



Canadian
BROADCASTER

Vol. 17, No. 22

TORONTO

November 27th, 1958

SPINNING THE HOT DISC is famous fullback Chester 'Cookie' Gilchrist, most recently of the Saskatchewan Roughriders. Cookie, who played for the Hamilton Tiger Cats last year, aired his own one hour jazz program, "Cookie Gilchrist Swings", over CKCK, Regina, all through the last football season.

- MEET ANDREW STEWART—BBG CHAIRMAN 3
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Board of Broadcast Governors

CHAIRMAN OFFERS HUMANICS AND ECONOMICS TO CANADIAN BROADCASTING

by DICK LEWIS

THE NEW BOARD of Broadcast Governors will start in on an examination of the question of second stations in monopoly TV markets in January. This is not a rumor or a hope. It is a plain statement of fact, delivered to this writer by Dr Andrew Stewart, chairman of the BBG, in the Chateau Laurier in Ottawa, less than a week after his appointment to the new post.

Definite though he was about this, Dr Stewart said he had no idea how soon the question will be disposed of, because, as he sees it, it is not the job of the chairman to dictate or decide. Rather he feels that he is charged with the task of keeping his fourteen associate governors on the track, and co-ordinating their thoughts into decisions representing as wide a cross-section of Canadian opinion as possible. He feels that his board was chosen to represent all Canadian regions, walks of life, age groups and social levels, and while he had not yet met more than a handful of them at the time of this interview, he felt that the selection had accomplished just this.

INSIDE ANDREW STEWART

Andrew Stewart has been described as "a soft-spoken Scot who conceals his learning behind an amiable exterior." For my part I found him all this and modest and unassuming as well. Somehow he combines these qualities with a quiet self assurance and a chronic twinkle which put you at your ease yet command your respect.

You don't have to hint or hedge when you want to ask him a question. You just ask him and he either gives you his answer or tells you he doesn't know. And it is my guess that, if it is information he cannot give right away, he will grasp the first opportunity to find out.

It must have been in this spirit that in 1924, as a youngster of 20, he came out to Canada from Edinburgh and took a job on an Alberta farm. He wanted to find out what it was like. For a year or so he gave it a trial, and then took off to Australia and South Africa with the same idea in mind. Then he returned to Canada having decided that this was it.

Next he enrolled as a student, specializing in economics, at the University of Manitoba. This was in 1929. After his graduation in 1932, he joined the staff of the same university in what he described as the lowest job of all, as an assistant lecturer. After a year he returned to Scotland, where he did two years post-graduate work at the university of Edinburgh.

In the fall of 1935, he was urged by the late Dr Robert Wallace, then president of the University of Alberta (later he went to Queen's) to return to his campus, which he did.

He then started what was to be a twenty-three year stay, taking over work in agricultural economics. He progressed to a professorship in economics, became director of the school of commerce, dean of business, and then, in 1950, president of the university.

Dr Stewart puffed at his pipe a

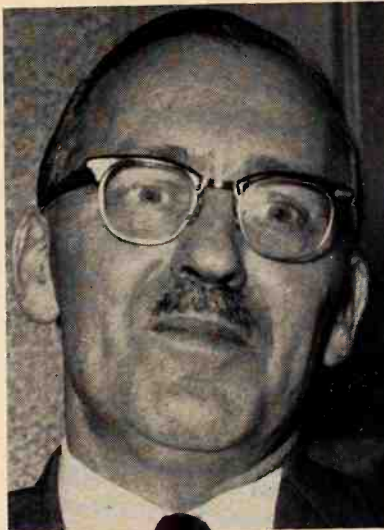
moment before he answered the obvious question: "Why, at 54, did you leave twenty-three years of what you call 'satisfying life' at the university, for this appointment, which anyhow at first is bound to be hectic?" Then he said he regarded the chairmanship of the BBG as an extremely worthwhile challenge, this time on the national level. He is firmly convinced that the state has to play a certain part in the all-over picture of broadcasting. He feels that as chairman he will have the

self as an economist", he said, and then added, "I have spent most of my life with young people". (Besides the U of A student body, he has six children and four grandchildren.)

Still on the subject of programs, and emphasizing that he was expressing his own opinions, he said that he favored "variety", which includes a "quality of living". He seemed more concerned with this "quality" as applied to a performance, than the actual nature of the material which was being performed.

LOCAL CANADIAN TALENT

Applying his thoughts about "quality of living" to the question of local Canadian talent, and the board's task of seeing to it that the private stations do something about developing it. Dr Stewart said simply this: "I think personally that it is the responsibility of the broadcasters to develop talent, but I do not think this means that in order to develop it they must necessarily put it on the air." He felt that stations could start out by making training available to amateurs



A soft spoken Scot,



who conceals his learning



behind an amiable exterior.

opportunity to "grapple with the diversity of views", which are held by the public and will be expressed by their representatives on his board, "and find a procedure which will work. This" he said "is the challenge."

This is a first impression of the man who will steer the board of governors which will preside over all broadcasting. He was amused to find from the act that his appointment is for seven years, "subject to good behavior", because this qualification was not required by the university!

QUALITY OF LIVING

The new chairman admitted quite frankly that, while he had had quite a lot to do with the university's own radio programs on CKUA, Edmonton, his TV viewing was somewhat sketchy, as he had hardly been at home long enough to develop likings for individual programs. Ever since 1955 he has been sitting on a succession of Royal Commissions, created by Liberal, Conservative and Social Credit Governments. There was the Gordon Commission on Canada's Economic Future, and now he is chairman of the Royal Commission on Price Spreads. For both of these assignments he was no doubt chosen for his qualifications as an economist, and this is a quality which may well shed a new light on the regulation of the broadcasting business in the years to come.

Don't call Dr Stewart an egg-head, a high-brow, or, above all else, a Czar. In the first place he loathes the words, especially as applied to himself. In the second place they couldn't fit him less. "I think of my-

"The most important thing is to do it well", he said.

"Irving Berlin well done is better than Beethoven done badly?" I suggested. I think he agreed. At any rate he admitted to being interested in the beat of rock 'n' roll!

As Dr Stewart sees it, "the first thing a broadcasting station has to do is to get people to listen to it." This was the economist speaking. Then he continued: "Art of a kind which only interests an infinitesimal fraction of the people can be overdone." Then he added, without change of pace or tone, "So also can the cheap program which eventually loses any appeal it may have had by constant repetition."

He summed up his views on programs — his *personal* views that is — by reducing the whole question to one of give and take. "People are different", he said, "and this is variety". He felt that he often had to listen to programs because they pleased his children, just as they had to suffer some of his favorites.

As regards broadcast advertising, Dr Stewart feels no particular alarm. He said that he did not think that either he or his wife had ever been led to buy a product by a commercial, though he realized that he and his family used many products which were advertised by radio and television. His general impression of commercials is that they are mildly funny. "I think my youngsters will be completely blasé about commercials when they grow up. They now find the commercials amusing", he said. He thinks they can be "too effusive for the good of broadcasting and the effectiveness of the advertising message."

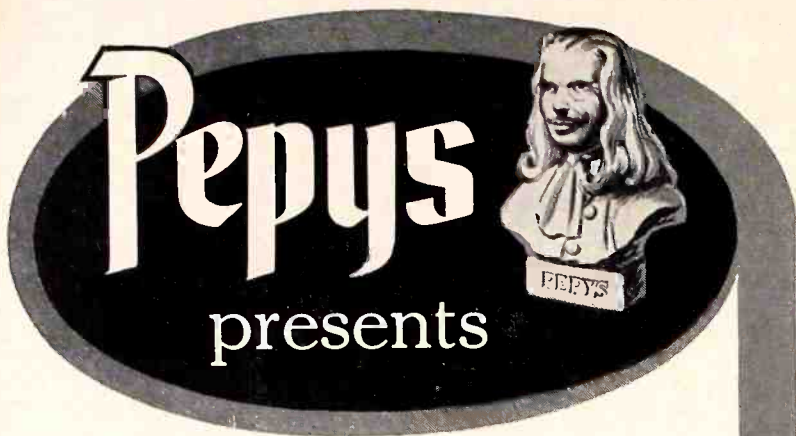
who have the basic talent and so help them to develop themselves into acceptable artists.

Dr Stewart by no means subscribes to the idea that the public broadcasting system should be used to fill in where private stations are unwilling or unable to function. This view he somehow compared to awarding a television license to the highest bidder. "Television licenses should not be put up to auction", he said. How should they be allocated? "The board has to set up some general principles which will guide them in such decisions."

Licenses, Dr Stewart feels, should be granted on the basis of service required in a growing country. "Timing", as he put it, "is an important factor, and this is something the Board of Broadcast Governors will be getting into very soon."

On the artistic side, Dr Stewart subscribes quite heartily to the opinions expressed by the Massey Commission on Arts, Letters and Sciences, in that it set the pattern for a truly "Canadian viewpoint." At the same time, it may be noted that his own interests are by no means restricted to the higher arts, because he expressed a liking for drama, music and sports.

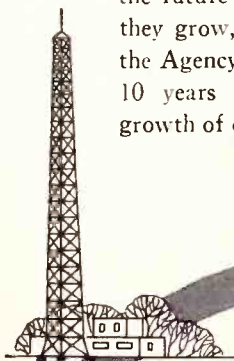
On what might be termed the administrative side, he feels that the Fowler Commission, more in its deliberations than in the report, established that the people want public participation in the total broadcasting picture and would not be happy to turn the whole thing over to private operation. "The problem", he said, "will be to determine just what the place for the 'public' system is, because the people have also indicated that they do not want a public monopoly."



Batten, Barton, Durstine & Osborn, Inc.

Widely known as the originator of "brainstorming", BBDO is 2 years old in Canada, but 67 years old in America. It is in every way a "big" Agency, with 2155 employees in 16 major cities on this continent. For many years it has controlled the largest domestic billing of any Agency in the world. Toronto office, with a staff of 19, gives complete Agency service to Canadian clients, plus being able to draw on the wide experience of the entire BBDO organization if required.

It is a tradition at BBDO to identify their own future with the future of their clients. "As they grow, so do we." 52% of the Agency's growth in the past 10 years has come from the growth of old clients.



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Religion

CLERGY MUST QUALIFY FOR AIR TIME

RATHER THAN discard religious programs because of the low audience ratings they had been receiving, CFCF-Radio, Montreal, is now insisting that religious speakers must be of announcer calibre before they may speak on the station.

Graham Gordon, director of religious programming, holds weekly auditions during which candidates are marked on their mike technique, reading ability, voice characteristics, neutrality of accent, and overall presentation. If the candidate is flunked, he is not permitted to broadcast over CFCF.

The station plans to present all religious shows in a block-program called *Triumph* which will be divided into three sections, one for each of the Catholic, Protestant and Jewish denominations.

So far the Central Committee of



Photo by Ed Bermingham Reg'd.

CHOSEN FOR HIS ANNOUNCING ability, the Rev. E. Geoffrey Tenneson discusses the program "Triumph" with Religious Program Director Graham Gordon of CFCF-Radio, Montreal. Mr. Tenneson is heard on the weekly program representing the Central Committee of Protestant Churches. Future plans include Catholic and Jewish churches.

Protestant Churches is the only group represented on the program, but plans are underway to include the other two.

Protests Late Closing

ED MALLEK, owner of Eddy's appliance store in Victoria, kept his store open from 9:00 am Tuesday, October 28 until 1:00 pm Wednesday, October 29 as a protest against the proposed wide open shopping hours for Victoria, eliminating the compulsory early closing day. In his all out war, Mallek called in CKDA's mobile studio to broadcast continuously from 5:30 Tuesday until 6:00 am Wednesday.

Thousands thronged the store to take advantage of hourly specials; at midnight queues were formed on Douglas Street - - even at 4:00 am hundreds crowded the store. Fifty dresses went on the racks and were sold in five minutes, and a thousand nylon hair brushes were given away in ten minutes to the customers. Some slept in their cars waiting for the hourly specials.

The unusual part of it all is that in spite of the broadcast's success, Mr. Mallek is still urging citizens to telephone or write to City Hall to complain against "wide open" shopping hours for the city, which the city fathers (since the broadcast) have approved through a new city by-law.

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November 27th, 1958

Let's Give Andrew Stewart A Chance

Well, it has finally happened. The entire broadcasting industry is now regulated by the long sought independent regulatory body, and a major victory has been scored by those who felt that the old system of CBC rule-cum-competition was unjust and undemocratic.

There are ominous rumblings in some quarters which say that the new regime, existing only to regulate, will be tough, and there is probably some reason behind this thought. There are those who feel that the application of special regulations in the case of broadcasting, while other businesses have only to observe the criminal code, is unnecessary and unreasonable. This paper is among those who feel this way. However the new state is a vast improvement over the old and surely there is real reason for satisfaction.

Exactly what does this new order mean? What is its significance to the broadcasting industry? Its sponsors? The people of Canada?

Both kinds of broadcasters, government and private, have a clearer field than they ever had before, to concentrate on serving their listeners and viewers, and so their sponsors, with better program fare than they have ever heard or seen before.

