

*Canadian*  
**BROADCASTER & TELESCREEN**

TWICE  
A  
MONTH

Vol. 16, No. 8

TORONTO

April 18th, 1957





*Wherever you go ...  
there's Radio!*

**CANADIAN RADIO WEEK**  
MAY 5-11, 1957

*"Be in the know — buy another radio"*

**ATTENTION  
NATIONAL ADVERTISERS**

Canadian radio's biggest promotion is well under way. A complete station promotion kit and a disc of Canadian Radio Week jingles and tapes is now in the hands of every CARTB member radio station.

This promotion affords special opportunities for national advertisers. Interest in radio and over-all listening will be increased. Special programming will be the order of the day. Why not take advantage of this unique promotion by scheduling a spot campaign before, during and even after Canadian Radio Week.

Consult your agency or the national reps for availabilities on all CARTB radio stations.

Additional information on Canadian Radio Week may be obtained from:

**BROADCAST ADVERTISING BUREAU**  
*Radio Division*

200 St. Clair Ave. West - Toronto 7  
Phone WA. 2-0502

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



*Royal Commission*

**REPORT IS FAVORED BY BUSINESS AND LABOR**

NOW THAT THE Fowler Report has been released what are the reactions? By and large, most people seem to agree with most of the report's main recommendations. On the other hand many people find at least some point on which they disagree. Here is a kaleidoscope of opinion drawn at random from advertising, politics, newspapers, trade associations, labor and from the broadcasting industry itself.

"The Report gave private stations the back of the hand . . . told them to pull up their socks or they would not have any socks", commented

*On Our Cover*

**Fred A. Lynds, immediate past president of the CARTB is seen with one of the first copies of the report of the Royal Commission on Broadcasting. Contacted by a CB & T reporter just after he had read the report, Lynds said: "The commission has given us partly what we want and an opportunity to demonstrate that we deserve the rest".**

**Fred Lynds is president of CKCW-Radio and CKCW-TV, Montcon, N.B.**

Liberal Senator David Croll from Ottawa. He went on to say this made "the Report very important in the light of the constant and unfair attacks on the CBC by private stations."

An entirely different viewpoint is offered by Chuck Rudd, of Radio Station CHUB, Nanaimo and president of the BC Association of Radio and Television Broadcasters, who said, "It (the Report) has not gone far enough in divorcing private broadcasting control from the CBC. We wanted an entirely separate board and we haven't got it."

Senator Croll, continuing his statement, gave the following verdict on the Report's proposal to establish a Board of Governors separate from the CBC Board. "Now private stations will be regulated morning noon and night. I can already hear the screams of private stations even before the regulations begin their work of regulating."

**FAVORABLE AND A CHALLENGE**

CARTB's statement about the Report was quite favorable: "We welcome what we believe to be the Commission's two major recommendations; creation of a new broadcast governing body; and licensing competitive TV stations. Adoption of these recommendations, meaning recognition of the continuing need for services provided by private stations, will create a new framework in which there will be opportunity for expansion and still further improvement of radio and TV broadcasting across Canada."

Ralph Hart, radio and TV director of the Spitzer & Mills Ltd. advertising agency, said that, from the point of view of advertising, the keynote of the Fowler Report lies in its recommendation to the effect that "advertising has its proper role and place in both radio and TV broadcasting in Canada." He said he found this a much more favorable attitude than that of the earlier Massey Report which frowned upon commercial advertising in the national system.

**DOMINION SHOULD STAY**

Walter Murdock president of the American Federation of Musicians for the United States and Canada supported the Report's recommendation that the new regulatory Board should promote "the greater use of Canadian talent by private stations with greater vigor." Agreeing with the Report, Mr. Murdock also deplored "the organized apotheosis of the juke box represented by some stations."

The only major recommendation with which the Federation was not in accord, said Murdock, was the abandoning of the Dominion Network.

**DOMINION SHOULD GO**

Unlike Murdock, Al Salvage, manager of the radio and TV department, Cockfield, Brown & Co. Ltd., Toronto, said he believed "the Dominion should have been disposed of, as a separate entity, three years ago and/or combined with Trans-Canada." He remarked that the Dominion network "is nice if you can afford it."

**CBC COSTS TOO HIGHT**

Raymond Dupuis, president of the Canadian Chamber of Commerce was also in agreement with most of the report's main lines of thought. He said, however, that one of its most striking and significant parts is the section "dealing with the financing of the CBC."

"In these days of high taxation and growing government expenditures", he said, "the long-suffering taxpayer will derive little comfort from the Commission's proposals for what almost amounts to a doubling of annual outlays to the CBC from the treasury of 1963."

**MORE TV STATIONS ARE NEEDED**

Bob Amos, of F. H. Hayhurst Co. Ltd., Toronto, said "I was pleased to see that the report recommends more TV stations in major markets. This can't come too soon. The separate Board of Governors is fine too -- as long as its membership is not merely transferred from the CBC Board and as long as private stations get fair representation. I also agree with the Board's recommendation that the CBC solicit commercial revenue more aggressively."

**ADVERTISING MARS CBC**

Unlike Mr. Amos, the March 29th editorial in Toronto's GLOBE AND MAIL disagreed with the Report's proposal that the CBC solicit commercial revenue more aggressively. It expressed the opinion that commercial sponsorship would detract from the CBC's highest function, "providing Canadians with the kind of service -- mainly cultural in nature -- which private broadcasting is unable to give." Furthermore, the editorial continued, "the huge parliament grant recommended by the Commission should be enough for it (the CBC) to get out of commercial operations completely."

**BOARD WILL RAISE QUALITY**

Jerry Lodge, of Ronalds Advertising Agency Ltd., commented that "the setting up of an independent governing body, if properly employed, should in itself prove the high value of the Fowler investigation. Such a Board could improve the overall quality of Canadian broadcasting by enforcing stricter standards, and preventing low-quality stations or programs from coming into existence for no other reason than because they have enough dollars to back them."

Lodge also praised the report's recommendation for second TV stations in major markets because this "would enable smaller and local advertisers to participate and would widen viewer interest through greater program selectivity."

Claude Jodoin, president of the Canadian Labor Congress issued a statement which said, in full: "though, on the whole, the weight of the Report is in line with policies which organized labor has advocated, in some respects recommendations are made which might jeopardize some of the principles upon which the Canadian system of broadcasting was established,"

**IT'S A LONG WAY TO SWEDEN BUT CKSL WENT THERE!**

No -- we're not trying to say our signal is that strong.

We are trying to say that one of Bob McAdorey's fans moved to Sweden and so missed CKSL that some contact was requested.

Bob's weekly Sunday program was taped -- it was mailed away -- and joy reigned in Sweden!

It happens every week now -- and we've made all sorts of Swedish friends.

Which just goes to prove

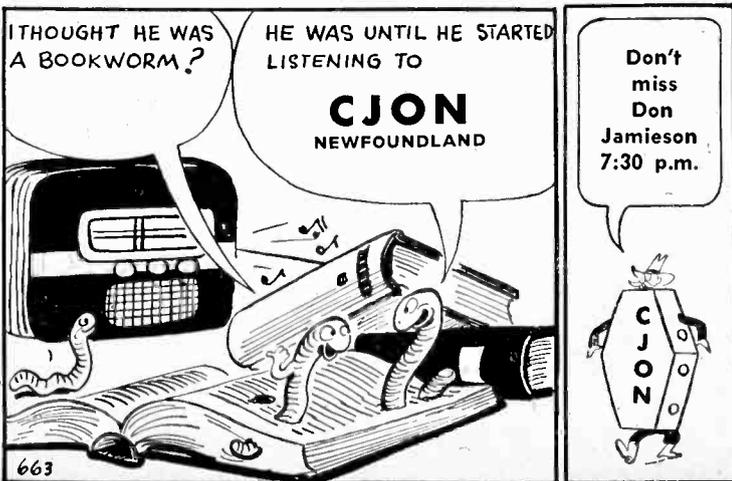
**IF YOU WANT FRIENDS**

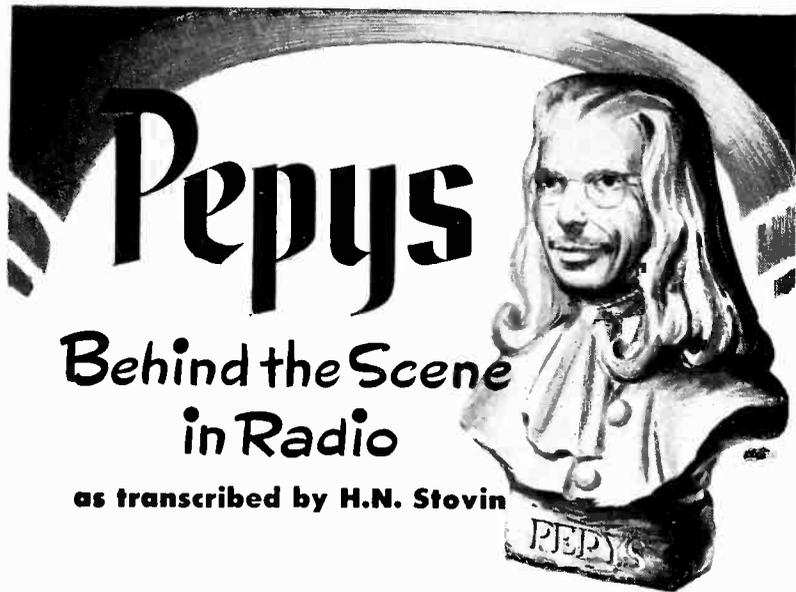
In London And Western Ontario

**CKSL**

5000 Watts 24 Hours

**WILL GET THEM FOR YOU!**





Though Spring is plaguey slow in coming, do find our good Stovin Stations bursting out all over with Spring ideas, and successes ● ● ● CKY Winnipeg reports that a large national advertiser who used their "Time to Win" for 39 weeks did thereon cancel his program. However, he did discover that orders continued to pour in from more Manitoba towns and hamlets than he knew existed! Needless to say, he has found the extra budget to renew his profitable connection with "Time to Win" ● ● ● CJEM Edmundston, taking stock of its listening area, reports the fastest-growing market, with the highest per capita income, in the Maritimes. A brand-new block-long new Woolworth building is opening soon, a new Household Finance building is already open, Simpson-Sears Department Store opened February 28th, and Dominion Stores opened new shopping facilities a month ago. Edmundston also has a new Shoe Manufacturing Plant ready to open, plus a zipper company and a work clothes manufacturing company in the offing ● ● ● Also great things ahead for Rimouski, P.Q., served by Station CJBR, where work has already begun to provide year-round shipping at that point, with Father's Point the main dock area — for which purpose Lower St. Lawrence Transport and Clarke Steamship Lines have already earmarked Six Million Dollars. For 5 years past the Rimouski docks have been growing in importance, in sending supplies of all kinds for the development of the North Shore. By 1958, these docks will not only have expanded far beyond their present capacity, but Rimouski will be an ice-free port the whole year round ● ● ● Pepys does salute, with a respectful doff of his beaver, these truly significant expansions in Canada; does marvel once again at the growing capacity of Radio to keep abreast of all such developments; and reflects that Spring is wonderful.

"A STOVIN STATION IS A PROVEN STATION"

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

Representative for these live Radio and Television Stations

CJOR Vancouver	CJBC Toronto	CJBR-TV Rimouski
CFPR Prince Rupert	CFOS Owen Sound	Edmundston
CKLN Nelson	CHOV Pembroke	Moncton
CKXL Calgary	CJBQ Belleville	Moncton
CJGX Yorkton	CFJR Brockville	Newfoundland
CJNB North Battleford	CKLC Kingston	Bermuda
CKOM Saskatoon	CKSF Cornwall	Nassau
CKY Winnipeg	CJMS Montreal	Bellingham
CJRL Kenora	CJBR Rimouski	Vancouver

MEMBER OF RADIO AND TELEVISION STATION REPRESENTATIVES ASSOCIATIONS

### Omer Renaud

## WAS FRENCH BROADCASTING EXPERT

OMER RENAUD, prominent in broadcasting circles especially in French Canada, as president of the national representative firm of Omer Renaud & Company, died suddenly on April 2. He was forty-six.

From 1937 to 1947, he worked at the CBC, first as an announcer, then as producer and then as commercial director for Eastern Canada.

In 1947, he left the CBC to establish his own radio production company. Almost immediately he branched out into the national representation field, later purchasing the rep business of C. W. Wright.

A retiring man of deep literary tastes, Mr. Renaud was considered an expert in the techniques of French Canadian broadcasting, and was often called in by advertising agencies and their clients as a consultant on problems connected with their plans for advertising in French Canada.

The funeral was held in Montreal April 6 from the Church of Ste. Madeline d'Outremont. He was



buried in Côte des Neiges Cemetery. Mr. Renaud leaves his widow, Annette and four sons, Pierre, 17; Marc, 15; Jean 13; and Alain, 7.

### CJCH Wins Sports Award



FOR THE MOST outstanding contribution to senior hockey by a member of the press, radio or television, CJCH, Halifax has been given the HMCS Shearwater Award.

CJCH topped all other radio, newspaper and TV organizations in a poll conducted amongst players and management of the armed forces, University and other senior hockey clubs in the Halifax area.

In a brief ceremony, during which Don Goodwin was cited for his own and the station's "outstanding contributions", Captain D. G. King, commanding officer of HMCS Shearwater, presented his ship's award to the sports director.

### Paul-Phelan Appointment

TOM REID, formerly with Erwin T Wasey of Canada Ltd., will become the new director of all media and research at Paul-Phelan Advertising Ltd. as of April 15.

Radio time buying will still come under George Vale, and Reid will take care of other media.

## AAB MEETS AP'L 25

THE CONVENTION of the Atlantic Association of Broadcasters will open at the Fort Cumberland Hotel, Amherst, Nova Scotia, Thursday, April 25.

The first speaker on the agenda will be Don Jamieson of CJON, St. John's, who will present the report from CARTB president Vern Dallin Thursday morning.

That afternoon, there will be a discussion with a panel of station reps called "Strange Interlude". Panel member are Gord Ferris, Bill Byles, Lorrie Potts and Paul Mulvihill. The session will be followed by a report from CARTB executive vice-president Jim Allard.

Friday morning, April 26 will see another panel discussion titled "Operational Problems" chaired by Finlay MacDonald of CJCH, Halifax. This will be followed by an agency panel which will discuss "Developing Maritime Accounts", made up of Emerson Howard of Imperial Advertising, Phil Bachman of Bennett and Northrup, Frank Wallace Jr. of Wallace Advertising and Ronald Kitley of Stevenson and Scott.

The annual AAB business meeting will take place Friday afternoon, followed by a cocktail party and dinner. The dinner speaker will be Clyde Nunn, MLA and former manager of CJFX, Antigonish.

Saturday morning, April 27 has been reserved for the broadcast news subscriber meeting and luncheon hosted by BN, with the coffee breaks hosted by All Canada.

**CANADIAN RADIO WEEK**  
**MAY 5-11**

# Canadian BROADCASTER & TELESREEN

TWICE A MONTH

Editor & Publisher . . . . . RICHARD G. LEWIS  
 Art Editor . . . . . GREY HARKLEY  
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 . . . . . BART GARDINER  
 . . . . . IAN GRANT  
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 Production Manager . . . . . ROBERT G. MOWAT  
 Research Consultant . . . . . GEORGE E. RUTTER

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April 18th, 1957

## Why Should They Buy Radios?

Radio has never come up with a promotion to compare with the drive for Canadian Radio Week, which takes place May 5 to 11. It is elaborately comprehensive, yet basically simple. What is more, it is new, because it is making use of its own facilities to tell its own story.

The purpose of the drive is to sell more sets to more people, which might be compared to the perpetual drives for circulation undertaken by newspapers and other print media.

What advertisers want is a chance to tell their story to the greatest possible number of potential customers. The fact that, in radio, numbers are more important than actual interest is, in our opinion, one of the weak links in the chain. However, this is the way they buy, so this is the way the medium has to be sold.

Naturally a campaign designed to promote the sale of radio sets has stirred considerable interest among the set manufacturers, and it must be heartening to the Broadcast Advertising Bureau and the Radio Week Committee of the CARTB to see this unwanted backing coming from outside the broadcasting industry.

Also because they are interested in any plan which will add zest to their commercials, sponsors and their advertising agencies are showing considerable interest in the project.

. . . . .

The well-prepared and highly-organized jingles, spots, flashes, flashettes, streamers, place mats, prepared speeches, sales ideas and other material which have been sent to stations for their use during "The Week" cannot fail to produce results.

There are, however, a few other factors worth considering.

In the first place, the ideas sent out by the Broadcast Advertising Bureau have had to be prepared in such a way that they will be equally applicable to stations all over the country.

It seems extremely important to us that stations exercise all possible ingenuity in injecting into the campaign local atmosphere designed to make listeners feel that the station they are listening to is their own station. The strength of private broadcasting is that it is *not* an enormous national megaphone, broadcasting the same entertainment to all Canadians simultaneously, in all places and in all walks of life. Its main attribute is that it blends with its national programs a diet of entertainment and information designed especially for the people in the area it reaches.

Local businesses inject local interest into their commercials, even when they are selling national products, and, in the same way, people like their world news and their New York and Hollywood musicals sprinkled with enough local events and home town personalities to make them feel they are listening to *their* programs over *their* stations on *their* radios.

Canadian Radio Week is a big step towards stimulating the sale of receivers. There is one thing to remember though. The only thing that induces people to buy a set -- or another set -- is what comes out of the speaker. The power of promotion will lead many of them to re-examine -- or perhaps re-discover -- radio. But that is *all* that promotion can do.

