

Canadian
BROADCASTER

Vol. 17, No. 20

TORONTO

October 23rd, 1958

THE LONDON RECREATION Commission and the YMCA teamed up with CFPL-TV in a "Hooper Contest" as a final kick to TV Week. Trying to make himself heard through his megaphone over the voices of 900 kids and 400 adults who turned out for the event, is Tom Daley, who emceed the affair, assisted by Sportscaster Alex Kelman and Roving Reporter Paul Soles.

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- TV -- WHERE TO NOW? 14
- A D-J DEFENDS ROCK 'N' ROLL 18

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

CBC Governor's**NINE STATIONS GET POWER BOOSTS**

POWER INCREASES for two privately owned television stations and seven private radio stations were recommended for approval by the CBC Board of Governors at its 114th meeting in Ottawa, October 9.

The board also approved applications by four radio stations for construction of standby transmitters. Applications for power increases by CKRM-Radio, Regina and CKOM-Radio, Saskatoon, were deferred.

The power increase sought by CKNX-TV, Wingham, of from 20 to 90 kilowatts video and 12 to 55 kilowatts audio was approved along with that of CJBR-TV, Rimouski of from 34 to 49.3 kilowatts video and 19.4 to 28 kilowatts audio.

The board said the increases were technically possible and would extend and improve television service in the two areas.

Approval was given to applications by the following radio stations for power increases.

CFAC, Calgary, to 10,000 watts on 960 kcs from 5,000 watts.

CFJC, Kamloops, to 10,000 watts on 910 kcs. from 1,000 watts. (Day only).

CJON, Newfoundland, to 10,000 watts on 930 kcs. from 5,000 watts.

CHNS, Halifax, to 10,000 watts on 960 kcs. from 5,000 watts.

CFJR, Brockville, to 1,000 watts on 1450 kcs. from 250 watts. (Day only).

CFPA, Port Arthur, to 1,000 watts on 1230 kcs. from 250 watts. (Day only).

CKLG CELEBRATES 10 KW'S WITH NOVEL PROMOTION

TO MARK ITS recent power increase to 10,000 watts, CKLG-Radio, North Vancouver, is giving away ten thousand watts in light bulbs daily, and is holding drawings for fifteen portable radios.

The promotion, called "CKLG Power Play," is a joint effort of the station, Super-Valu stores and Westinghouse Lamp Division. The promotion began October 9 and continues to the end of the month.

"Power Plays" are broadcast at various times during CKLG's 24-hour schedule. When a "Power Play" is on, listeners are asked to phone in and give the code word announced on the air. Each person who calls in receives a card redeemable for one Westinghouse light bulb at any Super-Valu store. The person's name is also entered for a drawing for one of the Westinghouse radios.

CJRH, Richmond Hill, to 1,000 watts from 500 watts and a change of frequency from 1310 to 1300 kcs. Also permission to operate full time with a power of 250 watts at night on the same frequency.

An application by radio station CKEY, Toronto, to change the name of the licensee from Toronto Broadcasting Company Limited to Frybrook Limited was approved.

The Board approved an application by CFRA, Ottawa to operate an FM broadcasting service. The new station would operate with a program service separate from CFRA.

It also approved share transfers involving 19 radio and two television stations. The control of the companies was not affected.

**POINTS
OF SALE**

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DAYTIME**TELEVISION**

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Afternoon Movie
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CFQC RADIO

The medium that GETS into MORE homes than any other in Saskatchewan's BIGGEST Trading Area.

CONTACT OUR REPS
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CFQC
THE RADIO HUB OF SASKATCHEWAN

Central Canada Convention**CCBA URGES RESEARCH IN INVESTIGATION**

by DICK LEWIS

THE CENTRAL CANADA Broadcasters' Association paid tribute to its English language radio and television stations in the province of Quebec by staging its annual convention high up in the Laurentian Mountains at the Alpine Inn, Ste. Marguerite, October 4 to 6.

**POINTS
OF SALE**

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Antigonish
offers
the largest
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WINGHAM

•



CKNX-Radio
Repped by Lorrie Potts

One of the main moves made by the Ontario-Quebec regional association was the passage of a resolution pointing out that controversy exists in the industry regarding research methods now employed and calling on the CARTB to set up a committee of broadcast operators to investigate the requirements of the broadcast industry. The resolution called on the committee to report its findings and advice to the CARTB board.

In another resolution, the meeting called for the establishment of a past presidents' committee consisting of all past presidents of the CCBA, whose province it would be to serve in an advisory capacity only. The committee will be chaired by the immediate past president and hold meetings at the request of the chairman or president of the CCBA.

The CCBA recommended to the CARTB that representations be made by that organization to the appropriate authorities for permission to broadcast facilities by means other than wire lines. One suggestion was the system of relaying signals by FM.

It was also resolved that the president of the CCBA be authorized to "appoint a select committee, charged with the responsibility of exploring all avenues and concepts of the development of Canadian talent." The meeting also commended the government for its recent legislation on broadcasting, which has set up a separate regulatory body, and expressed itself as welcoming the opportunity to accept the important challenges presented by this legislation.

CCBA president, Allan Waters, CHUM, Toronto, occupied the chair throughout the convention. Terry French, CKLC, Kingston, was chairman of the agenda committee.

NAME NEW DIRECTOR

Terry French was elected president of the CCBA for next year.

First vice-president is Mary Burgoine, CKTB, St. Catharines; Cam Ritchie, CKLW, Windsor, is second vice-president; Dick Misener, CFCF, Montreal is treasurer. John Moore, CJSP, Leamington, is secretary.

Other directors elected to the board were Ray Peters, CHCH-TV, Hamilton and Don Lawrie, Northern Broadcasting.

The CCBA will be represented on the board of directors of the national association, the CARTB, by J. Arthur Dupont, CJAD, Montreal; Ralph Snelgrove, CKVR-TV, Barrie; Murray Brown, CFPL, London; Allan Waters, CHUM, Toronto.

REDEFINITION OF BEER LAW

Ted Campeau, CKLW, Windsor, told the convention he thought that the broadcasters should make up their minds whether they want beer advertising or not.

He drew attention to the incongruous situation where the CBC says stations can accept it with the consent of the provincial government, while the government does not tell the stations they cannot accept it but instructs the breweries that they cannot buy it. He felt that the CARTB should be asked to approach the new board of governors, when it is appointed, for a change in the regulations right across Canada so that the board would control advertising content and format itself, without any clause throwing the decision over to the provincial governments.

CHALLENGE MUST BE MET

Reporting for the CARTB, president Malcolm Neill, CFNB, Fredericton, commented on the fact that

the new Broadcasting Act finally recognizes that private broadcasting not only exists but that it is operated by mature people.

"The new board," he said, "comes very close to what we were after. We asked for a board of five full-time members, and got one made up of three full-time and twelve part-time. "But," he continued, "the board has every element of being independent (of both CBC and private stations)."

Neill went on to point out that the new legislation has provided for the setting up of private networks. "Under the old act," he said, "we were restricted to local operation. Now we have the opportunity to expand. Whether we like it or not, we are going to have to show what we can do with network broadcasting. We've got to meet the challenge. It's not going to be easy but we can do it. Let's not say that things can't be done. The opportunity is there and the only limit is our foresight and initiative."

He went on to say that no restrictive legislation is good, but that the new act is a step in the right direction.

"We shall never have good legislation as long as broadcasting is discriminated against," he said, "but they have passed the ball to us and it is up to us to show them what we can do about it."

He paid tribute to the officers of the association, especially Jim Allard, its executive vice-president, for their work in getting the legislation passed, and concluded with the thought that:

"The association itself is not going to develop Canadian talent or establish networks. This is a job which each station will have to take on for itself."

Sam Ross, formerly assistant manager of CKWX, Vancouver, and now Ottawa correspondent for the All-Canada mutually-operated stations, reported to the meeting on the British Columbia Association's activities in conjunction with the University of British Columbia in the training of personnel for the broadcasting industry.

Ross, who spear-headed the project before leaving Vancouver, was invited to report on these activities to the association against the day when they might want to undertake something comparable themselves.

He explained how the idea grew out of courses started by Reo Thompson, when he was at CKWX, in conjunction with the UBC Radio Society.

When it became too heavy for a one-man job, Alan Thomas of the UBC was invited to a BCAB meeting, and he offered to organize a curriculum. The BC broadcasters appropriated \$10,000 a year for five years.

The project divided into two parts, night courses for students and the public and a special seminar for management and top executives.

Subjects included:

"Speech for Radio and Television," with the accent on "ordinary Canadian." They are now operating two

(Continued on page 7)



NO FISH STORY HERE! Andy Marquis, CJAV assistant manager, invited George Burtnick of Alberni Lockers Ltd. to a day of fishing after selling the company on a spot campaign. Showing off the day's rewards are George (left) and Andy, each tugging proudly at a 46 pound Tyee salmon.

(Continued from page 6)
courses in this field, one for beginners and the other for professionals.

"Commercial Writing for Radio." This, Ross said, is the most successful field.

For the first year, the emphasis is on "sell" copy. Students write copy at home and it is criticized in class.

For the second year, the class divides into elementary and advanced, each group being confined to 25 people.

They have now added commercial writing for TV, and are also branching out into TV film production.

This year, they have organized off-campus courses which are held in Victoria, Kelowna and Prince George.

The annual \$10,000 appropriation is raised from stations on the basis of 52 spots, each station contributing according to its own rate card. The Walter Koerner Foundation also gave \$2,000 for the seminar and \$1,000 towards the film workshop.

CKBB Barrie Ont.

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950 KC**

Top Station* in

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COLLINGWOOD**

A 300% increase in delivered audience

* Elliott-Haynes Survey — Sept. '58



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BORE
PEOPLE
with
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LISTENING

but
PEOPLE

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in Canada
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CCBA Convention

PUT THE PERSONALITY BACK INTO RADIO

by IAN GRANT
Staff Writer

A BREEZY AIR of informality started the first session of the Central Canada Broadcasters' Association convention in Ste. Marguerite, when keynote speaker, Alex Edmison, assistant to the principal of Queen's University, presented delegates with his Ten Commandments of Public Speaking.

Edmison with the aid of humorous stories, old and new, outlined his commandments as follows:

(1) Thou shalt not commence thy speech with apologies. Why warn your hearers that they are going to be bored? They will find it out soon enough.

(2) Thou shalt not fill thy speech with statistics. Statistics are dull and people do not, and will not, remember them.

(3) Thou shalt not be overly sentimental. While "audiences of one" may like considerable sentiment, those of larger numbers do not appreciate it usually.

(4) Thou shalt not exaggerate. Makers of exaggerated or highly

colored statements do not gain much thereby.

(5) Thou shalt not be sarcastic or unfair. Audiences are quick to discover any trace of unfairness in a speaker.

(6) Thou shalt not be dull. Why worship the false gods of the ordinary, the obvious and the commonplace? The world is full of interesting illustrations, fresh facts and absorbing anecdotes. There is no excuse for a dull speech.

(7) Thou shalt not murder the King's English. The vocabulary problem can be solved by bringing the speaking vocabulary up to the limit of the reading one.

(8) Thou shalt not wander from thy subject. The "reminiscent urge" often leads speakers into difficulties. Also do not "be reminded" of jokes and stories so much that your speech proper is weakened.

(9) Thou shalt not steal the time of thy audience. Speakers who get up, unprepared or otherwise, and give their hearers nothing of value, interest or amusement -- do literal-

ly steal the time of those they speak to.

(10) Thou shalt not be long-winded. Have mercy on the audience. Why add to the sum total of human misery? Do not miss three or four good places to conclude.

WHAT IS MODERN RADIO?

The second speaker of the Monday morning session was Gordon Davis, general manager of KYW-Radio, Cleveland, Ohio, who told the broadcasters that a music-news operation can be made successful provided the station has a well developed personality. A slightly condensed reprint of this speech can be seen on page 20 of this issue.

Following this theme, Adam Young,

president of Young Canadian Ltd., said that "it is what the station, even a network station, does on the local level that really counts."

In reply to the question "What is the formula for programming?"

Mr. Young said that in his company, which handles the programming of several stations, the answer is Modern Radio.

He said that "many network people have become alarmed over the phrase "Modern Radio," because it does away with the need for a network. It permits the station operator to stand on his own two feet with dignity. He does not have to participate in subsidizing a network that is his biggest competitor."

He defined Modern Radio as "a station that has an overall personality of its own, a station whose every program goes toward rounding out that personality and one that is under tight control of management to make sure that its program policies are adhered to, and does not try to be all things to all people, which today no station can be. For today radio listening is a very personal thing."

COMMERCIALLY SPEAKING

Concurrent radio and television sessions on the last day of the convention saw commercial managers and station representatives get down to an informal discussion on sales quotas and how they are determined.

The meetings also touched on other subjects such as, how the sales staff operates; are they paid on commission or salary or a combination of both; do salesmen service their own accounts; and other subjects which revolve around the commercial end of station operations.

Looking For A Challenge?

If you are a writer and can turn out quantity and quality, we may have the position you are looking for in Northwest Canada's fastest growing television market. Send copy and particulars to

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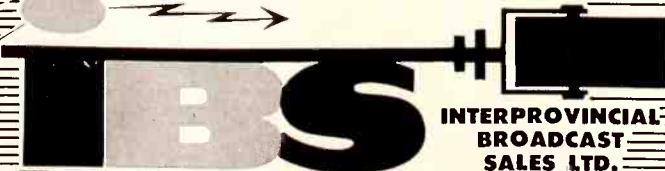


We'd like to confess on our Bishop

Our IBS French market analyst is a studious young bishop named ron. He's the man who decides our radio station actual coverage areas — tells our salesmen which products will or won't sell in any market — has the answers to most of your marketing problems in French Canada.

