

Advertisement
BROADCASTER
Radio



Canadian
BROADCASTER

NOW IN OUR 22nd YEAR OF SERVICE TO THE INDUSTRY AND ITS SPONSORS

1122, No. 8

TORONTO

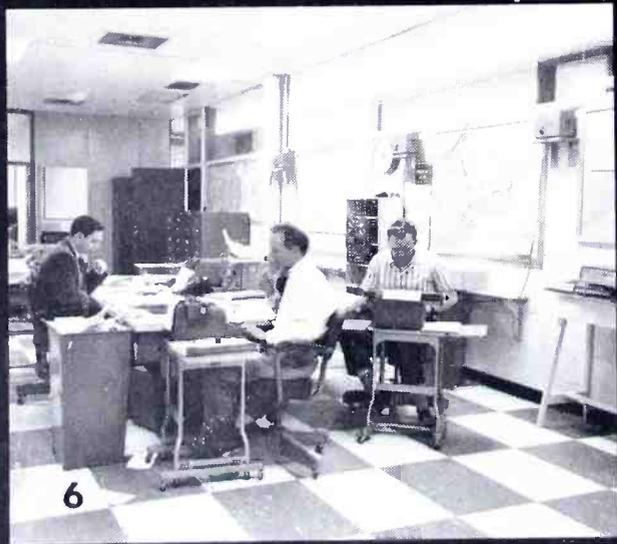
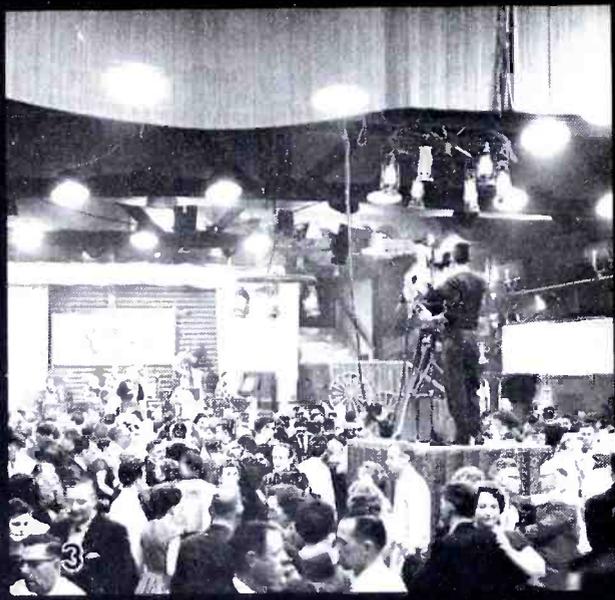
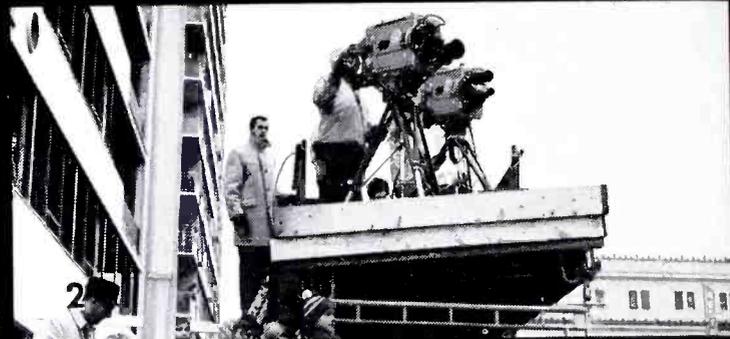
April 25th, 1963

April Fool's Day was one long prank on CFCH Radio-TV North Bay as personalities switched shows, media and time slots to the confusion and delight of listeners and viewers. Highlight of the pandemonium was radio program director Bruce Ruggles' appearance as "hostess" of the afternoon television show for housewives. "Call me madam," he says.

- ACA Convention, April 29 – May 1
- CAB Convention, May 1 – May 3

Going places with CFTO-TV... first in MOBILITY!

CHARTER
CTV
MEMBER



**Top in diversified
live action programming**

- | | |
|------------------------|-----------------------|
| 1. Mobile—on location | 5. CFL Football |
| 2. Grey Cup Parade | 6. Election Coverage |
| 3. Country Style | 7. Santa Claus Parade |
| 4. Maple Leaf Baseball | 8. NHL Hockey |

SIGHT & SOUND

News from Advertising Avenue
About Radio and Television . . .
Accounts, Stations and People

WITH THE CANADIAN Associations of Broadcasters convention being held at the Royal York Hotel May 1 to 3, the Radio and Television Executives Club has moved its May 2 luncheon meeting to the Ballroom of the Royal York and welcomes CAB members and other conventioners to attend.

Advance ticket sales to RTEC members closed April 25 and the balance of the tickets will be on open sale at the CAB registration desk at \$5 for RTEC members, \$6 for non-members.

Guest speaker is LeRoy Collins, former governor of Florida, president of the National Association of Broadcasters. The reception is at 12.15, the luncheon at 12.45, and RTEC anticipates a capacity attendance of some 450 for this outstanding speaker.

THE RADIO AND Television Executives Club has undertaken sponsorship of the Canadian operations of the annual American Television Commercials Festival and the afternoon and evening event will take place in the Royal York Hotel on June 5.

A workshop screening local and regional commercials is scheduled from 3.30 to 5.30, to be followed by a reception. A capacity crowd is expected in the Ballroom at 6.30 for dinner, the showing of some 125 of the prize-winning Canadian and U.S. commercials and the presentation of the national and local and regional awards. Wallace A. Ross, director of the Festival, will act as chairman throughout the proceedings.

Canadian entries in the international competition are up this year, with 89 submitted in the total of about 1500, and over 40 local and regional commercials have been entered. 26 Canadians will sit on the international panel of judges, while a subcommittee of these will judge the local and regional entries.

Chairman of the Festival committee is Gordon Ferris, president of Radio and Television Representatives Ltd. Ralph Snelgrove, president of CKBB and CKVR-TV Barrie and president of RTEC, is an ex-officio member of the committee. In charge of screening facilities and equipment are Spence W. Caldwell, president of CTV; A. Keith Morrow, director of English networks, CBC; and J. Stuart MacKay, president of All-Canada Radio and Television Ltd.

Others on the committee are William Vanderburgh, advertising manager of Coca-Cola Ltd., in charge of publicity and ticket sales; and, in charge of the judging, White Sonner, manager of the advertising department of Procter & Gamble Co. of Canada Ltd., and Paul Herriott, director of TV production at Young & Rubicam Ltd.

RTEC also plans to hold a radio commercials festival, tentatively set for October 2.

A MERGER BETWEEN McDonald Research Ltd. and the world-wide marketing communication organization, Interpublic, has been announced by Clyde McDonald. In his announcement he said that his office will continue to produce its existing services in the broadcast audience measurement field under his guidance.

"The merger with Interpublic," he said, "ensures continued stability in this important service and also makes possible the development of a broader range of research services for the future." This, he said, applies to the opportunities that exist in Canada for further development of marketing research techniques, as well as the Canadian company's extension of broadcast measurement service in areas outside Canada where such services do not exist.

McDonald plans to announce details of his new range of services later this month.

Interpublic's head office is in New York, with branches in 26 countries.

FOLLOW-UP TO Ronalds-Reynolds & Co.'s acquisition of the Labatt Pilsener Beer account is an agreement between R-R and Goodwin-Ellis Advertising Ltd. of Vancouver whereby Goodwin-Ellis will provide contact service on Pilsener advertising for the B.C. division of John Labatt Ltd.

PROCTER & GAMBLE CO. OF Canada Ltd. has switched its Duz detergent account from Ronalds-Reynolds & Co. to Grey Advertising Inc., New York. R-R says the move is in line with consolidation plans, bringing the number of P & G agencies down to seven.

THE BROADCAST portion of the Brooke Bond Canada Ltd. account

is moving from Cockfield, Brown & Co. Ltd., Montreal, to join the print segment of the account with McConnell, Eastman & Co. Ltd., Montreal. The move is being made for greater efficiency and flexibility, says Brooke Bond.

Advertising was split along media lines four years ago and prior to that Cockfield, Brown handled Blue Ribbon brands from Winnipeg while McConnell, Eastman handled Red Rose brands in the east. Cockfield, Brown has worked on the account since 1928, with Blue Ribbon till 1950 when Brooke Bond bought the company, and since with Brooke Bond.

TWO NEW VICE-PRESIDENTS have been appointed at McConnell, Eastman & Co., Toronto, Harold Sellers and Ian Murray. Sellers has been appointed account supervisor on General Foods for the agency, and Murray has been made director of marketing. George Slipp, a vice-president, has been named director of client services.

RECENT EXECUTIVE appointments at MacLaren Advertising Co. Ltd. see C. E. Brown, executive vice-president, assume the additional position of chairman of the executive committee. C. J. Chandler has been appointed senior vice-president and G. G. Sinclair has been named a vice-president and the general manager.

THE RADIO DIVISION OF All-Canada Radio & Television Ltd. has created a new Marketing and Sales Development Department under the direction of Harold Abernethy, formerly manager of All-Canada's Toronto Radio Time Sales. The new department will study the marketing and sales problems of specific products and create radio campaigns and promotions specially tailored to the product. This service will be available to all All-Canada offices here and in the U.S.

Assisting Abernethy are Dave Wright, until recently manager of CJSS Cornwall, Evan Morton, experienced account executive and PR counsel, and Fred Oliver on marketing research.

New manager of Toronto Radio Time Sales is Ted Pepler, who has had 12 years' sales and management experience in the rep field. Further

appointment is that of Alan Butler as account executive on Toronto Radio Time Sales. Butler was formerly with CFRB and Standard Broadcast Sales Ltd.

With these personnel changes, the sales force has been split into teams with a group supervisor and account executive assigned to each agency and account. The teams are made up of Pepler and Butler; Bev Martin and Bob Alexander; Don Ferguson and Ian MacPherson.

TvB OF CANADA WILL unveil a new presentation at the ACA and CAB conventions with regular showings of "Jericho — the wall between us" in its hospitality suite. The 35 minute color film was produced by TvB in the U.S. and its message is that "industry must remove the wall of indifference that separates industry from the public, tell its own message to the total public regardless of how small a segment of that public buys its products."

Designed to push television as a medium of corporate advertising, the film will be made available to TvB members following its Canadian premiere at the conventions, and TvB will screen it for national advertisers.

NIELSEN BROADCAST DIVISION APPOINTMENT



P. D. SCANLAN

The election of P. D. Scanlan as Vice-President of A. C. Nielsen Company of Canada Limited has been announced by G. W. Ralph, Vice-President and Manager of the Broadcast Division.

Since joining Nielsen, Mr. Scanlan has demonstrated the qualities and abilities necessary to aid clients in their use of Nielsen reports. In addition, this appointment reflects the growth of the Broadcast Division and the plans for future expansion in which Mr. Scanlan will play an important part.



Proven Performer...

and still a winner in markets all across Canada. Your Warner Bros. Salesman would be pleased to tell you about this great series and all the other high rated Warner Bros. shows.

WARNER BROS. TELEVISION

70 CARLTON ST., TORONTO, WA. 2-5145



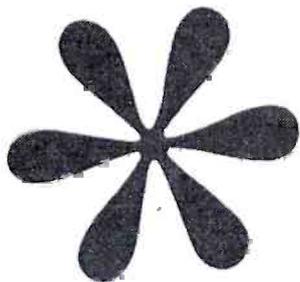
remember you get Results with

CFRB
1010

Personalities like this *
keep the big CFRB family of
mature listeners (& buyers)
entertained and informed...

More people listen to CFRB than any other radio station in Canada

"ONTARIO'S FAMILY STATION"



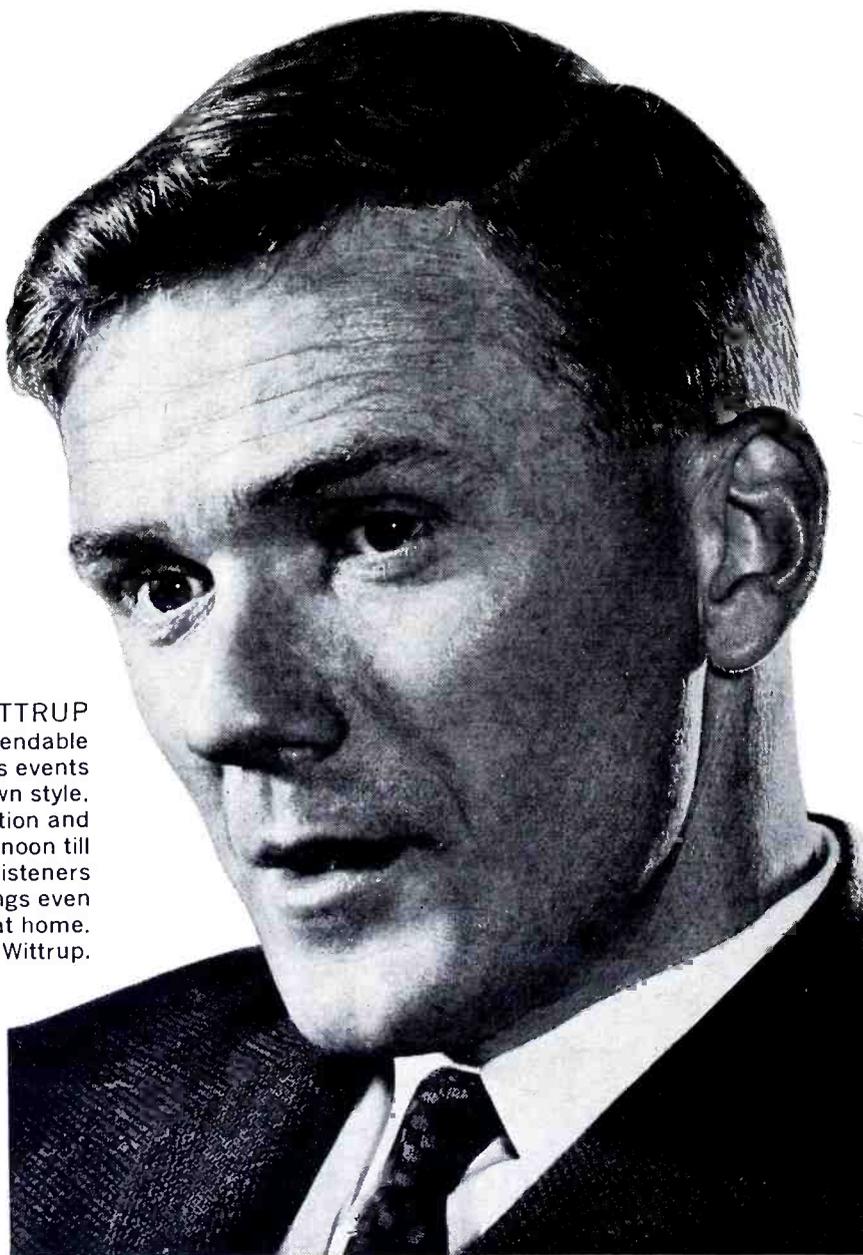
TORBEN WITTRUP

Torben is one of the solid core of dependable newsmen at CFRB who cover news events in person, write their reports in their own style.

His knowledgeable preparation and authoritative presentation, from noon till 6 p.m. weekdays, makes it easy for listeners to grasp and comprehend happenings even on a busy afternoon at home.

Keep informed—with Torben Wittrup.

Represented by
Standard Broadcast Sales Limited
TORONTO, 37 Bloor St. W., Toronto 5
Telephone 924-5721
MONTREAL, 1407 Mountain St., Montreal 25
Telephone 849-2454



SALUTE BOB HOPE IN CLASS B TIME

THE NATIONAL ASSOCIATION of Broadcasters' Distinguished Service Award for 1963 was awarded to Bob Hope, "a great entertainer, broadcaster and American", at the NAB's 41st annual convention in Chicago recently.

The award was presented at a breakfast gathering, prompting Hope to comment, "I know that it is the highest award in broadcasting and I realize the importance of it, but I feel if you were really sincere you would have given it to me in prime time."

Now celebrating his 25th year with NBC, Hope said "I'm a pioneer in this industry. The NBC peacock was hatched from an egg I laid.

"This is really a wonderful medium. It's hard to believe that just a hundred years ago people were crossing the country in wagon trains, and today we can shoot off rockets into space at 25,000 miles an hour, and nobody is watching. They're all home watching *Wagon Train*.

"Broadcasting is a potent business. Imagine Congress taking time to investigate TV ratings. No wonder Khrushchev is so confident. And it all started when *Huckleberry Hound* topped the President's State of the Union message."

SERIOUSLY SPEAKING

Hope wound up his remarks in a serious mood. "You men and women are the broadcasting industry. The waves and beams from your radio and TV towers are the nation's arteries and thrust these arteries into truth, the beauty of music, the beauty of the stage and the theatre, the beauty of art and culture, and through your electronic arteries flow the warmth of laughter, the stimulating tonic of adventure, sports and travel, the intellectual rise of education and the spiritual glow of religion.

"That is why I consider it a great privilege to be a part of your work and I thank you very much for this honor."

Hope is the first entertainer to receive the NAB award, which in previous years has gone to such notables as former President Herbert Hoover and USIA director Edward R. Murrow.



Lucy
says ...

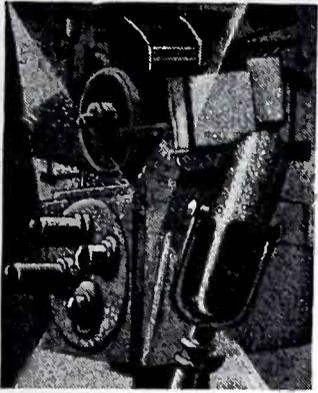
JIM MILLS
IS MY REPRESENTATIVE
in

ONTARIO
CALL HIM AT
925-9155

exclusively with

Desilu Sales (Canada) Ltd.

1000 YONGE STREET, TORONTO



BROADCASTER

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash.

Published twice a month by
R. G. LEWIS & COMPANY, LTD.,
 3rd Floor, 219 Bay St. - Toronto 1
 EMpire 3-5075

25¢ a copy
 (Directory Issues, 50 cents)
 \$5.00 a Year
 \$10.00 for Three Years

April 25th, 1963 Vol. 22, No. 8

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Printed by
 Northern Miner Press Limited

Communicators Must Communicate

It's convention time, and, in accordance with tradition, we are reprinting in the ACA-CAB Convention issue, 21 articles from last year's issues as nominations for our Beaver Awards for "distinguished service to Canadian broadcasting in 1962."

Distinguished service covers a wide range of activities, not the least important of which is promoting the sale of goods, and in this respect broadcasting, along with the other media of advertising, contributes to the high standards of living we enjoy.

Outside of the selling function, there is the programming — the news broadcasting, the public service and the purely entertaining — undertaken by stations to earn audience and public recognition, all of which attract advertisers to the medium.

All these constitute qualifications for Beaver Awards, which are considered in terms of usefulness, regardless of whether the specific projects are undertaken for goodwill or profit.

Through them, we try to focus attention on the good works of the broadcasters vis à vis the continuous barrages of critical sniping they are incessantly facing.

Along with most other lines of business, the establishment of scholarships, underwriting the arts, financially supporting hospitals and universities are projects undertaken by broadcasters as day to day activities, to say nothing of programs of educational, cultural or just plain useful character, put on the air without hope of profit or even of meeting expenses.

Yet these projects seldom receive the recognition or publicity they deserve.

This modesty is highly commendable, but there is a vital need for spreading the word.

The loss of freedom entailed in the ever-spreading welfare state philosophy, resulting in the destruction of business incentive by constantly-soaring taxes, is not attributable to the failure of business to contribute. The

main reason for our state of creeping socialism is the failure of business to talk about its "good works" and let them be known.

No industry is on the receiving end of more cantankerous books or critical articles than the whole advertising business. Yet it does little if anything to offset this criticism, except to meet in conventions and other conclaves where each member tells the others it is a sorry state of affairs and something ought to be done about it.

And they are so right. Something *ought* to be done, but this something is *not* talking to themselves. They should talk to the public, especially the critics, as we do in our small way with the Beavers.

Beaver Awards are not based on submissions made by stations or others. As we see it, this system inevitably ends up with the awards going for the most elaborate presentations rather than the most worthwhile projects.

Instead they are based on articles which have appeared in **THE BROADCASTER** during the previous year, for two reasons:

(1) First they must be judged worth printing by our editorial people before they can be considered as nominations.

(2) Stations must not only undertake projects worth reporting, they must also report them.

We believe that publicity is one of the most important parts of the whole system of communications, of which broadcasting is such an important part, and also that the art of communicating, in the form of publicity, is most neglected by the communicators themselves.

We are not suggesting that our Beaver Awards are saving Canada from Socialism. Privately though, we earnestly believe they are a step in the right direction.



WORK IS THE MAIN INGREDIENT

WHILE THIS YEAR'S Canadian Association of Broadcasters Convention proper, postponed a month due to the election, is slated for May 1 to 3 at the Royal York Hotel, Toronto, meetings actually begin April 28 and continue until May 5.

The first of the pre-convention meetings is scheduled for April 28, 2.30 p.m. It is a meeting of the CAB board of directors and will take place in the New Brunswick Room of the R.Y.

April 29 at 9.30 a.m. is the annual meeting of the Television Bureau of Advertising (TvB), in Room "C" on the Convention mezzanine.

From 2.30 to 5.00 p.m. the same

day, the CBC affiliates (TV) will meet with the CBC.

WEDNESDAY MAY 1

At 9.30 a.m. May 1, the convention will be called to order in the Concert Hall, and the morning will be devoted to reports of various committees.

At 2.30 p.m., there is a meeting open to members and associates.

6-7 p.m. is a reception in the ballroom, followed at 7.15 p.m. by the annual dinner in the Canadian Room.

THURSDAY MAY 2

May 2, from 9.45 to 11.30 a.m., the Radio Sales Bureau is holding its annual meeting for members only.

From 11.30 to 12 noon, the Radio Sales Bureau will hold a meeting open to all CAB radio members.

12.00 to 12.30 p.m. is the Radio Sales Bureau's directors' meeting.

The Radio and Television Executives Club will hold its April luncheon meeting 12.15 the same day. The speaker will be Governor LeRoy Collins, president of the National Association of Broadcasters, U.S. equivalent of the Canadian Association of Broadcasters.

The Bureau of Broadcast Measurement's annual meeting takes place in the Concert Hall from 2.30 to 4.00 p.m.

From 4.00 to 6.00 p.m., the convention divides into sections. The Radio section meets in the Concert Hall and the Television Group convenes in the Confederation Room.

FRIDAY MAY 3

May 3 starts with an open meeting with members of the Board of Broadcast Governors in attendance. Dr. Andrew Stewart, chairman of the BBG and Don Jamieson, president of the Canadian Association of Broadcasters, are scheduled to speak.

The CAB board of directors meets in the New Brunswick Room at noon.

The Quarter Century Club annual luncheon takes place in the Roof Garden at 12.30 p.m.

CAB members and associate members will conduct a business meeting at 2.30 p.m.

The convention proper closes with a cocktail party from 6.30 to 8.00 p.m. when CAPAC will play hosts. This takes place in the Confederation Room.

May 4 a meeting is scheduled for the CBC radio affiliates. CTV Associates will have a luncheon meeting in the Algonquin Room.

May 5, the CAB board of directors is to meet in the New Brunswick Room.

Who's Number 1 in
MULTI-LINGUAL COMMUNICATIONS?

CONSOLIDATED BROADCASTING

COMPANY LIMITED

"Pioneers in Multi-Lingual Broadcasting"

NOW PRODUCING UNDER EXCLUSIVE AGREEMENT

Over 100 HOURS weekly

OF BI-LINGUAL ETHNIC PROGRAMMING ON
COSMOPOLITAN RADIO - STATIONS INCLUDING

CKFH - CKTB - CKLB - CHIQ

AND SOON IN SEVEN OTHER ETHNIC MARKETS

● 15 LANGUAGES

English • French • Italian • German • Polish
Ukrainian • Dutch • Jewish • Hungarian
Scandinavian • Greek • Macedonian • Serbo-
Croatian • Finnish • Slovakian.

● PROMOTION

All programs are constantly promoted and advertised through their respective ethnic newspapers. Contests — give-aways and such promotions are done weekly on remotes to continually build up audience in the various ethnic markets.

● COMMERCIALS

All commercials translated and creative copy supplied in 15 languages, productions, jingles, etc.

● TALENT

All programs are produced by the most experienced Canadian and European talent — who have gained a minimum of 5 years broadcasting experience in Canada.

● ETHNIC PROGRAMS

All programs are packaged in segments of 25 and 55 minutes. All programs are bilingual (English plus another language). Special productions available on request for broadcasters.

● PRODUCTION

Complete facilities for studio or remote broadcasts — available for all productions — in 7½ ips — 15 ips.

"WE SET THE STANDARDS BY WHICH OTHERS FOLLOW"

We are ready to talk NOW about your needs — just call

Consolidated Broadcasting Company

A DIVISION OF MULTI-LINGUAL COMMUNICATIONS OF CANADA

Offices and Studios — 52 St. Clair Ave. East, Toronto, Ontario — Phone: 924-2129

**WHILE AT THE CONVENTION IN TORONTO APRIL 28 TO MAY 3, 1963
VISIT OUR ROOM IN THE ROYAL YORK HOTEL OR CALL OUR OFFICES**

Buy

CANADIAN*

* Broadcaster that is

CHUM-1050

(and soon-FM)

cfjc

KAMLOOPS, B.C.

**KINGPIN OF A
BOOMING MARKET**

Now a-building:

- \$12 million Pulp Mill
- \$2 million Motor Hotel
- \$4 million Hospital
- \$3 million Shopping Centre

10,000 powerful watts serving the Thompson and Nicola Valleys and the Southern Cariboo.

represented by All-Canada



Special Events

Election Day Was Big Challenge

APRIL EIGHTH was surely the busiest broadcast day of the year as broadcasters across the country, radio and television, networks and individual stations, rallied their forces to meet the challenge of providing their listeners and viewers with fast, accurate, comprehensive coverage of the federal election. There's a story in every station's election night coverage but here are just a few post-election notes.

CFMB Montreal, "the station with the continental touch", broadcast local and national returns, summaries and interviews, in English, French, Italian, Polish, Hungarian, German and Greek. The task of organizing and co-ordinating the seven-language coverage, presented as a public service feature, went to program director

Bob Holiday and news director Bob Walters.

VOCM St. John's formed a network of four private stations to cover the whole of Newfoundland, linking VOCM, CKCM Grand Falls, CHCM Marystown and CFCB Corner Brook. Land lines to CHCM were completed just in time for the election night broadcast, which featured actuality reports from all seven federal ridings in the province. Election coverage for the network was co-ordinated by VOCM's program department and originated in its studios.

CBC Radio's international service provided election coverage in English to Europe, Africa and Australasia and in French to Europe and Africa.

German language reports were relayed by cable for rebroadcast in Germany and election highlights were also included in the daily German shortwave broadcasts.

Spanish, Portugese, Czech, Russian, Ukrainian, Polish and Hungarian listeners also received election news via shortwave, while cable relays and airmailed tape programs carried the election story to Denmark, Norway, The Netherlands, Italy and Finland.

Full coverage of the returns was rebroadcast by the Canadian armed forces stations in Europe, CAE and CFN.

An eight-station FM educational radio network, ERN, requested the entire CBC election night program to be carried by stations in New York, Washington, Boston, Philadelphia, Syracuse, Albany, Hartford and Amherst, Mass., with commentators on hand to explain the Canadian electoral system.

CTV supplied live election night coverage to both CBS and ABC TV networks in the U.S. Charles Lynch appeared in the CBS feed with an early analysis of the election's progress, while Baden Langton handled both an early broadcast and a comprehensive roundup for ABC, both direct from CTV's election headquarters in Ottawa to New York.

Radio station managers attending the CAB convention have an obligation to the boys and girls on staff back home. They don't expect you to attend ALL sessions, and they can be understanding about a few excursions into Toronto night life, but they do think the least you can do is see Walter A. Dales while you are there and bring back some smart promotion gimmicks, sales ideas, and circulation-building stunts from his service, Modern Broadcast Aids. Dales is at the convention and he's reasonably approachable, so how's about it?



S&T and their represented stations

HELPING ADVERTISERS MOVE PRODUCT—THROUGH RADIO!