### News Briefs

- • Last of the Mohicans has been sold for alternating sponsorship on the network starting October 4. Sponsors are Liptons, through Young & Rubicam and Harold F. Ritchie through Atherton & Currier.
- • The 42nd annual conference of the Association of Canadian Advertisers takes place at the Royal York Hotel, Toronto, May 6, 7 and 8.
- • Peter Wright, Q.C., who appeared before the Royal Commission for the Association of Canadian Advertisers told the Montreal Advertising and Sales Executives Club that a new Board of Broadcasting Governors which would impose "taste" on private stations was "going too far." The former Massey Commission counsel said there is real danger in complete endorsement of the CBC because the Corporation may feel its position to be too strong and overplay its hand.
- • The microwave system linking Canadian TV stations will be joined April 28 by CKX-TV, Brandon, Man. and CKCK-TV, Regina.
- • Vern Dallin, CARTB president, has written Prime Minister St. Laurent on behalf of his directors, expressing their "compliments on the general policy recommendations of the Royal Commission on Broadcasting." The letter says: "While the report contains some comment critical to this association and individual member stations, we feel that some of this may not be entirely unjustified."
- • McCann-Erickson (Canada) Ltd. is moving its Montreal offices to larger premises in Peel Centre, 2055 Peel Street. The new telephone number, effective April 29, will be MARquette 8341.
- • BBD & O Inc., Toronto, has been appointed to handle the Canadian advertising for Pal Blade Corporation of Montreal. The New York office of this agency has handled the account in the U.S. since 1954.
- • Howard E. Whiting has been made manager of media and research for the Leo Burnett Company of Canada Ltd., Toronto.
- • S. Alexander MacKay is the new director of radio, television and motion pictures at Foster Advertising Ltd. MacKay has been with the agency since 1954 and prior to that was education director and Ontario manager of the Associated Screen news.

RADIO ADS



# POINTS OF SALE

**CKBB**  
Barrie  
aired  
**16 SPOTS**  
a week for  
2 weeks  
for  
**BARRIE TRAVEL SERVICE**  
who booked  
**19 OVERSEAS FLIGHTS**  
an increase of  
**100%**  
Thanks only to  
radio

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

**PAUL MULVIHILL & Co. Ltd.**

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



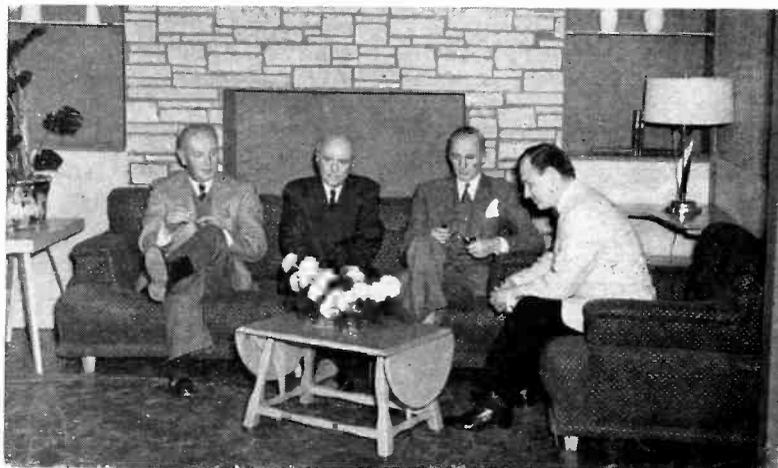
**SAY YOU SAW IT**  
in  
**CB & T**

## Royal Commission

# NEW BOARD WOULD CONTROL PROGRAM CONTENT

### AN ANALYSIS AND A REPORT

By Dick Lewis



**THE ROYAL COMMISSION** was televised at CKCK-TV, Regina. From left to right they are Commissioners James Stewart, Edmond Turcotte and Chairman Robert M. Fowler. On the extreme right is CKCK-TV newsman Jim McLeod.

**T**HE ONLY SURE thing about the report of the Royal Commission on Broadcasting is that it is out. How many of the varied recommendations will be implemented and when, is as uncertain as what the nature of the recommendations would be before they appeared in print. But the purpose of this analysis is to examine the recommendations, not to forecast what will be done with them.

One and perhaps the prime point made by the commission was a definite recognition of the private radio and television stations as a part of the whole national broadcasting

system.

In the past, private broadcasters' existence has been shakey because there has always seemed to be a feeling that their existence depended upon their continued usefulness to the national and nationalized CBC. The Fowler Report makes this point definitely when it says (page 144, line 12) "Moreover we think that the combination of public and private ownership in one system is a positive strength and that the presence of private elements in Canadian radio and television should be continued and accepted as a permanent part of the Canadian pattern".

#### PARLIAMENT MUST CONTROL

The commission disagreed with and rejected the CARTB's quest for an "independent regulatory body" on the grounds that (page 133, line 17) "the regulation of broadcasting is a function that should not be divorced from parliamentary control." At the same time it did recommend separation of the broadcasting and regulatory functions which are now both undertaken by the CBC. In place of the present system it recommended a new dual-type control.

To quote the report (page 90, line 30) "We think there have been in fact two public elements involved in radio and television broadcasting. This factual separation of powers should be more precisely defined in law. One of these elements should be an operating agency, engaged in the operation of publicly-owned stations and national networks and in the production and distribution of a national program service throughout Canada . . . The existing Canadian Broadcasting Corporation, with minor changes in statutory powers and organization, can be this agency.

"The other public agency in the Canadian broadcasting field should be a board created and authorized to act for Parliament, and responsible to Parliament, for the direction and supervision of the Canadian broadcasting system."

The report goes on to define this board as follows (page 91, line 12) "This board should have responsibility for all elements in Canadian broadcasting. It should not, we sug-

gest, be part of the Canadian Broadcasting Corporation and its members should not, as in the present statute, comprise the Corporation.

#### BEHAVE OR ELSE

Referring to its suggested new body as "The Board of Broadcast Governors" the report proceeds to vest in it wide powers of control in such matters as use of live talent and program content, suggesting that it have the power to levy fines for minor infractions and to revoke licenses for major ones.

This behave-or-else tone aimed at private broadcasters crops up frequently in the report. For example (page 144, line 36) . . . we think that the presence of private elements on our broadcasting system should be clearly accepted as valuable and permanent; but that the performance level of private stations should be a high one to justify the grant to them of valuable public rights - - higher in fact than it has been, with some notable exceptions, in the past.

In similar vein (page 154, line 13) the report says: "We have been forced to the conclusion that free enterprise has failed to do as much as it could in original program production and the development of Canadian talent, not because of a lack of freedom but because of a lack of enterprise."

This thought is expanded in the next paragraph (page 15, line 20) when the report says: "We recommend further that the Board (of Broadcast Governors) should discharge its statutory duty of promoting and ensuring the greater use of Canadian talent by private stations with greater vigor than the Board of Governors has shown in the past."

#### FINES ARE SUGGESTED

As if to soften the implied threat, the report continues: "Undoubtedly, however, the best results for both the private stations and the broadcasting system as a whole would come from a voluntary improvement in the program content and the use of Canadian talent by the private stations themselves. In this, if its members and leaders choose to do so, the CARTB could play a useful and constructive role."

Earlier in the report (page 114, line 24) it is pointed out that "up to the present time, the only sanction for enforcement of regulations has been the provision in Section 21 (6) of the Broadcasting Act, which allows the CBC after a hearing to suspend the license of a private station, which has violated or failed to observe the regulations, for a period not exceeding three months . . . We think that the sanction by way of suspension of license, as set out in section 21 (6) and (7) of the Broadcasting Act should be retained to deal with flagrant or persistent violations. But we recommend that there should also be a provision for a penalty on summary conviction for breach of a regulation . . . We recommend that such a penalty should be created and that it should provide for a minimum penalty of \$50 and a maximum penalty of \$1,000 for each offence."

**MORE POWER COVERAGE LISTENERS**

**SOON 5000 watts**

The station that means more business for you

Representatives  
TORONTO - MONTREAL  
**OMER RENAUD & Co**  
IN U.S.A.  
WEED & CO.



*Life Insurance*

# BROADCASTING OPENS DOORS FOR THE MAN FROM PRUDENTIAL

LAST year the Canadian office of the Prudential Insurance Co. of America increased its advertising budget by 50 per cent. This was followed, almost immediately, by a 41 per cent increase in sales -- to the tune of 85 million dollars worth of additional business. This year Prudential is spending no less than 94 per cent of its total Canadian advertising appropriation in broadcasting, and in the four years since this policy began, the appropriation has exactly quadrupled.

Prudential's young advertising manager, Alan P. Yates, said in an interview that "one out of every 12 Canadians is a Prudential policy holder." He amplified this with the statement that "every year Prudential's nearly 1500-man sales force receives over 40 thousand direct sales leads from company-sponsored radio and TV shows". One out of every 10 of these leads results in an actual sale and three out of every 10 yield a prospective sale, he said.

How has Prudential accomplished these spectacular results? "One way", he explained, "is by directing its own broadcast advertising almost as much towards our own salesmen as towards the buying public." The salesman is first sold on the advertising campaign as a vehicle for door opening, and then takes over from there. As Yates puts it "our policy is to create a continuous advertising story to pave the way for our salesmen." Nowadays, he said "Prudential agents usually open conversations with a prospective policy buyer by making some reference to the company's radio and TV programs.

"In addition to their impact on salesmen, Prudential programs are designed to have a direct influence on the buying public as well," Mr. Yates pointed out. "First", he explained, "there is the strictly informative value of Prudential's radio and TV commercials which inform the public and also interest them in the two types of policy the company is currently pushing hardest... the *Family Policy*, which covers even unborn children, and the *Employee Security Program*, for the small employer with four or more "lives" in his keeping.

During the first four months of advertising on radio and TV for the *Family Policy* alone, Yates remarked, Prudential wrote 500 million dollars worth in Canada and the US.

**PROGRAMS WITH A PURPOSE**

"Prudential feels that for an insurance company like itself to

sharpen demand for its product, it must contribute something to the public's day-by-day way of life, in the way of a public-service program. Insurance as a product, he explained, "is an intangible thing, an idea that has little brand significance. Neither can it depend upon a glittering package to attract customers." Unless the public is compelled by the contributive value of such a program "to respect and remember the specific company's name", he said, "the prospect will buy from the first salesman who knocks at his door with an attractive offer, regardless of his company."

Another reason why this insurance company feels that it should sponsor only serious, public-service programs -- not comedy shows or mere entertainment -- is that this type of program alone is in keeping with the dignity of the product involved, because "insurance, after all, is a life-and-death matter." As the worlds' third largest corporation and second largest insurance company, Prudential feels that it cannot afford to sponsor programs out of tune with its world-wide prestige. For the same reason, he said "we even have to be choosy in selecting co-sponsors for our TV programs. Only manufacturers of a prestige product, like Chrysler of Canada, which co-sponsors Prudential's *C'est La Vie* show, are acceptable."

Prudential's two, once-a-week, half-hour TV network shows -- *Air Power* for English-speaking Canadians and *C'est La Vie* for French Canada -- as well as its taped, private-station, five-minute radio programs -- *Worth Knowing* and in French-language equivalent *Bon A Connaitre* -- are all programs of an educational type. *Air Power* Yates described as a "modern scientific type of program which traces the significance of air developments both in war and peace and reaches close to a million Canadian viewers." *C'est La Vie*, he said, is also a public-

service educational program "but its content has more human-interest, content suitable for the more subjective, less technical French-Canadian viewer. It is really a 'how-to' show instructing the public through various experts, how to handle life's technical problems such as drawing up a will or getting treatment for cancer", he said.

Both English and French-language versions of the *Worth Knowing* show follow the same pattern as *C'est La Vie*, except that their 'how-to' content deals with less serious topics like how better to arrange kitchen counter space.

"Prudential follows the advice of modern advertising research in obtaining maximum advertising effectiveness" Mr. Yates said. "For example we use very little animation in our TV commercials, because Schwerin tests have shown us that best effects are obtained from a straight counselling job." He mentioned Bill Shipley, the announcer on *Air Power*, who plays the part of an insurance salesman in the commercials.

Schwerin tests have also shown that the strongest impact can be gained when the transition between program and commercial is smoothest. "Thus on *C'est La Vie*", he explained, "the program topic might deal with doctors, so as to enable the announcer to slip easily

into a commercial on insurance against family sickness."

Yates feels that another reason for the successful impact of these TV and radio shows is that, for the most part, they're directed towards the family as a whole. "This is why", he said, "most of them are timed for night and week-end audiences when the whole family is most likely to be together."

Both program content and commercials often revolve around family relationships -- a topic that lends itself especially well to dramatization. Though several Prudential commercials present a happy-family picture to alert the head of the house to the need of protecting his family, "most of them -- both radio and TV -- are directed not to the head of the house but to its heart -- the housewife." Because she plays the biggest role in purchasing weekly premium or 'debit' insurance, he said, Prudential, naturally enough, times its *Worth Knowing* programs for day and morning listening.

**CFPL-TV Wins Safety Award**

THE NATIONAL Safety Council last week awarded its 1956 Public Interest Award to CFPL-TV, London, Ont., making it the only Canadian television station to receive the award. These awards are made annually to public information media for exceptional service to safety.



Alan P. Yates

**FROM HUNTSVILLE  
TO HEARST . . . .  
THERE ARE  
307,000 PEOPLE**

**CKGB TIMMINS**

**CJKL KIRKLAND LAKE**

**CFCH NORTH BAY**

**REACHES 'EM ALL!**

CALL National Broadcast Sales, Toronto  
Weed & Company in the U.S.

*THE TALK OF THE TOWN!  
THE TRIP OF THE YEAR!*

**Russia-Scandinavia Tour**

with Margaret Aitken, M.P.; Mona Clark, editor of Gossip, and Claire Wallace, travel counsel.

Leave Toronto -- July 11  
Back in Toronto -- Aug. 12

Besides Russia, visiting Denmark, Switzerland, Sweden, Finland, Austria, England and Scotland.

Only \$1798

**CLAIRE WALLACE TRAVEL BUREAU**

1110 Yonge Street, Toronto  
WA. 3-8471

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

TORONTO  
519 Jarvis St.

WINNIPEG  
171 McDermott

VANCOUVER  
804 Hornby St.

*To date in 1957*

**Marconi**

*has equipped*

**5**

*more stations*

**AM Stations**

CKSA Lloydminster, Alta. 1 KW

CFAM Altona, Man. 1 KW

CJGX Yorkton, Sask. Power increase to 10 KW

CHUM Toronto, Ont. Power increase to 2500 W

**TV Stations**

CFCR-TV Kamloops, B.C.

*The following equipments have been installed by Marconi in one or more of the above stations:*

**Gates**

BC-1J Transmitter

BC-5P Transmitter

BC-10E Transmitter

BT-1AL Transmitter

TV-50 Ring Antenna

Rack Cabinets

Phasors

Antenna Coupling Units

Gatesway Consoles

CB-155 Turntables

CB-210A Turntables

Limiters

Voltage Regulators

Sta-Level Amplifiers

★ ★ ★

Towers

Marconi Remote Control Systems

General Radio Frequency Monitors

General Radio Modulation Monitors

Clarke Phase Meters

Kay Lab Vidicon Cameras

Bell & Howell Projector

*For flexible and integrated station planning consult*

**Marconi**



CANADIAN

MARCONI COMPANY

• 6035 Côte de Liesse Road, MONTREAL

# SHORT WAVES

THREE SUPERVISORY appointments were made last month by the CBC in a reorganization of the top command in their news service.

Under chief news editor W. H. Hogg, C. G. Gunning becomes news editor in a promotion from his position of assistant to the chief editor.

D. J. Macdonald, manager of national TV news at Toronto is appointed general supervisor of that department.

Laurence Duffey, editor in charge of TV and radio news for B.C. at Vancouver, is appointed manager of national TV news in Toronto.

The three men, who have had extensive experience in the broadcast news field, will assist Hogg in controlling the operations of the CBC's 11 newsrooms which produce 90 radio newscasts and 12 TV newscasts a day at St. John's, Halifax, Montreal (English and French), Toronto, Winnipeg and Vancouver.

ADVERTISING FOR a new product of the Procter & Gamble Co. of Canada Ltd. will be directed by the F. H. Hayhurst Co. Ltd. of Toronto.

The product, as yet un-named, un-classified and very secret, will make its debut in Canada around June, according to Bill Kirkpatrick, P&G account executive with Hayhurst.

In selecting the Hayhurst agency to handle the second product, P&G is carrying on a company-agency association which began in 1952 when the F. H. Hayhurst Co. was appointed the first Canadian agency in a multi-agency set-up. Since that time, the company and the agency have worked together successfully, with the result that Camay, according to consumer surveys, is indicated to be in strong No. 1 position in the toilet soap field.

Advertising and merchandising plans for the new product are now under discussion, but both company and agency refuse to give any further information, operating on the principle that the secrecy will give the product and the campaign added interest and consumer appeal.

COMPLAINTS of false advertising have been issued against three distributors of arthritis and rheumatism medicines by the U.S. Federal Trades Commission. They are the Mentholatum Co., of Buffalo, N.Y., maker of Mentholatum Rub; the Omega Chemical Co., of Jersey City, N.J., distributors of Omega Oil; and the Whitehall Pharmacal Co. of New York, maker of Infrarub and Heet.

The FTC, which has been monitoring commercials since last October, alleged in its statement that none of the products is an "adequate, effective or reliable" treatment for the aches and pains of arthritis, rheumatism and related diseases as claimed, and none of them would have "any beneficial effect in excess of affording temporary relief of the minor aches

and pains of these ills". Hearings before the FTC examiners were set for the Whitehall Co. in New York June 3, Omega in New York June 5 and Mentholatum in Buffalo June 7.

IN A PRIVATE meeting with representatives of the four major political parties earlier this month, the CBC made the proposal that the parties be given a total of 18 hours of free-time broadcasting over CBC networks in the coming election campaign -- six on television and 12 on radio.

It will be the first time that free-time CBC television has been used in a federal election campaign.

