

*Canadian*  
**BROADCASTER & TELESREEN**

TWICE  
A  
MONTH

Vol. 16, No. 18

TORONTO

September 19th, 1957



# Does Canadian Radio Have a Saturation Point?

**L**AST year, domestic radio sales in Canada were up almost 100,000 over 1955 figures, with 709,416 sets sold as against 609,993 in 1955. Since 96% of Canadian homes were *already* radio equipped, what became of the 709,416 sets sold in 1956? The answer is that new radios are serving new listening needs.

Radio listening has become more "portable" and more personal. 1956 sales included 90,000 clock radios, 55,402 portables, 222,354 car radios. These trends in listening grow stronger each year. With climbing sales, a growing population and an expanding economy, who can say if radio has a saturation point? Frankly, we don't know.

What we *do* know is that these trends enable radio to fulfil its triple function: to inform and entertain its listeners . . . to sell its sponsors' goods.

And because radio is so flexible, it has been able to continue these functions throughout changing times and conditions.

If radio has a saturation point, it has certainly not reached it yet. The steady climb in radio sales proves that . . . proves, too, that Canadians like radio and are listening to it.

And whenever radio delivers an audience, radio also delivers sales.

**THE CANADIAN ASSOCIATION OF ADVERTISING AGENCIES**

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*Show Case*

**COMMERCIAL SINGERS BECOME STARS**



A NEW QUARTER hour musical show, sponsored by Maher Shoe Stores, started early this month under the title *The Fearsome Foursome Show*. The show features the world's worst quartet that was for years the highlight of Maher's *Double or Nothing*.

The program is strictly musical, with emphasis on standard melodies, new and old. Music is supplied by the Wally Wicken group.

The Fearsome Foursome is the same singing group that made the original Maher commercials. They pick out some catchy tune and put in their own lyrics making it into the sponsor's message.

The singers, shown in the picture, are, from left to right: Stu Kenny, Wally Wicken, Art McGregor and Frank Deaville. They openly admit they cannot sing but they have fun trying.

The program produced at CFRB, Toronto, under the direction of Bill Baker, will be live-on-tape and go to 27 Ontario radio stations for 39 weeks.

The stations are: CFRB, Toronto; CFOR, Orillia; CKWS, Kingston; CJKL, Kirkland Lake; CFCH, North Bay; CHEX, Peterborough; CKSL, London; CKTB, St. Catharines; CKLW, Windsor; CJCS, Stratford; CJIC, Sault Ste Marie; CKNX, Wingham; CFRS, Simcoe, CFJB,

Brampton; CJBQ, Belleville; CFOS, Owen Sound; CHOV, Pembroke; CKBB, Barrie; CKOX, Woodstock; CKCR, Kitchener; CKLB, Oshawa; CJET, Smiths Falls; CHOK, Sarnia; CJOY, Guelph; CFCC, Chatham; CHLO, St. Thomas; CHML, Hamilton.

The agency is McGregor-Deaville.

*On Our Cover*

The button pusher on our front cover is none other than comedian Bob Hope, who took time off from his antics before the grandstand at the Canadian National Exhibition to perform the opening ceremony for CFOR, Orillia. It was Wednesday, September 4, and the occasion was the launching onto the air of CFOR's new 10,000 watt General Electric transmitter. Hope arrived for the event in an ancient Orillia-made Tudhope car, accompanied by his wife and four children. The whole family went fishing with CFOR owner Gordon Smith after the ceremony.

**Oppose Paying Halifax Teachers For TV**

A SUGGESTION that the Halifax School Board help pay teachers for preparing and presenting educational telecasts on CBHT, the local CBC television outlet, was opposed by W. C. Dunlop, a member of the Board, on the pretext that teachers spending afternoons on TV are not teaching school. The plan is to start the telecasts January 13.

The proposal that the Board and

the Nova Scotia Government share payments to teachers selected for the work, was made by Deputy Education Minister H. P. Moffatt because he felt that teachers involved should receive some extra money.

"If I have a chance to vote against this, I will," Mr. Dunlop said. "If the teachers are not willing to cooperate with the Board without extra pay, then we should drop it."

**BACK TO SCHOOL**



Administration Building U of S

4,000 students will be attending University of Saskatchewan here in Saskatoon this year.

SELL tomorrow's leaders NOW on CFQC RADIO

CONTACT OUR REPS

Radio Reps - Canada  
Young Canadian Ltd. - USA



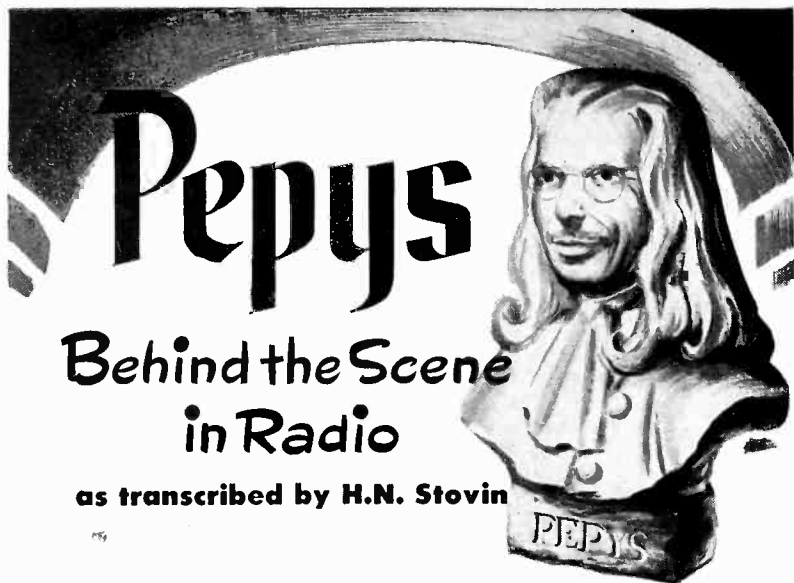
THE RADIO HUB OF SASKATCHEWAN

**CHOV**  
PEMBROKE  
THE **Buy**  
THAT **Sells**  
SEE THE STOVIN BOYS



In Newfoundland Retail Shops Are Open on Saturdays (except July and Aug.) and Wherever You Shop You Find CJON Radio

See H. N. Stovin in Canada  
Weed & Co. in USA



It does pleasure me much to set down in my diary, from time to time, a right sincere tribute to those who have long made use of Radio in their advertising — and who among them is better-known than The Bulova Watch Company, whose name and service has been well-known to Canadian listeners since 1928. Do well recall their half-hour show on CKAC Montreal in that year, also Ernest Dainty at the Organ over CKNC Toronto, from whence Gordon Calder did also give Bulova Watch Time in the old Neilson Hour, of happy memory ● ● ● Soon after that, if my memory does serve me aright, The Bulova Watch Company did establish a standard spot Time Signal announcement service. Those were days when Radio Stations were increasing rapidly, and as new ones did open up, Bulova presented each with a set of cathedral chimes for their "Musical Note" — and the name Bulova became synonymous with time itself ● ● ● When Bulova went on a Radio Station, they did usually stay on year-in and year-out. Even though other jewellery houses did drop Radio right after Christmas, the Bulova Time Signal was heard the day after Christmas as regularly as on the day before ● ● ● Bulova did also encourage retail jewellers to follow a like pattern, making a year-round selling effort rather than a pre-Christmas one only. To further this end, Bulova did buy such well remembered shows as those with Red Skelton, Dennis Day, Maurice Chevalier and, latterly, the Bob Hope Show which has this year used, on 80 Canadian Radio Stations, by Bulova jewellers ● ● ● Besides their famous watches, Bulova also manufactures both Clocks and Portable Radios, including the new tiny Transistor Models ● ● ● Did ask my good friend Bob Day whether he *still* liked Radio, whereon he did reply stoutly "We Believe in Radio today just as we did in 1928. It's a 'hot' selling medium for retailer and manufacturer alike". ● ● ● And so to bed — it being now midnight B-U-L-O-V-A Watch Time.

"A STOVIN STATION IS A PROVEN STATION"

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

Representative for these live Radio and Television Stations

CJOR Vancouver	CKOM Saskatoon	CKLC Kingston
KVOS-TV Bellingham	CKY Winnipeg	CKSF Cornwall
Vancouver	CJRL Kenora	CJMS Montreal
CFPR Prince Rupert	CJBC Toronto	CKMI-TV Quebec City
CKLN Nelson	CFOS Owen Sound	CKCW Moncton
CKXL Calgary	CHOV Pembroke	CKCW-TV Moncton
CHAT-TV Medicine Hat	CJBQ Belleville	CJBR-TV Rimouski
CKGX Yorkton	CFJR Brockville	ZBM Bermuda
CJNB North Battleford		ZNS Nassau

MEMBER OF RADIO AND TELEVISION STATION REPRESENTATIVES ASSOCIATIONS

*Sounding Board*

**AID AND STIMULATE CLEAR THINKING**

THE PLEASURE of having your company at the Sackville conference must not deter me from protesting at what appears to be the misrepresentation of an expression of mine which you found suitable enough to develop into an item for your main editorial of August 22.

One of the questions I asked at that conference was whether, in an educational-type program where there may be strong emotional involvement on the part of the panel members and among the audience, there was not an obligation on the part of those responsible to ensure that this emotional content should be made in some way explicit.

We would surely agree that one of the important things in a public affairs program is to aid and stimulate clear thinking on political and social issues in general. From this, I think it is fair to insist that it is undesirable to make a *primary* appeal through what I loosely called

emotional involvement or through the intentional utilization of popular prejudice. Although the term is not a very precise one, I should have thought that the idea was not so abstruse or so controversial as to call forth the rather flamboyant heading you used for that particular editorial\*. I would not for a moment deny the great importance of listener identification with the persons and proceedings of a program. Indeed, much of my talk was given up to ways in which this might be effectively established and sustained.

Yours sincerely,  
GORDON HAWKINS,  
Associate Director,  
Canadian Association  
for Adult Education.

\*Why Do They Tell The Audience To Go To Hell?

**CALLING YOUNG LIBERALS**

THE FOLLOWING is the resolution I submitted to the Ontario Young Liberal convention Saturday as a delegate from Toronto Trinity and which was passed by a large majority.

"Resolved that we urge the Liberal M.P.'s in the House of Commons to support the recommendation of the Fowler Commission advocating private TV outlets in larger cities now serviced only by CBC outlets."

It is significant since it, I believe, is the first time in recent years that such a resolution was passed by a Liberal body and has in the past been opposed by the senior Liberals.

Yours sincerely,  
BEN NOBLEMAN,  
241 Vaughan Rd.,  
Toronto.

**LETTERS  
to the  
EDITOR  
are welcome**

Name and address of sender must be supplied. Pen names may be used if desired.



**study  
of a  
radio  
time  
buyer**

... who realizes the selling power of radio in Halifax ... and the power-packed programming of CJCH.

Alert news coverage ... popular music ... well-known personalities ... promotions that move merchandise ... pertinent reasons for the popularity of CJCH with listener and advertiser.

To sell Halifax ... use CJCH!

**C  
J  
C  
Halifax**

# Canadian BROADCASTER & TELESCREEN

TWICE A MONTH

Editor & Publisher . . . . . RICHARD G. LEWIS  
 Art Editor . . . . . GREY HARKLEY  
 Editorial Dept. (Features) BART GARDINER  
 (News) IAN GRANT  
 ROBERT A. MILLER  
 Circulation & Accounts . . . THOMAS G. BALLANTYNE  
 Production Manager . . . . . ROBERT G. MOWAT  
 LESLIE E. HEDDEN

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September 19th, 1957

## Advertisers Are Not Entertainers

Business buys advertising for the sole purpose of selling its goods. It is not interested in a beautiful flow of language or highly artistic art work or photography. Advertising is a major selling charge in its eyes, and as such must be made to do the best possible selling job.

This was the general tenor of the remarks of Ron W. Todgham, in the excellent address he gave to the Advertising and Sales Club of Toronto on Tuesday of last week. (See pages 16 and 17 of this issue).

Nobody in the media field would deny an advertiser the right to think and act as Mr. Todgham thinks and acts. It is the duty of the executive head of any commercial enterprise to his stock holders to see to it that the company's money is spent to the greatest possible advantage.

In the case of the printed media, this presents no particular problem. When an advertiser buys space in a newspaper or other publication, he acquires a certain specified number of agate lines or inches, which are his to do with as he pleases. The only limitations are good taste and legality.

While these printed advertisements will share the page on which they appear with material chosen by the editors for its reader appeal, the nature of this material is not considered by the advertiser when he buys the space, and his advertisement remains completely self-contained and a thing apart from the reading matter. On this basis, Mr. Todgham's desire to confine the space his advertising dollars buy strictly to a sales effort is not only reasonable but commendable.

In the case of advertising by radio or television, the situation is comparable but not quite the same.

When a sponsor uses either of these media, he feels directly concerned over the

program which surrounds his messages. More than this, he has been encouraged, through the years, to exercise considerable influence on the entertainment content of the program. This is, in our opinion, a pity, both for the sake of the audience and for his own sake as well.

The old theory that because the advertiser wants as many people as possible to hear his program, so that they will absorb his sales message, and that this method provides the best kind of broadcasting, is wrong. Advertisers are not necessarily out to please. They are out to sell, and quite often this objective can be achieved by aggravating people into buying rather than attracting them.

To produce the kind of broadcasting which will work best for audiences and advertisers, let the advertisers shoot the works in their commercials, within bounds of decency of course. Let them select the program to which they wish their sales talks to be attached. But as far as the creation and production of programs is concerned, this should be as sacred a charge to network and station producers as in the compilation of a publication to its editors.

There is just one further point though, and it is this.

Because of the system which has been adopted by the broadcasting industries in North America, which consists - - briefly - - of functioning largely as suppliers of facilities to advertisers, most of the production brains are found in the advertising agencies, whose province, it seems to us, should be to produce advertisements rather than programs.

It is not enough for stations and networks to say: "From this time on we are producing the shows." They must also win back the people who are trained for the job.

### News Briefs

**I**NTERNATIONAL NICKEL of Canada Ltd. has added the Jack Dennett newscast over CFRB, Toronto, at 6.30 p.m., to their list of newscast stations which now includes CKAC and CJAD, Montreal; CKRC, Winnipeg, and CKNW, New Westminster. The agency is Cockfield, Brown & Co. Ltd.

They will carry Dennett 3 times a week alternating with Rothman Cigarettes who have bought the other three, through F. H. Hayhurst Co. Ltd.

**H**OUSEHOLD FINANCE Corporation has taken the *Tex and Jinx* New York Close-Up Show for a 26 week, three-a-week campaign. In these programs Tex and Jinx interview big names in show business. The opening and closing credits for Household are done by Tex and Jinx themselves.

The ten minute shows will start September 30 over these stations: CKCL, Truro; CJKL, Kirkland Lake; CKSF, Cornwall; CKBB, Barrie; CJCB, Sydney; KCLN, Nelson; CKOX, Woodstock.

*Tex and Jinx* is distributed in Canada by G. N. Mackenzie Ltd.

**C**ANADA PACKERS have renewed their Shur-Gain Feed broadcasts over CKNX, Wingham; CFCO, Chatham; and CFRB, Toronto. This five minute program is one of the oldest in Canada, having been broadcast continuously since 1936.

The agency is Cockfield, Brown & Co. Ltd.

**S.** W. CALDWELL'S west coast office reports that CKNW, New Westminster has bought the new *Lang-Worth Radio Hucksters* series for 24 months. This brings the list of stations using the new library of jingles up to 27.