This greater opportunity is provided to the private broadcasters because they are now in a position to compete with their old adversary, the CBC, on an even basis, even to the extent of establishing their own networks. The Board of Broadcast Governors is committed to establish a pattern for all broadcasting in Canada, both private and public. As far as the CBC is concerned, the corporation's board of directors will no longer be called upon to perform the hopelessly impossible task of passing judgment, impartially, on points of difference between

the private broadcasters and their own corporation.

For the CBC, the path will be straighter, because it can now cast off its alter ego, that of judge, jury and police force, and will be able to confine all its energies and talents, and these are considerable, to the purpose for which it was created, that of putting on programs.

The regulations will probably be quite severe, but they have three points in their favor. In the first place, they will be applied impartially to the entire business. Secondly, they will be prompted by a genuine desire to give the public the best and most variegated program fare possible. Finally, we are convinced that they will be dictated by a representative group of Canadians who, in their aggregate, are well endowed with reasonableness and common sense. In other words, we believe it is sensible to assume that, properly and sensibly applied, the new regulations may be tough, but they will improve the medium from a standpoint of public acceptance and consequently make its advertising more effective than ever before.

Whether or not we subscribe to this kind of regulation as a principle, it is with us and seems likely to remain. The wise procedure therefore would, it seems to us, be to co-operate with the new regime, at least until we see how it works.

In this issue is a report of an interview with the head of the regulating body, Dr Andrew Stewart, who appears to combine the rare qualities of learning and business sense with a human outlook. Dr. Stewart and his Board of Broadcast Governors have the power to impose regulations or to lift them, as they find it necessary or desirable. We feel that wise industry will give the board a chance to give it a chance.

News Briefs

EFFECTIVE NOVEMBER 15, the Toronto office of Stevenson & Scott will be handling the Canadian advertising for Mutual of Omaha, which operates 15 offices from coast to coast in Canada under the name of Mutual Benefit Health & Accident Association. Always large users of radio and TV, they plan to continue the use of both broadcast media for their 1959 promotions.

For the past month, the same agency has been directing advertising for the Dr. A. W. Chase Medicine Company. New products are in the course of production and plans are to use radio and TV in selected markets.

Jack Hodson is the account executive for both Mutual Benefit and Dr. Chase.

W. D. (Bill) Hannah has been appointed general manager of MCA Canada Ltd. Bill has gained his wide experience during a long association with Cockfield, Brown & Co. Ltd., where he was radio and television director of the Montreal office and later media director of the Vancouver office.

His appointment is effective as of November 1 and he will make his headquarters in Toronto.

JAMES M. TAYLOR, founder of the Taylor, Pearson & Carson Ltd., wholesale firm, died in Sidney, B.C. earlier this month following a heart attack. He was 70.

Mr. Taylor was an original member of the Taylor-Pearson firm. At his death he was chairman of the board of directors of Taylor, Pearson & Carson.

The firm operates a chain of wholesale automotive, appliance and radio parts and equipment outlets in Alberta and British Columbia. The company also has interests in CJCA, Edmonton; CFAC, Calgary; CJOC, Lethbridge and CFGP, Grande Prairie.

Mr. Taylor is survived by his wife and daughter.

RADIO RIBS



CBC Press Conference

PRESS CRITICS QUIZ MINISTER ON BROADCASTING ACT

TUESDAY NOVEMBER 11, was the day that the government announced its new set-up for Canadian broadcasting. That very night, the Honorable George Nowlan, the minister behind it all, faced a barrage of newsmen in front of CBC mikes and cameras on *Press Conference*.

The list of the two boards was hot news, and Mr. Nowlan took the half hour of questions in his stride. His inquisitors were Blair Frazer, Ottawa editor of *MACLEAN'S MAGAZINE*; Arthur Blakely, Press Gallery Correspondent of the *MONTREAL GAZETTE*; Frank Rasky, editor of *LIBERTY MAGAZINE*. Chairman of the panel was Robert McKeown, Ottawa editor of *WEEKEND MAGAZINE*.

Right at the outset, Mr. Nowlan emphasized that the two new boards, are very strong and very good boards. These are the Board of Broadcast Governors to "lay down a policy for broadcasting as a whole," and the Board of Directors of the CBC "looking after the CBC."

The BBG includes in its membership of 15, two college presidents, three newspapermen, three lawyers, a housewife, a baptist minister and

a lady dentist. Asked by the panel about the principle of representation, "who sits for what?" the minister said: "I don't think anyone 'sits for what' in any specific way. This is a national board. The attempt has been made and I think a successful one, to get a representative board of representative Canadians across the country, in whom the people generally would have confidence."

Mr Nowlan went on to say that he, and the government, had tried to avoid representing any particular class, as such. "For instance", he said, "Dr Forsey could be said to represent labor in one sense of the word. But he was not chosen as a labor representative per se, but because of the fact that he was Gene Forsey, a man in whom people generally had confidence, who was well known, and, we felt had the integrity, the ability and judgment to sit on that board."

Asked why there were no showmen on the board, such as Jack Arthur, Barry Morse or some night club operator, he said "I don't think the regulatory body is a place for showmen, in any way or in any

sense of the word".

Another comment on the choice of board members was that there was no one who had any direct connection, "technical, professional or anything else, with radio or with electronic communications."

Mr. Nowlan propounded the view that a judge does not have to have technical knowledge if he tries a case involving electronics, but would hear expert evidence. He said that the BBG has been formed to "get views, to get opinions, to take evidence, and listen to the experts and their own good judgment in applying the facts they get."

POWER OF THE BOARDS

Facts which came out during a session of rapid-fire examination were that the BBG could not abolish the CBC. Neither could it cancel a program because one member of the board did not like it, since one member of the board has no power whatsoever, acting alone.

Asked what would happen if the whole board unanimously took a stand against *I Love Lucy*, Mr Nowlan said:

"Well, if the whole fifteen of them took a stand against *I Love Lucy*, I suspect that *I Love Lucy* would need a lot of friends around this country. And I don't think she's loved very much if you get the fifteen of them taking that position. I think that's one of these ambiguous questions or hypothetical questions, which has no basis in reality. After all, that's why



Hon. George Nowlan

the board was selected the way it is, so that you won't get fifteen people taking a position just on one individual program."

Presented with the thought that the three full-time members of the board might have a great influence on the other board members and thereby exert their own influence on programs, the minister pointed out that "there is an executive committee on that board of seven. That number was deliberately chosen", he said, "so that the three full-time members would not be in a position to dominate the executive committee."

On the question of the board's power, Mr Nowlan said that all the powers about programs were included in the CBC act which had expired the previous night. "So", he said, "you've got a basis of comparison for fifteen years or more as to how these powers were exercised. I think it might be suggested that they haven't been exercised enough", he continued, "but they may be exercised to a greater extent in the years ahead. But that's going to be a matter of good judgment, common sense, good taste and the personalities of these people who are sitting around the table when the board meets."

Mr Nowlan stated emphatically that the board will function without any political interference. "That's why those people have been chosen", he said. One matter which would deter a government from interfering, he said, is simply public opinion itself. "Public opinion in this country", he went on, "does not want political interference with at least the pub-

Vive le sport!



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licly owned system of radio, because the private system I suppose is subject to pressures, and private ownership can do, subject to good taste and regulations, what it will. But certainly, any attempt by a government, any government, to interfere with these boards, I think, would arouse criticism to such an extent that any government which has any political consciousness at all would shun it like the plague. I think this government, of course, will operate on a much different basis than that. It won't be a negative one. We just don't want to interfere with the board."

Still on the subject of interference, Mr Nowlan said "there was no reason for anyone whatsoever" - - he was speaking specifically about employees of the CBC - - "to worry about the feelings of the prime minister . . . They have to be concerned with good taste, common sense and the public reaction to the way they are performing their duties, and nothing else."

NO CONTROL THROUGH BUDGETS

While the CBC budget will have to be approved by Mr Nowlan, as minister of national revenue, and the minister of finance, he assured the panel that "the minister of finance will have no authority whatsoever over detailed matters of programming or anything of that kind."

Mr Nowlan defined the two great

criticisms to which the CBC has in the past been subjected as "that it was the judge and jury, that old story, and the other one that it was extravagant, and 'very woolly' in its administration.

"I do know", he continued, "that we have removed the first criticism by the act which came into force last night, by divorcing the corporation of its regulatory powers. If we set businessmen up on the board of directors, and they do the work that I expect them to do, and hope they will do, then the CBC should be relieved of this other criticism, because if it is true, they will have to correct the situation. But if it isn't true, they will establish it."

The minister clamped down hard on the suggestion that the government might attempt to exercise control over the CBC "through budgetary methods". He was referring to the suggestion that they might control the corporation by refusing their requests for money.

"There will always be criticism of the CBC", he said, as the lights showed that the program was coming to a close. "We have letters every day. I think the CBC is in a stronger position today, has been removed from some of the criticism to which it has been exposed, and I further think that this legislation, the first major change which has been made in 22 years, has gone a long way towards furthering broadcasting in Canada."

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. . . Highest in the City's History.

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CKPG

PRINCE GEORGE, B.C.

550 Kcs. 250 Watts

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

Charles Bick's Copy Clinic

RADIO COPY TAKES THE MOST IMAGINATION

TODAY'S TESTIMONY is not designed to lose friends and alienate readers. If the viewpoint seems offbeat, it is stated with the usual conviction.

Here is the copy platform which starts in today's edition and winds up in the next one:

There are characteristic differences in advertising media — print, radio, television.

Other things being equal, radio copy is the most difficult to write because it depends upon sound alone.

To classify and hire copywriters by medium category — or, for that matter, product category — promotes hack copy and salary waste.

And away we go!

According to Harry Wayne McMahon, the man who really wrote the book — *The Television Commercial* — "There are two basic kinds of advertising: advertising to be SEEN; advertising to be HEARD. Television is both — sight and sound, plus this fact: The sight is sight-in-motion."

Your reporter suggested a similar explanation in his first article (August 28) and included one extra element in the television arsenal, namely, the INTERPLAY of all the other elements. Television has so many tools for the writer to work with. Admittedly, like a Cadillac, it has so many more gadgets which

can go wrong. But it's smoother to drive than the Jeep, which also gets you there.

Radio depends upon sound alone and good radio copy is the hardest copy to write — other things being equal — the "other things" being the writer's overall ability and media familiarity.

On this stated premise, the transition from print to radio is more restrictive and confining than the transition from print to television.

Print is static. Wireless is fluid. If television includes sight-in-motion, all radio has is sound-in-motion. Here it comes — there it was.

Dissenters may maintain that television copy is the most difficult, but the argument invariably boils down to the fact that television is the newest medium. We must not be fooled by Father Time. Let us carefully consider a text written 20 years ago, before television became a household word. (Warren Dygert: "Radio as an Advertising Medium," 1939). Here's what the author wrote about the radio copywriter: "He must remember that until television is open to the advertiser his audience is seeing through their ears."

FROM GROUND TO AIR

Affecting the transition from print to broadcast media is the attitude of advertising men, account people and creative people, who have been reared mainly in print media. Rollo Hunter, who heads up broadcast activity at my agency's New York office, explains it this way:

"If you've been brought up in the business largely on the print side, it's only natural that you'll be more comfortable in the atmosphere of your own knowledge, your own nomenclature, your own practised ways . . . a layout is familiar territory to you. A four-color comp in your presentation imparts a much greater feeling of security than a storyboard."

The print writer, with a record of successes in *Maclean's* and *Liberty*, is either unsure or too sure that he can repeat the performance on CFRB or CKWX. It isn't that easy. Readers of magazine and newspaper ads can backtrack, if they don't get the message the first time. Even on tele-

vision, viewers get something from the picture if they're listening with one ear or no ears. Radio listeners have no such luck.

While not a creative criterion, television stations have a common practise of refunding 25% if audio is lost in transmission and 75% if video is lost in transmission.

With radio, there is just the one 100% — all sound!

Here are some things the writer can do to insure the sound is a selling message and not a noise:

(a) Try to make the prose rhythmic. It should flow as smoothly as well-executed poetry. To translate the feeling or mood of a beautiful picture of a printed advertisement into radio copy requires a literary touch and a measure of eloquence. The writer should study his vowels and consonants to eliminate tongue-twisters and harsh combinations of words.

(b) Try to translate EYE pictures into EAR pictures. Radio is one field in which the taskmaster of a copy chief of the old school will bedevil you with "conjure up an image." And he's generally right. The listener must see the product. When I was a kid in short pants (before I graduated to Bermudas) I could "see" what Don Wilson and Jack Benny talked about — the package with the big red letters that spell J-E-L-L-O.

