in the FBI BULLETIN that "such a brazen affront to the national conscience" had not been witnessed since the days when thousands filed past the bier of John Dillinger, making his home a virtual shrine.

Without naming specific movies or TV programs, Hoover cited as an illustration the case of two brothers, aged ten and twelve, who recently terrorized a town in Oklahoma, killing one man and wounding two others. They told police that they got the idea from watching television and movie crime stories.

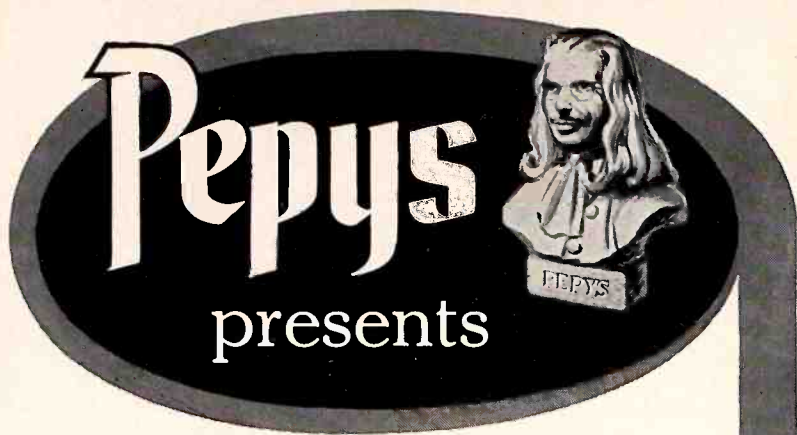
To these statements, Fellows replied:

"To the best of my knowledge, and that of the members of the Television Code Review Board, there have never been released any authoritative studies, made by accepted scientific methods, supporting the contention that television contributes materially to juvenile delinquency."

Fellows pointed out that on the other hand, studies by educators and

librarians show that television is a constructive influence on young people.

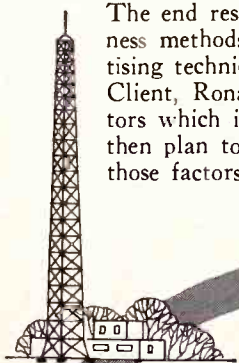
The television code of the NAB admonishes against violence and indecency, argued Fellows. "We are constantly monitoring stations for adherence to television code provisions," he continued. "Our research shows that programs presented by television code stations and networks reflect the national conscience."



RONALDS
Advertising Agency
Limited

There is no overdone glamour, and no "grey flannel suit" atmosphere, in Ronalds. From the founding of the Agency in 1923, the basic belief by which it has always lived has been, "You cannot be a good advertising man *unless* you are first a good business man". Because of this "down-to-earth" concept Ronalds' approach towards their Clients' problems is rather that of business partners than as secluded specialists. The golden bull's-eye in their target is "Profit for the Client".

The end result of combining business methods with creative advertising techniques is that, for every Client, Ronalds identifies the factors which influence his sales, and then plan to stimulate as many of those factors as possible.



STOVIN-BYLES Limited

Radio and Television Station Representatives
MONTREAL TORONTO WINNIPEG VANCOUVER

- | | | | |
|-----------------------|------------------------|---------------------------|--------------------|
| • RADIO STATIONS • | | • TELEVISION STATIONS • | |
| CJOR Vancouver | CJBC Toronto | KVOS-TV Serving | |
| CFPR Prince Rupert | CFOS Owen Sound | | Vancouver-Victoria |
| CKLN Nelson | CJQB Belleville | CHAT-TV Medicine Hat | |
| CKXL Calgary | CKLC Kingston | CKOS-TV Yorkton | |
| CJNB North Battleford | CFJR Brockville | CJBR-TV Rimouski | |
| CKOM Saskatoon | CKSF Cornwall | CKCW-TV Moncton | |
| CJGX Yorkton | CHOV Pembroke | CJON-TV St. John's, Nfld. | |
| CKY Winnipeg | CJMS Montreal | CJOX-TV Argentina | |
| CJRL Kenora | CKCW Moncton | ZBM-TV Bermuda | |
| | CJON St. John's, Nfld. | CMQ Television Network, | |
| | ZBM Bermuda | Cuba | |
| | ZNS Nassau | | |
| | CMQ Cuba | | |

Radio

NO STONE UNTURNED IN CKVL PROMO

A PROMOTION THAT covers the land, the sea and the air is being used by CKVL-Radio in Montreal to announce its boost in power to 50,000 watts.

Not even the "kingdom of the sea" will be left uncovered.

eries, has tagged thousands of fish and turned them loose in lakes and streams all over the province. A total of \$8,500 awaits the lucky fishermen who catch them.

Because CKVL's dial position is 850 kilocycles, the pay-off is in multiples of this figure. Several thousand of the tagged fish are worth 85 cents each; several hundred are worth \$8.50; a dozen will return their lucky anglers \$85; and one of them is swimming in some cool deep with a \$850 tag on him.

In the air, the promotion uses airplanes trailing banners which announce: "Tune 850 CKVL -- now 50,000 watts." These planes are flying daily over the station's new coverage area, estimated to stretch from Quebec City in the east to Ottawa in the west.

Buses will carry the story on the ground. Three hundred large bus cards are circulating the news in metropolitan Montreal. Another hundred cars have been put on provincial transport buses, and a dozen inter-provincial and inter-state carriers also have them.

The campaign also includes distribution by this fall of more than a million program booklets to potential listeners in the new coverage area. Gimmicks from boxes of sugar ("Let CKVL sweeten your sales") to transistor radios are also to be distributed around the agencies.

In case anyone misses the point in Montreal, CKVL has lined up a telephone promotion in which ten girls call 1,400 homes in the city, inquiring if they are listening to the radio. Anyone who is not gets a polite sales pitch, and the over-all information is collected for a detailed audience report.

U.S. Can't Take Our Channels

THERE IS NO NEED for concern that Canada will lose its rights to television channels along the border, according to Hon. George Hees. The Minister of Transport told a House Committee recently, "We are not going to let them (the Americans) take any frequencies of ours, any more than they are going to let us take theirs."

Mr. Hees was replying to a warning from Art Smith, PC member for Calgary South, who said there was concern in some quarters that Canada might lose channel rights for future TV development.

Mr. Hees added he knew of no attempts on the part of the US to "steal" broadcast frequencies from Canada.

In reply to questions from Heber Smith, PC, Simcoe North, and Jack Wratten, PC, Brantford, Mr. Hees said the allocation of radio and TV licences is now under review. Under the present system, he said, the CBC assesses applications on the basis of social need, and the Transport Department assesses on the basis of technical problems.



THIS FLOAT in the big St. Jean Baptiste Day Parade in Montreal June 24 was one of the promotions CKVL used to announce its power boost to 50,000 watts.

The station, in co-operation with the provincial Department of Fish-

A GROWING MARKET

Facts quoted in "Survey of Buying Power."

- PRINCE GEORGE "vigorous and flourishing market . . ."
- INCOME RATED "well above that in most areas of Canada."
- PURCHASING ABILITY and business activity is shown in index of quality. The INDEX RATING for PRINCE GEORGE is 132 or . . .

32%
above the
AVERAGE
for
CANADA

CKPG

PRINCE GEORGE, B.C.

550 Kcs. 250 Watts

All-Canada in Canada
Weed & Company in U.S.A.

G. N. MACKENZIE LIMITED HAS SHOWS

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

Canadian BROADCASTER

RADIO • TELEVISION • ADVERTISING

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

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Editor & Publisher RICHARD G. LEWIS
Art Editor GREY HARKLEY
Editorial Dept. BRIAN SWARBRICK
IAN GRANT (News)
ROBERT A. MILLER
Circulation & Accounts . . . THOMAS G. BALLANTYNE
Production Dept. LESLIE E. HEDDEN
Advertising Representative . OLI BRIEM



Vol. 17, No. 14

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

July 24th, 1958

Advertising Is A Year-Round Business

With the thermometer up in the eighties and the hydrometer running it a close second; with international affairs several degrees above boiling point; and with Parliament simmering on the subject of Canada's finances - - it is time to get the planning board into operation on the subject of next winter's advertising.

It seems incongruous to be thinking about skates and Christmas cards right now. But it is a wonderful opportunity, while our competitor is sunning himself on some northern lake, for us to be dusting off the mistletoe, sandpapering the sled, and generally getting things ready for winter.

All this may seem awfully obvious, but just the same, there is a tendency to procrastinate in the innermost regions of most of us. For example, we are far too prone to alibi that it is absolutely useless to call on a man in his office before ten, because he is going over his mail. It is no use worrying people about business immediately before a long week end, because they are thinking about the holiday; or immediately after it, because they are too busy recovering. And, in the summer generally, it is as well to leave them alone because they are probably about to go away on vacation.

These and other forms of procrastination can cost a lot of business.

This sort of thing is not confined to questions of season. There are plenty of people who are old enough to remember the day when a sale of morning radio was one for the book, because women were much too busy with their house work to listen. At this time also, it was taken for granted that everyone was out shopping or visiting or at the show during the afternoon, and sponsored time was unheard of. Now daytime radio rates ahead of the evening, and

all night broadcasting is so ordinary that it is not even worth a mention in a trade paper.

Elsewhere in this issue there will be found an article compiled from a survey of radio and television stations in which they were asked what has happened to them insofar as summer business is concerned.

It is not very long since sponsors, as a general rule, dropped their spots and programs during the summer months, because there was no one to hear the commercials.

It took advertisers, and stations too, a long time to learn that people might travel out of range of the ratings when they went on their vacations, but that they were never out of range of the radio.

Now, with car radios standard equipment, and portables and transistors at the peak of popularity, broadcasters are getting as large audiences as ever, and the sponsors are climbing onto the hand wagon.

Summer sponsorship tends more towards local advertisers than national ones. This seems somewhat strange when the locals are right on the spot and not only buy time but also listen to the programs. National advertisers die a little harder and seem, in many cases, to cling to old prejudices.

It is easy to find reasons why business ought to be bad. And if we take this tack, that is precisely what it will be. It is also a fact that people eat, drink, dress, and play more in the summer than they do in the winter. From the advertiser's standpoint, and the broadcaster's as well, there are two ways to approach it. They can be like the reporter-photographer who never took his camera with him on an assignment because he was not likely to see a picture. Or they can be like the other one, who always took it along, in case he saw something worth shooting.

News Briefs

REVENUE MINISTER Nowlan said in parliament earlier this month that it is unlikely that the Government will appoint a successor to Davidson Dunton, who recently resigned from the chairmanship of the CBC board of governors, before it brings down legislation calling for an independent regulatory body to govern broadcasting in Canada.

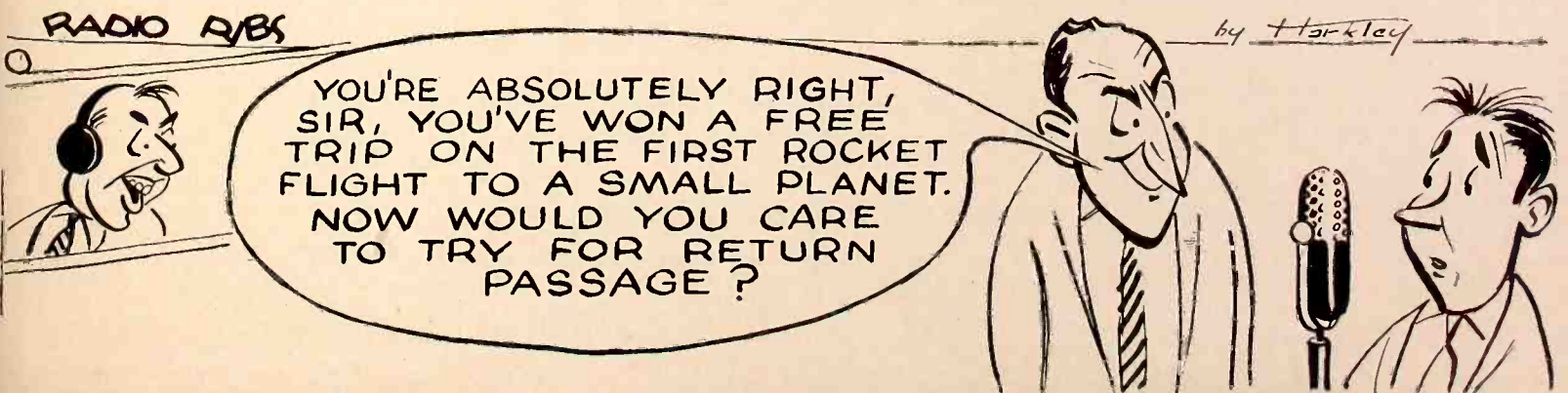
He was replying to a question by J. W. Pickersgill who asked if the Government intends to appoint a successor to Dunton, who resigned to become president of Carleton University, before the new legislation is introduced.

"I would not want to give a definite answer, but frankly I think it would depend upon circumstances", Nowlan said.

"At the moment there is a vice-chairman. This is not the chairman of the corporation, this the chairman of the board of governors. There are vacancies on the board now, and perhaps it would be rather invidious to appoint one person, make him chairman and not fill all the vacancies. This is a matter which the Government will have to decide depending upon circumstances and the progress made in the House."

During the two day debate the opposition charged the Government with failing to present its proposals for the regulation and financing of radio and television broadcasting which resulted in uncertainty as to the future of public and private broadcasting.

Mr. Nowlan said the new legislation will be brought down at the earliest possible moment at this session. He explained that the delay in bringing the bill down had been caused by certain factors which have to be dealt with. This is now being done so that with the work of the draftsmen nearing completion the bill will be brought down at the earliest possible moment, he said. He also stated the existing policy on licensing second television stations will stand until the adoption of new plans for broadcasting regulations.





**GET YOUR HEAD OUT OF THE SACK, MR NATIONAL ADVERTISER,
IN THE SUMMER THEY TAKE THEIR PROGRAMS TO THE PEOPLE**

Stations Report Good Summer Business from Coast to Coast

THE OLD BUGBEAR of radio, the "summer hiatus" of the advertiser, is a thing of the past, according to broadcasters across the country. They say a combination of showmanship and salesmanship has convinced the local advertiser that the vacation season is no time to stop selling -- or advertising. As far as the national advertiser is concerned, stations agree that most accounts are getting off for the summer. But as Hud Olson of CJOR, Vancouver, put it: "Our local advertisers have never heard of a summer hiatus. Maybe one of these days the national advertisers will catch up."