## "War will become outmoded"

networks; and there was a commercial radio network stretching from coast to coast, carrying Canadian programs with Canadian talent and not one American program in their schedule.

Certainly there wasn't enough stations, there were areas without radio reception. Certainly the network was operating only part time, but even after thirty-five years things are not perfect. There still isn't one hundred per cent radio coverage of Canada and the networks still leave quite a lot to be desired.

I think the private broadcasters did a great deal in those first seven years.

### OFF AGAIN ON AGAIN

The first Royal Commission on Broadcasting apparently didn't think that way, for they recommended that the government either take over the private stations or close them down. There are several reasons why this didn't happen, but the only thing that is important to this discussion is that the private stations, although discouraged, were not closed down. We had won the fight. We were to be regulated however, and, of all things, by our competitor.

If this were an argument, I would give you all the reasons why that is wrong, but I'm sure that I don't need to point out the unfairness of the situation. Besides, today, I'm not arguing. I'm merely reporting.

As a result of the hearings conducted just last year by the Fowler Commission on broadcasting, that commission has recommended that the regulation of broadcasting be the responsibility of a body not connected in any way with the operation of the public broadcasting system.

Moreover, where there had been quite severe restrictions on private network operation in the past, the Fowler Commission not only recommends that we be permitted to form networks, but almost makes it mandatory that private broadcasters do form networks.

I'm not trying to leave the impression that Mr. Fowler and company gave us a clean slate. There were quite a number of things they didn't like about us, and they said some harsh things, some of which were deserved and some not. In some cases, we were reprimanded for the misdeeds of others. But the main thing is that the Fowler Commission recommended the regulation of broadcasting by a separate body.

### SO WHAT ?

In their report, the Fowler Commission has suggested that the new board which they recommend — the Board of Broadcast Governors — in making up its new regulations consult with both the CBC and the private stations in trying to establish a workable and useful set of regulations. Here is a quote from the Fowler Report:

"With the active support of the responsible majority of private broadcasters, general regulations would then become a codification of

rules of conduct accepted by most station operations, and enforcement would only be necessary to deal with a small minority or irresponsible operators whose number would become progressively smaller."

The ink was hardly dry on the report before the private broadcasters were taking a good long look at their own code of ethics. It's a good code, but it's too general. And so we have men from the private broadcasting industry drawing up a revised code — one that will spell out clearly what good broadcasting is — one that will set a pattern for all Canadian broadcasters to follow. Then, when we have knocked off the rough spots ourselves, I would imagine that we would consult with the broadcasters in the CBC so that we can go before the new Board of Broadcast Governors with a set of rules of conduct that have proven to be useful and workable.

Then, with the principle established that we are to be allowed to remain in business, and that we are to be placed on an equal footing with the CBC, we can now devote all of our time to the improvement of the art of broadcasting and to the production of better programs.

### WHEELS ARE IN MOTION

The wheels of research have already been set in motion. Already, we are establishing programs of research with some of our Canadian Universities to learn more about the Canadian public and the kind of broadcasting they really want. We are also engaged in research to discover new and better techniques in broadcasting so that the two media, radio and television, can be used to the utmost.

In the past thirty-five years, broadcasting has come a long way — from the crystal microphone and the cats-whisker to today's high fidelity sound; from the massive receiver in the home to the pocket set, and the science of broadcasting is still in its infancy. We can guess some of the developments of the future, such as miniature radios with stereophonic sound, television screens that hang on the walls very much like picture frames. Today, we have radios that turn on and off at predetermined hours; tomorrow, the sets will not only turn on and off, but will select different stations according to a schedule marked on cards. After that, we can only hazard a guess.

Radio and television have made all the people of the world neighbors. They have brought a new understanding and appreciation of each other's way of life. We can communicate from one side of the world to the other in a fraction of a second. Radio and television will eventually help the nations of the world settle their differences peacefully.

War will become outmoded.

The technical advances in the broadcasting industry are little short of startling. And broadcasters of Canada are combining their talents to make sure that you — the listener and viewer — have the very best broadcasting service.

IN

British Columbia

**CJOR**

5000 Watts at 600 Kc

Covers

NOT **ALL** THE TREES

NOT **ALL** THE MOUNTAINS

BUT **MOST** OF THE PEOPLE

At Lowest Cost Per

Thousand Circulation \*

**THE PERSONALITY STATION**  
**VANCOUVER, B.C.** reps. H. N. STOVIN

\* E-H circulation report — November '56

**Buy the audience**

**that buys the merchandise**

Surely, it takes results to make local advertisers renew year after year. In fact, CHRC has the highest percentage of renewals for local accounts. Many of them have advertised constantly for over 20, 15, 10 or 5 years.

Surely local accounts buy on logic. They know that CHRC's programming to the family serves fathers and mothers best and gives their advertising the greatest sales impact.

Of course, your national advertising on CHRC is sure to get results in French Quebec — to do a really effective selling job — at the lowest possible cost.

5,000 watts

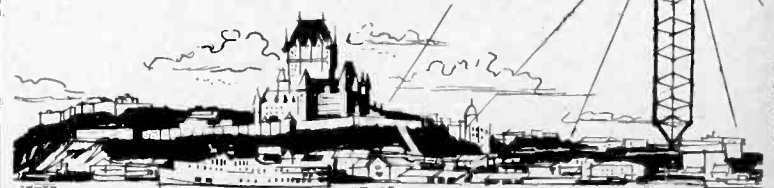
**CHRC**

800 kcs.

**SOON 10,000 WATTS**

to get still better sales impact in the Quebec district

**THE RADIO SELLING POWER OF QUEBEC CITY**



REPS — Jos. A. Hardy & Co. Ltd. — Canadian Station Representatives

**G. N. MACKENZIE LIMITED HAS *the* SHOWS**

TORONTO  
519 Jarvis St.

WINNIPEG  
171 McDermott

VANCOUVER  
804 Hornby St.

Research

NEXT BBM SURVEY WILL BE MADE NOV. 4-10

BBM SURVEY No. 3, to be conducted this fall, will, for the first time, include figures on audience composition, cumulative audience and possibly statistics on audience duplication.

This was one of the decisions, made at a meeting of the board of directors of the Bureau of Broadcast Measurement last week.

BBM's executive vice-president, Charles (Bud) Hoffman, said that it had also been decided, during the meeting, that the dates during which Survey No. 3 will be conducted will be published beforehand, and not kept secret, as had been debated. The dates will be November 4-10. Seven-day logs (Monday to Sunday) will be kept for metropolitan areas, and four-day logs (Tuesday to Friday) for non-metro areas.

"A third upshot of the meeting", said Hoffman, "was that BBM's research and development committee recommended to the directors that consideration be given to discontinuing the listing of non-member TV stations in Survey No. 3's TV area report."

Fourth decision made was that BBM would immediately notify its members of the fact that the same additional information planned for publication in Survey No. 3, should also be made available for Survey No. 2 (published in August). However, this information for No. 2 will only be forthcoming in answer to individual requests from individual members, and at extra cost.

"For the first time in BBM's history", Hoffman said, "our member advertising agencies and advertisers publicly stated they would recommend to the CAAA and ACA (the Canadian Association of Advertising Agencies and the Association of Canadian Advertisers) that BBM surveys are the surveys on which they can basically rely and in which they can place utmost confidence."

TRI-PARTITE ORGANIZATION

BBM's membership is made up of advertisers, advertising agencies, radio and TV stations and their sales representatives. Two-thirds of BBM's directors are advertisers or agency representatives and its president is always elected from the advertiser members. Thus the policies, aims and objectives of BBM are spelled out or controlled by the advertising industry. It is a non-profit organization and most of its executive is on a non-paid, voluntary basis.

BBM surveys are, in essence, devoted to determining, for the advertiser, the scope and respective advertising potentiality of each member radio and TV station. Up to the present the surveys also collected data on non-member TV stations, though consideration is being given to limiting the extent of this data. All BBM surveys are known as Time Period Audience surveys and are conducted on a national basis from coast to coast, during a specific week. Each survey consists of four volumes, radio area and station reports and TV area and station reports.

BBM research methods have received the endorsement of the Ontario Research Foundation which, Hoffman said, found that "biases in the time period audience method used are probably negligible and that the sample size of BBM surveys is more than adequate." Hoffman went on to quote the Foundation's statistician as saying that "whatever minor biases are present will probably not affect the relative status of one station compared to another. Sample selection methods might be termed systematic with random starting points. This precludes a precise definition of error, but there is, nevertheless, no reason why the method should not yield results almost identical with those which might be obtained through complete

randomization, which is, of course, impossible due to costs involved."

Hoffman added that the Foundation statistician also stated that "binomial parameters were there-for applicable to tabulating BBM results." In other words, "normally accepted formulas for estimating sampling errors can be applied to BBM surveys, without hesitation."

In addition to the twice-a-year BBM Time Period Audience surveys, the Bureau also publishes its BBM Estimates which determine the approximate number of TV and radio set households in the Dominion, province by province, area by area.

Predicting the future development of BBM surveys, Hoffman said that the trend seemed unmistakably towards "much greater detail in information given, and much greater frequency in the number of times a year the surveys come out."

Radio Man Starts Weekly

RALPH T. SNELGROVE, president of Radio Station CKBB and CKVR-TV, announced two weeks ago that he plans to publish a weekly newspaper in Barrie, Ontario, starting early in November. It is to be called the BARRIE METRO and will be of tabloid size.

Earlier, W. K. Walls, president and managing editor of the BARRIE EXAMINER, announced that the paper, previously published three times weekly, had been sold to the Thompson Newspaper Organization. He stated that the Thompson group will expand the EXAMINER into a daily publication next year.

Will Announce For Army

DON MCGIBBON, CBC radio announcer, leaves this month for Germany where he will work as an announcer-producer for Radio Canadian Army, Europe. He is on loan from the Department of National Defence for two years.

EVERY DAY  
MORE  
AND  
MORE  
ADVERTISERS  
ARE  
TURNING  
TO  
CKSL

RADIO  
IN  
LONDON



WE'RE IN A POSITION...  
TO GIVE TREMENDOUSLY  
EFFECTIVE COVERAGE

And everybody knows it too. You can count on us to be right there with a solution to your selling campaign, because we're masters in the art of "getting through" to all the nice people in this ever-expanding market. Strut your stuff on

The Maritime's progressive station

CFNB

Our Reps will tell you the story, see:

The All-Canada Man or Weed & Co. in the USA



## McDONALD WILL FOLLOW BBM PATTERN

**C**LYDE McDONALD, formerly research director of the Bureau of Broadcast Measurement, has opened his own office, McDonald Research Ltd., and is offering stations and agencies a radio and television "Time Period Rating" (TPR) report, another continuing listening and viewing yardstick.

McDonald has started his new system on the basis of the "Time Period Audience" report (TPA) which he evolved for BBM. He told a meeting of Toronto reps that TPR would in no way conflict with TPA; that it would appear between the twice-yearly BBM-TPA reports; and that it would implement BBM by supplying further information. He stressed the fact that he hopes, through his new project, "to provide continuity in the reporting of broadcast data, not only by providing metro city reports spaced between the BBM national studies, but by making available valuable information on radio and television audiences which has not been published before in Canada."

The new organization will survey the fifteen metro cities (meaning cities and suburbs such as Metropolitan Toronto) and also Kitchener-Waterloo, Sydney, Regina and Saskatoon. This will be on a regular basis of at least three and probably four times a year. They will undertake "custom" surveys in other areas, as required.

Whether or not they subscribe to the service, ratings for all stations will be included in reports for each area. Without this, McDonald feels, they would be of less value to time buyers.

"Audience Composition" as a continuing feature, is described as follows:

Audience Composition is shown in thousands of men, women and children and total tuned to each station in each time period for the sample day.

Averages in thousands of men, women and children are shown for each six hour interval.

Children are "persons of 15 years of age or under," though there is a question as to whether or not this age should be 19.

Audience Composition analysis is an optional addition to the regular service.

A new feature which will also be supplementary to the regular reports is an index of cumulative audience, showing how new listeners and viewers join a station from period to period.

Duplicate Audience and Audience Turnover can be used to indicate to an advertiser who has two programs, one on a radio station and one TV  
(a) What is the total audience reached by each show? (b) How

many of these are the same homes? How many are different homes?

An advertiser who has two TV shows at different times but on different stations can determine how many homes tune to each show but not to both.

Stations and agencies wishing to subscribe to the service need not commit themselves for more than a single study at the outset. The first of these is to appear in November and there will be another in January according to present plans.

McDonald, who continues acting in an advisory capacity to BBM, emphasized that his relationship is in no way competitive and completely supplementary. Working with him are John Wilson, formerly with McConnell Eastman and Gruneau Research and Roy Jones, who was his assistant at BBM. Gloria Weiner is secretary and Bob Armstrong, a partner in the firm of chartered accountants, Armstrong and Brown, functions as financial advisor.

## Tapes Three Hours In Fifteen Minutes



THE MULTIPLE TAPE duplicator seen here has produced more than 50,000 commercial hours of programs for Canadian stations. The equipment is capable of turning out three hours of programming every 15 minutes. It was custom tailored for S. W. Caldwell Ltd. by the Stencil Hoffman Corp. of Hollywood.

## CKLB-RADIO

*announces the birth of*

# CKLB-FM

Canada's Most Powerful FM Station

14,000 Watts on 93.5 Mcs.

**Now** advertisers can buy one or both of these stations to reach South Central Ontario's prosperous industrial and agricultural listeners.

**CKLB-AM** continues its policy of programming, balanced to reach most of the people most of the time.

**CKLB-FM** will broadcast high-fidelity programs from the serious classics to progressive jazz, aimed at important groups of specialized music enthusiasts.

**See Lorrie Potts & Company**

*J. H. McGillvra in the U.S.A.*



**DO YOU WANT  
COVERAGE?**

**CJGX**

**YORKTON  
GUARANTEES**

Listeners at 903  
shipping points in  
Manitoba and  
Saskatchewan!



**10,000  
WATTS — DAY  
1,000 WATTS — NIGHT**

**GREATER IMPACT  
ON THE PRAIRIES**

Actual survey proves that  
your selling message will  
be heard at 903 shipping  
points in the  
farming areas  
of Manitoba &  
Saskatchewan.



The  
Centre  
of Good  
Listening

**CJGX**

**YORKTON  
940 KC.**

Consult our reps:  
Horace N. Stovin & Co.  
A. J. Messner & Co., Winnipeg  
Adam J. Young, Jr., Inc., U.S.A.

*Tots & Teens*

**SAFETY KEYNOTES KID'S SHOWS**



**POLICE CHIEF ED TSHIRHART** looks on with approval as **Jack Ruttle, CKBB's program director**, awards the station's trophy to the winner of **Barrie's Safe-Riding Rodeo**, 12 year old **Gary Banting**.

**WHEN THE KIDS** return to school each fall, the program schedule of CKBB, Barrie, along with those of most other stations, makes room for programs directed at district youth.

Starting one week before school starts, CKBB presents constable Roy Lacey, of the Barrie Police, with *Tips for Tots and Teens* on the topic of safety to and from school.

This program goes on the air at 8.25 in the morning as a last minute reminder before the kids leave for school, and runs on school days throughout the year.

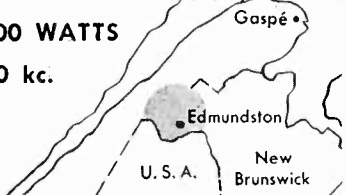
Each year CKBB promotes Barrie's Safe Riding Rodeo. Sponsored jointly with the Barrie Police Department, the rodeo tests bicyclists' and even tricyclists' ability to handle their vehicles under typical road conditions. In order to compete the youngsters must have mechanically sound bicycles, a safe riding record and a thorough knowledge of road rules.