NATIONAL SALES REPRESENTATIVES **Stephens & Towndrow Ltd.** OF MAJOR MARKET RADIO STATIONS



MORE MONEY FOR LIVE SHOWS

"A BIG, LIVE SOUND" is a highlight of CBC Radio's spring and summer schedule, finalized last month, and the network is reversing the trend of years by spending a far-larger-than-usual amount of money on live talent for summer programming.

"The overall yearly expenditure on live talent will remain as budgeted," says Bruce Raymond, network program director, "but a disproportionate amount, in comparison with past years, is being put into summertime variety programs."

Reasoning behind this move is that the summer audience is a mobile audience, listening to transistor sets and car radios, and that it takes a full, strong, decibel-enriched sound to triumph over weak reception and interference.

This "big, live sound" will be best illustrated in a series of one-hour variety specials from 9 to 10 p.m.: *Broadway Holiday* on Mondays, featuring top Canadian and U.S. entertainers backed by a big band sound; *Country Holiday* on Tuesdays, which will tour Southern Ontario with leading country and western artists; *Continental Holiday* on Thursdays, offering folk and continental music; and Friday's *Holiday* will go in two segments, one from the coasts and one featuring Dixieland from Toronto and Montreal.

Another innovation in the summer schedule is *Saturday Date*, three and three-quarter hours of music and features to be carried live, in full or in part, on the full network from coast to coast. CBC o & o's, and those affiliates who care to, will carry the full show, while other affiliates program their own music and commercials with a local host and take the network feed for actualities, live sports coverage and features.

Two new documentary series debut with the spring and summer schedule: *The Fourth Estate*, which will feature the journalistic writing of such men as Churchill, Hemingway, Wells and Whitman, segmented into categories like war reporting, humor, sports, and crusading columnists; and *Legacy*, an hour-long program to be done from various centres across the country, tracing the legacies endowed by history and

nature and the developments and progress within specific communities.

Among the new programs will be *New Writing*, which will concentrate on young Canadian writers; *Living Words*, which will explore the oddities and intricacies of the English language; and *Hobby Club*, an hour-long program on stamp collecting, photography, sports and other hobbies.

From BBC, a 90-minute weekly package will offer short dramas, panel shows, comedy, music, and short talks on various aspects of life in the U.K. in *London Calling Canada*. Also from BBC will come *The George Mitchell Minstrels* and *The Luck of the Irish* with Ted Heath and his orchestra.

The variety schedule will include such personalities as Juliette, British comedian Tony Hancock, Vancouver vocalist Maurice Pearson, Alan Blye, jazz vocalist Eve Smith, the Rhythm Pals.

Serious music programming will be highlighted by a series of nine concerts by the Canadian String Quartet in 55-minute programs, ten concerts by the CBC Symphony and broadcasts of chamber groups from across Canada.

One feature of the schedule to remain fixed is *CBC Wednesday Night*.



Lucy
says ...

It used to take us an hour —
now we do it in half the time.

That's a
"FAIR EXCHANGE"

exclusively from
Desilu Sales (Canada) Ltd.
1000 YONGE STREET, TORONTO

If you lived in Kingston
... you'd be sold on

CKLC

Kingston's Favorite Station

BB-land includes Canada's greatest residential playground



REACH 1/4 MILLION SUMMER
RESIDENTS WITH
CKBB'S SUMMER PATROL
WEEKEND RADIO

CKBB Barrie

Dial 950 - 10,000 Watts

Reps: Mulvihill, Toronto, Montreal

Young Canadian Ltd., U.S.A.

A. J. Messner & Co. Ltd., Winnipeg

PRUDENTIAL LEADS IN BROADCAST ADVERTISING

by BEN HOLDSWORTH

How do you sell insurance?

Perhaps no other industry has the same problems as the life insurance field. Not only is the "product" intangible, something you cannot see and feel, but it represents to the buyer some feelings of sadness — if not outright despondency!

As one insurance executive says, "It's like the old *March of Time* radio show used to say . . . you hear the drums, and the funereal voice of Westbrook van Voorhies saying: 'Time marches on . . . and today as it must to all men, death came to . . .'"

These thoughts may be in the back of every prospect's mind when the word "insurance" is mentioned. That protection for the family is important, no person can deny; that insurance in some form is a good thing for the working man in his prime is an accepted precept for many — if not most — people.

Yet, insurance companies face the same old problem: How do we make this a painless thing? How do we get the man who needs protection to take the step of signing an insurance application (which may require a physical exam in some cases) to

accept the facts, the financial outlay . . . and the man who is selling him?

Prudential Insurance Company of America, with one of the largest life insurance businesses in Canada — 1,800,000 policyholders in this country — is the only major user of radio and TV among the largest companies in this field.

It is true that other life insurance firms, Canadian-owned as well as foreign, have used radio (and TV in a few cases), but the present fact is that most life insurance companies are not broadcast-advertising minded at the present.

One of the legendary users of radio, the Metropolitan Life Insurance Co., has not used the electronic media in recent years in any important way, having converted its emphasis to print. This, according to industry observers, may change once again shortly.

For many years, the "Metropolitan" message at news-time on many major stations has been an accepted item to the listener. Today, this message, inviting the "Met" prospect to write for the booklet on "(health message)" is largely issued in print.

Of the other major mass-policyholder companies — London Life, Great-West Life, Mutual Life and Sun Life — none has been an important user of broadcast media with the promotion emphasis on print media and direct mail.

Prudential Life therefore follows a different pattern of advertising and media selection from that of the balance of this huge industry. Is it working?

G. A. (Alec) McAlister, manager of public relations and advertising for "the Pru" in Canada, says: "We believe that both radio and television do the jobs we want done. We want to create a warm, friendly feeling on the part of the public toward our company and, especially, toward our local agent — the man who provides the personal contact with the policyholder or prospect . . . we want to provide a public service whenever possible, to arouse immediate interest in the need of the average man for protection . . . all these things. Our aims are best realized, we feel, by the electronics media, here in Canada as well as in the U.S."

FRENCH CANADA IS DIFFERENT

Prudential has been a user of broadcast for many years. The company was among the first to employ television on a large scale when it first came to Canada. From 1955 to 1961, it sponsored *C'est la Vie* on the CBC French network. This show enjoyed ratings in the top ten, for most of that period.

Today, in French Canada, Prudential is using a different pattern. In the Montreal area, Prudential sponsors the evening newscast on CFTM-TV at 10:45 p.m. five nights a week.

TV spots are also being broadcast on other stations in the province.

The radio pattern for Quebec is on a rotational spot basis over Three Rivers, Sherbrooke, Quebec City and Jonquière for French coverage. English television at this time is restricted to the network show *Twentieth Century*, brought in from the U.S., with cut-ins.

EXPERIMENTING WITH RADIO

In English Canada, the media pattern is still under experimentation, in terms of broadcast. For television coverage, the company still relies on the *Twentieth Century* import network program with cut-ins, over the CBC network.

Radio, at this time in English Canada, according to Mr. McAlister, is in the experimental stage. Currently, the company is using local radio stations in Toronto. This is the *Wesley Hicks* series over CFRB and CHUM, with shirt-tail cut-ins by station announcers and personalities Al Boliska and Wally Crouter. The series started originally as *Do You Know*, but has now expanded its concept to Hicks' commentaries on life — in general.

"We use personalities — living, well-known people — to carry our message," said Bill Bremer, account executive at Foster Advertising, working on the Prudential account. "We want the listener and viewer to identify the firm and the local agent with someone he knows and likes. We use Wally Crouter, Al Boliska, Jean Lajeunesse, Bill Hewitt, and Wes Hicks to carry the warmth and friendliness that is part of our philosophy."

Personality identification has been carried further by Prudential in the offer, via network and spot television, of pictures of hockey stars Bobby Hull and Bernie Geoffrion. According to the agency, "the response has exceeded all forecasts — we're going crazy!"

"We use Jean Lajeunesse for our French-language radio and television," said Mr. McAlister of Prudential. "We do a French-language interpretation of the Wes Hicks series on daytime-rotation radio on Three Rivers, Sherbrooke, Quebec City and Jonquière, plus additional spots for other purposes — and we will shift our emphasis according to the season and subject," he said.

"Currently, we are looking at the possibility of putting more emphasis in our copy on the health-insurance plans we offer, along with the guaranteed-income type of insurance which our company offers . . ." said Mr. McAlister.

INTEREST AND USEFULNESS

"We think the real key to our advertising program on broadcast media is the fact that we offer something useful, of interest, of benefit to the person."

"This may be a picture of a hockey star, or it may be a booklet on some aspect of daily life, or health, or whatever we feel is topical. Our TV

cut-ins, called *Great Moments in Sport*, not only feature a well-known personality, but also give the viewer and listener a feeling of warmth, created in part by the public's identification with the announcer — whether it be Jean Lajeunesse or Bill Hewitt, or Wes Hicks, or a well-liked local person such as Al Boliska," he said.

"Our agents are not usually mentioned by name in our messages, except for special awards of some kind," said Mr. McAlister, "but we find that they are stimulated by both TV and radio."

"For example, they find it useful, from time to time, to tell their policyholder-clients to watch *Twentieth Century* for an explanation of a particular policy — and they know that such a message will not be hard to sell, nor too complicated to understand."

Prudential Insurance advertising is still in the process of change and re-examination, according to its advertising manager and its agency.

"We are experimenting with radio, and we are having a look at some other aspects of television," said the agency spokesman. "We spend a greater portion of our budget in broadcast than in other media, but this does not mean that we ignore print . . . on the other hand, with a good TV base and a good philosophy of copy, and an interesting experiment going in radio, most of the questions have to do with the approach," he said.

To show how Prudential is doing:

Prudential Life had \$2,063,724,111 in insurance policies in force at the end of 1961 — last official statement from the Superintendent's Office in Ottawa, a considerable growth over the previous years. This is for ordinary life, not including group insurance, nor other forms written by the company. This is in Canada, and does not include the giant business done in other countries.

What about the other life insurance firms?

One life company tried radio. According to reports, this firm — which prefers to remain nameless — didn't like it.

Another firm tried TV spots for a short time, in the west. The contract was cancelled on short notice.

Industry observers conclude that many possibilities for change are in the making. U.S. life insurance firms like the Northwestern of Minneapolis and Equitable of New York, are using broadcast, and especially radio, with demonstrable success.

Each life insurance company has its own marketing pattern. The Prudential approach would not necessarily fit other companies, say industry observers, but this does not mean that broadcast would not be important. "A lot of the impetus has to come from the advertising departments, and the agencies," said one insurance executive . . . "and possibly from the radio and TV people, too."



SAINT JOHN, N.B.

Sell a leading Market . . .
Through a leading Station

What makes a leading Radio Station? Enthusiasm, vitality, experienced personnel . . . A top-flight news operation . . . Involvement in the whole community.

These are qualities of CHSJ Radio, the first station in Canada's First City.

ADD CHSJ RADIO
TO YOUR CLIENT'S
SALES FORCE

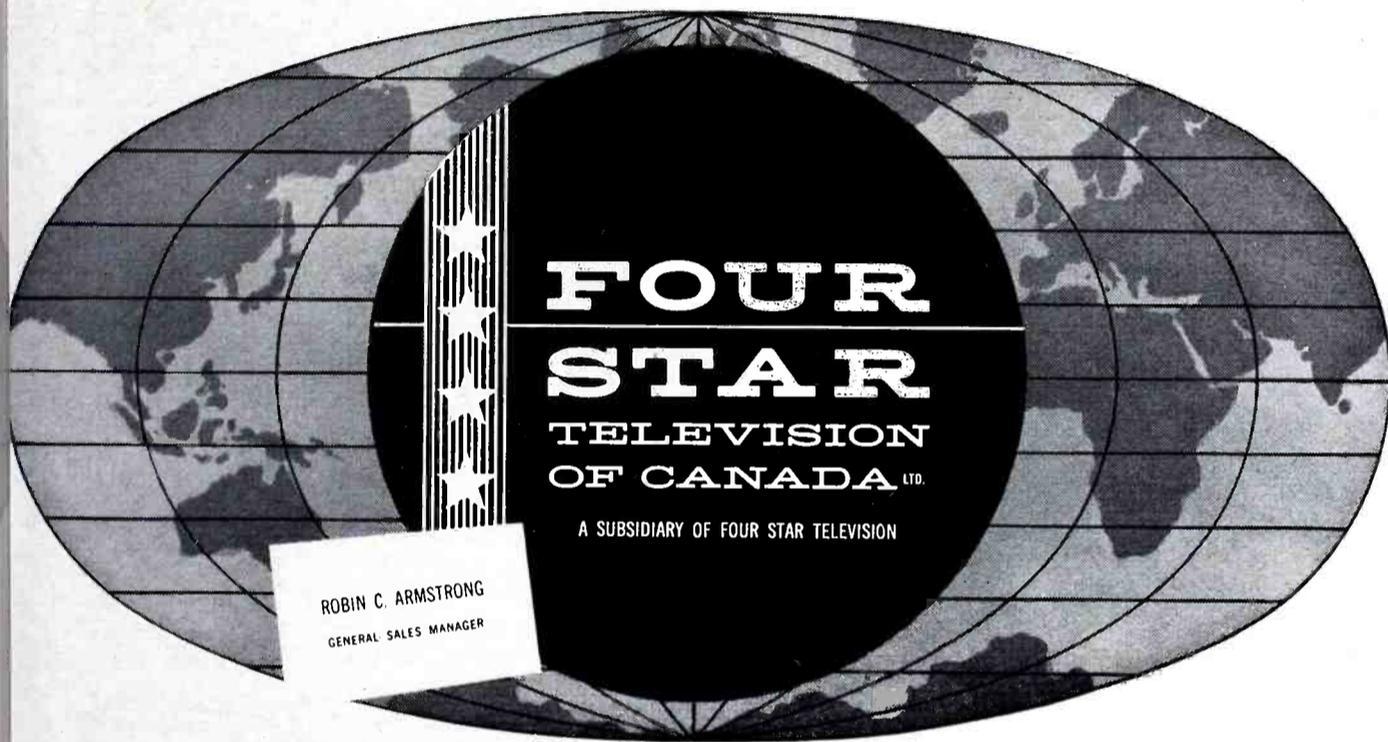
A RADIO
MARITIME STATION

represented by All-Canada



FOUR STAR GOES CANADIAN...

FOUR STAR
TELEVISION
PROUDLY
ANNOUNCES
THE FORMATION
OF



ROBIN C. ARMSTRONG
GENERAL SALES MANAGER

WITH AN
EXTENSIVE
LIBRARY OF
QUALITY
TELEVISION
SHOWS
NOW AVAILABLE
IN CANADA

PROGRAMS OF
QUALITY
IN EVERY CATEGORY

ONE HOUR SERIES

THE DETECTIVES
(ACTION—SUSPENSE)
STARRING ROBERT TAYLOR
30 ONE HOUR EPISODES

TARGET: THE CORRUPTORS
(ACTION—ADVENTURE)
STARRING STEVE McNALLY
AND ROBERT HARLAND
35 ONE HOUR EPISODES

STAGECOACH WEST
(WESTERN—ADVENTURE)
STARRING WAYNE ROGERS,
RICHARD EYER AND ROBERT BRAY
38 ONE HOUR EPISODES

SAINTS AND SINNERS
(ACTION—ADVENTURE)
STARRING NICK ADAMS
18 ONE HOUR EPISODES

HALF HOUR SERIES

THE RIFLEMAN
(WESTERN ADVENTURE—DRAMA)
STARRING CHUCK CONNORS
AND JOHNNY CRAWFORD
168 HALF HOUR EPISODES

**DICK POWELL'S
ZANE GREY THEATRE**
(WESTERN ACTION—ADVENTURE)
DICK POWELL HOST
WITH 154 GUEST STARS INCLUDING
17 ACADEMY AWARD WINNERS
145 HALF HOUR EPISODES

THE DETECTIVES
(ACTION—ADVENTURE)
STARRING ROBERT TAYLOR
67 HALF HOUR EPISODES

ENSIGN O'TOOLE
(SEAFOING COMEDY)
STARRING DEAN JONES
32 HALF HOUR EPISODES

McKEEVER AND THE COLONEL
(COMEDY)
STARRING ALLYN JOSLYN
AND SCOTT LANE
26 HALF HOUR EPISODES

THE LAW AND MR. JONES
(LEGAL—DRAMA)
STARRING JAMES WHITMORE
45 HALF HOUR EPISODES

THE JUNE ALLYSON SHOW
(DRAMA)
HOST JUNE ALLYSON
WITH GUEST STARS BETTE DAVIS,
JAMES MASON, IRENE DUNNE, DICK POWELL,
GINGER ROGERS, CHUCK CONNORS, ANN
BLYTHE, MONA FREEMAN, ANN SOTHERN,
JANE POWELL AND MANY OTHERS
57 HALF HOUR EPISODES

THE DAVID NIVEN SHOW
(DRAMA)
HOST DAVID NIVEN
WITH FAMED STARS AS
CAMERON MITCHELL, EDDIE ALBERT,
FRANK LOVEJOY, EDDIE BRACKEN,
JOHN ERICKSON, DAN DURYEY, JULIE LONDON,
KEEFE BRASSELLE AND MANY OTHERS
13 HALF HOUR EPISODES

HEY JEANIE
(COMEDY)
STARRING JEANNIE CARSON
32 HALF HOUR EPISODES

MRS. G. GOES TO COLLEGE
(COMEDY)
STARRING GERTRUDE BERG AND
SIR CEDRIC HARDWICKE
26 HALF HOUR EPISODES

PETER LOVES MARY
(COMEDY)
STARRING PETER LIND HAYES
AND MARY HEALY
32 HALF HOUR EPISODES

BLACK SADDLE
(WESTERN—ADVENTURE)
STARRING PETER BRECK
44 HALF HOUR EPISODES

DANTE
(ACTION—ADVENTURE)
STARRING HOWARD DUFF
26 HALF HOUR EPISODES

THE TOM EWELL SHOW
(COMEDY)
STARRING TOM EWELL
32 HALF HOUR EPISODES

THE PLAINSMAN
(WESTERN DRAMA—ADVENTURE)
STARRING MICHAEL ANSARA
30 HALF HOUR EPISODES

TURN OF FATE
(RANGE FROM COMEDY TO MELODRAMA)
STARRING FIVE STARS:
DAVID NIVEN, CHARLES BOYER, JANE
POWELL, ROBERT RYAN AND JACK LEMMON
ON A ROTATING BASIS
38 HALF HOUR EPISODES

RICHARD DIAMOND
(MYSTERY—DETECTIVE)
STARRING DAVID JANSEN
26 HALF HOUR EPISODES

JOHNNY RINGO
(WESTERN—ADVENTURE)
STARRING DON DURANT AND MARK GODDARD
38 HALF HOUR EPISODES

THE WESTERNER
(ADVENTURE—DRAMA)
STARRING BRIAN KEITH
13 HALF HOUR EPISODES

MANNY REINER
VICE-PRESIDENT



HENRI CHAMPAGNE
CHEF, Granby



ARTHUR FITZGIBBONS
CKMI-TV, Quebec City



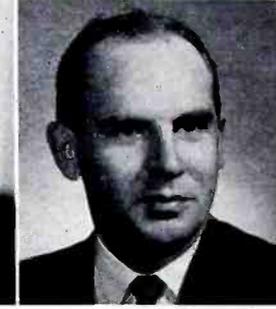
RAOUL SAVARD
CJFP, Rivière du Loup
CJAF, Cabano



FRANCO CAPELLARI
Radio Nord



JEAN A. POULIOT
CFCM-TV, Quebec City



FRANCOIS LABBÉ
CKLD, Theiford Mines

... these HARDY men ...



LUC SIMARD
CKRT-TV, Rivière du Loup



BERNARD GAGNON
CHFA, Edmonton



ALLAN J. BARKER
CHFM-FM, Calgary



RENÉ LAPOINTE
CKBL-TV, Matane



L. EMILIEN BEAULIEU
CKSM, Shawinigan Falls



W. D. MCGREGOR
CKCO-TV, Kitchener

... head these twenty-four HARDY stations,



DOUGLAS YOUNG
CKNB, Campbellton



PIERRE STEIN
CHNC, New Carlisle



DAVID-ARMAND GOURD
CKRN-TV, Rouyn



TOM BURHAM
CKRS-TV, Jonquière



AURELE PELLETIER
CHRC-CHRC-FM, Québec City



J. R. RADFORD
CFJR, Brockville

all geared to give added impetus to ...



DR. CHAS. H. HOUDE
CHAU-TV, Baie des Chaleurs



GUY BOIVIN
CKRS, Jonquière



MAURICE BOULIANNE
CJSO, Sorel
CJLM, Joliette



NORMAN GAGNON
CHRL, Roberval



OCTAVE LAPOINTE
CKBL, Matane



JEAN LALONDE
CKJL, St. Jerome

YOUR Sales Department

Hardy Men Know their Markets

*To help sell your products in these areas
contact your nearest HARDY man*



HARDY RADIO & TELEVISION LIMITED
LIMITÉE

• Toronto — Empire 3-9433 • Montreal — Victor 2-1101

Executive Must Be Company's Conscience

**AND
SIX
MORE
HARDY
MEN
WITH
SIX
MORE
HARDY
STATIONS
TO
SELL
YOUR
PRODUCTS**

**John V. Evans
CFTJ, Galt**

**J. A. "Pete" McNabb
CKLY, Lindsay**

**J. "Marsh" Ellis
CJME, Regina**

**Ken Hutcheson
CJAV, Port Alberni**

**Bob Wallace
CKMR, Newcastle**

**Art Manning
CKCL, Truro —
CKDH, Amherst**

**HARDY MEN
KNOW
THEIR
MARKETS**

THIS MONTH, the Radio and Television Executives Club of Toronto heard a leading organization man, Robert A. Willson, tell them in an unorganized speech, delivered off the cuff, that in business today it is no longer enough to fly by the seat of our pants.

Even though the somewhat disjointed pattern of his speech was in direct contradiction to the principles he advocated, Willson, who heads up his own consultation business, had a message to deliver, and delivered it as well as he could, short of supplying the press with a complete script from which could have been compiled a feature article which would have enhanced any textbook on current business conditions.

A transcription of our own quite copious notes discloses that Mr. Willson had this to say:

Management has to take a long look at itself and decide whether it is ready for more senior responsibility.

Working harder and longer does not necessarily earn greater responsibility.

It is not so much what we have to sell, but what the organization needs.

It is a complex matter today for an executive to make a decision. He can no longer fly by the seat of his pants, put the product on the market for a year's test and sit back and see what happens. Neither can he be promoted from the sales department to management and continue to be the world's best salesman.

Today he must look at his people as an investment and see what they return.

The same thing goes with equipment, which is quickly made obsolete by the developments of competitors.

The first Ford (or was it Chev?) motor cost \$50,000 and it lasted for 20 years. Bomarc cost half a billion and was obsolete the day it was declared ready.

As far as people are concerned, the eagle eye of an investment trust which has bought into a business is not going to be influenced by protestations of friendship as regards the prolonged employment of an old and trusted employee, because new discoveries can obsolete people as fast as machinery.

A MAN AND HIS JOB

Right now it is no longer enough to measure a man's job and the way he performs it. It has become necessary to find out his attitude towards this job.

This is the socio-economic era and the wise manager is going to recognize the energy of his people and then jump out of the way and let them go to it.

This is a shift in emphasis.

There is a need today for the business executive who wants more senior responsibility. He must be able to communicate his system of operation to his subordinates. It is not the knowledge we have but our ability to communicate that knowledge.

On a step-by-step basis, Willson listed the ways in which the top man has to function.

(1) *Creative and anticipatory imagination.* Hang up a goal and plan to get there.

(2) *Conceptual skill.* See the enterprise as a whole; see how various functions complement one another and see what will happen when changes are made.

(3) *Existing exclusivity.* It is no longer good enough to make a good product. We must let the consumer say what he wants. Various departments must work together to attain this end.

Summed up, all this means an ability to plan ahead on all resources available and then taking advantage of them.

The hallmark of an executive is superb self-sufficiency. He must be the conscience of the organization.

Technical ability does not rate high — not in the top five people.

The great need is for an executive to be able to say to himself: "What if we were our own competitors? What would we do to put ourselves out of business?"

What was your reaction the last time a change was suggested to you?

Did you give it a full hearing?

Did you say — "Never had a good idea from this guy"?

"This poses a threat to another plan."

Did you reject it as impractical?

Did you stall?

Is your knowledge confined to programming? sales? administration?

The payoff is finding quick solutions . . . getting things done to

start with.

Later you can find problems for someone else (in mid-management) to solve.

Then suddenly we become general manager, when the payoff is overall planning.

This we shall have to find out for ourselves.

MARKETING CONCEPTS

Are we selling what we produce or what the consumer wants?

How much time are we giving to an analysis of consumer and viewer reaction?

Have we asked the sponsors what they are trying to achieve?

When was the sponsor last in our shop seeing what we do?

When we look at our organization, do we look at its facets as being connected?

What we have to do is let go some of our sacred cows and say: "How else could we operate?"

What could our associates do for our organization and how could we help them do it?

Make sure we know what the resources of our organization are.

Understand what our market is and become saturated in the process. Set up objectives for every member of the organization including ourselves. This in itself will give us a long-range planning concept.

Fill our pipes and think over what the job's going to look like when it's finished.

That's what the man said.

Representation

CFPL-AM TO SHIFT REPS

MURRAY T. BROWN, general manager of CFPL-AM-FM-TV, London, has announced changes in national representation.

Effective May 1, 1963, CFPL-TV will be represented in the United States by All-Canada Radio & Television Ltd. Stephens & Townsend will take over representation of CFPL-AM in Canada February 1, 1964.

Brown emphasizes that the changes indicate "no dissatisfaction with the sales effort of the present representation", but were the result of a decision to "separate the sales functions of each of the company's broadcast services."

All-Canada represents CFPL-TV in Canada. CFPL-FM is repped by Standard Broadcast Sales. In the United States, Weed & Co. represent CFPL-AM and FM.

Reo Thompson, general manager of All-Canada Radio & Television Ltd. referred to his company's pride that, "in the 14 years of national representation of CFPL-Radio sales have grown annually, reaching an all-time high in 1962, with an increase of 40

per cent over the previous year.

"We are pleased that the move indicates no dissatisfaction or disagreement," he said. "Both the station and ourselves are looking forward to another substantial sales increase in radio for 1963."



**Lucy
says ...**

If you like half hour Mystery Comedies, you'd better be

"CAREFUL MY LOVE"

GLYNNIS JOHNS

exclusively from

Desilu Sales (Canada) Ltd.

1000 YONGE STREET, TORONTO

...to make Broadcast decisions



GET THE FACTS FROM

NIELSEN COVERAGE SERVICE (NCS):

NCS provides basic information needed to make TV and radio decisions for every market in Canada. Data have been tabulated to show the circulation of each station according to daytime, nighttime and weekly audiences. Reports set out each station's area of influence, and the degree to which overlapping services exist, by county or census division.

NIELSEN TELEVISION INDEX (NTI):

The newest of our services shows viewers' acceptance of programs telecast over Canadian networks. Reports detail, separately, for each network program: the audience composition, average quarter-hour audience

and total audience (unduplicated homes delivered over the entire program). NTI reports are produced four times a year and report viewing activity for approximately 97% of Canada's TV homes.

NIELSEN BROADCAST INDEX (NBI):

This service details, by marketing area, the audiences tuned to each TV program and station in fifteen minute intervals. Reports show the division of audiences between men, women, teens and children, and are used to appraise the effectiveness of programs and stations. NBI enables you, therefore, to select the programs and times best suited to carry the advertising messages promoting products or services.

Authentic Broadcast Measurement information for
Advertisers, Agencies, Networks and Producing
Companies

A. C. NIELSEN COMPANY OF CANADA LIMITED
WYNFORD DRIVE, FLEMINGDON PARK, DON MILLS, ONT.

Telephone 421-8383

WILL FACE CHANGING TRENDS IN ADVERTISING

THE ASSOCIATION of Canadian Advertisers Convention opens at the Royal York Hotel in Toronto, Monday, April 29, with the annual business meeting at 9 a.m. in the Ballroom, for members only.

At 10.45, members will hear 15-minute presentations from four groups: the Canadian Advertising Research Foundation, represented by chairman J. N. Milne; the Canadian Advertising Advisory Board, represented by Allan B. Yeates, CAAB vice-president; the ACA Joint Committee on Radio and Television, represented by co-chairmen William Inch and Hugh Horler; and the Bureau of Broadcast Measurement, represented by J. F. Glasier, BBM president.