Both radio and television stations, in vacation areas and urban markets as well, report that the answer to the sponsor who thinks a year is made up of only 39 weeks is to show him the size and buying power of his audience, and then prove that the twin media are reaching that audience.

In most cases, it's a matter of seeking out the consumer where he spends his summer time -- at the

beach, in the backyard, in a boat, on the highway, at the cottage, on the front porch, and so on and so on. Obviously, the consumer doesn't stop buying just because he has moved out of his living room. And the big hook in a time salesman's argument is that if Mr. Consumer is on vacation, he has more loose dollars than at any other time of the year except Christmas.

Certainly radio -- and more and more, television too -- is reaching the consumer no matter where he goes.

NON-MEASURED AUDIENCE

Audience measurement companies have said they have yet to develop an accurate measurement of the car-radio audience. Local advertisers, less dependent on statistics than their national opposite numbers, just use their eye and their ear on any highway and come up with the conclusion that -- statistics be hanged -- there is certainly an audience. Radio stations are going after that audience.

CFBC, in Saint John, distributes windshield stickers for tourists

through motels, information offices and so forth. The sticker tells the tourist when to listen for information of particular interest to him.

"We carry these programs several times a day every day of the week," says CFBC manager Bob Bowman. "Our regular sponsors have always included Henry Birks & Sons, the Irving Oil Company and a large department store in Saint John. We also get considerable spot business in these programs."

This station also picks up considerable spot business from small merchants in CFBC's Nova Scotia coverage area by sending its announcers out to interview tourists aboard the Princess Helene between Sairt John and Digby, Nova Scotia. The announcers record the interviews, carefully slanted to promote tourist attractions in Nova Scotia, and these are later used in a program which is offered for sponsorship to Nova Scotia merchants.

SPOTLIGHTING THE AREAS

In Grand Prairie, Alberta, three roads lead out of the city to vacation

areas. CFGP organizes merchants along each of these routes to participate in a combined program which spotlights their area.

"The program gives the weather forecast, the road conditions, and so on," says Jack Soars, CFGP's assistant manager. "Then we suggest that if the listeners are going boating at Bear Lake, they call at Leslie's auto court for weiners and buns, mosquito repellent, etc. . . . For gas, they should drive into the North Star service station . . . Keep the kids quiet with an ice cream cone from the Dairy Drive In . . ."

Remotes from vacation areas are also a big feature on CFGP. For instance, the entire studio is transferred to Valleyview, 60 miles east, and the entire town gathers around on a civic holiday to watch the broadcasters at work. "Local merchants in Valleyview buy the whole shot -- cash in advance -- and love it!" Jack says.

THEY COVER COMMUNITIES

CKNX-TV in Wingham, Ont., has a similar policy.

Ross Hamilton, CKNX-TV's sales manager, explains that the station runs a Monday through Friday program called *Focus on the Town*. Each night a different community in CKNX-TV's viewing area is spotlighted, with all the unsold spot availabilities going to businesses in the particular town.

"Last year," says Ross, "we focussed on 18 district towns. This year we hope to cover 24 communities, with about a half dozen repeats. This type of promotion could very well be used with effect in any market that covers a large number of small communities."

TV IN THE SUMMER

KVOS-TV, serving the Vancouver-Victoria area, is another TV station that recognizes no summer hiatus. President Gordon Reid says: "We feel that the so-called, fabled 'lost summer audience' has now been rediscovered -- right in front of their TV sets!"

He says the steeply climbing sales curve for portable TV sets is "an especially significant indication of summer viewing trends. Most portables are second sets. People are beginning to watch TV on patios,

IT'S SUMMER AGAIN!

and in New Brunswick—that means thousands of tourists. Add these to the huge personnel at Camp Gagetown plus our already responsive population and you've got a mighty big market. We at CFNB have been catering to these people for many years and in central New Brunswick, we are the only "real" source of information. If your product fits the picture . . . let us spread the good word.

CFNB
SERVING NEW BRUNSWICK'S EXPANDING ECONOMY

See the All-Canada Man
or Weed & Co. in the U.S.

"... merely changes of copy for this time of the year..."

terraces and in back yards. Vancouver clients like Hope's Furniture use TV heavily during the summer months: four spots per day, plus a half hour show, for instance. Canadian Admiral and a long list of local accounts all increase their TV advertising with us during the summer months."

NOT RE-RUNS BUT TRY-OUTS

CJIC-TV in Sault Ste. Marie offers its viewers a summer program premium. Instead of re-runs, CJIC tries out new shows on what Paul Fockler, the promotion director, calls the "still critical summer audience. We do not endorse the practice of using the summer TV audience as a 'yardstick,' but simply as a 'viewer's choice' whereby his voice is louder in summer. We are more flexible and able to alter programming slightly without suffering the consequences of such a shuffle in the fall and winter."

The effect, Paul reports, is a strong and varied summer program schedule that keeps the advertiser aware of the possibility of his time being scooped up by another sponsor. And the result is to keep advertisers all year round.

SUMMERTIME CONTESTS

CJIC-Radio runs a summer-long contest which ends on the Labor Day weekend with the winner getting a free trip for two to Toronto, via TCA, with hotel rooms and spending money thrown in. It's been running for five years now, with a variety of sponsors. This year, Soo Sanders and Thayer Lumber Co., who have had partial sponsorship for the past three years, have bought the whole deal. They use the commercial time to sell summer furniture and allied lines, such as paint and builder's supplies.

CHEK-TV in Victoria also uses a contest to build summer business. It's called the *Gold Rush Contest*, in which contestants can win, over the course of 13 weeks, 13 portable TV sets and two Hillman Minx sedans. Merchants are offered a package deal: a 20-second announcement each week, four 10-second announcements each week, and seven tie-in references each week, for a total of 13 weeks.

The contest promotes store business because entrants must pick up their entry blanks at stores participating in the contest.

SUMMERTIME IS BOOM-TIME

Stations in the resort areas, of course, look towards the summer months with anticipation. As Bob Willan, commercial manager of CKLY-Radio, Lindsay, Ontario puts it: "There is no summer hiatus -- there is a summer boom! The only hiatus here comes in mid-winter, when we gladly head to points south after a busy summer and fall."

Bob points out that, far from losing its audience, CKLY is working on a summer potential which swells to a quarter of a million people. CKLY programs directly to the tourist, with the co-operation of the Department of Lands and Forests, Department of Highways, Ontario Provincial Police, and other agencies. It tells the tourist where to shop,

where to fish, boat and swim, and so forth. Every type of business in the area, Bob says, makes use of tourist-slanted programming to put over his own sales message.

SPONSORED BY CENTENNIAL

Many broadcasters in British Columbia indicate that if they ever did have summer problems, the BC Centennial has probably sounded their death knell. As Fin Anthony of C-Fun, Vancouver puts it: "It is hard to determine what this summer would be like without the Centennial, but we feel that next year -- after so many advertisers used radio this year -- the summer hiatus should be a thing of the past."

To point up the new look, he states that one new advertiser, Sterling Furniture Stores, started on May 1, and has booked 10 spots a day until September 15th.

NO SUMMER CANCELLATIONS

Dorothy McLellan, in the promotion department of CFPL-Radio in London, reports, "It is interesting to note that there have been no summer cancellations, merely changes in copy appropriate for this time of the year. Our sponsors seem to feel as we do -- that the medium is even a better buy during the summer."

Reports indicate that those national advertisers whose sales can be expected to increase in summer time react to radio in exactly the same way as the local merchant -- they either maintain or increase the advertising budget.

SWIMMING, DRIVING AND DANCING

CKCQ in Quesnel, B.C., CHUM in Toronto, and CKCW in Moncton all report various oil companies (Shell, Imperial, Canadian Oil) buying regular time. Phil Stone at CHUM says that his station's big summer program, *Holiday with Chum*, which runs from Friday afternoon to midnight Sunday, was the specific choice of three big sponsors. "Sunbeam Bread pushes their bread for outdoor eating; White Rose (Canadian Oil) goes after the car driver; Copertone (a sun tan cream), wants to reach the person swimming and sunning," he says.

Many stations feel that the best sales argument for radio is its ability to be on the spot, where the consumer is actually spending his money. Remote shows are blossoming all over the country to sustain and build consumer interest. CKCW in Moncton, for instance, sets up its mobile equipment at the Ivy Dining Room at New Brunswick's famous Magnetic Hill. Announcer Gene Alton does a relaxed, music-and-interview show called *Lionel Lounge* from the restaurant, and CKCW manager Tom Tonner says it's proving to be a smash hit. When the program started, June 23, there were only three couples in the dining room. Two days later it was filled. One group of 18 tourists said they had heard the broadcast as they arrived in Moncton, and drove straight out to the Ivy Room. "What better and more direct sales results could any advertiser ask?" demands Tom.

RADIO ON THE ROAD

CHUB in Nanaimo operates a *CHUB-Mobile* show on the road, interviewing tourists at beaches, in the long queues waiting for car ferries, and arriving by various public transport. The show is interspersed with music, news and sports casts. It is sold in five minute segments and one-minute announcements, to department stores, super markets, service stations and so on.

CKOK in Penticton has much the same kind of show, with many of the roadside establishments such as drive-ins and restaurants among its sponsors.

Not one of the stations contacted, either radio or TV, felt that there was reason to expect summer doldrums again -- as long as they could continue to prove that summer programming is bright and does have an audience. They seem to have convinced the local advertiser, and as Jack Soars at CFGP put it, they are hard at work now to convince the national sponsor that "what's gravy for the goose should be gravy for the gander."

POINTS OF SALE

45,000 HOUSEHOLDS IN ONE BUY

CFCL-TV Timmins with satellites in KAPUSKASING and ELK LAKE saturates TIMMINS KAPUSKASING and KIRKLAND LAKE markets at **LOWEST COST**

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 PL. 1097



Are you satisfied with your MAILING SERVICE ?

If not -- call

CHADWICK PRINT & DIRECT MAIL SERVICES 52 McCAUL ST. EM. 8-7174

IF YOU LIVED IN LONDON YOU WOULD KNOW WHY *MOST RADIO ADVERTISERS

SELECT



* LONDON MERCHANTS CHOOSE CKSL 2 TO 1



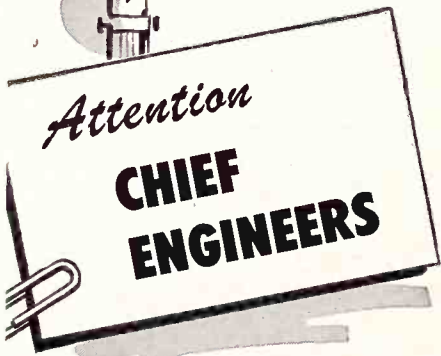
Northern Electric
presents
audio consoles
to suit all your
programming requirements

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 productions. 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 10¼ 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.

Point of View

OUR STAKE IN PAY TV

MY INTEREST in Pay-as-you-see television was first aroused some five years ago as a possibility of meeting a serious unemployment condition in Actors' Equity Association, which has a membership of 10,000. After extensive study and exploration of these possibilities, my interest extended beyond possible benefits to Actors' Equity Association and I became aware of benefits which would accrue, in my opinion,

to everyone concerned in the television industry, and, as a result, to viewers and set owners.

Various economic pressures have brought about a decline in employment in the legitimate theatre because of the nature of its economic structure. A few years ago almost any play could run in New York and on the road until it had at least recovered its cost. If a play is not an immediate success today, it is almost surely doomed to extinction because it cannot withstand the ravages of a forced run. So, the plays which survive today are only the outstanding hits. Consequently, there aren't so many plays produced as there used to be. This can be illustrated by a comparison of the number of plays produced this season — approximately 76 to date — and those produced during the 1927-1928 season — 270.

Road shows have drastically fallen off in number because it is prohibitively expensive to tour anything but smash hits. As late as the early thirties almost every New York production used to go on the road to every city of 60,000 or over. Also, at that time, every town or city of 50,000 or over had a resident stock company of New York, or Chicago, or Los Angeles actors playing for 20 to 52 consecutive weeks each year. Larger cities frequently had two

companies playing concurrently. Theatregoers subscribed for the same seats each week of the season for each new weekly play. The virtual disappearance of the road show and the resident stock company, since the advent of TV, has deprived the vast majority of the American public of theatre attractions, unless it is willing to travel to New York.

Present employment in the legitimate theatre is about 25 per cent of the number employed in the 1927-1928 season. From a recent survey covering a five year period, the average annual income of all professional actors and actresses in the legitimate theatre was found to be \$800 per person, and the average annual wage of those few who worked 26 or more weeks fell under \$6,000 a year.

The number of theatres available for legitimate stage productions in New York City alone has been reduced by almost 50 per cent in the last 20 years.

The economics of the theatre are different from any other field. The economics of most industries are such that increased costs can be passed along to the consumer. Since the cost of tickets, which is the only revenue in the theatre, has been pushed almost to the breaking point, it cannot go further. There is only so much revenue available to the theatre and it remains a fairly fixed figure. This figure must meet the rising costs of production in all its phases. There are some 20 odd unions involved in the legitimate theatre, representing considerably over 100,000 members.

All these facts relate to what I was originally looking for in TV, with respect to relief from the unemployment situation brought about

by the shortage of production in the theatre. TV has replaced theatre in many areas and the TV industry is presently in the hands of networks and advertising agencies. Both of these groups are novices in the entertainment field. They are big business entering into creative production, and we find them building an electrified fence around it. They present an argument in opposition to Pay-as-you-see TV which is fallacious. They argue that there isn't enough talent in America to permit the operation of additional networks and stations, and that Pay TV could operate only by stealing from the limited handfuls of talent which TV now relies upon. The fact would seem to be, rather, that because they have taken over a field apart from their own, they have had to find a procedure which continues the momentum of TV at high pitch. This procedure is the continued use of a select few, whose talents have been proven. This allows for little benefit to the many talented and available people who have never been tried. There is no shortage of talent but only a shortage of opportunity. There is more available talent outside TV than in it. Many talented actors and actresses, of proven ability and established box-office appeal in other media, are unable, because of this procedure, to display their talents. The combined talent unions represent a total membership of some 75,000.