The winner receives the CKBB safety trophy.

*Just For You Young Folks* is a mid-morning program, heard every Saturday. To help provide material for the show CKBB visits local parks taping interviews with park supervisors and the kids who use them.

**CJEM-RADIO**

**EDMUNDSTON, N.B.**  
1000 WATTS  
570 kc.



**"La Voix du MADAWASKA"**  
covers the fastest  
growing market in the  
Atlantic Provinces . . .

**"Crisis In Education"**

CARTB's president, Vern Dallin, recommends that Canadian broadcasting stations give all co-operation possible to the forthcoming Canadian Conference on Education to be held in Ottawa, February 17-20, 1958.

About 500 delegates will attend the conference to discuss "the crisis in education." They will concern themselves not only with matters related to elementary and secondary schools but with higher education, adult education, education for leisure and with the effects of automation and how education should be geared to adjust to the changes in our way of life.

Sponsored by 19 national organizations, including both professional and lay educators, the Conference has a nominal membership roll of over two million citizens.

The CARTB asks member stations to co-operate with the Conference by (a) giving advance publicity; (b) supplying news coverage of Conference activities during its session; and (c) presenting local interviews and other special programs before, during and after the Conference.

The CARTB also asks the stations to report intended efforts to help promote the Conference to the chairman of the public relations committee, G. A. Lawrence, manager, public relations department, Imperial Oil Ltd., 111 St. Clair Avenue West, Toronto.

**Urges Radio Censorship**

**CENSORSHIP** of radio and TV was urged by Pope Pius XII in a recent encyclical letter which warned of the grave dangers which "can beset Christian faith and morals if . . . (these) powerful inventions are perverted by men to evil uses."

The Pontiff said that unless "set laws" and "moral safeguards" are applied, these media "will restrict the people's true development and weaken their morals." He called upon both industry and the state to co-operate with the Church to help "these new arts make their proper and natural contribution to the right fashioning of minds."

He indirectly, deplored political interests which often affect the transmission of facts over the air.

"Beyond all doubt", he said, "public administrators are strictly bound to be watchful over these modern arts also. Nor should they look on this matter from a political standpoint, but also from that of public morals."

**SWIFT BUYS 13,000 SHOWS**

**SWIFT CANADIAN** re-enters Canadian radio October 14 with a selective daytime radio program package which must come close to the half million dollar mark.

They have booked five quarter hour periods a week on fifty odd Canadian stations for a fifty-two week period for their program, *Swift Money Man*. It will be placed on a selective basis and will advertise all Swift's major products.

*Money Man*, while designed primarily as a proof of purchase pull, also gains entertainment value with

the talent of Herb May and the use of popular (but not rock 'n' roll) music.

The agencies for Swift's are McCann Erickson (Canada) Ltd. and the J. Walter Thompson Co. Ltd., Toronto.

Production of the French version of the show, *Le Grand Argentier Swift*, is supervised by Bernie Goulet, representing G. N. Mackenzie Ltd., Montreal.

Program production and distribution is handled by G. N. Mackenzie Ltd., Toronto.

# Put profits in your pocket...

## with the completely new **G-E AM**

# BROADCAST TRANSMITTERS

Here is a complete line of Broadcast Transmitters designed to provide the extra margin of economy of operation that means profits in your pocket! From the 250 watt single rack unit to the 50 KW three-cabinet installation, General Electric Transmitters are designed with one thought in mind . . . to stand up to constant use, and give you the day-in, day-out service you demand.

Of course original cost varies with transmitters available today. But how much do you save when you read specifications on paper, only to find that they apply under certain operating conditions, and the unit as a whole fails to meet the high standards required today for continual broadcast service. Higher operating and maintenance costs can quickly eat up any savings made in the original price.

Canadian General Electric has designed its entire line of Broadcast Transmitters for maximum efficiency at the lowest power consumption and with a minimum of tubes and tube types. The new G-E AM Broadcast Transmitters are compact and fit in a minimum of floor space. They will give the best performance even in fringe areas, under all conditions. And each transmitter is designed for Remote Control operation.

These built-in characteristics are big money-saving factors in any transmitter . . . factors that mean increased profits in your pocket.

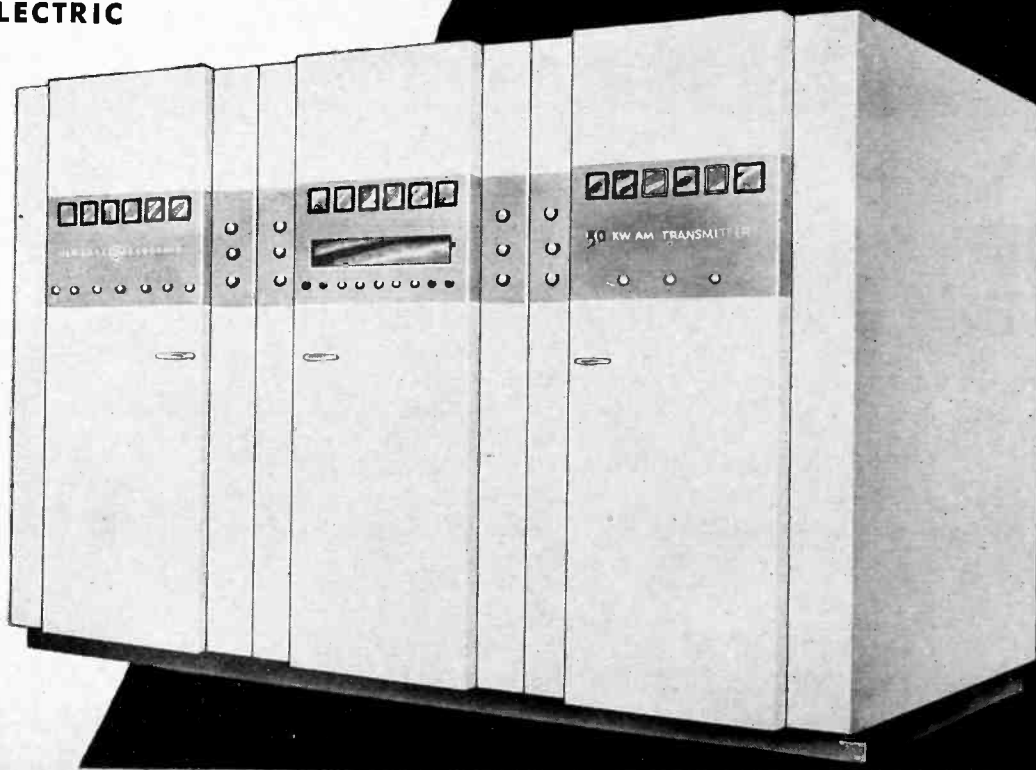
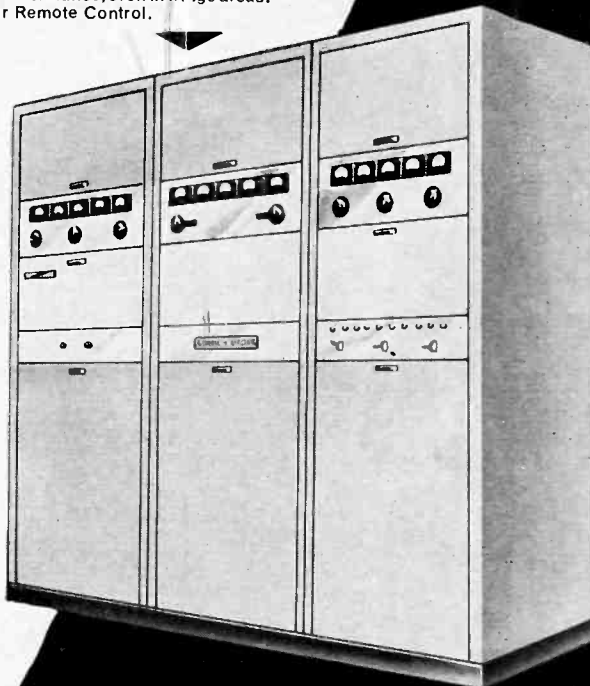
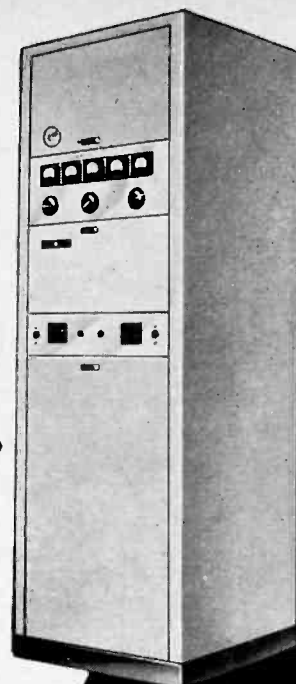
Before you buy, check the money-saving, profit-building qualities in the full line of General Electric AM Broadcast Transmitters. A C-G-E Broadcast Equipment specialist will gladly show you how they more than equal the features offered in any other transmitter . . . at any price. Call your nearest C-G-E office or write to Broadcast Equipment Sales, Canadian General Electric Company Limited, 830 Lansdowne Avenue, Toronto, Ontario.

### 250 Watt 1 KW AM Broadcast Transmitters

BTC-70A/71A—250 Watt and 1 KW—Only 1 Standard rack required. Simplifies installation for either main or standby use. No additional modifications needed for Remote Control. Transmitters housed in attractively and practically styled cabinet. Routine maintenance simplified through easy accessibility to all components.

### 5 KW 10 KW AM Broadcast Transmitters

BTC-72/73—5 and 10 KW—occupies less than 10 square feet of floor space yet is built with differences that pay off. Compactly designed to achieve maximum efficiency at the lowest power consumption and with a minimum of tubes and tube types. Designed to give the best overall performance, even in fringe areas. Designed for Remote Control.



### 50 KW AM Broadcast Transmitter

BTC-50-A—50 Kilowatts of power with only 16 tubes. Utilizes germanium rectifiers for high-voltage power supply. Transmitter contains less than one-third the number of parts in presently available models, minimizing maintenance. Takes less than 70 square feet of floor space. Designed for remote control operation.



## BROADCAST EQUIPMENT

CANADIAN GENERAL ELECTRIC  
COMPANY LIMITED



says Lionel the Lobster



The explosive business expansion of the Maritimes area provides one of the largest listening audiences in the Atlantic Provinces.

Tap this rich source of buying power with

**CKCW • RADIO MONCTON**  
NEW BRUNSWICK  
REPS: STOVIN in CANADA •••• ADAM YOUNG U.S.A



**THEY'VE GOT OVER 300,000 PEOPLE BY THE EARS!**

This trio of radio stations has what it takes to win and hold this vast audience. In the big, rich Northern Ontario market you can depend on them for

- High listenership — a big radio audience depends on them for news, entertainment, information.
- A captive audience — outside reception is inconsistent.
- Proven Sales — on file is a long record of sales results for local and national advertisers.

Want to latch on? Then contact our reps today  
NBS in Canada — WEED in U.S.A.



*Over the Desk*

THERE'S AN occasional wintry tang in the air; people are trying to muster the courage to take a bet on the east for a comeback for the Grey Cup; the Ad & Sales Club has opened its winter season; George Bertram has bought a mammoth package of radio for Swift Canadian which Radio Row is sprinkling with every kind of superlative they can shake a rate card at; and I have the damndest cold you ever saw; so I guess it must be fall.

It seems to me, though I could be wrong (there has to be a first time) that the boys are checking their fishing rods and golf clubs and getting back to business a little earlier than usual. You know how it goes. "Things'll really be humming in the fall! Wait till September!" Then September comes and they re-write the commercial to read "Wait till October!" Then before you know what's happened, it's Christmas. This year there's real activity already, and if you don't believe me, take a look at the "News Briefs" on page 5 and also Ian Grant's "Channel Crossings" on page 30. Why any time now, CBC will be coming out with their TV network program schedules!

**RED FACE DEPT.**

LET'S GET THIS in and get it over.

Sometimes you'd wonder how things happen and right now the thing I'm wondering about is the boob we made on page 17 of the last issue. It was right at the end, or rather it wasn't, because the end got dropped off somehow.

It was the piece about Pay-TV, and the final two paragraphs should read as follows:

Fitzgibbons and Nairn went so far as to say that they felt Canadian viewers are already -- to all intents and purposes -- involved in a Pay-TV set-up. "Coin box TV" he said, "would give us the kind of TV fare we want -- the best, without government subsidies or taxes on sets to maintain the CBC." Stacking up the two million-

odd sets in Canada against the \$35 million losses sustained by the CBC, Nairn pointed out that "the Canadian viewer-taxpayer is already paying the government 15 or 20 cents an hour for his programs".

**WORLD SERIES ON TV**

THIS YEAR'S World Series will be transmitted live by 24 television stations to all but three provinces in Canada.

In the Maritimes, the four stations in Halifax, Sydney, Moncton and Saint John, will receive the NBC telecast from Portland, Maine, by transatlantic cable, making it the first time the Series has been shown live in Canada east of Quebec. Vancouver and other West Coast cities will receive the Series through a relay from Seattle, Washington.

Since Prince Edward Island is not connected by microwave to the Maritime mainland, it will not carry the Series. The other provinces not serviced are Newfoundland and Alberta.

Of the 24 television stations which will carry the event in Canada, 18 are privately owned.

The CBC's network, now extending from Saskatoon to Quebec, will not complete facilities for relaying programs coast-to-coast on an all-Canadian hookup until next January.

On radio, the Series will be carried by 78 stations, 73 of them privately operated, on the Dominion, Trans-Canada and CBC French radio networks.

**NEWS FROM CHUM**

HANK NOBLE, emcee of the CHUM all-night show, is also known as Billy Guitar, singing star of *The GAR Ranch*, heard Friday nights at 10.30 on CHUM. Under the Billy Guitar title, he now has two records on the Apex label on sale in the record bars. Of the four sides, the one anticipated to be a hit is *Here Comes the Night*.

The chief newscaster at CHUM, Harve Kirk, has written an article on the recent Maritimes Central Airway crash that took the lives of

**NOW 10,000 WATTS ON  
1220 KILOCYCLES  
CKDA  
"VICTORIA'S MOST LISTENED TO STATION"**

79 people, for the current issue of SATURDAY NIGHT. Harve, who is a licensed pilot, flew by MCA to Hungary last year to cover the refugee situation there for CHUM.

Harvey Dobbs is back conducting his *Harvey Dobbs Show* each morning from nine to twelve on CHUM after serving as emcee at the CNE's *Kitchen Theatre* . . . . *Scouting On the Air*, CHUM's public service program for Boy Scouts, has been moved from its previous 6.15 PM time on Sundays, to 8.30 PM same day . . . . Dave Johnson, formerly of Ottawa radio, is now on the CHUM staff.

New additions to CHUM's staff are: Barbara Miceli, librarian; Eileen Green and Ken Smithson, programming; Eileen Taylor, traffic.

**2,700,000th TV**

I DON'T KNOW who counted them, but Doug Walker, who is or else isn't with WEEKEND MAGAZINE (I forget which) won himself the 2,700,000th television set sold in Canada at the Toronto Ad Club meeting last week. The set was a Sylvania Slim Jim Portable, and Stu MacKay of All-Canada, who made the presentation on behalf of the TV industry, said he knew it was sold because they just bought it.