Recently, in a rare interview, ron stated "Gravelbourg isn't worth a damn in Rimouski, but it reaches a group of French-speaking people who are so loyal that they paid to build the Gravelbourg radio station".

May we put ron to work on
your French marketing
problem?



Toronto: Ken Davis, Gen. Mgr., 199 Bay Street, EM. 4-1197
Montreal: Lionel Morin, Mgr., 1411 Stanley Street, VI. 9-5221



... something missing?

Obviously! A very important part of the ladder just isn't there. Similarly, present radio audience measurements, restricted as they are to in-home listening, have something missing. While ten years ago such measurements were acceptable, the pattern has changed. To-day, in-home listening sometimes represents as little as 50% of the total audience.

When you consider this in conjunction with the fact that **more people** are doing **more listening** in **more places** with **more sets** than ever before (actual surveys show that more than 15,000,000 Canadians listen to radio as a regular daily habit) the auto, portable and other out-of-home radio listeners form a significant portion of the total market.

To meet the industry's increasing demands for more accurate and more reliable audience measurement data, Elliott-Haynes Limited announces a companion service to its present coincidental telephone surveys. This new service, based on personal interview with representative cross-sections of the population of each county and census division from coast to coast, is designed to measure the **total listening** of Canada's **total population** — the most comprehensive study of radio listening ever attempted in Canada!

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Vice-President and Media Director

W. A. McCracken Limited

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an excellent test market**

Mrs. Graves says: "I find Peterborough an excellent 'average city' test market. It is relatively uninfluenced by large metropolitan media. We used television in Peterborough for the introduction of a new feature in Norge Appliances, and results were so promising, we later successfully applied them to the national campaign."

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

CHEX TV
Peterborough

REPS:
In Canada—All-Canada
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CHEX RADIO
Peterborough

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

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Kingston North Bay Timmins Kirkland Lake Peterborough

LISTENING IS Your BUSINESS

by C. W. Wright

SO FAR IN this series we have discussed the subject of listening and its direct relationship to the business of broadcasting.

There is, of course, a much wider aspect of the situation, and a much more general application. For example, listening affects the relationship of parent and child; teacher and student; management and staff; in short, it is an integral part of all efforts at verbal communication.

There is one bad listening habit which has an unfortunate influence on the whole process of listening and it might well be described as, "Regularly avoiding any form of difficult material."

Like many habits, this one is often formed early in life. Similarly, it strengthens with continued exercise and finally becomes part of an established conduct procedure. Its early growth can often be detected by a close observation of the study habits of children. If such observation reveals a marked inclination to avoid any form of challenging material, then we are also witness to the early stages of the growth of a bad listening habit.

Let me recount, in some detail, the

results of a listening study, performed under the conditions specified by a group of competent instructors in an American University.

By means of carefully controlled tests, the one hundred poorest listeners among the college freshmen were revealed. Similar tests also revealed the one hundred best listeners among the same group.

After the poor listeners were identified, an intensive study of their "listening habits" was carried out.

By means of personal interviews and carefully designed questionnaires, every effort was made to discover just how, in their march to maturity, this lack of listening skill became so firmly established.

One definitely determined contributing factor was their conduct in the broadcast listening area. How did they behave when they faced a choice of programs? Only a tiny percentage of those one hundred poor listeners ever left the dials set at a program which presented a mental challenge, or imposed any mental effort at comprehension!

The much larger percentage never listened to such programs as: "Information Please," "Invitation to Learning," "Chicago Round Table," "Meet the Press," "American Forum of the Air." Many were completely unfamiliar both with the titles and the program format or content.

What did these poor listeners tune in? Well, four programs were quite popular with this group: "Bob Hope," "Fibber McGee & Molly," "Red Skelton," and the "Lone Ranger!"

Now before some broadcaster waves a survey at me to indicate the popularity of the said programs, and asserts with considerable vehemence that, "There's nothing wrong with them," may I say I agree with him!

There is nothing wrong with them, and certainly they are popular examples of light entertainment, but they can never be classified as challenging or mentally stimulating. The point at issue is simply this: Those who made this type of entertainment their only fare were obviously side-stepping the material which presented any difficulty, and they were now tabulated among the "poorest listeners in college," facing four years which demanded skilled listening.

However, the better listeners regularly heard the first list of programs. In addition, many of them had established the practise of attending a wide variety of community lectures, dealing with a cross section of challenging material. In short, they were seeking material just a little beyond their normal grasp. To do this successfully, good listening became an essential, and thus a superior listening skill developed.

This latter group were really experienced listeners. The former, through the habit of avoiding difficult material, never really came to conscious grips with the listening process; they never actually became



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DEVNEY INCORPORATED
NEW YORK, N.Y.

experienced listeners. Now they were faced with a period involving several years of constant exposure to lectures dealing with difficult subjects, and from which there was no escape, that is, if they hoped to graduate!

I wonder if we have here a partial reason for the so frequently encountered difficulty peculiar to that transition stage from high school to University?

To guard against this possibility, Dr. Ralph Nichols says, "To ensure that every learner acquires experience in listening, challenging aural presentations of graduated difficulty ought to be made an integral part of every speech and English course. Motivated, intensive practice of this kind is invaluable to those who plan to enter college."

I think we could logically carry that philosophy an additional step and say that such practice would prove invaluable to every one entering the business world, whether via the college route or not.

Will my reader please note these words of Dr. Nichols, "Challenging aural presentations." After all, broadcasting is one tremendous source of "aural presentation," and perhaps here lies another potential justification for the community station and its contribution to its listeners.

I have accepted the doctor's challenge, and added some listening instruction to the speech courses I direct. We have already glimpsed some interesting conclusions.

First of all, the tests reveal a wide difference in listening skill. Although to the lecturer, the group would appear to be about equally in-

terested, we have recorded a low of 30% and a high of 90% in the same group, with the same test.

Next, the most progressive students and the best listeners have proved to be synonymous. The ability to listen definitely influences the ability to learn.

Salesmen in the group seem to quickly appreciate the importance of the listening process in its relationship to successful selling.

The most interesting speakers are listed among the best listeners. A visiting celebrity may have the explanation for this. During a recent appearance in Ontario, Bennet Cerf was asked for some explanation of his obvious popularity and success. He replied, "I have a very old-fashioned habit, I listen!"

Maybe the broadcasting industry, in its search for public service opportunities might seriously consider offering some "aural presentations" to its younger listeners. They will ultimately grow into broadcast customers, and appreciation is a powerful motivating force!



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3

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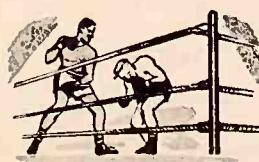
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SPECIFICATIONS

FREQUENCY RESPONSE	Meets completely TR105B Specification
DISTORTION AT + 18 dbm OUTPUT (after line pad)	
INPUT IMPEDANCE	4 mixer inputs @ 50 ohms, 150 ohms balanced, or 5,000 ohms unbalanced
LOAD IMPEDANCE	1 Line Output @ 150/600 ohms
OVERALL GAIN	Microphone to out line 100 db
INPUT NOISE	- 115 dbm maximum
POWER CONSUMPTION	1.7 watts
DIMENSIONS	15½" x 8" x 5"
WEIGHT (complete with batteries)	21 lbs.
COLOUR	Light blue
BATTERY LIFE	Approx. 15 hours continuous operation



AD-1058-2

BEST WISHES TO C.C.B.A. MEMBERS

Speech Transcript**WOMEN ARE A LOT OF THINGS BESIDES WONDERFUL**

by CHARLES H. BROWER
President, BBDO, New York

ONE OF the things most important to marketing success is packaging, and I have recently been studying the packaging of women. I have come to the conclusion that the way a woman is packaged is a reflection of the mental and moral state of the times in which she lives.

The powdered wigs of the pre-revolutionary French ladies indicated a class attitude of falsity and frivolity that was bound to bring the aristocracy to the guillotine. The honest homespuns of our frontier women reflected the unrelenting determination of the pioneers to create a new world. And, in just the same way, the sack dress of today is symbolic of our times. It represents a human soul lost in the midst of a puzzling mess.

But beyond that—the great truth about women's dress, about packaging, about marketing, about everything that you and I are concerned with, is the fact of change.

It is change and not love that makes the world go around. Love only keeps it populated. Change keeps us alert and on our toes. It shapes our lives; it provides us with our jobs; it is the key to our economic growth, to our very survival.

Innovation does more than make the world go round; it makes this dizzy globe we're on spin at a speed that's breathtaking. Every day, another complete revolution. Day after day, revolution after revolution—in living and shopping and eating and playing and learning and thinking. It seems to me that every day the world moves faster—and changes faster—which means that, like Alice in Wonderland, you and I have to run faster to stay in the same place. And we have to run twice as fast in order to get ahead of where we were yesterday—and stay ahead of all the other people who are running, too.

CHANGE AND OPPORTUNITY

So what can a man believe in, in this fast-moving, helter-skelter world of late '58? What does he hang on to? What can he be sure of?

Two things, I think.

He can be sure of change.

He can be sure of opportunity.

Do you realize that the world has never changed as fast as it is changing right at this minute?

Do you realize that of all the scientists who have ever lived in history, 90 per cent of them are still alive?

Do you realize that within your lifetime, man's life span has been increased by twenty years? You have lived to see more new developments in the field of medicine than have occurred in all the years, in all the world, before you were born.

You have lived to see more new developments—more changes, many times more—in any field you can think of than anyone has ever lived to see before. People talk about the world growing smaller, and in some ways, of course, it is. We can turn on the TV set and see things thousands of miles away, as they happen. And in color. And soon we'll be

flying across the continent so fast that (with the change in time) we'll arrive at the same hour that we left home. Or even sooner.

Exciting to think about. But to me the exciting thing is that our world is growing bigger, not smaller.

Suddenly we are in outer space. The sky used to be the limit... but suddenly the sky is no longer the limit. Suddenly there isn't any limit. We can no longer even conceive what the limit might be. We can only wonder. We can only wonder

plunged only into a new hemisphere. The changes to come... will be infinitely greater."

Surely this is the most challenging and exciting time that ever was to be alive. And surely your business and mine—the marketing and selling of goods—is the most challenging and exciting business we could be in.

And the most baffling. Markets are shifting so fast. People are moving. From urbia to suburbia. From suburbia to exurbia. From Herald Square to Cross Country

gent. Betty Crocker didn't have her Brownie Mix... or her cookie mixes... or her frosting mixes. American Tobacco had no filter... Campbell's Soups didn't include Minestrone or Turkey Noodle... Bristol-Myers hadn't invented the roll-on deodorant... New York Telephone didn't have colored phones.

INNOVATION OR BOREDOM

The alternative to innovation in your business and mine, unfortunately, is something called economic boredom. Which means that there isn't any alternative. You cannot become a leader in your field—you cannot maintain leadership—in today's economy unless you have an open mind and an aggressive policy about innovations. Innovations in your product: like putting stripes in toothpaste.

Innovations in your package: like cola in cans and whiskey in lamp bases!

Innovations in distribution: like the toiletry merchandiser who sells, stocks and services toiletry and drug items in food stores. This distribution method has become big business since the War, accounting for an estimated 40 per cent of the volume done on these items in food stores.

Innovations in selling: coast-to-coast closed-circuit TV is certainly a dynamic way to hold a sales meeting these days.

Innovations in advertising and sales promotion: like Soup on the Rocks. Or Schweppervescence. Or Togetherness. Or The Forward Look.

Advertising innovations have set a dizzy pace since 'way back in the days when the town crier wandered around town tolling—and extolling—the virtues of a product or service. The first ad that ran in full color—what a milestone that was! And the first singing commercial on radio, what a commotion! And remember the first skywriters? People all over town were walking into open manholes. (Or is it men holes?)

ADVERTISING: IS ALL OVER

Today the consumer is saturated with advertising—from the first thing in the morning till eighteen hours later when he finally passes out (usually from exhaustion) at night. He's glutted with it: on the radio, on television, in his newspapers and magazines, on the road, in the station, on the train—everywhere he goes, everything he does. At least, he used to be able to escape now and then by shutting himself up in the bathroom. Now he can't even do that any more. He gets in there with the READER'S DIGEST and even that is full of ads.

My point is this: If advertising isn't distinctive... unusual... inventive... forceful... dominant... how does it stand a chance of being noticed in the confusion and the crowd? How do you reach a woman with your selling story and make it stick?

First, consider the store where she shops, the supermarket. There are over 5,000 items on the shelves, and according to a recent Du Pont study,



whether our children and their children will be living on the moon. And will be living well over a hundred years... with power from the atom and food from the bottom of the sea.

OLD BUT NOT PREHISTORIC

Have you talked to a child lately about what life was like when you were a boy? Believe me, it is a humiliating experience. I'm old, but dammit, I'm not prehistoric! The average small boy can't even conceive of what life was like when there wasn't any television. (Or TV dinners!) Or Kleenex or motels or jet planes or atom bombs or "Scotch" Brand Tape. (Come to think of it, how did we ever get along without "Scotch" Brand Tape?)

Think what a time today's small boy will have with his children! Think how they'll laugh (and make him feel old) when he tells them about cars that used to run on gasoline! "Please, Daddy," they'll tease, "tell us again the one about climbing up the ladder in the Fall and putting on extra windows to keep the cold air out!"

EVERYBODY IS CHANGING

Alfred Friendly, the brilliant managing editor of the WASHINGTON Post and TIMES HERALD, recently summed it up like this:

"We stand on the threshold of a neo-Columbian age, with the prospect of change a thousand times vaster than that which followed the voyages of the Great Navigators. Those changes were... revolutionary, yet those men

Shopping Center. From the friendly corner grocer to the self-help supermarket. From everywhere to the discount houses.