The final allocation of time among the parties has not been worked out yet, but in the event there is no agreement prior to the elections, it is understood that the corporation will allocate 24 quarter hours to the Liberals, 21 to the Progressive Conservatives, 15 to the CCF and 12 to the Social Credit party.

Apart from the use of TV networks it is probable that the individual CBC television stations will be providing free time to candidates in local areas.

EMPLOYEES in three broadcast-ing firms have had their unions certified as bargaining agents by the Canada Labor Relations Board.

Bargaining rights have been obtained by the National Association of Broadcasting Employees and Technicians for 43 employees of CHCH-TV, Hamilton, in the engineering, studio and commercial film, art and news departments.

The CLC associate union also obtained the same rights for 23 employees of CJON-Radio TV, St. John's, Nfld. This unit does not include office employees, building service workers or supervisory classes.

Ten building service employees of the CBC at Vancouver are now represented by the Building Service Employees' International Union, another CLC associate union.

resented by the Building Service Employees' International Union, another CLC associate union.

CLYDE BOURASSA has been appointed Commercial Manager of CFQC effective April 1. Clyde entered radio in 1952 with the opening of the Saskatchewan French stations. He acted as announcer, newsman, sportscaster, bookkeeper, salesman and assistant manager of the French station, CFNS, Saskatoon.

In 1954 he was taken on the sales staff with CFQC, and in 1955 was promoted to local sales manager.

Clyde is 31 years of age, married, and has a young son. He lives in the newly acquired suburb of Saskatoon, formerly known as Sutherland.

A community fund raising campaign was run recently by CJAV, Port Alberni, B.C. including a full week of programming climaxed with a sports extravaganza which resulted in the collection of over fifteen hundred dollars for the Alberni Athletic Association, B.C.'s championship basketball club.

CJAV's production department used *Night Shift*, a two and a half hour pop music show ending at midnight, to promote the campaign.

The week was climaxed with a sports show in which one of the events was a broom ball game between the CJAV staff and the city fathers. The station's team was coached by Ken Hutcheson, CJAV's managing director and president of the Chamber of Commerce in Port Alberni.

CJAV sports director Stan Hofseth will travel east with the Alberni Athletics to do play-by-play broadcasts of all the games in Lethbridge.

SCHEDULES of CKDM, Dauphin, Man., are now being printed in the *Dauphin Herald*, the local paper, and in return, commercials for the

paper are being presented over the station on the day of issue.

When Michael Hopkins took over last month as manager of CKDM he found that the station did not list its program schedule in the local weekly paper.

Commercials for the paper are taped ahead and aired as soon as the weekly comes off the press.

Managing editor Bill Marsh says that the idea has increased circulation and put an end to inquiring phone calls on the paper's switchboard.

CKDM news editor John McManus says that the complete co-operation he is receiving from the paper has been a great help to his department, and that he is now able to give listeners much better news coverage.

COPIES OF THE Report of the Royal Commission on Broadcasting may be obtained direct, at \$3.50 a copy, cash with order, from Publications Branch, Queen's Printer, National Printing Bureau, Ottawa.

why not ?

**CHOV**

1000 WATTS

**PEMBROKE ONT.**

Reps.: Horace N. Stovin

**AN ODE TO ADVERTISERS**

Radio sells your product  
Radio sells it well  
In the proven effective medium  
Let cost per thousand tell.

In storied old New Brunswick  
We'll spread the word about  
So see our reps this very day  
Don't you dare miss out!

**SERVING NEW BRUNSWICK'S EXPANDING ECONOMY**

Have our Reps give you the full story — see;  
The All-Canada Man.  
Weed & Co. in the United States.

# CHECK CJOR's NEW BBM

## COST PER THOUSAND

6-9 am	\$1.93
9-12 N	1.65
12-3 pm	1.79
3-6 pm	1.48

## CHECK CJOR's E-H CIRCULATION REPORT

Circulation per \$ — 12,871

Above figures based on 1 Time  
1 min rate of \$18.00.

# CJOR

5000 Watts

600 Kc.

Vancouver, B.C.

Rep: H. N. Stovin

## Lord's Day Alliance

# TEST SUNDAY PUBLISHING IN COURTS

**F**OLLOWING THE PUBLICATION on March 17 of the first issue of the SUNDAY TELEGRAM by the Telegram Publishing Co., Toronto, Ontario courts are to decide whether it is lawful to publish or broadcast news and advertising on Sundays.

Attorney - General Kelso Roberts announced in the Ontario legislature that he has instructed officials of the Crown to launch an action against the TORONTO TELEGRAM, under the Lord's Day Act of 1906, for publishing a Sunday paper.

He also said that he has consented to prosecutions, on complaints by the TELEGRAM, against Toronto's other two daily newspapers, the GLOBE AND MAIL and the STAR, along with the CBC and Radio station CKEY, which also operate on Sunday.

The TELEGRAM, through one of its officials, has made complaints against these other organizations which, it claims, are likewise doing work on the Lord's day and are publishing, selling, advertising and disseminating news on that day too.

Though the Lord's Day Act is a Federal law, it requires the consent of the provincial attorney-general before a prosecution can be launched.

Regarding the test nature of the case, Mr. Roberts said "the usual procedure under this act is for the attorney-general to act upon complaints which are lodged with him. In this particular case", he said, "no complaints have been lodged with me, but owing to the importance of

the case and the matters involved I have felt that it is in the public interest that the legal and policy position should be clarified as soon as possible."

### LDA WANTED ACTION

Acting for the Lord's Day Alliance, a nation-wide association which attempts to uphold the act, solicitor F. A. Brewin, had this to say regarding the action: "We have said, in a letter to the Ontario attorney-general, that we wanted action against the TORONTO TELEGRAM only. Prosecution in less clear instances would confuse the major issue. Different legal considerations apply to radio and television stations than to newspapers.

He concluded by saying: "Since dictating the above I have received information that you (Mr. Roberts) propose to make a statement in the House on this matter. I may say it is of interest to my clients to note that you propose to make a statement without consultation with them or with me as their representative in regard to the matters in issue, although their interest in this matter has been made clear to you on a number of occasions."

F. H. Carson, Q.C., of the firm of Tilley, Carson, McCrimmon and Wedd, has been engaged as special counsel and advisor to the attorney-general in the prosecution of the charges.

John Bassett, publisher of the TELEGRAM, has retained C. L. Dubin, Q.C., to represent his firm in the action.

Mr. Bassett said: "The attorney-general has acted quickly, and in my opinion, with courage. I believe the publication of the SUNDAY TELEGRAM to be within the law and, with such distinguished co-defendants, I feel sure this whole matter will be thoroughly aired."

The case opened Wednesday of this week.



# TAKE A CLOSE LOOK AT RESULTS

You can look to the best results in sales and sales promotion by looking to CHNS. Latest surveys by both Elliott-Haynes and BBM have conclusively proved it again and again - - CHNS leads all other stations in the Halifax Metropolitan area with more coverage than both competitive Stations COMBINED!! Facts don't lie, and the truth is found in the best Halifax can offer

# CHNS

The Voice and Choice of Halifax.



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

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

## RESULTS

"Very gratifying RESULTS are coming from Farm People".

This is a quotation from a letter from Provincial Tire Co., Peterborough. Many others of a similar nature are also on file at CHEX Radio.

Country music occupies 12% of all air time on CHEX Radio. Also, Farm news and coming events are heard three times daily.

Yes, alert and listenable programming beamed at rural audiences, enable CHEX to achieve "results" for sponsors interested in Farm sales successes in the Peterborough area.

CHEX Radio's RESULTS can earn a similar letter from YOU.

# CHEX PETERBOROUGH

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

## RESULTS

R  
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FORWARD WITH CANADA

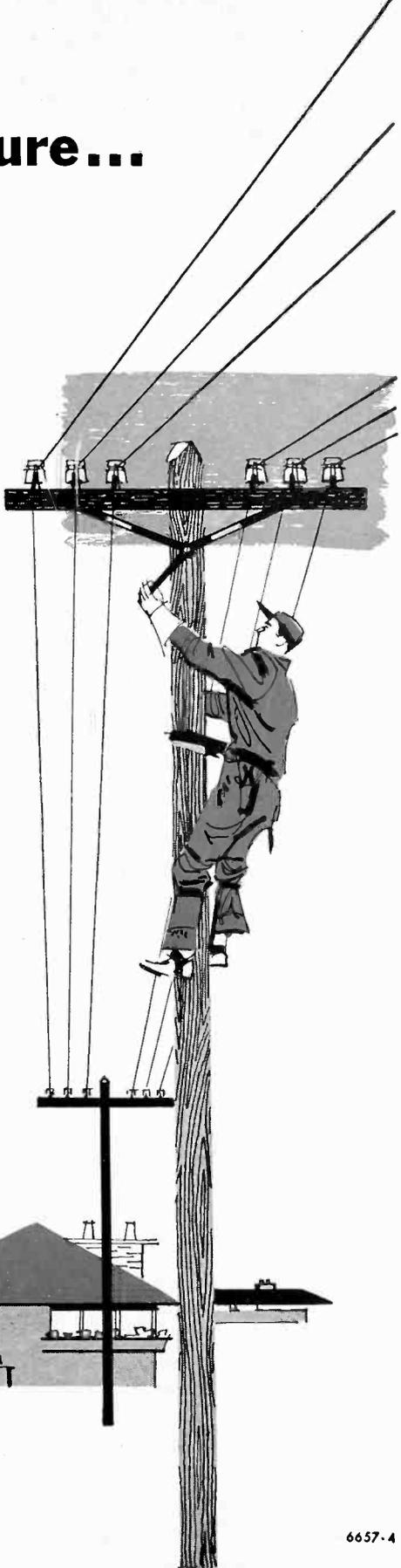
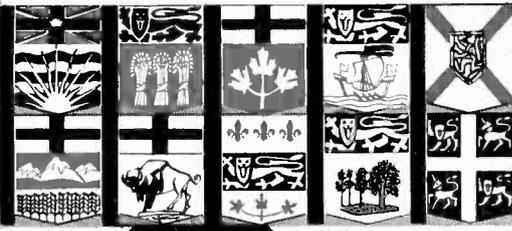
# Blueprinting the Future...

Today, more than ever before, Canada's future is being shaped by the slide rule and the drawing board.

In every construction project, in communications, power development and in public utilities, innumerable items of electrical equipment are required. Ordering these units calls for a high degree of planning and co-ordination.

Purchasing from Northern Electric gives you immediate access to over 100,000 items which are the dependable products of more than 1,000 manufacturers.

With Northern Electric offices and warehouses throughout Canada, electrical supplies and equipment are always available to you at short notice.



**Northern Electric**  
SERVES YOU BEST

6657-4

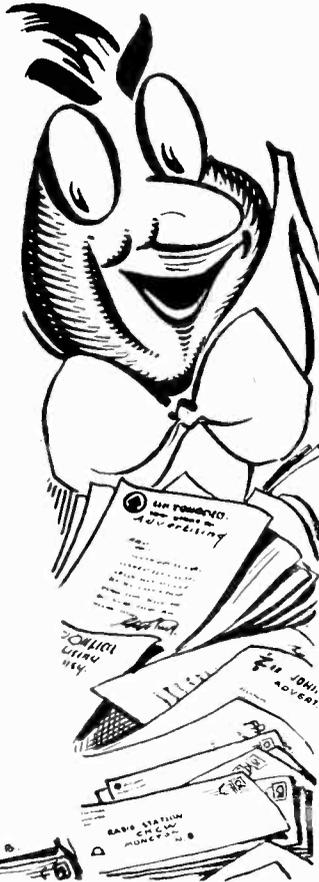
# My Claw Is Out

Says Lionel

to extend Best Wishes to all of you attending the

**AAB CONVENTION**  
APRIL 25-27

It's at the  
Fort Cumberland Hotel  
in Amherst, N.S.



## Over the Desk

A MAN with a mission who is no relation to your correspondent is Geoff Lewis, sales type at CHCH-TV, Hamilton.

Geoff has written me a letter which speaks for itself. Here it is.

"Here is a suggestion which might be of interest to some of your readers.

"Most public libraries have a section for books on advertising, but the majority leave much to be desired. Since the books on advertising are primarily of interest to (1) people in business and (2) school students looking for information which will help them decide on a vocation, it would seem to be in the interests of the local broadcasters to improve the selection of books on advertising being circulated by their local libraries.

"Recently I visited a large municipal public library. Under the category of advertising were only two books, A Decade of Radio Advertising, published nearly twenty years ago and Advertising for Retailers, which for more than 200 pages extolled the virtues of newspaper advertising and dismissed

radio in something less than half of one page. This book too was published in the pre-television era and this medium didn't even get a mention.

"To remedy this situation would cost the local television station (and/or radio station) next to nothing. A small immediate outlay would provide a selection of books on broadcast advertising which could then be donated to the local public library and a still smaller outlay annually thereafter would ensure that the books in circulation were always up to date.

"The adoption of such a plan in a community could well result in two important (though indirect) benefits to the local television and/or radio station: (1) Additional interest might be taken in the services offered by these media to local businessmen and (2) More youngsters from the community might be attracted to career opportunities offered by broadcasters.

"Eventually this plan might see books on broadcasting also being donated to high school and university libraries. Perhaps someday your paper might be sent regularly to libraries coast-to-coast as a service provided by the CARTB. Broadcasting as an Industry could certainly do itself no harm in these ways... could hardly help but do itself some good."

### MAN OF THE HOUR



CB & T ART editor and cartoonist Grey Harkley was feted April 2 by the staff of this paper. For the twelfth successive year, Grey was celebrating his thirty-ninth birthday. The occasion was celebrated with a dinner party at which a presentation was made as seen in the picture.

Grey, who headquarters in the CB & T offices, is responsible for most of the editorial art, including the cartoons, which appears in this paper. He also makes the drawings for a number of the advertisers. In addition to this, he conducts his own commercial art business as a freelance.

I asked the old bird what else he had done. He thought for several moments and then said -- "I've never been hung", to which I added in my inimitable way, "and you haven't been hanged -- yet".

### THESE MEN KNOW THE KINGSTON MARKET!

On *Two Surveys* these men who *know* chose CKLC. In July, 1956 and in Feb., 1957 we asked 100 Kingston Retailers which Kingston radio station they would use if planning a radio campaign.

ANSWER	July %	Feb. %
CKLC	28	33
CKWS	14	18
Both Stations	12	15
Would not use radio	8	7
No opinion	38	27

(Elliott-Haynes Surveys)

**BUY CKLC**  
CHOICE THE VOICE OF KINGSTON  
and EASTERN ONTARIO

Contact:

Horace N. Stovin (Can.)  
Forjoe & Co. (U.S.A.)

## 1957 B.B.M. FIGURES SHOW

"CFQC has up to twice as many night time listeners as any other Northern Saskatchewan Radio Station."

# LISTEN TO CFQC REGULARLY

Place Your Advertising Where It Does The Most

CONTACT OUR REPS:  
Radio Reps - Canada  
Canadian Station Reps - U.S.A.



THE BEAVERS ARE NEXT

WE'RE ALL SET to announce the winners of the Beaver Awards, for distinguished service to Canadian Radio & Television Broadcasting in 1956.

And speaking of judges, there has been one change in the panel which has graciously sat for us for the past three years.

As before, Mart Kenney, Robey Kidd, Bill Wright and Carson Buchanan have donated their services. Pressure of business prevented our one lady panelist from taking on the job this year.

I think you will agree, when you read about the winning stations, that the judges were unanimous enough to make the results decisive, and varied enough to make their decisions broad in their scope.

Anyhow, we are proud of the outcome in the office and I don't suppose there will be any complaints from the winners. And that just about dusts off the Beaver topic until next issue.

LOST & FOUND DEPT.

IF ANYONE LOST a railway ticket on the train from Quebec to Montreal Wednesday night March 27, they will find it on the pile on Bill Byles' desk.

HAND OF THE KREMLIN

THROUGH A letter sent to them by a listener in Strangnas, Sweden, the management of CJBR-Radio, Rimouski, has learned that their reception in that country has been blocked by Russian interference.

The letter, signed by a Mr. B. Thomelius, states that on Oct. 19, 1956 the 10 Kw French station came in with a clear signal. After a few moments, however, a very strong Russian station blocked everything else out on the 900 Kc frequency.

The owners and management of CJBR-Radio, have stated that if many more of the Swedish population complain of such interference

of their reception in Sweden, we shall be forced to take it up with the United Nations.

WHAT IS A SPONSOR?

HERE IS A BRIGHT bit of writing which The Desk welcomes with open arms. It is a contribution from Peggy Miller, continuity editor of CJCA, Edmonton.

Between the gloom of bankruptcy -- and the effulgence of solvency -- we find that complex creature known as a SPONSOR.

SPONSORS come in assorted sizes -- tall, short, rotund, lean, flabby, muscular or nondescript . . . and regardless of what size they may be -- all sponsors consider themselves irrefutable.

All SPONSORS have one creed in common -- to dispute every percentage of every rating of every survey -- and to demand, with noise, a minimum of seventy-two seconds in every minute of every spot.

SPONSORS are found everywhere -- in automobile agencies, in restaurants, in supermarkets, under floor coverings, on top of soap boxes, in

front of refrigerators, behind counters, and between drinks. Clients tolerate them -- agencies wheedle them -- radio, television and newspapers vie for them -- and listeners can't stand them.

A SPONSOR is shrewdness with a laugh on its face -- wisdom with grease on its hands -- and bravado with a cigar in its mouth.

A SPONSOR is a composite of many things -- he likes smart jingles, long commercials, old cliches, exaggerated facts, low rates, high ratings, somebody else's liquor, and most of all -- -- -- RESULTS!! He hates old ideas, the "suggested list price," cantankerous customers, sales pitches, and ALL of his opposition.

