

Advertising

Television

Radio



Canadian
BROADCASTER

VOL. 17, No. 24

TORONTO

December 25th, 1958

For the MAN OF THE YEAR, citation goes to CFCW, Camrose, 19-year old Sandy Burgess, who with a crippling accident while diving during the summer of 1957 in Halifax with the Sea Cadets. Now, from his home in the University Hospital, Edmonton, Sandy does his weekly "Strictly For Students" with a mail-pull of over 100 letters a week from CFCW listeners. With him are his mother, Mrs. M. Burgess and his nurse, Mrs. M. Ritter. Photo is by Goertz Studio, Edmonton.

Happy New Year!

A BRIEF LOOK AT 1959

As we come to the end of another year it is customary to pause for a few minutes and think about next year — 1959. What kind of a year will it be for business generally and for advertising?

The prospects so far look good. The economists predict that business will be steady for the first six months with an upswing during the last half of the year.

What about advertising? The forecasts are that most budgets will hold the line. In some categories budgets will increase.

However, advertising costs (along with others) are bound to go up. This means that media selection will be of utmost importance. All advertisers will want maximum return for every advertising dollar spent.

1959 will not be a year to rely on past habits and beliefs when buying media. Advertisers will have to make a careful objective study of all media.

You'll be surprised at what you find when you do this with Radio. Here is a medium that gives you maximum coverage, low cost per thousand and tremendous flexibility. There are other advantages too.

For maximum impact resulting in
more profit per advertising dollar

USE RADIO IN 1959



Radio Division

Suite 404 - 200 St. Clair Ave. West • TORONTO 7, CANADA • Telephone WA. 2-0502

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

Through the Cat's Whisker

by BOB MILLER

PM ON CLOSE-UP

PRIME MINISTER and Mrs. Diefenbaker will be interviewed on the CBC program, *Close-Up*, on Wednesday, December 31 at 10.30 p.m. EST.

Joyce Davidson will be conducted through the Ottawa residence, and Charles Templeton will talk to the prime minister about his boyhood, law practice, and his vision of Canada.

FTC SCREENS TV ADS

THE FEDERAL Trade Commission announced this month that its 350 professional staff members across the US will monitor questionable radio and TV advertisements in their off-hours.

John W. Gwynne, chairman of the FTC, said the lawyers and investigators will fill out information sheets on possibly false or deceptive commercials they might hear at home during non-duty hours.

WINS BTA AWARD

SILVIO NARRIZANO, Montreal-born TV producer, was named winner in the drama productions category of the 1958 British Television Awards. He had been producing for TV in Britain since 1956, and is currently working in Canada.

His productions have included *Death of a Salesman*, *All My Sons*, and *Doomsday for Dyson*. While in Britain, he also directed the variety show, *Chelsea at Nine*.

CBC SCHOOL SERIES IN '60

UPON THE REQUEST of the National Advisory Council on School Broadcasting, the CBC will present a series of national school telecasts on the full CBC network, providing costs and facilities can be suitably arranged.

The Council will meet in February, 1959 to plan the proposed series. Plans now call for 13 half-hour periods to be telecast between January and April, 1960. In some cases, the half-hour period may be divided into shorter segments, so that a variety of subject and grade levels can be presented.

Since 1954, The CBC has carried out three national and two local experimental school telecasts.

RADIO AND TV GIVES STEREO

OKANAGAN RADIO and the three channels of CHBC-TV, Kelowna, combined their operations for an hour on December 7 to produce a stereophonic sound broad-

cast for their listeners and viewers in the Okanagan Valley.

People in the Valley were asked to tune in their local radio station and turn on their TV sets to channel 2, 7 or 13. They were told that both sets were needed to hear stereophonic sound, and that the best effect could be obtained if the radio was placed about eight feet to the right of the TV set.

The broadcast originated at CHBC-TV and went via Okanagan Telephone lines to the three radio stations: CJIB, Vernon; CKOV, Kelowna; and CKOK, Penticton. The program was sponsored by Canadian Admiral and their Valley outlets, Bennett's Stores.



10,000 Watts

NO MATTER WHAT YARDSTICK YOU USE . . .

CHNS

A "GOOD RULE" FOR YOU!

is the station to buy in Metropolitan HALIFAX

CTF SHOULD MEET BBG

DR. J. R. Mutchmor, secretary of the United Church Board of Evangelism and Social Service, has agreed that the Canadian Temperance Federation should meet the Board of Broadcast Governors as soon as possible.

Speaking at the recent CTF meeting in Ottawa, he put forward a resolution urging the BBG and the CBC not to relax control over all alcohol-sponsored advertising.

Concerning drinking scenes in TV

dramas, Dr. Mutchmor said it was "silly" to ask that they be prohibited. Adding that this statement might sound as if he were a "moderationist", he continued:

"We don't want strong-arm methods. We want the finest kind of material from the CBC. We are much indebted to it. It is doing a great deal of creative work and it is the only one doing it."

Censorship is a delicate subject, he said. Programs "are not always to our taste and liking, but we must look at the whole picture."

Season's Greetings To All

NEIL LeROY
519 Jarvis Street
Toronto

Christmas Greetings
and a
Prosperous 1959
to all our friends
from
CKOX
WOODSTOCK ONTARIO
Lorrie Potts & Co. - Toronto
Hunt, Scharf Reps - Vancouver

CFQC Radio

Selling 24 hours a day to Saskatchewan's **LARGEST** trading area . . . makes **EVERY MINUTE COUNT** to increase your sales for

A HAPPY, PROSPEROUS NEW YEAR

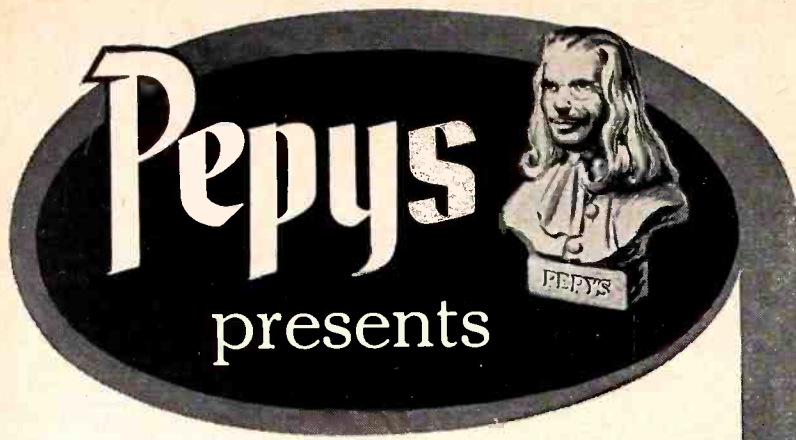
CONTACT OUR REPS
Radio Reps - Canada
Young Canadian Ltd. - USA

CFQC 5000 Hz 1000 WATTS

THE RADIO HUB OF SASKATCHEWAN

THE AWARD WINNING STATIONS

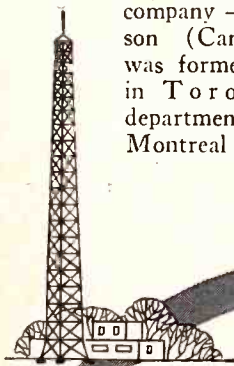
CJON Radio Television
NEWFOUNDLAND



McCANN - ERICKSON (CANADA) Limited

This Agency's concept of service is aptly summed up by its slogan — "Worldwide Creative Marketing through Better Communication with People" — and its belief that creative skills can be brought to bear effectively only *after* complete marketing information is known. To this end, emphasis is placed on market, media and creative research; to enable the Canadian office — like those in all 15 countries in which the Agency operates — to give a completely "marketing-oriented" service.