MacKay made the point that with this sale, 66% of all homes in Canada have TV sets and over 90% of all Canadians are within range of a regular signal from a Canadian TV station.

"The average Canadian home", he said, "is now spending over 36 hours a week watching television - - more time than is spent in all other leisure-time activities - - nearly as much time as working or sleeping - - and so far the optometrists report no significant eye strain!"

He went on to say that: "Television, in this age of self-service, do-it-yourself, super markets and package coin machines is the greatest force yet devised for pre-selling the product. Television's impact is truly dramatic - - combining as it does the limitless effects of sight plus sound, plus demonstration right in the consumer's home."

**NEW PROCESS FOR RECORDS**

PHONOGRAPH records pressed in Canada by a new, improved process which offers a harder surface, less surface noise, and longer retention of full frequency response will be demonstrated at the 1957 Toronto High Fidelity Exposition.

The exposition will be held at the Park Plaza Hotel from October 30 to November 2. It will be Canada's first industry-sponsored audio exposition.

The records, we are told, are made from pure vinyl powder by an improved microfusion technique developed originally by Emery Cook of Cook Laboratories, Stamford, Conn. They are said to contain none of the additives usually employed by record manufacturers, which make records quieter initially, but eventually wear off, making for inferior sound reproduction.

Besides the improved surface qualities, the new microfusion records offer additional advantages over ordinary records. The entire pressing process takes only one minute from beginning to end - -

it is shorter and simpler. And it makes it possible for the manufacturer to press only one record at a time.

**HOME TO ROOST**

BILL TODD has left CFJB, where he succeeded the late Fen Job as manager, to take up the cudgels on the Toronto radio sales staff of Horace N. Stovin & Company.

First of all Bill got himself into the broadcasting fraternity in 1945, when *The Happy Gang* made it desirable to have a liaison man working between Spitzer and Mills, the agency for Colgate-Palmolive who were sponsoring the show and John Adaskin who was producing it.

Next he tied up with the Stovin office, but left after a couple of years to return to his home town of Guelph, where he joined the sales staff at CJOY which was then opening.

In 1950, he went to CKEY, Toronto, but spent some of his time at the sister station, CKOY, Ottawa. He took over management of CFJB in May 1956. He is now in full function at the Stovin office.

**THE MAN FROM MARS AGAIN**

A mad professor, hovering in a flying saucer midway between earth and Mars, kept the CBC switchboard humming hotly in Montreal for a while the other night.

The professor, a wicked, earth-hating genius, was trying to destroy earth with a special ray in the eleventh instalment of a French-language television program, *Operation Mystery*.

As part of the children's show, he tuned into earth radio to see if the ray was successful, and heard a news announcer reading an urgent bulletin.

Breathlessly, the announcer said that winds of 250 miles an hour were blowing north of Montreal. Forest fires were breaking out all over the

place. Montreal might be spared.

Within 30 minutes, the CBC information office had 34 calls. A newspaper in Sherbrooke, Quebec, 80 miles away, said it was swamped with frantic phone calls. A police constable rushed to his office to find out about the big storm to the north of Montreal.

"It was just part of the program," said TV producer, Paul Legault. "I didn't know they'd take it seriously." He added there was nothing to worry about. He said, "The police will catch the professor next week."

Which is nothing compared to what I shall catch if I don't get this deathless hunk of prose into the hands of the printer who is sitting without the office - - and without the prose. So buzz me if you hear anything, won't you?

**G. N. MACKENZIE LIMITED HAS the SHOWS**

TORONTO  
519 Jarvis St.

WINNIPEG  
171 McDermott

VANCOUVER  
804 Hornby St.

*Manitoba Telegram*  
**RUSH**  
from **CKRC WINNIPEG**

for Football News...  
**ESAW** is  
*"Johnny on the Sport"*  
**CKRC** Radio 630  
LISTEN to **FOOTBALL TIME**, FRIDAY 10<sup>30</sup> P.M.

**THE SPORTS VOICE OF THE RED RIVER VALLEY**

Through large photographs CKRC visually introduces Sports Director, Johnny Esaw, in an intensive Outdoor Poster Campaign. Johnny broadcasts 3 feature sportscasts daily and is heard on 9 weekly football features, plus actuality football broadcasts. Besides football, Esaw is heard on play-by-play broadcasts of all top sporting attractions including Hockey, Curling, Baseball and Golf.

For further information regarding availabilities see —  
REPS: ALL-CANADA RADIO FACILITIES;  
in U.S.A.: WEED & CO.

**CKRC**

BROADCASTING TO ALL OF **Manitoba**  
FROM THE **Red River Valley**

*Advertising & Sales Club of Toronto***SOMEWHERE WEST OF LARAMIE**

Complete Text of an address by

RON W. TODGHAM

President of the Chrysler Corporation of Canada Limited

**"SOMEWHERE west of Laramie there's a broncho-busting, steer-roping girl who knows what I'm talking about.**

**"She can tell what a sassy pony that's a cross between greased lightning and the place where it hits, can do with 1100 pounds of steel and action when he's going high, wide and handsome.**

**"The truth is - - the Playboy was built for her.**

**"Built for the lass whose face is brown with the sun when the day is done of revel and romp and race.**

**"She loves the cross of the wild and the tame.**

**"There's a savor of links about that car - - of laughter and lilt and light - - a hint of old loves - - and saddle and quirt.**

**"It's a brawny thing, yet a graceful thing for the sweep of the avenue.**

**"Step into the Playboy when the hour grows dull with things gone dead and stale . . .**

**"Then start for the land of real living with the spirit of the lass who rides, lean and rangy, into the red horizon of Wyoming twilight."**

End of Quotation

There you have it, my friends: the all-time champion of advertising copy writing for automobiles.

It is, as I am told, one of the advertisements that appears regularly - - even thirty-odd years after it was first printed - - on almost every list of "great" ads compiled by leaders in the advertising profession.

None of us - - and certainly not a layman like myself - - can quarrel with the brilliant and vibrant prose, the masterly use of alliteration, the inviting picture that is conjured up of fun in the wide open spaces.

The melancholy fact is it was a lousy ad.

For somewhere between the concept of a brilliant advertisement and the so-called "payola" that made the advertisement possible, there was a serious breakdown.

Put it another way, the operation was successful, but the patient died.

In this case, the Jordan Motor Car Company, which picked up the tab for the creative work and the space, wasn't able to sell enough cars to stay in business.

Jordan is remembered today only for the advertisement that I have just quoted.

And there, my friends, you have the perfect example of the age-old conflict which has always existed between members of the advertising profession and the industries and businesses which it serves.

It is a strange kind of conflict since it occurs among groups that are basically inter-dependent.

For we must rely upon your skills to help us move the products and in so doing, provide the profits that we look for as the end result of our joint effort.

Perhaps there is the germ of an idea for our new National Arts Council in what I have just said.

Now that Canadians are to be "cultured" to the tune of many millions of dollars a year, it should not be out of the way to suggest that adequate recognition should be given to the advertisement as a form of art.

Certainly, many of them, drawing upon the skill and the creative techniques of the outstanding craftsmen in their fields, constitute very fine art indeed - - a masterly blending of many highly trained skills - - of the writer, the artist, the layout man, the typographical expert, the photographer, the engraver and the

printer.

In any event, I throw out the suggestion - - and I make this remark in all seriousness - - that advertising today, as an embodiment of many unique skills, fully merits attention as a form of contemporary art.

It is especially important, I think, because it touches the lives of all people.

And I am convinced that there are vastly more people thrilled and excited by a well-written well-presented advertisement, and will react more intimately and appreciatively to it, than for example, to the highly touted but quite incomprehensible work of some of the French impressionists, the Cubists, the "moderns" and others.

**PRESTIGE CARS OF THE '30's**

Having strayed somewhat off the reservation, let's get back to that lean, sunburned lass who is riding off into the Wyoming sunset in her Jordan Playboy convertible . . . . .

Down through the years there is probably no industry that has reacted more emphatically to the basically simple demand of the public to be given what it wants, than that industry which is represented by the manufacture and sale of automobiles.

Yet, our entire history, though relatively short, is strewn with the wrecks of hundreds of once vigorous enterprises.

All of these enterprises were conceived in optimism. They were operated in faith and they were buried in ignominy.

Optimism and faith, important though these qualities might be in the planning of today's business executive are not by themselves sufficient to get by on.

Over these past fifty-odd years the automotive seas have been traversed by crafts bearing more than 2,500 names.

As recently as the mid-thirties, the great "prestige" cars included such names as Marmon, Locomobile and Pierce-Arrow - - all very fine automobiles.

So were the Franklin, the Paige, the Jordan (which I have mentioned), the Rickenbacker, the Graham, the Moon, the Gray-Dort (manufactured in the city where I lived for many years), yes, and the

Maxwell which we sometimes consider as a distant cousin of our Chrysler of today.

The first car that I ever drove was a Jewett.

How many of you, in this room, remember the Jewett automobile?

My first automobile "deal" involved taking in, as trade, a Roosevelt (and for the benefit of you young men, let me hasten to explain that it was named after Teddy, not F.D.R.)

How many of you know what car was the Plymouth of its day - - 35 years ago - - the third largest-selling make on the continent?

It was the Overland.

How long since any of you have heard the name even mentioned?

As I think back over the years that our industry has existed, I am particularly impressed by the large number of companies which, in their day, were regarded as being solid, well-operated, adequately-financed business enterprises, and yet which failed to stand the rigid test of competitive survival.

Those 2,500 companies which I have mentioned have now dwindled to six.

Somewhere in the debris of these failures lies the answer to the riddle that all businessmen must solve when they make management decisions; when they decide to expand, to bring out new models, to reorganize staff or to embark upon a costly advertising campaign.

I wonder if the Jordan would have survived if the company official charged with the supervision of advertising had been as literal-minded as some I know today, and instead of approving the copy for the "West of Laramie" ad, had written across the front of it something like this:

"Charlie (or Joe, or Bill) - this is a mighty nice ad you've done for us. Unfortunately for your copy, our job is to sell cars, not western real estate, bucking bronchos or Wyoming sunsets. Try again."

If this had occurred, we would have lost an advertising "classic".

But we might have had the Playboy still with us - - as an automobile, rather than as a magazine which, according to hearsay, has zoomed up the highway of publishing success today.



Perhaps I am over-simplifying the matter.

For we don't know that no advertisement, series of advertisements or campaign will make or break, by themselves, a well-operated company with a good product to sell.

Yet, failure of company management to extract from each dollar it spends one hundred cents' worth of value has sent into oblivion more than one of these 2,500 companies I have mentioned.

That, I think, is the big challenge to all business today.

For between the lower millstone of steadily rising material prices, increased labor costs and heavy taxation, and the upper millstone of intense competition, we of the business community have our hands full in grinding out the profits which in our free enterprise system it is management's responsibility to produce.

Our number one problem today, then, as businessmen, is to keep our production and selling costs in line with the price we receive for our product so that when the one is subtracted from the other, there is sufficient left (after the tax collector has exacted his toll) to reimburse our stockholders for the risk and use of their money.

It is as simple as that.

**EFFICIENCY AND COMPETITION**

Now, sales and advertising are part of our selling expense and must be added to the cost of producing the product.

They represent two of the largest items in our budgets.

And in this era of sizzling competition into which we have now moved, we are finding it necessary to ask you, as members of our merchandising team, to sharpen your pencils, if not your paring knives.

The great emphasis upon efficiency, automation, cost control, realistic budgets, well-planned systems and procedures which we have found to be so necessary in the plants and the offices of our manufacturing concerns today, is being extended to like degree throughout the rest of our organizations.

In short, we shall become more competitive - - the goal of every company which is facing the many problems of doing business in this swift-paced economy is efficiency and competition.

For example, let us look at a new piece of equipment - - perhaps one of those enormous machines we use to build engines for our passenger cars and trucks.

An operator working at intricately

# "You represent the public whose demands . . . permit us to remain in business"

arranged panels, uses the miracle of modern electronics to control the whole vast mechanism.

The machine I have in mind is very costly.

It represents on our part an expenditure of several hundreds of thousands of dollars.

Before we could place the order for it, we had to answer these questions:

How quickly will it pay for itself?

How quickly can we write it off?

Can we write it off before it must again be replaced, due to wear or obsolescence?

Will it enable us to produce more volume and to produce more cheaply?

How can we train the many skilled people we will need to operate this machine and to keep it running?

What will the training costs involve?

If the answers to all of these questions are favorable, then we will install the machine and put it to work.

If they are not, it is a luxury that we just cannot afford.

The same yardsticks must be applied to every function in our overall operations if we are to pay our way and earn our keep.

Is there any doubt in our mind that a certain sales promotion program will accomplish its purpose?

If there is, then we cannot afford it.

Are some members of our sales organization just getting by?

If so, we cannot afford them either.

For today we must look for and expect superlative performance at every level of our operation, whether our money is being paid out for the written word, for totalling a column of figures in our comptroller's division or for operating a welding machine in our factories.

## PROGRESS EXPEDITERS

Narrowing this concept down to your own area, as advertising and sales people, let me take some of the curse off these hard-boiled declarations that I have just made.

You men are all co-workers with industry in this great enterprise of Canadian business.

It is your particular task to move into the markets, the homes and the garages the bursting productivity of our factories.

You are the great expeditors on the road of progress and we regard your skills (and here I am speaking for industry generally, I think) as essential to our own success.

These skills have certainly been well demonstrated in the past.

For as we look about us we can see the miracles that have been wrought by the unique system which has been developed upon this continent to spread the bounty of man's inventive genius among every level of our people, making available to the worker in a coal mine the same products as can be purchased by the millionaire.

You men have helped to devise a means of bringing all of these things - - the automobiles, the television sets, the dishwashing machines and backyard swimming pools - - within reach of almost everyone who has a job.

I would like to classify you men as being the great architects of dynamic discontent.

For you create dissatisfaction with

things as they are and you spark the desire that moves goods from a store's shelves or a dealer's showroom into the hands of people who need, can use and are able to pay for them.

You are the people who have harnessed 20th century productive genius to 20th century marketing techniques.

It is you, then, who face the difficult task of exceeding in the future your own very substantial accomplishments of the past.

(And if I may refer once again to the title of my remarks: You will not reach your objective by jumping on a sassy pony and cantering off into the Wyoming sunset.)

## BUYERS DEMAND CHOICE

The automobile industry, perhaps more than any other industry today, has felt the impact of your work.

For the progress that we have made - - and it has been very substantial progress, too - - stems directly from the twin pressures of public demand and public acceptance which are the inevitable outgrowth of your own efforts, coupled with the restless minds of the designers and the engineers in our industry.

In the 20's and the 30's the average low-priced car was available only as a coach or a sedan.

The buyer of that day had a choice of what we then called "standard" or "deluxe" appointments.

He was offered one engine and an exterior color choice of black, green, gray, dark blue or maroon with possibly a further choice between two different colors for the interiors.

But you men, as the architects of dynamic discontent, have changed all that.

Our product today is being produced in a range and variety that even the writer of that "Somewhere West of Laramie" ad with all his vivid imagination could never have foreseen.

Our lowest-priced automobiles must now be produced as two-door and four-door sedans, as two-door and four-door hardtops, as a convertible and as two-door and four-door suburbans or station wagons.

Having built this particular automobile in this large number of body styles, we then must also produce "standard", "deluxe", "super deluxe" and "super - super deluxe" versions of it.

But this is only one of the five lines of cars that we offer the public.

The same must be done for each line, adding enormously to the complexity of the operation of manufacturing and marketing.

With each of these cars we find that we must offer a choice of engines.