All around us we see change, which makes us sure that we will have to keep changing, that our products and packages and plans and promotions will have to keep changing. It makes us sure that if we don't stay on our toes, we will land on our backs!

Our competitors are changing; they are growing smarter every day. And our customers are changing. They're growing smarter every day, too. And richer. And better educated. And more sophisticated. With more varied appetites. More cultivated tastes. With wider interests. And longer week-ends. And longer vacations. Everywhere you look: opportunities. Opportunities for innovation. New ways of doing things.

For many companies (mine included), new product developments are the basis for profitable growth. Some companies cannot survive today without them.

At BBDO, we have grown very rapidly in the past ten years; our billings are five times as high as they were in 1947. Yet two-thirds of our current billing is in accounts that we had in 1947! Two-thirds of our growth has come from the increased sales of existing products and the introduction of new products by old clients.

When Du Pont first came to BBDO, there were no such products as nylon, "Dacron" and "Orlon". B. F. Goodrich did not have tubeless tires. Lever Brothers had no liquid deter-

"Progress is her most important product"

she spends approximately twenty minutes in the store.

You don't need a slide rule to figure out that at least 250 items a minute are fighting for her attention.

And last year, 6,000 new grocery items were introduced to her. That's twenty new products every single working day last year. Obviously, not too many of them crowded their way into the store's crowded shelves and into the housewife's crowded mind.

Consider what is in her mind already. Already she is worried about her tired blood, and the laxative habit, and denture breath, and lower-back pains, and clogged sinuses and rough, red hands. Her hair is dull, her pores are large, her skin is dry, her scalp is itchy. Her stomach valve keeps letting out more A's than B's, and her stomach acid keeps burning holes in her handkerchief. She's never felt really clean before, and even now, she only feels half safe. Worst of all, it turns out that her bra isn't a living bra; for some reason, it just lies there.

Crazy, mixed-up customer? Crazy like a fox!

CUSTOMERS LIKE PROGRESS

Today's customer, male or female, is a surprisingly savvy citizen. Surprisingly sophisticated, harder to sell than you think—and much, much harder to keep sold. Brand loyalty? Don't count on it. Because, at best, it is only a rough measure of a customer's willingness to come back for more... provided no other manufacturer has come along in the meantime with something better. There is no such thing today as a satisfied customer. There are only dissatisfied customers. The fact that they are buying your product this week doesn't mean they'll still be buying it next week. It means that as of this week they haven't found anything they like better. But they're looking; believe me, they're looking. Today's customer is shrewd in the ways of advertising and marketing. He or she (especially she) can spot a phony at 50 paces.

She has no sympathy for old-fashioned products or old-fashioned selling. Progress is her most important product.

Gone are the days when a housewife won't look at any other soap except Pears' Soap because she's true blue and loyal to Pears', no matter what. Gone are the days when a man says, "I drive Buicks; always have. My father did before me." People today are thinking independently, voting independently, buying independently. They want facts, not fancy. They want straight talk, not double talk. They want news, not nonsense. Put news into your product and you'll put your product in the news!

NEW USES ARE BIG NEWS

"Q-Tips" used to be strictly a product for the nursery. Today "Q-Tips" are still in the nursery, but they're also in the workroom and the schoolroom and the bathroom and on the dressing table. New uses. New markets. New sales. New profits... without the dangers, the heartbreak, the cost of developing and introducing new products.

NEW PRODUCTS ARE BIGGER

Still... it's the new products that are the big news. Sure, a new campaign or a new package or a new sales incentive can give a boost to an old product—even a temporary boost to an out-of-date product. An ingenious marketing man can sell buggy whips or roll-top desks or old raccoon coats or English hobbies' rain capes. He can promote them as a fad, but not for too long and not to too many people. The same effort applied to the right new product with mass appeal will produce far greater results.

But how often does a roll-on deodorant come along? Or wash-and-wear? Or instant fruit juice in a jar? Or pretzel-tying machines?

How many thousands of ideas get thrown out along the way to wind up with a handful of good ones?

I read an article recently about the staggering mortality of new ideas. The author cited the experience of twenty large companies concerned with successful new product development. Five hundred and forty possibilities were considered in the idea stage.

- Ninety-eight were selected for preliminary investigation.
- Eight were picked for further development.
- One survived.

One out of 540 appalled the author of this article. To me, these are darn good odds. I'll have 540 ideas any time if I can end up with one really hot one.

However, not every 1-in-540 ideas is really hot. The best estimates are that only 20 per cent succeed. One in five. And it is interesting to note that the ratio is about the same with new movies... and new songs... and new books as it is with new products. Of those that are picked, only 20 per cent succeed.

One in five isn't good enough. The cost of 80 per cent failure is enormous—in money and in time. Did you see the recent piece in DUN's REVIEW about American Machine and Foundry? The author, George Hastings, estimates that the cost in time and money of a new machine—from the gleam-in-the-eye stage to actual commercial production—is \$500,000 in money and 55 months in time.

EVEN PRESIDENTS CAN BOOB

How do we make surer? Nielsen tells us that they made a study of marketing decisions and found that executives are right or substantially right only 58 per cent of the time. I think it is the responsibility of the marketing department to raise this percentage—to improve the success record. Aside from the head of the company—or the sales manager—marketing men are usually the only ones who have the over-all view that is necessary to evaluate new products or innovations. And even more than top management, they are in a position to evaluate objectively. Too often a company president is guilty of forcing an idea into practice when it was less than worthy of promotion.

The responsibilities of the marketing department are, I think, five.

- First, originating ideas. Hund-

reds of them. By the bushel, by the carload. Timely, expedient ideas in our rapidly changing economy.

● Second, evaluating, sifting, screening, discussing, exploring. All available measurements must be applied to determine the worth of the idea.

● Third, planning the development of the idea.

● Fourth, testing and more testing, until the research and development team and the marketing team are both convinced the idea is right.

● Fifth, the final tests are market tests, the last check before the big chips are spent.

DESPERATION WON'T WORK

Innovations always seem to work more successfully on the up-swing, during a good period rather than during a recession. Is that because when business is bad, nothing seems to work well? I don't think so. I think that when business is bad, too many companies jump too fast. They use desperation measures—innovations that haven't been fully developed or fully checked—gimmicks and deals which are, at best, only quick shots in the arm, and which may be damaging in the long run.

In good times, there is more money, more time, more manpower to devote to the development of new ideas and products. I am certain that the long-range approach is the sensible, sound approach—playing the tides instead of battling each individual wave.

NEW BRANDS KEEP CLIMBING

I am probably the world's number-one optimist. I see enormous opportunity ahead of us, new sales opportunities opening up every day as our world widens, as our knowledge deepens, as our economy expands. Never have we had so much reason to be inventive and creative, reason to come up with new and better products, new and better marketing methods. The public is eager for it, if it's new and better. The public has a new zest for living. People know what they want, and they have more money to spend. They want it to be new. And improved. Which means you can be leading the field today and be out of the running tomorrow.

A recent Nielsen analysis showed that, within a group of 190 food and drug commodities, three out of every ten leading brands were knocked out of first place in the last ten years by new brands.

Exciting years are facing us—those of us who keep our products and our ideas and our plans exciting. Those of us who keep our creative standards high. Those of us who turn our backs on the old, tired ways of doing things and look ahead to new, more efficient ways. Those of us who show a genuine sense of responsibility, a genuine obligation to give our customers the innovations they want. And the quality they want. Too many of us are following—second-guessing—too few of us are leading. Too few of us who are willing to risk the imagination and the capital and the vigor to be the pioneers of tomorrow's bigger, wider, better world.

Potts' SPOT

● THANKS TO our many friends who visited our quarters during the C.C.B.A.

● ON OUR recent visit to Wingham's "Open House"—an idea which was initiated during TV Week 1957—we saw several thousand people pass through the station. In 1957 the station planned to receive 400 to 500 people; 5,000 showed up. We met listeners and viewers from as far north as Lions Head, and as far south as Stratford. The CKNX staff of over 70 acted as guides and explained the inside story of the station. The visitors also saw themselves on TV, and recorded station breaks for Radio. Johnnie Brent did his regular morning programme that evening, giving the visitors a chance to hear themselves on the air next morning. Some of the early broadcasting sets and equipment were displayed to show the visitors the progress of Radio.

● SEPTEMBER 18th was proclaimed "Bill Haight Day" by the Mayor of Sault Ste. Marie. Bill Haight, a featured country music singer on CJIC, recently cut his first Quality Record and the celebrations tied in with the release of this disc coast to coast. Guests at the Soo for that day included Mrs. Audrey Williams, widow of the late Hank Williams; 9 year old Hank Williams Jr. and Tommy Hunter, CBC Western singer.

● IN HONOUR of their beloved composer Franz Liszt, Radio Station CKOX Woodstock presents to an audience of 30,000 Hungarians in the tobacco belt around Woodstock, a one-hour Saturday show titled "Hungarian Rhapsody." Its chubby and genial emcee, Michael Horvath, 40, was a lawyer in Hungary when he escaped a 15 year sentence in Siberia. For the last 8 years he has been a sales representative for Ontario Tobacco Co. He is a masterly showman. Not long ago he was touched when he learned that a 9 year old girl in London, Ontario, was weeping because her father had left her mother on their 10th anniversary. While softly playing the song "Come back, Darling" on his show, Horvath had the child plead over the mike in Hungarian "Come back, Daddy." Daddy came back.

—(Courtesy Liberty Magazine)

● BEFORE YOU BUY THAT SPOT . . . CHECK POTTS' SPOT.

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Potts

and Company

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

TV Survey

LOCAL PROGRAMS ARE THE MAIN NEED

by VIVIAN TATE

AS PRIVATE television in Canada approaches its sixth anniversary, comments by station owners and managers show that this six-year-old has grown up fast. The growth has been sufficient to overcome the first financial uncertainties. Also it has uncovered a large number of Do's and Don'ts.

In a recent mail survey, All-Canada Radio and Television asked the television stations they represent for their thoughts on how their medium stands today.

All commented on the rapid growth of the industry which has been described as phenomenal. Both national and local advertising volume is up over 1957 and far ahead of anything anticipated just a few short years ago. Market saturation by sets in some areas is as high as 80% of potential. Acceptance of the medium by local advertisers is no longer a problem but in some markets, rate increases are pricing them out of the peak viewing hours in the evening and efforts have been made to make the afternoon hours a better vehicle for local sponsors.

SHOWS MUST BE CHANGED

A warning note was sounded regarding programing. Viewers are becoming more selective in their viewing habits and it is necessary to remain flexible in your programing to retain the loyalty of your local audience. "Even if a show is a good

one," says Bob Reinhart, manager of CFPL-TV London, "don't leave it in one spot too long so the schedule becomes a habit. If a show must remain in the same period, vary its format from time to time; adopt new production procedures, and insert new features within the program framework." Bob was also concerned with what he called the 'trend development' in programing. "By this," he said, "I mean the over-emphasis on Westerns one season, psychological drama the next, and so on. I don't believe we should let ourselves fall into these self-destroying ruts. We have a responsibility to maintain a balanced schedule, and unless we do we'll soon wear out and sicken our viewers on program content."

EVERYTHING IS LOCAL

The need for more emphasis on local productions was stressed. Viewer identification with local personalities is cited as all-important, both in building audience loyalty and in moving advertisers' products. "There is no national product," says Roy Hofstetter of CKWS-TV, Kingston. "All products are local." Greater recognition of this truth will make commercials far more effective, Roy indicated. "This can only be achieved by leaving enough room at the end for local tie-in."

"Don't go Hollywood! in your selling," was the way Wilf Woodill put

in B.C.

C J O R
PERSONALITIES
ARE
"BEST SELLERS"

(your product is protected against
competitive advertising)

see

Stovin-Byles

for details

5000 watts on 600 kcs

Still covers the greatest area in B.C.

CJ OR VANCOUVER, B.C.

it. Wilf, general manager of CKSO-TV Sudbury, said that "television is a very personal, intimate medium and your television air salesman must be very personable and intimate."

While there is no question that viewers enjoy the big network productions, "they also appreciate, and insist on programs that deal with local happenings and personalities," says Keith Packer, manager of CHEX-TV Peterborough. "The viewer identifies national products with local outlets. Regardless of what it is he sees advertised on television, in most cases he buys it at the corner store or downtown."

Out in Regina, Hal Crittenden, general manager of CKCK-TV also stressed the importance of the local

point-of-view in programming. "Informality, the feeling of viewer participation with the performer and the program, are vital attributes," he said.

TV CHANGES LIVING HABITS

There is one point on which everyone seems agreed; TV has changed the living habits of viewers. In Kamloops, B.C., Walter Harwood of CFCR-TV lists several notable examples. "Service and community clubs which a year ago held meetings in the early evening now meet at noon." He cites a "definite trend to less complicated meals in the evening . . . more 'nibbling of specialty foods' accounting for a sharp increase in sales of such items.

R. H. Ramsay, manager of CJIC-

TV, says that theatre patronage in Sault Ste. Marie has dropped off alarmingly since their station went on the air. Other media in that area have not suffered, however. "The advent of television," he said, "has made more people advertising conscious and most merchants are spending more money in advertising now than ever before." Mr. Ramsay adds that television has made stay-at-homes of many hockey fans. "Saturday night at one time was hockey night in Sault Ste. Marie with crowds of close to 5,000. Since television, these crowds have dwindled to just over 2,000."

As time goes on, it is predicted that television will enter even further into the lives of viewers. The industry will become much more competitive presenting a greater challenge to stations to retain existing business and to secure a fair share of the over-all advertising dollar which it is believed will be spent in increasing proportions in television. Viewers

will spend more time watching television but, with new stations increasing competition within markets, creative programming will be needed to retain these viewers.