This Agency opened in Canada in December 1952 as a branch of the New York office. In 1955 a subsidiary company — McCann-Erickson (Canada) Limited — was formed. Head office is in Toronto, and it has departmentalized offices in Montreal and Vancouver.



STOVIN-BYLES Limited

Radio and Television Station Representatives
MONTREAL TORONTO WINNIPEG VANCOUVER

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

Anniversaries

THIRTEEN KIDS SHARE CJAD BIRTHDAY



HERE ARE THE THIRTEEN youngsters, sharing the same birth date with CJAD-Radio, who attended the station's special birthday party on December 6. Standing at the back are: (l to r) Postmaster General William Hamilton and CJAD's president and owner, J. Arthur Dupont.

THIRTEEN YEARS old on December 8, CJAD-Radio, Montreal, held a three-week campaign to find the youngsters in its listening area, who shared the same birth date with the station.

On Saturday, December 6, the 35 special boys and girls were invited to attend the birthday edition of the station's *Club 800* program, and thirteen were selected to attend a luncheon with the station's president-owner, J. Arthur Dupont, and Postmaster General William Hamilton.

At the end of the *Club 800* show, attended by over 300 teenagers, grand prizes were awarded to two of the birthday youngsters. Marie Bashaw received a cheque for \$100, and John Hancock was given a 2½ horse power Vanguard Special racing car.

CKCW Celebrates Fourth

A PART of its fourth anniversary celebrations this month, CKCW-TV, Moncton, ran a contest on the afternoon program, *At Home with Helen Crocker*.

During the ten days the contest was held, more than 16,000 letters were received at the station. The winning letters were picked from a drum by Helen Crocker on her show. Prizes in the contest included a gas range, a five piece set of aluminum wear, an electric fry pan, and two of Mrs. Crocker's Christmas cakes.

CANADA MAY GET COLOR TV

COLOR television may be operating in Canada within a year, John E. Hayes, chief engineer for the CBC, said in Toronto recently.

Speaking to the Electric Club of Toronto, Hayes said the Fowler Commission had recommended that Canada enter the field of color television in 1959, with the rider that programing be delayed if it did not prove popular in the US. He noted that there is an average of only two hours per day of color programing in the US at the moment.

The CBC has two studios which can be converted to color use without much difficulty, he said.

CKOS-TV
YORKTON
SASKATCHEWAN
THE VOICE OF THE WEALTHY PRAIRIES
CANADIAN REPRESENTATIVE:-
STOVIN-BYLES LIMITED
TORONTO • MONTREAL
WINNIPEG • VANCOUVER
U. S. A. :-
DEVNEY INCORPORATED
NEW YORK, N. Y.

Canadian BROADCASTER

RADIO • TELEVISION • ADVERTISING

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December 25th, 1958

Microwave And BBG Were 1958 Achievements

With the holidays about over, we can look back on a year which, while it may have had its downs as well as its ups, has certainly not been low in interest.

In deference to our friends who feel that there is no place for politics in a trade paper such as this — as though there were a trade paper such as this — we shall refrain from saying that the Prime Minister's world tour, which will inevitably result in increased trade with Commonwealth countries, has probably done more towards the economic advancement of Canada than anything since Confederation. What we can say though is that the advertising which will certainly be created by the advent of many new products will be warmly welcomed by broadcasters and other members of the advertising fraternity, regardless of their political persuasions.

The most nationally important event in broadcasting was the near completion of the microwave. This is not only a means of linking the extreme ends of this enormous country by TV, but it has also greatly improved and expanded long distance telephone and other communications.

More credit will probably go to those who introduce revisions and refinements into the broad principle of independent regulation, which has been laid down by the establishment of the Board of Broadcast Governors. But the fact is that the real accomplishment was achieved by those who struggled manfully on behalf of the private industry on the side of the revision of the act, and in no small measure either to those who battled against it. Between their views there has emerged a compromise which, we believe, will eventually prove to contain the best of these sets of diverse opinions.

It was the joint effort of so many that

made this possible. They are personified by Fred Lynds, president of the CARTB during the sessions of the Fowler Commission, and Jim Allard, executive head of the same association, whose formidable task it was to stay at the helm during this difficult period. Then there are two men, whose names are most closely associated with the other side of the question. These are A. Davidson Dunton and J. Alphonse Ouimet, respectively the former chairman and the new president of the CBC. The sacrifices made by all these men, and by many who have gone before them, sacrifices which penetrated deep into their private lives, are untold evidence of the effort behind this accomplishment.

As the broadcasting industry grows older, the sadness of parting is inevitable. One great loss was the resignation of the CBC chairman, Dave Dunton, who has moved into a new field of usefulness, for which he is eminently fitted, as president of Carleton University. This is progress. But Dave's keen mind and deep dedication are already being missed, even by his ideological opponents.

Another broadcaster who has contributed so tremendously is Guy Herbert, who, as vice-president of All-Canada Radio & Television Ltd., has helped the industry grow up on the business side, and has finally gone into well-earned retirement at the age of 69.

Canadian broadcasting took great strides in 1958. As 1959 brings even greater expansions and growth into view, it may surely be said that our industry has reached a state of maturity where it can stand side by side with the older media of communications, and, more than ever before in its history, earn its blessings, for services rendered.

News Briefs

FIVE APPOINTMENTS and three additions to the Edmonton office of McConnell, Eastman & Co. have been announced by J. E. McConnell, president.

J. A. Winterton, who was radio and television director, has been named a senior account executive. He succeeds Jack Cameron, who has been made manager of the Calgary office.

Douglas Homersham has been appointed creative director. He was formerly director of special services for CJCA, Edmonton. Mr. Homersham has had wide experience in radio and newspaper advertising and sales promotional work in British Columbia.

L. C. Razzell, who joined the agency last month, has been appointed a senior account executive. He has served as advertising, merchandising and sales promotion manager for a large supermarket divisional area in Western Canada and as advertising manager of BC Tree Fruits Ltd. and BC Processors Ltd.

C. Neville York succeeds Mr. Winterton as radio and television director. He has been associated with broadcasting, advertising and public relations for over 15 years and for a number of years he was a communications and public relations officer with the RCAF.

Stan Was, a graduate of St. Martin's School, London, England, in commercial and advertising art, has been named art director. He was formerly art director for the Evergreen Press in Vancouver.

PIERRE BERTON HAS signed a contract with ZIV Television of Hollywood for a television series based on his recent book, *Klondike*. He will do some of the writing and act as general adviser for the entire series. A pilot film will be completed during 1959. ZIV programs are distributed by All-Canada.



Year End Review

COMPETITION SHOULD MAKE CANADIAN TV EVEN BETTER

by ALEX BARRIS

Entertainment Columnist for The Toronto Telegram

ABOUT THREE YEARS ago, Dick Lewis took time between puffs on a cigarette to ask me if I'd like to write a couple of articles for the BROADCASTER summing up my views of that year's (1955) television programs. Now, at the end of 1958, he finds himself in roughly the same position: that is, he needs some copy to separate a few ads, and he has turned -- in desperation, no doubt -- again to me.

Well, I guess I'm roughly in the same position I was three years ago with regard to my views on TV, but with one notable exception: in these three years, I have had an opportunity to see a good deal of the OTHER side of television, the side where the little red lights stare at you.