Nobody can suggest such outlandish schemes, demand such constant attention, or try to make one hundred

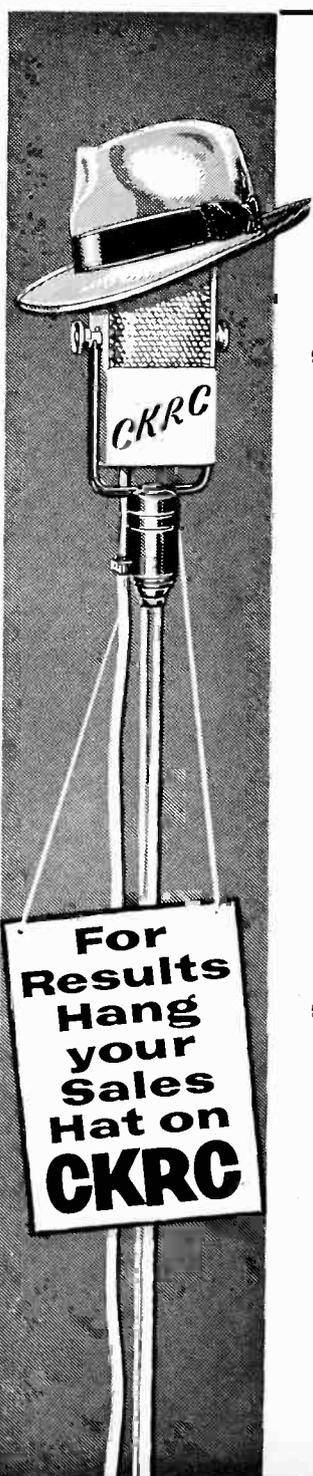
and fifty words say so much. Nobody can telephone so insistently -- or ignore so completely.

A SPONSOR is a marvellous creature -- he can create more havoc, ruffle more tempers, and extract more talent -- simply by being an advertiser. He's your boss and your master, your delight and your dilemma, an ulcer-causing, hair raising, confusing spender of cash. But when the campaign is over, and the last commercial has been aired -- he can mend all your shattered hopes and dreams with those three little words -- "I'M GONNA RENEW!"

CURTAIN CALL

AND SPEAKING of three little words twice spells out that old familiar refrain -- buzz me if you hear anything.

G. N. MACKENZIE LIMITED HAS the SHOWS
TORONTO 519 Jarvis St. WINNIPEG 171 McDermott VANCOUVER 804 Hornby St.



Where's the AUDIENCE in WINNIPEG

1957 B.B.M.: T.P.A. Survey Area No. 94 (Metropolitan Winnipeg Area)

Out of 36 -- 1/2 Hour Periods (6 a.m. to 12 midnight) per day.

Table with columns M, T, W, F, S, S and rows for CKRC leads in, Station B leads in, Station C leads in.

• Thursday not surveyed. Remaining Periods in each day, 2 or more stations were tied for lead.

Where's the MARKET in MANITOBA

METROPOLITAN WINNIPEG has . . .

- 59.8% of the total Net Effective Buying Power in Manitoba
• 62.8% of all Manitoba RETAIL sales
• 70% of all Manitoba FOOD sales
• 67.1% of all Manitoba GENERAL MERCH. sales
• 77.2% of all Manitoba FURN. — HOUSE — RADIO sales
• 56.8% of all Manitoba AUTO sales
• 68.8% of all Manitoba DRUG sales

METROPOLITAN WINNIPEG Per Capita Income \$1,179 — Manitoba — P.C.I. \$1,029

METROPOLITAN WINNIPEG Per Family Income \$4,211 — Manitoba — P.C.I. \$3,715

(Sales Management Survey of Buying Power)

the MANITOBA MARKET is in METROPOLITAN WINNIPEG —

where more people listen to

CKRC

than any other station

REPS: ALL-CANADA RADIO FACILITIES LTD. WEED & CO. in U.S.A.

CJEM-RADIO Edmundston, New Brunswick

New Brunswick's HIGHEST PER FAMILY INCOME COUNTIES ARE

- 1. Madawaska
2. Restigouche

BOTH in CJEM's coverage area. A wise choice in New Brunswick is:

CJEM-RADIO 1,000 watts

Ask the Stovin Boys



# NOW!

servicing

## SASKATCHEWAN

and

## MANITOBA

with

# 10,000

watts

# CJGX

## YORKTON

## SASKATCHEWAN

940 KC

10,000 Watts — Day  
1,000 Watts — Night

WESTERN CANADA'S  
FARM STATION



### For GREATER IMPACT on the PRAIRIES

Consult Our Representatives

Horace N. Stovin & Co.  
Inland Broadcasting  
Service — Wpg.  
Adam J. Young Jr., Inc.,  
U.S.A.

### Sale By Demonstration

## BROADCASTING IS TOILETRIES' NEW SOAP BOX

"IN OUR FIELD, radio and TV advertising can be both a gold mine and a headache", said the advertising director of a big Canadian drug, cosmetic and toiletry concern in a recent interview with CB & T.

"The gold mine", he pointed out "lies in the fact that nothing since the days of the old, traveling 'Medicine Man Show' has come up to compare with broadcast advertising as a means for demonstrating the merits of toiletries." On the other hand, he explained "the headache exists in dodging the innumerable pitfalls open for offending good taste in our commercials and in coping with the just but complicated Food and Drug Act taboos governing the advertising of products as personal as ours."

"In TV particularly" he went on to say "so rich are the advertising veins to be exploited that sometimes sponsors even manufacture completely new lines of products simply to make full use of the advertising potential available." An example he gave of this is Revlon's \$64,000 Question which has gained such tremendous popularity with both men and women, that sponsors recently decided they were "wasting" half the viewing public at hand by advertising only women's products. They are now manufacturing a completely new line of men's products simply to make full use of the advertising market TV has provided.

Discussing further, positive aspects of broadcast advertising from his own company's point of view, the advertising executive, who made the interview conditional on our respecting his anonymity, pointed out that "even where TV has presented too many obstacles for sponsoring successful toiletry commercials, sponsors can, and have, gone back to radio with outstanding success". The famous instance he mentioned for this was Pepsodent's recent "where did the yellow go?" radio commercial in the US. Much of the success of this catchline was due, he said, to the way it rang the change on current public familiarity with the "yellow stain" episode in Herman Wouk's recent best-seller *The Caine Mutiny*. "In any case" he pointed out "it redirected American sponsors' attention back to radio's still-potent advertising impact so forcibly that today it is harder to buy American radio time than it has been in several years.

### RADIO AND TV MADE TO ORDER

"Nevertheless", he continued "both radio and TV, regardless of their special, respective bugbears, are almost equally made-to-order for tub-thumping personal products like soap, toothpaste and shaving lotion." For one thing, he pointed out "broadcasting makes it possible for us to reach people at the time and place it counts most -- when they are at home. This is so because our products are, almost exclusively, for home and personal use and a man, for example, could be reaching for the toothpaste in his own bathroom at the very moment he's listening to a radio commercial for toothpaste.

"In cases like this radio is even more useful to us than TV since much of TV's advertising impact is lost when the viewer moves a few paces away from his screen. But even so, both radio and TV, because they 'hit home', so to speak, are much more effective for the toiletry industry than for, say, automobile commercials -- a car, after all, is outside the home."

### DEMONSTRATION IS A MUST

On the other hand, he said, "TV has the edge on radio for pushing soaps, lotions and other household sundries, because it demonstrates the merits of the product visually and, when all is said, visual demonstration of toiletries still has the high-voltage impact upon today's consumer that it had in the old patent medicine show days.

"Still another special advantage of both TV and radio for tub-thumping

our products", he added, "is that the toiletry industry depends a great deal for its sales success on the constant introduction of new product ideas and attention-getting new packaging gimmicks. This being so, both radio and TV are ideal media for getting a 'Gee, look! It's new!' reaction from the public."

### NEVER SAY BAD BREATH

Taking up the other side of the question -- the difficulties involved in TV and radio commercials for toiletries -- the advertising executive remarked that commercials for many toiletries like deodorants are not permitted by CBC at all. "Health department approval" he pointed out "is needed for all food, drug and cosmetic commercials slated for broadcasting. While this certainly is wise and necessary, it does cause us the necessity of having to take hair-splitting precautions in order to avoid getting into trouble.

"Take the word 'breath', for instance. At one time network rules permitted us to use it only once in each commercial -- and when you're trying to get across the fact that certain toothpastes leave the breath sweet-smelling this makes life tough. Fortunately, nowadays, we can mention the word three times in a commercial, though we must still never, never dream of letting the shocking phrase 'bad breath' appear in radio or TV advertising."

### TOILETRIES AREN'T POETIC

Aside from difficulties in keeping clear of Food and Drug Act taboos, toiletry advertisers can offend the public taste even when they keep strictly within the letter and spirit of the law. "Many of the attributes associated with such products" said our interviewee, "are intrinsically not something you could wax poetical about, in the first place.

"Take headache tablets, for example. A sponsor might, quite justifiably, be anxious to show the public how much a tablet reacts on the human digestive system, but who wants to look at commercial showing a digestive tract?"

"Over and above all this, toiletry commercials have problems to confront not faced by advertisers of other products. For one thing, toiletry commercials can be used for an average of only six months. Because of the extra-tough competition existing in our industry, our commercials have to keep up-to-the-minute pace with transient fashion changes and new color trends, not to speak of new ingredient developments like Chlorophyl and new product applications like the development of spray or comb-in hair dressings.

"In our field, new ideas are constantly outdating commercials currently in use. Even changes in package, like special wrapping for Christmas or Easter often force us to scrap a perfectly good commercial.

"Even so" he added "just because there are difficulties in the way, doesn't mean it wasn't a grand day for the soap-lotion-and-toothpaste trade when Marconi began experimenting with the air waves."

# OSHAWA

In 1947 — Pop. 30,000

Today — Over 50,000

THAT'S GROWTH!

# CKLB

has been growing, too, with the area it serves and sells.

In 1947 — 100 Watts

Today — 5,000 Watts

COUCHING THE AREA  
FROM HAMILTON TO  
BELLEVILLE

# CKLB OSHAWA

Lorrie Potts & Co. — Toronto,  
Montreal

J. N. Hunt — Vancouver

McGillvra — United States

COMING!

## Canadian RADIO WEEK

MAY 5 - 11

# CKCR IS H'QRS FOR MOCK AIR RAID



CKCR, KITCHENER-WATERLOO'S studios were the nerve centre for a recent mock air-raid attack. Shown controlling the operations are Col. H. Ballantyne, co-ordinator for civil defense in Kitchener public schools; staff sarg. Wilf Heinrich, Kitchener police dept. and John J. Murray, co-ordinator of civil defense for Waterloo county being assisted by CKCR station manager Ken Mackinnon.

CKCR, KITCHENER - Waterloo recently received a special citation of recognition from the Waterloo County Automobile Club for its work in traffic safety promotion, and also has earned the thanks of Civil Defense officials for the help it gave during a mock air-raid.

During the past nine years, since the start of *Spotlight On Safety*, traffic accidents in the twin cities have dropped from 2,000 to 1,344, and bicycle mishaps from 363 to 18.

The Auto Club and Staff Sergeant Wilf Heinrich of the Kitchener Police Dept. both feel that the decrease in accidents is a direct outcome of the program which is aired free at 8:10 a.m. each week-day morning throughout the school year.

Facilities of the station were used for communication in a recent school air-raid alert to such a complete and informative degree that the station has been publicly thanked for its participation in the event by the city council and by Ontario deputy Civil Defense co-ordinator Adams.



... We've got something to SHOUT ABOUT!  
CHOV's  
BBM-TPA study  
Confirms  
**CHOV IS A BEST BUY!**  
radio Pembroke 1000 watts  
REPS. H. N. STOVIN

# CKSA Lloydminster Is Officially Opened

THOUGH CKSA, Lloydminster, Alberta went on the air for the first time at the end of March, its official opening date was April 3.

Manager of the new 1,000 watt daytime station is Tom Shandro, formerly with CJCA, Edmonton and original manager of CFCW, Camrose.

Mel Lavold, a private business man in Lloydminster, is sales manager.

From CFGP, Grande Prairie, Dan Taylor assumes the position of pro-

duction manager.

The new commercial production director is Bill Dowson, formerly with CFCW, Camrose and CHEK-TV, Victoria.

After fourteen years of radio engineering experience at CBK, Watrous, Howard Simmonds has joined the staff as chief engineer.

CKSA is owned and operated by the Sask.-Alta. Broadcasters Ltd. The president is Arthur F. Shortell.

## BUY THE AUDIENCE that buys the merchandise



It takes results to make local advertisers renew year after year. In fact CHRC has the highest percentage of renewals for local accounts. Many of them have advertised constantly, some for more than 20 years.

Local accounts buy on logic. They know CHRC's family programs serve fathers and mothers best and give their advertising the greatest sales drive.

Your national advertising on CHRC is certain to pay off in French Quebec — and do a really effective selling job — at the lowest possible cost.

5,000 watts



800 kcs.

THE RADIO SELLING POWER OF QUEBEC CITY

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

### Westinghouse Appointment

K. J. (KEN) FARTHING has been made the new advertising manager of the Canadian Westinghouse Co. Ltd. He will administer general advertising and public relations activity through all company divisions and subsidiaries. His responsibilities include supervision of advertising and promotional services to the apparatus, industrial, airbrake and project development groups of the company.

Farthing started as an apprentice in 1914. He held various sales posts in Western Canada and Hamilton before being named manager of the advertising and sales promotion division in 1941. He became consumer products advertising manager in 1955, with responsibility for activity in the appliance, television, radio, lamp and tube markets.

BRIDGEWATER

C K B W

NOVA SCOTIA

Try a spot in our noontime western hoedown. Cost per one thousand — \$1.12

Have you seen our T.P.A.

*Serving the Wealthy South Shore*

RADIO REPS in CANADA  
DONALD COOKE in the USA

# Summer Radio Your Best Salesman

## JUST CHECK THESE FACTS

### ✓ 1. HIGH RETAIL SALES

Grocery and combination sales rose 10% during June, July and August over March, April and May in 1956.

### ✓ 2. HIGHER AUTO LISTENING

Captive automobile audience is at its peak in summer. 9.4% more sets were sold in 1956 than in 1955.

### ✓ 3. HIGHEST PORTABLE LISTENING

Summer portable listening is now a most important factor. 62.2% more sets in 1956 than in 1955.

### ✓ 4. BEST AVAILABILITIES

Your sales message will be aired at a time when the largest audience is available.

## CHECK WITH YOUR NBS SALESMAN NOW

— FOR TOP TIMES ON —

CFBC ST. JOHN — CKOY OTTAWA — CKWS KINGSTON — CHEX PETERBOROUGH — CKGB TIMMINS —  
CJKL KIRKLAND LAKE — CFCH NORTH BAY — CKEY TORONTO\* — CHML HAMILTON\* — CKSL LONDON  
— C-FUN VANCOUVER

# NATIONAL BROADCAST SALES

TORONTO

\* MONTREAL ONLY

MONTREAL

### Advertising Sales Club

## BRAIN BLITZ BREEDS MORE AND BETTER IDEAS FASTER

By ED JAMES  
CB & T Staff Writer

**B**RAINSTORMING principles, or in other words, the rules of how to get lots of ideas on any subject and in any field, fast, were outlined and demonstrated last month by Willard Pleuthner and Les Chitty of BBD & O before a lunch meeting of the Advertising and Sales Club of Toronto.

The basic idea of "Brainstorming", according to Pleuthner, New York vice-president of BBD & O, is to foster the ability of creative thinking, and by organized acceleration, achieve volume results in a short period of time.

To get ideas on a subject such as "How to merchandise a new campaign to the sales force", there are four primary rules:

- (1) Break the problem down into parts.
- (2) The wider the choice (of ideas) the better the selection.
- (3) Use the laws of association — similarity, continuity, and contrast.
- (4) Be aware of mental blocks — ignorance of principles, unawareness of talent, laziness, false modesty, ignorance.

#### THE BASIC POINTS

Pleuthner listed several basic points to be kept in mind by people who are holding their own brainstorming sessions.

- (a) Pencils can be magic wands.
- (b) The use of a check list helps prime the flow of imagination.
- (c) Use a catalogue and a phone book for idea reference.
- (d) Set a deadline for yourself.
- (e) Set a quota for yourself.
- (f) Make a date with yourself for the session.
- (g) Be sure that the climate in your company, department or group is right.
- (h) Find out when you get your best ideas — in bed, in the shower, or even driving a car.

These individual rules had been thought out and used for some time by Alec Osborn of BBD & O, and then in 1939, he came upon the idea of using the principles with groups to increase creativity.

In the seventeen years since that time, the brainstorming sessions have remained relatively the same, but are now being used in many phases of social and business life.

Use twelve to fifteen people from all parts of the organization. They need not be directly responsible for the solution of the problem, and therefore will be "free-wheeling" thinkers.

Two days ahead of time, give them some idea of the problem to be discussed; in letter form.

At the session, serve food. It serves to relax the participants and put the session on a friendly level.

Remember there are four rules that must be adhered to:

- (1) Judicial judgment is ruled out. All thinking is positive.
- (2) Free wheeling is welcomed. A fantastic idea may give birth to a good one.
- (3) Quantity is wanted. It is easier to cut down on the number than to increase.
- (4) Combination and improvement are sought. Two or more of the

ideas presented may be combined to result in one sound idea. In this regard, "hitch-hiking" is used. When an idea is presented, and someone else has an associated or combined idea using it, it is called a "hitch-hike".

#### LOOK FOR THE PROBLEMS

Start the session by dropping the names of other users of the brainstorming system. Try it out. Look for problems, but always specific problems. If they aren't so, then make them that way. Attack the problem step by step. Use people from varied departments, but they should be familiar with the product. Use the accepted procedure; install as chairman of the session, someone from middle-management level; use a bell as an order-keeper; and have a secretary present to record all the ideas presented.