These range from the still-popular six-cylinder engines with the conventional gear shift all the way up to the mighty power plants that you will find in our Imperial, Chryslers and De Sotos.

In this age of so-called "high" horsepower we, the public, ask these engines to perform wonders of convenience for us as we drive along the highway.

Do you realize that only a portion of their power ever reaches the rear wheels which move the vehicle?

Syphoned off from the power plant must be the energy to activate a

wide variety of devices - - all of them demanded by the public in constantly increasing volume.

Devices for raising and lowering windows; shifting gears; cleaning windshields; moving the seat back and forth; entertaining us with music from a hundred miles away; operating brakes; running a Hi-Fi record player; lighting the highway; steering the vehicle and controlling the temperature inside.

## THE GET WHAT THEY WANT

In this souped-up, supersonic era of atoms, uranium and rockets, the public is demanding - - and getting as its rightful due - - conveniences and amenities that would challenge the imagination of any advertising copy writer.

The public demands - - and gets - - exterior colors in a variety ranging clear across the spectrum.

It demands - - and gets - - interior appointments that are in no way inferior to those to be found in the harem of a middle-east potentate, or the bedroom of a Hollywood picture star.

Recently, our De Soto Division in Detroit conducted a poll among the various state winners of the Mrs. America competition to ascertain what new features they would prefer to see introduced in automobiles.

Here are a few of them:

Mrs. Oklahoma said that she would like to see an extension gate that would convert the back seat into a play pen for youngsters.

She also suggested storage drawers for diapers:

Mrs. Vermont thought it would be nice if we would offer a toilet for children:

Mrs. Louisiana said she would like to have a cold water dispenser built into her car:

Many suggested a built-in compartment for litter and Mrs. New Mexico even went so far as to urge us to equip the vehicles with some sort of a portable vacuum cleaner.

Mrs. North Carolina urged us to make, as part of the front and back seats, a convenient tray with places to hold drinking glasses securely.

This is the public talking.

And when the public talks, you and I have got to listen.

Some of these suggestions might appear, on the surface, to be impractical, especially to those of us who must relate the cost of manufacturing and installing these items, to the price that the public is willing to pay to own them.

You may laugh about the toidy-seat in the family sedan.

But I'll venture the opinion that there isn't a parent in this room who has not at one time or another wished fervently that his car provided such a convenience.

These women have told us what they want in their cars of tomorrow.

And we are listening to them. Some of our old-timers who feel that our business is to manufacture transportation - - period - - are inclined to shake their heads in agonized disbelief over some of the products which our industry is being asked to make.

The point that they miss, I think, is that we have progressed from supplying basic transportation to meeting the modern concepts of luxury and convenience.

In other words, we aim to please.

For somewhere west of Laramie in what a literal-minded song-writer might describe as that great junkheap in the sky, are the long-forgotten products of those manufacturers who lost sight of the twin elements of survival - - response to public demand and control of expense.

The two are hard to relate to each other for in a sense they are contradictory.

As public demand mushrooms for greater variety and for special features, the cost and complexity of manufacturing and merchandising the product that this demand entails, also mushrooms.

Yet we must live with them both if we are to survive and to progress.

## YOU ARE THE ANCHOR MEN

May I conclude by leaving this thought with you:

In this tug-of-war of modern business you are the anchor men on our team.

You represent the public whose demands and whose favor permit us to remain in business.

Ranged against us is that hulking and sometimes overpowering brute that we know as expense - - a nasty fellow who has to be slapped down constantly if he is to be kept from getting out of hand altogether.

It's a hard pull and it's going to demand the best of all of us, working as a team, if we are to win.

With your stout help, I think that we shall.

# POINTS OF SALE

There are MORE LISTENERS

in

SIMCOE COUNTY

tuned to

CKBB BARRIE

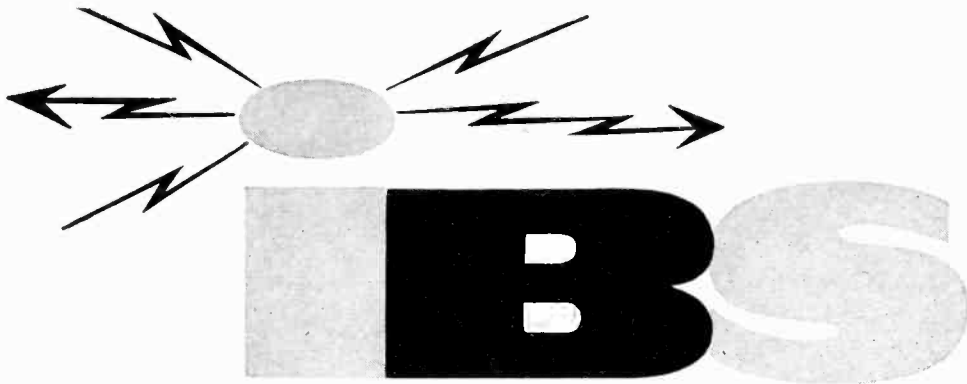
from dawn to noon than any other station in the area.

**PAUL MULVIHILL & Co. Ltd.**

CJFX Antigonish  
CKBB Barrie  
CJCH Halifax  
CKOK Penticton  
CKTB St. Catharines  
CHOK Sarnia

TORONTO  
77 York St.  
EM. 8-6554  
MONTREAL  
1543 Crescent St.  
MURRAY MacIVOR  
PL. 1097





**Insures Better Sales in French Canada**

Through IBS radio stations  
you reach 1,879,476\* French radio homes  
with a buying potential of \$5,021,032,000

Call your IBS man for better results in  
any of these 14 rich markets

- |             |                         |
|-------------|-------------------------|
| <b>CKAC</b> | Montreal                |
| <b>CKCV</b> | Quebec                  |
| <b>CKCH</b> | Hull                    |
| <b>CHLN</b> | Trois-Rivières          |
| <b>CJBR</b> | Rimouski                |
| <b>CJMT</b> | Chicoutimi              |
| <b>CKRB</b> | St-Georges<br>de Beauce |
| <b>CJEM</b> | Edmundston              |
| <b>CFCL</b> | Timmins                 |
| <b>CFBR</b> | Sudbury                 |
| <b>CKSB</b> | St-Boniface             |
| <b>CFRG</b> | Gravelbourg             |
| <b>CFNS</b> | Saskatoon               |
| <b>CHFA</b> | Edmonton                |

**INTERPROVINCIAL BROADCAST SALES LTD.**

**TORONTO:** Ken Davis, Gen. Mgr.  
199 Bay Street, EM 4-1197-8

**MONTREAL:** Lionel Morin, Mgr.  
1411 Stanley Street, AV 8-7533

\*Elliott-Haynes Radio Circulation Report — Nov., 1956

*Jan Grant's*

**Technicolumn**

NOT CONTENT just to have a TV train, Pye Ltd., Cambridge, England, have developed a TV bus.

A double decker bus has been fitted out as a complete television studio and viewing room. Passengers on the top deck are able to watch, on the screen, entertainment relayed from a studio on the lower deck.

The camera is a modified version of the miniature industrial camera already in wide use. It makes use of the power available from the bus's 24 volt batteries.

This application illustrates the use of TV as a safety device in passenger vehicles, provided that they run on the same principle as English buses, where the conductor takes the fares and the operator concentrates on driving.

A camera could be placed on the passenger entrance platform and a receiver in the driver's cab. This would enable the driver to see when to start the bus after taking on passengers.

Anybody wishing to start a similar venture in Canada may get more information from Pye Canada Ltd.

AS ONE OF ITS current advances in television sets and accessories, CGE have produced a remote control unit which is connected to the set by a 30 foot wire and can be obtained at an additional cost of \$30.

It is shaped somewhat like a powder box with a rotating top which adjusts the volume and turns the set on and off from wherever the viewer is sitting. When this top is pushed in, it activates a motor, which causes the channel selector to rotate. There is an adjustment on the back that can be set so that it will stop at any channel.

AN AUTOMATIC film inspection machine, the Inspect-O-Film, is the latest to come out of the Caldwell A-V Equipment Co.

The unit detects and stops automatically at film flaws, such as torn sprocket holes, broken film, etc. It also counts splices and cleans the film.

Its film capacity is 2,000 feet of 16 mm, and it takes less than a minute to thread, having a clearly indicated threading path on the front panel. It will automatically and accurately measure the footage on a reel, and rewind at the rate of 800 to 1600 feet per minute, stopping when film is rewound.

A UNIVERSITY professor claims that H-bomb fall-out may cause the black-out of the world's long range radio communication system.

His reasons are that H-bomb and other explosions are increasing the amount of radio-activity in the atmosphere. This increases the amount of conductivity and so lets clouds discharge their electricity by means other than lightning.

Taking this to the extreme would mean that the atmosphere would be ionized, which would be like putting a reflector in front of a radio transmitter. It would adversely affect radio transmission and black-out long range radio.



*CFJR Brockville*

# PARENTS SIT IN ON STUDENT BROADCASTS



SOME OF THE SCHOOL PROJECTS broadcast from the Assembly Hall of Brockville Collegiate over CFJR are illustrated here. Top, the Girls' Choir; next, a section of the Glee Club; finally the Annual Variety Show.

## Okanagan Teeners Are All Shook Up

SIGNS ON THE BUS chartered by CKOV Kelowna and carrying 27 Okanagan teenagers to see Elvis Presley at Vancouver's Empire Stadium were: "This ain't nothin' but a (Grey) Hound Dog" and "Highway 97 is superb but we're All Shook Up."

The "Sandman Special", named in honor of Dave Sands' deejay show, *Sandman Serenade*, also took along CKOV staffer Ed Boyd who wrote in the station's house organ, OKANAGAN

BROADCASTER: "I believe Elvis Presley is a hard-working entertainer. His undulations, while playing, is the way he expresses himself to give full value. Some of his selections like 'When My Blue Moon Turns To Gold Again' are quite acceptable. Others are raucous, inane, repetitive to the point of being an intolerable insult on the tympanum. Presley's critics are in many cases, tinged with envy. They've got Cadillackadaisical eyes. The world doesn't really like a winner."

THREE TIMES a week over CFJR, Brockville parents of students attending Brockville Collegiate can sit in with their kids and hear about their various school activities in sports, drama, glee club work, orchestral presentations and the big annual variety show.

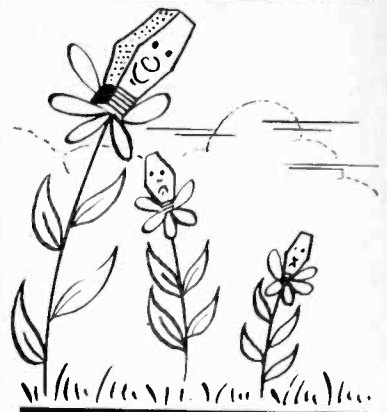
CFJR carries these programs throughout the school year, direct from the school auditorium, on Mondays, Wednesdays and Fridays from 9 to 9.15. They have a four mike setup at the school and one of the students does the operating under supervision of the station.

This series has been aired over CFJR for the last ten years. It consists of regular presentations by the Collegiate Glee Clubs, Cadet band and orchestra. Each morning one of the pupils handles the scripture reading which is followed by the entire student group singing the Lord's Prayer.

Individual efforts include reports on sports activities by the students, instrumental and vocal offerings, elocution and often humorous readings based on some of the school happenings.

The annual dramatic presentations and school concerts also form a part of these broadcasts and the programs themselves provide a means of conveying items of interest to parents and the general public, forming a close liaison between the home and the school.

ALWAYS  
**GROWING**



For 31 years CHNS has stayed ahead of the Times . . . proof of the quality you buy when you buy CHNS. Aged in experience, our ideas are ever new. To set your sights on the Top - - buy CHNS. Remember Time itself has proven over and over again that

**CHNS**  
The Voice and Choice of Halifax.

**PERRY COMO**  
**BING CROSBY**  
**VICTOR YOUNG**  
**PERCY FAITH**

*nice to listen to -*

## So is CHEX-PETERBOROUGH.

The ratings prove it. CHEX Radio covers 71.1%\* of Peterborough's prosperous city and country audience — over 158,000 listeners daily.

If you want to get your share of the wealthy Peterborough market — advertise on CHEX — "the most listened to station in Peterborough and district".

## CHEX-PETERBOROUGH

In Toronto and Montreal — N.B.S.  
REPS: In Western Canada — All-Canada  
In U.S.A. — Weed and Co.

\* Elliott-Haynes 1956 Daytime report.

# PHEW!

**Didn't think things  
were gonna  
be this busy.**

**We're a growing station in a growing  
community and need additional men  
for both radio and television. Vacancies  
exist for Announcers, Writers and Salesmen.**

Reply in writing to

# CKCW

**MONCTON - N.B.**

## CHIEF ENGINEER REQUIRED

For a west coast metropolitan station. One who has acted in capacity of chief engineer will be given preference, but applicant who has proper technical knowledge will be considered. Remuneration and benefits in line with qualifications. Reply to

Box 337

CANADIAN BROADCASTER AND TELESREEN  
54 Wellington Street West Toronto, Ont.

## Career Corner

### CAN'T LAND JOB -- WILL START STATION

I HAVE READ with interest, Career Corner, August 22 issue of C.B.&T. It brings to mind the discouraging front presented by those in the broadcast industry to those who are desirous of entering the field.

Upon obtaining senior matriculation, I seriously considered entering the Academy of Radio Arts in Toronto; desirous of obtaining at least limited experience before confronting a P.D. Having but limited funds, I enrolled in the Radio Announcing course offered by Midwestern Broadcasting School in Chicago. Following completion of the course, several stations were contacted personally as well as by letter. Possibly I did not belong to the right club but in each instance following the interview and audition I was confronted with the disheartening remark:

"I'm sorry but we are looking for someone with more experience."

Being presently employed as a timekeeper on a far northern project, a position offering at least personal contact with many people, my interest in radio has been renewed, due I suppose to the very noticeable absence here of radio.

However, earnings in the far north being what they are, another year, perhaps I will have funds to acquire a station of my own and then gain the experience I do not now have.

Yours very truly,  
ED. KILPATRICK,  
Box 38,  
Hay River, N.W.T.

### UP THROUGH THE RANKS

THIS ORGANIZATION operates five radio and two TV stations in Ontario, employing approximately 40 men and women in the various phases of the business.

The personnel we want is the type that is looking for a career rather than a temporary job. In an organization the size of ours, there are

naturally many executive and key positions at the top. We are rather proud of the fact that all our key men originally joined one of our stations in a lower capacity and have come up through the ranks, to fill such positions as chief announcer, program director, commercial manager, engineer and manager.

I felt that it might interest some of your younger readers to know that the door here is always open for anyone with a reasonable amount of intelligence and ability and a really strong desire to move up in broadcasting the hard way.

HARVEY FREEMAN  
Supervisor of Stations  
Northern Broadcasting Ltd.

### RTA Grads Suggest Changes

A PAMPHLET is being designed, to show employers in radio and TV stations and advertising agencies what a Ryerson graduate has to offer in the way of training. This step was decided upon at the second reunion of the Radio & Television Arts (RTA) Alumni Association of the Ryerson Institute of Technology, which was held in Toronto last month.

It was also decided to conduct a "Revised Job and Salary Survey" among RTA graduates to find out the wage scale situation in this industry. Don O'Neil, CJKL, Kirkland Lake, was elected to look after this activity of the association.

It was also decided that a report should be prepared on suggested changes in the course of studies for the Radio & Television Arts course at Ryerson. This report will be presented, on completion, to the RTA staff and advisory board.