In a way, I suppose this is a mellowing influence, in that you are less apt to moan about the inadequacies of TV when you learn some of the causes of those inadequacies. But, on the other hand, the more you learn about television, the more you wonder about it.

So, I suppose the best thing, for purposes of this article, is to ignore my own involvement with TV and try to say what I think about the programs as a viewer. (You'll notice I didn't say "average" viewer, partly because I have serious doubts as to whether any such animal exists, and partly because no writer likes to admit to such lowly environs.)

THE GROWING MARKET

The Voice of the
"Growing Market"

CKPG Radio

Wishes One and All
a very

Merry Christmas
and a

Happy & Prosperous
New Year

CKPG

PRINCE GEORGE, B.C.

550 Kcs. 250 Watts

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

Let's get one thing straight: in talking about television I mean Canadian television, and in talking about Canadian television, I mean mostly the CBC. To devote a lot of space to assessing U.S. shows (except where comparisons may be useful) seems rather pointless considering that no one who reads this is likely to be in any position to do anything about U.S. shows, be they good or bad. And to talk of Canadian television without recognition that, for better or worse, the CBC is still the biggest single force in programing is just plain unrealistic.

Well, are CBC shows "better" than they were three years ago or "worse"?

For the most part, I think the answer is that they're better. Now, those of you who have not already thrown down this issue in anger might be interested in a little comparing, particularly with 1955-56, which was the last time we attempted this little exercise.

MORE COMMERCIAL MEANS MORE THOUGHT

One way in which the programs are better is that the CBC has gradually become more "commercial" in its programing. By that, I don't mean that more commercials are allowed, or even longer ones. I mean a little more thought is being given to what kinds of shows people want, and a little less to what kinds the CBC thinks they should have.

A significant proof of this is that in 1955, the only panel show on the air that could possibly be classified as entertaining (as opposed to out-and-out instructive) was *Fighting Words*. That hardy program is still with us, incidentally, and still proving fairly lively. But also on the schedule are *Front Page Challenge* and *One Of a Kind*, programs whose sole intent is to entertain. As to how successful they are, one need only consider that they are both within the top five shows (of Canadian programs) and that *Challenge* and *One of a Kind*, in that order, are the most popular programs put on under the banner of "light entertainment."

There are other bits of evidence. In 1955 we had *Holiday Ranch* as a lure for the western music fans. By mid-1956, we also had *Country Hoedown*, an indication that the market for that type of show was considered big enough to warrant two. (The fact that *Holiday Ranch* has since been dropped is no refutation of this approach to programing; it simply

meant ratings for that show had dropped and the sponsor was yelling for a new program.)

Another point is the inclusion in this year's schedule of a three-a-week afternoon program, *PM Party*. True, this is not yet sponsored, and many changes may have to be made before it is. But the fact remains the CBC has moved into yet another area of commercial television: the afternoon audience participation show.

Another telling point in this growing awareness by the CBC of public tastes is the case of *Close-Up*. One can compare it to no earlier CBC show but *Graphic*; the difference is considerable. *Graphic* concentrated on chatty, unexciting visits with not terribly fascinating people. *Close-Up* goes for Oscar Levants and Lady Dockers. The result usually has far greater impact.

VARIETY REMAINS THE SAME

As for the "variety" shows, the changes are less apparent. *Cross-Canada Hit Parade* in 1957 was decidedly better than the U.S. program which it started out to copy. This year, it is playing to the teenagers one week, with guest rock 'n roll acts, and (presumably) to older audiences on the alternate week, with big production numbers. While it often achieves production excellence, it can hardly be considered a significant step forward in TV development. Yet, its very existence is "commercial."

Music Makers, which began as a summer replacement for *Jackie Rae*, has turned into one of the most consistently good musical shows the CBC has yet come up with. *Showtime* has become the sort of album-of-familiar-music show, never bad but not often exciting. That, however, is not to dismiss it lightly, for there seems little doubt that a public exists for such a show, just as a public exists for *Country Hoedown*.

One of the shows now on that started as a summer replacement is *Here's Duffy*. This is probably the only weekly "variety" show that lives up to its classification, if you consider (as I do) that a variety show should include comedy as well as music. I don't now find it as fresh as I did in its first six or eight weeks of summer life, but I feel this kind of show (whether it's this one or another) is more important to Canadian TV than *Hit Parade* or *Showtime*.

Juliette, who started with Billy O'Connor, has by now taken what appears to be permanent possession of Saturday night. She is a performer with skill and taste and certainly popular appeal. One wonders that no one has been tempted to build a "bigger" show around her, but perhaps Julie is wise in sticking to her own comfortable little niche.

As for Billy, he is now presiding over that light, breezy, unpretentious show that comes on just before Perry Como. I'm convinced, incidentally, that it was made intentionally small and unpretentious so as not to invite comparisons with the big show that follows it.

VARIETY IN RETROSPECT

Now, let's look for a moment at some of the variety shows that

existed three years ago that are now gone. There was the *Denny Vaughan Show*, which suffocated in its own big-budget production. There was *Jackie Rae*, who never quite succeeded in finding just the right formula for his modest but diverse talents. There was *Pick the Stars*, which, when you look back on it, picked very few of them. (I am leaving out *The Barris Beat* simply because anything I said in defence of it would quite rightly be interpreted as prejudice.)

In the intervening summers, there were such worthwhile efforts as *Country Club*, which, in some other year, might well have survived into the fall; and *Summer Showtime*, which each year has been a lighter, less formal edition of its winter counterpart. And there have been such now mercifully defunct programs as *Who's the Guest?* (a panel show vastly inferior to those which came later), *Moonlight Bay*, *Come Fly With Me* and *Rhapsody*, also known as *Kommen Zie Und Fly Mit Mier*.

If the balance on summer shows seems to be in favor of flops, remember that I've left out here those summer shows which are now winter shows: *Music Makers*, *Here's Duffy*, *Front Page Challenge*, and *One Of a Kind*.

That pretty well winds up the variety shows but for one important exception: *Wayne and Shuster*. To say they are better than they were three years ago is to state the obvious. 1955 was only their second year in TV. Showmen like these two couldn't help but improve as their mastery over a new medium increased. (And I say this as someone who admired them BEFORE Ed Sullivan made liking *Wayne and Shuster* fashionable.) This year, their infrequent hour shows are among the few "spectaculars" the CBC is offering. Their November show achieved the highest rating these comics have ever had.

DRAMA NEEDS CRITICS

I haven't written much about CBC drama because I don't think the changes since 1955 have been as great. True, in 1955 we had no Arthur Hailey or Bernard Slade or some of the others whose writing has given TV drama occasional shots in the arm. But I can't honestly say I think *GM Presents* this year is all THAT much better than it was three years ago. Production is certainly better, acting is generally better; but the problem of finding enough good scripts is just as big today as it was then -- and, incidentally, it's just as big in the U.S. as it is in Canada.

On Camera has been replaced by *The Unforeseen*, and judging from the results so far the change has been a good one. What remains to be seen is if this new program, with its more restrictive formula, can keep up the level it has reached in its first couple of months.

Folio has sometimes come through with notable efforts. This season's *Death of a Salesman*, for example, was well worth doing, as was the first program of the season, a double bill starring Eric House. But a fault

RADIO

is SOLD by

Stephens & Towndrow
Limited

Toronto Montreal

EXCLUSIVELY

that plagued Folio in its early days has still not been entirely shaken. In its search for "different" programs to present, it sometimes falls into the trap of considering anything "different" as automatically good. For example, last year there was much ballyhoo over a production of a Shaw play that hadn't been done by anyone in years and years. What the Folio people failed to consider was that the reason nobody had touched it in so long was that it wasn't a very good Shaw play. To a lesser degree the same can be said of this year's Folio production of *Eugene Onegin*. It was, to be sure, an admirable production, but whether this so-so Tchaikovsky opera was worth the time -- and considerable money -- that was required is a debatable point.