Speaker at the Members' Day luncheon in the Roof Garden at 12.30 will be Ralph E. Sewell, president of Coca-Cola Ltd., whose topic is "The Dual Role in Advertising".

In the afternoon two sessions will run concurrently in the Algonquin Room and Territories Room, each beginning at 2.15 and being repeated at 3. "The Don'ts and Dos of Economy in Advertising Production" will be presented by P. D. Break, copy chief, and Howard Pain, art director, of J. Walter Thompson Co. Ltd., Toronto. "Forms and Procedures for Effective Administration of the Advertising Budget" will be discussed by Andrew Kershaw, managing director of Ogilvy, Benson & Mather (Canada) Ltd., Toronto.

A special closed circuit TV program will be seen at 4 p.m. in the Ballroom. "Presenting the Advertising Program to Management" will be commented by J. W. Kirkconnell, account supervisor, Vickers & Benson Ltd., Toronto.

Members' Day will wind up with cocktails in Room B at 6, buffet dinner in the Ballroom at 7, followed by dinner dancing.

TUESDAY, APRIL 30

Tuesday's open meetings begin at 9.30 in the Ballroom with "Defining Advertising Goals for Measured Advertising Results" by Roger H. Bolin, director of advertising for the Westinghouse Electric Corporation, Pittsburgh.

At 10.15 Charles S. Carter, chief statistician of the Bell Telephone Co. of Canada, Montreal, will speak on "Measuring Advertising Effectiveness".

"Three Case Histories on Measuring Advertising Results" will be reported at 11 a.m. by W. L. Heisey, manager of advertising productions division, Procter & Gamble Co. of Canada Ltd., Toronto; J. F. Glasier, passenger car advertising manager, Ford Motor Co. of Canada Ltd., Oakville; and Cecil Baber, advertising research supervisor, Du Pont of Canada Ltd., Montreal.

The Gold Medal Award Luncheon will be held in the Canadian Room at 12.30. Guest speaker is Walt Kelly, cartoonist and creator of

"Pogo" whose topic is "As Pogo Sees It".

Afternoon sessions open at 2.30 with "The New Role of the Salesman in our Changing Pattern of Distribution" by E. B. Weiss, vice-president and director of special merchandising service, Doyle Dane Bernbach, Inc., New York.

At 3 p.m. J. O. Peckham, executive vice-president of A. C. Nielsen Co., New York, will speak on "Enter the New Product".

"The Wants, Needs and Habits of Canadians in 1975" will be discussed at 4 by C. Warren Reynolds, president and general manager of Ronalds-Reynolds & Co., Toronto.

Tuesday closes with a cocktail party for annual dinner guests at 6

and the annual dinner in the Canadian Room at 7, with entertainment by Moxie Whitney and his orchestra.

WEDNESDAY, MAY 1

Final day of the convention, Wednesday, opens at 9.15 in the Ballroom with speaker Donald J. Martin, vice-president of J. Walter Thompson Co., Chicago, "What We Can Learn from European Advertisers".

At 10 a.m. "TV Advertising Today" will be the topic of Harry Wayne McMahan, analytical consultant on TV commercials and columnist for ADVERTISING AGE, New York.

"How an Art Director Conceives an Idea" will be outlined at 11 by Robert Pliskin, vice-president, Benton & Bowles Inc., New York.

The Key Executives' Luncheon, honoring top management of ACA member companies, will be held in the Canadian Room at 12.15. Max Freedman, Washington correspondent and columnist of the CHICAGO DAILY NEWS, will speak on "This Competitive World", the Common Market, Canada, and the Communist Challenge.

The afternoon, from 2.30 to 4, will be devoted to the presentation of leading Canadian advertising campaigns, in the Canadian Room, with a five-man panel analysis of case histories, co-ordinated by Ted Earl, editor of MARKETING.

The Gold Medal cocktail party, honoring the Gold Medal Award winner, will be held at 4.30 in Room B, closing function of the convention.

Selling in More Markets — At Home and Abroad

CANADA'S PRESENT position in relation to other world markets is the underlying thought behind this year's convention of the Association of Canadian Advertisers.

As will be seen from the agenda, prominent speakers from both Canada and the United States will deal with the changing trends in advertising and the ways by which Canada can sell more markets at home and abroad in order to provide employment and material well-being for Canadians.

Some of the speakers will be gazing into the crystal ball and forecasting economic changes as far ahead as 1975.

Publicity material for the convention does not make mention of the original ones chosen for this conference — "Internal Advertising — Problems and Procedures", but it seems reasonable to assume that while

foreign market potentials will be explored, problems pertaining to the domestic market will by no means be overlooked.

The entire ACA Convention will be covered in CANADIAN BROADCASTER'S Daily editions, and these

reports will reappear in the issue of May 9.

A large number of broadcasting stations and other industry organizations have indicated that they will be on deck, with various promotional projects and just plain hospitality.

RADIO NEWFOUNDLAND

VO₅₉CM · CK₆₂CM · CH₅₆CM
10,000 watts 10,000 watts 1,000 watts

"BEST BUY IN Eastern Canada"
"ask the all Canada man"

Representing Quality Markets In Canada . . .

RADIO

- CJFX — *Antigonish*
- CKBB — *Barrie*
- CFNB — *Fredericton*
- CJCH — *Halifax*
- CKLC — *Kingston*
- CHOV — *Pembroke*
- CKTB — *St. Catharines*
- CHOK — *Sarnia*
- CFCL — *Timmins*

TELEVISION

- CKVR-TV — *Barrie*
- CJCH-TV — *Halifax*
- CHOV-TV — *Pembroke*
- CFCL-TV — *Timmins*

Paul Mulvihill & Co. Ltd.

Toronto

Montreal

CJCB

SYDNEY, Nova Scotia

- Largest daytime audience in the Maritimes . . . and the Cape Breton economy is booming!
- Steel plant's operating at 85% capacity . . . and NEW orders total \$35,000,000.
- West Cape Breton's booming too, as massive lumbering operations absorb more and more workers.

**A RADIO
MARITIME STATION**

represented by All-Canada



Verbatim

SEE HERE PRIVATE ENTERPRISE!

by DICK LEWIS

The state-operated Canadian Broadcasting Corporation does a truly superb job of producing serious and nationally-important programs, and the private broadcasters have a marvellous knack of attracting audience to their stations. So why doesn't the CBC produce the programs and turn them over to the private stations to broadcast?

The business of broadcasting in Canada is half state-owned, which means owned by *you*, and half privately-owned, but regulated and controlled by various departments and agencies of government, which means regulated and controlled by *you*.

So broadcasting is everybody's business, and whether the phenomenal influence it has on our lives is to be for good or evil depends very largely on the depth and the intelligence of your interest and mine.

Our broadcasting system in its present form is neither state broadcasting nor private broadcasting, but a combination of both, so completely integrated you cannot really separate one from the other.

This situation has great advantages in that it supplies the people with the best of each. Unfortunately, if it

supplies the *best* of each, it cannot but supply the *worst* of each in like measure.

It is the function of the Canadian Broadcasting Corporation's radio and television networks and stations to produce and present programs of na-

• *This article is a digest of a speech delivered by Dick Lewis, Editor of this paper to the Toronto Board of Trade Club.*

tional importance, in terms of information, national understanding, culture and education.

Many of these programs, aimed admittedly, not at the masses, but rather at discriminating Canadians, and Canadians who have the interest and the capacity to learn, are nothing

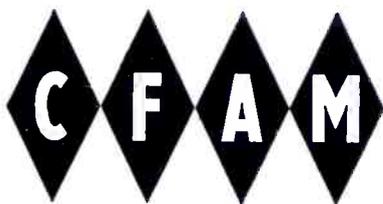
short of superb. They are without peer anywhere else in the world.

It should be a source of enormous pride to us all that each year, when the Ohio State University conducts its competitions for serious broadcasting programs, the winner of the largest number of awards in competition with the whole United States, is invariably the Canadian Broadcasting Corporation. And when I say "largest number", I do not mean pro-rata or per capita but in actual numbers.

This tremendous contribution to our national culture is well worthwhile, and well worth support and maintenance by public funds. Unfortunately, as it is constituted, at this time, these public funds are not forthcoming in adequate amounts,

(Continued on Page 18)

Great Companions in Sound



**RADIO SOUTHERN MANITOBA
10,000 WATTS**



**RADIO METRO WINNIPEG
354,000 WATTS**

MAJOR MARKET ✦ ADULT AUDIENCE ✦ SEE RADIO REPS

TOTAL PACKAGE CONCEPT ASSURES MAXIMUM STEREO PERFORMANCE

A complete FM stereo broadcast package — specially engineered to deliver the greatest stereo realism possible — is now available from the Gates Radio Company.

This exclusive system features a full power range of stereo transmitters from 10 watts to 20,000 watts, the new Cycloid antenna with one through sixteen bays, a dual peak limiter, stereo Carritape, the choice of two stereo audio consoles and two professional stereo turntables (12 or 16-inch)—plus other important accessories that add realistic depth and separation to broadcast sound.

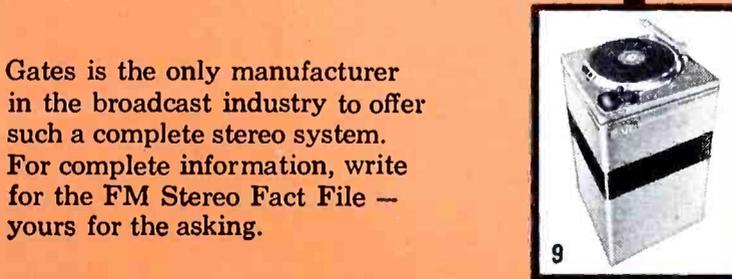
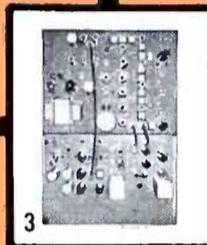
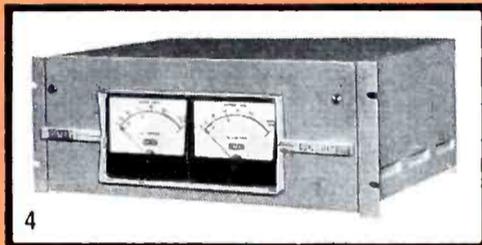
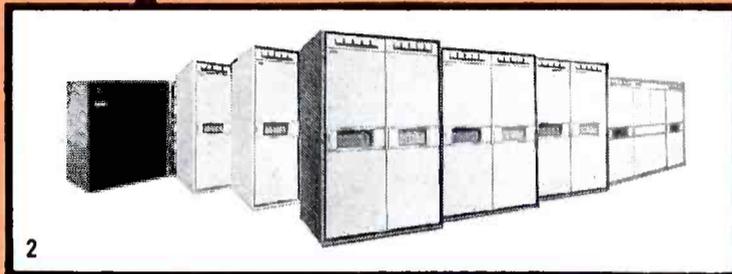
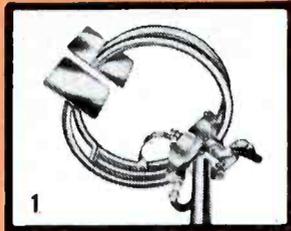
All equipment in the package was researched, designed and manufactured after the FCC rules and regulations concerning FM stereo were finalized — yet each product has been extensively field tested.

To assure maximum stereo performance, the new FM station will want a fully integrated system designed specifically for stereo—and Gates is the only manufacturer in the broadcast industry to offer such a complete equipment plan. This total package concept solves the broadcaster's problem of purchasing equipment from several different sources — which could result in an incompatible stereo broadcast system.

Many FM stereo stations already on the air may find that they are not getting full stereo performance due to an incomplete system. By reviewing the package diagram on the right, they can determine the equipment needed to assure true stereo transmission. And the monaural station should investigate to see how relatively simple and inexpensive it is to convert to the "wonderful world of stereo" with the complete Gates package.

Full technical information on this special FM stereo package is now available. Write for the FM Stereo Fact File.

GATES OFFERS MOST COMPLETE FM STEREO PACKAGE IN INDUSTRY



1 Gates Cycloid FM Antenna — Designed for Stereo

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9 Gates CB-500 16-inch & CB-77 12-inch, with GE VR-1000 Gray 208S Stereo Cartridge Arm & Rest

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Nobody expects a salesman to travel a thousand miles without selling anything.

But YOU do — if you buy Calgary and Vancouver and miss the Okanagan!

CJIB: Vernon

CKOV: Kelowna

CKOK: Penticton

BEST RADIO BUY IN B.C.

represented by All-Canada



... CBC has been compelled to delete its serious programs

and this is where the bad side comes in.

SALESMANSHIP BOOMERANGS

On the recommendation of the (Fowler) Royal Commission, which tabled its report in 1957, just before the defeat of the old Liberal government, the CBC has been taking a more aggressive approach to the advertising business, to help swell its revenues.

The result of this is that the CBC has been compelled to dilute its serious programs, so priceless and precious to our national well-being, with programs appealing less to the serious-minded and more to the general public, in order to attract audience which will be numerically interesting to advertisers.

This has created a state of affairs where the CBC, though trying in every possible way to fulfil its responsibilities in the realm of programs of the "serious" order, but of little value from a sales standpoint, found itself in precisely the same position as a private station, forced to program for the masses in order to attract audience and so advertisers.

But this is not all.

New storm signals began to loom over the CBC's already economically darkened horizon, in the shape of the new privately-owned television network.

The CTV Network, an entirely commercial enterprise, engaged pri-

marily in broadcasting the productions and programs of its affiliates, and without serious responsibility in the field of culture, started to make inroads into the CBC's already too meagre commercial revenues.

As recently as last summer, the CBC was complaining — and with good reason — that newly-licensed TV stations, and the CTV private network had taken away revenue amounting to between \$10 and \$12 millions. It said it would either have to get more money from parliament or drop the quality or quantity of its programs or both.

PLEASURE AT A PROFIT

The good side of private broadcasting is that, by both radio and television, it brings pleasure to most Canadians. Besides pleasure, by which I mean entertainment, it supplies news, information, inspiration — through its affiliations with religious bodies — and performs such homey tasks — and I am speaking especially of radio at this moment — as keeping the housewife company as she goes about her work, and her husband, both in his car and at the factory.

The thing so many people find wrong with this is that it performs all these functions and, at the same time, shows a profit.

This profit picture stands out in significant contrast to the situation with the CBC, which, according to the Auditor General's Report dated March 31, 1962, cost Canada \$78,160,805.

To you and me, still working on our first million, figures such as this are hard to grasp. May I relate them to the cost of other services supplied us by our government?

— the expenditures of the CBC were slightly more than those of the Department of Citizenship and Immigration;

— not quite three times as much as Defence Production;

— nearly twice as much as Defence Research and Development;

— more than three times the Department of Fisheries;

— five times Forestry;

— slightly more than the R.C.M.P.;

— more than twice the National

Research Council including the Medical Research Council;

— \$3 million more than National Revenue;

— about twice Trade and Commerce.

There is one other statistic in this category, and I want to refer to it in a minute, and this is that the CBC's expenditures for the year in question were over fifteen times that of the National Film Board.

I am not suggesting that we should turn in the CBC on three Departments of Fisheries. What I do feel is that there is a need to find out whether the C.B.C.'s functions could be performed more economically. I believe they could.

ACCORDING TO PATTERN

One of the main hazards in commercial broadcasting — and it might almost be called a menace — is the tendency of stations, both public and private, to program according to a definite pattern.

An example of this is one of the CBC's most popular commercial TV programs — *Front Page Challenge* — which enjoys a tremendous viewing audience, but let's face it.

Each facet of it has been patterned on one of many panel programs which have stood the test of time in the States. Other "games" are acquired for Canada on a franchise basis. And even the peculiar vernacular used by Canadian announcers stems from south of the border.

This is strange, in the light of the fact that one of the main reasons for state radio is to preserve our Canadian identity!

In the private broadcasting area, there has crept in a word, "formula", which I personally should like to see removed from the dictionary. But I don't think this will occur.

What happens is a station manager, whose sales curve is slipping a little, looks at the program pattern of his successful competitor to see if he cannot copy it.

An advertiser who is successful with a certain set of conditions on one station will almost inevitably want to duplicate these conditions on other stations in other markets.

All this makes for more and more sameness, and will continue to do so until advertisers and their advertising agencies, instead of approaching their campaigns with the same spots for Toronto, Calgary, Penticton and Port Alberni, find out the local interests of each community they want to cover, and then use hockey for Trail, something to do with salmon for Vancouver and so on.

One exception to this — and could be in even greater degree — is the programming undertaken by the CBC, whose real mission is surely the production of programs of worthwhile entertainment and information, but whose superb efforts along these lines are forever becoming more diluted because of increased commercial activity.

This state of affairs started, as I have said, in 1957, with the Fowler Commission urging the CBC to become more commercially aggressive, in order to meet its constantly soaring costs. But it has not worked out that way.

Instead of reducing costs, the CBC

IF you're wandering through the hallways with a room-list in your hand,
Greeting delegates from every nook and cranny in the land . . .
If you've said a hundred Hello's and even done some kissing . . .
And you still can't lose that feeling that there's really something missing . . .
Let us put you at your ease before you think it's maybe you
Who is feeling somewhat out of sorts . . . and pensive, sad and blue.

In our usual modest way, may we tell you that your frown
Is resulting from the fact we didn't make Toronto-town.
You see, our sound is so exciting, and we're having so much fun,
Tilting all the Winnipeg windmills who lay claim to Number One,
That we found for '63, at least, we couldn't spare the time
For the voyage to Toronto, and the meetings, hence this rhyme.

Yes, of course, we'd like to be there, and stay up half the night,
And lend a hand in sorting out, and turning wrong to right.
We'd like to sit with Jamieson and Botterill and Gaetz
And Rawlinson and Holden discussing local rates . . .
We'd like to break a crusty bun with folks from B.B.G.
And talk about encroachments with the guys from D.O.T.
We'd like to hear of surveys, who's to pay and who's to run
In the semi-annual classic for the prize called Number One.
We'd like to join a session with broadcasters of the nation,
Exploring fool-proof methods for CAPAC resignation.
We'd like to have an hors d'oeuvre with Clyde and Harold Moon,
Paid for with the money that we paid to play the tune.

Yes . . . we'd really like to be there on behalf of C.A.B.
And we wish you well and miss you . . . as you meet in '63!

Bob Buss and the Guys and Gals
of
CKRC WINNIPEG

A Transcanada Communications Station



**Lucy
says . . .**

GARTH OLMSTEAD

IS MY REPRESENTATIVE

in

WESTERN CANADA

exclusively with

Desilu Sales (Canada) Ltd.

540 BURRARD STREET, VANCOUVER

... broadcasting is due for an overhaul

lost \$12 millions of commercial TV revenue as I have explained.

The fact is CBC's stepped-up commercial activities have not succeeded in improving its financial picture, and, in my opinion, won't.

But does this really matter? Or is it an indication that the CBC should concentrate on the work it does so well, and leave the rest to the private stations who are capable of doing it without costs to the country?

NEW FIELDS OF USEFULNESS

Just lately, the CBC consolidated its two radio networks into one. And this left the key station of the old Dominion Network, CJBC, Toronto, to look for new fields of usefulness.

First of all it started some French-language programs on this Toronto station. This found a limited audience, it is true, but if it only makes the sound of the French language familiar to a handful of Torontonians, it will have served some purpose.

Perhaps bigger than any of the undertakings on CJBC, is the two-hour prime time period it devotes each evening to its programs of adult education, *The Learning Stage*.

Its purpose, best described by its organizer, Art Stinson, is:

"... to appeal to intelligent, interested individuals of almost any age."

It would be impossible to list the range of subjects the program covers and intends to cover. Some isolated titles give an idea:

The Face of Ontario, Dimensions of Freedom, The Growth of the Novel are a few.

Here CBC emerges as the useful agency it was intended to be. By inference, it shows what the CBC could be doing in far greater degree were it relieved of the responsibility of selling advertising in order to keep itself on the air.

CBC officials connected with this particular enterprise admit that their audience is essentially a minority one, but this does not have to be the case.

HERE IS THE REMEDY

The simple remedy would be for the CBC to continue to produce these shows — but recorded on film or tape.

It would sell its stations and networks to private interests, and, in return for its stepping out of the advertising field, private stations would be required to carry perhaps twelve hours a week of this material — selected from an available twenty — and give it the advantage of the greater audience these commercial stations already attract.

This would transform the Canadian Broadcasting Corporation into a sort of Canadian Programming Corporation. In effect it would reappear in the form of something comparable to the National Film Board, an agency of government charged with producing films of national importance for presentation by privately owned motion picture theatres and elsewhere.

The Film Board functions without operating theatres of its own, so it

surely is a logical basis on which to approach serious broadcasting.

Against expenditures by the government for the CBC of over \$78 millions, the Film Board cost less than one fifteenth of this amount, or, to be exact a shade more than \$5 millions.

Obviously a CBC, transformed into a program production centre or agency, would cost more than the National Film Board. But there are other points to consider too. To sum them up:

(1) The broadcasting of the programs could be arranged with the private stations without any cost whatsoever, under an agreement that the private stations would do this in return for the CBC being removed from the field of competitive advertising.

(2) Alternatively, the private stations could be compensated with payment by the government for time devoted to CBC programs.

(3) Because of the CBC's phenomenal success in the production of educational, artistic and other important programs, there might well be a fruitful market for these productions in the United States, the United Kingdom, and, in fact, all over the world.

TIME FOR REAPPRAISAL

Even the CBC admits that broadcasting is due for an overhaul.

The CBC wants to see itself made into a self-contained unit, without having to resort to affiliations with private stations as it is compelled to do now.

In this respect, I think the figures are rather interesting.

There are 53 stations on the CBC's English language TV network. Of them, 15 are CBC stations and 38 privately owned.

On the French language TV network, five of the 14 stations are

CBC and the remaining nine are privately owned.

On the English language radio network, there are 78 stations — 24 CBC and 54 privately owned.

On the French radio network four of the 31 stations are CBC and the remaining 27 privately owned.

In other words, on the CBC's radio and television networks 48 are CBC stations and 128 are privately owned.

The CBC says it would like, over a period, to cover the entire country with its own stations. This, I feel, would only aggravate the situation financially. It would also leave the government in the undignified position of having to continue to sell spot announcements for soap, breakfast foods, headache tablets and what have you.

On the other hand, transformation of the CBC into the Film Board type of operation I have been describing would accomplish at least these four basic things:

(1) It would enable the CBC to devote all its energies to the program work it does so well.

(2) It would give CBC programs the advantage of the well-recognized promotional abilities of the privates — and mark this — at no cost to the public.

(3) It would provide greater opportunities for the exposure of Canadian talent, both at home and abroad.

(4) It would provide Canada with a stronger national voice at considerably less cost.



HAMILTON, Ontario

LOWEST COST
PER THOUSAND
TO REACH
THE VITAL
HAMILTON
METRO
MARKET!

A Trans-Canada Communications Station

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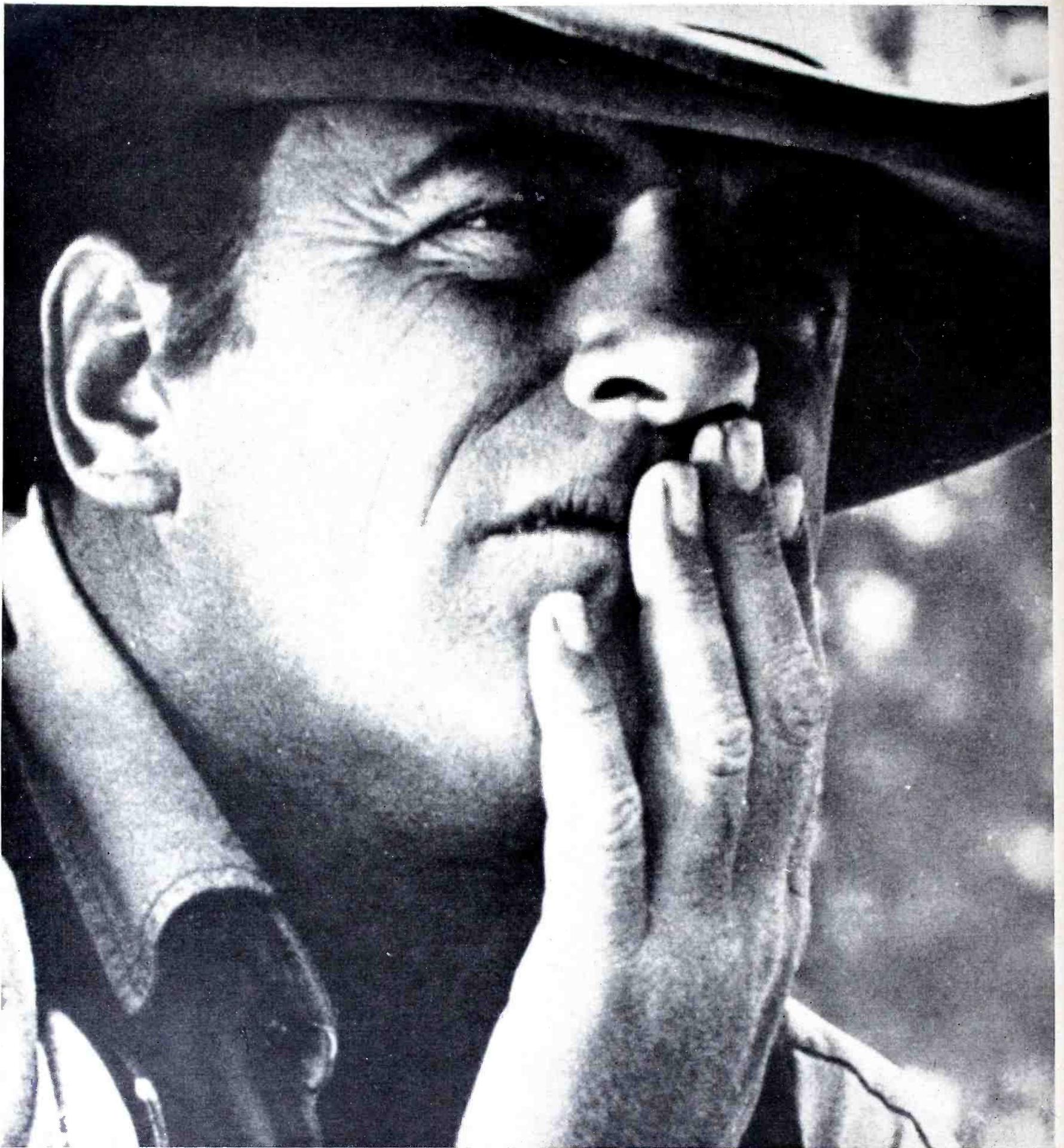
get where you're going!

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Party Line

by KIT MORGAN

OOPS, BLUNDERED into a flower show, thought asst. ed. as she entered the Empress Room of the Park Plaza one evening early this month, but it was the Women's Advertising Club of Toronto all right, with members a-bloom in gay spring hats. Highlight of the meeting, aside from the millinery, was the presentation of the prize-winning projects from the club's craft study group.

The project this year was to present to the public the story of women in advertising in general, and the WACT in particular. The study group split into two sections, print and audio-visual, and recruited leading exponents of both media to lecture, guide tours and conduct workshops. Then teams within the groups prepared presentations for judging by Neil Craig, vice-president and creative director of Vickers & Benson Ltd., Bill Kennedy, Toronto manager of Crawley Films Ltd., and John McCuaig, vice-president and media director of James Lovick & Co. Ltd.

Winning audio-visual presentation was a proposal, in storyboard form, for a 15 minute color slide and tape program to be introduced by a club member. Winning entry in the print group was a draft for a small brochure with brief, to-the-point copy illustrated by line drawings and photographs. Members of the two winning groups were presented with travel alarms, and all of the presentations were on display.

With all this emphasis on print and slides, CHUM's merchandising director, Lyn Salloum, neatly switched attention to broadcasting by winning the Past Presidents' award for, as it's engraved on her handsome desk set, "outstanding achievement in client promotion and merchandising for station CHUM".

Guest speaker of the evening was Miss Olive Ottawa, consultant to

the graphic arts industry and writer of the book "Costs for Printers" which is sold in 20 countries. She is a past president of the club.

Party Line

MEMBERS OF THE PRESS in ten major cities across Canada, from Halifax to Vancouver, gathered in CBC-TV stations mid-month for a closed-circuit preview of a CBC-TV production and to meet executives of the concern brave enough to sponsor it — and also for coffee and doughnuts.