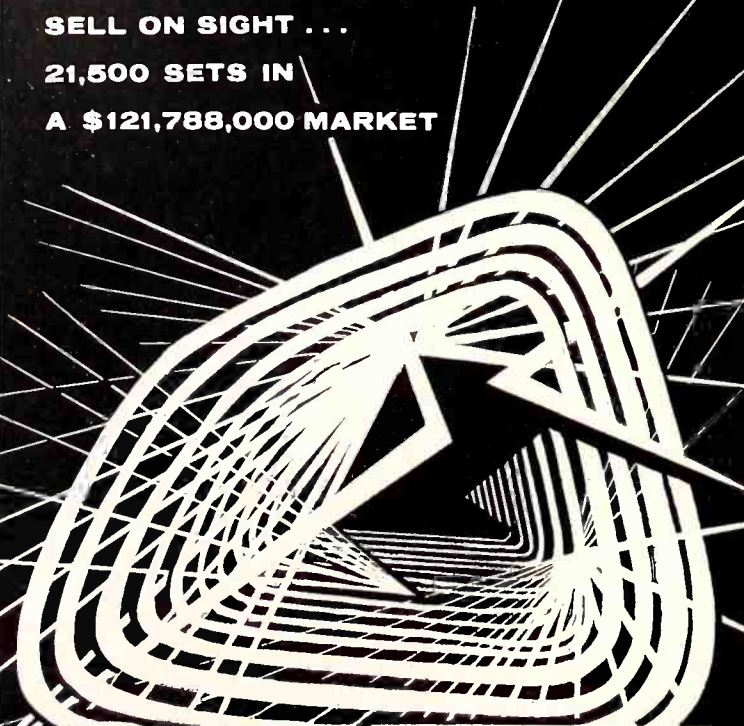
(c) Try to appreciate the mental limitations to listening. If you've been following Bill Wright's articles in this magazine "Listening Is Your Business" you'll take cognizance of these limitations. It is generally advisable to present thoughts in small parcels, as opposed to the longer sentences of print which are static and which can be studied and pored over.

(d) Try to obtain effective liaison with the announcer who performs your copy and take advantage of the tools available at the broadcast station of origin. These two points are covered at length in my article of September 25th: "Will Your Copy Click in Moncton As it Does In Trail?"

TO MOVE YOUR BRAND IN BRANDON Buy on CKX-TV

SELL ON SIGHT . . .

21,500 SETS IN A \$121,788,000 MARKET



CKX-TV
CHANNEL 5 BRANDON

SOME OF THE NATIONAL ACCOUNTS USING CJMS MONTREAL



Steinberg's	Coca-Cola
Pepsodent	Rinso
Silvo	Simons Cigars
Plymouth	Cadillac
Red Rose Coffee	Buick
Canada Packers	Vicks
Rothman's	Bell Telephone
Household Finance	Green Cross
T. Eaton's of Canada	Dominion Dairies
	Bovril
	Ex-Lax

PLUS MANY OTHERS

As radio copy is intended to be spoken and heard, the most valuable check is to play it back — to yourself. READ IT ALOUD. Then you'll know whether you're writing the way people talk, getting the conversational quality you want — if that's what you want.

The professional pilot does not fly by the seat of his pants. The professional radio copywriter doesn't write by ear. But he can play it back. Quoting Leopold Stokowski, "It may be true that the great musician seldom plays by ear, but it's what an audience listens by."

THE STORY OF JOE

Consider the case of Joe, a writer of my acquaintance. Joe is an exceptional copywriter — in my book and in others. In recent years he was assigned almost exclusively to writing network-type television commercials, and he wrote some outstanding ones. A large regional agency — larger in fact than the national agency he was serving — sought his services. Near his hometown. More money. Joe accepted.

Joe soon discovered that his work consisted of radio copy, 3 to 1, over television copy. It was rough the first week, getting back into the swing of radio, and nearly half his radio copy was returned by the copy chief, for rewriting of one sort or another. His television copy was OK'd in every instance. Even the second week there were some radio scripts sent back for rewriting.

Then Joe was called in by the department head, who told him how disappointed they were and that he failed to live up to advance notice. So the agency was giving Joe two weeks notice — on the ground that Joe was a television copywriter, not a radio copywriter, and he had to be both.

(Joe's replacement turned out to be a writer from a rival regional agency, who got a premium salary as a lure).

Concurrent with his discharge notice, however, Joe was getting back in the groove and starting to turn out terrific radio copy. By the time his replacement arrived, Joe was writing brilliant radio copy which matched the calibre of his television scripts. The copy chief, the department head, the agency president admitted their embarrassment and mistake — and to Joe! But the die was cast, the replacement hired and Joe would be just excess baggage on the payroll.

So Joe re-located, found a better position as copy director at an agency handling national accounts.

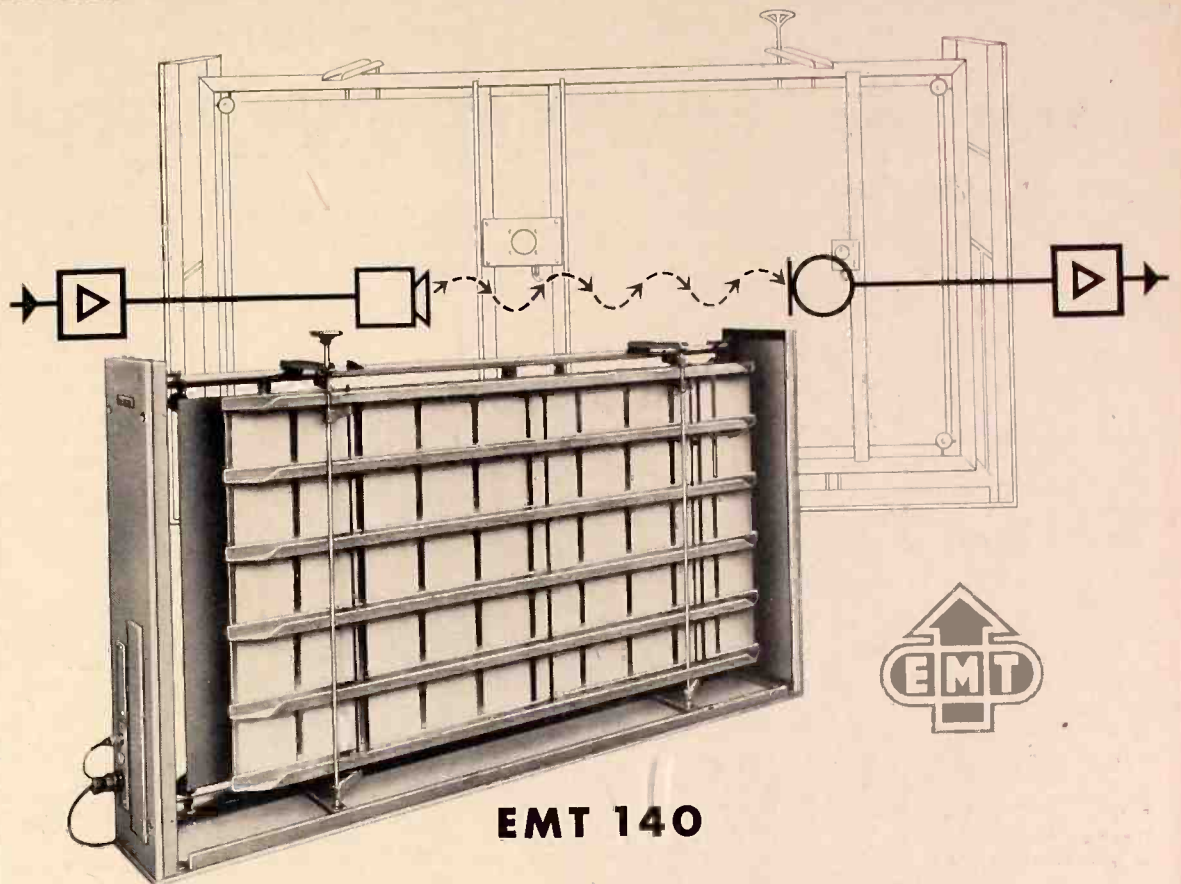
Soon client repercussions were felt by Joe's former employer. Where was Joe? Where were the great commercials Joe had written during his month there? So the agency attempted to re-lure Joe, with more money than he or his replacement were getting.

But Joe was tired of moving. And even though the former employer had levelled with him and admitted the honest mistake, Joe was disenchanted over the whole bit. So he stayed where he was.

Conclusions?

The first conclusion is that radio copy is the toughest! for the other conclusions, be sure to read the next issue of CANADIAN BROADCASTER.

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



EMT 140

REVERBERATION SET

gives gradual decay of reverberation without sound coloration

True and convenient variation of reverberation time is, now possible within the confines of your studio. The EMT 140 Reverberation Unit, manufactured by Elektro-messtechnik Wilhelm Franz K.G., produces a true natural echo sound, superior to any usual echo-chamber.

The EMT 140 consists of a freely suspended undamped metal plate with a dynamic exciter system and piezo-electric contact pickup cartridge. Damping is provided by a parallel sliding damping plate — adjustable, to allow variation of the reverberation period.

Input level is 1.55 volts (program line), output level 1.55 volts (program line). Reverberation time is variable between 1.2 seconds and 6 seconds.

The EMT 140 can be conveniently located because of its small size, its low radiation and low sensitivity to outside sounds. Several units can be operated next to one another without interference. An outstanding feature is the motor driven remote control system which assures an exact control independent of the Reverberation Unit's location.

The EMT 140 Reverberation Set measures 8 feet 2.4 inches long, by 1 foot 11.62 inches wide, by 4 feet 3.17 inches high. Its cost — a fraction of the price of conventional echo chambers.

For further information on the EMT 140 Reverberation Generator and other Audio-Video Equipment write:



VIDITON CORPORATION LIMITED

384 BANK STREET, OTTAWA 4, CANADA

subsidiary of The Ahearn and Soper Co. Ltd.

Potts' SPOT

● CJIC Sault Ste. Marie reports their local and national sales in October, both Radio and TV, surpassed any other October in the station's history. Without boring you with statistics, remember... **THERE IS NOBODY LISTENING, BUT PEOPLE, TO CJIC.**

● IN BATHURST N.B. people are listening to CKBC for local and national news. There is no TV penetration and only one weekly newspaper. CKBC is the only English language station serving Bathurst and the surrounding area. Local dealers in the area are sold on CKBC to the extent that 95% use the station on yearly contracts.

● IN THE Peace River district there are several thousand Indians who cannot sign B.B.M. ballots, or who possibly never receive them, but they are potential buyers. CKYL-Peace River covers this audience like an Indian blanket. Are you getting your share of their spendings?

● WHEN A man takes his wife to a Convention — he has twice the expense and half the fun.

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

Lorrie
Potts
and Company

LORRIE POTTS
SCOTTY SHERIDAN
NEIL HENDERSON
JIM PITTIS

1454A
Yonge St.
TORONTO
WA. 1-8951

1117
St. Catherine W.
MONTREAL
VI. 5-6448

Radio

THREE MEN AND A GIRL STAGE CJBC'S DAILY "AUDIO"

by IAN GRANT
Staff Writer

A MAN, A WOMAN, a producer, an operator, a number of freelance contributors and, of course, music. Put all of these together and you have *Audio*, which has just started its fifth year on CJBC, Toronto.

The man is Byng Whitteker, who certainly needs no introduction to the broadcasting industry. Byng originated the show in November 1954, along with Alan Maitland, who is now the manager of CJBC and CBL. Besides *Audio*, Byng has two other daily shows that are heard on CJBC.

operator.

A program which June is currently connected with is *Fifty-A-Day*, a five minute quiz show heard every day over about 30 private radio stations. She tells us that she is usually in line for any remote jobs that call for a woman. One such job is the Queen's Plate commentary, during which June gives the ladies listening an insight into what there is to see in the way of fashions and other items that interest the female population.

The producer is Dan McCarthy, who got his start in radio 16 years

Institute. He has worked on the program for two and a half years.

Audio originates from Studio "J" on the first floor of the CBC's main radio building. It is about 50 feet long and 30 feet wide with a partition down the middle, half of which is glass, forming two sound proof rooms. June and Byng do their stuff in one side and Dan and John sit on the other side looking after the technical side of things.

NEVER A DULL MOMENT — — WELL HARDLY EVER

The format of the program is based on the assumption that the audience consists mainly of housewives with some motorists and casual listeners and that practically all of these people are engaged in some activity that does not permit them to give their full attention to the radio. Thus *Audio* is made up mainly of light recorded music, with one non-musical feature, not exceeding five minutes in length, in each quarter hour. Ideally, the listener hears pleasant music spiced with items which, if they do not interest him, are short enough to be tolerated and which if they do interest him do not keep him too long from whatever it is he is doing.

These items include interviews with visiting celebrities, reports from drama and music critics, contributions of poetry and short stories from actors and radio columns by local newspaper columnists.

To get a better idea of how the program is put together, this writer was invited to go down and see for himself.

Both June and Byng do their fair share of introducing records and guests, reading news and making public service announcements. They also read some of the commercials. Oh yes, *Audio* is sponsored. The major sponsors include, Metropolitan Life Insurance Company; Lever Brothers Ltd.; General Foods Ltd.; Drackett Company of Canada Ltd. and Anahist Company Inc.

While Byng was reading a newscast, June went to the canteen to get the coffee. She returned with the coffee in china cups, saying that she was privileged to be the only person in the CBC who was able to take the cups out of the canteen. (It must be her personality.)

The first guest to arrive on that particular day was Wes Hicks, TORONTO TELEGRAM, who shows up once a week to do a tongue-in-cheek item. This time he talked on the various ways that socks can be repaired.

Another weekly visitor is Duncan Cameron, publicity director of the Royal Ontario Museum. He presents stories about relics and new exhibits to be seen in the museum.

Ed Fitkin, CJBC sportscaster, dropped in and spent three or four minutes talking about the colorful names of sports personalities like "Boom-Boom" Geffron and "Whipper" Watson and how they originated. He used Shakespeare's line "What's In A Name," as his title.