You will notice that in this discussion of CBC programs I have concentrated entirely on those programs which originate in Toronto. This is inevitable. In no other city are there as many programs produced which are seen from coast to coast. And, at the risk of antagonizing a lot of people, I might add that what programs we have seen on full network originating at other points have offered little evidence that this situation should or could be changed. Just as New York and Hollywood are the logical production centres for the States, Toronto is the logical one for Canada -- by virtue of facilities, pool of talent, etc.

WHAT WILL THE PRIVATES DO?

I have also made no reference to private stations. Canadian television is, we are told, about to enter a new era, one in which competing stations

will be allowed in the large centres and, possibly, a private network will be permitted to exist. Anyone in his right mind connected with broadcasting will welcome this change. But until such time as the New Era becomes a reality, it is pointless to talk about what private broadcasting "can" do. I for one want to see what it WILL do. It may very well be that private stations, either individually or in a network, will be able to give us better programs than the CBC can. I have visited a number of private stations in Canada and have been impressed with the ingenuity and enterprise that I have seen. These are valuable weapons for any station to have, but even more so as the day comes nearer when more Canadians will have a choice between CBC programs and those concocted by a rival Canadian network.

Perhaps we will get some of the programs the CBC hasn't given us. I find it remarkable, for example, that aside from the *Plouffe Family* (whose appeal is necessarily limited) we have not yet come up with a Canadian situation comedy series. Perhaps, too, we will get more panel or quiz shows, which the public seems to love. Or maybe a late-night show that offers something other than old movies.

And perhaps the realization that this day is coming has caused the CBC to become a bit more "commercial" in the last year or two, at least in some areas of its vast operation. Whatever the reason, I think Canadian television is better than it was three years ago, and I think Canadian audiences generally would agree.

STEREO SALES SOAR WITH NEW SOUND

WITH THE inauguration of stereo broadcasts by radio stations CKVL and CFCF, sales of FM tuners and stereo records have increased greatly in Montreal.

George Layton, of Layton Bros. Ltd., said: "FM sales have definitely picked up a great deal and I am pretty sure this has to do with the new stereo broadcasts."

The sales of stereo records have increased by about ten per cent, since the broadcasts began, said Alice Kaury of London Records. She added: "We expect a big boost in sales after Christmas. Everyone who has got stereo equipment as Christmas gifts will be out buying records in January."

CKVL, Verdun, now have three stereo programs: a Sunday evening half-hour at 9.00; a one-hour concert starting at midnight each Friday; and a bilingual broadcast from Simpson's department store.

CFCF, Montreal, began its stereo broadcasts with a one-hour show each Sunday afternoon called *Star-*

time in Stereo. They have since added *Symphony in Stereo*, nightly from 10 to 11, and *Pops in Stereo*, Saturdays from 11.05 to 12 noon.

Season's Greetings

To All of You,
from All of Us.

CALDWELL EQUIPMENT CO. LTD.
447 JARVIS ST. TORONTO



MONCTON BOOM DICTATES DIRECT T.C.A. VISCOUNT TORONTO FLIGHTS

The Challenge has been met. To keep pace with Moncton's rapid business expansion, direct flights from Toronto, speed the timetables of the ever increasing number of executives taking advantage of Moncton's unlimited potential.

Representatives
STOVIN-BYLES IN CANADA ADAM YOUNG IN U.S.A.
CKCW - TV
MONCTON NEW BRUNSWICK



THERE'S BIG BUSINESS ...



... IN MONCTON

ID's are IDeal for IDentification

Today's market with its multitude of Products, Brands and Packages requires repetitive mention to compete for the consumer's attention.

Yet it must be done at a Minimum cost.

ID's are perfect for this situation delivering IDENTIFICATION with FULL IMPACT at LOW COST

A package of 6 ID's in all 45 TV markets will deliver . . .

**69% of all homes
2.4 times each**

or

6,809,000 sales messages

at a cost of

\$7,654.

BROADCAST ADVERTISING BUREAU

TV Division

Suite 404

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

Toronto 7

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



ONE of the items currently reposing in the pending file of the Board of Broadcast Governors is an application from Gordon Garrison to continue running CKLB, Oshawa, which he has been doing for the past five years. Stating the case in more conventional parlance, Gord has completed negotiations for the purchase of the Oshawa AM and FM stations from Al Collins, and is carrying on pending the required green light from the BBG and the D of T.

Gord Garrison came east from his home town of Brandon in 1945 with two years experience as junior announcer at the old Manitoba Telephone System station CKX, and total assets of a debt for \$60 to the late George Arnot.



Gord Garrison

Before going to Oshawa he put in two years at CKCR, Kitchener and CFOR, Orillia. In 1948 he joined CKLB (then CKDO) as announcer-writer-operator, and added sales to his other duties soon after his arrival.

When Al Collins took over the Station from Walter Dales in 1950, Gord dropped everything except sales, which he continued until he was named sales manager in 1952.

July 1, 1953 was the next milestone, because it was on this day — a holiday incidentally — that Collins gave him charge of the station as manager.

Gord hit the high spot in his career last February when he set up the mechanics for live broadcasts on a direct line to CKLB for all seven of the world championship hockey games from Oslo, Norway.

The Oshawa Coca Cola bottler, Hambley Beverages, had signed up for a one-third sponsorship well in advance, and it was decided to go through with the deal provided they could find a backer for at least one other third of the eight thousand dollar package. Eighteen hours before plane time, Consolidated Building Corporation (CBC?) kicked through with the second contract. While Gord and his crew were waiting at the airport he was called to the phone. It was Keith Dancy of CFCF, Montreal (now CKSL, London) who told him he had sold Molson's Brewery the last two games.

While Gord and his crew -- three of them in all -- were on the way over, CKLB Program Director Fred Oliver was pounding the phone, and

ended up selling thirteen stations from Montreal to Vancouver live pickups of the games.

Faced with the problem of programming against Toronto's 50-kilowattlers -- he's been facing it for the past eleven years -- Gord plans to continue the highly localized community policy he has inherited from his predecessors. Live broadcasts of the city council meetings, complete coverage of all local athletic events, regular coverage of service clubs, women's organizations and musical groups will continue to rank high on the station's schedules. A CKLB reporter attends all meetings of trade unions in this "Motor City".

The FM station will continue to be operated with "music for the connoisseur", which Gord says is gaining in popularity judging by a growing volume of mail. (Last spring they received over eight hundred requests in reply to an offer of a free program booklet.)

Gord, who is 34, with a family of four children, sees a great future in Oshawa. He grew statistically whimsical when asked to define this. He pointed out that since he moved to Oshawa eleven years ago, the population of the city proper has grown from 28,000 to 55,000. In addition to this, the town of Ajax, with 8,000 of a population, has actually started and grown up from scratch. Whitby and other places in the immediate coverage area have increased likewise.

HAVE AN APPLE

BACK IN THE DEPRESSION days when Leo Burnett started his advertising agency, people told him he was crazy . . . that before long he would be selling apples on the street. But Mr. Burnett had hope in his heart and a gleam of determination in his eye. He told the crepe hangers that far from selling apples, he would be giving them away.