This is particularly true of daytime hours which "must be strengthened considerably if we are to make them pay off," says Bob Reinhart of CFPL. "It is the daytime and late evening areas in which our only hope for more business lies. The amount of revenue derived from the 8:00 to 11:00 pm periods will never be enough to carry a station's operations."

Sound advice is offered to new TV advertisers by G. W. Cruickshank, station manager of CKNX-TV Wingham, who summed it up; "To any client using television in our market for the first time, the one piece of advice that we have to offer is this: Buy enough for a long enough time to give us a fair chance of showing what television will do in our area."

Lord's Day Act

CLAIMS CBC CAN'T BE CHARGED

THE CBC HAS appealed to the Supreme Court of Canada to reverse the judgment of the Ontario courts that it must stand trial on charges of violating the Lord's Day Act by broadcasting news on Sunday.

Counsel for the CBC, W. B. Wiliston submitted as grounds for reversal, the fact that the CBC, by statute, is an agent of the Crown and exempt from the Lord's Day Act. He contended that the Act does not prohibit broadcasting under the Canadian Broadcasting act on Sunday.

The Ontario courts had previously ruled that the CBC is a "juristic person" and therefore responsible for offences it commits.

The charge against the CBC is one of five laid in Toronto last year. The others are against the three Tor-

onto newspapers -- THE TELEGRAM, THE TORONTO DAILY STAR and THE GLOBE AND MAIL -- and Radio Station CKEY.

Ontario Attorney - General Kelso Roberts ordered charges laid against THE TELEGRAM after that paper began publishing a Sunday edition on March 17, 1957. The newspaper subsequently lodged complaints against the other newspapers, CKEY and the CBC.

Charges against the newspapers and CKEY are pending the outcome of the CBC's appeal to the Supreme Court of Canada.

The appeal is being heard by seven judges, headed by Mr. Justice Robert Taschereau. The others are Justices I. C. Rand; C. H. Locke; J. R. Cartwright; Gerald Fauteux; Douglas Abbott; and Wilfred Judson.

HOUSEHOLD FINANCE
HAS A DAILY NEWS CAST
ON **CJMS** TO REACH
FRENCH MONTREAL

* 1280
on the
DIAL

CFAC sells the housewife!* Her confidence in your message is customary, because she has confidence in a station that brings her such a dazzling array of *national* programs . . .

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*Check any *Listenership Survey!*



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...for that big sales winner you need in your market or markets. Choose your show and watch sales grow.

- **THE JACK BENNY SHOW** As the world knows, Jack is no miser when it comes to paying off huge audiences with the generous laughs for which he is famous. *26 half hours.*
- **ALFRED HITCHCOCK PRESENTS** those delightfully spine-chilling tales that have made his name a byword on five continents. Highest ratings everywhere! *78 half hours.*
- **RESTLESS GUN** starring John Payne. Fast action, great casts and unusual stories have made this the 2nd highest-rated of all shows on NBC Television. *39 half hours.*
- **THE GEORGE BURNS SHOW** Triumphant return of one of television's funniest men in a new series of situation comedies every viewer will love. *26 half hours.*
- **WAGON TRAIN** starring Ward Bond and Robert Horton in hour-long pioneer adventures. Highest Nielsen rating in England. Top-rated in Australia, 27.3 Nielsen average in U. S. *39 full hours.*
- **DRAGNET** starring Jack Webb. Widely imitated, but never matched for authentic police action thrills. Consistent "Top 10" track record year after year. *104 half hours.*
- **THE JANE WYMAN SHOW** starring Jane Wyman. One of Hollywood's finest actresses in a dramatic anthology series that holds particular appeal for women. *69 half hours.*
- **BACHELOR FATHER** starring John Forsythe. Convulses the whole family as man-about-town Uncle Bentley copes each week with niece Kelly's teen-age capers. *40 half hours.*
- **THE ROSEMARY CLOONEY SHOW** Voted television's "No. 1 Musical Variety Show". Greatest guest star lineup ever assembled of any film series. *39 half hours.*

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Announcement

Walt Disney Productions, Burbank, Calif., announce the appointment of W. Bruce Butler to the position of Vice-President in charge of Walt Disney Television Sales with offices located in Toronto.

In this capacity, Bruce Butler will represent Walt Disney Television Sales throughout Canada in all business pertaining to their three popular Television series, "Walt Disney Presents - Disneyland", "Zorro" and the "Mickey Mouse Club". Bruce Butler is a native of Toronto, formerly representing Radio and Television stations for national advertising sales in Canada.

**WALT DISNEY
TELEVISION SALES
110 Adelaide St. E. Toronto**

*Rock - N - Roll***IT MAY BE ALL YOU SAY BUT SO'S YOUR BLACK BOTTOM**

by BOB BURNS

THIS ISN'T the first time a Disc Jockey has written an article, but it is the first time for me. So here goes My subject of course is music, which has been in the past and will be in the future one of the most controversial subjects in the annals of civilization and the present is no exception.

The trend in music the last few years certainly isn't the type of music that was popular when I was a teenager, nor is it the same as it was when the average parents who have an average teenager in their family were teenagers. But to quote from the title of a song done up very nicely by pert and pretty Miss Teresa Brewer "It's The Same Old Jazz Momma." It may seem like just another song title to you, but if you'll just sit back and think for a moment, I'm sure you'll realize just how much truth there can be in "Just Another Song Title." You're not convinced are you? Well, what say we do a little reminiscing.

Let's go back some thirty odd years to the roaring twenties, to the days of bullet proof cars, gang wars, wholesale killings and just about every vice you can think of. Don't scoff! These were the days of your teenage youth. And the music, why it wasn't any different when you can remember "away back when" than it is with today's modern teenager.

In those days, you had the Char-

leston, Black Bottom, Hutch-Cha-Cha, the Hoodalee Doo and some other fantastic names. You danced to this music and if you'll pardon the expression, "You really had a ball". Do you remember now?

CAME THE HUNGRY THIRTIES

Let's move up a few years to the hungry thirties. I was born in this period and I must honestly admit that I can't remember too much about it except the last couple of

BOB BURNS
wrote this article to answer the question, "Why do you play R & R?" He is 26, married with one daughter. He is an accountant by profession and a CKGB, Timmins disc jockey by inclination.



years. These were the days of the "singers" like Bing Crosby, Al Jolson, Sophie Tucker the last of the Red Hot Mommas, and in the latter part of the thirties and the early part of the forties, Perry Como, Frank Sinatra, Buddy Clark, Doris Day and I could go on page after page.

When these entertainers showed up on the scene, the era of the ballad came at the same time. Beautiful songs that we'll never forget because we were right smack in the middle of a war, the Second World War, and because of this there is much sentiment attached to many of these tunes introduced in this period.

I might add right here and now that this also was the time the teenagers were swooning over those creatures they called "crooners", fainting when their idol sang a song, mobbing them, tearing off their clothes in the middle of a theatre, or even in the street for what they termed as souvenirs! This happened to both men and women alike. You're starting to remember now, good.

Now comes the period I can remember very well because this was the time that I was, ahem, . . . a teenager.

When the Second World War came to a close, we came face to face with what we thought at that time another enemy . . . Boogie Woogie. And I personally feel that this period was worse, much worse, than what we have today in Rock-N-Roll.

BOOGIE WAS THE CRAZIEST

After Boogie Woogie was introduced, it took a little while to sink in, but it wasn't long before we were snapping our fingers, tapping our feet and doing that new dance called the "Jive" and if you'll permit me, I'd like to use another hep phrase, "Man this was the craziest". And it was too!

The boys were doing the splits, providing their drapes would allow it, throwing the girls between their legs, over their shoulder and rolling them from one side to the other via the hip. Ridiculous! At this time, the Zoot Suiters were going great guns with 40 inch knees in their trousers. WHOOPS!! I mean drapes, and the jackets were so long, they met the 40 inch knees and the key chains. WOW!! All they did was go to a pet shop and purchase a dog chain. It was about this time that dope was being used to a great extent.

So, then what happened? Back to ballads and novelty songs. This started in 1948 when a new sensational voice appeared on the scene, Mr. Frankie Lane.

Not only were the ballads popular again, but there was a new twist also. Song writers were putting out songs of "faith" for commercial sale and they too were very popular.

AND THEN CAME PRESLEY

This went on until 1954 and then all Hell broke loose when a guy called Elvis Presley recorded "Blue Suede Shoes" and thus a new era in music was born which is still with us at the present time -- Rock-N-Roll.

This is the music that the teenager of today goes for and yet so many parents and older people call it so much garbage. What I would like to know is why?

This music is no different from the Charleston of the Twenties or the Boogie Woogie of the Forties. I must admit it does take a little getting used to and some of it is nothing but garbage, but on the whole most of it is quite listenable.

I say it is quite listenable through experience. When Rock-N-Roll first came out I must again be honest and say I thought it was nothing but noise. However, after being surrounded and swamped by it, I have learned to understand it, and parents, Rock-N-Roll is something you can understand.

Sometimes Rock-N-Roll may seem confusing, but it isn't really. In Rock-N-Roll there is one basic beat, although the tempo varies considerably the beat is always the same. Now this is the thing that many of the older people cannot understand. They call it wild and uninhibited, and many term Rock-N-Roll as ridiculous. And once again there is that question, WHY?

This is not quite so the Teenager. These are young and rambunctious people who have untold stores of energy which has to be released in some way, and their way of releasing it is through Rock-N-Roll.

Now this is no different from your Charleston or my Boogie Woogie days is it? So instead of fighting it, why don't you accept it? We can at least be very thankful that today there are no gang wars, speak easies, or zoot suiters and dope. All the teenager has is his Rock-N-Roll dance!

One final question. What type of music would you crave for, if you were a modern 1958 Teenager?

300,000
listeners get
5,000
watts of
the best
CKX
1150 KC
RADIO BRANDON
MANITOBA

INTRODUCING CK

TO
60,000
TV VIEWING
HOMES (EST.)



H. A. CRITTENDEN
GENERAL MANAGER

CKCK-TV REGINA

CCBA Convention**YOU CAN'T SERVE YOUR MUSIC-AND-NEWS STRAIGHT**

Digest of a Speech
by GORDON DAVIS

General Manager Station KYW, Cleveland

WHY IS IT that today we don't feel the same thrill of excitement as we felt that first day when with stars in our eyes we went to work in radio? Remember how it was -- we were so excited we hung around on our day off hoping someone wouldn't show and we could give a station-break!

Why are broadcasters defensive about their business, unlike newspaper publishers, song-writers, cartoonists, baseball players, magazine and book publishers? Why a sense of guilt, a feeling of bad conscience?



Gordon Davis

For the answers, we need to bring a new kind of research into the business, research that won't cost a nickle, the research of an individual who with his feet on his desk, leans back in his chair and spends many hours in thought. We need to press in on the main question of "What am I doing in this business?" -- a re-definition in terms of 1958 -- we need to decide what our role is -- what we can and cannot bring the listener -- where our programing can be entertaining and frivolous and where it can be serious and responsible. We need to decide what we are. Until we do we're lost in confusion, in guilt, in disappointment, in needless criticism of each other and we're at the mercy of critics and politicians.

Perhaps most of all, we have to decide that there can be an approach to broadcasting which can pay off and which would be midway between the quiet and deathlike dignity of some broadcasters and the irresponsible carnivals of others. We have to learn that we can achieve a kind of dignity which no one would ever call dignity, that we can be fun without being silly, serious without being fraudulent.

Have we defined ourselves this way? I don't think so and I ask you to think back to the typical ads radio stations put in trade papers as proof of what I say.

TOO MANY CLAIMS

We're supposed to be experts in showmanship, advertising, communicating with people and motivating them. Yet the average ad of a broadcaster is a disgrace, filled as it is with too many claims, bad art, unsubstantiated statements. If an account on our station gave us such copy to be put on the air we'd turn it down, telling him to go home to think through his problems, to come to a definition of his intent, put it in as few words as possible and then decide how he can best sell it. We give this advice freely, being con-

vinced of the truth of it, to everyone but ourselves.

Argument Two as revealed in the trade ads: I'm sure most of us send our salesmen out onto the streets with the firm order to sell our station on its own merits, and not to sell it by tearing down the competitors. Yet how many trade ads are doing this now, indulging in an industry kind of cannibalism, most of it aimed at independent stations? We're accused of having souped-up ratings, of being off-beat, rock and roll, Top 40, giveaway. Supposedly, the commercials we schedule are unbelievable, though the same commercials placed on another station are quite believable.

Now I speak in complete kindness and understanding because this kind of propaganda hasn't affected our sales one iota. But if I managed a station which had decided that dignity (whatever that might mean to me) would result in more adult audiences (whatever that might mean), I'd spend so much individual research time with my feet on my desk thinking that I'd end up with a product I'd want to scream to the world about. I wouldn't have time to tear down competitors.

But I guess if our station were sort of quiet, not very active or creative, and I didn't know what to do about it, and more than that I didn't know what I was doing in this business because it seemed to be changing all around me, and our audiences were declining, and I just had nothing to grab onto, then I might run that kind of trade advertising.

It isn't just independent radio alone which has re-defined itself in terms of 1958. Take a look at WCCO in Minneapolis, or WCBS in New York -- still great stations. But the key is that we have to re-define ourselves in terms of today, decide what we can best do, motivate a staff, and do it and never stop doing it. Perhaps for you it's not an independent station as it is for us in Westinghouse Broadcasting. Perhaps it's a network station, or background-music station, an ethnic or foreign-language station, an FM great music station, or an FM great-music and great-talk station -- or perhaps some new kind of station which is just waiting to be brought to life by you. But whatever it is, it'll never reach for you -- you'll have to reach for it.