Another freelance, Bert Devitt, has a daily time slot in which he talks

(Continued on Page 13)



Photos by Henry Fox

THROUGH THE WINDOW OF CJBC'S STUDIO J, June Dennis and Byng Whitteker were caught by the camera during a recent airing of "Audio", in the upper picture. And then the camera did the same thing in reverse and shot over Byng and June, catching Operator McFayden and Producer McCarthy.

They are: *Byng's Choice*, a recorded music program, and *Small Types Club*, which as the name suggests is a children's show. He selects all the music played on *Audio* and classifies it as "middle of the road pop".

The woman is June Dennis, a radio freelance. June came to Toronto from CJVI, Victoria, where she was woman's commentator and continuity editor. Some of the earlier radio programs that she was associated with were *News Roundup*, *Toronto Today* and a children's show, *Here Pooch*, on which Larry Henderson, CBC's top television newscaster, was the

ago with CFRB, Toronto, when he was sports announcer on the program *Hi-Variety*. He then took time off to go to Toronto University and subsequently joined the CBC as a relief announcer. That was six years ago. He was then made a producer-apprentice and eventually wound up as a producer. He said that now he feels that his apprenticeship is just about over. He has produced *Audio* for the past year.

The man who does all the work on the *Audio* team is operator John McFayden, who joined the CBC three years ago after attending the Ryerson



... something missing?

There may be no lunch for this workman but there's nothing missing from the new radio audience measurements provided by Elliott-Haynes Limited. This new service, a companion service to the coincidental telephone surveys, is compiled from personal interviews with representative cross-sections of the population of each county and census division from coast to coast, on a semi-annual basis.

This, the most comprehensive study of radio listening ever attempted in Canada, will measure the **total** listening of the **total** population. It will include for the first time Auto, Portable and other out-of-home listening — a section that sometimes represents as much as 50% of the total audience.

With more than 15,000,000 Canadians listening to radio as a regular daily habit, this section is a significant part of the market.

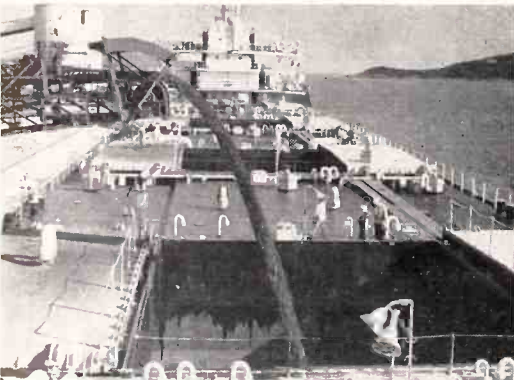
Elliott-Haynes Limited

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

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



CITY OF SEPT-ILES WITH RAILWAY TERMINAL & SEAPORT



LOADING IRON ORE FOR FOREIGN MARKETS



UNGAVA RAILWAY TO SEPT-ILES



NEW STORE IN SHOPPING CENTRE



ANOTHER ADDITION TO SHOPPING CENTRE

Photos by John Rodriguez

SEPT-ILES

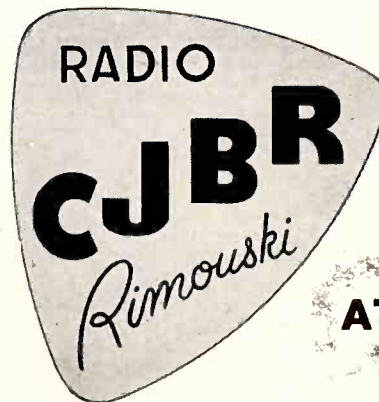
Capital of Quebec's new treasure land

AN INTERESTING PORTION of

"Le Bas St-Laurent"

MARKET

**USE
LE BAS ST-LAURENT
AS A TEST
MARKET
with**



**AT COMPARATIVELY
LOW RATES**

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

(Continued from page 10)

about any item he manages to get his hands on in a humorous, off-beat manner. Bert also has a record show from 11.15 to 1.00 am every night on CJBC called *Till One AM*.

A contributor to *Audio*, whose voice is never heard, is Fred Tudor. Fred started in radio at CJIC, Sault Ste. Marie, 23 years ago as an operator-announcer. He joined the CBC 17 years ago and has made a specialty of sound effects. His feature on *Audio* is *Sound Patterns*, in which he paints a picture in sound. This is heard about once every two weeks.

Dan McCarthy did a run down on some of the other freelance contributors who are heard on *Audio*.

On Monday, Gerald Pratley, a local film authority, drops in and talks about the new movies to be seen around town. Doug Maxwell, freelance writer and sports commentator, is currently telling short stories about the Toronto harbor, and Dr. Leslie Bell comes in and discusses music.

Tuesday sees Frank Tumpane, *TORONTO TELEGRAM*, with a "whimsical talk". His topic was the effect of TV on the modern child. Jean Tweed does a straight piece about farm life.

Two others heard on Tuesdays are Helen MacNamara, *TORONTO TELEGRAM*, reviewing jazz concerts and James Bannerman, who according to Dan, could come up with almost anything and usually does.

Doug Maxwell returns on Wednesdays to talk about the old days in Southern Ontario. Bill McNeill, co-emcee on *Assignment*, relates Canadian Indian legends. Walter Bowles, CJBC newscaster, reads a couple of self written poems.

On Thursday, Maurice Tremblay, Department of Lands and Forests, visits *Audio* and does an item on nature. Tommy Tweed, actor, writer and humorist, presents poetic read-

ings. Tony Thomas, producer of *Assignment*, does a biography on a show business personality and Barney Dillon, actor and writer, gives with his recollections on life in Ireland.

AUDIO GOES CALLING

Dan said that occasionally *Audio* goes on a remote. Some of the places they have visited include the museum, the Forest Rangers School at Dorset, Ontario, the Art Gallery, the opening of the Burlington Skyway at Burlington, Ontario, and once they broadcast the program from an ice fishing hut in the middle of Lake Simcoe, Ontario.

It was about one of these remotes that June and Byng told this story. They, along with Wes Hicks, had been invited to go and judge the blossoms at a place called Prudhomme's Garden Centre, a combined motel and nursery garden between Hamilton and Niagara Falls. So they decided to do the show from there. The operator had been sent on earlier to set things up and they arranged to fly from Toronto's Island Airport to St. Catharines and drive the rest of the way.

They reached St. Catharines, but were unable to land due to fog, so they returned to Toronto and just landed before the fog set in here. One of the pilots who was an ex provincial policeman, said that he would drive them all the way. Thinking that they would make it on time they never called the studio to tell them what had happened.

June said their pilot friend drove like the proverbial bat out of hell (his speed is classified) and would have got them to their destination on time but for the fact that the drawbridge at Burlington was up and delayed them for seven minutes.

When they did not arrive in time to start broadcasting, the operator

who was waiting at Prudhomme's told the studio in Toronto.

June said that they found out later that apparently everybody was running around in circles. It was too bad if they had fallen into Lake Ontario. But the fill-in . . . that was the real question.

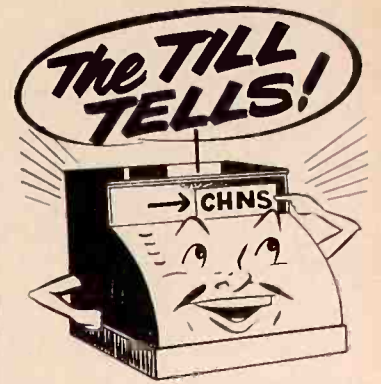
1/3 of the total retail sales in **SASKATCHEWAN*** are made within a 100 mile radius of **YORKTON**

excluding Regina and Saskatoon

CJGX

covers this wealthy market with 10,000 selling watts

Consult our reps:
Slovin-Byles Ltd.
A. J. Messner & Co. - Winnipeg
Young Canadian Ltd. - U.S.A.



The Boss may be proud of his advertising campaign because it glorifies his ideas. But the true index is the cash register at the point of sale.

And the SELLING power of Radio in the Halifax Market Area has been proven again and again by scores of national and local advertisers. Join this select company and have your messages reach the large CHNS audience.

NO MATTER WHAT YARDSTICK YOU USE . . .

CHNS

A "GOOD RULE" FOR YOU!

is the station to buy in Metropolitan HALIFAX



with **POWER INCREASED TO 5000 WATTS**

covers the richest agricultural area in the Province of Manitoba with musical and agricultural programs especially designed to compel attention.



Manitoba's Friendly Family Station

Ask your agency or our Representatives:
National Broadcast Sales Ltd., Toronto & Montreal
A. J. Messner & Co., Winnipeg
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... With CFAM you reach more buyers per dollar with more dollars to buy your product.



to reach **ALL** of Saskatchewan's **LARGEST** Trading Area

Radio CFQC

. . . . **Saskatoon's BIG Station**

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



THE RADIO HUB OF SASKATCHEWAN



Technicolumn

CCBA ENGINEERS GET BIG SHOW FROM EQUIPMENT MEN



RCA Dual Drum Slide Projector

AT THE CENTRAL CANADA Broadcasters Association Engineers' Convention last month, most of the manufacturers were on hand to show the broadcasters their latest equipment. Here are some of the more recent developments along with a brief description of each.

THE RCA BROADCAST Equipment division has just developed a new Dual Drum Slide Projector, Type TP-7.

RCA says that the TP-7 is intended for use in studio color or monochrome television productions for the presentation of any standard mounted 2 x 2 inch slides. Dual condenser lens systems form two optical channels. A drum type magazine associated with each optical channel provides storage for the slides and is so arranged as to bring succeeding slides into position for projection without any dark period as the projector drums are rotated. Instantaneous slide change results from changing successive slides first from one drum and then from the other.

One projection lamp is used in conjunction with the two sets of condenser optics, each of which forms an optical channel. Light is collected from both sides of the lamp filament by these optics and directed to each of the two slide gates, which are offset from, but symmetrically

plished by suitable detents.

Forced air cooling is provided so that the slides operate cool, even for extended exposure. Operating controls for the TP-7 are located at the rear of the projector. It can also be controlled from a remote control panel.

THE PRIDE AND joy of Ed Piggott, Instantaneous Recording Service, was the Presto 800 tape recorder.

Piggott said that in the 800, flexibility was the keynote. Any combination of four heads can be mounted as needed and the head assembly can be interchanged in seconds without need for re-alignment. Eleven different full track, half track and stereo heads are available. A pop-up playback head shield for right hand head retracts in the stop and fast modes. Thus all heads are completely exposed for easy sweep loading.

He says that the playback head is spring loaded and can be adjusted for azimuth even with the snap-on head cover in place. The entire design of the transport reduces the chance of catching the tapes on projecting objects or switches. The tape lifters push the tape off all heads during fast modes and off all but the play head during play and edit modes.

Piggott explained that a newly designed double shoe brake system eliminates most brake maintenance problems. The linen-base phenolic drum and felt brake pads provide extremely stable brake adjustment and give a constant stopping time.

On the question of recording quality, he said that a unique click-free design results in no audible clicks or pops when stopping or starting recording. A separate bias oscillator power supply reduces the danger of transients magnetizing heads during stopping and starting. An A-B monitoring switch is independent of meter switch so that visual monitoring of recording need not be interrupted. The meter switch allows check of erase and bias circuits as well as record and playback levels. A separate cue amplifier output is switched with meter and will cue either incoming record signal or playback signal and it has its own volume control independent of main level controls. The cue circuit can feed earphones or small speaker at modest level. A record warning light supplements light on transport and is a positive indication of the erase current. All adjustments of the amplifier are available behind front panel for quick maintenance.

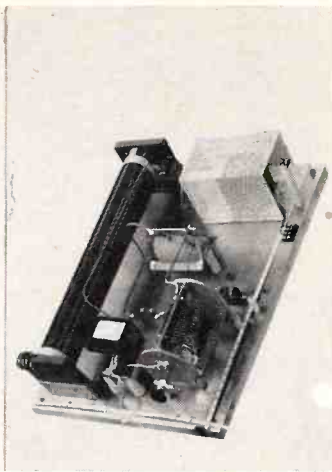
These are just a few of the features of the Presto 800 which Piggott says assures the highest quality recordings faster, easier, more reliably and more economically than ever before.

IN LINE WITH THE talk given by Walter Turk of the English Electric Company on television tubes, the Canadian Marconi Company were on hand to show engineers and other interested parties their 7293 Image Orthicon Tube.