Now, whenever you go into any of the five Leo Burnett offices in the United States or Canada, there, in the reception room, is a bowl of the shiniest apples you ever saw. This serves to remind visitors as well as the staff that billings were not always up in the millions and that once upon a time a copy writer named Leo promised that one day he would be doing just what he does -- giving them away.

And if I go on giving away my pearls of wisdom, they won't get into the miserable amount of space I have been allowed by the ditto production department. So happy New Year and buzz me if you hear anything, won't you?

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

Charles Bick's Copy Clinic

LET'S RECAP THE RECAPS

THE CREATIVE end of the advertising business is an exciting place these days, especially in Canada where creativity embraces American hucksterism, British conservatism and Continental confusion -- sometimes in the same ad.

Such sweeping generalities were not stated last summer, when these essays on copy techniques began. But inevitably the discussions led to the whys and wherefores of copy -- the people who write it, the industry which utilizes it. After two or three nuts-and-bolts treatments, a recap and meaningful summary was in order.

Maybe I was emulating the Southern preacher who said: "First I tells 'em what I'm gonna tell 'em. Then I tells 'em. And then I tells 'em what I told 'em."

Or maybe specifics just can't be divorced from generalities. At times one must wax philosophical, in order to treat the subject in perspective.

The end of the year seems a good time to recap the recaps, before proceeding to specific new phases of radio and television commercials or print advertising. So let us tie up loose ends, resolve seeming contradictions and spell out possible misunderstandings.

Past articles have cited the copywriter's need to go out into the TV studios, film companies, print shops etc., in order to know the advertising medium, as well as to go into the customer's plant in order to know the product. Additionally, they have cited the employer's need to avoid pigeonholing copywriters, according to advertising medium or product category. On its face, such a position seems contradictory. How come the copywriter is both a specialist and versatile?

It's easy! With proper management, inside the creative organization, he's a versatile specialist!

COPYWRITERS AND COPY

A writer's ability is his ability to write, to communicate. The avenue along which his efforts are channelled is generally an expedient, not a description of his talents. Rollo Hunter, radio-television director at my company's New York office agrees and disagrees with this position. You, the reader, can make your own interpretation of Mr. Hunter's statement:--

"The trend toward cross-breeding of TV and print people is not entirely realistic, even though it may look pretty good on the ledger. As a long-range effort, however, it may develop a strain of broad-based creative people whose technical knowledge will be wide enough to allow effectiveness in any direction. There are scenarists who have written good novels, just as there are doubtless columnists who have written successful Broadway musicals. But let's face it. The true switch-hitter is a

hard man to find, particularly at a bargain price."

Your reporter has proven (I think) with case histories that pigeonhole classification of copywriters reflects a fictitious state of mind. The mind is generally that of administrators and personnel people -- rarely that of creative directors and copywriters themselves.

By type-casting writers to a mold, employers exclude themselves from recruiting good people or training good people who are under their very noses. Instead they pirate writers at a premium -- and the writers go on writing the same old stuff, at a different desk.

If you want a good television copywriter, for example, it is more economical to let a writer with originality and potential spend a month (two weeks at film studios, two weeks at live TV studios) learning the TV medium.

What? A whole month on company time?

Take another look at that ledger! O.K.?

One reason advertising agencies don't look at the ledger (and all the more reason why they should) is the 15% commission system. We're not going to explore the pros and cons of that system here. The only thing is it does help explain why some agencies are scared all the time. They think, no matter how good or bad a job they do, their income is fixed. Such an attitude compares with that of the businessman who won't advertise because his income is fixed -- he thinks.

So agency employers don't take the time to get writers acquainted with clients' products. They don't take the time to get writers familiar with media. In short they don't take the time to mold a creative team.

Instead they shell out extra dough for the outside man who fits the mold -- or more likely is crammed into the shell from which he cannot emerge.

And at the sacrifice of developing

Advertisement with eye illustrations and text: "Don't take a chance on a glance... take a good LOOK and learn why CHOV is the BUY that SELLS"

true switch-hitters -- at a bargain price!

COPYWRITERS AND CLIENTS

Copywriting is a little like song-writing. Everyone thinks he can do it -- and usually tries. Every now and then a Hamilton housewife or Kentucky hillbilly will hit the headlines with a top tune, just as rare clients come up with top campaign themes. But they are the freak events and that's why they hit the headlines.

99 and 44/100 percent of the song hits are written by an extremely intellectual fraternity whose brainstorming sessions on Tin Pan Alley would rival those of BBDO at 383 Madison Avenue.

Songwriters and copywriters (of consumer products) are both writing for the popular market. To be successful, they must be analytical, highly communicative and possess a well-developed social sensitivity.

In spite of the blood, sweat and tears that go into their work, both groups have vocations which outsiders consider glamorous. Maybe it explains, in part, why unqualified clients try to get into the act when it comes to copywriting. (I could never go for the explanation that, because he pays for it, he wants to write it.) Trying to please the client, here, is not the same thing as trying to help him. And the most difficult

(Continued on page 10)

POINTS OF SALE

CFCL-TV

Timmins with Satellites

Ch. 2 Elk Lake and

Ch. 3 Kapuskasing

Now offer virtually Captive Coverage to over

30,000

TV Homes

PAUL MULVIHILL & Co. Ltd.

TORONTO 77 York St. EM. 3-8814

MONTREAL 1543 Crescent St. MURRAY MacIVOR VI. 2-1097

CKVR-TV Channel 3

CKGN-TV North Bay

CFCL-TV Timmins



Joyeux Noël

RADIO CJBR Rimouski

CJBR-TV 3

G. N. MACKENZIE LIMITED HAS the SHOWS

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

Potts' SPOT

● **CONGRATULATIONS** and best wishes to Dick King who, on January 1st, 1959, will be hanging his hat in the Toronto office of MacLaren Advertising as Assistant to the Director of Radio and T.V.

● **TWO USEFUL** hints from an "old wolf of the North" to Buck Witney CFAR-Flin Flon "If you break through ice, grab something that's loose on you, such as a cap, glove or belt, then swim back to the side you fell in from. Any of these above mentioned items (such as cap, glove or belt) make sure they are wet and slap one of these items on ice and hang on to it, it will freeze in a few minutes. Hang on to item with your right hand and turn over on your back and kick out with your feet with your left elbow on the ice, and roll out. I have fallen through the ice many times in my time and that's the only way I always got out. Always keep your back against the ice."

"I've travelled right to the territories all over this North country and always keep a little bottle of matches well corked in my pocket when travelling around first freeze-up".

Signed: Jack Lundie, a constant listener from Cormorant.

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

Lorrie Potts and Company

LORRIE POTTS
SCOTTY SHERIDAN
NEIL HENDERSON
JIM PITTIS

1454A 1117
Yonge St. St. Catherine W.
TORONTO MONTREAL
WA. 1-8951 VI. 5-6448

(Continued from page 9)
clients, in this respect, are not the big national advertisers. If my colleagues in national agency work think they have a tough time, they should talk to copywriters at local or regional agencies.

Account men suffer along with copywriters. Dollars spent on market research and months of creative planning can go down the drain, if the client prefers to satisfy his ego instead of selling his product.

This egotism sometimes manifests itself as plagiarism. The writer and the account man are happy over a fresh, original approach which market research agrees will sell the product. But the client wants the ad to look like his competitor's ad ("Here, I'll write it myself!") because it doesn't look like an ad, otherwise, in his opinion.

Or the client has gotten used to seeing stereotyped format TV commercials and if a commercial isn't framed according to that format, it isn't a commercial.