Present production, under advertising sponsorship in TV, is subject to taboos placed on it by the advertiser, the advertising agency and the network. This hampers the potential merits of any program as a creative production. TV is subjected to sponsors' philosophy and editorial policy.

CBC Offers Science Music and History

THE CBC's SUMMER radio schedule includes programs on science, music and history.

On the Trans-Canada network, Monday through Friday, live music is broadcast from 11.30 to 12 noon and from 3.00 to 3.30 pm. (All times mentioned are EDT). The programs cater to a wide variety of tastes, with the Monday morning broadcast, *The Stars Oblige*, made up of requests sent in by listeners.

A musical series from the Stratford and Vancouver festivals are heard seven days a week from 9.00 to 10.00 pm. until August 11. The fare ranges from folk music to operas and guests will include such personalities as Glenn Gould and Jack Teagarden. Two special shows are also planned. On July 30, Mozart's opera, *Don Giovanni*, will be presented. Also, on August 6, John Gay's *The Beggar's Opera* will be broadcast from the Stratford Festival.

First Person, a 13 week profile series heard Mondays from 10.30 to 11 pm., will interview prominent people, including the syndicated labor columnist, Victor Reisel, author Nicholas Monsarrat and the conductor of the Toronto Symphony Orchestra, Walter Susskind.

Alex Barris, columnist for the TORONTO TELEGRAM, has replaced Max "Rawhide" Ferguson on the daily satirical program from 5.30 - 5.45 pm.

Ca C'est Montreal is a new French and English musical program featuring vocalist Mimi Catudal. It is broadcast Saturdays from 8.00 to 8.25 pm.

The 400 year history of British Columbia is being told in a series of hour long documentaries broadcast Sundays at 8 pm. through the end of July. Called *The Land Is Bright*, the series was written by Roderick Haig-Brown, BC magistrate and author.

Author and critic Lister Sinclair is the host on the half hour series, *Science Review*. Heard Tuesdays at 8.30 pm., the program will deal with the sun and moon, nuclear physics, and how animals adapt to cold.

The CBC is broadcasting two and a half hours of children's programs each week. Programs included in this series are: *The Story Man*, fairy tales and folk legends; *Songs To Grow On*, children's marching and dancing tunes; *The Magic Swing*, adventures in imaginary places; and *Lets Go Places*, descriptions of interesting places around the world.

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"... free of taboos or agency or advertising policy and inhibitions"

Advertising agency fears and cautions tend to inhibit and to induce conformity in respect to subject matter, eliminating experiment, variety and free expression to its greatest potential. Further restrictions of commercial television, in terms of time and the need to reach a mass audience, have prevented commercial television from making substantial creative contributions.

So long as advertising is the sole source of economic support for TV, the public will be forced to watch only that which the advertisers feel it is to their advantage to show, rather than the full scope of programming which creative thinking and talent could make available if not restricted by the economics of advertising and its numerous artificial taboos.

The elimination of the shackles, which are present in this condition, is not only desirable, but is possible with the approval of Pay-as-you-see television and would be advantageous in a larger sense with respect to cultural and social, even economic, benefits.

It would seem then, that the benefits to be hoped for by the viewer in the interest of the broadest possible potentials of the medium, would be included in a wider scope and variety of fare and communication -- eventually trans-oceanic. It would seem that if the air belongs to everyone the viewer is entitled to this. He would be offered Broadway plays which have been taken away from him -- big budget feature films

made especially for TV -- programming with limited appeal, such as university courses with diplomas and degrees -- language lessons -- trade and craft courses -- lectures on economics, poetry, music, science, dancing, theatre, travel, philosophy, sociology, peace, etc. In short, anything cultural or educational. And all this would be free of taboos and network, or agency, or advertising policy and inhibitions.

These benefits would begin with the manufacture of additional sets and continue to the building and operation of new stations.

Then, because of a much broader selection of TV fare, there would actually be more viewers because of wider appeal. This, in turn, would supply revenue to existing transmitter stations which could make the difference between profit and loss to a great number of them presently struggling for survival. Because of healthier economics in the station operation area, it would attract new stations on a profitable basis which would supply TV fare, both commercial and Pay-as-you-see, to communities which, even now, have never seen a TV set. The advertiser, therefore, would not be hurt by Pay-as-you-see but, on the contrary, would be benefitted to the extent that he would have a wider and larger public made available to him. Instead of 47,000,000 sets, presently served by some 500 stations, many of which are losing money, it is conceivable that Pay-as-you-see would increase this figure to 150,000,000 sets, by the exercising of the remain-

ing 14 or 1500 presently authorized station franchises which would be sought because the current hazard of station operation would be removed.

And Pay-as-you-see would be on a fee basis of nickels and dimes -- not dollars, as the opposition erroneously predicts.

Broadway plays and million dollar and two million dollar pictures could make a profit in one showing at a nickel or a dime and, at the same time, enhance their continuing values by word of mouth. And, in the case of a Broadway play of less than smash hit proportions, or a picture which was not entirely popular, the worst that could happen would be the recovery of the investment, plus a profit. All of this, unquestionably, would benefit the theatre and the people who work in it, including Actors' Equity Association. And it would help, not hurt, so-called "free" television.

Pay TV would call for craftsmen, technicians, engineers and artists to an extent which would virtually eliminate unemployment in the entertainment industry, while, at the same time, creating new employment. It would raise the barriers from the presently inhibited TV fare. It would relieve us from the questionable gleanings of the current rating system which is, to a great extent, responsible for stereotyped and belt-line programming, virtually devoid of potential variety, quality and progress, because the viewer presently has such meagre choice from which to indicate a preference for purposes

of rating.

The best known and best informed TV critics and a majority of newspaper editors overwhelmingly support the concept of Pay TV. It is possible, with the licensing of Pay TV, that the TV industry in all its phases could become the country's number one industry. It is currently controlled by a fortunate few. Could there be other motives than the ones the networks present behind this fierce lobby to bar competition? It is strange to countenance a tightly held industry making every effort to eliminate competition at the same time the Government is examining it for monopolistic practices.

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● BRANTFORD, with a population of approximately 60,000, is an ideal test market. Why not try your advertising dollar on CKPC? Brantford's home station and most popular medium.

● CHVC NIAGARA FALLS, ONT. mentions that Niagara Falls has the highest quality of market index in Ontario because of its diversified industry. Of 59 industries only one employs over 1,500 people and only nine employ over 250. Consequently, its economy is one of the steadiest in the country.

● CJIC SAULT STE. MARIE has proved beyond a doubt it is #1 in the Soo — check the recent Elliott-Haynes and BBM.

● CFCW CAMROSE report their DJ Ross "Baldy" Arthur has been chosen "Mr. DJ U.S.A. for 1958". Truly an outstanding achievement, congratulations Ross and CFCW.

● Congratulations to Wib Perry and Joyce Rhodes on their recent wedding. Good luck to both of you.

● CKLB OSHAWA report they will shortly be moving to more modern studios.

● NOTE TO TIME BUYERS: Before you buy that Spot, check Pott's Spot.

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Second Of A Series

Leadership Beats Competition - - Not Machines

by LIONEL SCOTT

WHEN COMPETITION is tough, the real difference does not depend upon machines or systems -- which are (more or less) available to everyone -- but on the quality of leadership. All other things being equal, leadership is the deciding factor. This is true whether the war is one of bullets or dollars.

Good relations make a foundation on which all parts of management and supervision are built. This applies to a lead hand or a sub-foreman on the assembly line; it is equally true of a salesman and his clients, a sales manager and his staff, and should be built into every advertising-sales program whether printed or broadcast. We call this aspect of leadership Human Relations. Essentially it is the art of dealing with people. It is concerned with attitudes and personalities and with principles of human behavior.

COMMUNICATION

When we study this part of leadership training, we find that what we term human relations is the cement which seems to hold together all the other important parts of our leadership structure. Actually it amounts to this: to live, to sell, to get along together, we have to be able to communicate. That means a great deal more than the ability to read, write and speak.

How many times have you said something that wasn't really understood and appreciated properly? Yet you used the "correct" words. The fellow who heard you knew the "meaning" of the words. But he didn't get what you meant. Something blocked or twisted your message. Your communications weren't

working right. We find that the one big cause of breakdown in communications is lack of understanding. In other words our knowledge of human relations is weak.

PEOPLE

When you get right down to it, the most difficult thing we have to deal with is human nature -- people. Even the most complicated machines can be mastered by nearly anyone after a comparatively short period of instruction and a little practice in their use. Consider the fantastic complexity of the machinery in a modern factory; or even the computers and recording equipment in a city bank -- used speedily and accurately by a pretty young girl, still in her teens. Yet, while few managers would risk these expensive tools in the hands of an untrained worker, they do allow many inexperienced people to handle very expensive and complicated "men". The result is trouble: sometimes immediate; but often slowly accumulating and spreading until its source is hard to trace.

This begins to explain why training in human relationships must be a vital part of management development. It is the very foundation of dynamic, creative leadership.

A WORLD OF TENSION

In today's world, when labor costs are high and tensions are seldom absent, we are often rather glad to be in Canada, for despite our problems we realize that it is a pretty wonderful place to be these days. We are a little more in the habit of stopping for a moment and taking a good look at this great country of ours. Maybe we offer a silent (sometimes much too silent) prayer of gratitude and feel a rush of pride. Perhaps we experience just a little bit of humility.

Canada stands in a unique and special position in the world. First it is the only country in this entire hemisphere which has maintained links with its motherland. Secondly there is the friendliness and generosity of one of the greatest nations in the world that we are singularly fortunate in having as our neighbor. Because of these two facts, Canada has an influence and a significance in the councils of the world far beyond her numerical authority. This does not in any way belittle the quality of men who have in the past lived up to this opportunity by the excellence of their own leadership.

LEADERSHIP FOR TODAY

In many ways, history is being made right here in front of us. Despite what we can point to with pride, we have never needed trained leadership more than we do today. Despite all our advantages, we cannot lag behind in knowledge or skills or in human understanding. In fact those advantages make high quality leadership imperative right now. It

is one of the most direct, plain and unequivocal duties of all those in positions of responsibility to aid in the discovery, encouragement and development of leadership talents and skills.

THE ROLE OF BUSINESS

If we may use the term *Business* to include production, financing and merchandising (which includes all the media of information and communication) as one generic term, we see in this complex one of the great social forces of our times. Such force and influence carry with them responsibilities, not alone to themselves and their dependents, but in the wider sphere of society. Because Business seems to be the most dynamic facet of our society, (and the "best-off" money-wise) how well it carries out these social duties may well be the determining influence on our future course in history.

TWO DISTURBING CLOUDS

Big storms have the reputation of heralding their advance by the appearance of small clouds on the horizon. Two such clouds which may be cause for alarm have already appeared.

The first is an apparent willingness on the part of management to abdicate as far as their role of men is concerned and pass this duty over to the unions. Evidence of this can be found all the way down the leadership line. "Oh, let the union bring it up" is a usual "out" for a supervisor whose leadership qualities are low. There are countless other, and different instances which could be presented as examples. Communications are weak, or may have broken down seriously, and indifference or fear of consequence replaces initiative and courageous responsibility.

The other cloud is a tendency on the part of some managers and business leaders to withdraw from previous positions of social responsibility. Where once they supported a co-operative attitude, they now wish to assume a much "harder" attitude. They feel that they no longer have to "cater" to their employees. Now, by Heaven, they're going to get a little of their own back and see who really is boss. They feel that the need to persuade and encourage co-operation has become unnecessary, because the rule of fear has placed the whip in their hands. This will likely produce many vehement denials; but if you peel off the outer layers and look underneath, this sort of thinking will be found in varying degrees in a lot of mental hide-aways.

One thing to remember is the long term cycle: and those who are thus tempted should remember that the dipping line always rises again. No one denies the human element. Management has endured countless irritations and has been imposed on as

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"... will demand of Business... acceptance of wider responsibilities"

much, or nearly as much it has imposed. There is a very good reason for this. If leaders of business expect a responsible mature attitude on the part of all the lower echelons, they must themselves set the example. Furthermore, such an attitude does not spring like Venus full fledged from the brow of Zeus. It has to be taught; and it seems not to be taught in our formal institutions of learning. It is for this very reason the idea was advanced previously, that Business may have forced upon it this phase of social training. It is this responsibility that will cause many heart searchings, and countless headaches, before the re-orientation is accomplished. It will not be without pain.

THE HOUR OF DECISION

So, again, now is the time of great deciding. Now, as never before, is our society being tested. Can Big Business, or Free Enterprise, or Economic Democracy -- name it as you will -- produce as much wisdom and social conscience as its produced economic astuteness? Can it build now, on the problems of today, for a more vital and meaningful future? Not only can it, but will it?

We have developed the wrong sort of leadership for the needs of today. It is not too late for remedy yet. It may soon be too late. Some of our leadership is weak, biased, lacking in maturity and high motives. But there is some fine leadership material which should be engaged now in developing more. No. It is not too late yet: but time is very pressing.

LET'S NOT LOSE OUR HEADS

We are in the fortunate position of suffering from a business slow-off. Instead of getting panicky and losing our heads, let us look on it as a reprieve: a period of time to be used, to get ready for greater demands, for more new experiences and major adjustments than we have known before.

Not only is the era of electronics and automation at hand, but the opening of the door to the universe about our earth, and to the worlds beyond. It's not rhetoric or silly science fiction. It isn't way off, somewhere in the future. It is at hand.

Put it this way. If someone had told your father, when he was young, that we would fly faster than sound, that we would go about our daily business hardly thinking about two man-made satellites flying round the earth at speeds approaching 20,000 miles per hour, he would probably have called either a doctor or a

policeman. None the less both of these things have happened. In 1957, which was LAST year. What about 1967?

Time therefore is pressing: very pressing. We must develop leaders with new attitudes, with great human understanding, and with a wider knowledge of human relationships and human behavior. It is a necessity. Without such men, we shall be destroyed, lost and overwhelmed by the impersonal immensity of our own scientific and technical creations.

NO CURE-ALL

Leadership training is not a cure-all and end-all of social tensions and business problems. Many other things will be needed; but leadership of a new calibre is no more, and no less than our means of survival. It certainly will lessen management burdens, increase all-round proficiency in the world of business, and engender a more positive and creative environment. It will develop in the

minds of men who occupy positions of authority, the sort of mentality which will strengthen and safeguard our way of life in the years to come.