As individuals and as an industry, of course, middle-age has descended upon us.

LET'S TALK ABOUT MUSIC

We really are middle-aged, which means we're further away from the time when we listened to the radio as pure listeners and not impure professionals. With middle-age comes a greater sense of responsibility to ourselves, our children, our community. And then suddenly we hear today's music. So, let's talk about that.

It descends on us. We realize that popular music is often trash, certainly often foolish, definitely ephemeral and transitory. We're bothered because very few out of the thou-

sands and thousands of songs we play ever become a part of our folk-literature, and in an atomic age this somehow fills us with a sense of inadequacy, with the feeling that grown men are indulging in children's games to their own profit. It gives us a feeling of guilt though we're not sure what we're guilty of. We become like comedians who forget that their mission in life is to make people smile.

And then, because we haven't really thought it through, we fall into the critic's trap. We compare the worst of today with the best of yesterday. *Purple People Eater* -- which is really not a bad song but fun and admittedly silly -- is compared to *Stardust*, and any rock and roll song is compared to *Body and Soul*. We never sit around and yearn for yesterday's silly songs. We never say, "Why don't they write great songs like *Mairzy Doats* or *Bippety Boppity Boo*, or *The Hut-Sut Song* or *The Thing* or *Molasses* or *When Yuba Plays the Tuba Down in Cuba?*" And the mention of those songs, detested by the critics of the time, make us feel that even they were cleaner and finer, more pristine than today's.

So the orchestra goes into *Paper Doll* and our eyes light up and we say "there was a fine song . . ." And we forget, here in 1958, that we were singing this empty little infantile fantasy (*I Wish I Had A Paper Dolly I Could Call My Own* -- certainly a great and noble aim) when Hitler's armies were marching through Europe, when millions of sweet and innocent people were being herded into concentration camps, killed in gas chambers and ovens and before firing squads, and when the Western World was girding itself for its biggest challenge.

I guess we have to face the fact that pop songs are just light entertainment and that there's no reason to feel guilty or defensive because they don't meet the menace of atomic warfare. They make people happy -- a corny word -- they get comfort from these songs -- again, corn -- their loneliness is partially dissipated -- more corn. Let's stop being comedians who forget we have to make people smile. Let's decide that here in our programing we can be entertaining and light and fun, and serious programing can be scheduled elsewhere. And when we come to these conclusions we've just begun to answer that first big question, "What am I doing in this business?"

TWO KINDS OF POPS

Why do people like radio today? Particularly independent radio since this is my field. Why the new excitement in sound as such? Why the ever-handy companion?

A clue. There are two kinds of pop music. There's the kind which people say they hate but which they also listen to. Today, you know, any music you hate is called "rock and roll" whether it's that or not. This is the music characterised by a pronounced beat, dirty saxes, raw human wailing voices. Of equal importance, however, is another kind of music -- the overly sweet, the lush, the romantic.

A distributor told me last week that 60% of his retail sales were now in LPs and this leads to two questions. First, does this mean that listeners' tastes are changing toward sweeter music and that we should therefore program that way? And second, on a broad mass-audience basis, who listens to this music -- the noisy and the sweet?

My feeling is that there's only a slight change toward sweeter music for the reason that the great mass of people, whether they admit it or not, like both.

Now please don't quote record sales and research to me. I know that few adults confess to liking the noisy music of our time. All they do is listen to it -- on the radio. They won't buy it. They buy LPs instead. As they marry the kind of girl they can bring home to mother, so, as adults, they buy the music they feel they can live with for a long, long time.

PEOPLE ARE SCHIZOID

Where we go wrong is in thinking that people are always the same. All of us are schizoids to some extent; our personalities split many ways; we're different people at different times of the day, different days of the week, different seasons of the year.

We're a civilization which is producing the greatest increase ever in church attendance, and also the greatest increase in crime. The use of cigarettes, whiskey and narcotics is on the rise, and at the same time more people are reaching for the passive effects of good music, books, the fine arts. We scream about safety on the highways, and at the same time buy more cars with greater horsepower.

We're troubled people, guilt-ridden for a thousand reasons, generous, impulsive, reaching for happiness, harassed by fears of wars and sickness and death. Our emotions race off concurrently in a hundred opposite directions and we sit in the middle of this tug-of-war.

Our books and magazines reflect this. So do movies, stage plays, television shows. And so does radio, which with music -- as radio's soap operas and quiz shows no longer can do -- speaks more to the condition of man.

Now this is a pretty fragile and egghead kind of theory to apply to that dirty independent down the street who screams and hollers and struts! For the present though the fare which that station offers is probably an exciting and abrasive contrast to the monotone programing which other stations are offering. If you feel they'll get tired of the screamers I'm with you, but if you believe they'll return to the monotone stations I believe you're wrong. Unless that screamer knows what he's doing and why, the audience will turn next to that other station which has studied its audience, knows them better than they know themselves, and has programmed accordingly.

Pop music today speaks more to the condition of man. So does jazz. So does classical music. And this is only a partial answer to the question why people like independent radio

"... the excitement, the wonder in radio is just really beginning"

today. But it's a clue. And it's a beginning. And in our research of pure thought it's an exciting beginning.

HERE'S WHERE IT GETS TRICKY

My last question flows from the previous one. The question: "What is it people want from radio which they're not now getting -- wants which they probably can't express or aren't even aware of?"

Obviously, this is the question, FM stations have faced, good-music stations, background music stations, and some of them are performing a fine service as a result though with minority audiences. But when you have a high-powered station in a large market, the bulk of your programming has to be aimed at mass audiences and here's where you begin to separate the men from the boys. Here's where it gets tricky.

We know more about the inside of a distant star than we do about the inside of a man's head, and yet it's the inside of a man's head, the subconscious mainly, which we're trying to understand.

The very fact that our audiences' interests run in so many directions at the same time gives us the answer. Despite the fact that twentieth century living has brought wealth and comfort and security to us as never before, it's also true that we live in peril and insecurity as never before.

Thirty years ago an historian wrote that if all the peoples of the earth were packed into a box a half a mile wide, half a mile high and half a mile deep, and the box perched precariously on the edge of the Grand Canyon -- it would only take the light nudge of a curious dog's nose to push the box into the canyon and destroy every human being in the world. And after the crash the only sound would be that of the wind and the bark of one small dog.

Overdramatic? Corny? No, people feel this way. Yet they'll never tell you. They'll never let you know how the big impersonal voice of your station reaching into their homes can help them meet their inner turmoil and distress. Yet you have, because of your light entertainment, hundreds of thousands of people now listening to you, people whose basic interest (though they may tell you otherwise) has always and will always revolve around the petty dramas and experiences of their own lives. They want their horizons pushed back, they say, they want their living enriched. And so you put on public service shows called *You and Your Health* or *Report From the UN*. And the very people you need to reach now tune you out.

Then you feel frustrated because your good intentions have resulted in nothing, and you feel guilty because, though the record says you've put on these fine shows you yourself know it's a fraud.

WHAT IS PUBLIC SERVICE?

Perhaps I should say here that when the Westinghouse stations refer to public service we're not necessarily talking of fifteen or thirty minute shows, though we may be. Basically, we're talking of the total responsibility which broadcasters have to their audiences, the total relationship which we must set up and maintain. Viewed in that light and

viewed in the light of the question "What is it people want from radio?" -- some rather tenuous answers begin to emerge.

Somehow this big voice reaching into their homes, reaching into the earplugs attached to their transistors, represents the world. How can you represent the warmth of the world, its color, its excitements, without glossing over its troubles or its perils? How can you reflect the fact that man doesn't have to fight man, and that if there are differences which separate us there are even more similarities which should pull us together?

How can you break down fear? How can you be a friend to the friendless (and most people feel quite alone and friendless)? How can you get people to say "That station speaks for me. It says what I want to say. It's alive and wonderful and honest and true -- like I feel I should be!"

As broadcasters we've been aware of this need for years, but we haven't gone far enough. Hundreds of stations, for example, have for years in their station-breaks said "this is the friendly station" as if to separate themselves from the supposedly unfriendly stations in town. But they deceive themselves if they think that's all they have to do.

Why are announcers as such, with their polite formal deliveries, on the decline, and the personalities who somehow typify the people on the rise? Why are there few singers in pop records whose voices have obviously been trained, and why are the untrained singers (Louis Armstrong is a brilliant example) the most popular? If pop music can speak to the condition of man, so can a station in its total sound speak to the condition of man.

This is true public service. This is the real plus in a good music-and-news operation.

PEOPLE ARE INTERESTED

Let me describe by example how we try to implement our total responsibility to the community we serve, how we set up a very human relationship and try to maintain it.

People are interested in children, particularly children in trouble. We see to it that our disc-jockeys are also interested, that one works actively with a crippled children's society, another with orphans, another with cerebral palsy victims. Every month they spearhead some activity in behalf of their group, the majority of them unpublicized. In addition, another disc-jockey works in the sandlot baseball league; another in the sandlot football league; and their interest makes these affairs more important in the eyes of the community. On a local level, this is real. These men don't place their names on letterheads. They work.

People are interested in news. We offer two dollars for the first person who catches us in a mistake in any newscast. It makes them listen -- often to news which they might otherwise tune out but which is important to them to hear. It makes our newsroom more alert and dependable. It makes our big, noisy station seem fallible, human, personal.

People are interested in news. We invite listeners to ride with us in our

news-cruisers, watch us in action. Again, it makes us "just people."

People want to face their own problems--sexual, legal, psychological, social--and don't know where to turn. We have programs covering these subjects regularly with experts -- doctors, lawyers, psychiatrists, social workers -- answering questions which are phoned in. I've heard questions like "I have a compulsion to stick a knife into my six-month baby; what'll I do?" Or, "I like a girl on the next block; how do I meet her?" Or, "I lived with him as a common-law wife and had a baby by him. Now he's married to another woman; can I get alimony?" These among other shows are scheduled eight to ten in the evening against TV at its peak hours, and except for the first part of the baseball season where we're a tight second, we're a strong first in every survey -- Pulse, Hooper, Nielson.

People are interested in us, angry at us, curious about us. Our program manager and sales manager go on the air weekly to answer phoned questions about us -- why we do what we do.

People are interested in our talent. Not only are they out on record hops, banquet engagements, school speeches, but we send their shows out on remotes, always commercial remotes. In August we had 71 separate commercial remotes, all costs paid for with profit.

People are interested in the world they live in, if you can somehow capture and hold their interest. Five weeks ago we put a simple five-minute argument on the air once a week on a world question. It's achieved so much attention that a local newspaper published an editorial praising it. And I should add that the paper believes so little in radio that a few months ago it sold its station.

People are interested in using our station's influence. Last week our Chief of Police told our news director that he was renting a helicopter for three days to see how it would be used in traffic control. He asked him to go along with the key members of the Council in the helicopter, to tape their reactions (necessarily progressive and enthusiastic) for newscasts. His strategy: to get emotional commitments so that by the time his request for an appropriation of funds for a helicopter comes up in a week, he'll get it, though he's been turned down twice in the last two years.

People are interested in facing their community problems. Last Wednesday night we gave a first birthday dinner to ninety amateur singers, actors, dancers, comedians and musicians, people who are members of four KYW Road Shows. These are complete shows, with their own orchestras, music, themes, emceed by one of our disc jockeys. We make these shows available at no cost whatsoever to organizations which are raising money for worthwhile purposes: a new steeple on a church, an iron lung, a community ambulance, new band uniforms, toys for orphans, money for a school gym.

Theme of the units is "to help communities help themselves" and in the last year they've raised thousands and thousands of dollars and have appeared before thousands of people

in communities within our primary coverage area.

This does cost us -- about a hundred-fifty a month for incidental expenses, and I mention that because I know all stations can't make such investments -- but the return in goodwill is incalculable. Great experience for the amateurs, great opportunity for community organizations, great involvement in community problems for KYW. The Road Show is a living symbol of our relationship to our audiences. It means we're not just taking something out of the community. More importantly, we're putting something back in.

And we're giving our audiences something no one else gives them but which they desperately need -- a helping hand, an active push with their problems.

MUSIC AND NEWS PLUS

What's all this have to do with a music-and-news operation? Everything -- everything with a plus. Somehow, if you ask me now how I feel about the Top 40, the question has a hollow sound. If you ask me if I have a formula, I would advise you to go into the manufacture of a product which will never change but will always sell. I would advise you to stay away from a business where the product is formless, rising and falling with temperatures, blood pressures and world events. I would advise you to leave a business where there's only one certainty and that is the certainty of change.

We're not talking to automatons, but to people, people who in a very corny fashion laugh and cry and get scared and complain and hope and pray. Somehow we have to meet these people, mingle with them, help them. Beyond that, we have to lead them a little, teach them in their own terms, push back their horizons.

And when we think and act this way, we never ask that most terrible of all questions, "Which way is the industry going?" Instead we ask, "Which way are we taking the industry?"

The excitement, the wonder in radio is just really beginning. And when we know this and rise to meet the challenge, the years drop away and we find ourselves again working in excitement and discovery, once more hanging around on our day off, just hoping someone doesn't show, so we can step forward and give a station-break.