The production was the two-and-a-quarter hour long performance in English of Verdi's grand opera "Othello" which was presented on *Festival* April 22. The brave sponsor was the Trans-Canada Telephone System, which has sponsored other *Festival* productions and frequently picks up Canadian sponsorship of the U.S. *Telephone Hour* programs of serious music.

A. J. Groleau, chairman of the Trans-Canada Telephone System and a vice-president of the Bell Telephone Co. of Canada, appeared with Michael Sadlier, program director of the CBC English TV network, in an introduction, pre-taped on the Othello set.

"We believe that television can do more than provide a mass audience," Groleau said. "It can enable us to give Canadians an opportunity to see great performers in works of high quality. We believe that good music, well performed, does not merely provide a worthwhile service to our viewers, but at the same time it enables us to reach the vast

majority of those interested in the services we offer."

Describing the program as "distinguished and exciting" (hear, hear) he added that there would be a minimum of interruption, three two-minute commercials between the acts.

Noting that this was the first time a grand opera on CBC-TV had been sponsored, Sadlier called this "heartening". He said the production took almost a year of preliminary planning, four months of active preparation and four weeks of intensive rehearsal before it went before the cameras last May, involving some 250 people in all.

The press preview was somewhat of a cliff-hanger, perhaps three-quarters of an hour of excerpts from the first and third acts of the four-act opera, but none of the real highlights, the Othello and Desdemona duet in act one, Desdemona's Willow Song or Ave Maria, or the murder and suicide scene. For those, the press was told to watch at home on the Monday night.

It's an opera that has something for everyone, not just opera buffs. For *Ed Sullivan Show* fans, a tight-rope walker with a flaming torch in each hand; for late night movie addicts, a swashbuckling sword-fight.

The program was produced and directed by Franz Kraemer. Music director was Ernesto Barbini, conducting an 80-piece orchestra and 54-voice choir.

Party Line

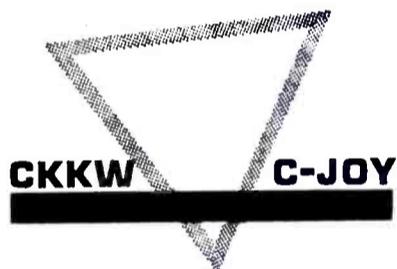
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*A combination of Waterloo and Wellington Counties.



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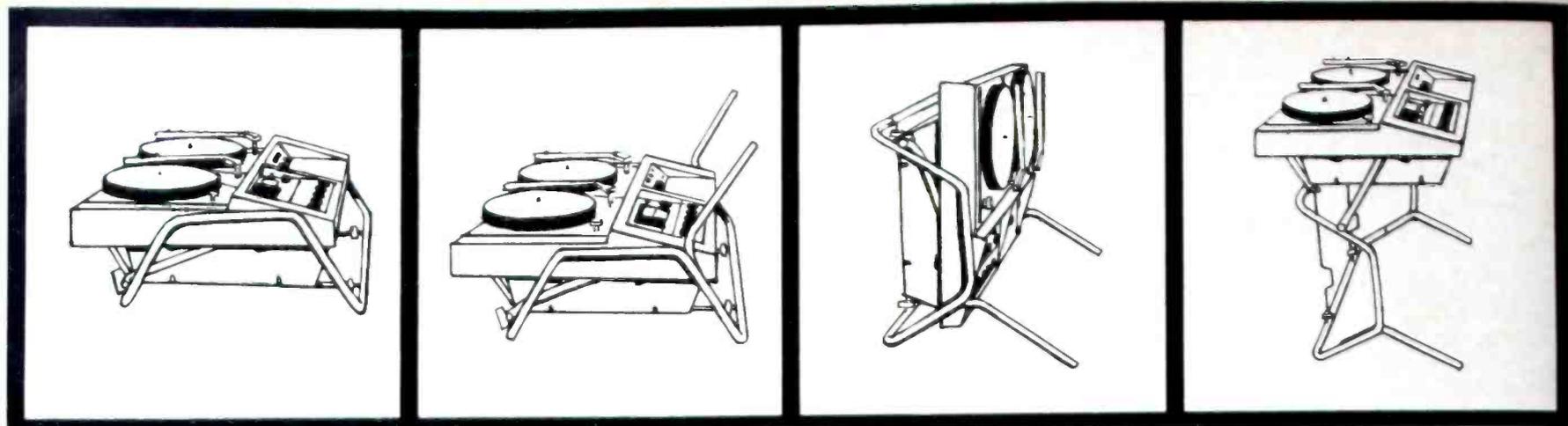
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1 Packs up small, rolls on its own four wheels*

2 First move at the site: legs pivot open and lock

3 Now it stands on its own four feet!

GO! Flip up the console—and you're ready to roll



Handsome new transportable console really puts the show on the road

It's great for revenue building—even greater for station "image" building. Northern's new transportable production centre provides *all* essential studio console facilities in an easily-carried remote unit.

The operating basics include an R5460 transistor console, two 12" turntables, cue amplifier and speaker, key panel and cue select switch. Six inputs, in addition to the two turntable inputs, are provided; each capable of accepting high or low level signals, depending upon the plug-in pad used.

Feature by feature, this trim unit makes engineering sense.

Even more so, it makes good program selling sense. It creates profitable new opportunities to sell remotes from local shopping centres, restaurant and department stores.

Need another remote amplifier? Unplug the "5460"—it's complete! "In between" remotes, use the complete unit in your second studio for recording sessions, emergency back-up and programme overloads.

For the full technical details on the Transportable Production Centre, call in your nearby Northern Electric representative.

*Folding stand optional at extra cost.

Northern Electric
COMPANY LIMITED



STAGE FINALS IN KITCHENER



Two forms of participation by broadcasters in supporting the Dominion Drama Festival are illustrated as Bob Bye (left), production manager of CKCK Regina, presents that station's \$100 award for best dramatic enterprise to Reed Brown of the cast of "Tartuffe", a Festival entry sponsored by CFQC Radio-TV Saskatoon and featuring ten of the station's staff members.

THE DOMINION Drama Festival, sponsored by the CAB for the third consecutive year, will be held in Kitchener, Ontario, May 13 to 18, climaxing a series of regional festivals held last month. Eight finalists will perform before adjudicator Pierre Lefèvre, director of an acting school in Strasbourg, France.

Illustrating the interest and support of broadcasters individually as well as through the Association, among the finalists is the Saskatoon Stage 8 Players' production of Molière's "Tartuffe", entered by CFQC Radio-TV. Produced in co-operation with the Drama Department of the University of Saskatchewan, it was applauded as "one of the most enchanting experiences, rarely found in amateur theatre," by Saskatchewan region adjudicator Florent Forget, CBC Montreal television producer. The cast of 20 includes ten CFQC staffers.

In the regional festival "Tartuffe" won seven of twelve awards, including the CAB Regional Award of \$100, the CFQC-TV trophy and \$50 for the best visual presentation, and the CKCK Regina award of \$100 for best dramatic enterprise.

The Regina Little Theatre entry in the regional festival, Ibsen's "The Wild Duck", was also highly praised and adjudicator Forget lauded CKCK-TV producer Doug Cowan, in the role of Gregers Werle, for a certain magic power and gift that few actors have.

The Alberta Regional Festival in

Lethbridge was ushered in by CJLH-TV with the televising of an original one-act play, "Chinook", which won a playwriting contest sponsored by the Alberta Drama League and the University of Alberta. Written by Bill Matheson of CJLH-TV, it was produced by staffer Dale Nelson and featured Larry Sherwood, Ninna Sejersen and Bill McCann of CJOC Radio, Joan Waterfield of CHEC Radio and Sandy McCallum, freelance television performer.

Alberta Festival adjudicator Esse Ljungh, CBC's National Drama Supervisor, appeared on CJLH-TV just prior to the play, which was termed a "milestone" by the LETHBRIDGE HERALD.



Lucy
says ...

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See you at the Convention

WINDSOR . . . *and its people*

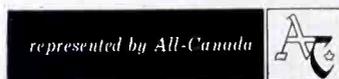
. . . ON THE MOVE

MAYBE you don't know it, but big things, important things, are happening these days, in Windsor . . . Its people are a people in high spirits because Windsor is on the move . . . Building has been going ahead by leaps and bounds . . . a new county-city court building is rising . . . a new tourist centre is almost complete . . . a new University of Windsor building expansion is under way . . . then there are new hospital additions . . . new churches . . . a new high school and 3 other high school additions . . . a big new seaway harbour and warehouses (to serve Detroit as well as Windsor) . . . What's more Windsor's factories are humming, producing many items for export to the U.S. Mid-West and two new shopping centres are almost ready for their grand openings . . . An exciting new organization, the Greater Windsor Foundation has come into being, to promote the area . . . Yes, the Windsor district with its 300,000 people, is striding in big boots to bolster its reputation as a metropolis that is standing on firm new ground — Canada's 7th major market.

*And in Windsor You Get Greater Results From Greater
Listenership With*

CKLW

**CHANNEL 9 TELEVISION
AND RADIO 80**



TV AND RADIO IN U.S.A.
RKO GENERAL Inc.—
National Sales Division,
New York

CKLW-TV — 325,000 WATTS
CKLW-RADIO-AM-FM — 50,000 WATTS

BIG MAN WITH THE SMALL FRY

by KIT MORGAN

YOU HONOR A TELEVISION SHOW with an award, and what thanks do you get? A pie in the face! At least, that was Randy Martin's scheme for a rather unorthodox award presentation — that the clown, the minstrel, the magic lady and all the hand-puppet characters on The Randy Dandy Show would quarrel over who contributes most to the show's success, and in the midst of the fracas the LIBERTY MAGAZINE representative would get the daily pie in the face. However, though LIBERTY was willing, CHCH-TV's sense of propriety prevailed and the Liberty Award for the best local children's show was bestowed upon The Randy Dandy Show in a pie-less presentation earlier this month.



photo by Randy Martin

A FLEETING MOMENT of calm on "The Randy Dandy Show" with Bob MacIntosh, Silly Willy the clown; Nuala FitzGerald, the Magic Lady; Michael Sherman, Michael the Magic Minstrel. Star Randy Dandy (inset) turned photographer on this occasion, distracting the attention of the visiting kidaroonies.

The pie bit is an important feature of the show, and whole skits are carefully plotted to climax with the mobile features of Randy Dandy liberally lathered with ersatz meringue.

"The kidaroonies like to see a grown-up get a pie in the musharoonie," says Randy Martin, alias Randy Dandy. So, in a day-long session at CHCH-TV in which a week's shows are videotaped, he takes five or six or, with re-takes, up to ten pies in the musharoonie.

Giving the kidaroonies what they want is paying off for Martin who, at 24, owns, produces and stars in *The Randy Dandy Show*, seen on CHCH-TV Hamilton Monday through Friday from 3.30 to 4.30 (plus an extra half-hour Tuesdays) and, via videotape, on CJCH-TV Halifax Monday through Friday from 5 to 5.30.

SYNDICATION NEXT

Martin and his merry band may soon be appearing on other stations

(as on CHCH-TV and CJCH-TV), running segments back to back for a full *Randy Dandy Show* — any or all of these, or in any other format the station can come up with.

CHCH-TV's experience with *The Randy Dandy Show* would make quite a testimonial for the library. Al Bruner, CHCH-TV's director of sales and marketing, reports that all five and a half hours weekly are sold out now, with a waiting list for fall, and even the summer bookings are "extremely" good.

The station programs six hours daily to children and Randy Dandy leads the field, delivering a gross weekly total of 477,000 homes, compared with 310,390 for CFTO-TV Toronto's *Professor's Hideaway* and 202,850 for CBLT-TV Toronto's *Razzle Dazzle* (Nielsen, February, 1963). The show pulls an average 300 to 400 letters a week, jumping to 1500-2000 when contests are hypo-ing the mail count.

But Martin isn't resting on his ratings. Squinting at the writing on the wall, he reads that the U.S.-produced cartoons that presently make up 25%-30% of his show will lose their Canadian content status soon. So he's half-way through the pilot film of his own cartoon series starring Randy Dandy, the all-Canadian (and all-Canadian-content) boy.

Diversifying somewhat, Martin is also plotting a horror series. Noting the success of panel shows on television, he's pondering a horror-panel combination, a sort of "will the real ghoul please stand up" he says.

GOING NATIONAL

"Go national" is the Martin motto of the moment. He's pitching advertisers the idea of a national half-hour weekly *Randy Dandy Show* with integrated commercials. His price tag is in the \$2,500-\$3,000 per show bracket and he's confident that all the talent and production values now spread over five and a half hours a week, concentrated into a half-hour, would be well worth it.

Speaking of talent, Martin is one. Long and lean, and probably handsome if one could catch his face in repose, dressed in white slacks and T-shirt with a Randy Dandy gob hat and a Randy Dandy belt and sword, he spins through the show like a top. He flings himself from segment to segment, through show after show in the one-day taping, winding up rather than running down, bouncing, pulling faces, ad-libbing wildly.

He seems to have a vantage-point view of the kidarooni mind. One prop that figures largely in the show is the skeezlefreem, a box which, when its knob is turned, hums and roars and brings in a cartoon or commercial. "Every kidarooni has a

(Continued on Page 28)



HALIFAX, Nova Scotia



Lucy says . . .

We shot . . .

"THE TEXAN"

78 times

RORY CALHOUN'S

Half-hour Western

exclusively from

Desilu Sales (Canada) Ltd.

1000 YONGE STREET, TORONTO

Look at the facts!

CHNS

is first in all ways in the key Metro Market of Halifax . . . plus coverage in a 75 mi. radius

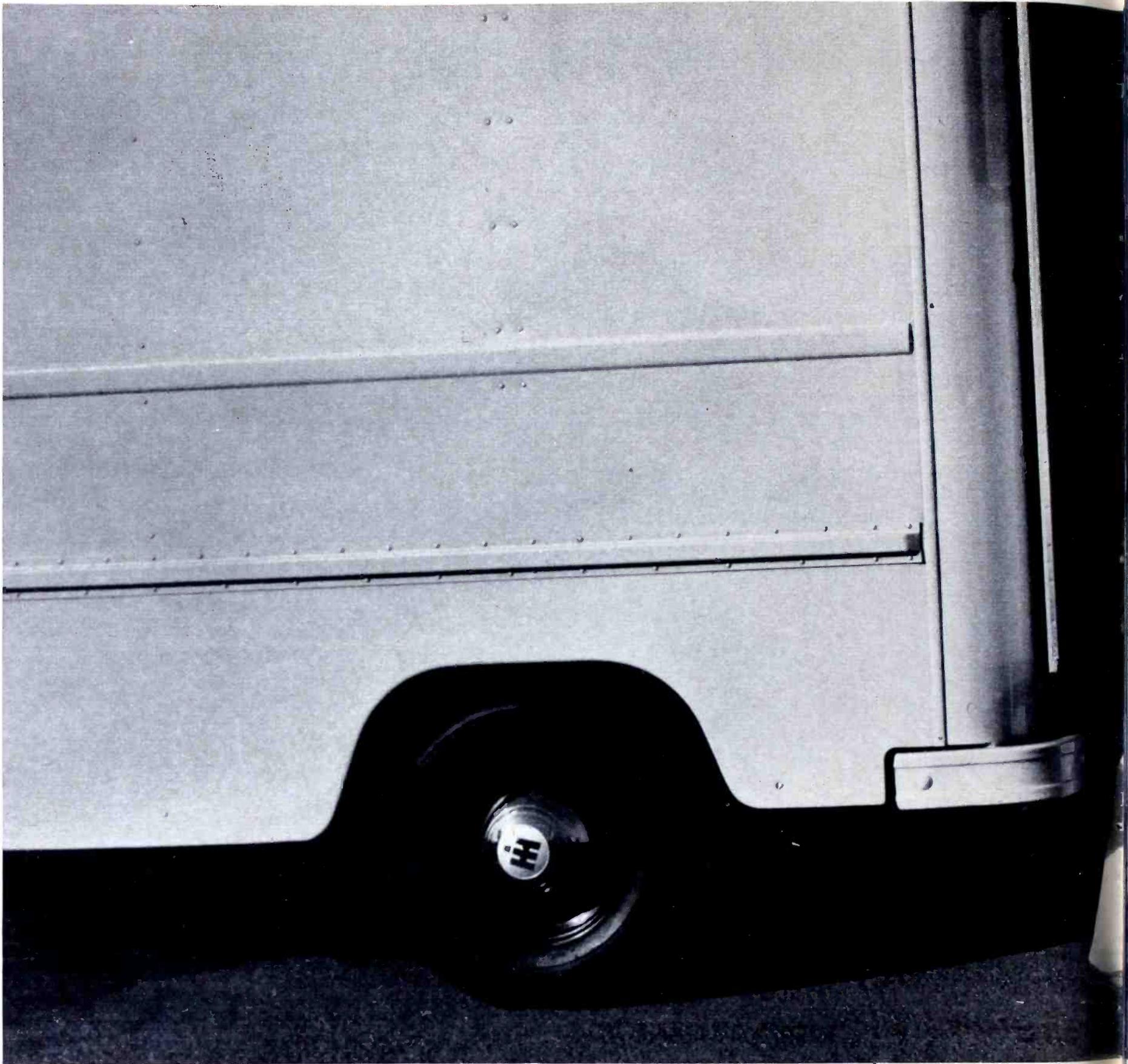
A RADIO MARITIME STATION

represented by All-Canada



Some people think they are thinking when they are merely rearranging their prejudices

CFCN RADIO/TV CALGARY

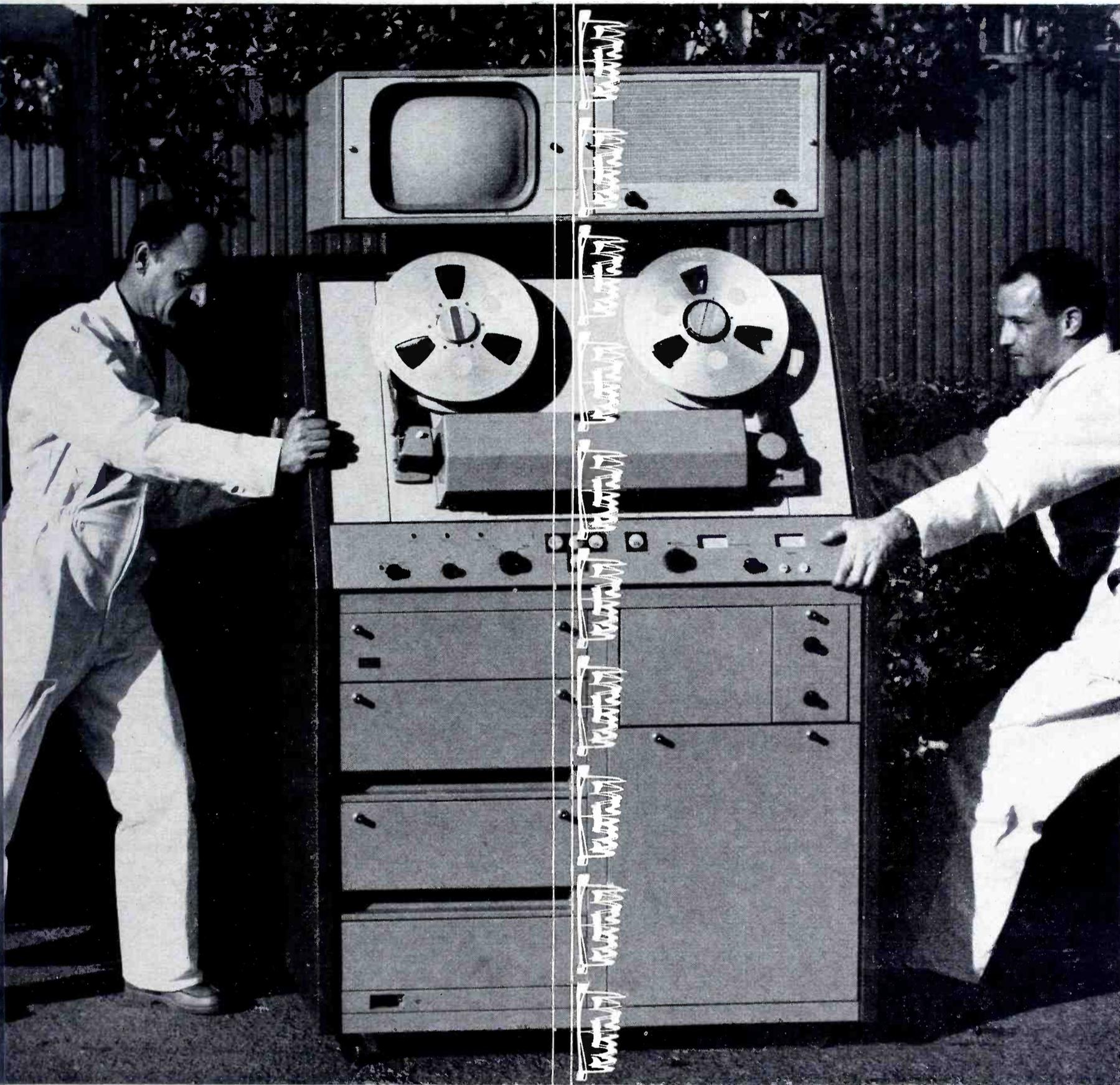


Who can deliver a fully transistorized low cost VTR to your station?

NOW*

100

** Now over 100 Ampex Videotape Recorders Sold in Canada.*



AMPEX

Low cost television tape recording is now a reality. It is possible because of the VR-1100, Ampex's newest Videotape* Recorder. The VR-1100 is an all solid-state recorder that costs about half as much as some other broadcast recorders. It occupies less than half the floor space of previous VTRs and is ideally suited for use in mobile vans and small studios. It weighs half as much as other VTRs and requires considerably less power. This low power requirement, combined with a new convection cooling system, eliminates the need for special air-conditioning or blowers in the van or studio. The VR-1100 has two speeds— $7\frac{1}{2}$ and 15 ips. At $7\frac{1}{2}$, three hours of programming can be recorded

*TM Ampex Corp.

on a single reel. The VR-1100 is a 4-head recorder compatible with other 4-head recorders. It comes equipped with the Vertical Lock Accessory which allows use of the Ampex Electronic Editor—permitting complete single camera production. Operation is simple. There are fewer controls. Maintenance costs are very low. Reliability and performance characteristics are high. For additional information on these fully transistorized, low cost VR-1100s, please write the only company providing recorders, tapes and core memory devices for every application: Ampex of Canada Ltd., 1458 Kipling Avenue North, Rexdale, Ontario. Telephone Cherry 7-8285. Worldwide sales and service.

AMPEX

RANDY DANDY

(Continued from Page 25)

skeezlefreem in his head," he says, with a slight didn't-you-know-that edge to his voice, "something that clicks over in his mind and 'brings in' whatever adventure the kidarooni wants to live. A sort of Walter Mitty machine."

CALM ISLAND IN CARTOON SEA

Contrasting with and complementing the perpetual-motion Martin, and providing a calm island in a sea of cartoons and pies-in-the-musharooni, are two quieting influences, the Magic Lady and Michael the Magic Minstrel.

Taking ladies first, the Magic Lady is Nuala Fitzgerald, an Irish beauty with what must be one of the softest, sweetest voices heard on television. She tells fairy tales, or "middle of the afternoon bedtime stories" as she calls them, and looks, herself, like the princess in one of them, wearing a long, floating gown with a crown and head-dress, and carrying

a star-topped wand.

It's a long way from haute couture modelling in Ireland to being the Magic Lady on *The Randy Dandy Show*, and Nuala's ticket was a suggestion to Martin that she open a charm school in Halifax, where she was doing some modelling, some TV, some writing, and Martin was with CJCH-TV. This led to appearances as a pigtailed big sister type on the early *Randy Dandy Show* in Halifax, and as Silly Willy the clown when the show first moved to Hamilton, before she found her happy niche as the Magic Lady.

Michael the Magic Minstrel is a relative newcomer to the show. In several segments a week he gathers the show's 30 live kidaroonies around for a folk-song singalong, supplying cameramen with a wealth of shots of rapt young faces. He also appears with the Magic Lady, playing guitar softly in the background during the story, then re-capping the tale in song.

When he's not being a magic minstrel, he's Michael Sherman, 21 year old folk singer (he recently appeared at the Lord Simcoe Hotel in Toronto) and entrepreneur, about to launch a new enterprise with Martin, Michael the Magic Minstrel Birthday Parties. This is a venture into "instant parties," to be franchised across Canada, supplying cartoons, entertainment and catering. Among the prospects will be the kidaroonies who write, in the hundreds, for the birthday cards offered on the air from M the M M.

NEVER TALKS — HE WHISTLES

Fourth of the people-type members of the cast is Silly Willy the clown,

who never talks, he whistles. Martin regards Silly Willy as the secret of the show's success, the strongest link with the kidaroonies. He does all the things children want to do and aren't allowed to, he throws the pies, he sticks out his tongue at orders, he disappears into thin air, he flies.

Rather wistfully, Martin says "Silly Willy can get away with larks that Randy Dandy can't, because children won't identify with a clown."

Identification with the rambunctious clown is further discouraged at personal appearances where Randy Dandy, the Magic Lady and the Magic Minstrel all welcome chats with their young fans while Silly Willy stays in character, never speaking, just whistling. His identity is never revealed. (But we know, his name is Bob MacIntosh, and he also scripts the show, as much as it is scripted.)

In addition to these live members of the cast, the show stars an array of puppets: Whopper J. Bibly, whose nose balloons every time he fibs and blows up at every third fib; Snarf, a loudmouth walrus with a floor-moppish moustache; Ethel and Egbert, a pair of eels who live in a pickle barrel and appear on the "learn a word" segment with Mr. Schultz the butcher, played by Joseph Torbay who does most of the puppet voices.

Snarf, one of the kidaroonies' favorites, is expected to appear in toy shops shortly, a plush animal with a talk box, and he may be just the first in a complete line of Randy Dandy cast characters. As Martin points out, each of the puppets is a personality on its own and should sell well even in markets where Randy

Dandy isn't seen on television — yet.

The plush toys are just the latest in a long line of Randy Dandy products. Martin plunged into merchandising shortly after he first created the show for CJCH-TV Halifax a little more than a year ago. Through both licencing agreements and manufacturing contracts, he introduced several Randy Dandy toys, a record, Randy Dandy chocolate bars, potato chips, ice cream, hats, and voilà, instant money.

The pilot product was the chocolate bar, made by Moir's, which hit 250,000 in sales in two weeks, advertised only on the show. The potato chips which followed doubled that record. And so on.

The merchandising goes on unabated in the Maritimes, but hitches in production and distribution have so far held up a full-fledged attack on the Ontario market, though some of the Randy Dandy items are in Hamilton stores.

Still another project simmering (on a front burner) in the fertile Martin mind is a Randy Dandy Land, a sort of j.g. Disneyland. At present, between producing and starring in the show, peddling the national show package to advertisers, working on the cartoon series, brainstorming the horror series, negotiating expanded merchandising and doing personal appearances (next, Randy Dandy Day in Georgetown May 11, to raise money for a community recreation centre), he is scouting recreation centres for a suitable spot and hopes to get the venture under way this summer.

AS MACLEAN'S MAGAZINE headlined an article on Martin last fall, a "Young Man to Watch".

CKCK

REGINA, Sask.

The leader in
Saskatchewan

Radio
for more than
forty years

A Trans-Canada Communications Station

represented by All-Canada



Legislation

BBG WANTS BROADCASTING ACT REVIEWED

A THOROUGH REVIEW of broadcasting policy and the Broadcasting Act was requested by the Board of Broadcast Governors in a letter addressed simply to "the office of the Prime Minister" and mailed April 8 before the outcome of the Federal Election was known, BBG chairman Dr. Andrew Stewart told a Lions' Club luncheon the following day.

"It is essential to have a piece of legislation which means what it says and which leaves no dispute as to how the Board is to behave administratively," he said, adding that the 1958 Broadcasting Act brought difficulties of interpretation.

A statement of government policy is required on a number of important questions, he said, spe-

cifying problems relating to the definition of broadcasting and the growth of cable systems, political broadcasting, licencing of new CBC television stations, affiliation of stations to the CBC, and conflicts between the CBC and the private television network.