BUT... and it is a very definitely qualifying BUT, the whole program must be planned with great care: the right methods must be used; the right people must be reached; the right type of training must be made available; the right people must give it; and -- perhaps most important of all -- the objectives must be planned with very great care.

OBJECTIVES

We can discuss the first four factors later. Let us start with the last point: objectives. We must know and define our ultimate purpose if training for it is to be effective. We must know what we are to train our leaders to do, and for whom. We must know what we expect to get out of this training. Before we can hope to achieve even a part of this, it is first necessary to define -- at least in part -- the increasingly new

role of business.

One pretty obvious conclusion can be hazarded, even at this point. There will be an enlargement of the role of Business as an agent of social direction. Only now it will be working in the open, as an accredited partner, instead of through lobbies, back room deals and behind the scenes pressures. The reason for this is its new and wider role, which will transcend the old role of self-interest, spiced with a little "public relations". Such a concept of its role will demand from Business some painfully acquired, new points of view and an acceptance of wider responsibilities and perspectives. Again this leads us back to the basic ingredient of human relationships and understanding.

● This is the second of a series of articles by Lionel Scott, expert in humanities, training programs and personnel and administration projects.

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by Robert J. Wade

\$7.75

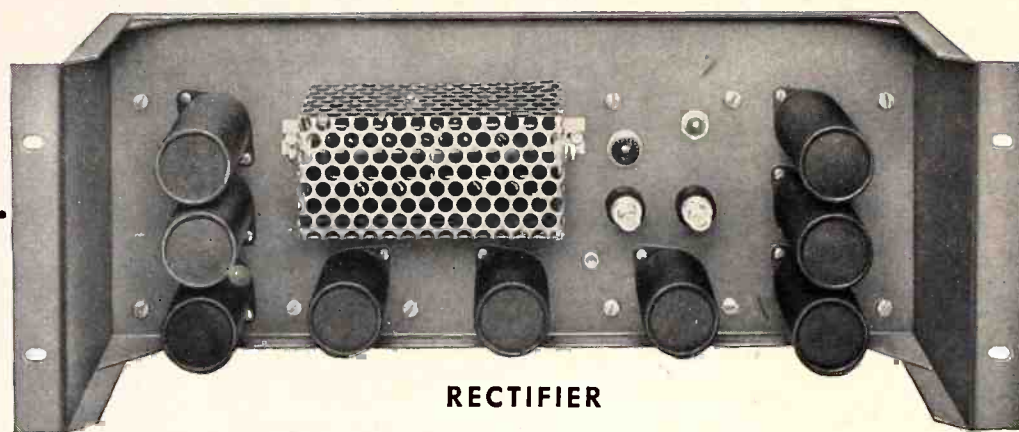
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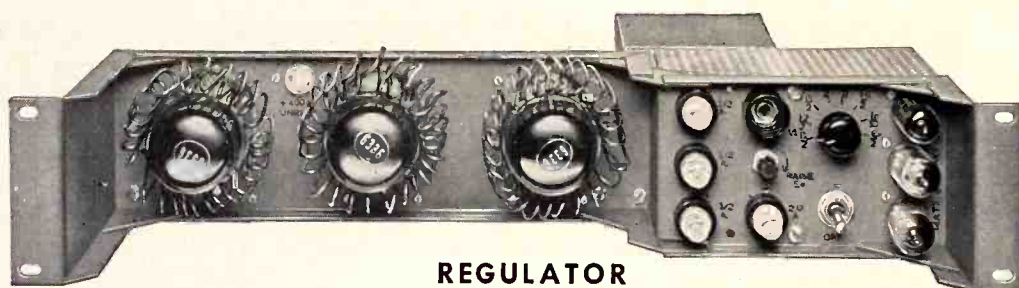
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- Only \$972 complete.



RECTIFIER



REGULATOR

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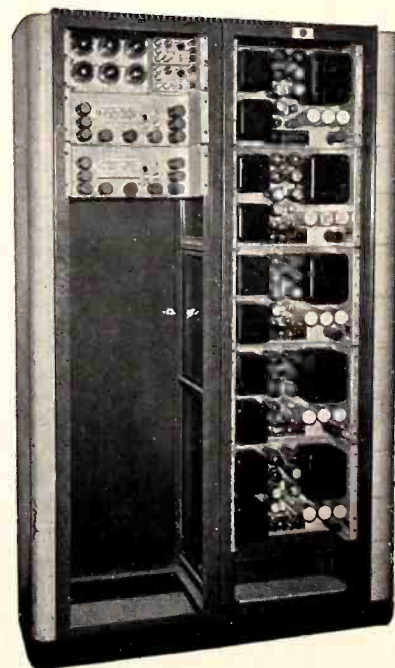
highlights two-chassis construction. The rectifier chassis contains all the rectifier and filter elements. The regulator chassis contains a full complement of 6 tubes and regulating elements.

System Simplification

By separating the functions of rectification and regulation it has made it possible to place all the rectifier chassis at one location. Regulator sections can thus be arranged in a location adjacent to equipment loads. If desired the rectifier and regulator chassis can be mounted together as a complete power supply, occupying only 10½" space.

New Safety Features

Heavy-duty on/off switches are provided on both rectifier and regulator. Both can be remote controlled from regulator, eliminating presence of high voltage when the regulated voltage may be off. Indicating type fuses are used in ac power input line. Each regulator tube is individually fused to prevent overload in case of failure of any other regulator tubes. Indicator lamps on front and rear of both chassis warn of presence of high voltage. Entire power supply is completely covered to prevent contact with terminals carrying high voltage.

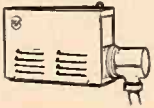
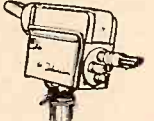

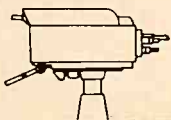


Two WP-15's (mounted at left) are equivalent to five WP-33B's.

WP-15 Power Supply

**Up to 70% Reduction in Rack Space
Priced at Less than 65c per Milliampere!**

Check and Compare! Use this chart to find out your own savings potential.

| EQUIPMENT USED | PREVIOUS POWER SUPPLY AND SPACE NEEDED | POWER SUPPLY AND SPACE NOW NEEDED | WP-15 SAVING |
|---|---|-----------------------------------|--------------|
|  <p>TK-21 Black and White Film Camera</p> | <p>2 WP-33B's 28"</p> | <p>1 WP-15 10½"</p> | <p>17½"</p> |
|  <p>TK 11/31 Black and White Live Camera</p> | <p>2 WP-33B's 1 580D 38½"</p> | <p>1 WP-15 10½"</p> | <p>28"</p> |
|  <p>TK-26 Color Film Camera</p> | <p>2 WP-33B's 3 580D's 59½"</p> | <p>2 WP-15's 21"</p> | <p>38½"</p> |
|  <p>TK-41 Color Live Camera</p> | <p>3 WP-33B's 2 580D's 63"</p> | <p>2 WP-15's 21"</p> | <p>42"</p> |

NOTE: Comparisons are based on the number of WP-33B and 580D power supplies necessary to provide 1500 ma.

High current capacity, small size, light weight and lowest cost per milliampere make the WP-15 excellent in television broadcasting, closed circuit and laboratory applications. Your RCA Victor Broadcast and Television Sales Representative will be glad to supply additional information.



ENGINEERING PRODUCTS DIVISION

RCA VICTOR COMPANY, LTD.

HALIFAX • MONTREAL • TORONTO • CALGARY • VANCOUVER

TV Research

ONE UNIFIED IMPRESSION IS BASIC RULE FOR TV COMMERCIALS

AUDIENCE reactions to television commercials in three main areas were presented to the Proprietary Association of Canada at their convention at St Adèle, Quebec last month. Horace S. Schwerin from New York and Griffin B. Thompson from Toronto, both of the Schwerin Research Corporation, made a joint presentation to the medicine men. Schwerin is president of the research organization which bears his name and Thompson is the executive director of the Schwerin System in Canada, where it is operated jointly with Canadian Facts Ltd.

In his opening remarks, Schwerin listed "three main areas in which there is sufficient identity of reaction to permit the drawing of basic conclusions." They were:

- 1) Some characteristics of effective commercials.
- 2) The relationship between the commercials and the programs in which they are used.
- 3) The use of personalities in delivering commercials.

Schwerin went on to explain how the technique employed in measuring the effectiveness of commercials, called the Schwerin Competitive Preference Technique, uses about 350 people in a theatre. They see the commercials being tested and their reactions are scientifically gauged.

Griffin Thompson then took over to deliver a talk about "the ability to change peoples' preferences -- not just about getting them to remember a brand name or a copy platform". A slightly condensed version of this talk follows.

US AND CANADA DO DIFFER

We must begin by realizing that there are certain differences between the two countries, some superficial and some deeper.

Some of the differences arise out of the stage of product distribution. That is to say, if half the television homes in Canada have vacuum cleaners and most of those in the United States do, the advertising



Griffin B. Thompson

emphasis is bound to differ. In Canada it will be more informative about general product features. In the United States commercials will be more competitive and concerned with with brand advantages and even "gimmicks".

Other differences arise from the nature of regulatory standards in our two countries. I need hardly point out to this audience, for example, that many of the claims made and dramatized in American drug product commercials have no Canadian counterparts.

Still others come from differences of taste in regard to products, such as our preference for Virginia tobacco and Americans' for other varieties.

Above and beyond all this, there is the additional complication of the decided difference within Canada itself between the English-speaking and the French-language markets.

Yet, beneath all the diversity, our research keeps showing that human nature and human behavior are sufficiently akin that certain valuable lessons of general applicability can frequently be drawn.

Anyone talking about the characteristics of effective commercials is

bound to run into the accusation that he is trying to offer a set of mechanical rules and stifling creative genius. It is highly desirable to be on the alert about this, for there is a very real danger of seeking to make commercials according to rule rather than simply studying successful commercials to get a few useful clues. However, granted that "rules are made to be broken," they do have to be made before they can be broken -- and one has to know the right time to break them.

Our studies of some 6,300 "independent" commercials -- that is, commercials designed for use as spots -- have revealed that certain qualities are found in most successful examples, while they usually are absent in unsuccessful ones. I will deal here with only a few of these requirements.

(1) **The successful commercial leaves one unified impression.**

This does not mean that there can be only one main copy point. It does mean that the copy points must be blended smoothly together and create an overall central effect.

An example of this is a study we did on two toothpastes. The commercial for Brand A was one of the most effective toothpaste examples we have tested; that for Brand B obtained no significant increase in preference.

The ineffective commercial, however, achieved by far the greater total playback of copy points. It stressed five main ideas and put them all across. But Commercial A, which had fewer ideas, blended the three that it did have into a connected theme -- first, the presence of a special ingredient; second, the fact that the ingredient keeps your teeth in good condition; and third, the experiment shown in the commercial proves this.

(2) **There should be but one dominant mood -- either logical or emotional.**

The word "dominant" should not be neglected. Demonstration can have its place in a mood story, and serious copy points can be given an emotional treatment; but the two must be worked in together, there must not be a switch pulled from one to the other.

(3) **The video should do the primary job, the audio merely supporting it.**

Usually, the video should be utilized so forcefully that, if the sound were to fail, the viewer would still be able to follow the story. The audio can add a great deal, of course -- but it should add, not have to take on some of the video's burden. One further note: It should be correlated with the video, so that it reinforces rather than fights it.

(4) **The structure and order should be as simple as possible.**

There should be all the elements in the commercial that are necessary,

but there should be no superfluous ones. This applies to scenes, to presentation techniques and to copy points. Even when there are the right elements, the further step should be taken of making sure that they are in the order that will permit easiest assimilation by the viewer.

(5) **The story should be presented in the viewer's terms, not the product's.**

Commercials that make the viewer want the product are usually oriented toward him rather than directed toward the product itself. It is therefore customarily best to talk in terms of the benefits the viewer will derive, not how much effort has gone into turning out the product.

(6) **The viewer should be involved in what is presented.**

It is in most cases desirable that the viewer feel "It is I" on the screen.

This feeling can be achieved in a variety of ways -- through using characters with whom he can identify, through settings into which he fits, by talking to him rather than at him.

(7) **Any entertainment that is used should be integrated with the product story.**

Humor can be highly effective, but it is optimistic to assume that people will buy your brand because you have thrown away most or all of your commercial just to entertain them. If humor or other entertainment is used, the product story should be woven into it. This principle is carefully observed in an effective commercial for a beauty product. A well known pair of comedians are featured. They see a pretty girl, but one of them walks away from her acting uninterested. The other asks him what is the matter and his partner tells him about the one thing that is wrong with her -- a result, naturally, of not using the product. The product then intervenes and afterwards the comedian is seen dancing with the girl, who has now used the product.

These, then, are seven fundamentals that may be of help in evaluating your advertising efforts on television. They are no substitute for creative competence -- nor, for that matter, for the continuing use of well-planned and well-executed qualitative research.

(This is the first in a series of three articles on the Schwerin System of research as presented to the Proprietary Association of Canada at their 1958 convention.)


Radio's Jake May Go TV

CBC AND THE National Film Board are considering a TV series of the *Jake and the Kid* stories of W. O. Mitchell, which were heard for years on the CBC's radio network. The Film Board has already made a pilot film, but Charles Jennings of the CBC says the final decision to go into production will depend a great deal on how well the series can be sold abroad. NFB is now exploring the possibilities of extra revenue from foreign markets.

CKOS
TV
YORKTON
SASKATCHEWAN

THE VOICE OF THE
WEALTHY PRAIRIES

CANADIAN REPRESENTATIVE:-
STOVIN-BYLES
LIMITED
TORONTO • MONTREAL
WINNIPEG • VANCOUVER
U. S. A. :-
DEVNEY INCORPORATED
NEW YORK, N. Y.

G. N. MACKENZIE LIMITED HAS  SHOWS
MONTREAL TORONTO WINNIPEG VANCOUVER
1411 Crescent St. 519 Jarvis St. 171 McDermott 1407 W. Broadway

Canadian Talent

DOW BREWERY ENDS YEAR-LONG TALENT HUNT



WINNERS OF A YEAR-LONG TALENT SEARCH by Dow Brewery throughout Quebec Province smile happily after receiving their awards and \$5,000 each. They are, left to right: Marcel Tessier, classical singer; Louise Caron, actress; Claude St. Denis, pantomimist; the talent show emcee, Michel Normandin; Nicole Danis, pops singer; Bernard Lachance, pops instrumentalist; and Ann McCahey, classical instrumentalist.