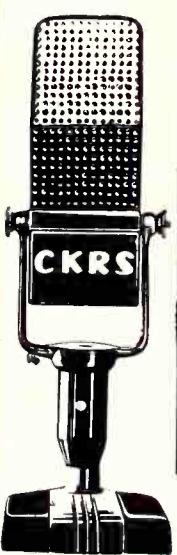
**Cover the Rich
Dairy Producing
area of
Oxford County
by using**

CKOX
WOODSTOCK
ONTARIO

Lorrie Potts & Co. - Toronto
John N. Hunt - Montreal
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REFLECT
BEFORE
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QUEBEC'S
NO. 3
MARKET
IS
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COVERED
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PRIVATE
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STATION

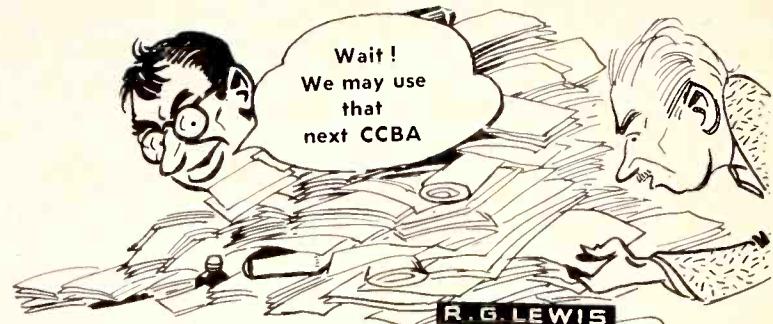
CKRS RADIO & TELEVISION

P.O. BOX 490 JONQUIERE QUE

The only private radio & TV stations covering the entire Chicoutimi - Lake St. John market

Land O'Blueberries

31



Over the Desk



CCBA's new president, Terry French (right) and friend.

WITH THE close of the CCBA Convention at St. Marguerite early this month, we of the trade press and others of the industry's adherents can breathe our collective and respective sighs of relief, because the meeting will not again be called to order until 1959.

The conventions afford us all a wonderful means of renewing old friendships. This in itself is a worthwhile endeavor. Because of its rambling character, members of the community of Radioville can only look to conventions as an opportunity of neighboring, and they sure do just this.

There is another thing which the conventions do most effectively, but which they could achieve to an even greater degree. This is the exchange of ideas, problems and their solutions with those other members of the community, including the agencies and their clients, through the reports which appear in the trade press.

Obviously there are matters of vital internal importance which have to be discussed behind closed doors. This applies to any industry, but

more especially to one like broadcasting, where politics play such an important part. At the same time, one of this industry's greatest needs is the making public of its many worthwhile efforts. The tendency to discuss such matters in closed meetings or to omit discussing them at all, makes the task of reporting what the industry is doing in a constructive and positive way almost impossible.

We of this paper are proud of the confidence which has been placed in us at all conventions; we are also proud to be able to boast that we have never abused it. At the same time we do most sincerely believe that a greater effort could be made by those stalwarts who labor into the night organizing these meetings to tell us, and our foolish contemporaries as well, how the broadcasters earn their profits in terms of usefulness to their communities and also usefulness to their sponsors to whom their service is just as important.

Finally, and you music-and-news guys don't have to take this unless you want to, I conducted a little experiment in research between a morning meeting and lunch at the CCBA.

About a dozen of us were filling in time before going to the dining room with a drink at the bar. An organist (a live one) was playing melodiously in the background. It was a pleasant sound, and I wondered how deeply it was penetrating. So I asked eight people a simple question: "Can you recall the names of any of the numbers the organist has been playing, not including the one he is playing now?" The answer was unanimous -- "No". I don't know what it proves, because I was assured later that had there been commercials they would have penetrated subliminally. There weren't any commercials, so I cannot provide an answer to this one. Anyhow, Norris Mackenzie offered to pay for this space, so there it is.

THIS IS THE YEAR in B.C.

10th Year for
Radio CHUB

100th Birthday of
British Columbia

10,000 Watts
for
Radio CHUB

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

CBS GETS THE RED BOOT

THE CLOSING OF the Moscow office of the Columbia Broadcasting System by the Soviet government this month, has brought protests from the major US broadcasting networks and the US State Department.

On behalf of the Soviet government, Alexander Popov, acting chief of the press department of the foreign office, delivered this statement to CBS correspondent Paul Niven: "Of late CBS has presented a number of anti-Soviet broadcasts and TV programs, notably a play, *Plot to Kill Stalin*. In view of this, the Soviet government considers it unnecessary for the presence in Moscow of CBS."

OTHER NETS BACK CBS

Both the NBC and ABC networks backed up CBS. Chet Huntley, NBC newsmen, stated in a broadcast editorial that "to punish a TV news department for something said in a dramatic show is the kind of justice which could occur only in the Kremlin."

ABC's John Daly made similar statements and added that "the Soviet government has still to learn that there is something besides controlled information."

William R. McAndrew, vice-president of NBC News, sent a wire to Andrew Berding, Assistant Secretary of State for Public Affairs, Department of State, protesting the closing of the CBS News Bureau and urging the State Department to use its "best efforts to restore CBS reportorial pri-

vileges in the Soviet Union."

Speaking at a news conference, Lincoln White, State Department press officer, described the Kremlin's action against CBS as "indirect censorship" and an attempt at intimidation.

Russia will permit no replacement for Niven, nor have anyone represent CBS, which has had a Moscow bureau since the fall of 1955.

And in case they want to send me to Moscow instead, I'd better say ta-ta, and, let me see what else, oh yes, buzz me if you hear anything, won't you?

**animation
productions**

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

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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1411 Crescent St. 519 Jarvis St. 171 McDermott 1407 W. Broadway

Angling for Big Results?

... hook up with

C-FUN

**... there's more FUN on
C-FUN ... Vancouver's
fastest growing station.**

Representatives in Canada

NATIONAL
BROADCAST SALES LTD.
Montreal — Toronto

in U.S.A.
DEVNEY, INC.



A GROWING MARKET

Our Building boom is really booming and showing no signs of slackening. Records show

TWICE

the amount of building permits issued in the first half of this year than for the same time of last year.

TRULY A "GROWING MARKET"

Watch for Further Information.

CKPG

PRINCE GEORGE, B.C.

550 Kcs. 250 Watts

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

Charles Bich's Copy Clinic

FOR BELIEVABILITY STAY CLOSE TO THE PRODUCT

THE LAST ARTICLE expressed a philosophy about the advertising industry. It explored the effects of doing business upon the creative group and the creative individual. It showed that copy which gets printed or broadcast is not always what the professional adman desires. It pointed to the offbeat reasons why a shop—capable of doing brilliant campaigns—may be made, unwillingly, to turn out claptrap.

Now that we return to specifics, along with dissection of specific ads, the reader should realize there is malice toward none. Finger pointing is not the objective. The only objective is better copy.

Your editor has called this series a "clinic." What follows is strictly clinical.

Believability of copy is recognized as one criterion of successful copy. Except where an ad is purposely tongue-in-cheek, people are more apt to buy the product if they believe the copy. The texts will tell you that believability of copy depends on many things: — Telling the truth. Factual illustration. Demonstration of sales points. Dodging weasel words and stupid slogans. Expert testimonials. Proof of sales results. And so forth.

You can add to the list yourself and, in so doing, confirm that believability of copy means staying close to the product.

Advertising copy, according to my

friend Jack Kelly, boils down to this: You like-a salami. I make-a gooda salami. So you buya my salami.

And if I liked salami, I would.

Many advertisers would make a big production out of it, and there are countless examples of confused thinking—inundating the product in the production. There are also many examples of straight thinking. Let's compare examples of each.

IMPROBABLE SITUATIONS

Two national Canadian magazines in September carried institutional ads about refinery products for cars. One plugged antifreeze on behalf of Dow Chemical of Canada. The other plugged gasoline on behalf of Esso Imperial Oil.

The upper 3/4 of the Dow ad had a picture of a man in a rocking chair with overcoat, hat and muffler, his feet propped up in snowshoes which are perpendicular to the floor. Under this picture of strained comfort is a large headline "RELAX!" In the lower 1/10 of the page is small type with a pitch for antifreeze. The verbal bridge between the headline and the product pitch reads: "No need to work yourself into a dither trying to decide which brand of antifreeze to buy this fall." (I didn't know that people worked themselves into a dither in such matters). The copywriter was straining harder than the subject in the photo to be believable.

The upper half of the Imperial Oil ad shows a photo of a man walking down a country road with an Esso service station attendant who is carrying an emergency gasoline drum. The service station is in the background and the man's impatient wife is leaning on the auto hood in the foreground. The headline reads: YOU CAN AFFORD TO FORGET—IMPERIAL CAN'T. The pitch continues in smaller type in the lower third of the page. Everything revolves around the product . . . and an intensely human, believable situation it is.

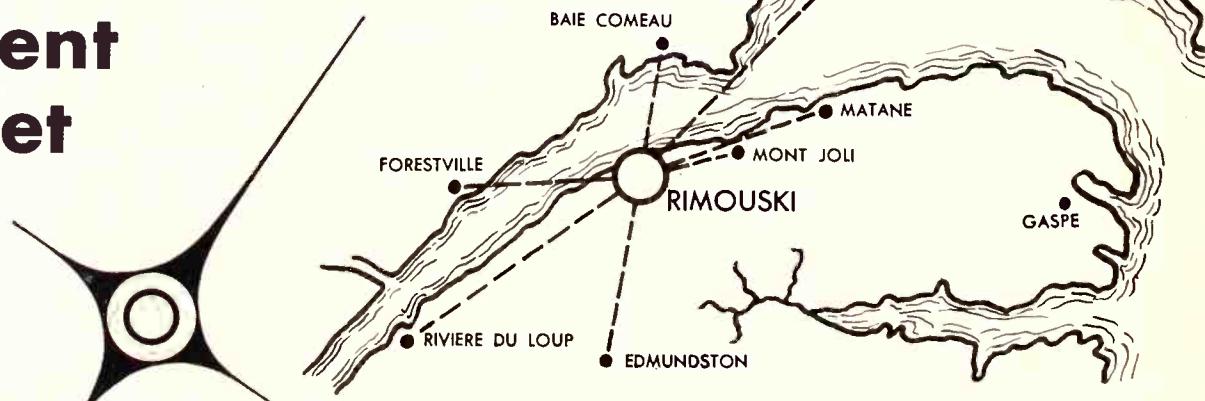
It's hard to expect every advertiser to equal the consistently poignant and imaginative advertising of Imperial Oil. It's outstanding on this North American continent. Now John Q. Public does not respond badly to humor, which I assume the Dow ad was attempting. But comedy is tricky stuff, as any clown will admit, and the public must know that it's tongue-in-cheek. Spoofing is great when you spoof the product—please note—the product. But a burlesque to compel attention is not spoofery. It's buffoonery. (And wouldn't you "product image" boys like to add to this commentary about the Dow ad?) One does not urge plagiarism on Dow Chemical's part. But it doesn't take much imagination to visualize the human, believable situations where antifreeze would solve an emergency.

LE BAS ST-LAURENT

An excellent test Market

- Isolated but readily accessible.
- Representative in size.
- Has many diversified industries.
- Has an abundance of natural resources.
- Has a representative, stable economy.
- Has many other test market features.

COVER THIS REGIONAL MARKET with



Can. rep. RADIO: Interprovincial Broadcast Sales
Can. rep. TV: Stovin-Byles Ltd.
U.S.A. Radio rep: Weed and Co.
U.S.A. TV rep: Adam J. Young Jr.

**AT COMPARATIVELY
LOW RATES**

Why this confused thinking—this separation of product from production?

If the reader will let me indulge in self-psychanalysis, I will hazard a guess.

My first, childhood awareness of advertising trade-talk was the phrase "attention-compeller." Accordingly, my first impression of the function of advertising was that of compelling attention. Only as an adult, working in the advertising field, did I discover that advertising was supposed to sell a product. There are many adults, in high places, who have never made this discovery.

They speak so boldly—and remain so unheard.

IMPROBABLE SETTINGS

Let's compare two ads where the product is prominently displayed in the foreground. Yet one ad is believable and the other isn't—because of the background.

The believable ad shows a large

plate of Boy-ar-dee ravioli about to be placed on a restaurant table. Through the window is seen St. Mark's Square in Venice. The headline reads: "Meal with a view of Venice at Twilight . . . real Italian style CHEF BOY-AR-DEE Ravioli." The illustration occupies $\frac{3}{4}$ of the space, as does that of the other ad. The unbelievable ad shows a hand in space holding a large can of Quaker State Motor Oil, over a background of a street intersection in a Latin country, so identified by the Spanish words on the buildings. The headline reads: "BIG NEWS ON THE ROAD today is Quaker State." The rest of the printed words occupy five lines, the last of which say, "it's the best motor oil money can buy." To the lower right of the picture in the smallest possible 4-point type (the size reserved for a photographer's by-line) are the words *Madrid, Spain*, barely visible.

Now an Italian setting for ravioli certainly figures. It's authentic. But

what about a Spanish setting for Pennsylvania oil—particularly when there's no explanation of what it's doing there? If the advertiser was trying to be subtle, what was he trying to be subtle about? Is he saying that grease-monkeys in Madrid prefer lubricants from Bradford, Pennsylvania? If so what does that mean to Joe Jones in Banff? This reporter has lived in Pennsylvania a total of 7 years and, as any mechanic will verify, you can believe that Quaker State (and other Pennsylvania crude) is the best motor oil money can buy. And yet this forceful, believable claim is buried at the bottom of an ad, dominated by a scene as phony as a three-dollar bill.

RESEARCH IS REQUIRED

The obsession for *attention-compelling* is only part of the accounting for unbelievable ads, and I think it applies more to clients than creative personnel. A broader explanation, from the standpoint of the copy-

writer, is the failure to research the products properly. The fault is not necessarily that of the writer.

How many times has a new account come into the house, with a tough copy deadline, and the boss said: "C'mon Charlie, you know how to make with the words. Just think of something to say."

This boils down to a concept of the copywriter as a wordman in an ivory tower who conjures up mystical phrases that entice customers.