Regarding political broadcasting, he said it seems likely that the clause in the Broadcasting Act which prohibits programs of a partisan political nature 48 hours prior to an election is badly drafted. This, he thought, should be reviewed and probably amended, but in the meantime a firm legal interpretation of the law is necessary. The BBG attempted to refer the matter to the courts after the 1962 general election but the

Justice Department advised that it was not possible.

The BBG, Stewart said, had already received a number of complaints about alleged irregularities in political broadcasts immediately preceding this election. If the Board considers there have been infractions, it will prosecute the stations involved to get the matter into the courts, he said. He did not identify any stations or discuss the source or nature of the complaints.

Discussing the problem of extending CBC service, Dr. Stewart said CBC president Alphonse Ouimet had advocated in recent speeches that the CBC should be granted licences to establish second TV stations toward eventual operation of its own stations across the country. There has been a single station policy to provide CBC with one station in each major region, Stewart said, but no policy statement on second stations. This is Parliament's responsibility and the problem cannot be resolved until a statement of public policy is issued, he added.

Stewart said that the BBG, CBC and CAB agree that a review of the Broadcasting Act, and the policy it may or may not reflect, is needed at this time, and that the BBG's letter to the Prime Minister urged that this review be expedited.



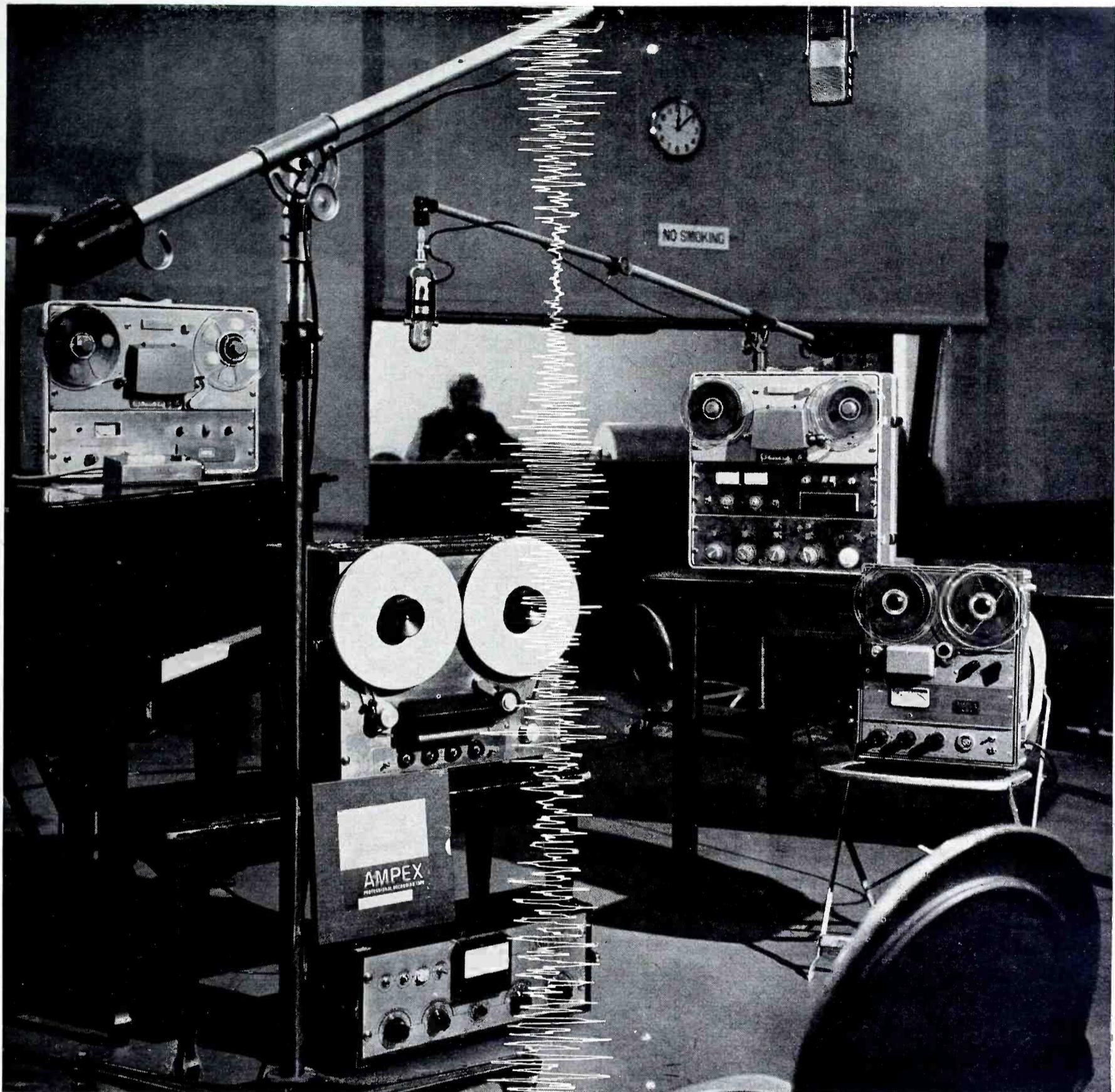
Proven Performer...

and still a winner in markets all across Canada. Your Warner Bros. Salesman would be pleased to tell you about this great series and all the other high rated Warner Bros. shows.

WARNER BROS. TELEVISION

70 CARLTON ST., TORONTO, WA. 2-5145

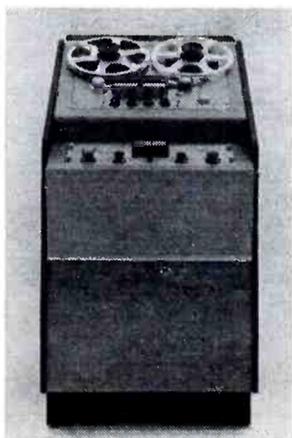




Who builds recorders to withstand the test of time?

AMPEX

Ampex professional audio recorders are designed, engineered, and built to last. The first Ampex recorders were installed in studios in 1947. Many are still in service today. All Ampex recorders, from the oldest to the newest, offer maximum reliability and superior performance. There is the Ampex 351, standard of the broadcast industry. The 352 reproducer for monophonic or stereophonic sound. The 354 recorder/reproducer, specially designed for stereophonic work. The Ampex 601, professional quality portable unit. The PR-10 suitcase-size recorder/reproducer with the capabilities of a studio console. The Ampex



3200 and 3300 duplicators, master/slave combinations for high quality tape duplicating at low cost. Most Ampex recorders have stereophonic versions. The 350 and PR-10 series offer 4-track playback. All carry the Ampex "Four Star" one-year warranty. Ampex also makes 600 series professional audio tape noted for long life and consistent performance. For more details on recorders that withstand the test of time, write the only company providing recorders, tapes, memory devices for every application: Ampex of Canada Ltd., 1458 Kipling Avenue N., Rexdale, Ontario. Cherry 7-8285. Worldwide sales, service.

AMPEX



CAN. ASS'N OF BROADCASTERS
LUNCHEON
MONTREAL FEB. 10th 1942

OVER THE DESK

... of shoes and ships
and sealing-wax — of
cabbages and kings

THERE'S SOMETHING nostalgic to us old bucks about convention time, and this is my 22nd successive CAB wing-ding.

Just to celebrate it, I thought you might like to see and try and remember some of the faces of the broadcasters foregathered at the Windsor Hotel in Montreal for the February 1942 meeting.

In case, like me, your eyesight is catching up in age with the rest of you, we have a twelve-foot blow-up of this same photograph, just inside the main office door, and you are welcome to drop in and peer.

This will give you an opportunity to say: "Why there's Gord Archibald. He didn't have any hair then either. And Joe Sedgwick! You can tell him by his bow tie!"

The second most surprising thing that occurred to me as I set these thoughts on paper was the number of people who aren't around any more. The *most* surprising thing is the number that *are*. And that is the positive approach.

IMPORTANT CONVENTION

This year, the broadcasters' convention will be extremely important, more so even than usual.

There is a good deal of uncertainty regarding the change of government but the feeling that there is needed a reappraisal of the whole business seems to be universal and was amplified last week by the report of the Glassco Royal Commission.

At this writing, nobody knows where the BBG is to send its recommendations, including the BBG.

Will the Broadcasting Act be rescinded or amended? That is another good question.

There have been rumors that a BBG, comprised of five full-time members and no part-timers, will be

viewed favorably. This is the plan which was originally suggested to the Fowler Commission by the CAB. But the Liberals did not have time to consider it before they made over to the P.C.'s. How will they feel about it now?

A question I am asking myself is whether the new government will see the feasibility of the suggestion, propounded over past years by this paper, to transform the CBC into a National Film Board type of operation, and at least give it consideration as a solution to the many problems listed by the Glassco Commission.

If ever there was a time for private broadcasters to climb down from their fences and become really and sensibly vocal, this is that time. It is all the more urgent, because, without a doubt, the new government will want to dispose of the broadcasting problems as soon as possible, and the only way to dispose of them is to solve them.

From the industry's side of the fence, the urgency is all the greater, because whatever pattern evolves from the deliberations which are in the immediate offing, is likely to become the pattern for broadcasting at least for the life of the new government.

NEW STYLE PROGRAM

A REPRESENTATIVE of each of the four political parties is isolated in a sound-proof booth during a question period on *Platform*, the CTV net-

work program moved into prime viewing time Sunday afternoon, April 14.

Platform replaces *Telepoll*, the public opinion program which will be found among the Beaver Award nominations in this issue and which leaves the network for the summer.

The new program's move to a more convenient viewing time takes advantage of stimulated interest in Canadian affairs, kindled by the recent election.

Platform originates in Ottawa at CJOH-TV. It brings together representatives of all four political parties on every program and, in the words of the press release, "pinpoints their parties' attitudes towards particular issues." The same questions are put to each of the representatives, but none of them can hear the answers of the others.

Host and interrogator of *Platform* is Ab Douglas, six and a half years news editor of CFRN and CFRN-TV, Edmonton, and now a reporter-broadcaster on CTV's *Weekend News*. The program is thus far unsponsored.

And speaking of sponsors, we have a dozen or two in this issue, who will all be expecting to find their ads printed the right way up, so here's with an SWAK, and buzz me if you hear anything, won't you?

Dick Lewis



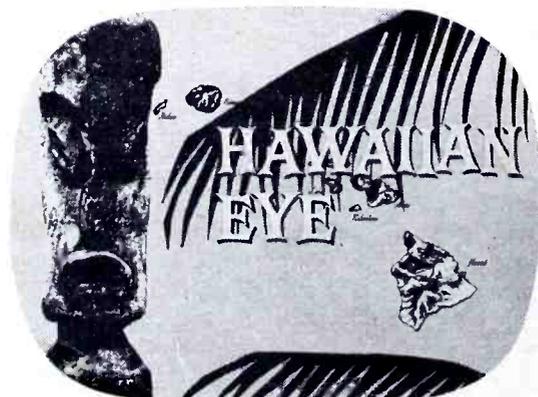
PRINCE ALBERT, Sask.

200,000 WELL-TO-DO
CENTRAL
SASKATCHEWAN
PEOPLE SPENDING
\$175 MILLION RETAIL . . .

DEPEND ON
CKBI

... FOR NEWS, FARM
FACTS AND
ENTERTAINMENT!

represented by All-Canada



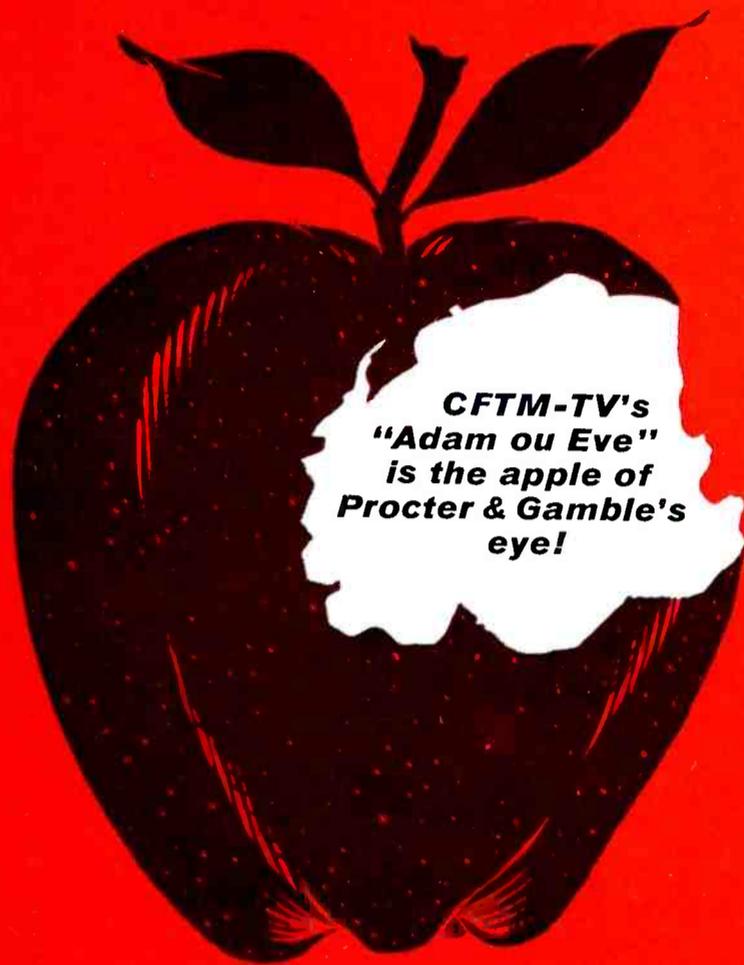
Proven Performer...

and *still* a winner in markets all across Canada. Your Warner Bros. Salesman would be pleased to tell you about this great series and all the other high rated Warner Bros. shows.

WARNER BROS. TELEVISION

70 CARLTON ST., TORONTO, WA. 2-5145





**CFTM-TV's
"Adam ou Eve"
is the apple of
Procter & Gamble's
eye!**

Are you getting to the core of the French Market?

Do you have a viewing audience of over 635,000 in the Greater Montreal Market? Does your show pull its weight in letters every week? "Adam ou Eve" sponsored by Procter & Gamble does. It's easy to see why.



CFTM-TV knows what the French viewers want. And gives it to them. Take "Adam ou Eve". It attracts over 50% of the viewing audience in its time period, which is over twice as many as the competing program on the other station. And this is just one example. There are many more. If you feel you have a problem cracking the Greater Montreal Market, call CFTM-TV. It's the liveliest station in a lively city.

Prizes, fun and audience participation mean top viewing entertainment for "Adam ou Eve" which, by the way, is also seen in Québec City, Jonquière, Sherbrooke, Rouyn, Trois-Rivières, Rimouski, New Carlisle, Matane and Rivière-du-Loup.

CFTM-TV CHANNEL
10 



CFCF-TV

*Summer
Dividend
Plan*

OFFERING TIME DIVIDENDS
FROM **25%** TO **50%**
DURING JULY & AUGUST

BIG

in the big
market!

MARCONI
MONTREAL

CALL THE ALL-CANADA MAN

BBG CLEANS UP ALL APPLICATIONS

WITHOUT KNOWING WHO HE MIGHT BE, the Board of Broadcast Governors presented its recommendations following its March 26-29 public hearings to the Minister of Transport, in two parts, dated April 5 and 11.

Under the heading of new TV stations, the board recommended favorably in the case of the CBC's application for a new station at St. John's, Newfoundland after reserving its decision after the February hearings, to enable the CBC to discuss the situation with the Newfoundland Broadcasting Company, operators of CJON-TV, St. John's.

Following the March hearings, the BBG said it was prepared to recommend approval of the CBC's application subject to the following conditions:

- That the licensee, the CBC, shall not commence transmission on Channel 8 prior to October 1, 1964.
- That during the first two years of transmission on Channel 8, the CBC will refrain from engaging in either local or national selective business on Channel 8.
- That the CBC will assist CJON-TV to obtain the use of microwave facilities so that CJON-TV may be supplied with programs by this means, and will use its best endeavors in this connection.
- That the CBC will co-operate with CJON-TV in ensuring the extension of alternative television service in Newfoundland generally.

Since its operation as a part of the CBC network was a condition of CJON-TV's licence, the board ordered this provision revoked as from the date the CBC starts broadcasting on Channel 8.

An application by TV Transgaspésienne Inc. for a new French language TV station at Ste. Anne des Monts, Quebec, which was first heard and recommended for denial in April and October 1961, was again recommended for denial. The board gave the same reasons as previously — "... an effective operation based on the proposed facilities would have a detrimental effect on service being provided by other stations in the area."

Apparently set on cleaning up any unfinished business in case the new government makes changes in the administration of the broadcasting industry, the BBG came down with recommendations regarding three highly contentious applications earlier this month.

These concerned the sale of CFCF-Radio, Montreal to Radio Futura Ltd., headed by Jack Teitelman of CKVL, Verdun and the purchase of CHEK-TV, Victoria Ltd. to Radio NW Ltd., operators of CKNW, New Westminster, B.C. Each of these

applications was recommended for denial.

The third case was the application of CJAY-TV, Winnipeg, Man., for a rebroadcasting station in Brandon, which was recommended for denial for the second time.

In turning down the CFCF application, the board pointed out that the granting of this would give the Futura group two AM stations in Montreal. In each case an FM station is operated by the AM station, so that approving the sale would give the purchasers two AM and two FM stations in Montreal.

In the words of the BBG report:

"It is the opinion of the board that the issue to one party of two licences to operate in the same medium in a particular market can be justified only where this appears to be necessary to ensure the support of another service, e.g. in another language.

"The situation as proposed in Montreal would confer a significant commercial advantage on the licensee operating the two AM stations. If the board were to recommend favorably on this application, it would create a precedent and establish a new principle and policy in the granting of licences. The board would expect the advantages to be of an order such as to induce similar applications in other centres. In the opinion of the board, the development thus stimulated would not be in the public interest."

In the case of CHEK-TV, Victoria, sale of this property to Radio NW Ltd. (CKNW, New Westminster), would put the Victoria station, although licenced to serve Victoria, immediately into "aggressive commercial competition with CBUT and CHAN-TV, the two stations licenced to serve Vancouver and dependent on revenues from the Vancouver market."

The BBG report went on to say:

"Under the 'single station' policy in effect up to 1959, Channel 2 was assigned to the CBC to operate

CBUT, Vancouver, and Channel 6 was assigned to CHEK-TV, to operate as an affiliate of the network of the CBC.

"When the 'single station' policy was lifted and applications for second stations were received, a licence was issued to Vantel Ltd. to operate CHAN-TV, Vancouver, on Channel 8. Since the 'second station' policy was adopted, it has been the stated policy of the board not to accept applications for third stations in any market. That policy is still in effect."

In summary, the board said:

"... In the opinion of the board, it would be prejudicial to the two local Vancouver stations, contrary to the policy with respect to third stations, and could be detrimental to the orderly development of the use of channels in this area to take a step which, at this time, would clearly commit Channel 6 to the service of Vancouver and the Lower Mainland."

CJAY DENIAL STANDS

CJAY-TV, Winnipeg's application for a rebroadcasting station in Brandon, heard and recommended for denial at the February hearings, and reviewed at the BBG's request last month with the same results, brought up the question of competition from wired systems over which it has no control under the Broadcasting Act.

The board reaffirmed its denial with the statement:

"During the hearing of the present application, the board referred to its concern over the extension of wired systems and announced its intention, at its public hearing in June, to receive representations from broadcasters and other interested parties on the relation between the development of wired television systems and broadcasting, and broadcasting policy.

NEW TV REBROADCASTING STATIONS

The BBG heard seven applications for new TV rebroadcasting stations. It reserved its decision for one and recommended the other six for approval.

The decision was reserved in the case of Trans-Canada Communications Ltd. to retransmit programs from CKCK-TV, Regina by means of a new TV rebroadcasting station at Marquis (Moose Jaw), Sask. The board expressed its wish "to consider further the effects of this application

and other proposals that are pending on the use of channels and the extension of service in the south central area of Saskatchewan."

Applications recommended for approval were:

■ *Falkland, B.C.:* by G. Selody, on behalf of a society to be incorporated, to pick up programs from CHBC-TV, Kelowna, and retransmit them on Channel 5.

■ *Westwold, B.C.:* by the same applicant for similar facilities to pick up from the TV rebroadcasting station at Falkland and retransmit them on Channel 12.

■ *Invermere, B.C.:* by Charles Edward Osterloh on behalf of an association to be incorporated, to pick up programs from CFCN-TV, Calgary and retransmit them on Channel 6.

■ *Castlegar, B.C.:* by the Canadian Broadcasting Corporation to pick up programs from CBUAT, Trail, B.C. and retransmit them on Channel 3.

■ *Atikokan, Ont.:* by the same applicant to pick up programs from CBWAT, Kenora, Ont. and retransmit them on Channel 7.

■ *Port Rexton, Nfld.:* by the same applicant to pick up programs from the CBC's proposed TV broadcasting station at St. John's, Nfld. and to retransmit them on Channel 13.

NEW AM RADIO STATIONS

The results of eight applications for new AM radio stations were five for approval, one for denial and two for reserved judgment.

Recommended for approval were:

■ *Stephenville, Nfld.:* Humber Valley Broadcasting Co. Ltd. for 500 watts omni-directional on 910 Kcs, to be programmed from the studios of CFCB, Corner Brook, Nfld.

■ *Windsor, Ont.:* Royce Frith, on behalf of a company to be incorporated, for 500 watts, DA-1 on 580 Kcs. The board felt the new station "will provide a satisfactory AM service to listeners in Windsor and environs."

■ *Winnipeg, Man.:* Jack Shapira, on behalf of a company to be incorporated, for 500 watts DA-1 on 1470 Kcs.

■ *Campbell River, B.C.:* CFCP

(Continued on Page 34)



Proven Performer...

and still a winner in markets all across Canada. Your Warner Bros. Salesman would be pleased to tell you about this great series and all the other high rated Warner Bros. shows.

WARNER BROS. TELEVISION

70 CARLTON ST., TORONTO, WA. 2-5145



(Continued from P. 33)

Radio Ltd., for 250 watts omni-directional, on 1490 Kcs, to broadcast part time programs received from the studios of Station CFCP, Courtenay, B.C.

■ *Puntzi Mountain, B.C.*: Dept. of National Defence (Air) for 50 watts omni-directional on 1230 Kcs.

Decision was reserved on the following application:

■ *Dolbeau, P.Q.*: Radio Roberval Incorporée for 250 watts omni-directional on 1230 Kcs to be programmed part-time from CHRL, Roberval, P.Q. The board said it will rehear the application at the August hearings along with two other applications designed to provide a local service to Dolbeau.

Recommended for denial were:

■ *Dolbeau, P.Q.*: Radio Lac St-Jean Limitée for 1,000 watts day-time and 250 watts night-time omni-directional, to broadcast part-time

programs received from the studios of CFGT, Alma, P.Q. The board felt radio service to Dolbeau could be better provided either from the Roberval station or by a local station affiliated with the CBC French network.

■ *Hawkesbury, Ont.*: Donald H. Attfield, on behalf of a company to be incorporated, for 5,000 watts, omni-directional, on 1170 Kcs., with studios at Lachute, P.Q. and Hawkesbury, Ont. The board felt a station operating on the proposed basis could not succeed and continue to provide a satisfactory service.

NEW FM RADIO STATIONS

Two of the three applications the BBG heard for the establishment of new FM stations were recommended for approval; the third was recommended for denial.

Approved were:

■ *Montreal*: Maisonneuve Broadcast Corporation Ltd. on 97.7 Mcs

with an effective radiated power of 41,200 watts, omni-directional, EHAAT 979 feet. The board said the proposed new FM station "will contribute to a satisfactory and more varied radio service to listeners in the area." It recommended that "a licence be issued to permit the proposed FM station to be programmed separately from Station CKGM."

■ *Winnipeg, Man.*: Jack Shapira on behalf of a company to be incorporated on 94.3 Mcs with an effective radiated power of 6,500 watts, omni-directional, EHAAT 228 feet. The board recommended that a licence be issued to permit the proposed FM station to be programmed separately from the proposed AM station. (See above).

The case in which decision was reserved was:

■ *Pembroke, Ont.*: CFRA Broadcasting Ltd. on 107.3 Mcs, with an effective radiated power of 740 watts, EHAAT 476 feet, omni-directional, to receive programs on a part-time basis from station CFMO-FM, Ottawa. The board said it "has under consideration specific regulations affecting FM broadcasting . . . (and) did not wish to make a decision until discussion of possible FM regulations with broadcasters had been completed and the conditions under which FM broadcasting may develop have been defined."

LOW POWER TRANSMITTERS

The BBG gave the CBC affirmative recommendations for four new low power relay transmitters at Stephenville, Nfld., Salmo, B.C., Port St. John, B.C., and Port St. James, B.C.

Approval was recommended for an increase in effective radiated power and a change of antenna for CFCL-TV, Kearns, a rebroadcasting station picking up programs from CFCL-TV, Timmins.

A bid for a power increase for CHRS, St. Jean, P.Q., filed by Radio Iberville Limitée, was recommended for denial, because, in the opinion of the board, this would extend the signal of CHRS in Metropolitan Montreal, while the station was licenced to provide a local service to St Jean - Iberville and adjacent areas on the south shore of the St. Lawrence.

Denial was also recommended for Radio Iberville's request for leave

to open a new studio in Preville, P.Q. for CHRS. The board gave the same reasons for its denial.

Radio Trois Rivières Inc. won a recommendation for approval for its request for permission to change the location of its studios to 3550 Royal Boulevard, Three Rivers.

The board gave approval to the request of CHIC Radio Limited, Brampton, Ont., for a change of frequency from 250 watts day-time on 1090 Kcs. to 1000 watts (day-time) and 500 watts (night-time) DA-2 on 790 Kcs. It also recommended for approval a request for authority to operate the station on a full-time basis. The board's recommendation for approval was given provided the minister of transport approves the application for change of ownership.

Approval was recommended for CJNB, North Battleford's application for a change of frequency and antenna radiation pattern from 10,000 watts DA-N on 1460 Kcs. to the same power on 1050 Kcs.

CKOY, Ottawa, won a recommendation for approval for a change of antenna site and power increase from 5,000 watts day-time and 1,000 watts night-time, DA-N, to 50,000 watts day and night DA-2.

Subject to the minister's approval, CKCR-FM, Kitchener, may change its antenna site with a slight increase in the effective radiated power, from 350 to 375 watts.

CJCB-FM, Sydney won a recommendation for approval for separate programming from CJCB-AM.

Also given the BBG's green light was the request of CHEX, Peterborough for authority to change its day-time antenna radiation pattern.

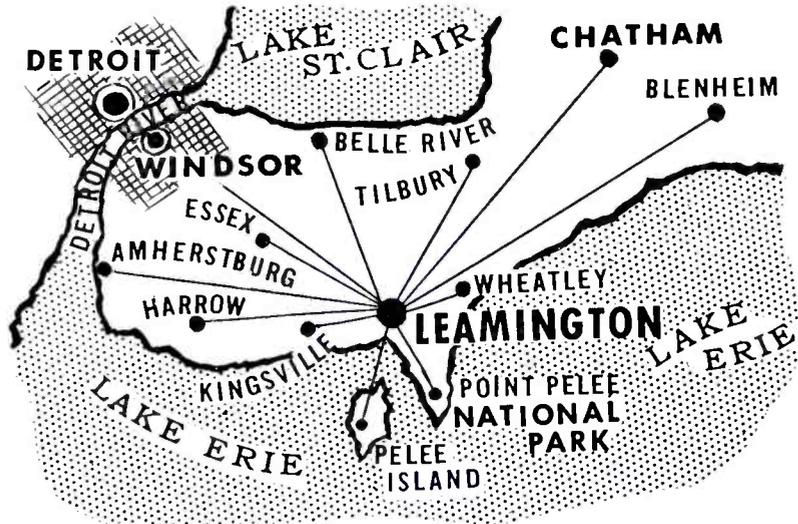
The board agreed with CBC's quest for a power increase for CBLD, Dryden, Ont., a low power relay transmitter, from 20 watts on 1490 Kcs to 40 watts on 1010 Kcs.

Authority to increase the power of seven low-power relay transmitters was recommended for CBC stations CBXL, Blairmore, Alta.; CBXJ, Jasper, Alta.; CBLW, White River, Ont.; CBLB, Schreiber, Ont.; CBLF, Foleyet, Ont.; CBLA, Atikokan, Ont.; CBLH, Hornepayne, Ont.

Newfoundland Broadcasting Co. Ltd. won the nod for CJOX-TV, Argentia, for an increase in the effective radiated power, to 6,700 watts (video) and 3,400 watts (audio) on Channel 3.