The annual meeting of the association was conducted in Ryerson's Radio & TV Building, with President Jim Chapman of CFJR in the chair. Ron Gatis, now "retired" from broadcasting to farming, heads up the nominations committee in preparation for the forthcoming election of a new executive.

Graduates and their ladies sat down to dinner at Town & Country with Mr. and Mrs. Eric Palin and Mr. and Mrs. Syd Perlmutter, of Ryerson. This was followed by an evening spent renewing friendships and talking over old times.

The reunion committee was headed by Orv McGuire of CBLT, Toronto.



**CKSO-TV  
SUDBURY**

**CKSO  
RADIO**

**TWIN AIRPOWERS of  
THE NORTH**

### ANNOUNCER

— Experienced —

Good Salary  
Employee Bonus

•  
Send audition tape  
and full particulars  
to  
Production Manager  
CJBQ, Belleville



**TWO BIRDS**

She said she had a headache anyhow, so she was going home to watch *Citizen's Forum*.

. . .

**MEDIC**

"The trouble with having TV in a hospital ward is that we nurses can only give dressings and needles during the commercials.

— *Joyce Wright*  
*Toronto E. Gen'l Hospital*

. . .

**BOYS WITH BEARDS**

Wouldn't it be rough on the CBC if Gillette would only let them carry the World's Series if all staffers used the sponsor's product.

. . .

**AUDREY STUFF**

Then there's the girl who was so dumb she thought the tele-cine room was the place where they do their confessing.

— *Chas. Tierney*

. . .

**BUYER'S MARKET**

Sir: After reading your jokes from Bop Hope's archives (*Lewisite* Sept. 5), this is to advise you that I have some too which are funnier, newer — and cheaper.

— *J\*ck Be\*ny*

. . .

**HOLY MOSES!**

Somebody claims to have figured it out that we have thirty-five million laws trying to enforce ten commandments.

— *Lloyd Wright*

. . .

**COMES THE DAWN**

Working all night to get a job finished is highly commendable, especially if you don't spend the next couple of days in bed, sleeping it off.

. . .

**VICE VERSA**

It's a lead-pipe cinch for a newspaper man who can't speak to get a spot on the air and almost as easy for a broadcaster who can't write to get into the papers.

. . .

**BACK TO SPACE**

One reason why the CBS' recreation of War of the Worlds didn't come off was that if those Martians had really seen the actors, they would have been scared right back onto their own planet.

*for the first time . . .*

reach all of  
Canada's 3rd  
market with  
one medium

*. . . at lowest cost!*

now **50,000** watts!

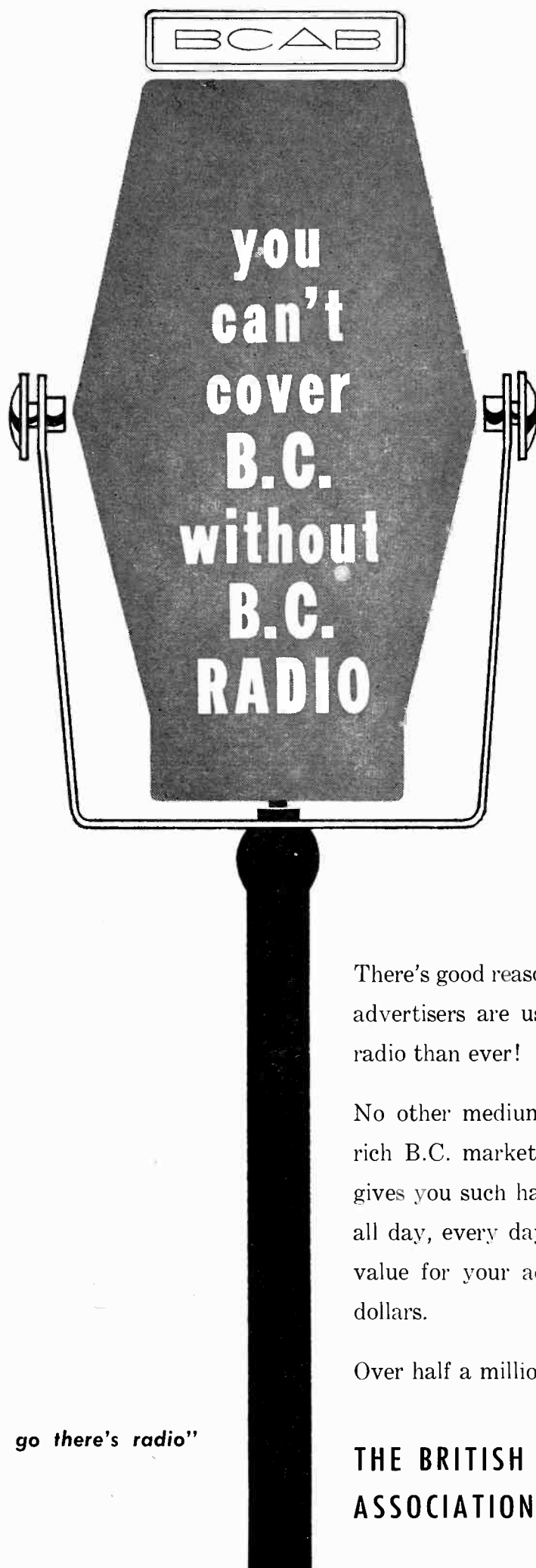
Radio British Columbia

**CKWX**

Vancouver

**Reps: Canada** — *All Canada Radio Facilities Ltd.*

**Reps: United States** — *Weed and Company*



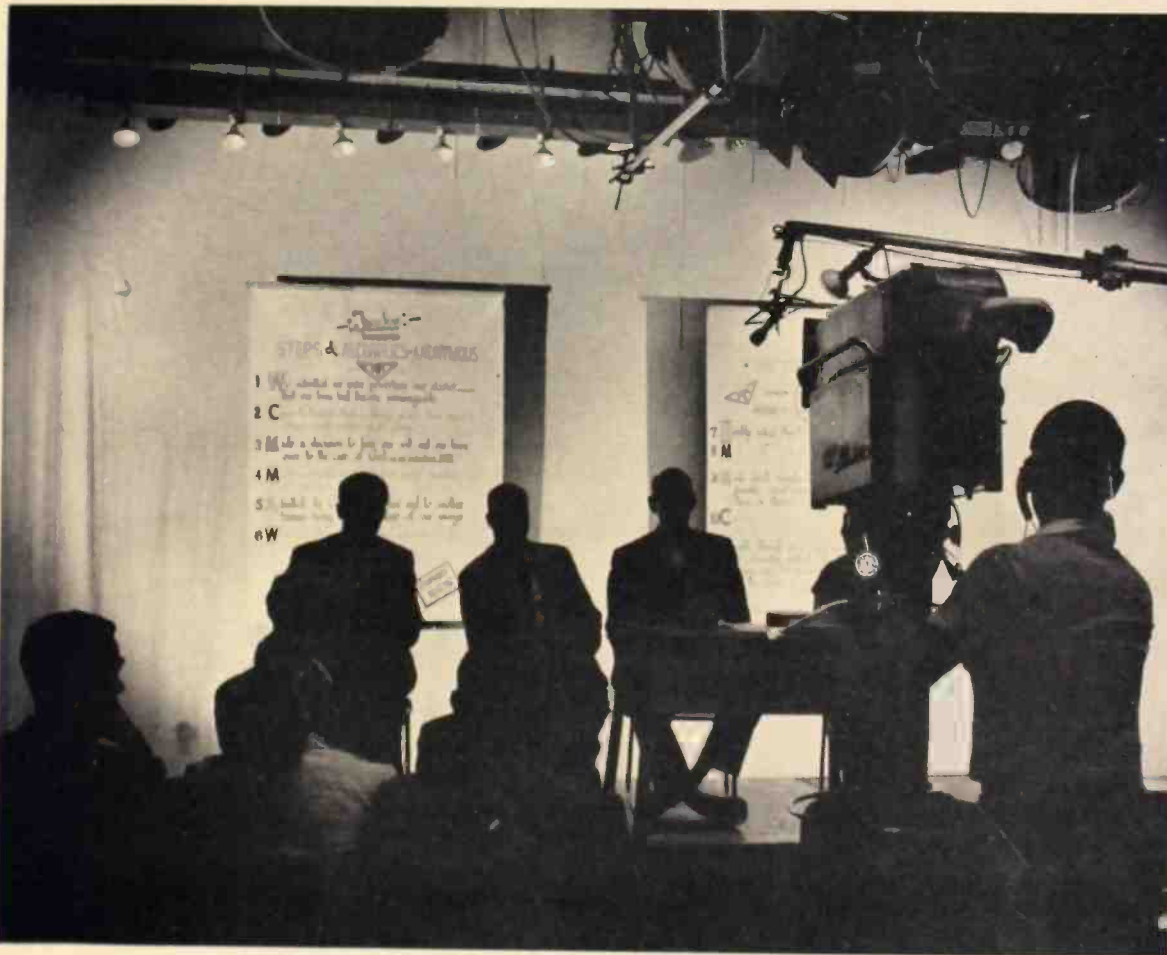
There's good reason why more national advertisers are using more B.C. radio than ever!

No other medium penetrates the rich B.C. market so completely . . . gives you such hard-hitting impact all day, every day at outstanding value for your advertising dollars.

Over half a million radios in daily use.

**THE BRITISH COLUMBIA  
ASSOCIATION OF BROADCASTERS**

*"Wherever you go there's radio"*

*Project With A Purpose***AA PROGRAMS ARE HUMAN AND HELPFUL**

**N**OW I KNOW what it is like to wake up in a jail, flop house or mercy mission not knowing how I got there". The speaker was an ex-alcoholic appearing on CFPL-TV London's newest public-service show *Twelve Steps*, produced in co-operation with Alcoholics Anonymous each Sunday evening at 11.30 pm.

The half-hour is conducted as a regular AA meeting. Making up the studio audience are those who seek help for themselves or for others. Each evening someone tells of his own experience in overcoming alcoholism and then answers questions from the audience as to how to overcome their problems.

Emcee of *Twelve Steps* is Rev. Don Joyce, who has done a great deal of work with alcoholics and who conceived the idea for the TV show. He introduces the show with a brief interpretation of AA, and then, at the end, discusses the causes of alcoholism, inviting those who need help to write in and ask for AA assistance.

The identity of those taking part is concealed by masks. Lighting is set up behind both audience and platform speakers so as to obscure faces. The program's title is based on the twelve steps forming the content of the AA creed, each of which deals with a different aspect of overcoming alcoholism. Each program in the series deals with one of these twelve steps.

**MOST REWARDING PROGRAM**

After the first program the AA's got fifteen letters from wives and husbands requesting help and a steady stream has been pouring in since. Here is a typical letter:

"Dear Sirs,

Last evening while waiting for the Sunday night movie, your program *The Twelve Steps* came on. At first we were disappointed but now I can tell you we're glad.

My husband has always been a good man but in the last year or so he has started to drink

heavily. He doesn't go on for days like some of those men on the program did but every night now, he comes home and just sits and drinks until nothing pleases him and he argues with everybody.

He has started to hide the bottles because he is ashamed and people have stopped coming to see us or inviting us over, because they know he will get drunk and loud.

After your program last night we had a good talk and he has agreed to try AA. Can you tell us how we can join?"

CFPL feels that *Twelve Steps* "is one of the most rewarding programs we have ever carried." Simple, yet packed with human drama, it is a natural for late-evening viewing - a time when alcoholics need help most. Therefore, every program ends with the famous AA prayer: "God grant me the serenity to accept the things I cannot change, courage to change the things I can and the wisdom to know the difference".

# PLAN RIGHT with



Cameramen who know telecasting intimately, say "PYE equipment Versatile, Dependable"

All across Canada, Pye television cameras are being acclaimed for their consistent picture clarity, their versatility and dependability. Pioneers in television broadcasting, Pye engineers have developed TV cameras that not only produce the best pictures, but are easy to operate and maintain.

The research, engineering and manufacturing skill that produce the superb Pye TV camera, goes into all the other Pye video and audio equipment required for complete television broadcasting, whether monochrome or colour.

Whether you require individual components or a complete system, Pye television broadcasting specialists will provide the engineering knowledge and the required equipment—at low cost. Contact us for further information.

## CKWS-TV

Lorne Freed, production supervisor, says —

"We like the remote control iris setting which enables the camera control operator in the studio to reset the iris on studio or remote shots. Other fine features are the large 'tally-light', so easily seen by the performers even outdoors, and the dual sided focus control knob and panning handle which allows the camera to be controlled with either hand".

## CKWS-TV



On-the-street interviews occasionally become a part of the popular daytime show 'Afternoon Almanac'. This photo shows Ted Curl and a Pye camera teaming up to bring such a feature "live" to viewers.

TELEVISION DIVISION



SEE COMPLETE PYE RANGE AT BOOTH 350.  
I.R.E. CONVENTION, OCT. 16-18, 1957, TORONTO

HEAD OFFICE & PLANT: 82 NORTHLINE RD., TORONTO 16  
170 DORCHESTER ST. E., MONTREAL  
6692 MAIN STREET, VANCOUVER  
3 DUKE STREET, HALIFAX

*Barney Balaban Says . . .*

**FEE-TV WON'T END FREE-TV**

SUBSCRIPTION television will not do away with free television but will compete with it only on a basis of quality.

This is the gist of the remarks of Barney Balaban, president of Paramount Pictures, which owns 90% of Telemeter Inc., as quoted in *Jack O'Brian's TVViews* in the *NEW YORK JOURNAL AMERICAN* under the above title.

" . . . there will be just as many free television channels when Pay-TV gets going as today, and probably more", Balaban said. "Telemeter and any subscription TV company will have to give the public something special to lure anyone away from free shows. We plan to make our shows as good as possible and lure folks away, but not all the time."

He went on to outline a plan, which he described as "a solid one right now", to run a movie three nights in a row, twice a night, at seven and nine. "That's six times in one week for a single movie", he said, adding: "We know we aren't going to get the public away from free television all the time, but in three nights we stand a very good chance, in fact an excellent probability, of attracting a large audience to a good film some time during those six performances. Meanwhile we have no intention of luring a Groucho Marx fan from free television, for instance, nor a George Gobel nor anyone who wants to see the \$64,000 Question."

**KEEP FREE TV ON ITS TOES**

Listing as not for Pay-TV such shows as *Nightbeat*, *Dave Garroway* and *Jack Paar*, Balaban said: "Take any given evening and we won't steal a minute of network commercial profits. All Pay-TV will do will be to keep Free-TV on its toes, presenting good shows to face our competition. The public will win in that way too."

He said that the plan is to present first-run motion pictures without commercials, plus baseball games and championship prize fights. In reply to the objection that fights and baseball games come free on TV now, he said: ". . . there is no law that says a baseball management has to give its games away when it can make a better profit selling all or part of its schedule to Telemeter . . . Also, why call it 'free' when the cost of baseball telecasts goes into the price of every bottle of beer and package of cigarettes the sponsors huckster between innings and often right during a close play?"

On the question of prize fights, he pointed out that they are not all available to free television. Citing the Sugar Ray Robinson - Carmine Basilio championship, which is scheduled for theatre television, he said: "that's just another form of subscription TV, only the seats cost more in theatres than we could dream of charging if Telemeter were handling the fight. There have even been college football games", he continued, "sold right here in the New York City area, and elsewhere in the country, on closed-circuit TV, theatre-TV and in hotel ballrooms

at considerably more than Telemeter would charge."