When the session is over, have the ideas typed, triple spaced. The chairman edits them and submits them to the account executive or some other such client contact. This man in turn classifies them, takes out the best on a short range and a long range basis, presents the results to the research and client contact departments, and finally submits the remaining ideas to the boss for discussion, screening and finally adoption.

#### SESSIONS ARE WORTHWHILE

There are many users of the brainstorming session. In the United States there are Armstrong Cork, DuPont, Chrysler, Continental Can, General Foods, International Salt, Kraft Foods and Reynolds Metals, among others. In Canada such companies as Campbells Soups, some Ford dealers and General Mills use the concept.

It can be used for such problems as merchandising, promotions, packaging, premiums, naming, and even traffic control. Almost everything can be attacked by using a positive approach for new ideas and not

working the pros and cons.

Last year, BBD & O themselves had 401 sessions which resulted in 34,000 ideas. Of these, 90-95% were no good, 4% were valuable enough for presentation to the client, and 1% were accepted. Even at this low figure, it makes the sessions worthwhile. At their most productive session, 264 ideas were presented in 45 minutes by twelve people.

"In conclusion," said Pleuthner, "I would just like to say that a turtle makes no progress unless he sticks his neck out. In effect, that is what we do in our brainstorming sessions — stick out necks out."

During a graphic demonstration of a brainstorming session under the chairmanship of Les Chitty, manager of the BBD & O Toronto office, over 60 ideas were presented by 13 men in less than eight minutes.

At the close of the session, Chitty informed the group that if they would like any further information on brainstorming, or a manual on how to run such a meeting, all they had to do was to write Alex F. Osborne, Rand Bldg., Buffalo, N.Y.

### New Station Bans Top Ten

**M**ANITOBA'S "Farm and Good Music Station", CFAM, Altona, began its operations last month broadcasting with 1,000 watts on 1290 Kc.



PREMIER D. L. CAMPBELL

Premier D. L. Campbell officially opened the station March 13, and the regular programming schedule began at 6:00 the following morning.

Operations Supervisor Les Garside says that business is extremely good, and that everyone around the station is kept hopping.

Garside says the station is reaching 600,000 people in and around Altona, including Winnipeg, 50 miles to the north, with farm news, sports and "good" music, which means, he says, "no western and no top ten".

## AROUND THE WORLD!

YES — CHUB SPONSORS Are sending two listeners on expense-free trips "Around the World" every two months!

Ask our reps about this educational program.

On Canada's West Coast

IT'S **RADIO CHUB** NANAIMO, B.C.

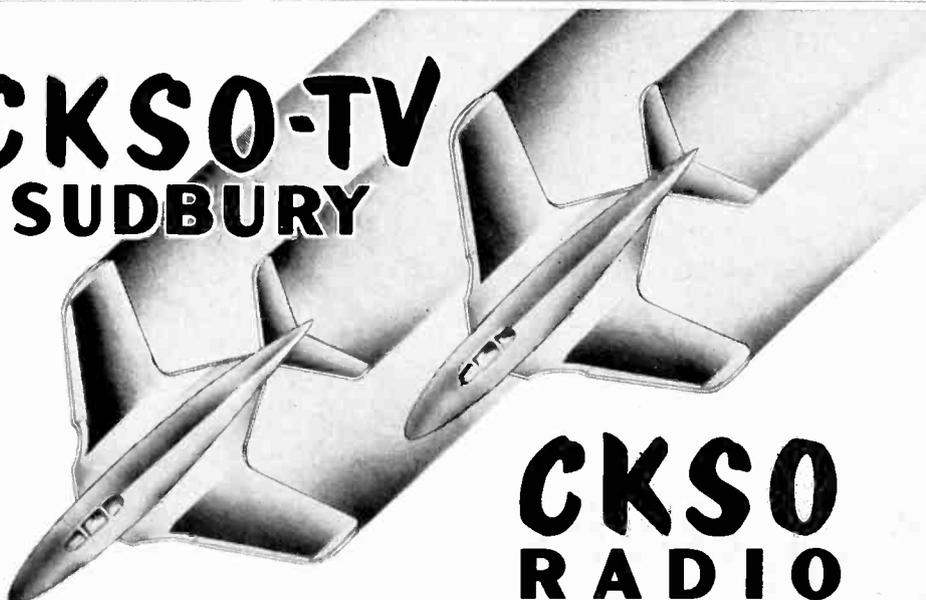
# RADIO

SOLD BY

Stephens & Towndrow Limited  
Toronto Montreal

# EXCLUSIVELY

## CKSO-TV SUDBURY



## CKSO RADIO

## TWIN AIRPOWERS of THE NORTH

## Commercials Writers

# WHY DON'T THEY BEAT THE BOSS TO THE BLUE PENCIL?

By HUGH MCCONKEY

Vice-President and Creative Director — McConnell Eastman and Co. Ltd.

SINCE I HAVE been previously guilty of adding to the great library of works on copy and how it should be written, it seems time to turn about face and shed a little light on a much less understood aspect of our business. This is the very important item of "methods for getting the stuff, once written, past the critical eyes and stubby pencils of those in authority."

Perhaps you know why it is that you can take a nice, Godfearing, family-loving, gentle-hearted, community-minded, red-blooded, true-blue, largely-intelligent man and put



Hugh McConkey

him behind an office desk with a pencil in his hand; then be forced to stand back and watch horrible things happen. Sometimes this evil genius, who probably makes Aluminum Shoe-Horns, can perform absolute won-

ders. In four minutes and a few deft strokes he can take as much life out of a piece of copy as a properly trained creative mind could in half a day.

You know what I mean. Any writer has met people like this. They can look you straight in the eye and solemnly intone: "Oh, I like what you wrote all right, but I thought I'd just better add a few little paragraphs at the bottom here to sort of point it up a little." Or that wonderful perfectionist who wants every possible copy point included in every piece of copy; or the finicketer who says, "Do you suppose we ought to say *for* or *in*?" (and he's the same pedant who'll say *in* rather than *for*?)

Then there's the man who wants to show it to somebody -- possibly the girl at the switchboard, his wife or daughter, or just the man with whom he's having lunch. (He probably makes plastic can-openers.)

Oh yes, and the type known to inner circles at the Temperate Sort -- not brilliant or intuitive, but sound. He counters any off-beat suggestions with "Yes, but let's not forget the big picture. What are we selling?"

And isn't it a joy when a piece of copy over which you have labored goes to the Underminer. It isn't so much what he says as what he doesn't say. He'll usually read it through aloud (all copy for radio must be read aloud, just as all TV copy must be read with short reflective glances at the ceiling, to let the "pictures" sink in). As he reads, you'll notice the faintest possible deepening of the corners of his mouth. Finally, he looks up without saying anything, takes off his glasses, polishes them with his handkerchief and says very quietly, as though you're on his side against the world, "It just hasn't got it, has it?"

One of the toughest plays to counter is when you run up against

the cynical doodler. He almost always wants you to read the copy to him "so I can get the feeling." His manner is deliberately gauged to suggest that he finds something irresistibly funny or inappropriate in what you're saying, but wild horses wouldn't drag it out of him until you're finished. Then, as you stand back he's able to say, "Well, of course we both know there are some pretty definite reasons why that isn't practical right now, don't we?"

A particularly engaging sort found inside an advertising agency is the account executive (account executive: a generic term derived from the word "salesman") who will pay rapt attention to every suggestion, then after a few prefatory remarks about encouraging talent, will say, "But of course you know the trouble I have with so-and-so at the client's. This hits into one of his blind spots." This infers that the problem *there* is so complex as to try the patience of all but the dedicated, and yet still somehow said as though he were talking to a child and had to keep the explanation simple.

### TAKE OUT YOUR PENCIL

Now, this is a fair run down of some of the types we've all met. I don't say that they're in the majority, but they do present a problem of what to do with, to, or about, when you do meet them. Well, the most obvious way is to simply outplay them, because if you're successful in doing it they won't know it's been done, and if you're not you'll at least have learned something in the trying. A neat trick is to immediately take out your pencil and poise it over your script as if loathe to miss a single precious syllable of what your opponent is going to say. As soon as he's started talking, write furiously and at the first very simple remark hold up your hand and ask him to wait while you finish what you're writing. Go on for a minute, then say, "Ready. Now! Just wanted to get all this down, for the benefit of the later meeting, when we have the whole group together." That ought to make him stop and think before he goes on. But please don't grant any quarter at this crucial moment. Press your advantage. Say, "Now just for the record, would you mind telling me *precisely* what your objections to this copy were?"

But to return to our first love, in the account executive. These are said to come in two basic types: those who would rather take a mediocre idea which they know they could easily sell to a client rather than one which borders on the terrific but would take all day to get across to the man who pays the bills, and those who would rather take the terrific idea than the mediocre one, but who can't tell the difference.

### HERE IS THE TOUGH GUY

Fortunately, both of these types can be handled, if you know how. The first, old man Play-It-Safe, is the toughest. But even he can be confused by the ugly word -- research. If you just drop a sort of depreciating, "Of course we know

it's cornball, but Research tells me they ate it up in Middville," you'll have him pausing. If you're really stuck, you can always fall back on that wonderful phrase, "This is pretty old hat, sort of a tried and true thing, but we can put the word 'NEW' in the headline." Tell him that you wanted to pack the copy full of reason why, and let him hunt for the reasons. You might drop the odd hint that you know old so-and-so at the client's likes this sort of thing. Then suddenly drop your voice as though you hadn't meant to let on. If he wants you to get regrettably basic with an idea, do so. The practice will do you good, and don't worry about getting it into print. You can always hand it back to him, mentioning that "Good idea of yours, Fred, this really sings now. Tough getting it by old J. B., though, been through it so often before. He's rough on stuff like this." Then, as you start to leave, say "Wonder if it's safe to show it to him at this stage." Note the key words at this stage. This is where he'll begin to look panicky, until you pick up the trail with, "maybe I'd better give it another little whirl, eh?" He'll grab at this, for there's nothing this type feels more secure about than copy that's been re-written a few times. Wait a decent interval before you bring in the real idea you've been secretly hoarding. Perhaps, you might wait right until the afternoon of the day it has to go on the air, or even better: make him think he's read it and you won't even have to show it to him.

The other contact man is easier to handle . . . he just wants some reassurance, so mother him a little. If you have a really hot campaign, don't let him have it cold. Dress it up with a real strong copy policy sheet so that he can memorize it for the session with the client. Make sure it's larded with phrases like Trendex, BBM, Elliott-Haines, Associated Recall, Depth - Penetration. Tell him as gently as you can why it's a great idea, but be sure it is. These people can be fooled once, but not often, and a good thing, too.

### USE THE PENCIL FIRST

Now, I've had a bit of fun kidding the talents of those who pass on copy, but I'm only partly serious. First of all, let's face it . . . not all but a great deal of the copy written today is sheer rubbish. It indicates that it's sometimes easier to use a pencil before a mind. In short, it deserves the aloof look and the blue pencil -- before it goes out over the air, or into print. Practically every copy chief I know has one writer who occasionally comes in with a script and says, hopefully, "Will this do?" or "I know it's not the greatest, but . . ." And these guys aren't just being modest, it *isn't* the greatest, but just another example of a writer trying to do it the easy way, finding that it's easier to write than to dig for facts.

Secondly, astounding though it may seem, there is room for a difference of opinion on copy, because we haven't reached the slide rule

stage where good or bad copy can be measured accurately. It's still a matter of opinion. (And it isn't our fault if the opinions of creative people just happen to be more valid than the opinions of those who aren't.)

Here and there I've referred to the account men as the ogres of the blue pencil, but it isn't always so. Many of us create for agencies where the account men don't have the final say on copy, and my own opinion is that this is the way it ought to be. He can most properly judge whether a campaign is consistent with the basic marketing objectives of the client, but the talents which make him a good client contact are, to say the least, not those which make him a good arbiter of copy.

No, it is often the copy chief or creative director, and it can be hard to remember that even he may be right, occasionally, rather than just arbitrary. We have to remember that he was once a writer himself (some of these fiends still turn out the odd piece of good copy just to show that they can.)

Most often it is the client who does the dirty deed, and you know what can be done about him.

### EVEN CLIENTS CAN TELL

The funny part of it is, though, that even clients can recognize successful creative people -- those chosen few who can conceive a real Power Idea -- something which will give the viewer or listener not just a mild predilection for the product, but a genuine itch to own it and get their hands on it. If a campaign is not built around such a big idea it will always be second class, and clients will recognize it as such.

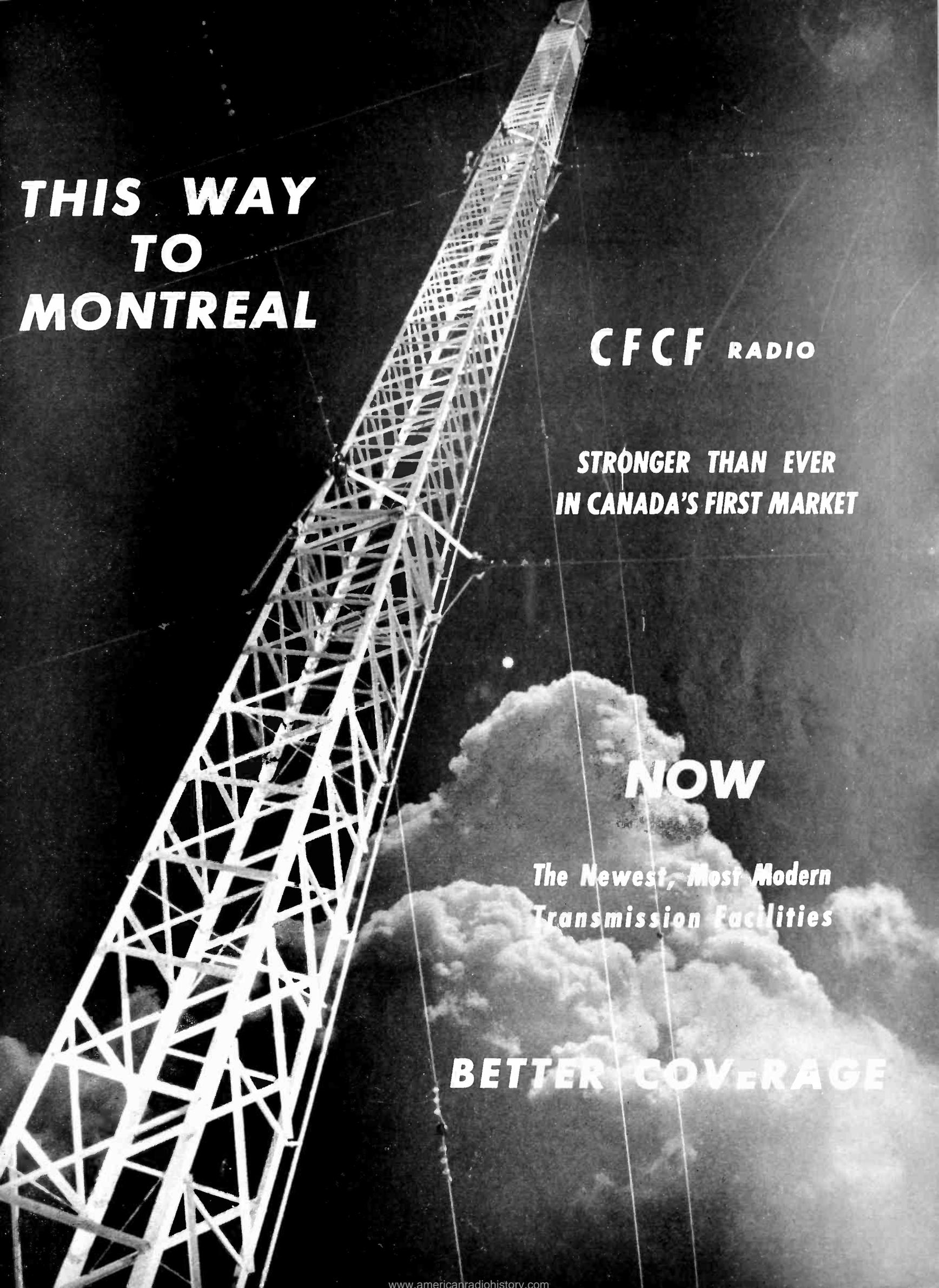
Remember that readers and listeners are much the same sort of people as those at the client's office. If we're imaginative, original craftsmen we'll be able to take their selling proposition and, through the magic of our own artistry, get most people to see it, remember it, and to act upon it.

And we're carrying through our work in a rapidly broadening recognition by management of the pre-eminence of creativity in advertising. This doesn't mean that we have any license to be pretentious, or, to put it as unpretentiously as I can, it is not a license to be phoney, to do abstract acrobatics on a page or on a TV screen. Our job is to simplify, to dramatize, to use all our talents to make our advertiser's message crystal clear and memorable.

We're getting more freedom to do this, but it has been a hard won victory, and it is a title which will need constant defending. It can be taken away from us very quickly if we do ineffective advertising.

Let's have our selling message clear at a glance; let's make every truth exciting, giving active life to the chief product advantages; then let's send that message out over the airwaves loud and clear.

Do that, and we won't have any trouble with blue pencils. We'll have used them first.



**THIS WAY  
TO  
MONTREAL**

**CFCF RADIO**

**STRONGER THAN EVER  
IN CANADA'S FIRST MARKET**

**NOW**

*The Newest, Most Modern  
Transmission Facilities*

**BETTER COVERAGE**

## 10 Kw's Make CKBI Saskatchewan's Strongest

CLIMAXING over 30 years of development, CKBI, Prince Albert has become the most powerful private station in Saskatchewan, with its recent jump from 5,000 to 10,000 watts.

Originally started as a hobby in 1930 with the call letters 10BI, the station received its commercial license in 1933 and went on the air as CKBI with 100 watts.

During these first years, CKBI was under the direction of Pete and Walter Dales, who have since gone into the publishing and writing fields.