The same applicant got a favorable recommendation for a power increase for CJCN-TV, Grand Falls, Nfld. to 26,000 watts effective radiated power (video) and 13,000 watts (audio).

Another Page for your CJSP Coloring Book



This is the Sun Parlor
The Sun Parlor is a big market
The Sun Parlor is a rich market.
Color the Sun Parlor big and rich.
Remember CJSP covers all the Sun Parlor.

Best wishes to

the Canadian Association of Broadcasters

for a Successful Convention



HOUSEHOLD FINANCE



Lucy says . . .

WANNA SEE A REAL
"JAZZ SCENE"

call

Desilu Sales (Canada) Ltd.
1000 YONGE STREET, TORONTO

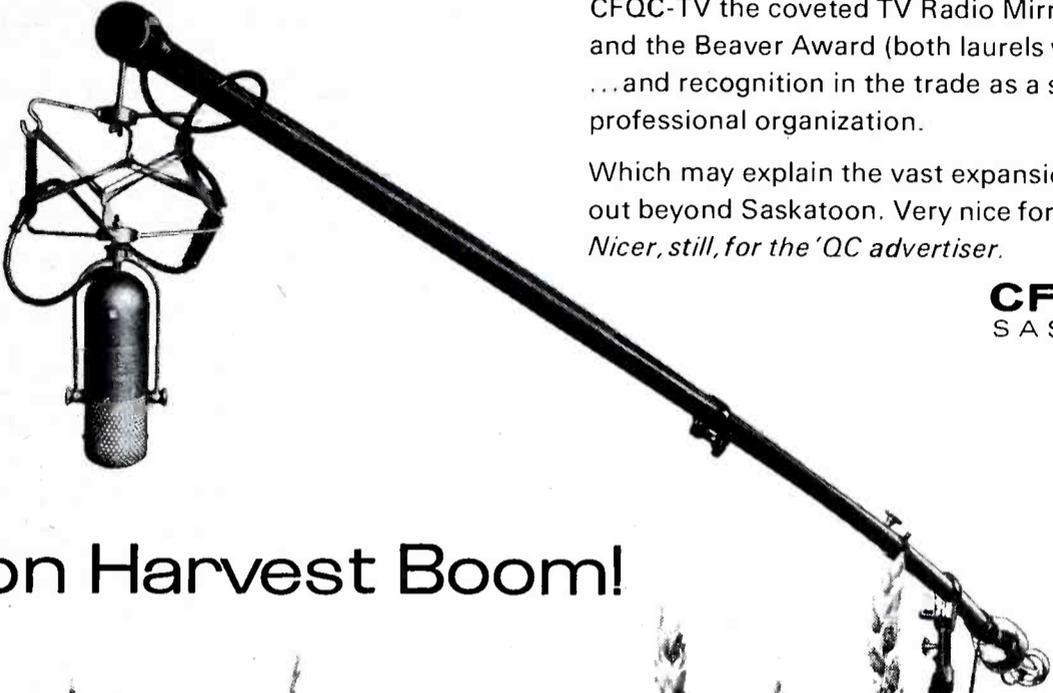
Saskatoon? A boom town? You bet your sweet life it is. A legitimate land-rush boom town at the turn of the century. *Third fastest growing city in Canada today.*

And a spectacular TV boom town, thanks to CFQC-TV.

Tautly produced local fare has copped for CFQC-TV the coveted TV Radio Mirror Award and the Beaver Award (both laurels won twice) ... and recognition in the trade as a sharp, professional organization.

Which may explain the vast expansion of audience out beyond Saskatoon. Very nice for CFQC-TV *Nicer, still, for the 'QC advertiser.*

CFQC-TV
SASKATOON



Shine on Harvest Boom!

STATION CALLS

Daily happenings on radio
and television stations
from coast to coast.

CFOX, POINTE CLAIRE

WHEN THE CHATEAUGUAY River, its mouth choked with ice, boiled over its banks the end of last month, water poured into the fields where the towers and transmitter building of CFOX are located.

The building which houses one hundred thousand dollars worth of transmitters and related equipment, is raised twelve feet above ground level for just such an emergency, but still water rose above the usual spring flood stage. It rose rapidly until it was only a foot from the entrance of the building. If water entered the building, the engineers would have been forced to shut down the newly-installed 10,000 watt transmitter and cease operations.

Throughout Sunday, March 31, CFOX broadcast its situation to its listeners advising them that the station might be forced to shut down. At four-thirty that afternoon, the water receded by three feet, but by three o'clock the next morning it had risen again, to within one inch of the transmitter entrance.

While the station engineers began making emergency preparations at the transmitter site, staff and management at the CFOX studios in Mont-

real began laying plans to keep the station on the air.

Sales Manager Danny Dooner made arrangements with CKLM to borrow their stand-by transmitter; Program Director Roger Wiltshire received clearance from the Department of Transport and Civil Aviation Authority for the erection of a temporary antenna while General Manager Keith Dancy began ordering the necessary equipment for the emergency operation.

Offers of help came from the City of Dorval and the City of Pointe Claire, placing trucks and men at the disposal of the station. Press services were in constant touch with the station, keeping listeners informed as to the latest developments.

The CFOX News Department, under Stuart Morrison, began to make wide-spread coverage of the flood stricken Chateauguy area; reporter Dave Knapp took to the air in a plane donated by Chateauguy Valley Air Services, feeding reports to the newsroom; the Chateauguy General Radio Club placed four mobile units and two bay stations, along with ten members of its organization, at the disposal of the news department; News Editor Allan Saunders coordinated reports coming to the newsroom from many sources, and broadcaster Norm Haines provided reports from the transmitter building. A construction crew was put on standby to erect the necessary poles for the erection of the antenna.

With the emergency plans all laid, the staff spent the next 3 days waiting and keeping listeners informed on the flood situation.

Finally, the ice jam was broken and the water began to recede. The emergency plan was shelved and weary engineers and newsmen breathed a well deserved sigh of relief and evacuated families moved back to their homes.

As Keith Dancy phrased it, "It takes an emergency to bring out the best in people." This was one emergency in which everyone concerned, staff, management and friends, gave their very best.

CFCH, NORTH BAY

AGAIN THIS YEAR, CFCH Radio and Television were well represented at the annual Northern Ontario Sportsmen's Show, staged in North Bay's Memorial Gardens the end of last month. The station's 300 square foot booth was situated facing a large stage and a tank full of cold water.

The station's engineering department, under Dave Mee, played a large part in the erection of the booth and its allied features, the main one being a swing situated directly over the tank of water.

A CFCH personality was seated on the swing, about 6 feet above the tank, with a microphone firmly wired to the swing rigging.

In the booth, a peg board with over 200 holes, was wired in such a manner as when a correct contact was made, one of the letters C, F, C or H was brightly illuminated. As soon as all four letters were lit up, a bell sounded and the announcer on the swing was dumped into the water as the electrical connection on the swing seat was broken. After each dunking, the four contact points were changed and the spectators had to start all over again to find the right combination.

Each announcer took at least three spills during the course of their hour on the swing, with CFCH's Bud Berry setting the record as he went down a total of 5 times during the special Saturday afternoon matinee.

In addition to the peg board, the remote unit and other components, electronic tubes used in the station's radio and television transmitters were also displayed with their uses and prices outlined on cards positioned below the tubes.

CFCH Television presented a look behind the scenes in television through the use of a television cabinet containing a rear screen. A total of 81 colored slides were used to tell three stories, one of a television commercial, another on the station's live programming and a third on the people behind the scenes at CFCH-TV.

The three stories took a total of 24 minutes to tell and each showing

attracted a large crowd, who wanted to learn more about television. Through the use of a cartridge tape deck all slides were changed automatically. CFCH personalities and other staff members were on hand at the booth each night to answer questions from the listeners and viewers of CFCH.

Each night on the 11:20 News on CFCH-TV, film footage of personalities as they were dunked in the water was used, along with footage on each act performing in the show.

CKY, WINNIPEG

TEN TIMES A DAY, five days a week, CKY's Mr. Millionaire, dressed in formal attire, complete with a top hat and tails and riding in a gold Cadillac with a uniformed chauffeur behind the wheel, took to the streets of Winnipeg. He would announce his location over CKY and the first five people arriving at that location received a sealed envelope containing from \$1 to \$100.

On March 13, approximately three weeks after the promotion got under way, TV's fictional world-famous millionaire, John Beresford Tipton, telephoned CKY from Hollywood. He said he had heard that someone in Winnipeg was impersonating him, and had ordered his personal secretary, Michael Anthony, to fly to Winnipeg and show CKY how to really give away money.

Anthony took over from CKY's Mr. Millionaire, and began handing out money, in amounts up to \$500. In addition to giving out his location, he went to various neighborhoods, knocking on doors and asking for the "CKY Millionaire Slogan of the Day." The first person knowing the slogan, which was announced frequently over CKY, received a day's bank interest on a million dollars, with a new winner each day.

Throughout the Millionaire promotion period, a write-in contest was conducted in which listeners were asked to tell, in 25 words or less, what they would do with one million dollars. The winner was a lady who said she would buy land and build a ranch for abandoned children.



Lucy
says ...

"THE UNTOUCHABLES"

is now playing in 32
Canadian markets

Check availabilities
exclusively from

Desilu Sales (Canada) Ltd.

1000 YONGE STREET, TORONTO

CHRC
80 À VOTRE RADIO

CHRC/FM

LISTENING IS WONDERFUL IN METRO QUÉBEC THESE DAYS. SO IS SELLING!

CHRC/AM 10,000 WATTS
CHRC/FM 81,000 WATTS
SEPARATE PROGRAMMING

REPS. HARDY RADIO AND TELEVISION LTD. — CANADA
YOUNG CANADIAN LIMITED

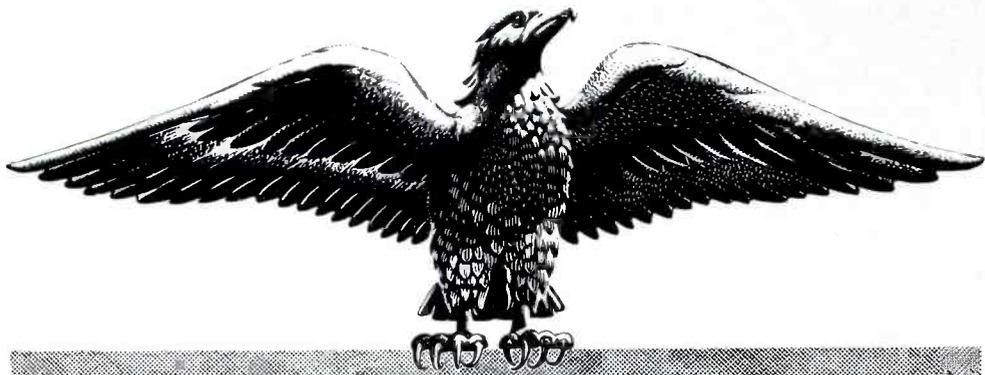


Our staff has all kinds of depth . . .

Freely translated: the men from Radio Representatives (as you can see) "go deep" to sell an agency or an advertiser. We don't claim perfection, of course, but we do say we know our business. As a result, we're now celebrating our 23rd successful year in national radio sales.

radio representatives limited

76 St. Clair Ave. W., Toronto — Montreal — Winnipeg — Vancouver



THE SPREAD OF THE EAGLE

Three Roman Plays by William Shakespeare
**CORIOLANUS - JULIUS CAESAR
ANTONY and CLEOPATRA**

*Created for television in a new
nine-part production by BBCtv*

Following the international success of the Peabody Award winning series "An Age of Kings", BBCtv is proud to present Shakespeare's Roman trilogy in a new nine-part serial form. Each play tells of a great personal tragedy woven into the violent tapestry of Rome's history. Each play underlines the concept of Rome as an ideal, greater than any individual—an ideal symbolized by the Roman Eagle, aloof, golden, cruel.

Produced and directed by Peter Dews who created "An Age of Kings", "The Spread of the Eagle" features a cast of hundreds with a distinguished company including Robert Hardy, David William, Keith Michell, Mary Morris, Beatrix Lehmann, Barry Jones, Peter Cushing, Roland Culver, Paul Eddington. Produced by BBCtv in one-hour episodes, "The Spread of the Eagle" will be transmitted first in Britain this year.

You are invited to contact your BBC representative for further information on the series.



THE BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE, LONDON, W.12. 630 FIFTH AVENUE, NEW YORK 20, N.Y. NATIONAL BUILDING, 250 PITT STREET, SYDNEY VICTORIA BUILDING, 140 WELLINGTON STREET, OTTAWA '4. 354 JARVIS STREET, TORONTO 5. RIO BAMBA 429, BUENOS AIRES. P.O. BOX 3609, BEIRUT. P.O. BOX 109, I.E.N.S. BUILDINGS, NEW DELHI. THOMSON ROAD STUDIOS, P.O. BOX 434, SINGAPORE.



PRAISES PROGRAMS—FLAYS SALES

"THE QUALITY and balance of (CBC) network programs has been exceptional and the large audiences catered to have enjoyed a full and edifying fare of cultural, informative and entertaining programs."

This sentence was contained in the report of the Glassco Royal Commission on Government Organization, released last week.

On the other hand:

"The CBC, in spite of many praiseworthy accomplishments, has failed to develop positive goals. For this and other reasons, its management and form of organization have proved unequal to the task of securing the orderly conduct of operations in the face of the pressures brought about by rapid expansion."

It charges the CBC organization with failure to analyze its own complex activities and to provide for their co-ordination on "tried and established principles."

Specifically, it advocates greater decentralization; higher salaries for top executives; increased responsibility for a carefully-chosen, qualified board of directors; early enunciation of the CBC's commercial policy; a definite pattern of financing; policy direction from the government.

The report notes the emergence of a competitive private television network, and the possible conflict between the powers of the BBG and the statutory terms of reference of the CBC, is assuming "serious proportions."

The commission proposes "guidelines and criteria which should permit the CBC to adjust its internal operations to management and performance needs, with the aid of such advice, from within the government or elsewhere, as it may consider necessary."

On the commercial side, the commission found that the CBC's policy had been developed in a haphazard manner. Now that private broadcasting seriously threatened its commercial revenue, which had risen to \$38,000,000 a year without any aggressive effort, a firm decision on future policy was essential.

It said the primary business of the CBC is to produce and broadcast radio and television programs, and, "The most striking feature of the headquarters organization (in

Ottawa) is that fewer than 20 people are directly concerned with programming while over 800 are directly engaged in ancillary operations."

It charged that the potential sale of cultural programs to prestige advertisers was not being fully explored. It also said a private Hamilton station — unnamed — had a larger sales staff in Toronto than the CBC had for national and local sales in the entire Toronto area.

It suggested a definite pattern of financing should be developed, either by a fixed annual grant or one based upon Canadian population.

The Glassco Royal Commission was appointed two and a half years ago by the Diefenbaker government. The last commission dealing with broadcasting was the Fowler Commission, appointed by the St. Laurent Government, and implemented in part by the Progressive Conservatives.

HOW DO YOU RATE WITH THE "400"?

A consumer survey involving 400 homes in Grande Prairie designed to test product acceptance in 33 food categories.

Write CFGP, Grande Prairie, Alberta for your copy of this survey.

A survey of YOUR product is available from All-Canada in Canada and U.S.A. or direct from the station.

CFGP

GRANDE PRAIRIE

VOICE OF THE INLAND EMPIRE

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

MONTREAL
1434 St. Catherine St. W.

TORONTO
433 Jarvis St.

WINNIPEG
171 McDermott

UNBEATABLE COMBINATION!



* However you play this hand, experienced management and capable representation assure 'Royal Flush' sales-results!

NORTHERN BROADCASTING LIMITED • 425 University Avenue, Toronto, Canada

CKWS RADIO-TV, KINGSTON; CHEX RADIO-TV, PETERBOROUGH; CFCH-TV, NORTH BAY • TRINOR RADIO: CJKL, KIRKLAND LAKE; CKGB, TIMMINS; CFCH, NORTH BAY

Representatives: All-Canada Radio and Television Limited; Stovin-Byles Limited



Lucy says . . .

The funniest half hour in television is

"FRACTURED FLICKERS"

HANS CONREID

exclusively from

Desilu Sales (Canada) Ltd.

1000 YONGE STREET, TORONTO



MARKET NOTES

MERGER: Ayre's Supermarkets Ltd., of St. John's, and Dominion Stores Ltd., have joined forces through the creation of a new Newfoundland Company to be known as Ayre's Supermarkets (1963) Ltd. The move represents completion of several months' negotiations between the Newfoundland firm and the mainland food store chain. There is no change in personnel of the Newfoundland company.

FISHERIES: A Japanese corporation which operates a thousand fishing vessels making it the largest fishing company in the world is interested in establishing a fish plant in Newfoundland. Four representatives of the corporation were due in the province around April 1st for talks with Premier Smallwood.

PULP & PAPER: Newfoundland's third mill project is a big step nearer reality. The third mill promoters Newfoundland Pulp and Chemical Company has purchased a pulp sulphite mill in Berlin, New Hampshire, and the mill is to be relocated at Come-By-Chance on the province's east coast.

SALES SEMINAR: The first professional and sales staff seminar held in St. John's in March, sponsored by the local Ad and Sales Club, was such a success that it is to be expanded next year. More than 500 sales clerks turned out for a retail sales seminar conducted by John McCormick, Executive Vice-President of the Federation of Ad and Sales Clubs of Montreal.

QUICK FACT: Newfoundland has 218,343 eligible voters.

RELIGIOUS PROGRAMMING



Newfoundlanders have always been noted as a God-fearing, church-going people. CJON Radio and CJON - CJOX - CJCN - Television have not overlooked this aspect in their programming.

LIVE SERVICES

Television provides for weekly services, either direct from the churches, or from a chapel in the Television Studios. CJON-Radio broadcasts services each Sunday direct from St.

Thomas' Anglican Church.

COMBINED MUSICAL TALENT

CJON - CJOX - CJCN - TV aired a special hour-long Good Friday program, featuring Salvation Army band and choirs from different Protestant Churches. On the same day, a special service prepared for Television, was aired from St. Thomas' Church.

PUBLIC SERVICE

All these church activities are presented by CJON as part of its extensive public service programming. So much is done in this regard, that a clergyman declared not long ago that "nowhere else could the church receive more cooperation and courtesy than from CJON".

CJON RADIO AND TELEVISION COVER DRAMA FESTIVAL

"Amateur theatre is in a very healthy state in Newfoundland".

FOUR PLAYS

So declared Canadian producer William Needles after adjudicating the four plays presented in March in Newfoundland's 1963 Regional Drama Festival. CJON Radio and Television

carried his comments to the whole province.

DIRECT BROADCAST

As a member of the Canadian Association of Broadcasters, which sponsors the Dominion Drama Festival, CJON had its microphones on hand for each of the four plays to broadcast the adjudication.

SPECIAL REPORTS

To complete coverage, a special representative was on hand from CJCN-TV in Central Newfoundland. Program Director, Neala Griffin, also director of one of the drama groups taking part in the Festival, gave special video-taped reports following each performance.

ROBIN HOOD FLOUR SPONSORS LOCAL TALENT

ROBIN HOOD FLOUR, a company taking an increasingly active interest in Newfoundland affairs, has joined with CJON-CJOX-CJCN-TV in providing a showcase for Newfoundland singing talent.

PADDY'S DAY SPECIAL

Just recently, in honour of St. Patrick's Day, Robin Hood presented an hour-long show, featuring songs from the Emerald Isle songs sung by local soloists and family groups.

FULL SEASON

This was the fifth Robin Hood Show of the season. There is one more to go, in April, making a total of six hours this season for the encouragement of local talent.

NEW FEED MILL

Robin Hood is becoming known in Newfoundland for more than its Flour, long a favourite with Newfoundlanders. The company now is participating in the establishment of a feed mill operation in the tenth province.

See Our
Hard-Working
Representatives

Stovin-Byles
In Canada

Weed & Co.
in the U.S.

LARGESSE

Just heard about the warm-hearted executive who bought his wife a trouble lamp so that if they have a flat when they are out driving, she will at least be able to see to change the tire.

—:Ken Chisholm

SICK DEMOCRACY

With the new Liberal government depending on six Sacred MP's for balance of power, just what is an overall majority?

PAN MAIL I

Sir: Your Beaver Awards are nothing but a racket. You just give them to stations which advertise in your paper.

—:Tweedle-Dum

PAN MAIL II

Sir: Your Beaver Awards are nothing but a racket. You just give them to stations you hope will advertise in your paper.

—:Tweedle-Dee

AUDREY STUFF

Then there's the gal who was so dumb she thought a closed meeting was one where they retired behind closed doors and discussed matters of vital importance.

IN REVERSE

Maybe the new government will come up with a code of regulations governing the BBG.

LOWDOWN

Limbo dancing was originated in Scotland by Scotsmen trying to get into the pay toilets.

CONVENTION WIRE

Dear Wife: Having a swell time. Wish you were her.

FOUR BLESSED WORDS

The meeting is adjourned.

HEAR ALL ABOUT THE NEW **ALL CANADIAN DICK CLARK RADIO SHOW**

SWEEPING TOP STATIONS IN THE STATES

(Whopping rating increases already)

CREATING GREAT EXCITEMENT IN AUSTRALIA...

MEET DICK CLARK AND THE MARTIANS

At the Royal York . . . May 1, 2, 3

AT THE C A B CONVENTION



MARS BROADCASTING, INC.

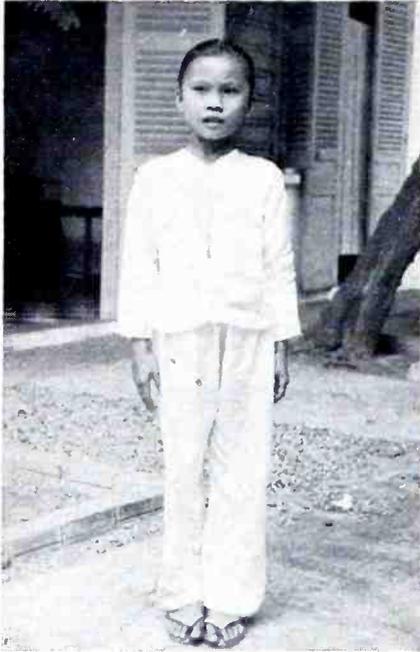
P.O. BOX 2104 • GLENBROOK STATION • STAMFORD, CONN.
PHONE: 203-327-2700

In less than two years, Mars has scooped up the finest creative programming and technical talent, and has originated, produced and sold a total of 20,000 program features to some 300 radio stations. Among the Mars' clients are station groups that have never bought programming from anyone else.

The Dick Clark Radio Show . . . produced by MARS in
assoc. with Dick Clark Radio Prod. Inc.

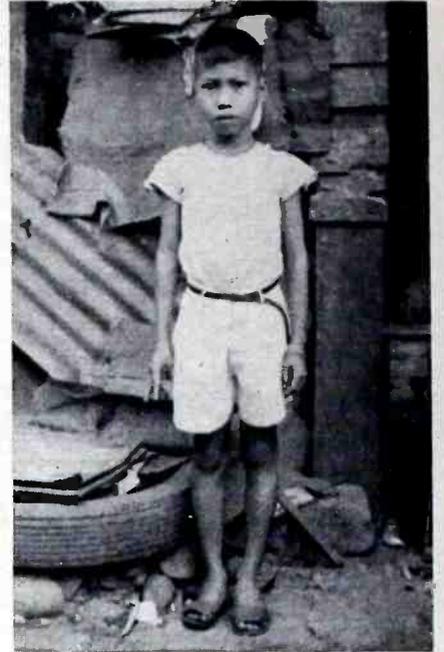
ANOTHER CKGM COMMUNITY PROJECT

CKGM Air Personalities Adopt An Orphan



TRAN THI QUOI

CKGM has always attempted to integrate its operation as closely as possible with its community. One of our most successful community projects during the past few months has been having each of our air personalities adopt a foster child — one in Greece, one in Italy, one in Hong Kong, one in Korea, one in Viet-Nam, one in the Philippines and one in Colombia. Our listeners were asked to join in this worthy project and several thousand contributed to the adoption of additional children. Progress reports on these children are given each month by our air personalities. If your station has not undertaken a project of this nature we suggest you might give it some thought. For full details of how we organized the project, write:

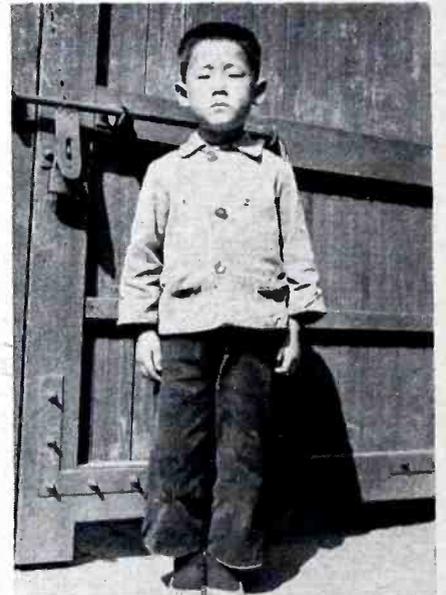


JOSE A. ABLAO

*Don Wall,
General Manager,
Radio Station CKGM,
1455 Drummond Street,
Montreal 25, Que.*



FABIO NINO



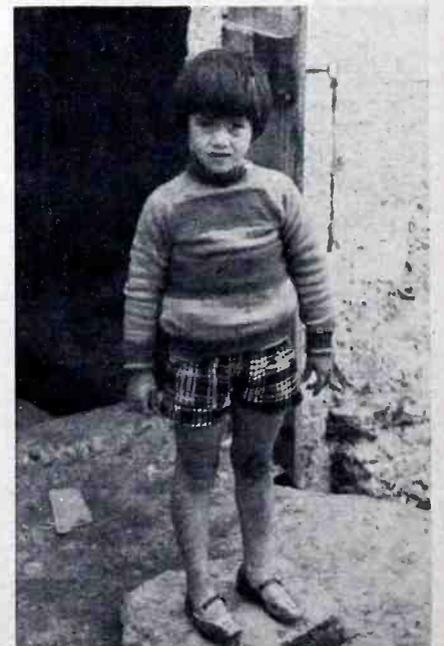
PAK IN MOK



STRAVROULA NESTORA



TONG WING BIN



LUCIA MUSTO



TONSILLECTOMIES CAN BE FUN



BEN CASEY? DR. KILDARE? No, it's CFPL-TV London's *Sunshine School* and cameraman Dennis Goulden (left) is filming the antics of young twins Tommy and Donnie for the first in a series of sequences designed to explain away children's fears of doctors and hospitals. *Sunshine School's* "Miss Dorothy" (centre) went with the twins, step by step from the examination in the office of Dr. Bob Greenway (right) through to their post-operative ice cream treat, to show the program's young viewers that a tonsillectomy isn't as terrifying as their imaginations might make it.

With the co-operation of Dr. Greenway and London's War Memorial Children's Hospital, *Sunshine School* producer Peter Somerville took his staff and crew into the doctor's office, the admitting office of the hospital, the children's hospital

room, followed the route of the stretcher to the operating room and, duly capped and gowned, into the o.r. itself, then back to the hospital room and a speedy recovery, making a series that highlighted two weeks of the daily program.

Also in aid of familiarizing the show's pre-schoolers with doctors and their work, "Miss Dorothy" and her assistants "Mr. Don" and "Mr. Jim" were given their polio booster shots on camera. Another day, the supervisor of the hospital visited the show for an informal chat about what it's like to be a patient.

Having banished the "doctor bogey-man", *Sunshine School* scheduled a visit to a dentist's office for Dental Week. In the past it has taken its young fans to visit farms, ride trains and planes and even a fire engine, as well as such basic fare as drawing and painting, good manners

and exercises, and coverage of such essentials as how to tie shoes.

The show is a local production, seen Monday through Friday from 11 a.m. to 12 noon.

Your Paper Sir!

FOR THE FIFTH SUCCESSIVE year, CANADIAN BROADCASTER is publishing its daily edition during this month's convention.

Each morning delegates will be greeted with reports of the happenings of the previous day. As one ad-man said last year, "I can tell the boss what the man said without attending the meetings, by reading about them in your rag."

Besides our own hard-working staff, publication of THE DAILY is made possible by the co-operation of our printers, The Northern Miner Press Ltd., and our engravers, Legg Brothers Ltd.