**JUST ANOTHER THEATRE**

Balaban denied emphatically that Telemeter plans moving into the field of general network programming at any foreseeable future moment. "We see Telemeter", he said, "as just another theatre. We are simply changing our methods of movie distribution with the modern advances of TV and electronics generally. TV has cut into the theatre business in many places, but you only hear about theatres closing, not about drive-ins and others as they open. A negative statistic about the movie business is fine for TV to publicize, and the way to stay negative about Pay-TV is to keep reminding the public that it will have to pay 85 cents for something it now gets for nothing. That is absolutely not true.

Pounding his point home, Mr. Balaban went on to say that Telemeter couldn't charge 85 cents for *Lawrence Welk* or *Tex & Jinx* or *I Love Lucy*. "What would we charge 85 cents for", he said, "would be a good, brand new motion picture, and that 85 cents would cover the cost of a whole family watching it. It sounds perfectly rudimentary to me - - it is just another modern means of showing our movies and making it easy to do away with the problems of parking, baby sitters and other irritations. And I don't think it will create even a minority of Pay-TV fiends who will fling the baby's pabulum money into our machines just to see the same movie over and over. They can get that on free-TV today if that's their way of getting kicks.

**Heads ASN Newsreel**

ROY TASH will succeed Arnold Hague as head of the newsreel department of Associated Screen News.

Tash has spent 30 years in the ASN newsreel field and is Canada's oldest newsreel man in years of service. This year he received a Canadian film award for "more than a quarter of a century of photographing and editing Canadian newsreels in the only sustained project in theatrical film making that we have had in Canada."

He will continue to headquarter at ASN's Toronto office.

**Reps CBC In Hong Kong**

HONG KONG WILL be the base of operations for William Stevenson (33) newly appointed CBC correspondent for world news coverage.

From Hong Kong, Stevenson will cover developments in Communist China and the Far East.

In announcing Stevenson's appointment, CBC controller of broadcasting Charles Jennings said that the appointment would fill a gap in CBC's news service, talks and public affairs department. Stevenson will bring to five the number of full-time correspondents CBC now employs abroad.

**GROWTH**

The growth of Canadian TV is indicated by this three-year table of set-ownership.

1954	1,169,000
1955	1,919,000
1956	2,511,000

National advertisers have shown their growing confidence in the medium by quadrupling their investment in the same period.

1954	\$8,496,000
1955	\$23,552,000
1956	\$33,498,000

*CARTB-TV Member Stations*

- |                        |                           |
|------------------------|---------------------------|
| CJON-TV, St. John's    | CKGN-TV, North Bay        |
| CFCY-TV, Charlottetown | CFCL-TV, Timmins          |
| CHSJ-TV, Saint John    | CFCJ-TV, Port Arthur      |
| CKCW-TV, Moncton       | CJIC-TV, Sault Ste. Marie |
| CKRS-TV, Jonquiere     | CKLW-TV, Windsor          |
| CFCM-TV, Quebec City   | CKNX-TV, Wingham          |
| CKMI-TV, Quebec City   | CKX-TV, Brandon           |
| CKRN-TV, Rouyn         | CKCK-TV, Regina           |
| CKVR-TV, Barrie        | CFQC-TV, Saskatoon        |
| CKWS-TV, Kingston      | CHCT-TV, Calgary          |
| CHEX-TV, Peterborough  | CFRN-TV, Edmonton         |
| CKCO-TV, Kitchener     | CJLH-TV, Lethbridge       |
| CHCH-TV, Hamilton      | CHAT-TV, Medicine Hat     |
| CFPL-TV, London        | CHEK-TV, Victoria         |

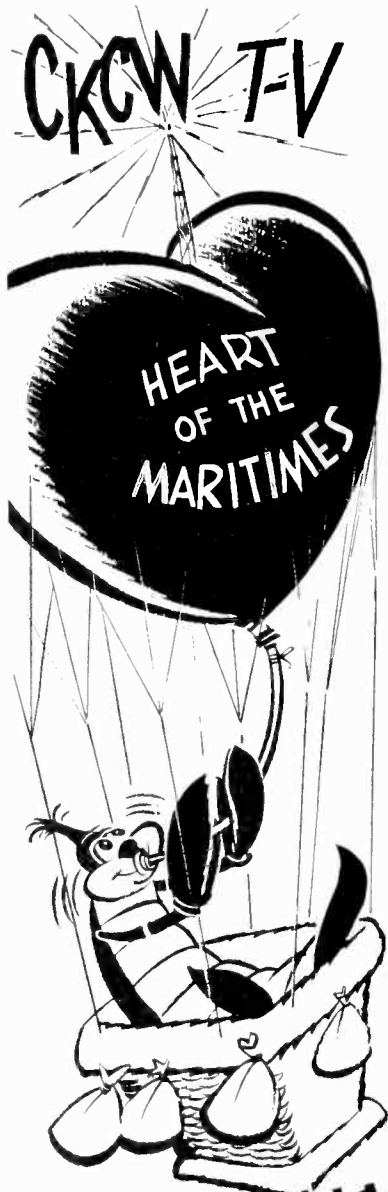
CHBC-TV, Kelowna

**BROADCAST ADVERTISING BUREAU**

*TV Division*

Suite 414 - 200 St. Clair Ave. West - Toronto 7  
Phone WA. 2-3684

*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.*



**GO PLACES**  
with  
**Lionel the Lobster**

The Best Way  
to Cover the Maritimes

**CKCW-TV**  
NOW  
**25,000 WATTS**

LET LIONEL GIVE YOUR SALES  
THE "BIG POWER BOOST"

REPRESENTATIVES  
STOVIN IN CANADA  
ADAM YOUNG IN U.S.A.



The Hub of the Maritimes  
**MONCTON**  
**NEW BRUNSWICK**

*Humor in Advertising*

**CANADIANS CAN'T KID WITHOUT KID GLOVES**

By **BART GARDINER**  
CB & T Staff Writer

"ONE OF THE FIRST dangers of using humor in radio and TV commercials is that it will fall flat on its face and not turn out to be funny at all", said Hugh McConkey, kicking off a recent discussion of the subject with two of his fellow executives at McConnell Eastman & Co. Ltd., Austin Moran and Reg Eldridge.

"Yes", agreed Eldridge, "in humor especially, one man's meat is another man's poison. Because viewer and listener response to broadcast advertising using humor is so unpredictable, agencies naturally pre-test the humor on as many of their own people as possible to make sure that it is funny. And even if it is funny, has it sufficient product relevance? No good can come from a commercial which is funny just for the sake of being funny."

Making the point that humor in commercials is a tough proposition, anyway -- especially in Canada -- Austin Moran said: "Up to date Canadians are a pretty un-humorous bunch, or rather they're extremely reticent about exploiting their own humor. In programs as well as in commercials the same pattern shows up. While Canadian TV and radio plays dealing with tragedy are often top-notch, our efforts at humor in drama are dismal to say the least."

Even so there are good reasons for Canadians to at least try and be funny in their commercials, pointed out McConkey. "Many companies use humor", he said, "to personalize employees who deal directly with the public, like service station attendants, milkmen and salesmen. Perhaps the best example of this are the Piel's Bros. commercials in which company personnel are personified in the shape of Bert and Harry."

Developing this point further, Eldridge added: "Often a corporation seems an austere, abstract and remote thing to the public -- just a big pile of bricks and a voice that

answers the phone in crisp professional tones -- and this is where humor in the company's advertising helps give the firm a more human and friendly flavor. But this is only one of the incidental reasons why humor is used in commercials. The main reason is to offer the viewer or listener entertainment as a reward for his attention."

McConkey put in the fact that "advertisers usually only use humor in their side campaigns, seldom in their main ones. Certainly few national campaigns are based entirely on humor, though many local advertisers prove exceptions to the rule. By and large I can't think of any national advertiser who has stuck with humor consistently throughout any single campaign."

**NO PRODUCT SPOOFING**

Asked what they thought of the possibilities, in Canada, of actually spoofing the product on a commercial, the three McConnell Eastman executives scratched their heads and looked dubious. "On Canadian radio", said McConkey, "there are a few Arthur Godfrey disciples who make mildly disparaging comments on the advertised products. However, these gentlemen are imitators, and their patter hasn't any real freshness and spontaneity. Spoofing the product in Canada, otherwise, has never been a very popular pastime. Actually about as close as we, in this agency, ever got to doing a commercial which spoofed the product was a sequence in which a little boy had trouble pronouncing Keeler's Marmalade, and ended up by saying, "Ah, heck gimme some jam."

**SHOULD NOT DOMINATE COMMERCIALS**

"While humor has a place everywhere in life, it should never be used to a dominant extent in radio and TV commercials."

Eric Blenkarn, account executive in the Toronto office of Harold F. Stanfield, felt that too heavy a hand with humor, "has often eclipsed, weakened or actually destroyed a commercial's selling points, just as too much 'entertainment' of any kind can detract attention from the product's attributes."

Blenkarn made the point that whimsy, rather than direct humor, is often a better bet. "Whimsy is more a matter of lightness of touch and treatment, a mood, rather than an outright statement" was the reason he gave for it being less vulnerable to criticism than broad humor. He went on to say that unless the humor used in a commercial is particularly apt, it is "more than anything else, open to counter-humor and sarcasm from the audience."

Most viewers, he felt, greet the onset of a commercial with a chip on their shoulders anyway, because the commercial has interrupted the flow of the program. The chip has to be charmed away or the viewer remains alert to anything at all he can carp at. The beaming smile of a TV announcer, for example, must seem remarkably sincere or else viewers will react by bearing their fangs in a horrible, toothy grimace of irritated mockery.

"Aspects of a product open to criticism are seldom given humorous treatment in commercials", Blenkarn went on to say. Discussion of this point touched upon the fact that though beer commercials, for instance, are often humorous, they never deal lightly with -- or even mention -- the possible intoxicating effects of their product. Red Skelton's famous TV skit about the TV announcer gradually getting roaring drunk while demonstrating to his viewers the merits of "Old Guzzlers' Gin", could never be adapted, for example, to an actual gin commercial spoofing the product. Aside from legal obstacles to this, and the fact that such a commercial might indeed sell out "Old Guzzler" stock overnight, it would cause a commotion, scarcely short of apoplexy among temperance viewers.

John Straiton, copy expert at Young & Rubicam, referred to Y&R survey charts supporting the theory that "light copy is as effective as serious copy" -- depending upon the product image being built up. When the sponsor wishes to build up a serious product image for his commodity, he went on to say, humor can be applied, though only with great care.

Though Straiton felt that "a man's car and a woman's glamor equipment and other serious matters like funeral directors can be advertised humorously only at great risk", he said, that "even so, humor can, with care, be used to advertise almost any product."

He pointed out, however, "that reluctance among sponsors to use humor is extremely understandable. Humor's impact is so unpredictable that it is natural for a man to hesitate to use it in risky matters involving his bread and butter."

Asked to define humor, Straiton said, "it is like a living thing, once you dissect it, it dies." One big plus of humor in a commercial, he stressed, is that "it gives a double flavor of honesty to the announcer's message."

He felt that today competitive

*Protect films* WITH **ECCO #1500** ANTI-STATIC FILM CLEANER

ECCO #1500 is the only anti-static film cleaner. It's recommended by leading labs throughout the continent. ECCO cleans, conditions, lubricates and stops dust-attracting static - electricity - quickly! There is no carbon tet in ECCO... it's the safest film cleaner known! Price per U.S. gal. \$14.00

Use ECCO #1500 with the Speedrol Applicator. Get the most modern film cleaning combination ever. SPEEDROL cleans and inspects in one operation! Complete ..... \$38.00

**CALDWELL EQUIPMENT CO. LTD.**  
447 JARVIS ST. TORONTO

**Telephone Answering Service**

**TAS**

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

Phone for Booklet in  
Toronto WA. 4-4471 Montreal UN. 6-6921



**"...animation's a fine thing but there are other kinds of humor..."**

advertising has made commercials more and more complex and sophisticated, so that the trend is away from the old straightforward commercial message towards entertainment and variety as well as towards increasing use of humor.

**HANDLE WITH CARE**

Jim Potts, advertising manager for Lever Bros.' Pepsodent division, put forward this view of the subject: "Humor in commercials? Depends upon how much or how little. It's a question of balance."

Sometimes, Potts went on to say, "using humor at all does more harm than good. Just as you can make a commercial too interesting, too sad, too dramatic, you can also make it too funny - - to the point where it detracts attention from the product. What's more, in all areas where people take themselves seriously, humor is dangerous and liable to backfire. Children's products on the other hand can be advertised with a great deal of humor."

He made the further point that "humor should never be used just for the sake of being humorous. In each case the context should be the final criterion as to whether or not humor should be used."

**CANADIANS AREN'T FUNNY**

Dave Catton, TV director for Vickers & Benson, said that "among the difficulties involved in using humor in Canadian commercials is that Canadians are too prone to analysis to be very successful at humor. Our population, too, is too small to offer enough top-grade humorists to go around. These, plus our national ingrained conservatism, make the dangers of using humor in commercials all too often outweigh its advantages."

Neil Craig, group copy chief on Mercury-Lincoln accounts for Vickers & Benson, also had several reasons to give as to why humor has not been outstanding in Canada-produced radio and TV advertising.

"For one thing", Craig charged, "there are too many copy cats in Canadian TV. The safe way, for them, is the way things have always been done. Look at the current fad for humorous, animated commercials. Once the fad started everyone took it up and went at it hammer and tongs until now people are getting

tired of seeing a constant parade of little cartoon animals and things crawling all over their set screens. Sure, animation's a fine thing, but there are other kinds of humor still possible in a commercial. Just because a thing is drawn, doesn't automatically make it good."

Craig went on to say that for a good humorous commercial you have "to combine personality and product relevance, and you can still get this in a live action film sequence, just as well as in animation. We recently did a live commercial that had a quiet kind of human-interest humor which proved extremely successful. It showed a boy and girl on a sofa, with the boy trying to describe the advantages of the product, while the girl kept tugging his shirt sleeve, inviting him to neck. Viewer interest and amusement was sustained to the end because people wanted to find out who won out."

He claimed that "another reason creating humorous commercials for Canadians is a touchy business is that, unlike Americans, Canadians are reticent about spoofing others,

and unlike the British, they are also reticent about spoofing themselves.

You can't do a regional commercial incorporating French-Canadian idiosyncracies without getting a deluge of letters in protest.

You can't even present an animated sequence about a squeaky old (mythical) Toronto streetcar without everyone from motormen to mayor squawking."

**COURAGE AND IMAGINATION**

Because Canadian producers, Craig pointed out, cannot afford to make the same number and variety of commercials possible in the US, they have to concentrate too much on the best bet. This means they have to pass up a good many funny ideas which Americans would have used as "throwaway" commercials."

English-language commercials, he added, are very difficult to translate into French-Canadian humor and vice versa. This is one reason, he felt, why humor is the hardest thing of all for Canadian writers to sell to clients and advertising agencies. Despite all these obstacles, Craig said he believed that "in

Canadian, as in all commercials, humor is one of the best tricks there is - - and one of the most inexpensive, too - - if you go at the task with courage and imagination."

**Pay-TV On Closed Circuit**

**T**HELEMOVIES, an experiment in subscription TV whereby viewers can watch first-run motion pictures on their own sets, made its debut two weeks ago when some 200 residents of Bartlesville, Oklahoma sat at home and viewed *Pajama Game* and *Mississippi Gambler*.

The movies, piped in by coaxial cable, ran throughout the afternoon and early night on two channels not used by commercial television stations.