They cannot understand that an ad has to earn its way these days, and it cannot do it, if it's just like all the others. Whitt Hobbs, who is Copy Director at BBDO in New York, recently wrote: "If you do it like everybody else, you just plain don't get noticed. You've got to stick your neck out, so people will see you in

the crowd. Otherwise they won't even know you are there."

COPYWRITERS AND COLLEAGUES

One way creative differences get resolved -- for better or for worse -- is the stand taken by management of the creative organization. Agency management or broadcaster management must ask itself: Are we predicating our success upon being service-men and yes-men who flatter the client, or upon being vital original people who sell his product?

You can answer that with a range of agency tactics as numerous as the hues of the rainbow.

These include the agency's accepting the role of jester or clown who performs according to the client's most illogical whim. Or the policy of this continent's fastest growing agency, Doyle Dane Bernbach, whose clients are getting unprecedented sales -- by not having the right to approve copy!

Your reporter's analysis (some issues ago) of the advertising business, in terms of a *brokerage proposition*, was no contradiction of the underlying viewpoint of these articles.

The creative leadership of the creative organization is best for the client and more profitable for the agency which demonstrates it.

Especially when you eliminate the thousands of hours of lost motion, hand holding and catering to the client's whims instead of his best interests.

We should accept the facts of the business as they are -- then strive for something better.

Happy New Year!

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



KEEBLE WARNS AD-GALS ABOUT ABUSE OF RATINGS

THE TORONTO WOMEN'S Advertising Club, Broadcast Advertising Workshop, held its second meeting in S. W. Caldwell's Studios earlier this month to discuss Radio and Audio-Visual Equipment.

Gordon Keeble, Caldwell's vice-president, spoke on radio ratings and their effect on trends in radio programming policies. He said in part.

"In spite of the warnings of the researchers themselves, the buying of time today very largely regards a rating figure as being an exact reflection of the size of the audience, rather than an approximation of it. However, this interpretation does derive some support from the fact that the approximations are presented to a tenth of a decimal point.

"The radio industry is very aware of the dangers inherent in research based solely on quantity, and, at the same time that plans are being made for investigations into audience quality, we see encouraging signs of a return to 'foreground' radio. This is radio that's not content to be relegated meekly and humbly to the background -- a radio that competes more vigorously for the attention of the listener, the reader and the viewer."

Gordon asked that the advertisers and their agencies, who play such an influential role in shaping future programming policies, be extra responsive to new program ideas and plans.

At this meeting the women were able to examine some audio-visual equipment designed for advertisers and agencies, for meetings and sales aids. These included, tape recorders, slide projectors activated by tape recordings, a vidicon television chain and several types of film projectors.

The next meeting of the Broadcast Advertising Workshop is scheduled for January 26. On the agenda is a talk by Sid Banks, vice-president in charge of production, S. W. Caldwell, on Film Commercials. Bob Wilson, sales manager for TelePrompter will talk about Closed Circuit Television.

SAY YOU SAW IT IN THE BROADCASTER

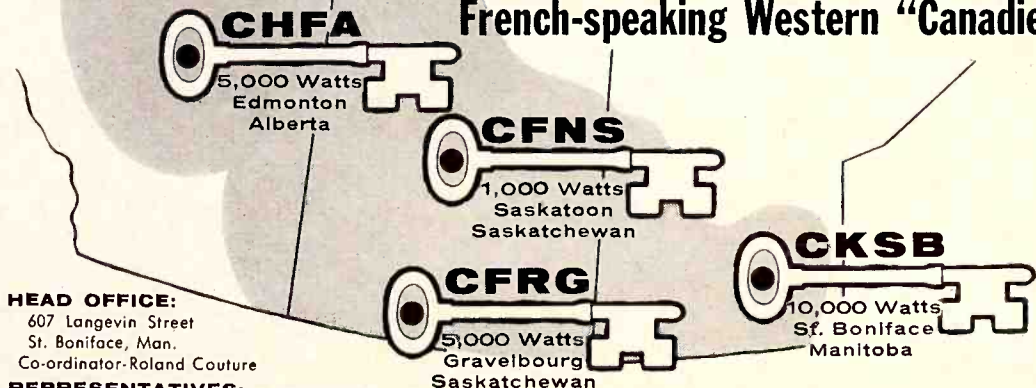
THIS IS THE YEAR in B.C.

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.

4 KEYS open the door for sales

... in the homes of 180,000 French-speaking Western "Canadiens"



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

Let these four French-language stations speak, on your behalf, to the people in this increasingly prosperous market.

"THE WESTERN CANADA FRENCH RADIO GROUP"



FOR THE DISCRIMINATING FEW

CBC Folio's production of *Oregon* inspires us to thank heaven they didn't make it a double.

. . .

AUDREY STUFF

Then there's the gal who was so dumb she thought that "Jam Session" was the American for tea time.

. . .

SHAPE OF THINGS TO COME

We are reliably informed that one year from now, after a cold winter, a mild spring and a balmy autumn, it will be Christmas.

. . .

WANT AD DEPT

For sale, one well-worn tiger skin — slightly Trimble — Contact Bud Grant, Winnipeg Football Club.
— *CKY Radio Active*

. . .

IMPORTANT ANNOUNCEMENT

As we are moving our offices to 219 Bay Street on January 12, it will be perfectly in order for people who have been sending our mail to 163½ Church Street to start addressing it to 54 Wellington Street West.

. . .

DOUBLE OR NOTHING

"She's Marilyn Monroe's double — twice as old and twice as fat."
— *Robert Cummings*

. . .

STOP THE PRESS

Jim Inch's appointment to the sales department of TV Reps. Ltd. was too late for *Sight & Sound*, but is just short enough to make this column.

. . .

SINUS TROUBLE

They're talking about a sign on the front door of a Quebec chalet which reads "Belle out of order".

. . .

TOPICAL TIP

Think before you drink.



CKWX influences more buyers by far than any other B.C. station

and B.C. has the highest average weekly earnings in Canada!

RADIO BRITISH COLUMBIA, VANCOUVER

CKWX

50,000 WATTS OF SALES POWER



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

SIGHT & SOUND

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



Compiled by
Ian Grant

TRANS-CANADA CREDIT is currently conducting a television test campaign over CBWT, Winnipeg. They are co-sponsoring the half hour show *Rescue 8*, which is seen each Tuesday evening, at 6.30. The account is handled by Gislason-Reynolds.

The other sponsor is Belvedere Cigarettes, through McCann-Erickson, Montreal.

A NEW MEMBER of the staff at Leo Burnett Co. of Canada Ltd. is Bob Brown, who was formerly an

account executive at the Toronto office of Kenyon & Eckhardt Ltd.

Prior to that he was advertising manager of Chrysler Corp. of Canada Ltd.

At Leo Burnett he is working on the Swift Canadian, Bissell Carpet Sweeper and Maytag accounts.

THE TELEPHONE NUMBER of the Toronto office of Ronalds Advertising has been changed to Empire 6-5242.

DICK KING, media director at Lever Brothers, is leaving at the end of the month to become assistant to Hugh Horler, vice-president and radio and television director at MacLaren Advertising.

TOMMY CHURCH, formerly at McKim Advertising, is now sales manager for S. W. Caldwell's television film commercial division. Tommy was with McKim's for five years, the last of which he spent working on the agency's government accounts.

G. N. MACKENZIE Ltd. is moving G. to 433 Jarvis St., Toronto, on January 1. They will be located on the top floor.

CHARLES D. POLLARD and Frederick F. Shattuck have been appointed account executives at the

Montreal office of Vickers & Benson.