DOW BREWERY of Montreal has just wound up a year-long talent search in Quebec Province which used every French-language station in the province and the CBC French network to audition the 2,162 applicants. A total of 467 were

given radio tryouts in Dow-sponsored half hour shows, and 125 finalists were selected to come to Montreal to appear on the half hour TV talent show, *Couronne d'Or*. It ran 35 weeks and ended June 26 with an hour-long show in which

six winners were selected.

Winners in the program's six categories, each of whom received a cash award of \$5,000, were; Louise Caron, a 26-year-old Montrealer, who came first in the dramatic arts division; Bernard Lachance of Granby, a pianist who topped the list of popular instrumentalists; Claude St. Denis, a young radio announcer from St. Jean, a pantomimist, whose talent won him first place among the variety artists; Marcel Tessier, a 24-year-old classical singer from Montreal; 20-year-old Ann McCahey, another Montrealer, who was first among classical instrumentalists; and 21-year-old Nicole Danis of Quebec, a popular singer. Each said the money would be used to further their careers.

The program was conceived by Dow's radio and TV agency, Vickers & Benson. Laurent Jodoin, of the agency's Montreal office, spent the whole year travelling the province organizing the talent. "Altogether," he said, "Dow made awards of more than \$40,000 to young Canadian talent. The winners received a total of \$30,000 and the runners-up in each category were awarded \$1,000 apiece.

"In addition the twelve semi-finalists each won \$200 and another \$100 was awarded to the performer judged best each week of the show. Each contestant chosen to appear in the original radio programs was given \$25."

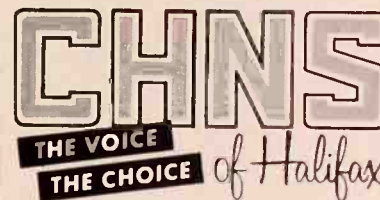


YES, our team has the power in its line-up to win sales for **YOU!** And the latest survey figures from the Elliott Haynes Programme Report for May (day-time) indicate our batting averages in the Halifax market.

MAY, 1958
(Mon. - Fri.)
9 a.m. - 6 p.m.

| | |
|-----------|-------|
| CHNS | 56.6% |
| Station B | 34.2% |
| Station C | 6.8% |

(And the leadership on Saturdays is also a commanding one)



Represented by ALL CANADA and in the U. S. by WEED & CO.

T'PrompTer Buys Fight Rights

CLOSED CIRCUIT THEATRE television rights for the heavy-weight championship fight between Floyd Patterson and Roy Harris have been bought by TelePrompTer Corporation for a minimum guarantee of \$210,000.

There will be no network television of the fight, which is set for August 18 in Los Angeles, and radio rights have not been granted as yet.

Bob Wilson of TelePrompTer of Canada Ltd., says negotiations are now under way with various outlets in Quebec and Ontario. The only firm commitment to date is with Loew's Theatres in Toronto, with whom the American company has a standing contract.

TelePrompTer in the US aims at using regular movie theatres and drive-in theatres for the showing of the fight, with tickets ranging from \$3 to \$7.50 each. No ticket prices are quoted for Canada, but Wilson did say that as well as theatres, large sports auditoriums in major centres are also being contacted.

Monty Gets BBC's Top Fee

THE LARGEST FEE EVER PAID by the BBC for a talks program, £5,000, is reported by the LONDON DAILY MAIL to have been received by Field Marshal Viscount Montgomery for six TV appearances in which he will describe his wartime experiences and strategy.

A spokesman for the Corporation said the BBC would neither confirm nor deny the report.

Amazing New
MINITAPE

ON THE SPOT NEWS
SPECIAL EVENTS
SPORTS COVERAGE
INTERVIEWS
MUSICAL EVENTS

INTRODUCING A BRAND NEW MODEL OF THE FAMOUS MINITAPE* BATTERY OPERATED PORTABLE TAPE RECORDER... MODEL M-8

INCREDIBLE ENGINEERING TRIUMPH
Within Minitape's sleek aluminum case is a compact, transistorized, battery operated recorder capable of network quality recording equal to the finest AC-operated units. Yet Minitape weighs only 13 lbs. and measures 9"x12"x5".

REMARKABLE OPERATING EFFICIENCY
Even when carried with case closed, Minitape is operative by a thumb-activated push button for instantaneous start or stop. Automatic volume control furnished by transistor amplifiers, holds constant full recording level from lip distance to 10 ft. Lifetime nickel cadmium storage battery is capable of over 2 hours continuous recording on one charge.

IMPRESSIVE RECORDING QUALITY
Flat frequency response to 10,000 cycles at 7½ inches per second, is achieved by Minitape with minimum distortion, flutter or wow. Practically any type music can be recorded. Recordings are compatible with finest standard unit tapes.

*trademark registered

Call Caldwell's today for complete literature.

CALDWELL A-V EQUIPMENT Co. Ltd.
447 JARVIS STREET • TORONTO 5, ONTARIO • WA. 2-2103

WHAT'S YOUR MARKET?

Canada's 3.2 Billion Food Bill

Canada's 2.5 Billion Automotive Bill

Canada's 2.8 Billion Housewares Bill

Regardless of your Market TV offers you the Biggest Opportunity to reach it.

The average Canadian TV home now spends 38 hours per week watching Television.

| | Weekdays | Saturdays | Sundays |
|---------------|----------|-----------|---------|
| METRO AREAS | 4:52 | 5:32 | 5:46 |
| NON-MET AREAS | 5:28 | 6:09 | 6:22 |
| ALL TV HOMES | 5:13 | 5:53 | 6:07 |

Television offers a Greater Opportunity than ever before to Tell and Sell the 14 billion dollar market.

• • •

Contact:

BROADCAST ADVERTISING BUREAU

TV Division

Suite 414

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.



Over the Desk

BEAUTEOUS BABES have been coming at us from all directions, especially Sudbury and Montreal. The first, Ann Kovalchuk, is a favored "Miss Canada Pageant" entry from Sudbury, where she is sponsored by CKSO-TV. The other is Montreal's teenage marathon swimmer, Aloma Keen. She is sponsored by CJAD-Radio.

Nineteen year old blonde Ann Kovalchuk of Sudbury, Canada's "Miss Outdoor Girl" of the 1958 Canadian Sportsmen's Show, has been accepted in the "Miss Canada Pageant".

Miss Kovalchuk, for some time associated with CKSO-TV, Sudbury, now adds the "Miss Sudbury" title to her list of honors. The city council agreed to name CKSO as sponsor of the Northern Ontario entry when they were approached to sponsor the famous outdoor girl in the national "Miss Canada Pageant" at Hamilton in August.

Ann is an all-round outdoor girl. She swims, boats, water-skis, plays tennis, fishes in the beautiful outdoors of Northern Ontario. She is also an accomplished dancer and will perform a Ukrainian folk dance in full costume during the pageant.

Her measurements, in case you are interested, are 36-24-36.

SHE SPLASHED FOR CASH

CJAD's faith in Montreal teenage marathon swimmer Aloma Keen reached a happy climax July 14 when the 16-year-old swimmer came in for a share of the prize money in the Atlantic City World's Championship professional long distance swim.

The Montreal radio station decided to sponsor the youthful swimmer in the annual Atlantic City splash-for-cash as part of their "accentuate-the-positive" campaign for teenagers. This theme was highlighted in all their publicity and promotion to generate interest in the event.

Advance promotion included a press party; numerous CJAD interviews spotted throughout the preceding two weeks; personal appearances; interviews and concentrated promotion through the teenage program, *Club 800*; recorded good wishes from sports writers; a visit to the city hall where everyone signed the Golden Book and good wishes were recorded from the Mayor for use on the station; a campaign encouraging Montrealers to write or wire good wishes to Aloma when she reached Atlantic City and on-the-spot reports of the event from sports director Al Cauley.

For two days before the event, they flew back tapes depicting some of the color and pre-swim fever at Atlantic City. The day of the swim, they gave hourly progress bulletins on the swim contestants.

Aloma completed the gruelling 26½ mile ocean swim in 13 hours, 59 minutes and 45 seconds, and carried off the third women's prize of \$200.00. On her return to Montreal, she was greeted at Dorval Airport by a number of her fans, including a pair of twelve-year-old identical twins who are among her regular swim class for blind children. They gave her a bouquet of flowers.

As a final touch, CJAD gave Aloma a hundred dollar Canada Savings Bond, which was presented to her by another teenager, Pat Springate, who was recently crowned "Miss Club 800".

SHAGGY MEN STORY

A TRANS-CANADA beard growing contest is shaping up between the male staffers of VOCM-Radio in St. John's Newfoundland, and CKEK-Radio in Cranbrook.

It all started when beard-growing pacts sprang up around British Columbia in conjunction with the Centennial celebrations. VOCM heard about it, and since the station is having its own celebration in honor of its power boost from 1,000 to 10,000 watts, it decided to issue a challenge to the British Columbians.

Eleven radio men in St. John's signed an agreement to grow beards. If a signer reneges, he forfeits \$5 to the city's playground association. At the conclusion of the contest, when the station goes on full power on September 1, a prize will be given to the staffer who grows 10,000 or more whiskers. Counting is a problem for the female employees.

CKEK manager Bob Reagh has accepted the challenge from VOCM manager Harold Butler on which end of the country can raise the best brush. How and when the judging will be done has not yet been decided, but the CKEK contestants -- including Bob Reagh -- point out that they intend to forego shaving until the end of the year, in line with Centennial celebration plans.



TEENAGE BEAUTIES from Sudbury and Montreal are right in the news. In the top picture, 19-year-old Ann Kovalchuk, of Sudbury, who won the title of "Miss Outdoor Girl of Canada" at this year's Canadian Sportsmen's Show in Toronto, is seen on TV, accepting the designation of "Miss Sudbury" for the national "Miss Canada" pageant. CKSO's national sales manager, Ralph Connor (left) and Sudbury's Mayor Joseph Sabbro (right) took part in the ceremonies. In the lower picture, CJAD-sponsored Aloma Keen, 16-year-old marathon swimmer is seen when she signed the Golden Book in Montreal's City Hall. She was accompanied by CJAD's Miss Gerry Brown (left) and Ned Conlon (extreme right). Witnessing the signing on Aloma's left is Montreal Mayor Sarto, Fournier.

STORK MARKET

MARY MARTIN, erstwhile time-buyer for Stanfield, Johnson & Hill Ltd., Toronto, turned in her BBM tables on a bassinette on the bright and sunny morning of July 13, when she gave birth to an eight pound guy by the name of Randall.

The man in the case is Bev Martin, radio time account executive for All-Canada Radio & Television Ltd.

Randall was, and still is their first. On arrival on this planet, his first remark was: "What Canadian broadcasting needs is an independent regulatory committee."

TV NEEDS BETTER WRITERS

A GENERAL FEELING that the fields of fiction and television writing are in poor shape prevailed at the meeting in Montreal last month of the Canadian Authors' Association.

Radio and TV writer Mac Shoub felt that the broadcasting medium wasn't taking itself seriously at present. He added that he thinks there will be a "revolutionary overhaul" in TV and it is going to start with

the writer. "But," continued Shoub, "we need good writers now -- writers who are able to write constantly and hard."

Television is looking for professional writers, but it has no time to train them in the basic techniques.

Don McGill, program director for the CBC's Montreal TV outlet, stated that good producers are also needed, to replace those who shift to British and American networks.

The president of the CAA, H. Gordon Green, presented the report of a three-author panel on fiction writing and said the art is dying out. Because so many important and exciting things are happening today, people no longer look to fiction for impact. This led to a shortage of fiction markets.

"Nevertheless," continued Mr. Green, "there is a need for better presentation of fact and this means writers of such material will have to give their articles the creative touch."

And now for a touch of creativity for this here masterpiece, before I commit it to eternity via the printer -- buzz me if you hear anything, won't you?

In
**Canada's
Mid-Eastern
Region**

**CBC
RADIO**

gives you a total
daily circulation of

970,000*
radio homes

with Stations

- CBM** Montreal
- CBO** Ottawa
- CBL** Toronto
- CBE** Windsor

This tremendous circulation, combines with flexibility on a local or regional basis in an area containing over 50% of Canada's buying power plus new programming ideas, make a radio buy well worth investigating. Some choice availabilities between 7:00 and 10:00 a.m.

Call now

*Elliott-Haynes Circulation, 1957

**CANADIAN
BROADCASTING
CORPORATION**

Commercial Division

Halifax Montreal Ottawa Toronto Winnipeg Vancouver

Caldwell Introduces Mysterious Animation Process

MOBILUX, THE new animation process which practically defies description -- and explanation -- will be handled exclusively in Canada by S. W. Caldwell Ltd., according to the terms of an agreement signed this month between Gordon Keeble, vice-president of Caldwell's and Robert Davis, president of Robert Davis and Associates of New York, whose production company holds commercial rights to the process.

So far, only a few agencies have seen Mobilux in action, and some delegates to the CAB convention in Montreal attended a demonstration. CANADIAN BROADCASTER got a special showing at the Caldwell office in Toronto. Those connected with it are still not saying how it is done, but a Robert Davis release calls it "a new and different way to control reflected light."

The end result, either in black and white or full color, is an animated

form which can move in any direction, apparently with any required degree of speed, and -- of importance to advertisers using jingles -- perfect beat with any sound.

It is not an animated cartoon, like Mickey Mouse or Mr. Magoo. The Mobilux animated form can be made to bear a relation to a living thing, but only a vague, suggested relation. However, it can be used effectively with a live picture. In fact, one of the Caldwell samples shows a string of words zipping effortlessly along a pump line at a gas station and disappearing with a graceful flourish into a customer's gas tank.

While it's hard to describe, it is equally hard to take your eyes off Mobilux. It seems constantly on the move, expanding, contracting, assuming crazy patterns of shape and size.