Video Independent Theatres Incorporated, of Oklahoma City, which launched telemovies, said it now has about 300 subscribers at \$9.50 a month and hopes to have two thousand in Bartlesville, a city of 28,000 within a year. Video has plans to expand telemovies into other cities in the Southwestern United States.

# CFCM-TV, QUEBEC,

can give you **338,800** SELLING IMPRESSIONS  
of **Sight** and **Sound** for as little as  
**\$29.28** per day.

338,800  
per day


Representative:

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



Our **BIG MOVE**

Soon... **5000** WATTS



*Opinion*

# CONTROVERSY RAGES OVER COLOR

THERE ARE THREE main handicaps to the development of color TV in Canada. Ed Gareau, a CGE broadcast equipment specialist listed them as follows: (1) color receivers have to be cheaper; (2) they must be

simpler to operate; (3) the government will have to permit Canadian stations to transmit in color.

"So far", Gareau said, "tuning in a color set almost requires an engineer's degree." He went on to explain that with today's color sets the viewer has to "fool around" manipulating three ranges of color into proper focus before his picture looks normal. "Installing the color receiver is a cinch," he said, "but keeping it adjusted is a different matter". He predicted that color won't get very far ahead in this country, or anywhere else, until some simply adjusted receiver is evolved."

While there are quite a number of programs telecast in color over US stations along the border, nothing can happen in Canada until the government lifts the color ban and lets stations start using it.

"Even in the States," Gareau continued, "TV stations are still reluctant to expand facilities and staff to the very large extent necessary to serve the relatively small number of sets bought so far. Naturally, it takes much more money and many more people for a studio to produce color".

On the other hand, he was enthusiastic about the quality itself of TV color. "As seen on the studio monitor" he said, "TV color is as sharp, vivid and subtly differentiated as anyone could wish. However, by the

time it gets to the viewer's screen, it usually pales somewhat in transmission, is slightly distorted by 'noise', due to set adjustment difficulties."

Despite all this, Gareau predicted that "soon all these bugs will be ironed out. When this happens color can't fail to revolutionize TV."

### YOU ONLY HAVE TO KNOW HOW

Ken Chisholm, RCA sales engineer, disagreed with Gareau's statement that color receivers are difficult to adjust. "They're no more difficult to adjust than a black and white set, once you know how." He said. "Only one in ten owners of black and white sets knows how to adjust his set either. With a color set, all the viewer needs to do is make flesh tones look normal. He does this by adjusting a single knob so that once he succeeds in getting the flesh tones right, then colors for all other objects automatically assume the right shade", he said.

Chisholm was not, perhaps, quite as enthusiastic about the quality of a color TV picture as Gareau. As he puts it, "The quality of the color that can be obtained on an average TV set is, let's say, quite good. It doesn't compare, however with Kodachrome slides or technicolor movies. Neither does a black and white TV picture compare with movie film you see in theatres. In technicolor, the color itself forms the picture, while on TV,

color is essentially a black and white picture with blobs of color filled in. In other words, the definition comes from the black and white picture, in much the same way as in comic strips in the Sunday supplement, where the essentials are drawn in pen and ink, and the color is filled in later."

Chisholm went on to say that "color TV gives best results when the viewer watches it in a room slightly darker than necessary for watching black and white TV. This is so because there is not the same amount of illumination on a color TV tube as on a black and white tube, since some of the illumination is sacrificed to obtain the color."

### HOW LONG WILL IT TAKE?

Though in the US, RCA has unmistakably taken the lead in color - - in that it has tied up the most money and most of its top research engineers - - Chisholm pointed out that "due to Department of Transport taboos on Canadian transmission of color, RCA hasn't promoted color in Canada to nearly the same degree."

He said that, on the Canadian scene, there is an interesting conflict of interests as to who wants color TV and who doesn't. "For that matter most Canadian TV stations would be quite content to stay with black and white", he went on to say. "Black and white transmission keeps their technical problems comparatively simple, as well as their corresponding expenses."

Advertisers, on the other hand, Chisholm said "are usually 100 per cent in support of color, if for no other reason than the fact that color helps in package identification. And of course TV set manufacturing companies support color with fervor because it would open up another set sale boom."

What with all these various interests in conflict, Chisholm predicted that "it will be set up to Mr. and Mrs. Average Viewer, in the long run, to determine whether or not color TV comes to Canada, or rather it will be up to them to say when it will come to Canada. For I believe that color is inevitable here - - it is simply a question of how long it will take to arrive."

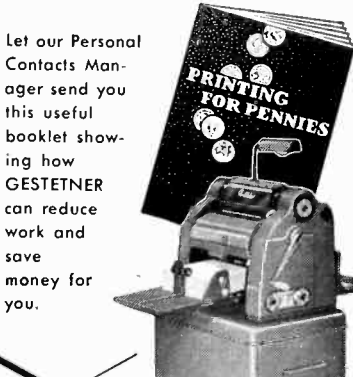


*"Five years ago, we chose Gestetner for dependability"*

*"I could fill a book with reasons why we chose Gestetner. It does such high-quality work year after year—it's fast—always ready for use—never lets you down. I think I'd give pride of place to the Controlled Inking system—ink goes precisely where you want it. I don't know any other Duplicator whose inking is so efficient and clean."*



Besides Duplicators in models to suit every need, Gestetner supplies Stencils for typewriter or brush, as well as Photo, Electronic and Whiteprint, Colored Inks, Pens and Guides for ruling and lettering, Shading Plates and the Gestetner-Scope for special work.



Let our Personal Contacts Manager send you this useful booklet showing how GESTETNER can reduce work and save money for you.

GESTETNER (CANADA) LTD.  
117 KING STREET WEST, TORONTO

Please send me your new booklet "Printing for Pennies" without obligation.

NAME.....  
ADDRESS.....

CBT 9-57



## CKWS-TV KINGSTON

is sparked by showmanship  
the kind that turns your  
advertising into salesmanship

### CKWS-TV

The only Canadian TV station reaching the wealthy market between Brighton and Brockville — over 30,000 sets in the area.

REPS: | In Canada — All-Canada TV  
In U.S.A. — Canadian Station Representatives

The greatest French advertising medium in Quebec

300 000 KV

**CHLT-TV** CHANNEL 7

SHERBROOKE

We cover the Montreal market



**A NEW KIND OF SERVICE.** These eight people are right on top of the Canadian market. They are on the staff of All-Canada's newly formed Broadcast Services Division. They are giving new meaning to the term "representation service."

If you are an advertiser, they show you how to sell more effectively and economically through Radio and TV.

If you are an agency, they provide vital information on media, markets and stations. If you are a Radio or TV station, they make sure more and more advertisers know about the strong selling power of your medium. This is an example of how All-Canada is continually finding new and better ways to serve the advertising and broadcasting industry.

## **ALL-CANADA RADIO & TELEVISION**

*Representing 28 Radio Stations — 18 TV Stations*

• *Distributors of the World's Finest Radio and TV Programs*

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

# POINTS OF SALE

Buy ONE STATION

to cover

TIMMINS

KAPUSKASING

KIRKLAND LAKE

and the whole PORCUPINE AREA

saturated by

CFCL-TV

Channel 6

## PAUL

## MULVIHILL

### & Co. Ltd.

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EM. 8-6554

MONTREAL  
1543 Crescent St.  
MURRAY MacIVOR  
PL. 1097

CKVR-TV  
Channel 3

CKGN-TV  
North Bay

CFCL-TV  
Timmins



# CHANNEL CROSSINGS

Compiled by IAN GRANT

**M**UTUAL BENEFIT Health & Accident Association started a radio and television spot campaign this week over 6 TV and 13 radio stations. They will run to January.

The TV stations are: CJON-TV, St. Johns; CBHT, Halifax; CKSO-TV, Sudbury; CJIC-TV, Sault Ste Marie; CJBR-TV, Rimouski; CFCM-TV, Quebec. The radio stations are: CKCW, Moncton; CHSJ, Saint John; CKSO and CHNO, Sudbury; CKTS and CHLT, Sherbrooke; CHRC, Quebec; CKCV, Quebec; CJMT, Chicoutimi; CKRS, Jonquière; CKBL, Matane; CJBR, Rimouski; CHLN, Trois-Rivières.

The agency is E. W. Reynolds Ltd.

**E**FFECTIVE OCTOBER 14, *Oh! Susanna!* will be coming off the national TV network to replace the *Bob Cummings Show* over 18 stations. Warner Lambert Canada Ltd., through F. H. Hayhurst Co. Ltd., and Nestlé (Canada) Ltd., are the sponsors. The Nestlé products are Quick, through Hayhurst and Nescafé, through E. W. Reynolds. Hayhurst is the controlling agency.

The stations are: CHSJ-TV, Saint John; CBHT, Halifax, CJCB-TV, Sydney; CBMT, Montreal; CKRS-TV, Jonquière; CKCO-TV, Kitchener; CBOT, Ottawa; CBLT, Toronto; CHCH-TV, Hamilton; CKSO-TV, Sudbury; CHEX-TV, Peterborough; CFPL-TV, London; CFCJ-TV, Port

Arthur; CBWT, Winnipeg; CKCK-TV, Regina; CFRN-TV, Edmonton; CHCT-TV, Calgary; CBUT, Vancouver.

**C**ATELLI FOOD PRODUCTS Ltd., through McCann-Erickson (Canada) Ltd., Montreal, have bought into a half-hour drama series on the French TV network. The program is *Au Chenal-du-Moine*.

The co-sponsor of the series is Coca-Cola through McCann-Erickson Ltd., Toronto.

The Catelli account was formerly handled by Walsh Advertising Co. Ltd., Montreal.

**J**AVEX WILL BE starting a radio and television campaign over a wide list of stations from October 1 to the end of the year. The agency is MacLaren Advertising Co. Ltd.

**R**OTHMANS OF Pall Mall Canada Ltd., started a spot campaign September 16 over three Toronto stations, CKEY, CFRB, and CHUM. They have also bought chain breaks on CBLT, Toronto and CHCH-TV Hamilton. The agency is F. H. Hayhurst.

**T**HE PROGRAM, *Summertime 57* which went off the air September 12 will return with a different name October 31.

Starting October 3 this time slot will be filled with four dramas, sponsored by the Bank of Canada, for the loan campaign, through McKim Advertising, Montreal. The first two, on October 3 and 10, will run from 9.30 to 11.00. The other two, October 17 and 24, will run from 9.30 to 10.30.

The other times during September will be filled by the CBC on a sustaining basis.

**D**URING THE first week in October there will be some shuffling in programs to be sponsored by Brading Breweries Ltd.

*Tex Ritters Ranch Party* will replace the *Rosemary Clooney Show* over WGR-TV, Buffalo, Saturday nights from 7 to 7.30.

*Code 3* will replace *Frontier* over WGR-TV, Buffalo, Friday nights, from 10.30 to 11.00.

*26 Men* will replace the *Rosemary Clooney Show* over WCNY, Watertown, Saturday nights from 10.30 to 11.00.

Bradings have also bought the *Friday Night Film Feature* over WROC, Rochester. The agency handling this account is F. H. Hayhurst Co. Ltd.

**S**TARTING SEPTEMBER 25, from 8.30-9.00, the *Wyatt Earp Show* will be sponsored by Campbells Soup, through Cockfield, Brown & Co. Ltd., and Standard Brands Inc.

The products for Standard Brands are Chase & Sanborn coffee, through J. Walter Thompson Co. Ltd., and Royal Instant Pudding, through MacLaren Advertising Co. Ltd. MacLarens is the controlling agency.

**O**N SUNDAY, SEPTEMBER 22 at 4.30 *Lassie* will return to the full TV network, sponsored by Nestlé and Lowneys.

The Nestlé products are Nescafé, through E. W. Reynolds Ltd., and Quick, through F. H. Hayhurst Co. Ltd. Reynolds is the controlling agency for Nestlé's.

The Lowney account is through Foster Advertising Ltd. They are the controlling agency for the show.

**O**CTOBER 27 will see the *Stories of John Nesbitt* come to the screen for the first time from 9.00 to 9.30 p.m. over the full TV network.

The show, distributed in Canada by Screen Gems (Canada) Ltd., will be sponsored by Singer Sewing Machine Co., through Young and Rubicam Ltd. and Bristol-Myers, through Ronalds Advertising Ltd. Bristol-Myers products are: Ban Deodorant, Ipana, Bufferin and Vitalis.

**U**SUALLY SEEN at 10.00 to 11.00 on Thursday nights, *Concert Hour* will be replaced Thursday, September 19 by a musical comedy show, *To Ed Wynn*.

This is a tribute show to be carried over the full TV network, sponsored by McColl-Frontenac (Texaco Gas) through Ronalds Advertising Ltd., Montreal.

**E**DSEL-FORD will make its TV debut Sunday, October 13 when Ed. Sullivan will step aside for Bing Crosby and Frank Sinatra who take over the show for the one occasion.

The Ford-Monarch agency is Cockfield, Brown & Co. Ltd. They now become the Edsel-Ford agency since Monarch will go out of production.

The extent to which other forms of advertising media will be used has not yet been decided.

**I**T IS PROBABLE that Wayne and Shuster will return to the network October 8 from 8 to 8.30 p.m. If so it will be on alternating basis with *Front Page Challenge*, which goes from the Monday night spot at 9.30 to Tuesday at 8, October 15.

**A** RECENT addition to the staff of the J. Walter Thompson Co. Ltd., Toronto, is Paul Herriott who will specialize in the production of filmed TV commercials.

Herriott is 24 and comes to J.W.T. from ABC Chicago, where he is operations director.

FACT No. 1

## THIS IS IT!

# CKCK-TV

## CHANNEL 2 REGINA

### NOW IS \*5<sup>TH</sup>

### IN CANADA

### (\*NUMBER OF TV SETS

### IN AREA

### BBM SPRING SURVEY '57)

# MR. ADVERTISER!

## IF COST PER THOUSAND IS OF INTEREST TO YOU...

*Ask your Agency about B.B.M.*



**T.P.A. No. 2 recently released shows:**

**Between 7:00 and 11:00 pm we average**

### **27,915 Homes Delivered**

for only

### **\$2.15 Per Thousand Per Commercial Minute**

**AND THIS**

### **BEFORE OUR POWER INCREASE**



**B.B.M. Proves Again...if you want to**

## **BUY COVERAGE and BUY LOW COST**

**You MUST Buy**

### **Ontario's Channel 3**

Representatives  
Paul Mulvihill & Co. Ltd. — Toronto & Montreal  
John N. Hunt & Associates — Vancouver  
Young Canadian — U.S.A.

# **CKVR-TV**



## Picture of a woman buying a rug

**T**HIS WOMAN is deciding upon the colour of her new rug. Two minutes ago, she selected the store where she would buy it . . . a radio voice she knows and trusts helped her decide. Radio "salesmen" are invited into 97.1%\* of Ontario homes and chalk up an impressive total of sales.

CFRB is a *super salesman* because CFRB is Canada's most powerful independent radio station . . . reaches "the spending third" of Canada's population, where 84% of Ontario's retail sales are made.\*\*

\*Based on BBM Radio Homes figures.

\*\*Based on Sales Management's Survey of Buying Power, Canadian Edition, May 1956.

Let CFRB help you increase your share of more than 4 billion dollar retail sales recorded annually in its listening area.\*\*

### RADIO REACHES YOU EVERYWHERE

# CFRB

## TORONTO

#### REPRESENTATIVES:

Canada:  
All-Canada Radio Facilities Limited

United States:  
Young Canadian Ltd.

50,000 watts

1010 on your dial