In 1937, the station moved to new

studios and had its power boosted to 250 watts and its wave length changed from 1210 to 900 Kc.

In 1941, when CKBI moved its transmitter to its present location, 7½ miles south of Prince Albert, it was given a further increase in power to 1,000 watts.

After another power boost to 5,000 watts in 1946, the station was sold by Lloyd Moffat to Messrs. E. A. and F. F. Rawlinson, the present owners.

Continuing with its program of expansion, the station moved into new, modern \$80,000 studios in May of 1955.

## CBC Governors

# SATELLITE TV IS NEW VOGUE

AT A MEETING of the CBC Board of Governors in Ottawa April 30, applications will be made for three new satellite TV stations, one new TV station and five new AM radio stations.

J. Conrad Lavigne Enterprises Ltd. has asked for a new TV satellite at Kapuskasing, Ont. on channel 3 with 34 watts video, 17 watts audio and a directional antenna at a height of 100 feet above average terrain; and for a similar station at Kirkland Lake, Ont. on channel 9 with 36.5 watts video, 18 watts audio and an antenna height of 182 feet above average terrain. Both stations would be satellites of CFCL-TV, Timmins, Ont.

CKSO Radio Ltd. has requested a licence to establish a new TV satellite at Elliott Lake, Ont. on channel 3 with 4,000 watts video, 2,000 watts audio and an antenna height of 432 feet above average terrain. It would be a satellite of their TV outlet, CKSO-TV, Sudbury, Ont.

A licence to operate a new TV station has been requested by Radio Station CJDC Ltd., Dawson Creek, B.C. The new station would be on channel 5 with 173.5 watts video, 86.75 watts audio and an antenna height of 142 feet above average terrain.

Burnaby Broadcasting Ltd. has requested a licence for a new AM radio station at Burnaby, B.C. with 5,000 watts on 730 Kc.

Robert A. Reagh wants to establish a new AM radio station at Cranbrook, B.C. with 1,000 watts on 570 Kc.

Ellison Queale, if his request is granted, will incorporate a company and establish a new daytime AM radio station at Saanich, B.C. with 1,000 watts on 810 Kc.

Kitchener, Ont. is the site of a new AM radio station sought by Alan G. Hodge. It would operate with 1,000 watts on 1320 Kc.

A new daytime French language AM radio station licence has been applied for by the Sudbury Broadcasting Co. Ltd. for that city. The 1,000 watt station would operate on 550 Kc.

CHCH-TV, Hamilton, Ont. has asked for a 50% power increase of both audio and video for their station.

CKSO Radio Ltd. has asked the

board for a licence to establish a new AM radio satellite at Elliot Lake, Ont. The Sudbury satellite would use 1,000 watts on 610 Kc.

### POWER AND FREQUENCIES

Four stations have asked for power increases and changes of frequency. CJMT, Chicoutimi, Quebec wants its power increased from 250 watts to 5,000 watts and its AM frequency changed from 1450 to 1420 Kc.

CKLG, North Vancouver, B.C. has asked to increase its power from 1,000 watts to 10,000 watts and to change its AM frequency from 1070 to 730 Kc.

CJAV, Port Alberni, B.C. hopes to increase its power from 250 watts to 1,000 watts day, 500 watts night and to change its AM frequency from 1240 to 730 Kc.

In Victoria, B.C., CKDA would like an increase from 5,000 watts to 10,000 watts and also a change in AM frequency from 1280 to 1220 Kc.

CFGP in Grand Prairie, Alta., wants to double its power to 10,000 watts.

Nanaimo, B.C.'s station, CHUB wants to increase its power from 1,000 to 10,000 watts.

Both CKX, Brandon, Man. and CKPR, Fort William, Ont. want to increase their power from 1,000 watts to 5,000 watts day and 1,000 watts night.

CJSP, Leamington, Ont. wants its power boosted from 250 watts to 1,000 watts.

The Verdun, Que. station, CKVL, will ask for an increase in power from 10,000 watts to 50,000 watts day and 10,000 watts night.

### TRANSFER OF CONTROL

Transfer of control of CKXL Ltd. to Tel-Ray Ltd. has been asked for by that Calgary station, and transfer of control of Lake of the Woods Broadcasting Ltd. to Stuart King has been asked for by CJRL, Kenora, Ont.

CFGT in St. Joseph D'Alma, Que. has applied for permission to issue new shares, and eight stations have asked for permission to transfer shares. They are CHCT-TV, Calgary; CKRD, Red Deer; CHEK-TV, Victoria; CKX and CKX-TV, Brandon; CFBC, Saint John, N.B.; CKCL, Truro, N.S.; CKNX and CKNX-TV, Wingham, Ont.; and CKVM, Ville Marie, Que.

## WANTED

Fully-qualified, responsible male Continuity Writer,

able to handle all types of accounts on a quality-volume basis.

Excellent opportunity for advancement. Ideal working conditions, with major Central Ontario 10,000 watt station. Salary commensurate with experience, qualifications.

Write full information to

WILLIAM J. PRATT, Commercial Manager CFOR, Orillia.

WE'RE FUSSY — STILL LOOKING FOR RIGHT MAN

## WANTED EXPERIENCED ANNOUNCER

Top leading New Brunswick 5 kw station offers top salary and good working conditions to an experienced man. Ideal spot for married man to settle with good future.

Send tape and tell all to:

**CFNB-RADIO**  
FREDERICTON, N.B.

Supply pipelines clogged . . . inventories high . . . new goods blocked. When better coordination is needed . . . PRIVATE WIRE TELETYPE IS THE ANSWER! PW Teletype cuts cost and improves operations in scores of ways.

Have our communications specialists demonstrate how PW Teletype can work for you. Call your nearest telegraph office.

## WANTED ANNOUNCER

For Central Manitoba 1000 watt station. Send tape, photo and salary expected to:

Program Director  
Box 1510  
Dauphin, Manitoba

### HELP WANTED?

Try a  
SMALL AD  
in  
C B & T

### POSITION WANTED IN TELEVISION PRODUCTION

I have been trained by one of New York's leading television schools. My training included all phases of television: PRODUCING, DIRECTING and WRITING. The shows I've personally directed, or written have been of the following variety: News, Sports, Panel, Interview, Fashion, Variety, Etc.  
Box A312  
CB & T, 54 Wellington W., Toronto



**NOTE TO THE INDUSTRY**

Now that you've commented upon, criticized, decried and applauded the Report of the Royal Commission on Broadcasting, why don't you stay home next Sunday and read the damn thing?

• • •

**AUDREY STUFF**

Then there's the girl who was so dumb she thought that a cattle crossing was some new kind of artificial insemination.

• • •

**MR FIX-IT**

Next year the CARTB should hold a session on Canadian talent and bring in a U.S. expert to tell them how it ought to be done.

• • •

**FIRST CLASS CITIZENS**

Who was the infidel who said that everybody in advertising is confused but the agency people are confused on a much higher level?

• • •

**PERSONNEL DEPT**

CB & T Production Manager Bob Mowat was quite convinced that his new daughter, Debby, was the mostest until he was literally forced to the conclusion that what he really meant was that she was the moistest.

• • •

**FOOD FOR THOUGHT**

With the success of Canadian Radio Week a foregone conclusion, and the sale of radio sets about to attain astronomical heights, our question is -- "What are you going to give them to listen to?"

• • •

**THUNDERHEADS**

All this talk about Les Chitty's brainstorming blitzes (story on page 17) pre-assumes the existence of one basic commodity.

• • •

**PAN MAIL**

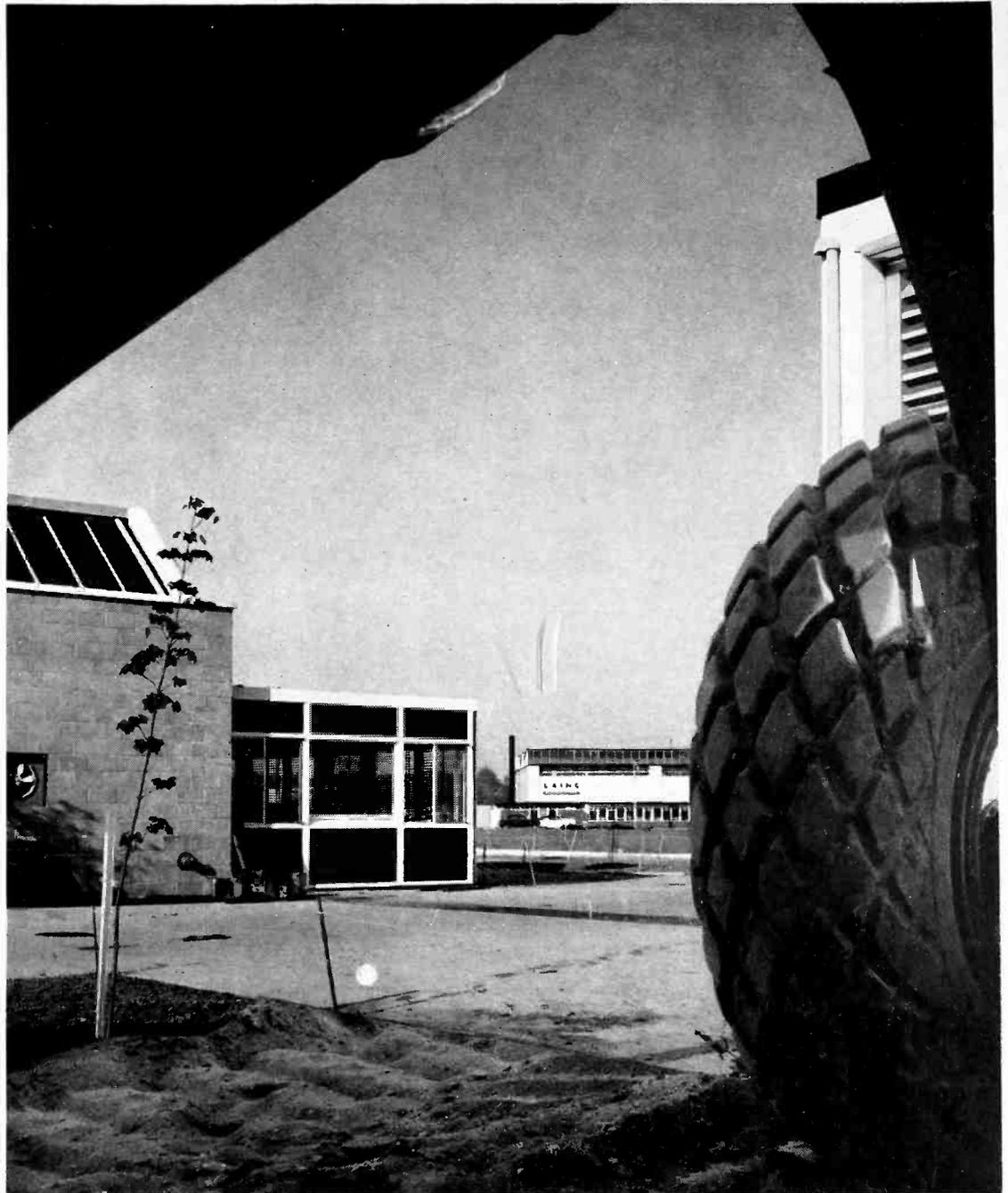
Sir: The reason why your column is so lousy is that Harkley opens the mail and steals all the good ideas for his excellent cartoons.

— *Funny Bone*

• • •

**ONE HOLD BARRED**

We understand that admittance was refused to Gordon Sinclair by Byng Whitteker's and Jimmie Shields' new drink - and - dine; which is called the Celebrity Club.



# THIS IS VANCOUVER

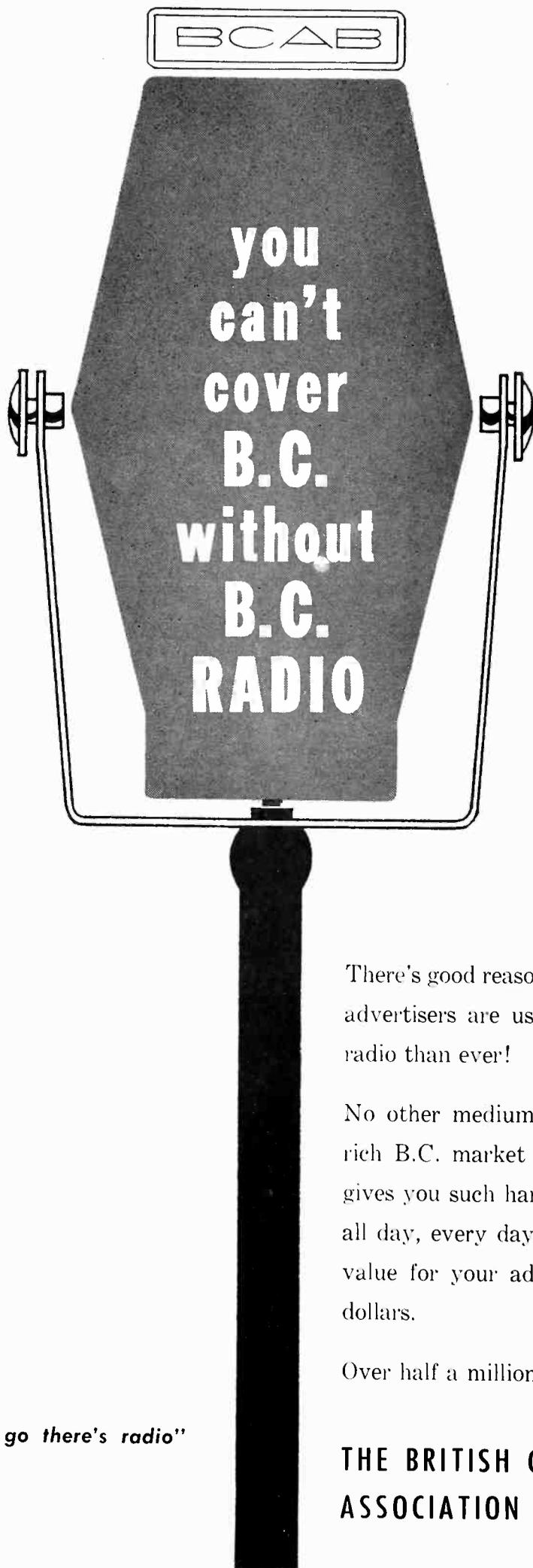
site of the fabulous Annacis Island project !

Dozens of new developments like the 1260 acre Annacis Island industrial project, are bringing more capital, more industry, more people to the Vancouver area... making it the fastest-growing metropolitan area in the West ! With these projects come giant new markets for your products and services. To make the most of this buying power, make the most of CKWX... FIRST in Canada's third market!

# CKWX

RADIO VANCOUVER

**REPS:** All-Canada Radio Facilities Ltd., Weed and Company



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

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

Over half a million radios in daily use.

**THE BRITISH COLUMBIA  
ASSOCIATION OF BROADCASTERS**

*"Wherever you go there's radio"*

# Canadian TELESCREEN

Vol. 3, No. 8

TORONTO

April 18th, 1957

## USE CANADIAN TALENT FOR STERLING BI-LINGUAL SPOTS



Ken Bell Photography

THEY'RE ON THE SET in the Robert Lawrence Production studios shooting thirty-two commercials - - 16 English and 16 French - - for Aspirin and Phillip's Milk of Magnesia. Take 1. These three models had headaches, neuralgia and neuritis, but thanks to Aspirin, the pain has gone and they're set for an afternoon of bridge. Leading Canadian models, from Walter Thornton and Dorothy Flemming agencies are Betty Naden, Carol Tanner, Marjory Carter and Marion Barton. The cameraman (in sports coat) is George Stoetzel; agency director (pointing finger) is Frank Riggio, vice-president Dancer-Fitzgerald-Samle Inc., New York; director (hands in pockets) is Bob Rose; production manager (plaid sports shirt) is Gerry Gold.

By Bart Gardiner

CB & T Staff Writer

IT took just three weeks to design sets, choose costumes and interpret agency story boards, before Toronto film producers, Robert Lawrence Productions (Canada) Ltd., were able to start work shooting a series of 32 TV commercials which will be seen on Canadian telescreens shortly.

The client, Sterling Drug Mfg. Ltd., Windsor, Ontario, acting through its advertising agency, Dancer-Fitzgerald-Samle (New York), let Lawrence Productions know it had won the much-coveted contract just before Christmas, 1956. Lawrence cameras started grinding as early as Feb. 11, 1956 and had finished the job by Feb. 26.

What Sterling wanted — and got — was a fat bundle of commercials

for Aspirin and Phillips' Milk of Magnesia, designed for Canadian viewers. These commercials were to stress the multi-purpose functions and swift alleviating powers of these two products and present the facts in an informative and "scientific" manner. The series was to be thoroughly "Canadian" in locale and characteristics. French-language as well as English language versions were to be made.

Early in January, the producers met Frank Riggio, New York vice-president of Dancer - Fitzgerald - Sample, for the first time. They spent a week in Montreal casting for French-speaking actors, then returned to Toronto to spend another week choosing the English speaking cast. All in all, 35 Canadian actors

and models were employed to make the 32 commercials.

Actually, only 16 commercials were made, but each was produced in two separate versions, English and French. Said John Ross, young vice-president of Lawrence Productions (Canada) Ltd., "the reason we didn't just dub in French lines into the English versions is that this method is never really successful. A French-speaking actor can set the locale of a commercial square in the middle of Madame Plouffe's kitchen by a mere shrug of the shoulders or gesture of the hand, even though he's using the same kitchen and delivering the same lines as an English-speaking actor. Also, we wanted to give our French-language commer-

(Continued on page 24)

## Sterling Spots

(Continued from page 23)

cial a true Quebec flavor by showing bus-stop signs and so forth lettered in French."