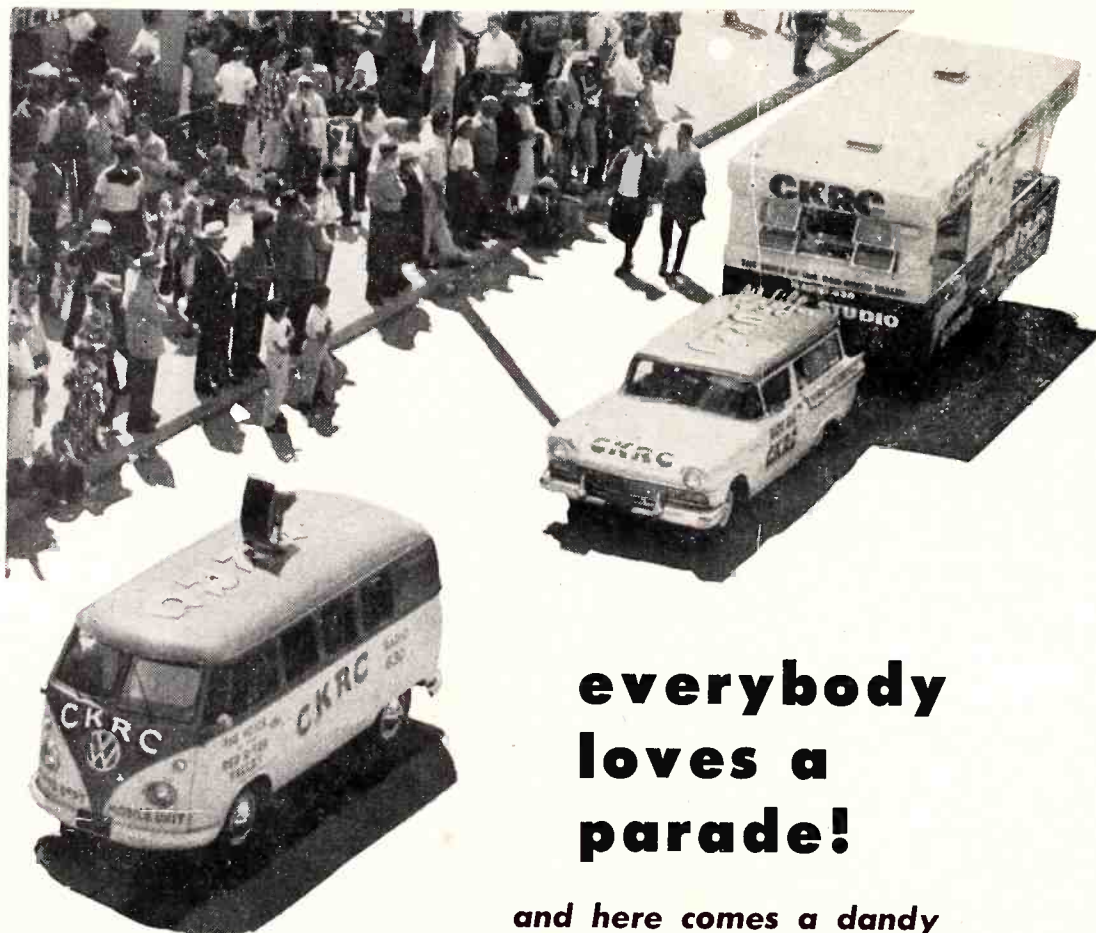
Apart from its novelty value, Mobilux is also reported to be a

reasonably low-cost buy. It requires only one piece of artwork for each image used in any one film, unlike movie animation, in which as many as 1,400 separate "cels" must be drawn to produce a minute of movie. Another advantage, growing out of the fact that only one image is necessary, is that a Mobilux commercial can be filmed at live-action speed. This tremendously increases the speed at which a Mobilux commercial can be turned out.

Keeble states that, for the time being at least, all Canadian buyers will have their Mobilux commercials produced by Robert Davis and Associates in the U. S. W. Caldwell will function as Canadian agent for the American firm.

As yet no sales have been made in Canada although negotiations are now underway.

Its principal use will probably be in television commercials and TV station ID's.



and here comes a dandy

Shown above is a picture taken during the recent Red River Exhibition parade.

Featured were the three CKRC mobile units, with special attention focused on the NEW MOBILE TRAILER STUDIO -- "first of its kind" in Winnipeg. CKRC was on hand, broadcasting direct, for each of the 6 days of the Exhibition. The new Trailer Studio was viewed by over 150,000 people who attended the '58 EX. As an indication of the Trailer Studio's popularity, it has already been booked for 9 country appearances as well as numerous city remotes.

CKRC is ready and willing -- (with its 3 Mobile Units) to go anywhere, anytime to serve the listeners in Manitoba.

REPS: All-Canada Radio & Television Ltd.
In U.S. Weed & Co.

CKRC

radio 630 Winnipeg



Technicolumn

RCA VICTOR COMPANY reports that they are currently manufacturing twenty-five 5/10 Kw. transmitters.

The transmitter consists of four steel and aluminum cabinets, the modulator, the power amplifier, the exciter and the power rectifier. RCA says that the externally located air-cooled plate transformer is completely enclosed and shielded, and does not require a fireproof vault. The lightweight transmitter cabinets, self-contained components and a pre-formed wiring cable, supplied with the transmitter, simplify the installation and reduce time to a minimum.

RCA also says that the transmitter will give low power consumption and low tube costs, which will result in substantial savings to the broadcaster. There are fewer tubes and types, plus the use of the same tube in the power amplifier and modulator, contributes further to economical and dependable operation. All components are conservatively rated and an increase to 10 Kw may be made easily and inexpensively without increasing the number of cabinets or the floor space. Conversion can usually be accomplished without loss of air time.

Viditon Corporation Limited, in Ottawa, reports the development of a new reverberation unit capable of producing exceptionally pure echo effects for radio, television and recording studios.

The unit, known as the EMT 140, is approximately 8' x 2' x 4'. It is adaptable to either special effects, symphonic music or jazz, and where studio space is limited, can be stored in cellars and hallways and operated by remote control.

The EMT 140 is said to completely eliminate the problem of mixed echo and original sound, and to provide true and acceptable echo characteristics with a very rich reverberation spectrum. Distortion-free output is between 30 and 12,000 cycles. Reverberation time ranges from 0.8 to 6 seconds.

Viditon Corporation is located at 384 Bank St., Ottawa.

From England comes news of a new microphone that is still in the experimental stage. It is called a gun microphone, because it looks like a gun barrel three feet long and when in use it is actually aimed at the source of the sound.

The BBC says that an advantage of the new mike in television use is that the sound can be pinpointed without a microphone appearing on the screen. At Ealing studios where the mike was tested it was mounted on a camera so that all the operator had to do was to train the camera on a member of the audience and the microphone, which is strongly directional, was automatically focused on his voice.

As an example of application in light entertainment the BBC says it is very easy to follow the sounds of a tap dancer by aiming the gun mike at the feet, instead of having to place a series of microphones around the stage.

T'cast Fair Via Own M'wave

A SPECIAL MICROWAVE relay system a mile and a half in length was set up by CKX-TV, Brandon this month to bring its viewers a week-long live coverage of the Manitoba Provincial Exhibition and Western Canada Trade Fair.

More than 60 live shows were telecast during the week June 30-July 4, including the official opening of the Fair by Prime Minister John Diefenbaker. The opening was also carried over CKX-Radio.

It is estimated that 20,000 set owners saw some aspect of the Fair on television, and that another 95,000 visitors to the grounds watched on-the-spot programming over monitor sets.

The special coverage used most of the combined radio and television staff of CKX, and was a particularly tough assignment for the technical side. Chief TV engineer Al Gomez began working 18 hours a day 10 days before the Fair opening, trying to get the microwave system in working order.

The rented equipment had been checked out before shipment, but when it was mounted -- on an antenna tower on top of one of the Fair buildings, and 90 feet up the side of CKX-TV's tower, 1½ miles away -- it refused to function. It had to be taken down and re-mounted, after faults in the receiver cables were rectified, only three days before the Fair began. On the eve of the Fair, a tube failure in the studio camera delayed a sneak preview of the equipment, but on Monday, opening day, all was in first-class order and stayed that way throughout Fair Week.

BBB Names Bowen GM

THE DIRECTORS of the Toronto Better Business Bureau have announced the appointment of S. C. Bowen as general manager, effective July 15. Mr. Bowen, who was recently made vice-president of the Canadian Association of Better Business Bureaus, has been connected with the movement since 1939. He succeeds Arthur R. Haskell, former general manager of the Toronto Bureau, who was well known in local broadcasting circles for his talks on radio concerning the work of the organization. He has been in ill health lately but is being retained by the bureau as a consultant.



Telephone
Answering
Service

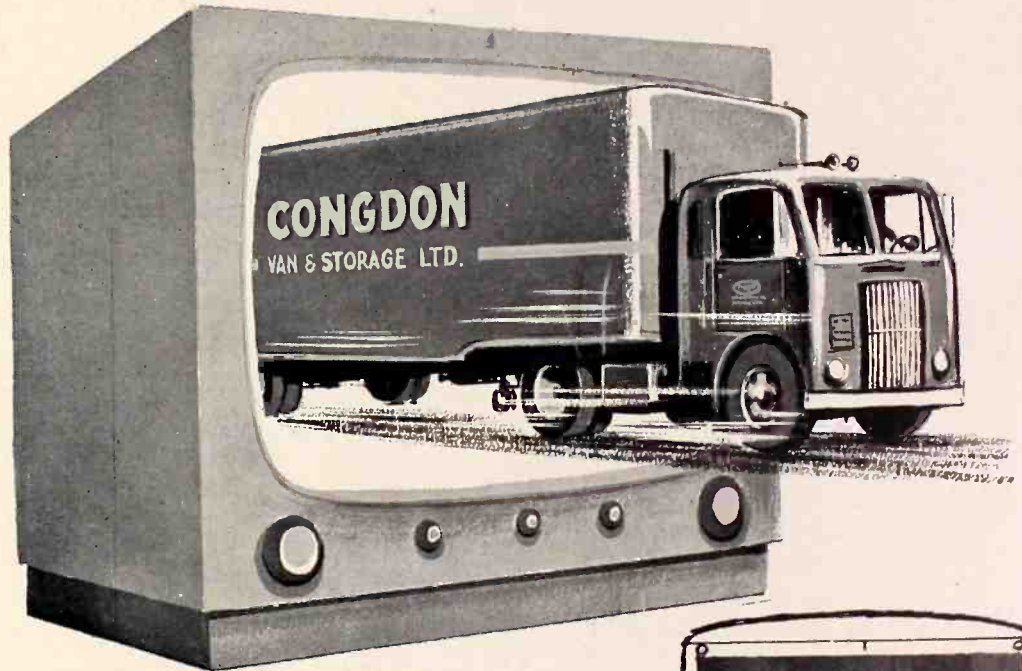
Answers your phone whenever you are away from your office or residence.

Phone for Booklet in

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

MOVING RESULTS

through
CFRN-TV, EDMONTON



Talk about impact . . . here's an outstanding example of an irresistible force meeting a 'movable' object . . . CFRN-TV's captive market at "The Heart Of The Great North West" pays off consistently for consistent advertisers like Congdon Van & Storage Ltd.

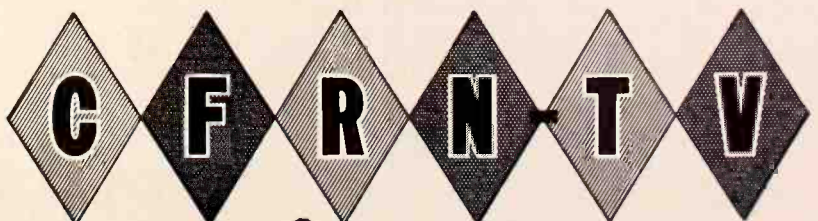
....in the past four years, CFRN-TV has helped us achieve the expansion that had previously taken 25 years to establish. Congdon's services are being well sold by CFRN-TV's far-reaching impact in an area where our competition is active and keen.

C. C. Congdon

Congdon Van and Storage Limited C.C. Congdon, Manager,



CANADA'S BEST FOR TELEVISION TEST



CHANNEL 3 EDMONTON

SEE: Television Representatives Ltd., Canada • Broadcast Sales—Winnipeg • Young Canadian Ltd., U.S.A. • Harlan G. Oakes—West Coast, U.S.A.

CJVI LEADS

IN
24 OF **36**

HALF-HOUR PERIODS

IN
VICTORIA

British Columbia

SEE McDONALD SURVEY - MAY 1958

If you do not have a copy, write
and we will send you one.

Swarbricks and BOUQUETS

By Brian Swarbrick

THE QUALITY of religious broadcasting is very often "for the birds," according to Montreal pastor Rev. E. Geoffrey Tenneson, who stated his case on Page 4 of the April 10 BROADCASTER. He said that most ministers have no conception of how to put together an interesting religious broadcast, and have nothing more to offer, in the main, than a rehash of Sunday morning's sermon. Then Mr. Tenneson challenged somebody -- anybody -- to do something about it.

At the time of his writing, CFQC-TV in Saskatoon had a solution

story. Thus, one show traced the physical evolution of animal life, while another described the development of plant life. Underlying all the shows is the tie-in of man's religious and moral traditions with natural and political history.

He traced the parallel forces at work in the world since the day of Creation, and presented an unbiased description of the development and beliefs of the world's major religions.

In so doing, he moved away from the usual conception of a one-denomination religious program into a giant history lesson of interest to all



Photo by Gordon Skogland

RELIGION AND HISTORY are explained side by side by Rev. Don Browne in his weekly feature on CFQC-TV's "Sallytime". Man's story since Creation is illustrated on the 50-foot chart shown above.

which was already meeting the challenge.

For a 20-week period, the Rev. Don Browne of Bethel United Church in Saskatoon has been handling a weekly feature on the Monday-to-Friday women's show, *Sallytime*, which has steadily pulled mail from members of all religious denominations.

He has presented his viewers with the changing panorama of world history, which unrolls before their eyes on a fifty-foot chart which he made up originally to stimulate interest in his Bible classes.

Each week, the chart and Mr. Browne's accompanying talk reveals a particular aspect of the world's

viewers. The chart, Browne says, "was conceived as a means of giving the bible a time perspective -- a sense of history unrolling."

But the chart does not merely chronicle biblical data; it includes graphs and written information on everything from insect types in the Mesozoic age to Darwinian theories on the first appearances of man in his present state.