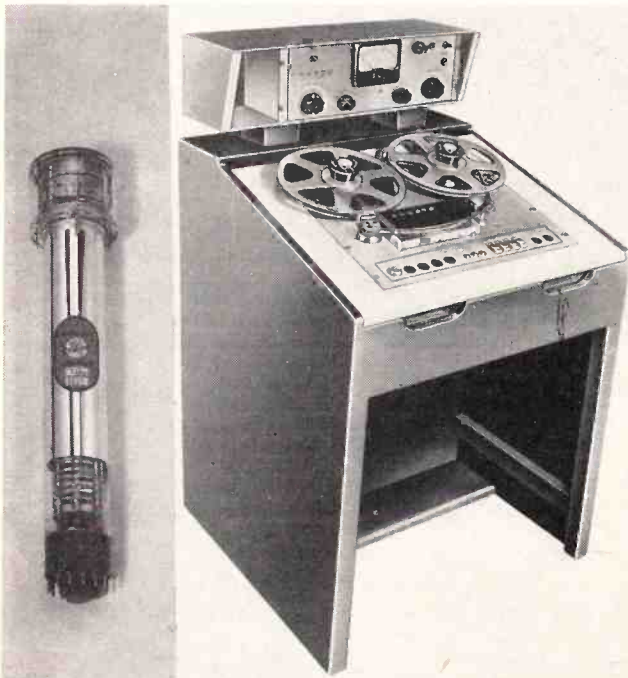
The 7293 is a television camera tube recommended, by Marconi, for both outdoor and studio pickup. The use of an additional electrode in the



Collins Remote Amplifier

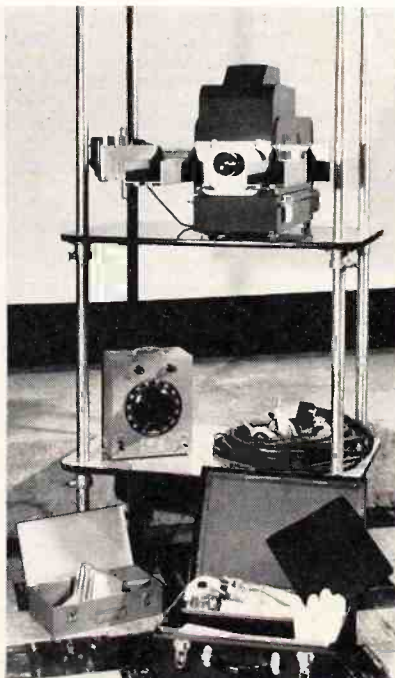


CGE Tuning & Phasing Unit



Marconi Image Orthicon

Presto 800 Tape Recorder



TelePro 6000 Package



NE Stereo Mike

located with respect to the projection axis.

Three fixed, and one movable, front surfaced mirrors located between the slide gates and the single projection lens, multiplex each of the channel axis into the centrally located projection lens. Split second movement of this mirror in or out of the optical path switches from one slide channel to the other. A relay type condenser system with four lens elements per channel is used.

This optical arrangement is said to be the nucleus of the design of the TP-7, providing the means of meeting all objectives associated with optics.

Separate drive motors are used for each drum, so as the slide from one drum is being projected the other drum advances to a new slide projection. Precision indexing of each slide position on the drum is accom-

CFPL-TV LONDON

builds up sales...

where TV time is always CFPL-TV time (to 85% of viewers).

Anytime you want to sell — contact All-Canada Television

scanning section provides sharp black to white transition without spurious effects, in addition to improved corner shading and geometry.

The Marconi people say that the 7293 is very stable in performance at all incident light levels on the object ranging from bright sunlight (several thousand foot-candles) to a deep shadow (one foot-candle or less). Commercially acceptable pictures can be obtained at incident light levels greater than 10 foot-candles.

The photocathode, utilized in the 7293, is characterized by a spectral response having high blue sensitivity, high green sensitivity, very good yellow sensitivity, good red sensitivity and practically no infrared sensitivity. Marconi says this latter characteristic of the response prevents any color masking by infrared, and thus permits portrayal of colors in nearly their true tonal gradation.

The 7293 is 15.25 inches in length and the diameter of the bulb is three inches. It is suggested that the size lends the tube to use in comparatively light-weight portable television cameras and facilitates the use of a telephoto lens with such cameras.

THE NORTHERN Electric Company Limited, who had a large display of broadcast equipment, were particularly proud of their new Double Cardioid Stereophonic Microphone.

There was no data sheet available on this mike but Tony Jamroz, Northern Electric engineer, did his best to explain how it works.

He said that in the Double Cardioid a ribbon unit is mounted immediately above a dynamic unit. The ribbon is so oriented that its plane contains the centre line of the program source. The response of the dynamic unit is non-directional. Its output will clearly be the sum of the signals from the left plus those from the right. The ribbon unit has a cosine directional characteristic. If signals arriving from the right have a positive output, those from the left will have a negative output. The ribbon output will then represent the difference between the left and right sides. The outputs of the two units are brought out separately as a sum and difference signal.

These outputs are subsequently passed through a matrixing network, which adds and subtracts the dynamic and ribbon outputs. This results in a double cardioid directional characteristic. This provides a working angle of 180 degrees, allowing a full orchestra to be accommodated without undue crowding and still have the microphone close enough to provide good control of the reverberation.

Since both microphone units are essentially at the same point in a horizontal plane, a signal originating from different directions will produce an output which will be constant in phase, in both channels, but will vary in amplitude proportionally to its direction. The stereophonic effect depends upon an amplitude difference being supplied to each of the loudspeakers.

The Northern Electric Double Cardioid Stereo Mike is ten and a half inches long and one and a half inches at its maximum diameter.

BEING DISPLAYED by the Collins Radio Company of Canada was a Remote Amplifier, 212Z-1. The Collins representative ex-

plained that among the features of the 212Z-1 are a power source of both 115 volts AC and batteries, with automatic changeover both when AC power fails and when it is restored; self contained batteries with a life of approximately 75 hours; maximum gain of 90 db; tone oscillator for line-level set up; auxiliary output for public address feed; transistors and printed wiring. Step faders rather than composition faders are used and four microphones can be accommodated.

All terminals and jacks, except the line and program monitors, are located at the rear of the unit, insuring that the operator's movements will not be hindered by cords and cables.

PETE ELLIOTT, Caldwell AV Equipment Company, was on hand to show the TelePrompTer Corporation's TelePro 6,000 package.

The TelePro 6,000 is described as being designed for front and rear screen projection for television stations, film studios, classrooms and meeting rooms of every kind.

The optical system has made it

possible for a 3,000 watt bulb to supply over 6,000 lumens of light. This is said to result in longer lasting bulbs consuming less power and throwing less heat, while providing centre screen incident illumination, on a 9' x 12' screen, of approximately 70 foot-candles.

A special objective lens provides fine detail and sharp focus to all edges of the picture and evenly distributes and diffuses the light throughout the screen.

The unit holds 65 slides which can be changed at any rate up to 85 per minute. The actual slide movement of only one-quarter of a second, with no black screen interval, allows a very acceptable master shot animation with only one machine.

Elliott says that the projector can be controlled remotely. For example, in television studios, the remote control may be placed in the control room and operated by the director, video engineer or anyone having a free hand available.

The unit provides quick access to bulb and lenses and projects polaroid film transparencies. The weight of

the projector is 55 pounds.

AS A FURTHER STEP towards a complete Canadianization of their broadcast equipment product line, Canadian General Electric, have shipped their first Canadian-built, Tuning and Phasing units. This equipment was shipped to CJDV Drumheller, Alberta where it will be used in the newest radio station in the west. It is expected that CJDV will be in operation before Christmas of this year, serving an area hitherto completely dependent on outside stations for radio service.

The Tuning and Phasing Equipment plays a large part in determining the size and shape of the station's pattern of operation. It is a custom designed piece of equipment, and thus must be fabricated individually for each station. The unit shown is the tuning unit as prepared for the Drumheller station, and shows the clean, neat type of construction used to assure ease of installation, adjustment and maintenance. This unit is a 1 kw device, but already plans are underway to extend the power capacity rating to 10 kws.



DOUGLAS S. GREIG



John L. Sayers, General Manager of Radio C-FUN Limited, Vancouver, is pleased to announce the appointment of Douglas S. Greig to the position of General Sales Manager of the Station. Doug Greig has been associated with the radio industry in Alberta and B.C. since 1939. Until recently he was Local Sales Manager of station CKWX, Vancouver.

THE RETURNS ARE IN

and once again the privately owned television stations in Canada have proved their ability to carry out a National promotion of astounding proportions.

24-HOUR PROGRAMMING BALLOON SATELLITES TELETHONS PARADES CONTESTS

All were employed to focus attention upon the Television industry as Canadians coast to coast were told the story of

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BROADCAST ADVERTISING BUREAU
TV Division

Suite 404

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

Toronto 7

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

LISTENING IS *Your* BUSINESS

by C. W. Wright



SOME OF THE poor listening procedures already discussed are reasonably obvious, and even a brief reference to them produces a fairly clear recognition of their existence and effect.

The subject for discussion at the moment, however, may not be so readily obvious, but is equally harmful to the process of concentrated listening. Perhaps the best way to introduce the subject would be to define this unfortunate habit as "Giving way to emotional deaf spots."

Let me explain. The speaker, in the course of his talk, of necessity employs words. They are the tools of his trade. They are the audible symbols of his thoughts. To him each word has a specific meaning, and he hopes that his listeners will deduce the same meaning as he intends to imply.

His words are conventional, acceptable in polite society, and used in a reasonably grammatical manner. However, and in spite of all these favorable factors, some listener hears a word which carries with it a favorable, or unfavorable, connotation to him.

Something in that listener's experience is brought into momentary focus, sharp and clear, by the sound of that particular word. For the moment, and be it ever so brief, he ceases to listen, because he is emotionally affected by the impact of that particular word.

Now this word may have no undue influence on any other member of that same audience. However, a few moments later, another and equally harmless word may provoke a similar emotional crisis in some other person present.

Although this condition is operating constantly, only recently have we recognized its existence, and its serious deleterious effect upon our listening efficiency. While it is true that almost any word could produce this unfortunate condition upon some listener, it is equally true that certain words exert this influence to a much more general degree.

Take for example, the words, "mother-in-law." The moment these words are uttered in the normal process of speaking, some listener, currently the victim of some real or imaginary problem, immediately leaves the speaker mentally, and his mind centres upon the lady involved.

True, this diversion may be just momentary, but it is nevertheless quite real. And please note this brief excursion away from the speaker may produce pleasant or unpleasant replacement thoughts. In the example just quoted the type of thought would depend upon the type of mother-in-law!

Let us take some business examples. The word "management" might well induce some "deaf spots" if employed at a union convention.

I'm sure the words "International Brotherhood of . . ." would reduce the listening at any meeting of a manufacturers' association.

The word "red" is a good example. Even if the speaker intends to say "red sunset," but pauses very long between the words, some members of his audience will have taken a hurried trip behind the Iron Curtain!

The words "government inspector" start many business people thinking of things other than the ideas currently being expressed by the speaker at the moment. I hesitate to think of the myriad deaf spots produced on countless broadcasters over the last twenty years by the mere mention of the initials C.B.C.! True, this condition is not as severe as it once was, but it may still exist in some areas.

I have been conducting some research into this phenomenon of blind or deaf spots induced by specific words, and have established the existence of at least one word which certainly effects many of us.

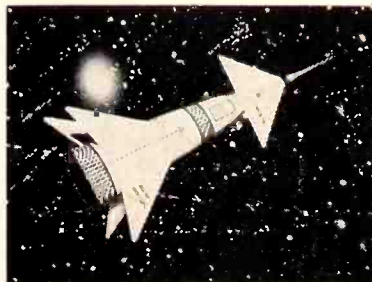
I have asked the speech students in all my classes of the past two years to give some thought to their own personal reactions to words, and we have tabulated certain results.

The word which is currently leading all the rest at the moment is the word "must." When the sales manager says "We must have better results in the Maritimes," the salesmen from that area immediately bridle a little at the pressure, and probably mentally utter something such as "That's what you think!"

When the station manager, during the course of a staff meeting says, "Now we must get a better Elliott-Haynes next month" many of those in attendance, victims of a momentary deaf spot, mentally ask, "How?"

We have all experienced this condition. Have you ever stood in line, for example, waiting for the renewal of your driver's license, and, immediately you reach the wicket, a voice says, "You must take this to wicket 6 first," and you're out of the line, out of patience, and still out one license!

We resent the "must." Perhaps you have had occasion to return an unsatisfactory purchase, only to be told, "You must take this first to the 6th floor!" How we really resent that word must, and how much better



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Radio

CBC RADIO WILL SERVE YUKON

THE CANADIAN Broadcasting Corporation has extended its radio service to the Yukon Territory by taking over control of stations CFWH, Whitehorse and CFYT, Dawson City.

CFWH was set up by the US Army in 1942, during the construction of the Alaska Highway, and had been operated for the past 12 years by Canadian Army and RCAF units, and volunteers from Whitehorse.

On loan from the CBC's studios in Prince Rupert, Roderick Falconer will manage the Whitehorse station with a staff of five, most of them local residents.

The 100 watt community outlet in Dawson City will continue to be staffed by Dawson residents, some working on a part-time basis.

The CBC plans to schedule more daily news broadcasts, and some live

national programs will be piped in over the Canadian National Telegraph lines. At present, the CNT circuits are suited to voice only, but are expected to be improved to handle live musical programs also. In the meantime, tapes of regular CBC broadcasts will be flown to the two communities.

Coinciding with the CBC's extension, was the setting up of a closed-circuit TV system by Northern Television Systems, Ltd. of Vancouver.

Roy Marshall, a partner in the firm, said about 150 sets have been hooked up at a charge of \$175 each, plus a \$15 monthly rental fee.

Operating afternoons and evenings, NTS broadcasts mainly movie films and canned network programs. Mr. Marshall said some live programs on sports events and community activities are planned.