### FRENCH AND ENGLISH

The line-up, by product, of the commercials was to be 10 sequences in each language for regular-sized Aspirin; two in each language for Flavoured Children's-size Aspirin; three English and three French versions for bottled Phillips' Milk of Magnesia; and one version in each language for tablet-form Phillips'.

One of the Aspirin films took place in the kitchen, showing the exhausted housewife reviving after taking a tablet. Another was staged outdoors and featured two young girls throwing snowballs in the midst of a corn flake snowfall. Returning indoors they sneeze and show symptoms of a cold, but, taking Aspirin immediately, they recover and smile happily.

Another Aspirin commercial features a bathroom scene with a worried young mother and an irritable child. The youngster takes Flavoured Children's - size Aspirin and also smiles happily. "Aspirin, you know", says the announcer "is good for children too."

One of the most ambitious Aspirin sequences Lawrence Productions turned out is a before-and-after scene showing four smart young matrons, on the morning before an afternoon bridge party, each suffering from some minor ailment — bachache, neuralgia, cold or neuritis — which Aspirin helps alleviate. After they've taken their tablets, the camera follows them, glowing and glamorous, into their hostess' living room all set to win the bridge prize.

One commercial for Milk of Magnesia shows two housewives gossiping. One mentions that her husband has been bothered with his stomach. After being told the Phillips' facts of life, she asks in delighted astonishment "Is Phillips' good for acid indigestion too?"

The commercial for tablet-form Milk of Magnesia shows a white-collar girl waiting miserably at the bus stop, tormented with a head-

ache. Suddenly remembering her Phillips' tablets in her purse, she demonstrates how convenient the small tin container is by administering a tablet to herself, right there in the crowded bus line-up.

### BY AND FOR CANADIANS

"Among the reasons Sterling Drug decided upon a Canadian company rather than a U.S. company to film the Phillips'-Aspirin series," says Ernie Gater, Sterling's advertising vice-president, "is that we felt commercials slated for Canadian viewing might produce better sales response if filmed in Canada by Canadians."

Besides, he continued, "in this particular case, made-in-Canada commercials would cost less to produce. Certainly in planning to film such a large number of commercials all at one time, Sterling was able to cut costs tremendously. Sets and actors were right there at hand and could be re-used from one commercial to another with only slight changes in costume and layout — supporting the theory that the more commercials that are filmed at one time, the less the cost per unit."

In addition to being used spasmodically as spot announcements, the new Phillips'-Aspirin series will be featured on the *Mark Saber* program over CHCT-TV, Calgary; CKCK-TV, Regina; CFQC-TV, Saskatoon; CKWS-TV, Kingston; CKVR-TV, Barrie; CHEX-TV, Peterborough; CKSO-TV, Sudbury; CKCO-TV, Kitchener; CBH-TV, Halifax; KKCW-TV, Moncton; CJON-TV, St. John's; CHSJ-TV, Saint John and CJCB-TV, Sydney.

The English versions will also be shown on *Life With Elizabeth* over CBOT-TV, Ottawa; CBLT-TV, Toronto; CHCH-TV, Hamilton; CBMT-TV, Montreal; CBUT-TV, Vancouver; and in *The Vice* over CFPL-TV, London.

French versions will appear on *Cine-Feuilleton* over CBFT, Montreal; CBOFT, Ottawa; CFCM-TV, Quebec; CJBR-TV, Rimouski; CKRS-TV, Jonquiere; and CHLT-TV, Sherbrooke.

## SASKATOON STAGES EASTER DRAMA



IN THE FINAL SCENE of "The Witnesses," (Muriel Lietch) takes hope. "He smiled at me, and loved, and was gone like a cloud's shadow."

THE EASTER SEASON was heralded in Saskatoon this year by CFQC-TV's presentation of *The Witnesses* by Clive Sansom. This religious drama was adapted and produced March 6 for television by Hugh Edmunds, assistant operations manager at the station. Helen Hase was the technical producer, and art director Nick Semenov was responsible for the settings and decor.

Twenty-four actors, students at St. Andrew's Theological College took part in the Easter presentation which required 21 different scenes, each about two minutes long and each requiring special lighting and staging effects. The program was produced with one camera in a studio 50' by 38'. It followed immediately after live news, weather and commercial spots.

The station's switchboard was plugged with calls for half an hour

after the performance, and according to reports, comments were all complimentary.

Last Easter, CFQC-TV produced the old English morality play *Everyman*. Local reaction convinced station officials that this year's project should be aired.

### Alta. On Microwave By Sept.

THE MICRO-WAVE relay chain in Alberta is now under construction. By next September the province should be on the country-wide telephone and television hookup.

The relay will improve long-distance telephone service between Edmonton and the east. Also it will allow Alberta to receive direct network television programs.

Repeater equipment will be installed between Edmonton and Calgary, next work will start between Calgary and Lethbridge; and then on the line from Calgary east to the Saskatchewan border.

The erection of the towers at the 19 repeater stations, already near completion, will be the next major task after the equipment is installed, this is scheduled for next spring.

It was announced that a micro-wave relay strictly for telephone service, will be built from Edmonton to Grande Prairie and Peace River during the spring of 1958.

British Columbia is expected to tie in with the relay six months after work is completed in Alberta.

### Agency Appointments

Mary Martin, formerly Toronto time buyer at F. H. Hayhurst, has joined Harold F. Stanfield in a similar capacity. Bill Ross, previously with Radio-TV Reps, has taken over broadcast production at the same agency.

Don Ferguson has left Stanfields to become media buyer for Leo Burnett.

Don DeNike has been named media buyer for Burnett's.

## CFCM-TV, QUEBEC,

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

**338,800**  
per day

Representative:

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



*Technical*

# NEW COLOR PRINCIPLE IS SHOWN



Wilson Studio, Saint John

HERE IS THE ON-THE-AIR DEMONSTRATION of W. D. Sinclair's color producing apparatus before black and white cameras during the Jene Wood Show.

WHAT MIGHT -- or might not -- be the start of a new system of color telecasting was demonstrated over CHSJ-TV, Saint John, N.B. last month by Wilfred D. Sinclair, color consultant with the paints division of Canadian Industries Ltd. He was able to produce colors on the faces of ordinary black and white picture tubes during an interview on the *Jene Wood Show*.

Using a circular plastic disc about 10" in diameter, powered by an electric motor, Sinclair caused shades of red, blue, green, yellow, purple and brown to appear on black and white screens. The disc was mostly white in color, marked in places with a black segment and two or three black streaks. There were no other colors on the disc. The colors that appeared on television screens appeared in rings, most noticeably near the centre of the disc, and to some extent on the outside fringes. The different colors appeared as the disc was rotated at different speeds.

In describing the phenomenon, Sinclair said "the experiment has not been fully explained. The action that takes place in each individual

does so somewhere between the retina of the eye and the brain." The disc he said, "is a stimulator, and, in a measure, proves that color comes from light and is a matter of the mind. This form of demonstration has for some time successfully revealed color on the platform, but this was the first time it has been tried on television, and we were encouraged to believe it could be done because it is a case of a mechanical instrument starting an activity of the faculties. Unless there was some obstruction in the television system, viewers should obtain the same effect through a television set as they would from a platform."

When asked by startled technicians and viewers if this could be the start of a new color television system, Sinclair declined to comment.

# Fund Appeal Is Simulcast

COMBINED facilities of CJIC-TV and CJIC Radio were used last month to present a four-hour-long program originating from the stage of the Algoma Theatre in Sault Ste. Marie, in support of the United Appeal.

CJIC is not equipped for remote telecasting, but special arrangements were made to move the studio camera to the theatre and to provide necessary lighting and audio facilities.

The entire move was made within

a half-hour of the last scheduled live presentation at the studio on Saturday evening at 11:30. By 12:00 midnight, the move was executed and telecasting was ready to begin from the theatre.

Featured on the program were Mildred Moray and Doug Romaine from Toronto, together with a number of local artists, who donated their time free to assist the United Appeal which officially opened the following day. CJIC donated facilities and time.

clients know commercials on **CKCO-TV** PAY OFF

For Further Information contact:  
JOS. A. HARDY Co. Ltd. TV Division  
Toronto — Montreal

# The Next Link in the Chain!



On April 28th, 1957, CKX-TV Brandon will join Canada's Microwave Network, providing the Viewers in Manitoba's Richest Agricultural Area with Live, Instantaneous Telecasts of all The Top Network Features.

Ever Since January 28th, 1955 — When CKX-TV went on the Air — We've had LOCAL Live TV. Now — Advertisers and Viewers alike will welcome the addition of NATIONAL Live TV.

**CKX-TV**  
CHANNEL FIVE

BRANDON . . . MANITOBA

For Rates and Times Check with  
ALL-CANADA TELEVISION

The greatest French advertising medium in Quebec  
300 000 KV  
**CHLT-TV** CHANNEL 7  
SHERBROOKE  
We cover the Montreal market

# POINTS OF SALE

## NORTH BAY PROGRESS REPORT

New \$6,000,000 Johns-Manville plant is open

New \$350,000 Hydro Building is open

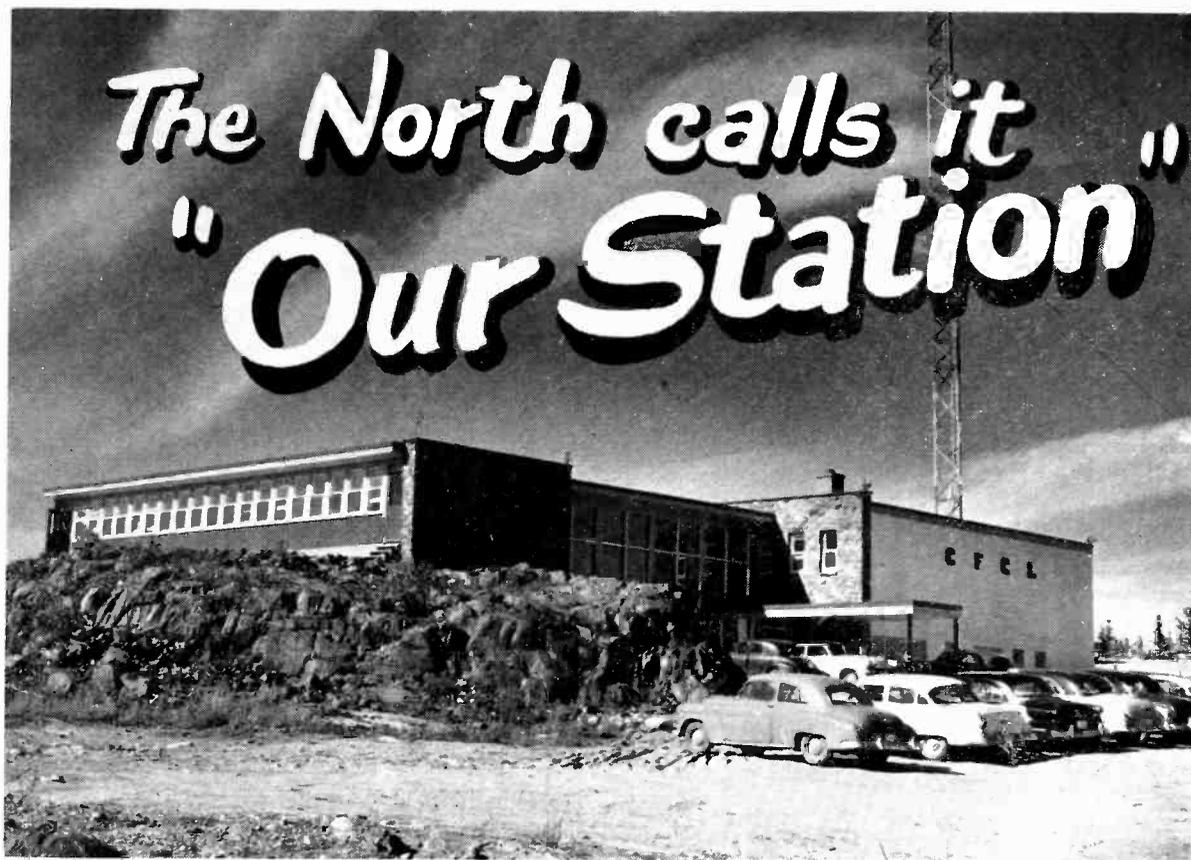
Du Pont Co. is now hiring staff for its new \$7,000,000 building.

**CKVR-TV**  
Channel 3  
**CKGN-TV**  
North Bay

**PAUL MULVIHILL & Co. Ltd.**

TORONTO  
77 York St.  
EM. 8-6554

MONTREAL  
1543 Crescent St.  
MURRAY MacIVOR  
PL. 1097



By Dick Lewis

“WITH ONLY 150,000 people to reach, we can't possibly afford to have one single viewer dissatisfied with his or her station.” This was the way Conrad Lavigne, builder-owner-operator of CFCL-TV, Timmins, expressed his philosophy, and whether it is that approach or his

pleasing Gallic personality, or a bit of both, it seems to be working out.

Conrad started out with his French language CFCL-Radio in 1952. He added the TV station to his activities in June of last year, after spending the winter as an active member of his own construction gang.

On July 1, 1956, there were sixteen sets in the Timmins area. On November 21, the BBM survey showed 16,000. Today Con claims around 19,000 and guarantees at least 20,000 by the next BBM.

How did he do it? I think the two main requisites were work, and a happy faculty to infect everyone with his own enthusiasm. His staff of fifty-five, with only one from outside the area, work as a closely coordinated team. And outside the studios, people from all walks of life talk about CFCL as “our station”. I know, because I heard them.

he reads a good many of them, good, bad or indifferent.

He showed me one from the local PTA and it asked him to see if he could do something about getting



Bedtime Slide

the kids to go to bed. Now, at eight o'clock, a slide appears on the screen showing a child sleeping in its crib, and indicating the time. The announcer says: “All right, children, it's time for bed”, and that, according to reports, makes it official.

Fifty per cent of the people in his area are French-speaking, and Lavigne explained that French people have to be “very bi-lingual” to follow programs and commercials on radio. “In TV, though”, he continued, “the picture helps French-speaking people understand quite readily.”

They do one or two French programs, although the station is basically English and once received a complaint from an English youngster because he couldn't understand *L'Aigle Noir*, a French-language serial. Conrad suggested on his program that it didn't seem unreasonable to give the French kids just one show in their own language. He was deluged with letters of appreciation from French-speaking parents and children.

Then he heard from an English-speaking woman who watches the English *Plouffe Family* on Thursday evenings. She wondered if he couldn't carry it on Fridays in French -- for the benefit of a neighbor who



President Conrad Lavigne hacked his station out of the rock.

Lavigne only goes on the air once a week, although he is a professional night-club performer of long standing. His program -- a weekly ten minute spot on the nightly *Focus* -- is called *The President's Corner*. He gets literally scores of letters each week -- I picked out one bundle and there were 96 -- and

# “QUALITY CONTROL”

Local programming  
that keeps  
the switchboard  
busy  
all day  
and more than  
one hundred  
local advertisers  
busy  
every day  
is the NATIONAL ADVERTISER'S  
best buy.

**Channel Eleven**  
**KINGSTON**  
**CKWS-TV**

spoke no English, and also for herself, to help her refresh her high school French.

**TV EDITORIALIZING**

CFCL-TV carries sixteen hours a week of live programs with one camera, and most of it is sponsored, except for some of the news.

Right now they are in the middle of a campaign for a university for Timmins. Representatives of all social groups appear on the air in a panel each week, and do what they can to stir up local interest in the project.

The angle is that outside of the new Sudbury University, students have to go to Ottawa or Montreal, and many of them cannot afford the distance.

It is station policy to get as many local people on the air as possible. On every sportscast, Gaston Bergeron shows a picture of a local team, and often has them there in person, with the captain introducing the players to the viewers. The teams which have appeared in this way make an all-embracing list, including school teams, juniors, seniors, midgets, mercantile, miners, bushmen and others.

**FROM FAR AND WIDE**

Monday is audition day at CFCL, and an average of thirty local performers show up to try out for the weekly *Meet The Gang*.



MARIO LORETTO does his stuff when they need him.

Half a dozen of them make the grade and they hail from all directions, from Kirkland Lake, which is 85 miles away to 140 mile distant Kapuskasing and intervening points. Once a month a high school from somewhere in Northern Ontario takes over the show for half an hour. The station announcer introduces the school emcee and that's all there is to it.

Anyone is liable to bob up on *Meet the Gang*. Once it was "Carlucci, champion baton twirler of three states", who appeared later on the *Ed Sullivan Show*, *Kraft Varieties* and the *Colgate Comedy Hour*. Then there was Christine Michaels, ten year old pianist from Steinway Hall, New York.

*Meet the Gang* is sponsored by Ideal Furniture and Hardware. This is a competitor of Lavigne's, who includes in his several interests Vanity Fair Furniture.

**FOCUS ON TALENT**

News, sports, local talent, interviews, weather and news in French are part of the daily (6-7 p.m.) *Focus*. The program is produced by Program Director Jean DeVilliers, with a background of 14 years in show business and a strong leaning towards live talent.

Each program ends with a feature. Tuesday it's *Sketching with Harold*.

CFCL-TV Art Director Harold Lyon stands at a blackboard for this and hands out hints on drawing. Harold discusses such basic art principles as depth, movement, density and so forth, illustrating his words on the board. Schools send Harold their student's best drawings and he shows them to viewers, adding his own comments. Sometimes they are

paintings or pastels from the Porcupine Art Club. One local art teacher, when she first saw the show, alerted all teachers and principals to watch.

Harold's daily routine is the station's art department where he turns out slides at the rate of about one an hour. Since June 15, he has made 650 slides, and also painted thirty backgrounds ranging from 8 x 10 feet to 10 x 20.

In his free time he does station promotion on the silk screen and wields a mean air brush. He has just designed the station's as yet unnamed "spokesman".