Hugh Edmunds, the assistant operations manager at CFQC-TV got the idea of the show after Browne had casually mentioned his chart during a business call at the station.

"His idea of presenting religion and history side by side," said Edmunds, "struck me as one of the freshest ideas in years for making religious broadcasting more palatable." Edmunds signed him up immediately.

Sallytime, the program vehicle for Browne, is emceed by Sally Merchant. Although portions of it would appeal strictly to women, *Sallytime* also contains features and interviews conducted by Sally which have built a wide general audience for the show. It was decided to use Browne here, on a weekday rather than Sunday, in order to make his particular approach stick out in plain view, rather than be overlooked among Sunday's religious programming.

The series has gone so well that the United Church in Saskatoon has contributed its own financial help to enable Browne to put together an even larger and more comprehensive chart for use in future lectures.

HARDY STATIONS

SELL!

SELL!

SELL!



RADIO

- CKRS Jonquiere-Kenogami
- CKBL Matane
- CHNC New Carlisle
- CHRC Quebec
- CHRL Roberval
- CKSM Shawinigan Falls
- CJSO Sorel
- CKLD Thetford Mines
- CKVM Ville Marie
- CKNB Campbellton, N.B.

TV

- CKRS-TV Jonquiere-Kenogami
 - CKBL-TV Matane
 - CKMI-TV Quebec City (English)
 - CFQM-TV Quebec City (French)
 - CKCO-TV Kitchener
 - CKTM-TV Trois Rivières
- AND HARDY MEN KNOW THEIR MARKETS!**

FOR COMPLETE INFORMATION CALL

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

TORONTO EM. 3-9433

MONTREAL PL. 1101

Dairy - Farm income is UP this year —

Cover the Dairy County of Oxford by using

CKOX
WOODSTOCK
ONTARIO

Lorrie Potts & Co. - Toronto
John N. Hunt - Montreal
Vancouver

LEWISITE

PROBLEM CHILDREN

In his new post, as president of Carleton University, Dave Dunton is going to find himself confronted with a group of charges who can both read and write.

• • •

AUDREY STUFF

Then there's the gal who was so dumb she ditched her boy friend when he told her he was all-night man at a local radio station, because she had promised her mother she would never, ever, stay out after eleven.

• • •

FORGOTTEN ESSENTIAL

Nobody could understand why the writer lost his job when he had such impeccable style, such a voluminous vocabulary, and such a flow of language. In fact he had everything a writer could have -- except something to say.

• • •

FAIR MAKE-UP

Probably the TV writer who demanded \$1,001 for his latest effort was intent on making \$1,000 clear profit.

• • •

PAN MAIL

Sir: I'm sick of this name Lewisite. Why don't you get yourself an equally poisonous co-writer and then you could change the title to "Arsenic and Old Lewis?"

A. Non.

• • •

DANGER AHEAD

When an announcer introduces a virtuoso's coming offering as a "difficult" composition, watch out, because as likely as not it will prove to be impossible.

• • •

FAITES VOS JEUX

Any takers for an even hundred dollar bet that whichever side I back for the Grey Cup will lose?

• • •

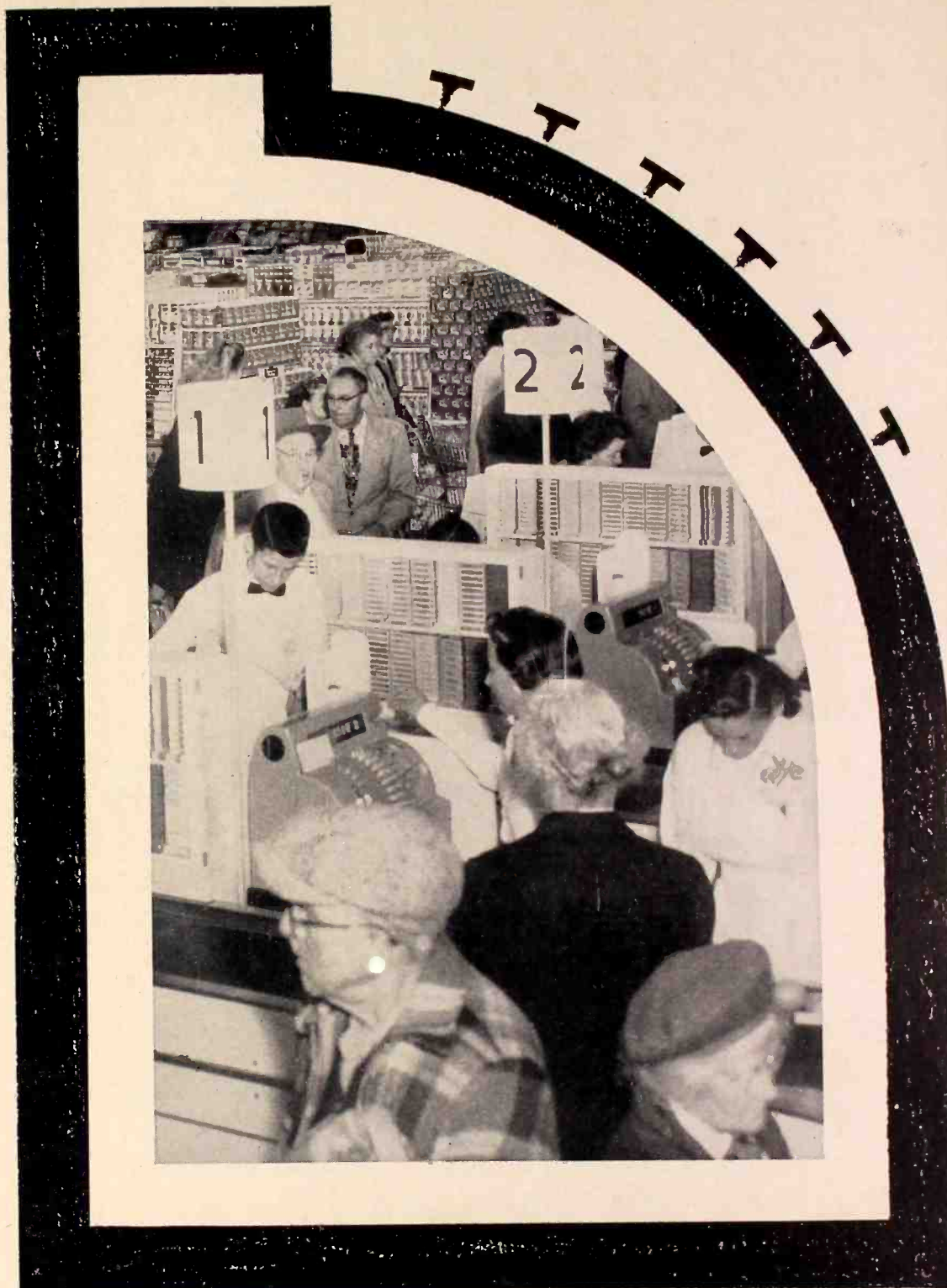
PRO BONO PUBLICO

A politician is a man who has a dam named for him one day and gets thrown into it the next.

• • •

EMPLOYMENT WANTED

Opening wanted for resourceful salesman who is never contented with killing two birds with one stone unless he gets the stone back.



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

SIGHT & SOUND

News From Advertising Avenue About Radio and Television Accounts, Stations and People



Compiled by
Ian Grant

Radio & Television

WHAT PROCTER and Gamble is going to be doing in the future as far as radio and television are concerned is still very much in the planning stage. However, on the radio side, a spokesman for P & G said, "It is quite true that we have cancelled all radio advertising but are not getting out of the medium altogether. We are merely switching from relatively inflexible radio spots to highly flexible radio programs."

PAUL TALBOT, President of Fremantle International, Inc., announced recently that his company has concluded overseas sales with 14 countries in the past month, an indication that business abroad is on the upswing. Among these sales is the largest TV film deal made in the Middle East to date with the purchase of 333 films by Baghdad-TV, Iraq.

Some of the most significant buys were: Great Britain -- the BBC signed for an additional group of the *Encyclopedia Britannica Film Library*; Germany -- *Jungle* was purchased by the Commercial Service originating in Munich, and *Animal Parade* by the Non-Commercial Service originating in Hamburg;

Belgium—*Animal Parade* and Sterling Television's *Wonders of the Sea* and *Movie Museum* were bought by the Belgian TV (French Service); El Salvador — CBS's *Gunsmoke*, *I Love Lucy*, *San Francisco Beat* and *Terrytoons* are now set for telecasting on YSEB.

Other countries contracting with Fremantle International, Inc., for TV film series in the past month were Austria (Viennese TV), Cyprus, Denmark, Finland, Australia, Venezuela, Puerto Rico and Holland.

CBS's *I Love Lucy*, currently sponsored by Bourjois Perfumes and Cubana de Aviacion in Mexico City, will also be telecast in Monterey, Mexico, by the same sponsors. Fremantle International, Inc., distributes for CBS Film Sales in Mexico, Central America, and Italy.

Agencies

THE HALIFAX AGENCY of Bennett & Northrop has moved to new offices in the Sovereign Building, 136 Spring Garden Rd. They were previously located in the Maritime Life Building. The phone number remains the same, 3-8164.

DESBARATS ADVERTISING, Montreal is now handling the account of Canadian Cottons who

market a wide range of industrial and consumer fabrics. The account was previously managed by James Lovick, Montreal.

THE TRUST COMPANIES Association of Canada have appointed the Toronto office of Cockfield, Brown to direct their institutional advertising. The account executive is Hugh MacCallum.

People

FOSTER ADVERTISING has announced the appointments of D. W. Turnbull and R. B. Wakely as vice-presidents. Turnbull joined the agency in 1953 as secretary-treasurer and was appointed to the board of directors the following year. In addition to the areas of financial management, he is responsible for the co-ordination of branch activities.

Wakely joined Fosters in 1947 as director of media and research. Later he was appointed senior account executive and then supervisor of account executives. He co-ordinates the advertising of the agency's Toronto accounts.

GERRY J. KEELEY has been appointed to handle television filmed commercial sales by Rabko Television Productions Ltd. Gerry was formerly with S. W. Caldwell Ltd., in the same capacity.

ANDY STEPHEN has been named operational manager of CKDA, Victoria. He joined the station staff several years ago as news director and will still continue in that capacity.

MARVIN M. FREEMAN has been appointed promotion director of CKX and CKX-TV, Brandon.

CHARLES R. BICK is the new creative director of radio and television at Erwin, Wasey, Ruthrauff & Ryan Ltd. He came to the agency two months ago from Comstock & Co., Buffalo where he worked on the O'Keefe Brewing account and a number of soft drink

and food accounts. Before that he spent five years at North American Film Corporation working on the General Electric account.

Bick is replacing John Mann who is leaving the agency at the end of July to go to the US.

EFFECTIVE JULY 1, Ed Boyd is sales promotion co-ordinator of Okanagan Radio. For the past three and a half years he has been promotion director of CKOV, Kelowna, during which time he was editor of the station's monthly publication, *THE OKANAGAN BROADCASTER*. During a previous four and a half year term with CKOV he was an account executive.

LYN SALLOUM, formerly radio and television time buyer at Ronalds Advertising, is now merchandising director at CHUM, Toronto.

Taking her place at Ronalds is O. J. Sinclair, a graduate of Ryerson, formerly with *CANADIAN HOME JOURNAL*.

MARIETTA PUKARA, now handling publicity and promotion at S. W. Caldwell Ltd., is leaving at the end of July to take up a new job at Pams Advertising Agency, Dallas, Texas. At Pams she will be writing radio commercials. There is no replacement at Caldwell's as yet.

Miscellaneous

THE CBC has announced the appointment of Ira Dilworth as director of program evaluation. He will be succeeded as director for Ontario and English networks by H. G. Walker.

THE OFFICIAL OPENING of CKBL-TV, Matane is scheduled for Saturday, August 16. It will be a basic station of the CBC French television network. CKBL-TV will operate on channel 9 and its effective radiated power will be 280 kilowatts

CKY LEADS AGAIN
with the **LARGEST AUDIENCE**
OF ANY STATION
IN WESTERN CANADA

(As reported in B.B.M. Station Report, Spring, 1958)

RATINGS ON MERIT

During B.B.M. Survey Week, CKY was the **ONLY** Winnipeg Station to adhere to ACA, CAAA and B.B.M. requests to refrain from special

promotion. **WITHOUT** special promotion, CKY delivers 143,200 listening households per week, the **LARGEST** audience of any station in the West!

Ask B.B.M. for details.

5000 Watts —
580 Kcs.

Reps:
Stovin-Byles,
Canada

CKY

WINNIPEG

Forjoe,
U.S.A.

CFPL-TV LONDON

builds-up sales...

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

National Representatives — All-Canada Television

video and 170 kilowatts audio.

Initially the station will be non-connected but microwave connection is expected to be in operation by November.

ABC FILM SYNDICATION Inc., whose appointment of Colm O'Shea as Canadian account executive was reported in our issue of June 26, have changed the address of their Toronto office. It is now 494 Avenue Rd., Toronto, phone WALnut 4-7265.

IN THE ISSUE of July 10 Dick Rosenberg of Telefilm of Canada was erroneously connected with National Telefilm Associates. This paper hopes that no inconvenience was caused by the mistake.

Conventions

THE SUMMER MEETING of the British Columbia Association of Broadcasters will be Thursday and Friday, September 11 and 12, at Port Alberni.

The BCAB has announced that Murdo MacLachlan of CHWK, Chilliwack will take over the BCAB-UBC Committee chairmanship from Sam Ross of CKWX, Vancouver, who is moving to Ottawa on August 1 to set up a radio news bureau for the ten ACMO stations.

"FILMS AND TELEVISION in Industry and Education" will be the theme of the 84th Semi-Annual Convention of the Society of Motion Picture and Television Engineers, October 20 to 24 at the Sheraton-Cadillac Hotel in Detroit.

Fourteen different units have been

designated under the broad general theme of the convention. Topics and topic chairmen who are collecting and processing technical papers for the event are:

Color Photography: John P. Breedon, Film Services Section, Ford Motor Company.

Instrumentation and High-Speed Photography: Richard O. Painter, Experimental Engineering Dept., General Motors Corp.

Laboratory Practices: Philip E. Smith, Eastman Kodak Company.