Pollard, a graduate of the University of Western Ontario, will be working on the Seagram account, and Shattuck will work on part of the Dupont account. He is a graduate of Rider College in Trenton, New Jersey.

JOHAN L. SAYERS, general manager of C-FUN, Vancouver, has been elected chairman of the Advertising and Sales Bureau of the Vancouver Board of Trade.

ASSOCIATED SCREEN Industries, Montreal, has concluded an agreement with Columbia Pictures of Canada to handle the latter's physical film distribution heretofore handled by Columbia's Montreal Exchange. Negotiations were handled by Irwin Young and Murray Briskin on behalf of A.S.I., and Harvey Harnick on behalf of Columbia.

Similar deals with several other major distributing companies are expected to follow. Negotiations are also under way for some of the Film Exchanges to occupy front office space with A.S.I.

THE THIRTEENTH Annual Sales Management Conference, sponsored by the Advertising and Sales Club of Toronto, will be held in the Royal York Hotel, Toronto, Tuesday, January 13, 1959.

Called "Motivaction", there will be a luncheon and sales sessions in the afternoon, and a sales rally at 8 p.m. that evening. Afternoon speakers and their subjects will be: Leonard C. Truesdell, vice-president and director of sales, Zenith Radio Corp., — "Sales Leadership in Action"; Dean M. Prather, president, A. C. Nielsen of Canada Ltd., — "Eight Notches in the Golden Key"; and Walter H. Johnson, Jr., vice-president, Capitol Air Lines, — "Look-Up, — Get-Up, — and Go, — in 1959".



Client: Kellogg's Snack Pack
FOR TOP TV COMMERCIALS
call

animation productions

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

Theodore O. Peterson, president and general manager, Investors Syndicate of Canada Ltd., will talk on "The Challenge to Sales Leadership" at the conference luncheon. Speaker for the evening sales rally will be Kenneth McFarland, Ph.D., educational consultant, General Motors Corp.

Complete cost of the "Motivaction" sessions is \$15.

ABUREAU OF BROADCAST Measurement panel representing advertisers, advertising agencies and broadcasters, has just concluded a tour of most of the Western Canadian cities answering questions about ratings.

The panel will now conduct the same tour in Eastern Canada and the schedule is as follows:

Toronto — Broadcasters only. Thursday, January 8 from 9.30 am to 4.30 pm at the King Edward Hotel.

— Advertising Agencies. Friday, January 9, from 9.30 am to 12.30 pm at the King Edward Sheraton.

Halifax — Monday, January 12, from 9.30 am to 4.00 pm at the Nova Scotian Hotel.

Moncton — Tuesday, January 13, from 9.30 am to 4.30 pm at the Brunswick Hotel.

Montreal — Broadcasters only. Wednesday, January 14, from 9.30 am to 4.30 pm at the Sheraton Mount Royal Hotel.

— Advertising Agencies. Thursday January 15, from 9.30 am to 4.30 pm at the Sheraton Mount Royal Hotel.

Ottawa — Broadcasters only. Friday, January 16, from 9.30 am to 4.00 pm at the Chateau Laurier Hotel.

PHILISHAVE, who started sponsorship of *Cross-Canada Hit Parade* in October of this year drops the program at the end of the month. They bought *Hit Parade* for the last quarter of this year and took an option for alternate week sponsorship in the new year for other Philips Industries products.

However, they will not exercise this option. A spokesman at the Philishave agency, Erwin Wasey, Ruthrauff & Ryan, said their client was very happy with the program and will definitely be back in network television next year.

As of January 1, the new sponsors will be Imperial Tobacco Co., through Cockfield, Brown & Co. Ltd., Montreal and McColl-Frontenac Oil Co. Ltd., through Ronalds Advertising in the same city.

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

in B.C.

CJOR

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.

CJOR VANCOUVER, B.C.

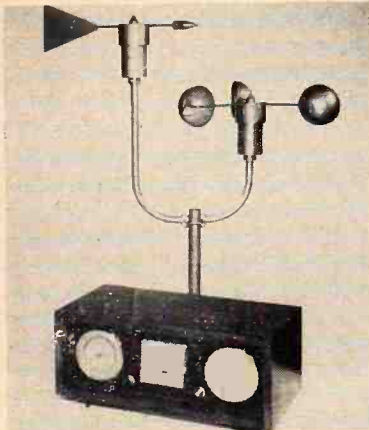
G. N. MACKENZIE LIMITED HAS ^{the} SHOWS

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

Technicolumn

STATIONS CJMS - Radio and CKNX-TV have each secured a weather station, specially designed for the broadcasting industry, from Alex L. Clark Ltd., of Toronto. Called the *Weatherminder*, its use is to implement weather reports supplied by the Department of Transport.

It is described as "a precise group of instruments housed in a modern hand-rubbed solid walnut console with a gold and black instrument panel". The roof attachment consists of three gauges which measure wind velocity, direction and barometric pressure. The larger model includes an outside temperature gauge along with the other equipment. These gauges telemeter information through a plastic insulated multi-conductor coaxial cable to the console unit. The *Weatherminder* is electrically operated and plugs into any 110 volt A.C. outlet. About 6 volts are used in the roof units for safety.



The unit is not designed to replace the Department's forecasts but rather as an instrument to give a faster more local reading. A recently published book called "Weather" and a rain gauge come gratis with the *Weatherminder*, which costs about three hundred dollars.

CJMS was the first Canadian radio station to instal this system. Tolerances are as follows.

- Barometric Pressure $\pm 1\%$.
- Wind Velocity $\pm 2\%$.
- Wind Direction $\pm 1\frac{1}{2}$ degrees.
- Temperature $\pm 2\%$.

WESTINGHOUSE ELECTRIC Corporation has designed a new small size vidicon camera tube for slow-speed scanning operation. The

unit, designated the WL-7290, features an extremely low residual current, which permits high resolution, long storage time with higher sensitivity, higher output signal and better signal-to-noise ratio. It's purpose is the transmission of high resolution information over conventional audio circuits. This is made possible because the system's band-width requirements are sharply reduced with slow scan.

In the ordinary vidicon, it is undesirable for the picture to remain on the storage surface for any appreciable length of time, since this would cause loss of detail, or smearing of the image. Westinghouse claims that the WL-7290 has the characteristic of being able to store or "freeze" this image for several minutes without the danger of "burn-in".

POINTS OF SALE

Did you know that

CJFX offers the Largest Coverage and Audience of any Rural Nova Scotian Station at lowest cost (BBM March '58)

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

PAUL MULVIHILL & Co. Ltd.

TORONTO
77 York St.
EM. 3-8814

MONTREAL
1543 Crescent St.
MURRAY MacIVOR
VI. 2-1097



Sorry!
 CBC Radio
 in
 NEWFOUNDLAND
 is
 SOLD OUT!!*

C B Y
C B G
C B N
C B T

This fact speaks volumes for the confidence advertisers have in the effectiveness and economical coverage of CBC radio in Newfoundland. Get the full story and the earliest availabilities now.

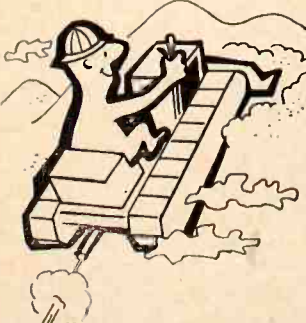
*As of October 30th, 1958.