**HISTORIAN OF THE NORTH**

The Wednesday feature is called *Reminiscing With Mr. Macdonald*,



G. A. Macdonald

who might be described as the unofficial historian of the North. He reminisces about the old days in the north in a quietly interesting manner, and when he talks about something that happened at the turn of the century you can depend on the answer, because nine chances out of ten he was there and remembers.

After the show I asked him how young he was. He puffed a moment reflectively on his enormous pipe and said: "Maybe your readers would like it if you told them this way. I started editing a weekly newspaper when I was 18 years old. I was fifty years in the business, twenty-nine of them as editor of the PORCUPINE ADVANCE. I took on a regular radio program when I was 72 and started in TV at 76.

**70—LIVE ARTISTS—70**

On the community service side, they have free interviews every day for anything from a church bake sale to the Red Cross drive.

When I arrived they were still cleaning up after a Sunday evening Red Cross impromptu show which ran from ten p.m. until everyone was exhausted at a quarter to three.

It was just a week after the regular Red Cross



The piano team of René and Georgette play for the Red Cross. René is general manager by day.

Blitz and they were several thousand dollars short of their objective, so the station set to make it up for them to the tune of \$3,000, with pledges still being filled.

The whole thing was unrehearsed and unprepared, and a typical number was Lavigne himself singing Elvis Presley's *Blue Suede Shoes* for a fifty dollar pledge. "If I had known how it was going to go", he told me, "I'd have held out for two hundred."

Seventy artists in all turned out to do their stuff.



Harold Lyon at his drawing board.

**MASCULINITY A LA MODE**

A regular feature on the Timmins station is called *Clark's Trends*. I made my first contact with the program like this. The studio doors swung open and in drove a low-slung scarlet MG which purred up to the general area of the camera, stopped, with a grmph, to let out a man and his dog. The former, a neat-but-not-gaudy fortyish man-about-town stepped onto the set and started to talk in a quiet authoritative way.

It was Reg Clark, owner of an exclusive men's shop -- Clark's Menswear -- in thirty mile distant South Porcupine. He started to talk about clothes, how to wear them, when to wear them and also what to wear for special occasions, and you could sense from the attention he gained from the boys around the studio that he was being listened to far and wide.

Not being sartorially-inclined myself, I probably did not do me any good but I found out how to tie a tie correctly, in accordance with my suit material and particular kind of neck. Hats should be chosen according to the shape of face. What shoes with what pants on what occasions is duck soup the way Reg Clark puts it.

One gag I heard he uses to great effect is to show pictures of well-known personalities around town before and after the Clark treatment.

As for the mechanics of the show, he never mentions prices or quality. Everyone knows you get only the best at Clark's and it is the little extras that count. In point of fact, it must work, because people look at the show -- both the men and their women -- and then, even if the live in Timmins or further, the wife shoots him off to South Porcupine to get properly clothed as only Clark can do it.

**SELLING FOOD ON TV**

CFCL-TV has two food stores on the air -- Mike's Supermarket and the Red & White Stores, which each have their own programs.

Mike's Supermarket uses *Dollar A Second*, a live quiz, which is now in its fourth month. It is a Sunday night show, designed to keep up store traffic through the generally slack Monday-Wednesday period. Three department heads handle the commercials which consist of a variety of gags, gimmicks and skits.

The Red & White Stores use a live western music show Saturday nights called *Red & White Jamboree*. It's quite a professional crew that does this one, the emcee and fiddler both having worked on *Grand Ol' Opry* out of Chicago in the old pre-TV radio days. Two spots point up spe-

cial buys and the third is institutional. Right now they are in the middle of a proof-of-purchase contest for twelve sewing machines.

**AUDIENCE RELATIONS**

The thing that struck me most was the strong evidence of the intimacy that seems to be maintained between the station and the audience.

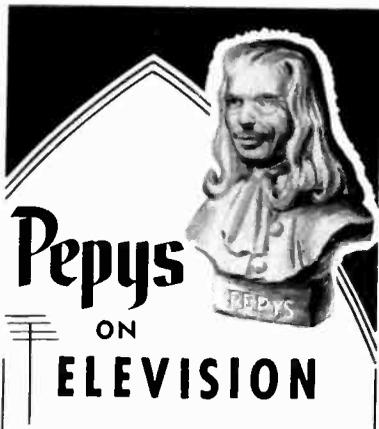
Ray Lemay who is program director of the radio station most of the time but doubles each evening in TV weather got a letter from a viewer the other day stating in plain words that he ought to be shot. Lemay didn't say a word but the next day he showed up in a bullet-proof vest armed with two 12-gauge shot guns and an army helmet. He turned straight to the camera and said: "The gentleman who wrote into the *President's Corner* wanting to shoot me had better come prepared because I am waiting for him. The pugilistic viewer was never heard from again, but the mail was terrific and -- if it matters -- all favorable.

On the serious side, the station received a letter dated February 2 from Gilbert L. DesRoches, chief constable of nearby Ansonville. The chief's letter said in part: "... I have found since TV is in operation that my calls concerning juveniles, out after curfew hours, skating on roads, minor disturbances in public places have been reduced by fifty per cent. This I attribute to your TV programs commencing at 5 p.m. ... they watch these programs, do their homework and off to bed. Thus the parents know where their children are and it creates a closer relationship with the family as a whole. Secondly, many homes which were on the verge of breaking up due to various reasons which arise found TV kept both parties at home to view and enjoy their favorite programs and they now enjoy contentment in their own home, thanks to TV ..."

**TRIAL AND ERROR**

I don't know what it proves, but CFCL-TV, which started from scratch nine months ago, is doubling its national spot and network business on the local front, and set sales are still soaring.

The way Lavigne puts it -- "We had never seen TV, so we made a lot of mistakes at first. But fortunately our viewers had never seen it either." In his car, on the way to the plane after an intriguing day, he said, out of a clear blue sky: "I'm still the best butcher in the north, so we'll always be able to fall back on that." I don't think they'll have to though; do you?



A Stovin TV Salesman is fully qualified to discuss TELEVISION with you helpfully and intelligently — with market data and station facts to meet your sales problems. Consult any of our FOUR offices across Canada.

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

Representing  
 KVOS-TV Bellingham-Vancouver  
 CJBR-TV Rimouski, P.Q.  
 CKCW-TV Moncton, N.B.

**Facts Sell Men**

RECENT RESEARCH has shown that commercials (on television) which tend to stress entertainment rather heavily are more effective amongst women than men. Particularly effective are those using abstract fantasy, animated cartoons, puppets and offbeat music.

It would seem, from the tests made by the Schwerin Research Corporation, that the men prefer a more scientific approach to a sponsor's product. When qualities are illustrated through charts, percentage points and comparative effect, then Dad sits up and listens. His better half on the other hand, seems to like commercial blurbs that appeal to her feminine sense with a hidden motive.

In the tests conducted, only commercials pushing products used by both sexes were used, but it is a well known fact that most family buying and hence a greater market, is controlled by the little woman.

On the basis of these facts, it would then seem advantageous to use such commercials when the product is for general use. When the advertiser's purpose is to reach men, the entertainment elements should be specifically directed toward them.

From these reports, a rule of thumb has come to light which can be used with good results in all commercial advertising. The majority of women can be reached by appealing to the aesthetic sense whereas men must be confronted with black and white facts.

**ABC Film Sales in Canada Hit Half Million Mark**

SIX SALES of TV film series to Canadian stations were announced last month by Don L. Kearney, vice-president in charge of sales at ABC Film Syndication in New York, bringing that company's total sales in Canada to nearly \$500,000 in the past three years.

These recent sales involved twenty-six *Sheena*, *Queen of the Jungle* films sold to Barrie, Kitchener and Quebec City.

Also sold in lots of twenty-six each, were *Passport to Danger* and *Racket-Squad* in Quebec, with several films from the *Kieran's Kaleidoscope* series being sold to the CBC for use with their program *Junior Magazine*.

Previous sales in Canada include sales of *Racket Squad* and *Passport to Danger* to Canadian Admiral; *The Playhouse* in all Canadian markets to J-B Watchbands and Gruen Watch; *Douglas Fairbanks Jr. Presents* to Colgate and Monarch Oleo; *Ozzie and Harriet* to Coca Cola and *Racket-Squad* to the Walter M. Lowney Co.

Sales are credited to Nat Donato who has been ABC Film Syndication's Canadian representative since the company's inception.

**Great Movies Replace NHL**

A SUMMER replacement for the NHL telecasts on the CBC connected television network called *Great Movies*, began April 20 under the sponsorship of Warner Lambert, manufacturers of Bromo-Seltzer and

Home Permanents; the Canadian Oil Co.; and Canadian Industries Ltd., Paint Division.

Host for the show will be Fred Davis, formerly with the National Film Board.

This will be the first time that any of the pictures, which are being distributed by Screen Gems and the J. Arthur Rank Organization, have been shown on Canadian television.

The series, which is aired at 9:00 p.m., EST, includes *Johnny O'Clock*, *39 Steps*, *They All Kissed the Bride*, *You Can't Take It With You*, *The Wicked Lady*, *Bitter Rice* and *The Browning Version*.

**CBC Men Would Oust Union**

MORE THAN 400 behind-the-scenes TV employees of the CBC in Toronto have applied to the Canada Labor Board asking decertification of the International Alliance of Theatrical Stage Employees as their bargaining agent.

The basis of the complaint is that the union is controlled from the U.S.A. and they have no say in its actions.

**20th Century Moves In**

BEGINNING SEPT. 1, 1957, distribution of its own 16 mm. film properties in Canada will be taken over by 20th Century-Fox.

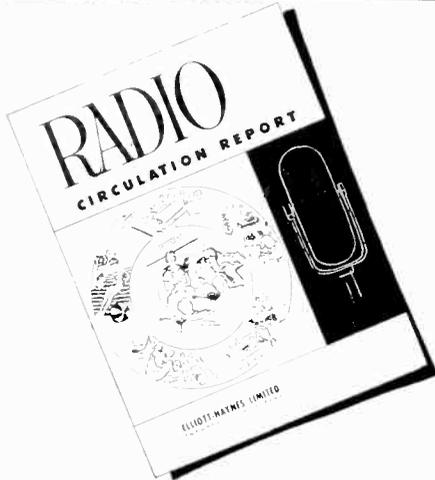
The narrow gauge films have been handled by General Film Distributors in the past.

As soon as 20th Century starts its 16 mm. CinemaScope push, it expects to increase the number of Canadian theatres — now 200 — which are able to show its films.

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Compare the rates and you'll see why KVOs-TV is the greatest TV buy in B.C. today.

	<b>KVOs-TV</b>	<b>STATION A (Vancouver)</b>
20 sec.	\$ 87.00	\$116.00
1 min.	\$108.00	\$145.00
30 mins.	\$261.00	\$348.00

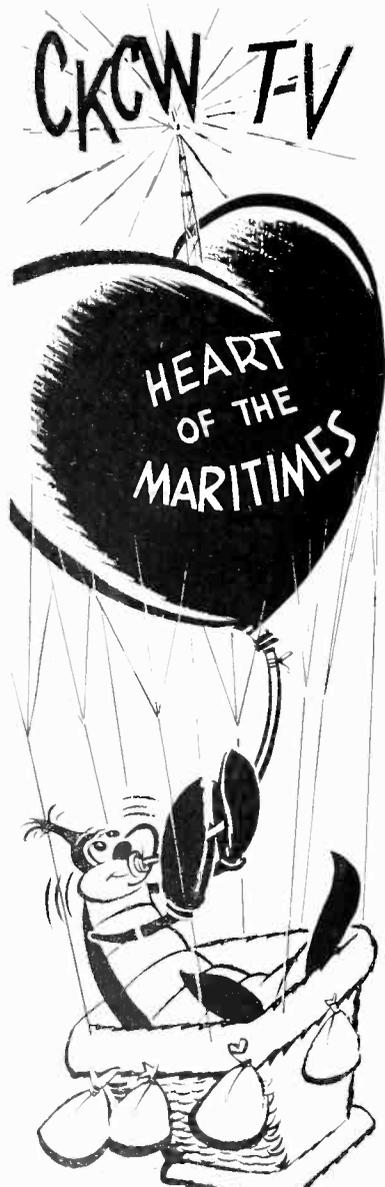
Reps: Horace N. Stovin & Co. — Montreal, Toronto, Winnipeg  
 FORJOE TV INC.—New York, Chicago, Los Angeles, San Francisco



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The Hub of the Maritimes

**MONCTON**  
**NEW BRUNSWICK**

*Ed James'*

**TELE-TATTLE**

**S** PONSORSHIP of CBC-Television's *Graphic* will be assumed by the Business Machines Division of Remington Rand Ltd., beginning with next week's telecast and running through to June 21 on an alternate week basis. The other weeks are still network sustaining.

Under the eye of supervising producer Bill Bolt, the show, which sometimes takes over 100 people to air, has a pool of eight producers such as Norm Caton and David Marcus-Roland, in addition to studio co-ordinator Don Wilson.

The agency for Remington Rand is Locke Johnson & Co. Ltd.

**T** HE TRANSMISSION of moving images over ordinary telephone lines was demonstrated publicly in Philadelphia last month. Sponsors of the project said it was the first such demonstration.

The new television system was developed by the Bell Telephone Co. of Pennsylvania during a year of research. It was said to have applications in industry and government and to cost less than conventional systems.

The system is said to be capable of transmitting a clear moving image over ordinary telephone lines up to 15 miles, but the company described its main function as industrial.

**T** HE fourth television network in the United States went into operation April 1 with first showings of the pre-1948 20th Century-Fox movie library over the 133-station NTA Film Network.

The new net is owned 50 per cent by National Telefilm Associates Inc. and 50 per cent by 20th Century-Fox Film Corporation.

Last fall, in a deal involving 30 million dollars, NTA acquired television rights to up to 390 20th Century-Fox feature films.

A special newsreel summary of current news events will be carried as an introduction to the feature films by each participating station.

**"T** HE TIMEBUYER must overcome three problems associated with television in Canada," says Bob Morton of the Erwin-Wasey agency in New York. He was quoted by SPONSOR.

According to Morton, who special-

izes in buying time on Canadian stations the main problems are as follows:

(1) "It is difficult to secure time. When you do manage it, the hour and/or the program is not suited for the product. Most markets have only one station and this usually operates from 3 p.m. to mid-night only. Consequently, stations are overcrowded with advertising, but ratings of 50 and 60 are quite common because of the captive audience.

(2) "Border cities lose large segments of the Canadian audience to American stations using major shows. The advertiser cannot solve this by using the American station because often the product has a different trade name in the U.S., or the advertising concept is different.

(3) "The CBC which owns many of these major Canadian stations does not have a representative in the U.S. which makes necessary lengthy correspondence and/or expensive phone calls."

**C** JON, St. Johns, has produced a short TV commercial on film showing president Geoff Stirling swimming after a six-foot shark off the Barbadoes and extracting a sign from its mouth saying "CJON first with the news in Newfoundland".

According to an informant, the shark had been dead for two days, but it still made a good commercial.

**I** N PAST YEARS, the annual men's suit sale held in January by the Hudson's Bay Co. store in Victoria has been publicized by radio and newspapers.

The same advertising format was used again this year, except that CHEK-TV, Victoria was added.

At the conclusion of the sale, the Bay management reported a 100 per cent increase in the number of suits sold over last year, and they credit this to the addition of television as an advertising medium.

**A** CCORDING TO REPORTS, the recent telecast of *Cinderella*, Rodgers and Hammerstein version, that was co-sponsored by Pepsi-Cola and Shulton Incorporated after a national advertising build-up, reached 100 million people. It was telecast over 245 stations all over

North America. In other words, if the show had been performed in a Broadway theatre, it would have filled the house 7 days a week for 165 years!

**A** FTER THE filming of some aerial shots from an RCAF Flying Boxcar recently, a young TV actress who had gone up for the ride was asked what she would have done had she fallen from the plane. Her reply was "Why I've got this parachute on. All I would have done was to count to ten, twist this little yellow button in front, and pushed it." While describing this procedure, she acted it out. As she hit the button, the chute, harness and all, dropped to the ground. It was the emergency release she hit. Needless to say, the girl hit the ground before the chute.

**S** EVEN TO EIGHT every evening is action-drama time on CHCH-TV. The station has just contracted for seven half hour series of dramas ranging from whodunits to westerns. They are working them into their schedules gradually as time falls open. They are being offered for sponsorship on a participating basis both locally and nationally and are being run as sustainers until a sale occurs.

The list of series contracted for to date on a 52-week basis is: *Man Behind The Badge*, *The Crusader*, *Waterfront*, *Federal Men*, *City Detective*, *Famous Playhouse* and *Playhouse 15*.

The first show to be launched was *Man Behind the Badge*. Three participating spots were sold before it hit the air. Two spots went nationally to Max Factor, through Locke Johnson and Dominion Rubber through Fletcher D. Richards. The third was taken locally by the Hamilton Home Show.

**J** ACK CRELEY, back home from Mexico, was presented officially last month with the Caldwell Award, by Spence Caldwell, back home from Montreal.

Each year the award is offered to Canada's best television actor or actress.

It has been won previously by Shirley Harmer, Lloyd Bochner and Barry Morse.

The award hangs permanently in the Toronto offices of the Association of Canadian Radio and Television Artists.

**M** ORE THAN HALF of Canada's households now have television, according to the Dominion Bureau of Statistics. Of an estimated 3.9 million homes in late 1956, 55 per cent had TV sets, compared with only 39 per cent a year earlier.

The percentage was highest in Ontario with 69 per cent and Quebec with 66 per cent, and lowest in Saskatchewan with 17 per cent and Newfoundland with 18 per cent.

That's all the tattle we have to tell this issue, but remember, if its new with you, tell it to tele-Tattle.

**CKCW-TV**  
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<b>PENETANG</b> POPULATION 4996	<b>BARRIE</b> POPULATION 17444
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\*Based on BBM Radio Homes figures.

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

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

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