Advertising space in the DAILIES is made available to regular BROADCASTER advertisers. Their co-operation is also appreciated.

Both the ACA Convention (April 29-May 1) and the CAB (May 1-3) will be fully reported in our regular issue of April 25.

cjoc

LETHBRIDGE, ALTA.

1220 kc 10,000 watts

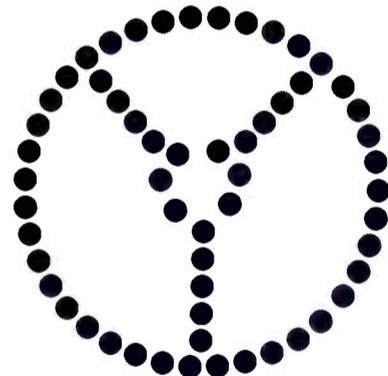
RADIO ONE in Southern Alberta — BBM Survey, Fall '62

LETHBRIDGE — Highest per capita retail sales. — Fin. Post '62 Market Survey

CANADA'S award - winning city! — Towns and Cities Magazine

A RADIO ALBERTA STATION

represented by All-Canada



WANT TO GET BEHIND A NEW WHEEL?

GET YOUR CAR NOW WITH A LOW-COST, LIFE-INSURED

LOAN

LOAN

THE BANK OF NOVA SCOTIA

RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280

CJMS

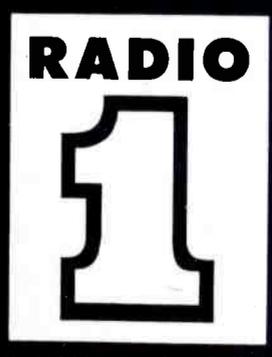
LA VOIX DU CANADA FRANÇAIS À MONTRÉAL *

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280

CFAC

CALGARY



FOR SPORTS

Contact your ALL-CANADA man



Lucy
says ...

For a million laughs from

"GUESTWARD HO!"

Joanne Dru — J. Carroll Nash

SMOKE SIGNAL

Desilu Sales (Canada) Ltd.

1000 YONGE STREET, TORONTO

FRASER VALLEY RADIO

"Voice of the Fraser Valley"

with stations

CHWK

10,000 watts

CHILLIWACK, B.C.

and

CFVR

250 watts

ABBOTSFORD-MISSION, B.C.

represented by All-Canada



Advertising & Sales Club

DON'T TELL US MR. B. — WE'LL TELL YOU

by DICK LEWIS

Copy-writers, creative directors and people from all walks of advertising turned out in large numbers to the April 9 meeting of the Advertising & Sales Club of Toronto to hear one of North American advertising's great men talk to them on the copy-writing craft and returned to their offices in various degrees of bad humor, ranging from disappointment to downright annoyance.

Leo Burnett, chairman of Leo Burnett Company Inc., who has piloted the agency he founded in Chicago in 1935 to a place among the top ten, with billings in excess of \$150 millions, changed his subject



without advising anyone, and delivered himself of a prepared address in which he asked the copy-writers, who were eagerly awaiting an expert's inside track on their craft — "Are Canadians Really Different?"

The speech, which showed greater ability in the preparation than in the delivery, gave a quite candid assessment of the Canadian disposition and temperament. Presented to a meeting of American admen, in Chicago, New York, Los Angeles or Boston, all eager to plan campaigns to sell the Canadian market, it would have made some semblance of sense.

In Toronto though, where Cana-

dian agency and other advertising men are as aware of Canadian characteristics as Mr. Burnett — at least — the address was regarded as misdirected, especially seeing he was asked to speak to the club on a specific subject on which he was believed to be well qualified, and not just to favor the members with his presence, and the first manuscript which came out when he reached into his speech file.

Among the rumblings in the corridor after it was over, a club officer was heard to say: "Bang goes next week's attendance."

Others were: "What is he telling us about ourselves for?"; "I thought he was going to talk about copy." "Who the hell does he think he is?"

Bud Weaver, advertising manager of THE FINANCIAL POST and president of the ad club, presented him with the customary engraved tankard and said he hoped it would remind him to come back some day and deliver the speech which had been expected of him that day.

A radio sales rep called us on the phone, and asked if he might borrow the script and send it to the States. We complied willingly, with the thought that down there it might do some good.

AS OTHERS SEE US

Revealing statements about themselves this audience was allowed to hear included:

"Football, of course, is a big thing in Canada . . . yet the big draw in Canadian football stems from the fact that the best players are all American imports."

"Canadians are used to seeing their country shown as a backwoodsie paradise for fishermen, hunters and the Royal Canadian Mounted Police . . . They tend to turn away from the obvious symbols . . . and prefer the more modern, progressive symbols such as the gigantic building program in Montreal, the subway in Toronto and the skyline in Vancouver."

"Despite their assumed youth, Canadians prefer to be identified as sophisticated people."

"In spite of its tremendous physical size, Canada has some of the aspects of a small town in the intimacy of its human relationships." (Sex yet!)

WE'LL TELL YOU, MR. B

At the risk of sounding as presumptuous to Mr. Burnett as he sounded to us, we should like to compliment him on his perspicacity, because he or his writer has obviously acquired quite a good superficial understanding of Canadian mores and characteristics.

It would be our extreme pleasure to organize a series of speakers to wait on him at his office and have them deliver, one after the other, an inside track which would be closer to the source.

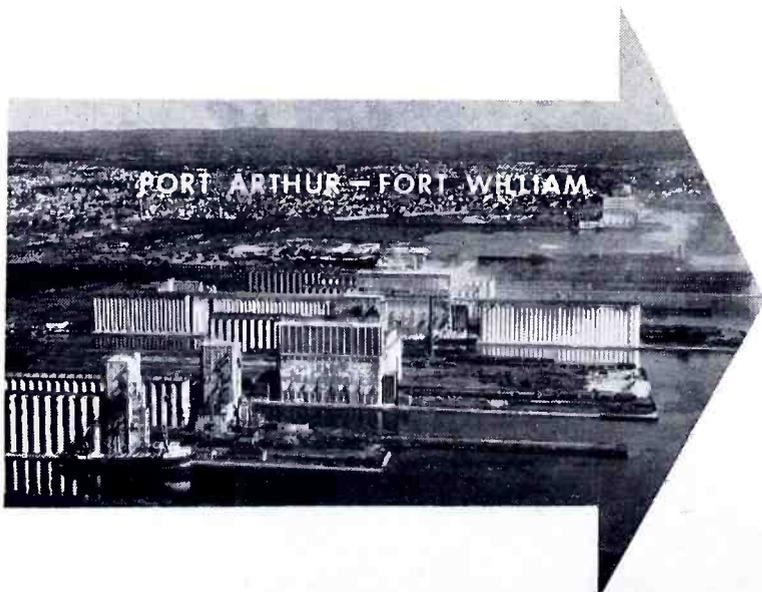
Also we should greatly enjoy a return visit from this man who is a veritable great in the North American world of advertising, and hear him deliver a speech, written by him as well as delivered, on the highly technical art of copy-writing.

Mr. Burnett ended his speech with these words:

"I firmly believe Canadians will become more Canadian every day. And I, for one, hope they do. As they say in Chicago's Loop, 'vive la difference'."

To which we can only add — "Me too!"

We sincerely hope Mr. Burnett will be back with his copy talk. But as far as Canada and Canadians are concerned, we would say "Don't tell us, Mr. B; we'll tell you."



CKPR

RADIO-TELEVISION

The BIG COMBINATION for Sales Action
In Northwestern Ontario

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CKPR-TV and its affiliated Radio Station CKPR, combine services and talent in "Sales Promotion, Merchandising and 'On-Air' Presentation."

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W. D. "BILL" BYLES
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At Your Service

TORONTO SALES — RADIO



JOHN MORRIS
Vice-President &
Sales Manager



KEN COOPER



BILL SMITH



RON RAINS



W. E. "BILL" TODD



JACK BROOKS



ALEX STEWART
Vice-President &
General Manager

MONTREAL RADIO

TORONTO SALES — TELEVISION (Eastern Division)



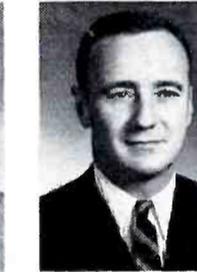
FRANK STRANGE
Vice-President &
Sales Manager



JOHN GERMAN



BRIAN CASE



DON McLAUGHTRIE



ROGER DESLOGES



DICK GENIN
Vice-President &
Manager TV



STUART WALDO



PAT SWIFT

MONTREAL SALES — TELEVISION

TORONTO SALES — TELEVISION (Western Division)



LEE RAEBURN
Vice-President &
Sales Manager



FORBES CALDER



STU MacDONALD



DICK CUTLER



C. J. McCARTNEY
Manager

WINNIPEG



JIM STOVIN
Vice-President &
Manager

VANCOUVER



EV. CRANDELL
Research &
Promotion

MANAGER



ALLAN TILLEY

COMPTROLLER

STOVIN-BYLES *Limited*

Radio and Television Station Representatives

MONTREAL TORONTO WINNIPEG VANCOUVER

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CJON-TV, St. John's
Nfld.



GEOFF STIRLING
CJON, St. John's,
Nfld.



COLIN JAMIESON
CJCN-TV, Central
Nfld.



HUBERT BUTTON
CKCW-TV, Moncton,
N.B.
(The Lionel Network)



F. A. (LIONEL) LYNDS
CKCW, Moncton, N.B.



ANDRE LECOMTE
CJBR-TV, Rimouski,
P.Q.



HENRI A.
CKTM-
Trois Rivie



C. STANCZYKOWSKI
CFMB, Montreal, P.Q.



E. L. BUSHNELL
CJOH-TV, Ottawa,
Ont.



WALLY REWEGAN
CHEX, Peterborough,
Ont.



ROY HOFSTETTER
CKWS, Kingston, Ont.



JOHN FOX
CHIC, Brampton,
Ont.



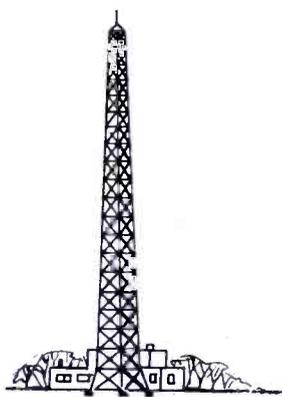
FRANK MURRAY
CJBQ, Belleville,
Ont.



REG. CARNE
CFCH & CFCH-TV,
North Bay, Ont.



W. O. CRAMPTON
CFTO-TV, Toronto,
Ont.



STOVIN-BYLES

Limited

Radio and Television Station Representatives

MONTREAL TORONTO WINNIPEG VANCOUVER

W. N.
CFO

leaders in Radio and Television . . .

"PARTNERSHIP"

We at Stovin-Byles do not consider ourselves as Station Representatives in the true sense of the word . . . but rather the extension of a station's sales department in our four offices in Toronto, Montreal, Winnipeg and Vancouver.

National sales, both radio and television, rise or fall on the quality of the Station and Representative partnership. Credit for the individual sale does not matter — our chief concern is for a healthy gross for both of the partners — with neither partner taking full credit for what should always be a joint sales effort.



A. R. RAMSDEN
CKLN, Nelson, B.C.



DAVE MINTZ
KVOS-TV, Serving
Vancouver — Victoria
B.C.



PETER KOSICK
CJOR, Vancouver, B.C.



WALTER STASKOW
ZBM & ZBM-TV,
Bermuda



R. A. HOSIE
CKOM, Saskatoon,
Sask.



HARRY G. DEKKER
CJNB, North
Battleford, Sask.



G. A. BARTLEY
CHCA-TV, Red Deer,
Alta.



AL MacKENZIE
CKXL, Calgary, Alta.



GEORGE D. JEFFREY
CKPR, Fort William,
Port Arthur, Ont.



JACK DAVIDSON
C-JAY-TV, Winnipeg,
Man.



HAROLD OLSON
CKOS-TV, Yorkton,
Sask.



JACK MOFFAT
CHAB-TV, Moose Jaw,
Sask.



HAWKINS
Sound,
nt.



GERRY HALL
CKGB, Timmins, Ont.



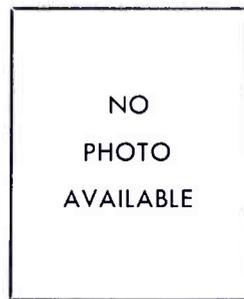
BILL KING
CJKL, Kirkland Lake,
Ont.



H. W. BROWN
CHEC, Lethbridge,
Alta.



DON HILDEBRAND
CFCO, Chatham, Ont.



NO
PHOTO
AVAILABLE

STUART KING
CJRL, Kenora, Ont.



GARNET CONGER
CKPR-TV, Port Arthur,
Fort William, Ont.

CBC-CTV CALL TRUCE OVER GRIDIRON HASSLE

THE HASSLE OF '62 was finally formally resolved last month with the signing of a five-year agreement between CBC-TV and CTV to share telecasting of Canadian professional football. Agreement on general terms was reached November 27, 1962, and the agreement was signed March 15 by CBC president Alphonse Ouimet and Gordon Keeble, executive vice-president of CTV.

The contract extends to January 2, 1968 and, in general, provides for the sharing of broadcasting the games of the Eastern and Western Conferences of the Canadian Football League and the playoffs, while both webs will carry crucial final games and the Grey Cup game. The two

networks will act jointly in seeking and accepting sponsorship.

FURTHER DETAILS

During the regular season, CBC may broadcast Saturday games while CTV may broadcast games played on any other day of the week. When there are two games at different times on the same day, one network may telecast one game while the other network carries the other. CBC has first choice of Saturday games in this case and CTV has first choice of games on other days of the week. If either network cancels a scheduled football game to program another show, the other network may broadcast that game.

The two have agreed that neither will broadcast Canadian professional football games except on a shared basis.

Regarding playoffs, present CFL arrangements are that the Western Conference semi-final is a two-game total point series and the final is two out of three games, while the Eastern Conference semi-final is a sudden death game and the final is a two-game total point series.

Under these conditions, the eastern rights holder will broadcast the first game of the western semi-final and the first game of the eastern final. The other network will telecast the eastern semi-final and the first game of the western final. The holder of western rights will allocate the broadcast of the second western semi-final game. Both CBC and CTV will broadcast the second and, if necessary, third games of the finals of each conference.

This arrangement will be renegotiated if the play-off pattern is changed within the five-year term of the agreement.

CBC and CTV will both broadcast the Grey Cup game or games.

In the case of inter-locking games, games between teams of the same conference will be broadcast within the territorial limits of that conference. The exception to this will be when the television rights permit it, games between teams of the same conference and inter-locking games may be the subject of full network broadcast by CBC or CTV. Local blackouts, where required by the conferences, will be observed.

RIGHTS WILL BE SHARED

On the subject of rights, the agreement stipulates that rights held at the time of the execution of the agreement will be shared. In the future bidding for rights, the networks will agree on a common procedure but not on the amount of their bids, and under the terms of the agreement neither web will acquire or accept rights that cannot be exercised by the other.

In regard to sponsorship, which will be sought jointly, advertisers will be accepted only if a minimum number of games will be sponsored on both networks. Commercial acceptance standards and rate cards of each web will apply to all sponsorship agreements, covered by separate con-

tracts between the sponsors and each network.

As for production, CBC will produce its own Saturday broadcasts of regular season games and CTV will do the same for its telecasts, each net naming its own commentators.

Production of play-off and Grey Cup broadcasts to both networks will be on a shared and alternating basis. CTV will produce the 1963 Grey Cup telecast for both webs, CBC will produce the 1964 broadcast, and this will continue to alternate from year to year.

This year CTV will produce the broadcasts of final games of the Eastern Conference for both networks, while CBC will produce the western finals for both, and this schedule will alternate annually.

CFCY

CHARLOTTETOWN, P.E.I.

When the Sponsor checks his sales

He'll shout:

"OH GOSH! OH MY!

THE WAY TO REACH

THE ISLAND

IS SURE

CFCY!"

A RADIO
MARITIME STATION

represented by All-Canada



TV RATES HIGH WITH NATIONALS

THE TEN LARGEST advertisers in Canada allotted almost half of their total media budgets to Television in 1962, reports TvB of Canada.

1961.

The list shows that companies with a variety of brand name products with a quick turnover allocated an

TOP TEN CANADIAN ADVERTISERS' EXPENDITURE IN TELEVISION, RADIO & PRINT MEDIA - 1962.

	Total print Radio & TV (000)	Total TV (000)	Per cent TV
1. General Motors Products of Canada Ltd.	\$ 7,436	\$ 1,175	15.9%
2. Canadian Breweries Ltd.	4,693	1,622	34.6
3. Procter & Gamble Co. of Canada Ltd.	4,013	3,995	99.5
4. General Foods Ltd.	3,588	2,521	70.2
5. Ford Motor Co. of Canada Ltd.	3,344	749	22.4
6. Lever Brothers Ltd.	3,192	2,489	78.0
7. Imperial Tobacco Sales Co. of Canada Ltd.	3,129	910	29.1
8. Rothmans of Pall Mall Canada Ltd.	2,601	707	27.2
9. Imperial Oil Ltd.	2,436	682	28.0
10. Colgate-Palmolive Ltd.	2,138	1,394	65.2
TOTALS & AVERAGE	\$36,570	\$17,244	47.2%

Source: Elliott-Haynes Ltd.
Est. 1962 Expenditures

Note: The above figures do not include print production, broadcast production or talent, live or recording costs.

According to figures prepared by Elliott-Haynes Ltd., total television expenditures for the Top Ten amounted to \$17,244,000, 47.2% of their total media budget of \$36,570,000. This is a 3% increase

over the Television allocation for even greater per cent of their media budget to Television.

Procter & Gamble Co. of Canada continues to head the list of top TV advertisers with 99.5% of their total print, radio and TV budget going into Television. This is an 8% increase over 1961.

Lever Brothers Ltd. have increased their TV expenditure by 13% in 1962 and spent 78% of the total in TV.

General Foods Ltd. increased their TV allocation by 18% and spent 70.2% in TV.

Television has continued to increase its portion of the Top Ten advertisers' media budget. In 1960 it accounted for 38.8%, in 1961 it was allocated 44% and in 1962 47.2%.



Proven Performer...

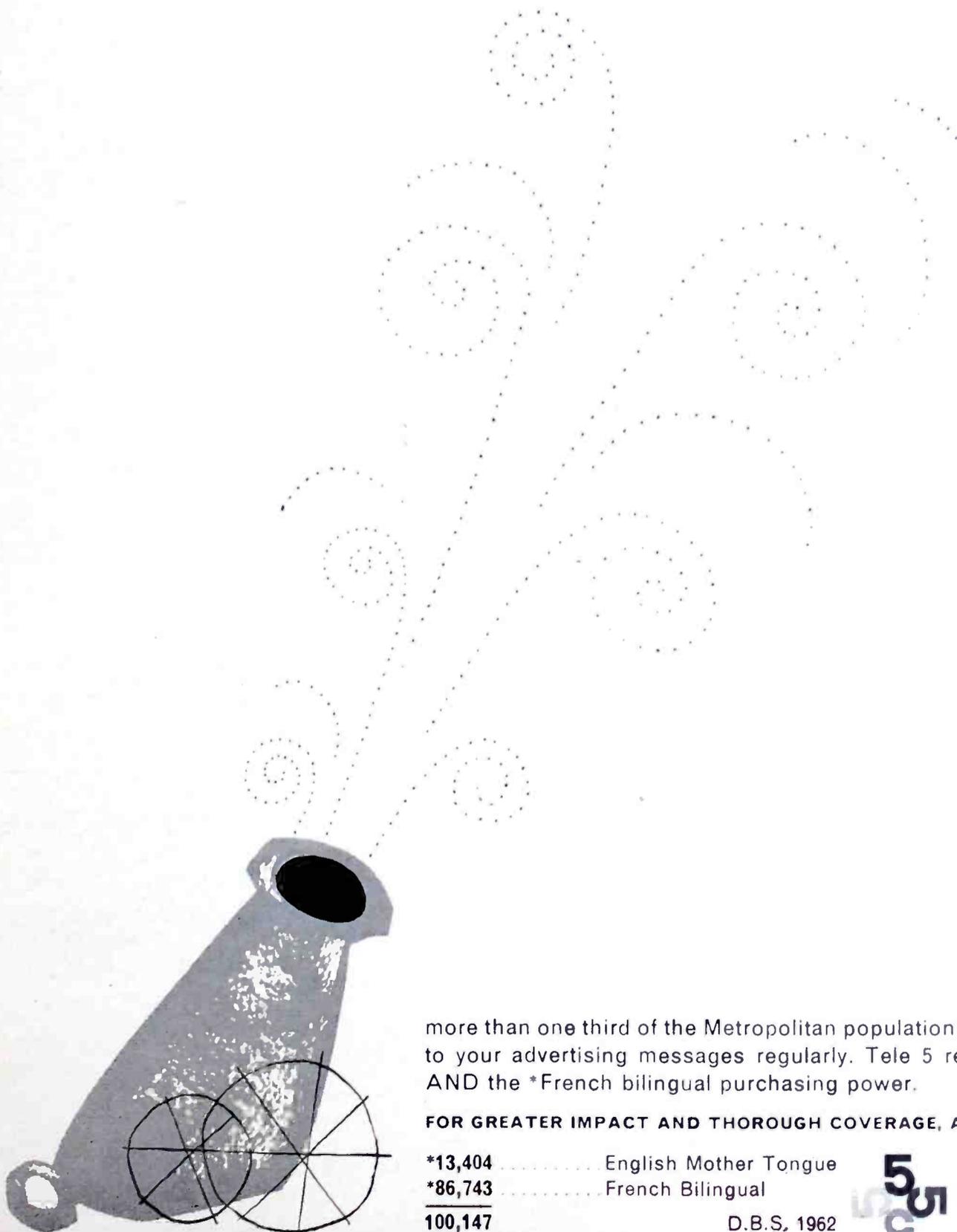
and still a winner in markets all across Canada. Your Warner Bros. Salesman would be pleased to tell you about this great series and all the other high rated Warner Bros. shows.

WARNER BROS. TELEVISION

70 CARLTON ST., TORONTO, WA. 2-5145



TELE 5 THE MOST POWERFUL ADVERTISING MEDIUM IN QUEBEC TO REACH THE HIGHEST PURCHASING POWER



more than one third of the Metropolitan population watches and listens to your advertising messages regularly. Tele 5 reaches the *English AND the *French bilingual purchasing power.

FOR GREATER IMPACT AND THOROUGH COVERAGE, ADVERTISE ON TELE 5

*13,404	English Mother Tongue
*86,743	French Bilingual
100,147		

D.B.S. 1962

5
5 CKMI-TV/ENGLISH

CBC FEELS IT HAS WIDESPREAD ACCEPTANCE

The attitudes of Canadians to their national broadcasting service have been probed by the CBC and Canadian Facts Ltd., and the Corporation is now publicizing the results of the survey in a series of releases to be followed next month by a printed report.

"No large corporation whose main function, like that of the CBC, is to serve the public, can afford to be unaware or uncertain of what the public thinks of it," says Arthur Laird, CBC's director of research.

In one of its press releases on the subject, the CBC says:

"The study, designed and organized by CBC research, bases its conclusion on information obtained from lengthy, detailed interviews with more than 4,000 adult Canadians. The interviews themselves were carried out by one of Canada's most experienced research agencies, Canadian Facts Limited."

One section of the survey cited some of CBC's major aims as being to (a) entertain the public, (b) encourage Canadian talent, (c) let people know what's happening in the world today, (d) contribute to the

education of the public (e) help Canadians in all parts of the country to understand and learn about each other and, more specifically, (f) help French- and English-speaking Canadians to understand each other.

PUBLIC APPROVES OF CBC

The CBC's reports state that there is widespread public acceptance of the importance of its efforts in all these areas and acknowledgment that a good job is being done in each of them — though a better job in some than others.

The aim of keeping people informed was considered the most important of all and was also judged the function CBC performs best, with 90% of the interviewees feeling the Corporation does "well" in this area and more than 40% of these giving it a "very well". Only some 4% said it did badly in this respect.

Considered almost as important was the objective of encouraging Canadian talent, which 74% of the respondents felt CBC did "well" or "very well". Only 20% indicated it does at all badly in this respect.

French-speaking Canadians were more inclined than the English-speaking to give the Corporation an E for Effort in this direction and they also leaned more to thinking Canadian TV performers were better than those from other countries. French-Canadians were also more critical of CBC's importing too many performers.

While education was considered more important than entertainment, in general the interviewees thought CBC did almost as good a job in entertaining, with nearly 85% saying it does "well" or "very well" in each of these directions.

In helping English- and French-speaking Canadians to understand each other, the Corporation was regarded as doing a good job — but not as good as in other areas. While some 75% of French-speaking Canadians feel the CBC does well in this regard, English-speaking people were more critical as some 30% expressed a degree of dissatisfaction with such efforts.

The majority, 78% of those polled, feel it is right that the CBC should endeavor to raise the level of public taste and information. Only 12% positively rejected this aim.

"It cannot, of course, reasonably be inferred," admits the CBC, "that all these 78% are prepared to avail themselves of every opportunity that the CBC might give them to increase their knowledge and develop their tastes . . . (but) there is at least no widespread or keenly felt antipathy to the idea of the CBC as a vehicle for the general raising of levels of knowledge and standards of appreciation."

Cutting across these various areas of activity, almost 90% of those surveyed indicated that, in general, they feel that the CBC is doing a "good" or "very good" job, while only 7% replied that it is doing a "poor" or "very poor" job.

FINANCIAL ASPECTS

On the subject of parliamentary financial support, 41% of the respondents indicated satisfaction with the present situation as they understand it, 19% felt the Corporation should get more monetary support and only 9% thought it already gets too much money from public funds. The remainder gave no opinion.



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As for wasting the taxpayers' money, only 14% considered CBC at all wasteful and of these only 4% noted "very wasteful". Further analysis showed that these few people were thinking mainly of money wasted on programs they, personally, did not enjoy, but this criticism was heard from less than 6% of the sample.

Giving interviewees a range of possible answers from "\$5" to "over \$200" to estimate the cost per home per year of providing CBC service, the survey revealed 66% thought it cost over \$25 and 36% of these thought it cost as much as \$200. Actual cost is said to be approximately \$23 per home per year (of which \$16 comes from public funds, \$7 from advertising revenue) and only 14% estimated a cost of \$25 or less. A fairly large number, 20%, ventured no guess at all.

Dealing with the public attitude regarding governmental influence on CBC programming, findings indicated that over half the people believe the government has some influence on programs but only a small minority felt it was to the extent of deciding which programs go on the air. Over 85% of those expressing an opinion felt the CBC makes these decisions.

The vast majority felt CBC is fair to all sides when reporting political events, with only 9% thinking the Corporation favors one party over another. In these cases the CBC was variously charged with being pro-Conservative, pro-Liberal, pro-NDP, pro-Social Credit and pro-government in power. Only 10% think CBC is biased in reporting labor-management disputes, 7% of these feeling it is pro-management and 3% feeling it is pro-labor.

Respondents were asked which version they would believe if they got conflicting or different reports of the same news story, and more than 75% of the majority who expressed an opinion felt that CBC news is more reliable than other sources available to the public on a day to day basis. Commenting on CBC news programming in general, covering daily newscasts and news reports programs, 95% felt the CBC does a "good" job and 40% of these felt it was "very good".

FEW WOULD PAY FOR NO COMMERCIALS

In its study of audience reaction to television commercials, CBC says that approximately two-thirds of the respondents complained that TV commercials "very often" or "quite often" interfere with their enjoyment of programs. This criticism was more general among French-speaking Canadians, with over 80% of them critical of commercials, than among English-speaking people, about 60% of whom objected to them.

Most commonly cited annoyance was the frequency of interruptions and many people also found the continued repetition of the same commercial disturbing. Among those who are annoyed most by commercials,

the frequency of interruptions is far more bothersome than repetition of the same commercial. Relatively few people complained about either the loudness or length of individual commercials.

However, despite these and other criticisms of commercials, few people indicated a willingness to pay for commercial-free TV. Eight per cent indicated they would be willing to pay as much as \$25 a year for a commercial-free CBC-TV, while 13% said they would be willing to spend \$15 a year to this end. Just under 80% would rather have commercials on CBC-TV than invest an annual \$15 to eliminate them.

This, says CBC's director of research, Arthur Laird, "provides a necessary corrective to the notion that people dislike commercials so intensely that they would do almost anything to have commercial-free television.