Non-theatrical Production and Techniques: John Flory, advisor on non-theatrical films, Eastman Kodak Co. (Industrial Phase), O. Stephen Knudsen, Iowa State College (University Phase).

Sound Recording and Reproduction: Gordon L. Ellsworth, Photographic Div., General Motors Corp. Standards and Standardization: A. C. Robertson, Eastman Kodak Co.

Studio Lighting and Practices: Dennis Gillson, National Film Board of Canada.

Television — Concepts and Practices: Edgar J. Love, WWJ-TV, Detroit (Commercial and Industrial); Allan M. Deland, Educational TV and Radio Centre, Ann Arbor (Educational); Rodger J. Ross, Canadian Broadcasting Corp. (Film Tech-

niques) and E. W. D'Arcy, D'Arcy and Associates (International Television and Multilingual Films).

Theatre - Projection Practices: Frank H. Riffle, Motiograph Inc.

16 mm Color Intermediate Negative/Positive, a Seminar: Robert A. Colburn, Geo. W. Colburn Laboratories.

The program chairman and associate chairman for the convention are C. E. Heppberger, National Carbon Co. and Harold W. Kinzle, Wilding Picture Productions.

Obituary

KENNETH W. MacKinnon, 37, manager of CKCR-Radio, Kitchener, died in London, Ont. hospital on July 13. He is survived by his parents and his wife Barbara.

EQUIPMENT FOR SALE

(We've boosted our power)

- 1000 watt transmitter
- 2-100 foot towers
- Transmission line
- Hardware
- 2 Tuning Units
- Associated Equipment

\$5,000

TAKES THE WORKS

Box A 382
Canadian Broadcaster
54 Wellington St. W., Toronto

Can you use a successful TV Film Salesman with booking experience, etc., who can handle any aspect of a company's operations.

Box A380
CANADIAN BROADCASTER
54 Wellington St. W., Toronto

POINTS OF SALE

CJFX
Antigonish offers the largest *CIRCULATION and AUDIENCE of any RURAL NOVA SCOTIAN STATION

*BBM—March '58

PAUL MULVIHILL & Co. Ltd.

TORONTO
77 York St.
EM. 3-8814

MONTREAL
1543 Crescent St.
MURRAY MacIVOR
PL. 1097

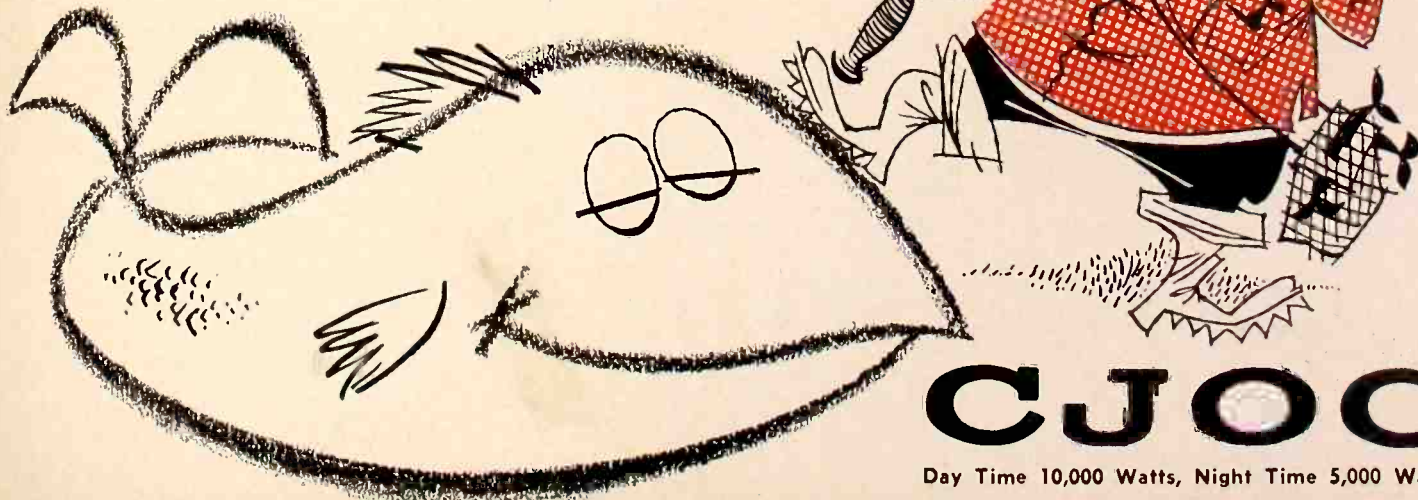
CJFX
Antigonish
CKBB
Barrie
CJCH
Halifax
CFPA
Port Arthur
CKTB
St. Catharines
CHOK
Sarnia

TO TACKLE ALBERTA HOOK, LINE & SINKER YOU NEED ALL 3 EDMONTON AND CALGARY AND LETHBRIDGE

There's no limit to your potential catch in Alberta's third market — Lethbridge and the prosperous surrounding area.* Enriched by modern farming methods — the influx of new industries, this important segment of Alberta is big and growing bigger. Current trading population exceeds 200,000 — and radio is the proven way to reach them. 'Make a trial cast' — you'll find you can complete your coverage of Alberta with CJOC Lethbridge!

Complete your coverage of Alberta with CJOC Lethbridge.

*where green acres turn to gold.



CJOC

Day Time 10,000 Watts, Night Time 5,000 Watts

SEE THE ALL-CANADA MAN

Career Corner

Interest In Fine Arts Helps U of S Students Learn About TV

by DICK LEWIS

AN EVENLY mixed group of about thirty undergraduates attending the University of Saskatchewan is learning the TV business in an extremely practical way. Sunday mornings, from nine until noon, the students show up at CFQC's studios for a do-it-yourself exercise in television broadcasting.

While CFQC's operations manager, Spike Romanow, does the instructing -- he probably conceived the idea as well -- he points out that this student project is in fact a project of the entire station, with its management enthusiastically backing the effort and subsidizing the whole thing.

Spike is assisted by other staff members, whose specialities are appropriate to the subject under discussion.

Asked specifically what is taught in this course, Spike pointed out that at the station, they are not equipped to perform a good job of training and encouraging local talent such as actors, actresses and singers. "For this reason", he said, "we do what we are best prepared to do, which is training the students in actual television operations."

STEP BY STEP

The course, which enters its third year in September, started with the basic fundamentals, progressing from year to year.

The first year they tackled such things as audio operating, switching, announcing and studio and set building and design. Last year, they delved into the subject of writing for television. This dealt chiefly with the physical organization of a dramatic script. They also conducted a few experiments in writing commercials from the story board to the finished production.

Next year, when most of the group will be graduating from the university, Spike plans to complete an original play script and actually produce it on the air at the end of the winter session.

INTEREST IN FINE ARTS

Indications are that a number of these students, when they graduate with their BA's, majoring in English or drama, will be good prospects for berths in the industry. Most if not all the members of the group are intent on television as a career.

The basis of their interest, Spike feels, is first an interest in the fine arts, especially theatre. In the past, prospects for people with such interests have been pretty forlorn in Canada. Now, with television, and the likelihood of more television with the coming of second stations in the present one-station cities, there comes into view an opportunity of applying this interest which often approaches dedication. There seems to be a real prospect for them to find themselves careers along the lines of their interest in television, with perhaps theatrical work to implement it.

With a year still ahead before the first course is completed, it is impossible to anticipate the success of the venture. However, CFQC-TV has already taken one of the group onto its payroll, with satisfactory results.

David Smiley, nineteen year old arts student from Kenora, Ontario, is now on the station's strength as an operator. Half way through the second session of the course, they hired him, on a part time basis. Now he is at it full time for the summer. For the remaining year of his arts course, he will revert to part time, and plans are to take him on permanently as soon as he graduates.

After two years, quiet spoken Spike is as enthusiastic as his placid disposition will allow. One thing that never stops surprising him is that these students, who are given to whooping it up of a Saturday night in traditional student style, never -- well hardly ever -- fail to turn up for work of a Sunday morning.

ATMOSPHERE OF LEARNING

Most of the course came to Spike quite green. A few of them have been interested in the university's "Radio Directorate", which pipes recordings and announcements into the cafeteria and other central meeting places on the campus. He feels that the atmosphere of learning, in which they are living through this phase of their lives, makes them extremely receptive. Their keen ambitions to make a career out of television makes Spike's task even simpler.

According to Spike, the solid background of basic education, obtainable only through a university arts course, is a highly desirable if not wholly

essential beginning for a career in television.

As he puts it, TV is not a stars-in-your-eyes business. "We are not concerned with turning out singers and actors. What we are looking for is a crop of down-to-earth aspiring TV people with prospects of develop-

ment into key position in our or any other TV station."

A great booster for formal education, Spike said, "The general basic education acquired by a university arts student provides the foundation on which we can build TV neophytes into planners and producers."

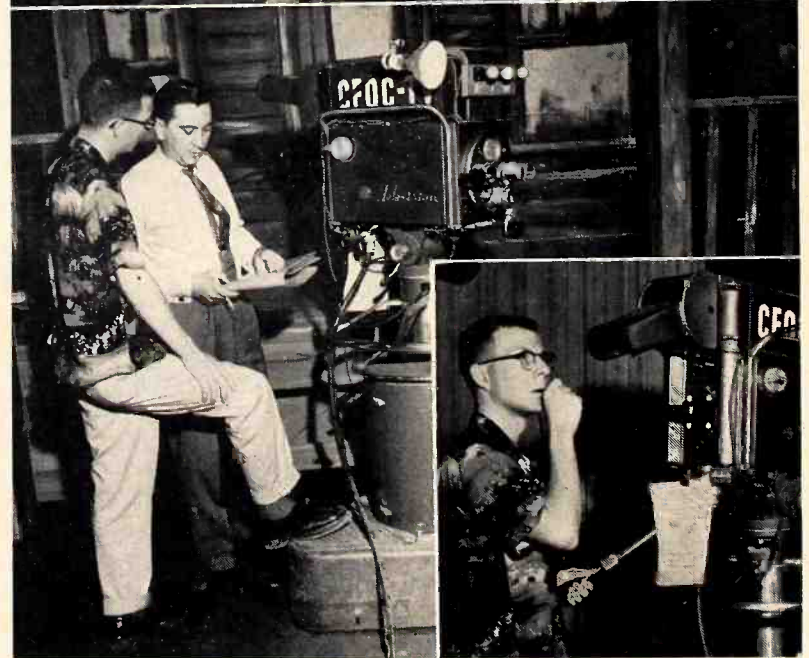


Photo by Moir of CFQC-TV.

THEY'RE HARD AT WORK in the CFQC-TV Sunday morning course in TV for University of Saskatchewan students. In the top picture, CFQC switcher Reed Brown is seen instructing students in studio equipment. Below, instructor Spike Romanow is going over a script with Dave Smiley, the student the station has taken on staff. Inset shows Smiley at work with the camera.

We are looking for a wide awake reliable morning man.

Good pay and working conditions, many employee benefits.

Send audition tape and resume of experience to:

BOX A379

CANADIAN BROADCASTER

54 Wellington St. West

Toronto 1, Ontario

"THE MOST MUSICAL SOUND AROUND"

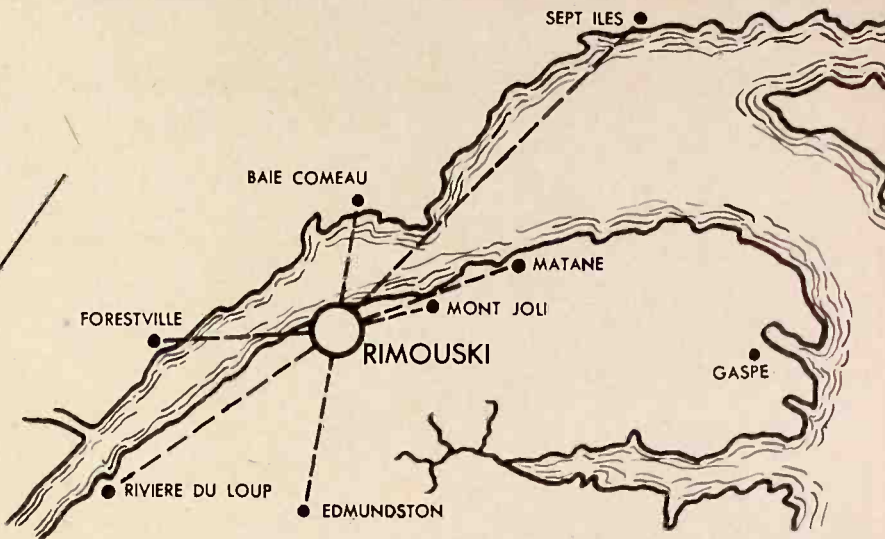
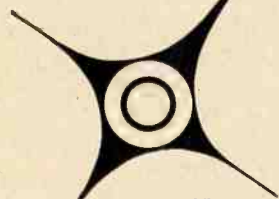
Needs a top-flight disc-jockey. If you are fully experienced we have a most attractive offer.

Send Audition and Letter to:

GORD BURNETT
Radio C-HOW
Box 518, Welland

NO PHONE CALLS

RIMOUSKI



DISTRIBUTION CENTRE "Le Bas St. Laurent"



FORESTVILLE



BAIE COMEAU



SEPT ILES



MONT JOLI



RIMOUSKI



MATANE

BLANKET THIS HUGE REGIONAL MARKET

with



| | | |
|-------------------|---|---------------------------------|
| Can. Radio rep. | : | INTERPROVINCIAL BROADCAST SALES |
| Can. TV rep. | : | STOVIN-BYLES LTD. |
| U.S.A. Radio rep. | : | WEED AND CO. |
| U.S.A. TV rep. | : | ADAM J. YOUNG JR. |

AT COMPARATIVELY LOW RATES



7.00 p.m.—and Toronto instrument-maker Jerry Skala has finished painting the last wall in the kitchen . . . cheered on by his wife Rose, and CFRB's good music, of course!

Meet the Skalas of Etobicoke

(they'd make grand friends . . . or customers)

Not even Jerry Skala knows the total amount he has spent for do-it-yourself supplies. What is known is that the 1,194,800 families* in CFRB's listening area spend more than \$4½ billion* annually for *all* retail goods. It's Canada's richest market.

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 today to explain how *you* can get the most sales . . . in Canada's richest market . . . at the lowest cost.

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

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.