Ralph Hart

Vice-President and Director of Radio and Television Spitzer & Mills Limited Advertising Agency finds Peterborough an excellent test market

Mr. Hart says: "We have found Peterborough to be a good test market — both from the standpoint of size of market and relative freedom from influence by 'outside' media. The Peterborough market has been selected many times for tests of copy and media strategy for our clients."

The most effective way to sell this "ideal test market" is via broadcast media.

CHEX TV

Peterborough

REPS: In Canada—All-Canada In U.S.A.—Weed & Co.

CHEX RADIO

Peterborough

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

TWO MORE OF THE EFFECTIVE "NORTHERN GROUP"

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

Listening Is Your Business (Continued from page 16)

listening will result if we but keep its use to a minimum.

Speaking in Winnipeg sometime ago, to a national meeting of the dairy industry, I decided to put this "deaf spot" theory to a real test. At a suitable spot in a particular sentence I deliberately inserted the word, "margarine."

Well, I didn't just create a deaf spot, I created a momentary uneasiness, an awareness of something sooner forgotten, in short, almost a complete blackout in that audience!

Now the remedy is quite obvious. No speaker can poll his audience for a list of words they would least like to hear, and for a very good reason. The average listener is not aware that he has deaf spots occasioned by certain words, and does not know the offending words in any case! Equally obvious then, must lie the fact that the speaker cannot do much about this condition; the remedy lies with the listener.

I suggest that we study ourselves in relation to this listening problem. Make a list of the words which seem to influence you most in this way. When you clearly face the fact that there are words which promote deaf spots while you listen, then you can deliberately guard against their unfortunate influence. A brief period of inspection will amply repay each of us because we shall refuse in future to allow these words to detour our listening.

I would be delighted to have such a list from any reader, a list that would add to the findings constantly sought by those engaged in listening research.

The end results of such research should be of real interest to an industry engaged in the transmission of ideas with the hope they will be received by the listener. Surely we should seek to eliminate the intrusion of any mental block over which we have the slightest control.

An industry wide search for these offending words might be a most profitable undertaking.

POINTS OF SALE

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SHERBROOKE We cover the Montreal market

PROGRAMS FROM MANY LANDS

THE FOREIGN music programs handled by Horst Koehler on CKLG-Radio, North Vancouver, have been praised by Dr. W. G. Black, liaison officer of the Department of Citizenship and Immigration.

Dr. Black said in a broadcast: "The demand has been simply phenomenal from the public for these programs of popular music and folk songs of many lands." He stated as the prime reason, the fact that this music is refreshing to both those who have recently immigrated from foreign lands, and those who have never visited other countries, but nevertheless enjoy the beautiful melodies. His programs are more than cultural, Dr. Black continued, they stress good citizenship. "Running through his programs is the idea that people are learning more about British Columbia, more about Canada, and more about the history and destiny of our nation."

Koehler, a young immigrant from Hamburg, Germany, joined the staff of CKLG three years ago as producer and broadcaster on a half-hour program of popular German music. He now handles five different programs - - a total air time of



Horst Koehler

sixteen-and-a-half-hours weekly - - the formats of which range from simple folk tunes to light classical music. In some cases the commercials are delivered in the appropriate language, others in English.

This seems to imply that English isn't appropriate. Oh well, you know what I mean anyhow, whatever language I say it in.

And speaking of language, it is

- Imported Foods
- Gift Baskets
- Pheasant and Mallard Ducks

EPICUREAN GIFTS LTD.

105 King St. E., Toronto
EM. 8-4054

time to say aurevoir, auf wiedersehen, sholom aleichem, hasta la vista, arrividerci, and what the hell is it in English - - oh yes, goodbye. So buzz me if you hear anything, won't you?

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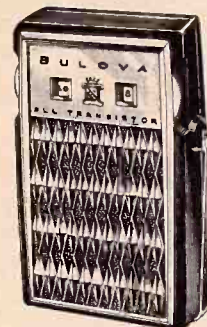
Plan Now to
Make it a
"RADIO" CHRISTMAS



Give the Gift that
keeps on giving . . . a

**BULOVA
RADIO**

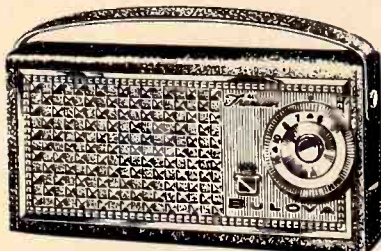
*Ideal for
Company
Presentations!*



**BULOVA Hercules
(Model 660 Series)**

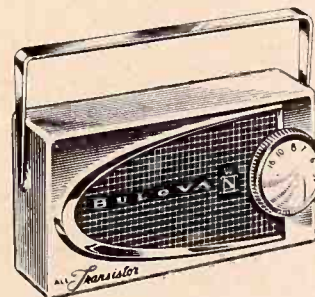
The most powerful pocket-size transistor radio ever created! 8 transistors—unbreakable plastic case—in Ebony or Ivory. Carrying handle becomes a table stand . . . or folds away completely!

When you give a radio, choose the finest—a Bulova Radio . . . built with Bulova Watch Precision. Here's jewel-like styling . . . rich, full tone . . . brilliant performance you will find nowhere else.



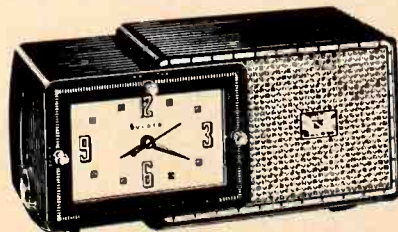
**BULOVA CONTINENTAL
All-Transistor Portable Radio
(Model 278)**

Beautifully styled in the finest quality leatherette. Fits purse or pocket. In rich British Tan.



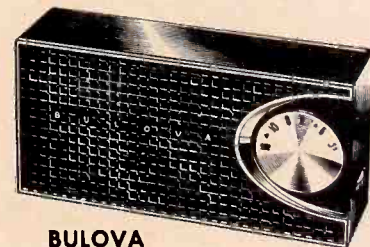
**BULOVA ALL-Transistor
Portable Radio (Model 620 Series)**

Pocket-size—yet can fill a room with glorious sound! No tubes! Tiny, rugged transistors and printed circuit assure trouble-free operation. Transistors guaranteed for life. Unbreakable case in smart colors. Carrying handle becomes a table stand . . . or folds away completely!



**BULOVA Imperial Clock-Radio
(Model 120 Series)**

Wakes you with music or a gentle buzz . . . operates electrical appliances . . . turns itself on and off automatically.



**BULOVA
Pocket-size ALL-Transistor Radio
(Model 292)**

Brilliant tone, room-filling volume. Radio unconditionally guaranteed for one year . . . transistors for life. In Ebony plastic.

Hear that BULOVA difference

Write to BULOVA WATCH COMPANY LIMITED, 372 Bay Street, Toronto
for a beautiful full colour illustrated folder.



Chairman Roger Beaudry

SHelly FILMS' affable Ernie Taylor blew the whistle on the first Shelly Film Workshop Nov. 3rd kicking off the opening session to a pace-setting beginning.

During the next 3 days, nearly 140 guests representing every phase of the Canadian film industry, visited the Workshop at Shelly's suburban Toronto studio. They came from as far east as Halifax — as far west as Regina. They came to learn.

In the fact-packed, idea-studded 3 day meeting, workshop guests heard papers and saw demonstrations by 25 speakers, whose topics included everything from "Private TV Film Operation" to "Time-Lapse Photography", from "Animation Techniques" to "The Sponsored Film in Canada."

Purpose of the Workshop: "... To bring about a better understanding of techniques pertaining to Canadian Motion Picture Production."

Roger Beaudry, genial manager of Shelly's Production Services and chairman of the workshop sessions said the meeting "was designed for all concerned with the motion picture as a communications medium."

Lead-off speaker was AMPPLC President, Arthur Chetwynd, who suggested a number of objectives for the film industry in Canada. "... We must face the facts of our own needs as a nation and not try to blindly copy the works (and sometimes the shortcomings) of others. It is highly desirable to develop and use our own initiative and products."

Mr. Chetwynd said that it is up to everyone to resist constantly the all too accepted habit of following foreign

CANADIAN FILM MEN MEET FOR THREE-DAY WORKSHOP

by VIVIAN TATE

standards and mores of behavior like sheep. "We must encourage exchange of ideas with other nations — but we must also be ourselves," he said.

He also pointed out that "... we must learn to make the best film for each purpose, whether it is a 20 second miracle of salesmanship, a 20 minute gem in documentary information, a 29 minute, 25 second TV entertainment film, or a 90 minute ecstasy of theatre entertainment." He went on to cite the need for more academic and technical courses in film making in our universities and technical schools, "... to yield the creative and technical personnel we will need to record our national history and character on film, television and videotape."

BETTER COMMUNICATIONS

A constantly recurring theme, underlying many of the sessions in the 3 day workshop was the need for more and better communications in the industry.

In his talk on "Pre-Planning the Motion Picture," Neal Keehn, vice-president of The Calvin Company said, "Some motion pictures remind me of the definition once given of a camel — 'a racehorse designed by a committee.'" He was emphasizing the importance of clear communications between the customer and producer, the producer and other members of the production staff. "Define the assignment!" he said. "What is it intended to do?" He stressed the necessity of having an accurate visual image of what the customer wants, if the film is to achieve its purpose.

Mr. Keehn's views were seconded by Leonard Crainford, Art Director for the CBC. "An Art Director is a 'Designer in Motion' ... It is his job to act as a visualizer for the director — to show how the film will run from beginning to end. It is imperative," he said, "that a positive communication of ideas is achieved. Otherwise, the talent and ability of those con-

cerned with film production are wasted."

Along the same line, Jim McCormick, production manager of Chetwynd Films, deplored the lack of information available on many assignments. "A complete exchange of ideas is the basis of a successful film," he said.

PRIVATE TV FILM OPERATION

"The only good still picture is one that moves." With this statement, Ron Laidlaw stressed the importance of the motion picture at CFPL-TV, London, Ont., where he is Film Director. "We use motion picture film for news, for commercials and for programming. In fact, some two thirds of our programming comes from film of either network or local origination," he said.

In comparing network TV with private TV across Canada, he said, "I think we (private TV) use more newsfilm foot per foot than network. But they make many times more and pay better for it. In other words, they are more selective. We make and produce far less documentary material. We make more commercials and use more commercials ..."

Briefly mentioning their handling of news, Mr. Laidlaw said, "We select as much drama from the plethora of copy that flows through our hands in a day as we can. We try to make the event 'live' in the living room of our viewers and we work to as close a deadline as our machines and our nerves will permit.

"In news," he said, "we cut for impact and all we ask is that the cameraman give us all the necessary shots. We can edit faster than he can on the street and therefore his mind is kept open for imaginative story ideas. After all," he said, "film is the cheapest thing we use."

Adding to this, he stated, "We are taking a second look at TV news. We insist on authenticity at all times and now feel that some previous cutting was too tight. We now feel that scenes of importance should get



President Leon Shelly

length and treatment in direct ratio to their importance. We use sound to add impact and, when it's necessary, to tell the story."

MOTION PICTURE IN INDUSTRY

Lou Wise, director of the A. V. Roe photographic section, said, "The industrial documentary is being used to advantage as a means of communication between company and customer, company and sub-contract firms and for in-company communications between divisions or departments. In the field of sales, public relations and training, the sound film is perhaps without peer."

The technical applications of the motion picture play a vital part in aircraft development. In the case of the Avro Arrow or CF-105, a complete film record was kept of all facets of its progress. The technical analysis of aerodynamic and other problems through the use of film is one major contribution of the motion picture.

Avro's use of motion pictures in public relations works in two ways. "First," said Mr. Wise, "a large number of requests come to us for stock footage on the aircraft — from TV stations, private producers and other industrial film units. Second, we take films for Public Relations to distribute to other companies; to government and Air Force and to private groups."

MORE WORKSHOP QUOTES

● "An editor should have a feeling for the mood of the film he is cutting ... Each scene should have a significance or be emotionally attuned to the story ... every scene should be required in the sequence." — Dennis Sayer, Senior Film Editor; National Film Board.

● A major factor in sound recording is the human element; the man at the mixer controls. "The main consideration here is to ensure that the mixed sound will complement or add to the visual picture, rather than create a sound track which may itself be beautiful, but which may not fit into the picture at all." — Roger Beaudry, Manager Production Services, Shelly Films Ltd.

● What should you look for when choosing a narrator for a film script? Mr. Keehn listed several points to keep in mind. Suitability — "Some voices are better suited to specific assignments than others"; Neutrality — "The narrator's voice should not be one associated with any program or product"; Conversational quality — "It is important that the narrator be trained to read the script as if he were talking to one person. This gives a more personal quality to the story and helps to identify the listener more closely with the film and its content." — Neal Keehn, vice-president, The Calvin Company, Kansas City.

FOR DOUBLE IMPACT

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ONTARIO

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CKNX

Television & Radio

The Ontario
Farm Stations

- Low cost per thousand.
- Programming tailored to the market.
- Planned merchandising support.

WINGHAM



CKNX-Radio

Repped by Lorrie Potts



CKNX-Television

Ask the All-Canada Man

● "We live in a visual world. There are more films and filmed TV commercials produced in Canada than there are books and pamphlets combined.