It just doesn't work that way. To go along with the Y & R house ad starring the shovel—you gotta dig!

The most believable and exciting copy will emerge from the product itself. But you have to get off your butt and research the product to find it. Which brings us back to where we started:—For believability stay close to the product!

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

Right from the Heart

Mr. MANITOBA SELLS CENTRAL MANITOBA

TO ALMOST EVERYONE IN

with Radio that Lives



- ★ NEWS
- ★ TELECALL LADIES
- ★ ROUNDUP TIME
- ★ TEEN CLUB
- ★ PROMENADE UNDER THE STARS
- ★ SPORTS
- ★ KIDDIES KARNIVAL
- ★ RAINBOW BALLROOM
- ★ MORNING IN MANITOBA
- ★ RURAL ROUTE 730
- ★ FARM REPORTS
- ★ MORNING THEATRE
- ★ NITE LIFE
- ★ DRAMAS

PORTAGE LA PRAIRIE WINNIPEG

DAUPHIN MANITOBA

RADIO CENTRAL MANITOBA



These 3 "Reap" Sales for You in Northern Ontario

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

**CFCH NORTH BAY CKGB TIMMINS CJL KIRKLAND LAKE.
REPS:**

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

Three more of the effective "Northern Group"

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

CKVL IS FISHING FOR LISTENERS



QUEBEC FISHERMEN are angling for \$8500.00 that CKVL, Verdun, has sunk into a promotion project involving trout that have been specially tagged by the Department of Game and Fisheries.

Once caught, the price-tagged trout can be returned to the station for \$8.50, \$85.00 or \$850.00. CKVL operates on a frequency of 850 kilocycles.

At last report, three fish had been caught, the most valuable being worth \$850.00. CKVL's Hal Wardell says the fish had swum only 500 feet from where it was released.

The "Fishing Marathon" was pub-

licized in Montreal by "King Neptune," and six "mermaids" who rode through the city in an open-air bus. Additional publicity is drummed up for the event as CKVL announces the approximate whereabouts of the fish every afternoon.

The mermaids (left to right in cut) are Dorrine Lower, Monique Fauteux, Toby Trynn (Miss 850), Pat Patstone (Miss Marathon de Pêche), Ingrid Alzner (Miss CKVL), June Warren (CKVL's women's editor), and of course "King Neptune" played by CKVL announcer Pierre Fournier.

TELEVISION IS A SALESMAN



AND THE SELLINGEST STATIONS ARE REPRESENTED BY **HARDY**

JOS. A. HARDY & CO. LTD.
Toronto EM. 3-9433 Montreal VI. 2-1101

**INNER MAN**

Wasn't it the late H. L. Mencken who defined our consciences as that still small voice within us that warns us that someone may be listening.

• • •

SIGN OF THE TIMES

You know you are middle-aged when you come to a meeting like this one and your wife no longer warns you to be careful what you do, but tells you to be careful what you eat.

—Gordon Davis
at the CCBA

• • •

MORE OF THE SAME

Then there's the greeting card which read: "When I get my breath, darling, let's run away together." That's middle age.

—Ibid

• • •

GRAPEVINE

It is the CCBA Convention. There is a group sitting around a table, hoisting one while the organ sobs "Danny Boy." John Mills, CAPAC rep, is asked if it makes him feel sentimental, to which John replies: "No. Danny Boy is in the public domain."

—Adapted from a doodle
by Don Covey

• • •

OFF THE RECORD

One way to make sure the press does not print the deliberations at a convention would be to insist that the reporters sit in on them from beginning to end.

• • •

PROGRAM PRESCRIPTION

The new show went off with an unprecedented bang, complete with press party and all the trimmings. The ratings soared. Then they found out that somebody had pressed the wrong button and put the party on the air instead of the show.

• • •

HEIGHT OF SOMETHING

Gordon Ferris was scheduled to speak at the CCBA Convention, provided it was too wet for golf.

(Note: It was fine)

• • •

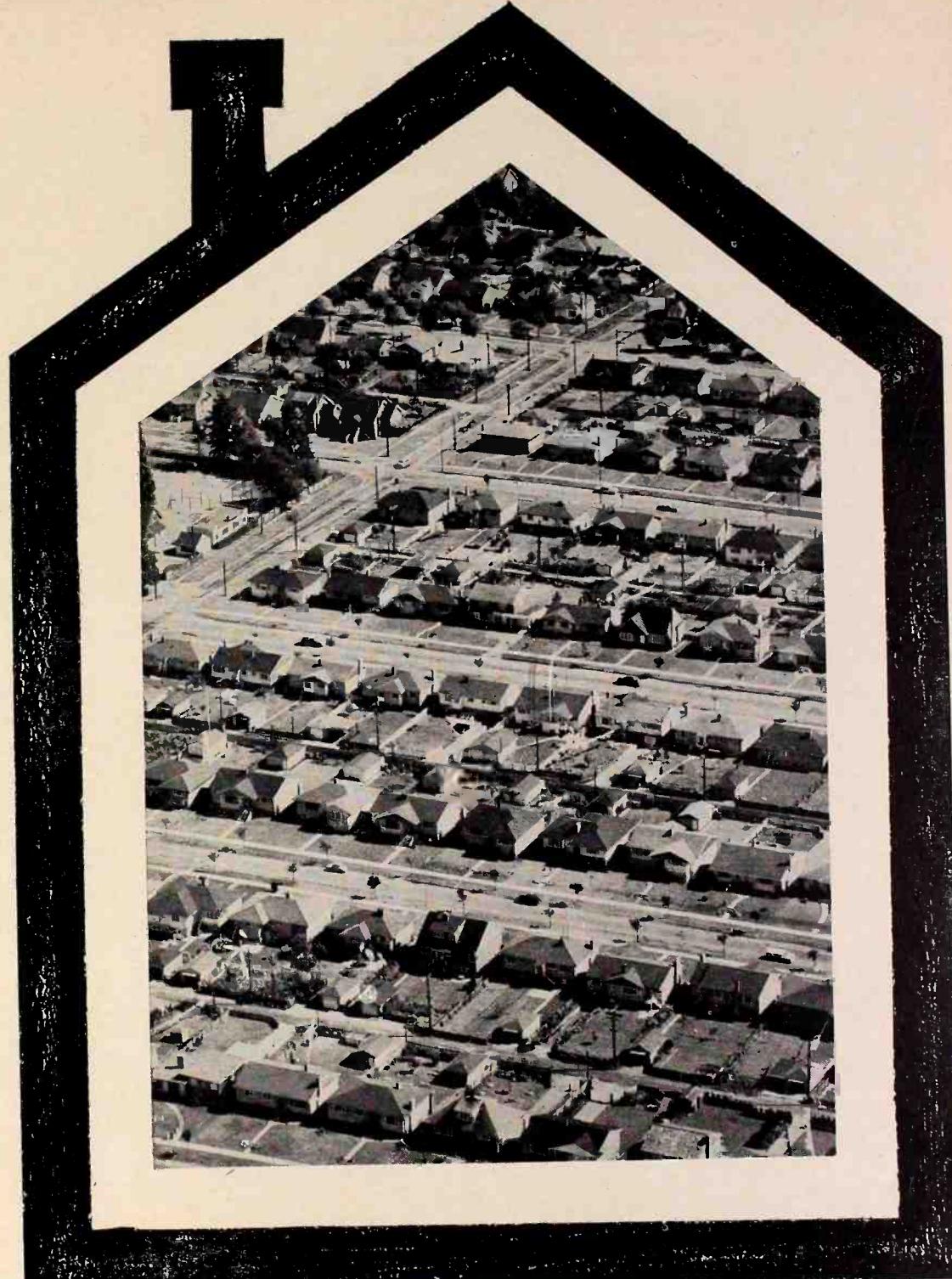
UNFAIR TO BELLHOPS

We are led to understand that the staff at the Alpine Inn is protesting to the management because conventioneers were advised, on their arrival, that a ten per cent surcharge would be added to their bills in lieu of tips.

• • •

IT'S THAT MAN AGAIN

Swim suit and summer resort accounts are back on the agencies' story boards, along with air conditioners and electric fans. Christmas must be coming.



**with 50,000 watts CKWX
reaches more homes than
any other B.C. station**

and there are 425,000 households in B.C.

RADIO BRITISH COLUMBIA, VANCOUVER

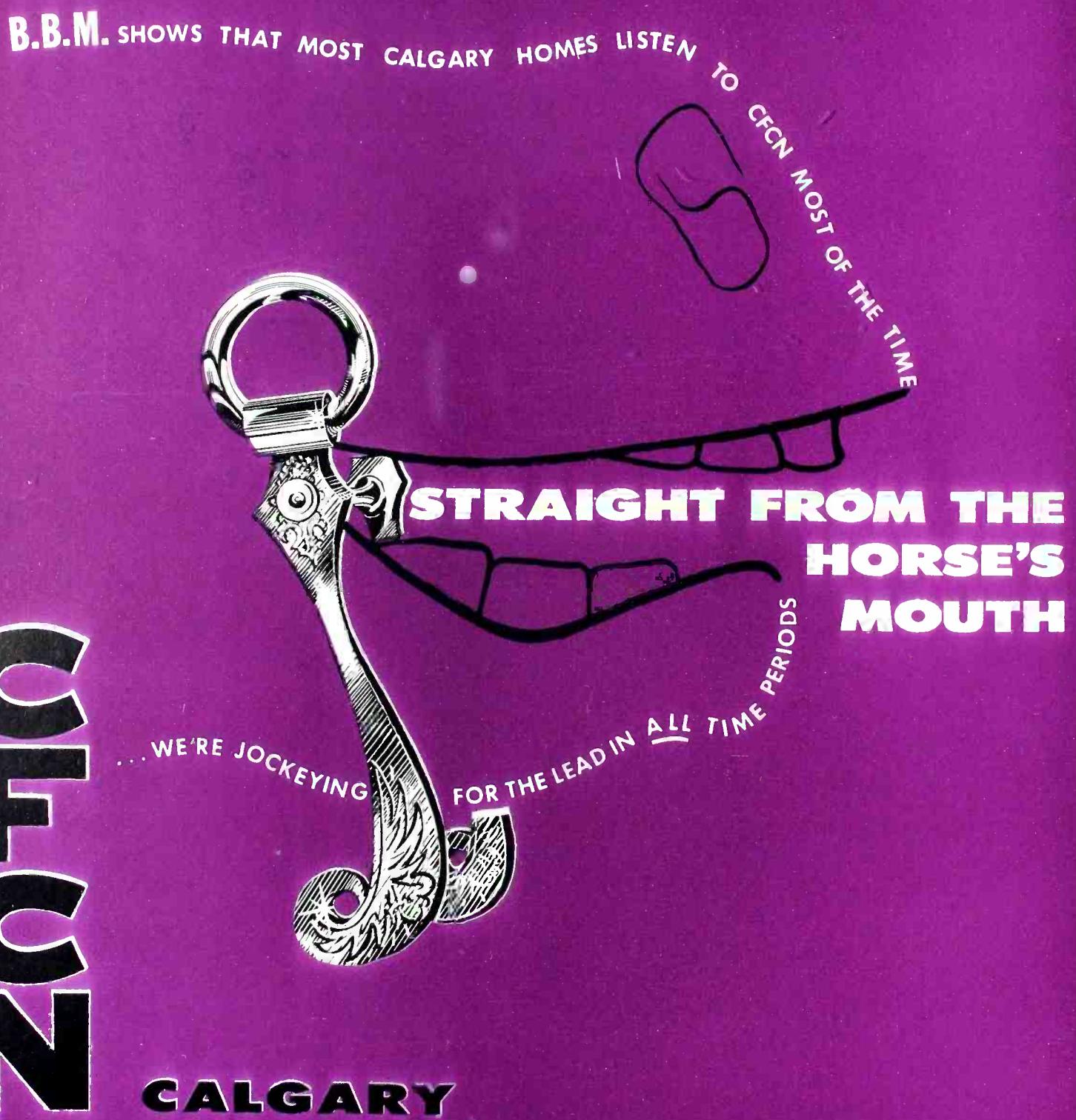
CKWX

BBM CIRCULATION—133,600



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

V1112-2



SIGHT & SOUND

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

Radio & Television

THE TORONTO office of Cockfield, Brown & Co. Ltd., has reported the following account news.

Maple Leaf Purity Mills, for their product Cream of the West Flour, is running one minute announcements on four CBC Newfoundland radio stations Monday through Friday, from October 6 to January 3. They are also sponsoring the 15 minute, Monday through Friday, program *Granny Martin Steps Out* on CBW, St. John's.

Carter Products, Arrid Cream, is running one minute spots on 21 television stations from October 6 to March 30. They are also running one minute announcements, two per week, on seven English and five French radio stations.

LINES BROS. (Canada) Ltd., Montreal Toy manufacturer, is starting a six week television test campaign October 25 in the major markets.

In previous years Lines has used newspaper and magazine advertising with dealer tie-ins.

The products to be featured in commercials are Thistle Super toys, Tri-Ang trains and wheelgoods.

The stations involved are CHCH-TV, Hamilton; CBMT and CBFT, Montreal; CBLT, Toronto; CFRN-TV, Edmonton; CHCT-TV, Calgary; KVOS-TV, Bellingham; and WBENT-TV, Buffalo.

The agency handling the Lines account is Walsh Advertising, Montreal. The account executive is Ronald K. Walker.

CHRISTIE'S BREAD started co-sponsorship of the Thursday night network show *Wyatt Earp*, October 23. The agency is McCann-Erickson.

The other half is sponsored by Campbell Soup, through Cockfield, Brown.