Call

CANADIAN BROADCASTING CORPORATION

Commercial Division
 Halifax Montreal Ottawa Toronto Winnipeg Vancouver

CFPL-TV LONDON



builds up sales . . .

by moving heaven and earth to insure successful advertising results. To push sales up . . .

Contact your advertising agency or CFPL-TV.

LISTENING IS *Your* BUSINESS

by C. W. Wright



THOSE OF us whose experience with the broadcast industry goes back a fair number of years will recall a dramatic and startling example of poor listening ability, directly connected with the industry.

Late in October 1938, the Columbia Broadcasting System presented "Orson Wells in the Mercury Theatre of the Air." The program was duly introduced, commenced, and was then interrupted. While I cannot recall the actual words employed at this point, they opened with the statement, "We interrupt this program to announce," and then followed the assertion that a number of explosions had just been noted on the planet Mars. The announcer continued to inform us that the Martians were landing in large numbers in New Jersey, complete with death ray equipment!

The station break at the halfway mark in the program indicated that the story was fictional and that it was a play featuring a well known personality in the lead role.

But it was too late! Millions of listeners just heard the word, "invasion" and proceeded to act accordingly. People left their homes. Long distance lines were busy with friends saying a fond and final farewell to

each other! Several tried to enlist with the object of restraining the Martians in their terrifying efforts to conquer this planet. Many of us heard the program, smiled at the apparent "emotional instability" of our friends "across the border", and settled back to "listen" comfortably to the features of our choice.

To-day it is fairly obvious what happened. Those excited people heard just one word, "Invasion", just that and no more. They became the victims of a "deaf spot" engendered by inefficient listening. True, deaf spots rarely produce such drastic results, but they do effect the processes of listening and of learning, and we should be alert to ward off their unfortunate influence.

I wonder what would happen right here today if a play, as skilfully prepared and as cunningly presented, were offered to us. However, I suppose that we are "protected" against such tests of our "emotional stability" or our listening skill.

The bad listening habit for discussion in this article relates to a widespread misconception that a bookful of notes taken at a meeting testify to an unusual listening skill. Actually, the reverse is often the case!

Let us call this procedure, *Pencil and Paper Listening*, because that is really what is attempted by the avid note taker.

A salesman is instructed to attend a convention and to be prepared to

report to his associates upon his return. His immediate reaction is to secure a number of notebooks; provide an assortment of readily available writing instruments; seat himself close to the speaker; and say, mentally, "give!"

Now these are all noble decisions, if — and it is a gigantic "if" — he knows *how* to take notes. And the odds are definitely that he does not; few of us do.

For example, our friend, listening with a high degree of concentration, suddenly hears something that he believes is worth recording. So, he proceeds to write it in some detail, and, of necessity, immediately reduces his concentration upon the speaker and his message.

It is just humanly impossible to concentrate one hundred per cent on each of two things simultaneously. And in this situation the listening process loses the contest! Having reduced listening appreciably, our friend concentrates upon writing, and thus loses the import of the spoken message immediately following. This, too, might well contain worthwhile material. However, its import will probably be lost to the now "part-time listener", and thus a very valuable contribution to the discussion may be missed entirely.

If you, my reader, at this point have jumped to the conclusion that I believe that note taking is a misguided procedure, then you have become a victim of a bad habit already discussed in this series, namely the victim of an "emotional prejudice!"

This can happen to both a reader and a listener. So far I have not said that note taking is a "lost cause," I have merely indicated that it lacks some of the virtues so generally ascribed to it.

Actually, there is little virtue in a bookful of notes, *as such*, and please place the emphasis on the last two words! The virtue in note taking lies in the value that such notes have for you, say, in two weeks' time. When

you re-read them, how clearly do they aid your recall of the original message? A large proportion of note taking fails to survive this acid test.

Here are some aids to better note taking which, if practised, will also help toward better listening.

Use a large notebook, preferably one providing the standard 8½ x 11 inch page. Listen carefully to the speech opening. Try to determine the general theme of the presentation. When you hear something you would like to record, immediately write it down, at the top of the page, in a *complete sentence* employing the *minimum number* of words.

Please note these directions again. They comprise the key to effective note taking. Avoid your own "synthetic shorthand", or hurriedly devised phonetic spelling, or the word here and there which you are so certain "will serve to remind you later!"

Frame the idea you wish to capture into a *brief, but complete*, sentence. Difficult? Certainly, but it's wonderful training, and as you are so closely associated with words in your daily occupation, this practise should really provide a stimulating and rewarding exercise.

During the writing process, don't tune out the speaker *completely*. Try listening "with one ear" at least.

Now, as soon as you hear the next idea you would like to record, follow the same procedure. Compose a brief but complete sentence, and write it several inches below the first note. Leave a generous allowance of white space between the two notes. Do this each time you make an entry, and be sure to leave white space below the *last* note on each page.

You will find that possibly three, and certainly no more than four entries recorded in this manner will fill each 8½" x 11" page, and that is exactly how it should be.

Now comes the valuable, but quite unusual, next step. *As soon as possible* after the speech, seek a quiet spot, look over each note in turn, ponder its meaning or implication, and record your findings in the white space adjacent! The University of Minnesota describes this as a "reflection period," and insists that its many students practise it regularly.

Please remember that at this point you have the clearest impressions of your listening experience. If you will now "reflect" upon what you have so recently heard, and record the results of these reflections, you will build a most complete and useful set of notes.

If several friends have attended the same meeting and practised the same note taking system, then a further refinement of the technique is possible. Why not meet briefly as a group, discuss the talk, reveal the notes taken individually, and collectively benefit from such a joint discussion?

Here is a practical suggestion for a company holding a convention or a conference. Furnish the notebooks, explain the procedure, allow the "reflection" period, and expect the listeners to "follow through."

That company will enjoy a much greater degree of "take away" knowledge on the part of those attending the session, and will have made a contribution to the listening skill of those in attendance. This improved skill will carry over into the daily occupation, to the great advantage of all concerned.

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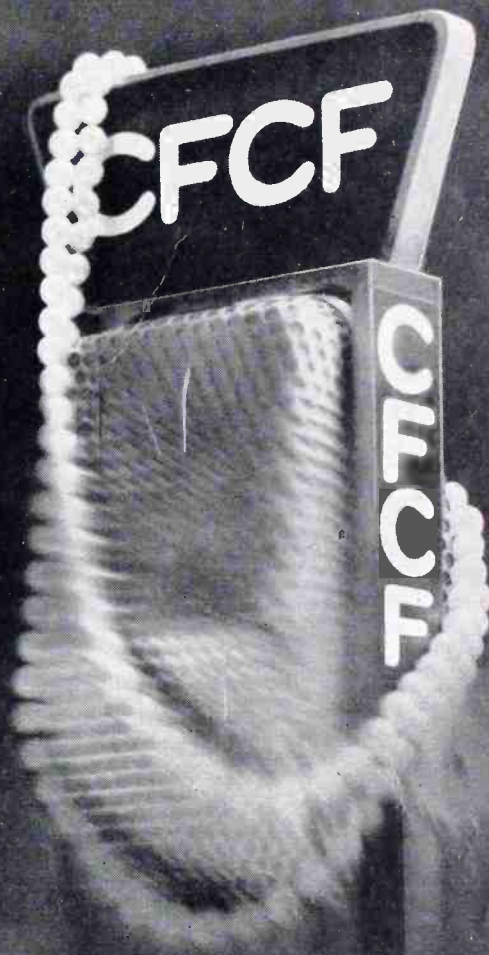
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