Canadians now turn out about 1,000 motion pictures a year and 3,500 other film items. Labs produce 80,000,000 feet of prints annually."

—: Graeme Fraser, vice-president, Crawley Films Ltd., Ottawa.

● In his talk on Exterior and Location Photography, Mr. McCormick said, "Whenever possible, it is a good idea to get advance knowledge of a location by visiting the scene in advance of shooting. In this way, you can anticipate problems such as light and subject situation and also get to know the people you will be dealing with. This kind of advance information often means a saving in time and money."

SUMMING UP

At the end of the 3 day meet, Calvin's Neal Keehn said, "I was impressed with the parade of film authorities to the speaker's stand, the quality of their presentations, the excellent variety of subject matter, and the smooth operation of the entire venture."

A "Workshop," he continued, "promotes better understanding among producers, laboratories and the buyers and users of film. The better we understand each other, and each other's problems, the better we're able to produce, print and use film."

Ernie Taylor, Customer Relations Manager at Shelly's, was also enthusiastic about this aspect of the workshop. "It gives people in the industry a chance to get to know one another and compare notes," he said. "Many of them share the same problems. It is a healthy and stimulating experience to exchange ideas and learn what the other fellow is doing."

At the end of the final session when the guests had gone their way, this reporter found a tired but happy Roger Beaudry, slumped in his office chair. Mr. Beaudry, who engineered most of the arrangements for the workshop, was delighted with "... the exciting response. I couldn't be more enthusiastic," he said. "The speakers who all donated their time in preparing their papers and giving them did an excellent job and we are most grateful."

"The calibre of the talks established beyond doubt the capabilities of those in all aspects of the Canadian Film Industry," he said. "We've learned a lot from this first workshop and we are already considering plans to improve future ones."

THIS IS THE YEAR in B.C.

10th Year for Radio CHUB

100th Birthday of British Columbia

10,000 Watts for Radio CHUB

NOW is the time to see our Reps: Stephens & Townsend Stovin-Byles (Wpg.) John N. Hunt & Assoc. Donald Cooke Inc.

* Q

In case of a national emergency, where would you turn for information?

A

Radio (94%)

Q

Which station?

A

CJAD (53%)

Station B 30%; Station C 11%

Standout service to the community is one of the reasons why CJAD leads in all surveys in Montreal and English-speaking Quebec. News as it happens, accurate WEATHER forecasting, expert SPORTS reporting, mobile-transmitter coverage of special events — all these are confidently expected and continu-

ously received by CJAD's listeners. To this, add informative women's programs that really entertain... quality music attuned to today's listening moods... CBS network favorites... and you have Balanced Programming — it sells your product on CJAD.

*From 1958 listener survey conducted by International Surveys Limited, Montreal

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Representatives: RADIO TIMES SALES, Montreal, Toronto; YOUNG CANADIAN LIMITED, New York, Chicago.

BLANKET

3

NORTHERN ONTARIO
MARKETS

with

1

TELEVISION BUY

CFCL-TV

Channels 6-3-2

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**These 3 "Track Down" Sales
in Northern Ontario**



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

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

REPS:
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Three more of the effective "Northern Group"

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

Springhill Mine Disaster

MONTREAL D-J GIVES VIVID REPORT

WORD OF THE mining disaster at Springhill, Nova Scotia last month flowed out into the Maritimes and the rest of North America because broadcasters, local and otherwise, dropped everything to rush to the scene and do what they could to broadcast and record their reports.

A factual report of how each station worked through the days and nights of the crisis is in preparation for the next issue of this paper.

In the meantime there has reached us from Montreal a graphic on-the-spot word picture of how it all seemed to CJAD disc jockey Gene Kirby. Gene wrote:

"The price of Springhill's cherished way of life has been exacted again by the ugly hand of tragedy - - a way of life that somehow has provided the necessary stamina to a family of seven thousand to withstand the terrible blows that have been dealt this north-eastern Nova Scotia community.

"In my twelve days on the scene of Springhill's latest disaster, this 'togetherness' feeling of an entire town impressed me as the driving force that compelled these miners to continually risk their lives in the deceiving slope of black earth that embowelled their fellow workers.

"As a Montreal disc jockey, it was with an uneasiness that I learned, while hunting and holidaying in New Brunswick, that I had been assigned to cover this terrible catastrophe for my own station, CJAD, and also for CFRB, Toronto, and CBS, New York. During the five hour, one hundred and eighty mile drive that took me from Fredericton to Springhill, the challenge of the assignment was gradually supplanted by a realization that disaster effaces self-imposed limitations.

"At three in the morning, seven hours after the fatal bump had occurred, as I approached the town, this small Maritime community was ablaze like a metropolitan city on a Friday shopping night. Nearing the residential section of town, every second or third home was lit up, a panorama of tiny vigil lights in the black of night, clearly indicating which families had entered into the interminable waiting and watching. These were my first impressions as

I reached this unfortunate area, and these impressions, through trial and error, I tried to convey during my twelve days at the pit head."

THROUGH GROWING TENSION

"Like rescue and relief workers, we reporters and newsmen got our first hours of sleep two days later, and then only a few fleeting moments of rest, as progress reports and press conferences were commonplace at two or three in the morning.

"The days and nights continued with all their drama as the tension grew. Then the town was electrified with the news that twelve men were alive! I was no longer thinking I was just a disc jockey. Two of Canada's largest metropolitan areas and the entire CBS network of America were waiting word of this miracle of Springhill and I tried to convey what I saw.

"A tiny eight-year-old boy nestled in his father's hospital bed, clinging ever so close to his dad, for whom he had never given up hope. A boy's simple prayers had been answered. His dad was brought back alive.

"The sad stories had to be told as well. A ninety-one-year-old blind widow, being led away from her son's burial plot, returned on her knees to caress, for the last time, her boy's casket. It was a struggle for even the toughest professional reporters to hold back their tears.

"With other newsmen, who averaged thirty hours of sleep in the two hundred and sixty-eight hours this story took to unfold, the courage of these Springhillers was an example to follow.

"I shall also remember my associations with those Maritime radio personalities, who did such a great job telling the story of Springhill to their own areas and to stations around the world. People like Bob Banberry, Gerry Regan and George Dunlop of CJCH, Halifax, Bill Wall of CKDH, Amherst and Doug Harkness and Tom Tonner of CKCW, Moncton.

"This was the third trip to Springhill for most of these hearty radio guys, who had again witnessed the triumph and tragedy of a town, which had again paid the price of the life they love in Springhill. For me it was an experience which has left its mark for life."

HE TOLD IT WITH FEELING

Gene received many congratulatory messages for his continuing Springhill story. One of them, from a listener, said: "It could not have been easy to use a different approach for each and every report, yet this he managed to do. And always with what was more than human interest -- feeling."

NHL Goes Coast to Coast

THE CBC is televising twenty-four National Hockey League games this season, to be seen simultaneously from coast to coast at 9.00 pm EST.

Of the 24 telecasts, twelve are originating from the Montreal Forum and twelve are Saturday night games from Maple Leaf Gardens in Toronto.

**Dairy - Farm income
is UP this year —**

Cover the
Dairy County
of Oxford
by using

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WOODSTOCK
ONTARIO

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



SAME TO YOU

Our second December issue is due out December 25, but only a skeleton staff will have to stay in to mail it on The Day, and you know how skeleton I am.

• • •

NOTE FROM PROOF READER

Re your article on page 3 of this issue, which one is Dr. Stewart?

• • •

PAN MAIL

Sir: In the interests of economy, and to reduce reader boredom as much as possible, why don't you combine two of your features into *Lewisite & Sound*?
— *Kindly Critic.*

• • •

TOUGH ALL OVER

"In just a moment, I'll be back with the rest of this commercial, but first a word from our newsroom."

• • •

VIP DEPT.

"A racketeer recently sent to prison was so important they gave him an unlisted number."
— *Johnny Carson*
on "Who Do You Trust?"

• • •

OFF THE RECORD

We are sorry we can't print a letter we received from a correspondent who signs himself "Anon", because it was quite interesting, especially the parts of it we could read.

• • •

AUDREY STUFF

Then there's the gal who was so dumb she let the disc jockey take her home to see his wife's etchings.

• • •

WRITING IT RIGHT

Then there's the copy-writer who packed so much valuable information into the commercial that he had to cut out twenty-seven superlatives to get it into the minute.

• • •

DEAR MR. ANTHONY

Since the chairman of the Board of Broadcast Governors has sat on Royal Commissions for Conservative, Liberal and Social Credit governments, will somebody please tell us who we are supposed to vote for?



more motorists listen to
CKWX with 50,000 watts

and there are 186,000 car radios in B.C.

RADIO BRITISH COLUMBIA, VANCOUVER

CKWX

50,000 WATTS OF SALES POWER



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

V1112-3

SIGHT & SOUND

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



Compiled by
Ian Grant

KEN SOBLE, president of CHCH-TV, Hamilton, announced in Toronto last month plans for a series of five *Amateur Show* specials. He said this was decided after the success of the *Amateur Hour* show in its first season in television last year.

Announcement



KEITH DANCY

London Broadcasters Limited has announced the appointment of Mr. Keith Dancy as Manager of Radio Station CKSL London, Ontario.

Mr. Dancy comes to his new position from CFCF Montreal, where he has been Commercial Manager, and was formerly with CJKL Kirkland Lake and CHEX Peterborough. The new London station Manager is well and favourably known to advertisers, agencies and other broadcasters.

Mr. Dancy leaves Montreal to take up residence in London, December 1st when the appointment takes effect.

London Broadcasters Ltd.
London, Ontario

Details have been worked out for five, one hour shows scheduled to run from 6.00 to 7.00 pm on the following Sundays: January 25, February 22, March 22, April 19 and April 26.

First and second place winners will be chosen by mail count for each of the first four shows. There will be a \$100 prize for first and \$25 prize for second.

The final show on April 26 will be made up of the first and second place winners of the first four shows. Judges for the final show will be handled by a panel of newspaper columnists, Gordon Sinclair, *TORONTO DAILY STAR*; Alex Barris, *TORONTO TELEGRAM*; Jack Miller, *HAMILTON SPECTATOR*.

The final prize money will be \$1,000 for first place and \$500 for second.

Mr. Soble said that he is negotiating with the CBC to get the *Amateur Hour Show* on the CBC-TV network next fall.

As another means of promoting amateur talent CHCH-TV is also planning a television version of *Howard Milsom's Radio Workshop*. Howard Milsom is an acting and dramatic coach. The first of these will be telecast on December 8 from 10.00 to 10.30 pm. If successful it may run once a month thereafter.

STANLEY FURNIVAL has been appointed creative director at Foster Advertising Ltd., Toronto. He has spent the last five years in the same capacity at the Toronto office of Vickers & Benson.

Mr. Furnival also worked in the editorial departments of *MAYFAIR*, *CANADIAN HOMES & GARDENS* and

CHATELAINE. He is a former vice-president of the Art Directors Club, Toronto and a member of the Copy Directors Club.

VIN DITTMER HAS been appointed sales manager of CFCF, Montreal. He joined the station in 1956 as program manager. Previously he was with CKNX-TV, Wingham, as sales manager.

THE *TORONTO* agency of Bradley, Venning & Hilton has been appointed to handle the advertising for the recently formed Canadian Ceramic Tile Manufacturers Association. Handling the account will be Bettie Blight.

RALPH C. ELLIS has been elected president of Fremantle of Canada Limited. For the past two and a half years he has been general manager of the company. It was also announced that the sales for October this year were the highest for any one month in the company's history.

GARRY J. CARTER of Canada Ltd. has been appointed to handle the advertising for Juno Company of Canada Ltd., Toronto.

Juno are distributors of floor conditioners and vacuum cleaners. The account executive is George Aykroyd.

WALTER SHEAN HAS been named advertising and promotion manager at S. W. Caldwell Ltd., Toronto.

Shean has a broad experience in press and television from working with the *Herrington News Service* and *CKWS-TV*, Kingston. He also

spent some time working on the sales end of National Business Publications.

AFTER SIX WEEKS in hospital with a diabetic complaint, Harry Sedgwick, president of CFRB, is home and up and around. His progress continues to be satisfactory, though for the time being he is still confined to 98 Old Colony Road, Willowdale.

RADIO SET SALES figures as released by DBS for September are as follows:

Home sets — 209,342, a decrease of 10.2% compared with September 1957.

Portables — 60,103, an increase of 33.8%.

Automobiles — 146,449, a decrease of 15.5%.

Combinations — 30,523, a decrease of 13.8%.

This is a total sale of 446,417 units, a decrease of 8.3% compared with September 1957.

Television set sales released by RETMA is 279,718, a decrease of 5.3 compared to September 1957.

FIVE ROSES FLOUR, through MacLaren Advertising, Montreal, has bought radio newscasts on a total of 49 stations from coast to coast. The account executive is Charles Mahoney.

JOAN BRIDGE, time buyer at McKim Advertising, Montreal, has returned home to England with her mother. At last reports she was recovering from her recent illness.

JOHN McCRIMMON, formerly of Stanfield, Johnson & Hill, has joined the Montreal office of J. Walter Thompson as assistant to Media Director, Mary Cardon.