HALO SHAMPOO, through Spitzer & Mills, started a 13 week television spot campaign October 12 on stations in Hamilton, London, Ottawa, Toronto, Winnipeg, Vancouver, Montreal, Buffalo and Bellingham.

BULOVA WATCH through McCann - Erickson, started its fall television campaign October 23 on stations right across the country.

Agencies

F. H. HAYHURST, Toronto, has been appointed to handle the advertising of Philco Corporation of Canada Ltd., radio, television and appliance manufacturers.

Working on the account for the agency are H. J. Scandrett, account supervisor and H. J. M. Furlong, ac-

count executive. Advertising manager at Philco is John G. Butler.

Although Hayhurst takes over duties immediately, billings do not become effective until January 1. Philco was formerly handled by Hutchins Advertising.

The Philco appointment has necessitated the resignation of the General Steel Wares account by Hayhurst.

Hayhurst is also handling the advertising for the Carling Breweries Black Label account. The account executive is Mike Mooney.

It was formerly handled by McKim Advertising who retain the Carling's Red Cap Ale account.

MCKIM ADVERTISING, Montreal, has been appointed to handle the advertising of radio station CFCF. Working on the account at the agency are Eric Cloutier and Glen Mackay.

The Toronto office of McKim is now handling the advertising of White Horse Distillers Ltd. The account executive is Owen E. Dickman.

The White Horse account was formerly held by Baker Advertising Agency.

People

JOHN E. FITZGERALD has been appointed public relations officer for Canada by Rothmans of Pall Mall Canada Ltd.

A former sports writer and sports-caster, he spent the last year with

the Bureau of Industrial Service, public relations subsidiary of Young & Rubicam, where he was senior writer on the Rothmans account.

MRS. JEAN BERG has been appointed director of press and promotion at CFCF-Radio, Montreal. She was formerly promotion director of Television Programs of America, New York.

Mrs. Berg previously held similar positions with Screen Gems and WMGM, New York.

DAVE S. ROBERTSON has been appointed manager of the Winnipeg office of Stovin-Byles Limited, which is now located at 325 Portage Avenue.

Robertson, born and educated in Winnipeg, has had extensive background in radio, serving on the staff of CJOB for seven years. He is publicity director of the Winnipeg Householders Association and advertising and promotion manager of the Winnipeg Summer Theatre Assoc.

Miscellaneous

THE IMPORTANCE of packaging design as applied to marketing and sales development will be discussed by Gerald Frisch, executive vice-president of Jim Nash Associates, New York, at the next meeting of the Toronto chapter, American Marketing Association in the Northgate Hotel, October 28.

Frisch will give case histories of packaging programs based on his ex-

G. N. MACKENZIE LIMITED HAS *the SHOWS*

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

One reason, alone -

... explains the existence of French Language Radio on the Prairies: over 180,000 "Canadiens" are here, speaking, reading, thinking and listening in French.

Sell more where more can be sold!

IN ALBERTA - SCHEDULE

... a member of

"THE WESTERN CANADA FRENCH RADIO GROUP"

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

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

CHFA

RADIO EDMONTON LTEE

5000
Watts

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

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

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



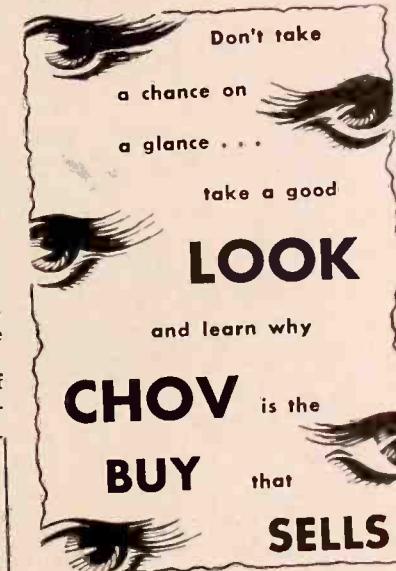
Compiled by
Ian Grant

perience with manufacturers in both Canada and the US. The title of his talk is "Effective Package Design - A New Dimension in Sales Development".

RADIO STATION CFCW, Camrose is opening up a new studio in Stettler, Alberta, about November 15. The studio will have a ten man staff and broadcast all day on an open line in conjunction with Camrose through one transmitter and frequency.

Hal Yerxa, station manager says that so far 70 per cent of the Stettler retail merchants have signed contracts on a yearly basis.

CFCW, which now has a power of 250 watts, has installed a new 1,000 watt transmitter, which it expects will be in operation within the next two weeks.



Through the Cat's Whisker

CJON-RADIO and TV had a special news staff on hand at the recent Atlantic Economic Provinces' meeting in St. John's, to give its listeners full coverage of the convention.

Besides covering news events, interviews with business and government leaders at the convention were filmed. CJON also broadcast daily a one hour resume of the day's convention happenings.

To help delegates keep up to date on affairs in their respective areas, the CJON staffers issued twice daily, a two page summary of events occurring in the Maritimes.

Copies of the filmed interviews, after they had been broadcast, were presented to the persons involved in special souvenir boxes.

All told, CJON provided over 4,000 feet of sound on film coverage, and carried more than 100,000 words of the AEP meeting.

THE STAND on liquor advertising, held by Ontario Liberal leader John Wintermeyer, has been criticized by the director of the United Church's Mission to the Nation, Reverend W. G. Berry.

Mr. Wintermeyer had stated at a news conference in London, Ont., that there should be a change in the liquor laws to permit the advertising of liquor and beer through radio, television and the press.

"Unrealistic; illogical and hypocritical," said Dr. Berry of the Liberal leader's statements. The United Church minister said that it is the responsibility of the government to control the sale of liquor and one way to do it is to prohibit advertising. He urged the provincial government to find a way to banish all liquor advertisements.

Dr. Berry said liquor "is a dangerous substance against the misuse of which the public has continually to be protected."

THE BBC HAS obtained permission to televise the complete state opening of parliament by the Queen on October 28. This will be the first time that the entire proceedings will be broadcast, since previous coverage of state openings has always ended with the entry to the Houses of Parliament.

Lasting approximately an hour, the broadcast will begin with the de-

parture of Queen Elizabeth II from Buckingham Palace and will conclude with her Speech from the Throne.

Through the Eurovision network, people all over Europe will see and hear the proceedings live. Telerecordings will be flown as soon as possible to Commonwealth countries wishing to broadcast the ceremonies.

THE POSSIBILITY of using television to teach students to drive is being studied by the Board of Education in London, Ontario.

Dr. A. B. Lucas, director of education, told the Board at a recent meeting that the management of CFPL-TV is "wholeheartedly interested" in the plan and has offered facilities without charge.

The proposal is a result of requests by the London Council of Women, backed by the London City Police and the Ontario Department of Transport, for driver education of London students.

Still under study, the plan tentatively calls for a series of 30 minute lectures over television on driving theory and motor attitude; behind



THE MICROWAVE UNIT which enabled CKOS-TV, Yorkton to broadcast the World Series to its viewers is seen here being hoisted into place on the station's 500 foot tower. Not yet on the microwave hook-up, CKOS installed the temporary unit as a special Canadian TV Week Promotion.

the wheel practice in a simulated automobile; and practice in an automobile with a trained instructor. A certificate would be awarded upon completion of the course.

The costs of such courses, said Dr. Lucas, would be shared by the Board of Education, school organizations and community agencies.

PRIME MINISTER Diefenbaker has indicated that Canada's new system of broadcast regulation will probably be set up by the end of the month.

He told reporters, following a cabinet meeting, that he hopes some, if not all, of the appointments to the new Board of Broadcast Governors will be made before the end of October.

The Broadcasting Act, the new system of regulation passed at the last session of parliament, states that three full-time appointees and twelve part-time governors will form the BBG, which will supervise the operations of both the CBC and private broadcasters.

The CBC itself will be placed under the direction of a full-time president and vice-president, backed up by nine part-time directors.

The present CBC Board of Governors, which is responsible for CBC operations and for regulating broadcasting in general, will be abolished.



CJGX-LAND a consistent SUPER market

Consult our
Representatives
for further
information:

STOVIN-BYLES
— Montreal,
Toronto and
Vancouver.

MESSNER & CO.
— Winnipeg

YOUNG
CANADIAN LTD.
— USA.

10,000 Watts

— day

1,000 Watts

— night

CJGX
Land Saskatchewan
Wheat Yield 22.8 18.6

bushels
per acre
for a
10 year
average —
1948-1957.

Consumers 18.59 9.31

number
of people
per 1,000
cultivated
acres.

REMEMBER —

1/3 of the total Retail Sales
in Saskatchewan, excluding
Regina and Saskatoon, are
made within a 100 mile radius
of Yorkton.

CJGX
Yorkton
SASKATCHEWAN



**Telephone
Answering
Service**

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

Phone for Booklet in

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

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

is pleased to Welcome

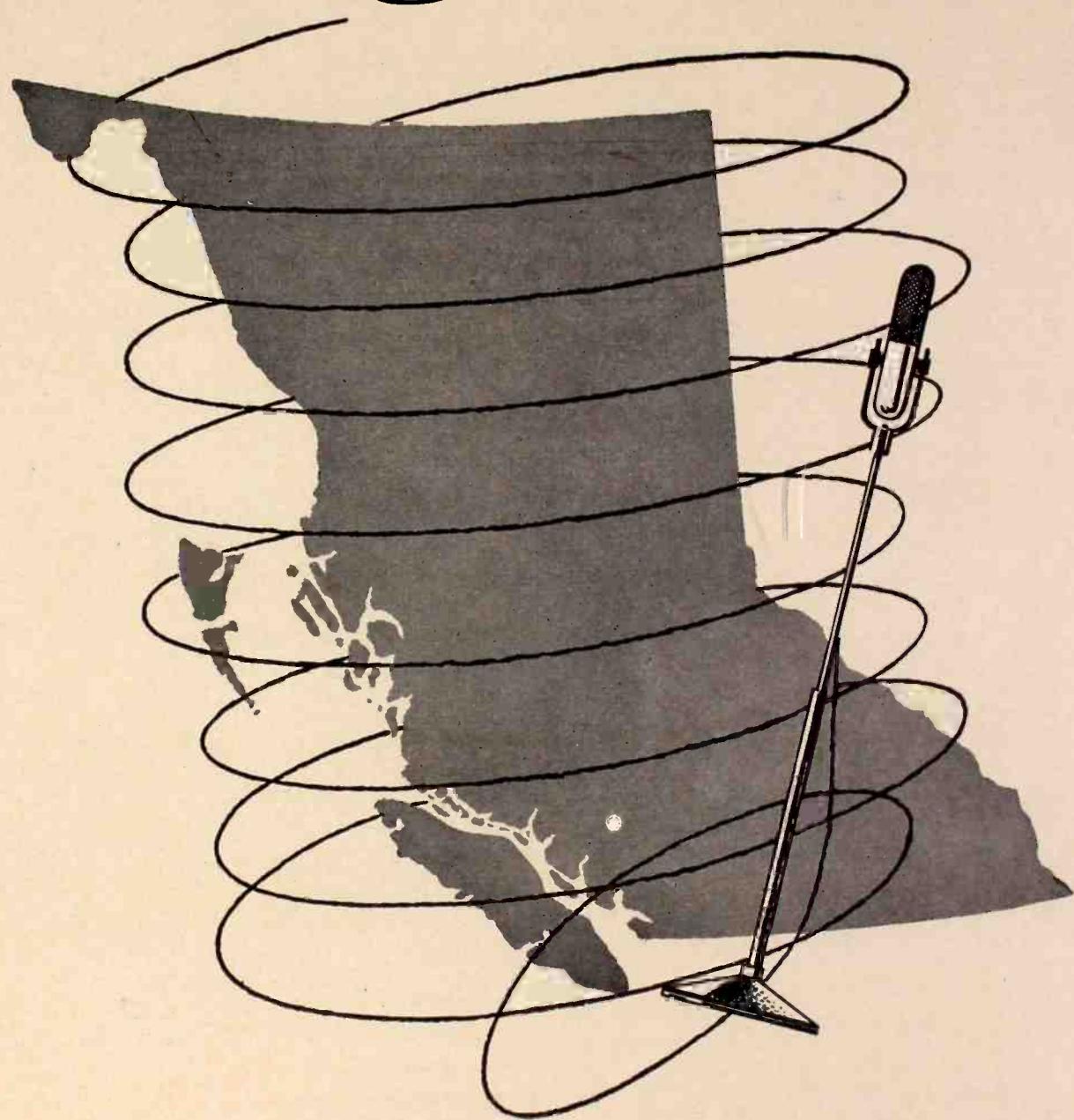
**RADIO STATION
CJFP**

To The
Hardy Group
of Selling Stations

For complete information
on CJFP, Riviere Du
Loup, Que., the market it
sells and serves, call your
HARDY MAN today.



Selling in B.C.?



ONLY ONE MEDIUM GIVES YOU MASS AUDIENCE

Compare these total daily circulations:

RADIO	- - - - -	1,712,065
Daily Newspapers	- - - - -	435,796
Magazines (Weekly and Monthly)	-	492,053
Weekly Newspapers	- - - - -	201,925

To sell the whopping, 1 1/4 billion dollar B.C. market—radio is your most effective, penetrating and economical medium.

"Wherever you go there's radio"

THE BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS



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

Meet the Skalas of Etobicoke

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

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

Only CFRB combines these essentials: listening audience, price, ratings, experience, and programming capable

of effective selling. The advantages CFRB offers advertisers are unique.

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

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

CFRB

TORONTO
1010 ON YOUR DIAL
50,000 WATTS



ONTARIO'S FAMILY STATION

REPRESENTATIVES—Canada: All-Canada Radio Facilities Limited

United States: Young Canadian Ltd.