EFFECTIVE DECEMBER 1 the address of Radio Station C-FUN, Vancouver will be 1900 West 4th Avenue, Vancouver 9. The phone number remains the same, MUTual 3-1271.

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

Power-

... explains why advertisers *stay* with French Language Radio on the Prairies. Year after year, a powerful and resultful selling job to a responsive and loyal audience of over 180,000 Western "Canadiens" — brings old advertisers back for more and steadily adds new sponsors' names.

Sell more where more can be sold!

IN MANITOBA
- SCHEDULE

CKSB

NOW
10,000
Watts

RADIO ST. BONIFACE LTEE

... a member of

"THE WESTERN CANADA FRENCH RADIO GROUP"

Including: CHFA (Edmonton 5,000 watts) CFRG (Gravelbourg 5,000 watts) CFNS (Saskatoon 1,000 watts)

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

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

REPRESENTATIVES:

CANADA - Interprovincial Broadcast Sales Limited
Toronto - 199 Bay Street
Montreal - 1411 Stanley St.
Vancouver -
John N. Hunt & Associates
1030 West Georgia Street
U.S.A. - Devney Incorporated
New York & Chicago

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

FORWARD WITH CANADA

Blueprinting the Future...

Day after day, right here in Canada, men with vision and purpose are piecing together minute fragments of the future . . . organizing, correlating, interpreting them . . . ever bringing tomorrow closer to today.

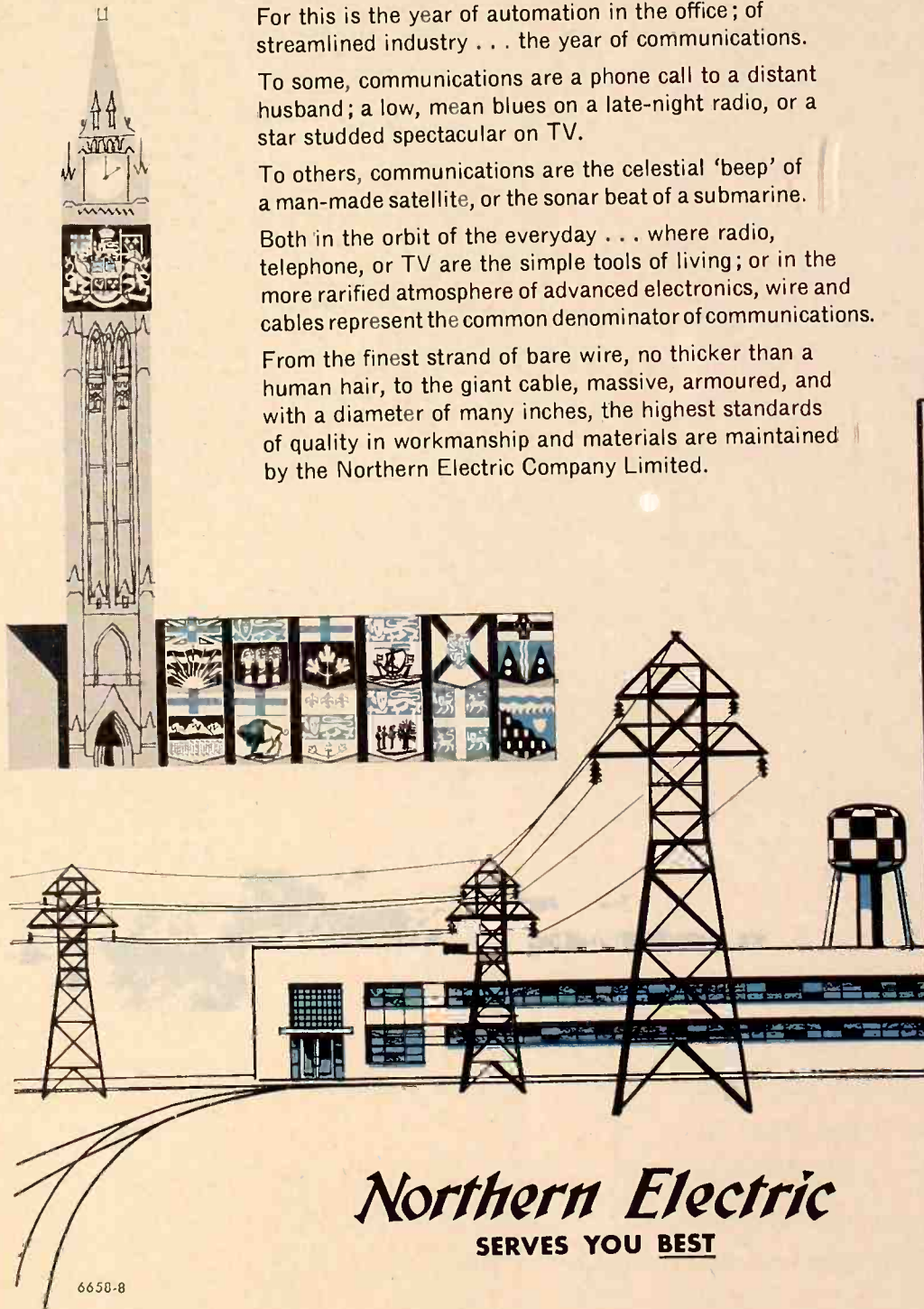
For this is the year of automation in the office; of streamlined industry . . . the year of communications.

To some, communications are a phone call to a distant husband; a low, mean blues on a late-night radio, or a star studded spectacular on TV.

To others, communications are the celestial 'beep' of a man-made satellite, or the sonar beat of a submarine.

Both in the orbit of the everyday . . . where radio, telephone, or TV are the simple tools of living; or in the more rarified atmosphere of advanced electronics, wire and cables represent the common denominator of communications.

From the finest strand of bare wire, no thicker than a human hair, to the giant cable, massive, armoured, and with a diameter of many inches, the highest standards of quality in workmanship and materials are maintained by the Northern Electric Company Limited.



Northern Electric

SERVES YOU BEST

6650-8

LOOKING FOR A SALESMAN?

I May Be Your Man!

I have a broad background of four years in the broadcast industry as an announcer and copy writer. Wish to break into radio or TV time sales.

Box A403

CANADIAN BROADCASTER
54 Wellington W. - Toronto, Ont.

VANCOUVER ISLAND RADIO STATION

Interesting, first rate opportunity. Sales — a little air work. Developed, Active accounts. No drifters. A mature outlook could mean a good career with this company.

Box A 401

Canadian Broadcaster
54 Wellington St. W., Toronto

'OR SHUNS ROCK'N'ROLL AND TOP-60

IN AN EFFORT to relieve its listeners of apprehension about being flooded by rock and roll music and the top sixty pop tunes, CJOR-Radio Vancouver, took a five column by 16 inch ad, in THE VANCOUVER SUN, to outline its broadcasting policy.

Over the signature of the station president, George C. Chandler, the ad stated that CJOR would continue to broadcast the personality type of program with which it has become associated over the past 36 years; that the news would be given full coverage without undue repetition; that sports coverage would be given in four daily broadcasts, with outstanding sports events being featured

from time to time according to the season; that programs of special appeal to housewives, children, motorists, fishermen, labor, business and so on would be presented, so that individual interests are not neglected; that education would be stressed in such programs as *Town Meeting in Canada*, *Fighting Words*, *Court of Opinion*, and *Cross Section*; and that religious programming would receive enough time for coverage to the fullest extent.

Over the years, CJOR has won three Beaver awards, in 1949, 1954 and 1955. Also in 1949 it won awards from the Advertising Association, and carried off one of the Canadian Radio Awards. In 1948, 1949, 1953 and 1957 it won "Columbus Awards" from Ohio State University. It has also won a number of community support awards from such organizations as the Salvation Army, the Vancouver Traffic and Safety Council, Kiwanis International, and the Community Chest.

WANTED

Used 1000 watt broadcast transmitter, antenna tower and all associated equipment. Send inventory list to

Box A402

CANADIAN BROADCASTER
54 Wellington W. - Toronto, Ont.

WANTED!!

2 Triple threat men

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

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

Box A 400

CANADIAN BROADCASTER
54 Wellington St. West, Toronto, Ontario.

Hamateurs Stage Hamfest

ALBERTA'S AMATEUR radio fans were featured in an hour and a half *Hamfest*, sent out by CFRN-TV, Edmonton, in August, over a tri-city microwave hook-up, between Edmonton, Calgary and Lethbridge.

Set up by CFRN-TV, in co-operation with Alberta Government Telephones, the hook-up permitted three-way conversations, as well as a discussion of the role of "hams" in civil defense.

The *Hamfest* was climaxed with an announcement by the Hon. Gordon Taylor, Alberta's minister of highways, that Alberta "hams" could now have their call letters on their auto license plates. This makes them easy to identify in times of emergency, when their assistance would be needed.

More than 150 "hams" from Northern Alberta were in CFRN-TV's studio during the broadcast. They were in Edmonton for their two-day convention organized by the Northern Alberta Radio Club.

LINK COMMONWEALTH BY COAXIAL CABLE

A COAXIAL cable, which would be able to relay radio and eventually television programs to Commonwealth countries, was approved in principle by delegates to the Commonwealth Conference on Trade in Montreal.

The Canadian-proposed cable would extend for about 33,000 miles at a cost of \$235,000,000. Tentative plans call for the cable to be built link by link over a period of ten years.

It will be used primarily as a telephone link between Commonwealth members, speeding up business and trade. Cablegrams and wire photos could also be relayed. Radio links now join the Commonwealth, but atmospheric conditions frequently interfere with transmission.

Britain agreed to finance the major part of the cost, but no specific amount was stated. The project would be financed over a 20-year period, Canada's share coming to \$65,000,000.

The route of the cable would be from Britain to Canada, and across this country's inland communications system to Vancouver. From there it would extend, via Honolulu and by Fanning Island, to New Zealand and Australia. Passing through Singapore, Chittagong, Colombo, Bombay and Karachi, the cable would then round the coast of Africa and continue back up to Britain.

The cost of the cable takes in that of the North Atlantic cable now being laid. There will also be a link with a US cable to Tokyo.

Give People the Facts U.S. Broadcasters Are Urged

BBROADCASTERS should aim to bring equal access on the part of all media to public proceedings, stated Douglas Anello, chief attorney for the U.S. National Association of Broadcasters, in a recent address.

Speaking to the Maine Radio and Television Broadcasters' Association, Anello urged broadcasters to tell their story and bring the facts to the people, since radio and TV coverage of court trials will be approved if the people demand it.

There is no sound reason why photographers and broadcasting representatives should not be entitled to the same privileges of the courtroom as other members of the press, he said. "A trial is a public event," he continued. "What transpires in the courtroom is public property. If our standard of justice and government is to continue to be effective, it must grow and adapt itself to the changes required by the communities which it is charged to serve."

UK TV Does Right Nicely

ASSOCIATED Rediffusion, the British television outfit, has reported a net profit of \$14,328,545 for April 1958, as compared to a loss of \$1,756,569 during April of last year.

This figure is said to represent the largest profit made to date by any British TV station. Chairman John Spencer Wills stated: "We expect very considerable profits next year."

WANTED

- Top announcer for Morning Breakfast Show. TV opportunity included. Top salary. Good future for the right man.
- Experienced announcer for general announce duties. TV opportunity also available for right man.

Send complete information and tape to:

Frank Bird,
Production Manager,
Radio Station CKX,
BRANDON, Manitoba.

All round general duty announcers wanted by progressive Maritime Radio Station. Must be reliable and willing to take a real interest in the station. Good salary, employee benefits, and working conditions. Send tape and full particulars to

Box A404

CANADIAN BROADCASTER
54 Wellington Street West Toronto, Ontario

GET YOUR MAN
with a
SMALL AD IN CB

WANTED

Top Notch
Chief Copy Writer

To head up staff of four. Must be creative and thoroughly experienced in writing commercial copy for radio. Excellent salary and benefits. Send complete history and samples to:

Vaughn Bjerre
Program Manager,
CKSL Radio Station,
London, Ontario.



THERE'S MORE **HOOPING** THAN EVER—WITH THE 60,000 (est.) TV HOMES IN THE REGINA VIEWING AREA.

IT'S THE **IMPACT** THAT COUNTS TO SELL THE GOODS AND SERVICES.

NO RUNNING AROUND IN CIRCLES — WHEN YOU USE CKCK TV. CALL THE ALL CANADA MAN TODAY.

CKCK-TV CHANNEL REGINA 2



The hostess hurries to make her 3 no-trumps . . . and talk of the Batters' dream-house must wait. CFRB is on the air with the latest sport scores!

Meet the John S. Batters of Parkdale

(you may be doing business with them soon)

Marilyn and John Batters, both with full-time jobs downtown, are saving for a new home. But they're buying, too . . . buying the furniture and appliances they can enjoy now, and later.

The Batters are only one of the 1,194,800 families*

in CFRB's listening area . . . with a combined annual income of almost \$6½ billion.*

Have a CFRB representative explain how you can get your share of this big business . . . why CFRB gives you the most sales, in Canada's richest market—at the lowest cost.

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

CFRB TORONTO
1010 ON YOUR DIAL
50,000 WATTS



ONTARIO'S FAMILY STATION

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