A small percentage, 13%, expressed the feeling that Canadian TV stations need to be more rigorous than they are at present in refusing potentially objectionable or misleading commercials. This feeling was more evident among interviewees with university or complete high school educations.

The survey did not uncover any one commercial or type of commercial, or any one product group of commercials, that was felt to be offensive, in bad taste, dishonest or misleading, by more than a few people.

SOMETHING FOR EVERYONE

On the subject of overall program balance, CBC states, the study found that over 75% of the people surveyed feel that CBC "tries to please everybody equally", while only 16% feel that CBC tries to please some people more than others. Of these, most identified the "some people" as the better-educated, the intellectuals, the high-brows.

Seventy per cent rejected the suggestion that CBC "tries to force culture on people" but 8% felt CBC is guilty of this "most of the time" and another 15% said "occasionally". CBC programs are "too heavy and serious" said 29%; they're "too light and frivolous" said 21%; over 75% said that CBC "does its best to satisfy all tastes".

Breaking programming down into program types, the survey revealed, as mentioned earlier, that people feel CBC is at its best in news. CBC sports rated almost as highly, with over 85% indicating that the Corporation does a good job on sports

coverage while only 3% said it does a "poor" job. CBC's television sports programs are regarded almost as highly by women as by men.

CBC's discussion programs and quiz-panel shows were rated as very good or good by 80% of those questioned.

English-language drama on CBC drew the sharpest reactions, either high praise or strong criticism. While over 50% think CBC does a good job in the area of drama programs and plays, 25% rated it poor and 10% thought it very poor. Primary criticisms were that these productions were rather too heavy for the individual respondent's own taste, occasionally too difficult to understand, too serious, too morbid.

The English-language drama on CBC was shown to be much more highly regarded in central metropolitan areas served by CBC-owned stations than in other areas.

The "Teleromans", light drama features on the CBC French network, on the other hand, were cited by French-speaking Canadians as the one thing more than anything else thought to be especially good about the CBC, the position held by news on the English network and on the overall.

Regarding children's programs, about one-third had no opinion, but 63% thought CBC does a good or very good job and only 6% thought the programs were poor or very poor.

Only difference between the views of English- and French-speaking Canadians is that the programs on French-language stations tended to be more highly thought of than those on English-language stations.

On the subject of the alleged effects of TV on children, 65% rejected the suggestion that the CBC carries programs harmful to children at times when youngsters might be watching. However, 20% felt CBC does carry such programs and, though they were unable to name specific shows, the general reply was that there is too much crime and violence and too many westerns.

CBC notes that exactly one-third who expressed concern about the harmful effect of TV on children did not have children in their own homes. Also, this concern was found to be more widespread among older adults, particularly those over the age of 65.

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120 Eglinton East, TORONTO 12

YOUNG MAN!

- Age 25 — good health — wishes to relocate in radio.
- 6 years — all phases of radio-announcing, operating, sales programming, promotions, some TV.
- Special interest in promotions and multi-voice work in commercials.

DOUG REED

302 Graham St. Woodstock, Ont.

ANNOUNCER

7 years top rated. Good sense of production — thorough knowledge of all music. Works well within any format.
BOX A-685, CANADIAN BROADCASTER
219 Bay St., Toronto 1

CUTS & SPLICES

News from the film front —
Television — Industrial —
Features — Syndications

THE WEEKEND OF MAY 10, 11 and 12 three major film associations hold meetings in Montreal, the Association of Motion Picture Producers and Laboratories of Canada, the Society of Motion Picture and Television Engineers, and the Canadian Society of Cinematographers. Highlight of the weekend will be the 1963 Canadian Film Awards presentation.

Canadian Film Awards events take place Friday, May 10. Screening of the winning films will be from 5 to 6.30 at the Little Cinema in the Place Ville Marie, followed by the cocktail hour at the Queen Elizabeth Hotel and, at 7.30, the banquet and the presentation of the awards, also at the Queen Elizabeth Hotel.

AMPPLC will hold its annual meeting and elect a new slate of officers on May 10, with a Board of Directors meeting the previous day, both to take place at the Queen Elizabeth Hotel.

SMPTE will hold its regular meeting May 10 at the National Film Board.

CSC will hold its annual meeting and election of officers May 11 and 12 at the Queen Elizabeth Hotel.

A FEATURE FILM based on Brian Moore's novel, "The Luck of Ginger Coffey", is brewing at Crawley Films Ltd. with tentative plans for shooting next winter in Montreal. Moore is writing the film script now, to be

produced by Crawley and directed by Irvin Kershner, who directed the movie *The Hoodlum Priest*.

A preliminary agreement has been made with Continental Films, specialized distributors who have handled such movies as *Room at the Top*, *A Taste of Honey*, *David and Lisa*.

Canadian actor Lloyd Bochner, recently signed to the repertory company of NBC-TV's *Richard Boone Show* for next season, was instrumental in the Crawley-Kershner association and is closely involved in the project.

Crawley will have the first full color release print of their feature *Ville Jolie* (working title was *Stairways*) the end of next month or early in June. They are now working with a black and white fine cut print of the film, which was produced in both English and French, and music is being scored now.

Current project in the animation department is the production of several Kellogg Co. of Canada Ltd. commercials starring Huckleberry Hound and Yogi Bear, for Leo Burnett of Canada Ltd. Hanna-Barbera, creators of the characters, have given their seal of approval to the Crawley work, having previously produced the commercials themselves in the U.S.

FOUR STAR TELEVISION moved into Canada this month, appointing Robin C. (Bob) Armstrong as general sales manager of Four Star Television of Canada Ltd. and setting up offices at 175 Bloor Street East, Toronto. Telephone number is WALnut 4-3766.

Among the programs now being distributed by the Canadian office are *The Detectives*, *Target: The Corruptors*, *The Rifleman*, *Dick Powell's Zane Grey Theatre*, *Ensign O'Toole*, *McKeever and the Colonel*, *The Law and Mr. Jones*, *The Tom Ewell Show*, *The June Allyson Show* and *The David Niven Show*.

Armstrong moved to Four Star from All-Canada Radio and Television Ltd. where he was director of the business development division on the TV side. He had been with All-Canada seven years and prior to that was associated with other rep firms.

Opening of the Canadian office was part of a wide expansion program at Four Star Television, following the formation of Four Star Television International three months ago and the appointment of representatives in

Europe and the U.K., and with new offices to open in Asia.

ADFILMS LTD., the Canadian member of the Screen Advertising World Association, is organizing a Canadian group to attend the tenth annual International Advertising Film Festival to be held in Cannes from June 17 to 22 inclusive.

Harry Emerson, Adfilms' vice-president in charge of sales, is coordinating the flight, which offers reduced fares. A number of agency and advertising people have shown interest in attending and further inquiries for more detail should be directed to Emerson at 368-8986.

An innovation at this year's Festival will be simultaneous translations into English, French, German, Italian and Spanish in conjunction with the projection program.

On May first, Adfilms Ltd. moves to the fourth floor of 110 Church Street (Vickers & Benson Ltd.'s former headquarters) where it will have better boardroom and screening facilities. The move to larger quarters is in line with increased interest in cinema advertising in Canada.

President Fred Stinson reports that new advertisers are being attracted by the trend to better features in outdoor theatres. In some centres first run features are being released simultaneously downtown and in outdoor theatres.

NEW MANAGER of the Canadian Broadcasting Corporation programs on film area is Bill Weston, who has been network program officer (film) since 1960 and will continue in that capacity. He succeeds O. C. Wilson, who had been manager of the department since 1953 and will now act as a consultant.

THE THIRD INTERNATIONAL Experimental Film Competition, organized by the Royal Film Archive of Belgium, will take place from December 26 to January 2, 1964, in Knokke - Le Zoute.

The term "experimental film" is interpreted as "embracing all works created for cinema or television which give evidence of an effort to regenerate or extend the film as a medium of expression."

Top award, the grand prix Gevaert, is \$5,000 and there are five other

awards of \$2,000, one of which is specially for an experimental film made for television.

The competition is generally restricted to films not previously shown, though little-known films may be accepted after other competitions or even public showings if they were completed since 1958 and their experimental interest is still valid.

The competition is open to 16 mm or 35 mm, standard or wide screen, sound or silent films. Entries must be in by October 1 and entry forms are available from the Royal Film Archive of Belgium, Palais des Beaux-Arts, Ravenstein 23, Brussels. Registration fee is \$10 for films up to 40 minutes long or \$20 for films more than 40 minutes in length.

DESILU SALES (CANADA) LTD. has sold full Canadian rights to *Fair Exchange* to Revlon, a division of Thomas Supply and Equipment Co. Ltd. The comedy series, about a family in New York and one in London who swap daughters, made its debut on the CTV network last fall as an hour-long show and was revamped to a half-hour after 13 episodes.

The new series of 13 shows will run in approximately 20 markets initially, with the possibility of expansion to other markets at a later date. The show starts this month on CJOH-TV Ottawa; CJAY-TV Winnipeg; CFCN-TV Calgary; CFRN-TV Edmonton and CHCH-TV Hamilton. Next month it will start on CFCF-TV Montreal, CHSJ-TV Saint John, CKCW-TV Moncton and CJCB-TV Sydney, with other markets to go as times are cleared.

Negotiations were handled by Jim Mills, Desilu's Ontario representative.

THE AUSTRALIAN Broadcasting Commission has bought *Mademoiselle de Paris*, a 39-week series of half-hour programs produced by Group Four Productions in both English and French on location in and around Paris. The series, which stars French TV personality Evelyne Dandry, was shown last year on the CBC-TV English and French networks and has also been sold in West Germany, Eire, Lebanon, Libya and Haiti.

The U.S. version of Group Four-Leland Publishing's *Domino*, which went on WFIL-TV Philadelphia last month as *Ringo*, better than tripled the station's ratings in its time period in the second week it was on the air, according to two special surveys taken by American Research Bureau and Trendex.

Penn Fruit, sponsors in Philadelphia, are backing the show with full and half-page newspaper ads, in-store merchandising and direct mailings to consumers.

The specially - designed electronic data processing unit in Toronto keeps tabs, via leased wire, on the WFIL-TV show as well as the Canadian programs.

JUNE 20

is the
date of our
twice-yearly
DIRECTORY
ISSUE

Advertising Forms
close

JUNE 6



Proven Performer...

and still a winner in markets all across Canada. Your Warner Bros. Salesman would be pleased to tell you about this great series and all the other high rated Warner Bros. shows.

WARNER BROS. TELEVISION
70 CARLTON ST., TORONTO, WA. 2-5145



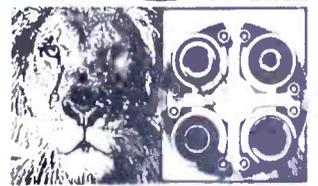


MORE TOP TV ENTERTAINMENT COMING!

"The Travels of Jaimie McPheeters" for one... "Mr. Novak"
"The Lieutenant" "Harry's Girls" "Zero One" for others. All from MGM
Television, the producers of "Eleventh Hour" "Sam Benedict"
"Dr. Kildare" "Cain's Hundred" "The Islanders" and "Asphalt Jungle."

METRO-GOLDWYN-MAYER (CANADA) LTD., 340 VICTORIA STREET, TORONTO • EMPIRE 3-5703

MGM



TELEVISION

PRELUDE to BEAVERS

The remaining pages of this issue are devoted to "Prelude to Beavers", or, in other words, a selection of 22 stories chosen by our staff from those which appeared in this paper during 1962, and which are reprinted here on the strength of the contributions to radio and television broadcasting they represent.

These stories are being closely studied by our Beaver Awards Committee, which will regard them as nominations and select from them from three to nine. To the stations involved in these stories the committee chooses, the 1963 Beaver Awards will be presented.

This year's board of judges consists of Carson Buchanan, retired manager of Station CHAB, Moose Jaw; C. W. "Bill" Wright, former national sales representative, now a speech and sales consultant; Alan Thomas, associate director of the Canadian Association for Adult Education; Mart Kenney, Canadian musician and conductor; Mrs. Beryl Kent, Canadian manager of the Bermuda News Bureau.

In selecting these nominations, our staff has concentrated on stories which point up the power for good of the radio and television media. This may mean the good of the community, in terms of education, meeting of emergencies, public information, public health or just plain entertainment. There is also the important economic function of promoting the sale of merchandise.

We believe that the 22 stories chosen this year are typical of the many services being rendered to people

wherever radio and television stations are heard and seen.

We regret that more such stories have not been made accessible to us, but we hope that "The Beavers" will encourage broadcasters to enhance the fine works they are continuously performing with a better job of proclaiming their accomplishments and so encouraging others to follow their fine examples.

There are no categories or specifications for Beaver Awards. All Canadian stations — radio or television — are eligible, for conduct deemed by the judges to reflect distinction on these two kinds of broadcasting.

Awards take the form of framed copper plaques which go to the station involved. Miniature reproductions of the awards won by the stations are presented to individuals who, in the opinion of the judges, are directly involved in the award-winning enterprise.

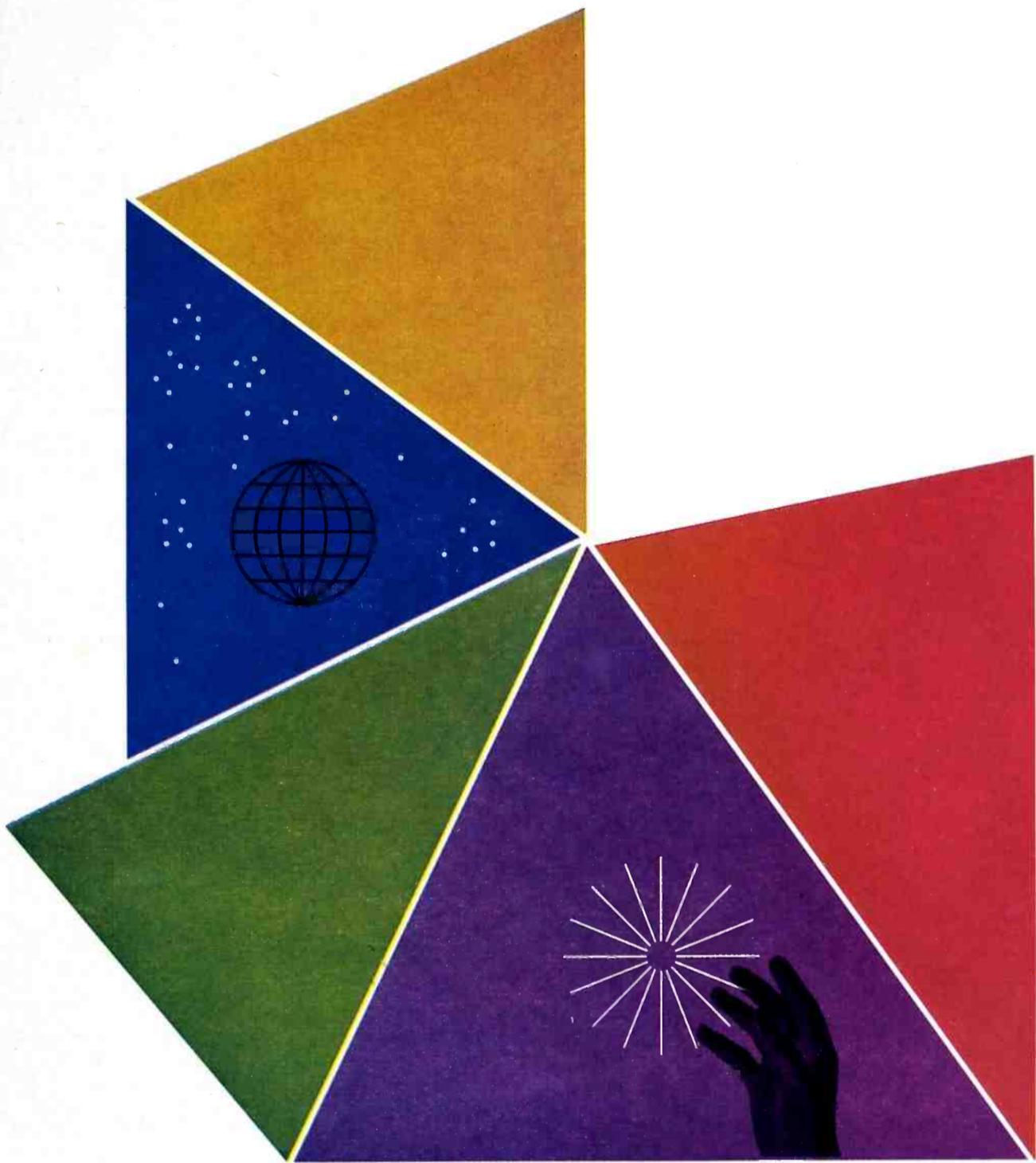
Announcement of the year's winners will appear in an early edition of CANADIAN BROADCASTER, and presentations will be arranged in due course in the home areas of the winning stations.

In commending our Beaver Awards project to the industry, the national advertisers and their advertising agencies, we should like to point out that it is designed to enhance the power of radio and television for the good, not only of the industry, but of the audience and the sponsors as well.

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*The judges are considering these two articles as one nomination.



HE WHO DOES NOT BELIEVE IN MIRACLES IS NOT A REALIST

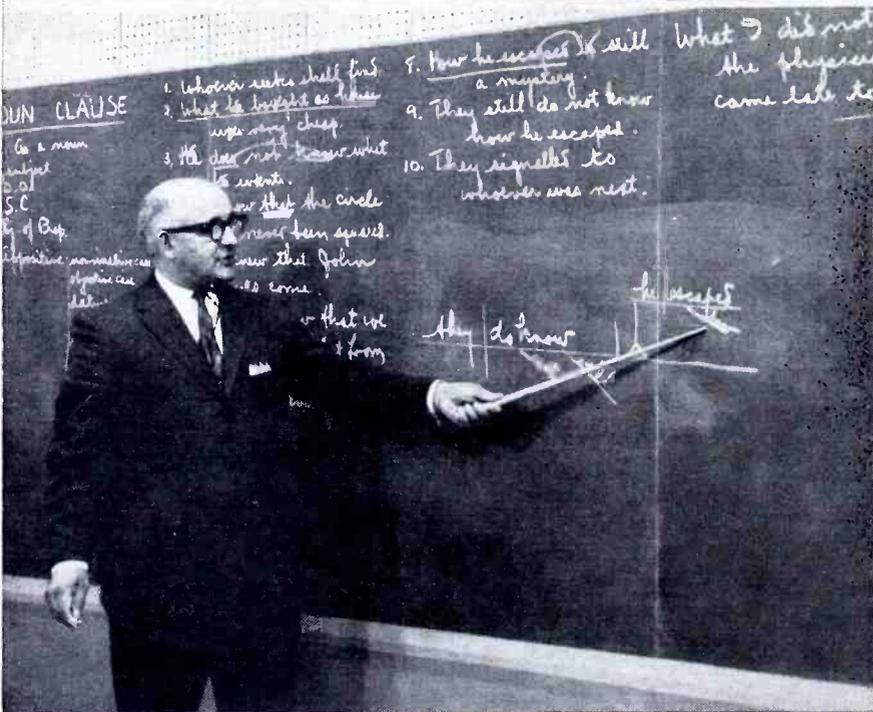
They said it couldn't be done — that no one could challenge solidly entrenched companies and win away "loyal" smokers of long-established brands. Yet it was done — and is being done — through uncompromising quality of product, bold and imaginative advertising, together with unshakeable faith in the Canadian broadcast media. And the impossible was accomplished; for across the land, more and more people recognize that they can always expect the finest in cigarettes from Rothmans/Rock City. In this age, as in all others, it is possible for realists to believe in miracles.



ROTHMANS OF PALL MALL CANADA LIMITED
ROCK CITY TOBACCO COMPANY (1960) LIMITED



VIEWERS DO IT THEMSELVES ON CHLT-TV



LOCAL PEOPLE PROVIDE the talent for a major share of CHLT-TV's "live" programs. In the top photo announcer Marcel Rheault stands with a group of young ENTRES DES ARTISTES performers. The centre photo shows a community of participants in SOIREE CANADIENNE, the station's highest rated show. Below Professor Joseph Tailefer, LES COURS DE L'UNIVERSITE instructor, lectures on English.

CHLT-TV, Sherbrooke, is continuing its reputation this year as a great exponent of "do-it-yourself" television.

The station's philosophy is to put some local viewers before the cameras.

And with any luck a first rate show develops.

Actually, there is much more than luck involved in the shows the station has designed to let people on the local scene get a look at each other via the television screen.

In their numerous game and quiz shows, station programmers have developed audience-participation to a fine art.

But probably their most significant "do-it-yourself" vehicles are the programs featuring gifted youngsters, colorful local story tellers, songs, dances and popular folkways of old Quebec.

LOCAL SHOW TOPS

An outstanding example of the latter is the show *Soirée Canadienne*, which during the 1959-1960 season, attained the highest rating of all the station's programs.

Soirée Canadienne, produced by Gary Longchamp, uses about forty folk singers and dancers from the community represented. They are introduced after a brief film showing special features and points of interest in their home locale.

Usually the entertainers are accompanied by their mayor, parish priest, or some other local dignitary.

Emcee Louis Bilodeau interviews guests and encourages old timers to talk about past events and to tell folk tales and jokes, while the entertainers sing songs and perform jigs, two-steps and square dances.

An initial group of twelve towns and cities in the St. Maurice Valley has been carefully selected for appearance on the show, which this year has been blown up to a full hour.

Use of groups from communities along the North Shore and in the Beauce Regions also is planned.

In a somewhat similar way, but with a vastly different approach, the program *L'Entree Des Artistes* has changed its format slightly this year to present promising young artists as representatives of their home towns. Each town has its day on the show.

Producer Claude Hurtubise and Announcer Marcel Rheault, hold auditions in various parts of Quebec in a search for talent in the six-to-fifteen age group. They select outstanding young instrumentalists, vocalists and ballet dancers.

THE TELEPHONE RINGS

Outstanding among the station's game shows is *Le Téléphone Sonne*, which has inspired nearly a half million fan letters since it was first put on the air in 1956.

From all the viewers who have sent in their names and phone numbers to the station, two are called and invited to play a game against each other.

They must find a word of five letters, hidden in ten squares, which are opened when a certain melody played for only 10 seconds is identified.

The first contestant to find the mystery word in this afternoon show wins a prize.

Another popular game show is the humorous quiz, *A Première Vue*, in which four members of a panel must solve five different puzzles.

The panelists must match sketches of bodies with proper faces; put husbands and wives and families together from groups of six; identify a mystery-guest by the objects he carries and the favorite hobbies of other program participants.

Panelists must work out their solutions by conversing among themselves and questioning the master of ceremonies in this show produced by Pierre Bruneau.

OLD PARLOR GAME

In the games department, the station also offers *Du Haut en Bas*, a TV version of the old parlor game of Snakes and Ladders.

The show is in charge of two announcers who call contestants by telephone, after selecting letters containing names and phone numbers.

The contestants must answer an easy question and then the game proceeds with the two announcers throwing dice. A big jackpot goes to the contestant, if the top square is reached within three minutes.

Sans Atout, similar to blackjack, is another of the station's TV games. A contestant in the studio plays a listener who is contacted by phone. Again there are two announcers, one for the studio and one for the home folk.

Two sets of cards are lit up at random by an electronic selector. For every card played contestants must answer an easy question.

To win a prize contestants must have five cards totalling 21 or less. A jackpot goes to the contestant who lights up three "sevens" — symbol of the station, Channel 7.

Over 2,000 letters a month are received by this program, one of the most popular of the game shows.

In its instruction, interview, news and music programs, the station continues its policy of using live talent with the emphasis on the local scene.

GOOD MANNERS TAUGHT

In *L'Heure De Pierrot*, Mrs. Margot Leclair instructs and entertains about eight to ten children in the three to five age group daily.

She teaches good manners as the children sing, draw, model clay and play games.

Magic Tom Charms Kids Of Many Languages

MAGIC TOM may not be another Houdini, but as far as the youthful viewers of CFCF-TV's *Surprise Party* are concerned, Tom Auburn's magic is just as real as the characters he has on "their" show.

Auburn's popularity isn't something he pulls out of his bag of tricks, but can be traced back to his own love and respect for children of all ages. Producer Ralph Mellanby claims this is an important point often overlooked by stations when selecting a host for a children's program. "Children can easily detect insincerity and dislike adults who act." Magic Tom treats each guest as an equal — as someone special — and they like and respect him for it.

A U.S. survey into the viewing habits of some 6,000 children found that they turned to television as an escape from reality. The survey reported they don't watch TV just for the sake of watching. To them it's magic — a fantasy.

As producer Mellanby explains: "In medieval times, magic and fantasy were regarded as works of the devil. Today they seem to be working for the forces of good."

Some 1,000 children write Magic Tom every week; hundreds more clamor for spots on the show; and *Surprise Party* "Good Deed Buttons"

About 4,500 youngsters came to have become a sort of status symbol

with the younger set within CFCF-TV's coverage area.

Recently, Auburn mentioned the needs of UNICEF. The next day a cheque for twenty-five dollars arrived at the station — collected by a local school's seven-year-olds.

A director of adult education, who is also the parent of an avid *Surprise Party* viewer, wrote a letter to Auburn which said in part: "The positive approach that you take with these young ones and their abilities and interests will have an immeasurable influence upon them and their future conduct."

When this same director's daughter appeared on *Surprise Party*, her school was closed a half hour early so her classmates could watch the program. And a book in honor of Magic Tom was made up containing 518 signatures.

Auburn knows and loves children. This, he says, is his basis for the entire one hour program. It has also succeeded in breaking down any language barriers which might have been posed by a cosmopolitan audience. Every day, besides English viewers, children from homes which are basically French and Italian watch and laugh. They even write letters to Magic Tom — many of them in their own language.

January 4, 1962

DO IT THEMSELVES

(Continued from Previous Page)

the studio last year to take an active part in 175 classes. Young guest artists in music, ballet and drama also appeared on the show.

As Aunt Margot conducts a class in drawing, mothers are expected to do the same with their children at home. Mrs. Leclaire says this helps to build a link between mother and child.

This year an effort is being made to make participation at home easier and even greater.

The station's educational efforts range up to the university level.

This year *Les Cours de L'Université* will be extended to present three university courses for credits. Sherbrooke University has full authority in the choice of teachers and arrangement of subject matter. The station has full authority in technical matters to insure the best production.

INFORMAL CHATS

CHLT-TV also has the ever-popular interview and hostess type shows. In *Be My Guest* Mrs. Val Willis chats informally with visitors like Hugh MacLennan and home economist Martha Logan on sundry topics interesting to women. And she offers useful hints in child raising,

interior decoration, knitting, sewing and fashions.

In another show, *Actualité Feminine*, three hostesses interview various authorities and well-informed people with the aim of widening the women's world.

This does not by any means exhaust this CBC affiliate's program repertoire, which of course includes the top Canadian and American shows carried on the network.

Other notable local productions are *La Boîte Aux Chansons* featuring the songs of Carmen Deziel, accompanied by her guitarist-composer husband Armand Desrochers.

In *Avec Marc Legrand*, the Marc Legrand trio plays favorite melodies from the classic to popular French songs.

Télébulletin is a news program featuring provincial, regional and local news. *La Messe Solennelle* is a Catholic mass telecast direct from the basilica of St. Michel's in Sherbrooke.

With such a lineup of locally produced live programs, CHLT-TV does not foresee any difficulties in meeting the BBG 55 per cent Canadian content rule effective April 1.

January 4 1962

CJCA



FIRST IN EDMONTON

- First in Listeners
- First in Buying Power
- First in Retail Sales

CHECK ANY RATING
CJCA is first by far in
the big Edmonton market

See your All-Canada man, or
Weed & Company in the U.S.A.



EDMONTON

Are YOU missing
the
\$127,415,000.00
buying dollars in
the
PEMBROKE MARKET?

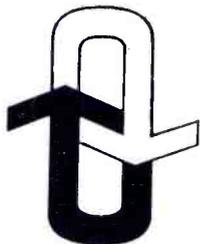
A modest budget
ASSURES
COMPLETE COVERAGE
when you buy

channel 5
CHOV-TV

See
PAUL MULVIHILL
and SELL
the PEMBROKE MARKET

ckey

TORONTO



UNMATCHED
IN FLEXIBILITY
IN TORONTO RADIO!

FOR INFORMATION
and AVAILABILITIES
CALL: Stuart C. Brandy
925-3111 (Toronto)

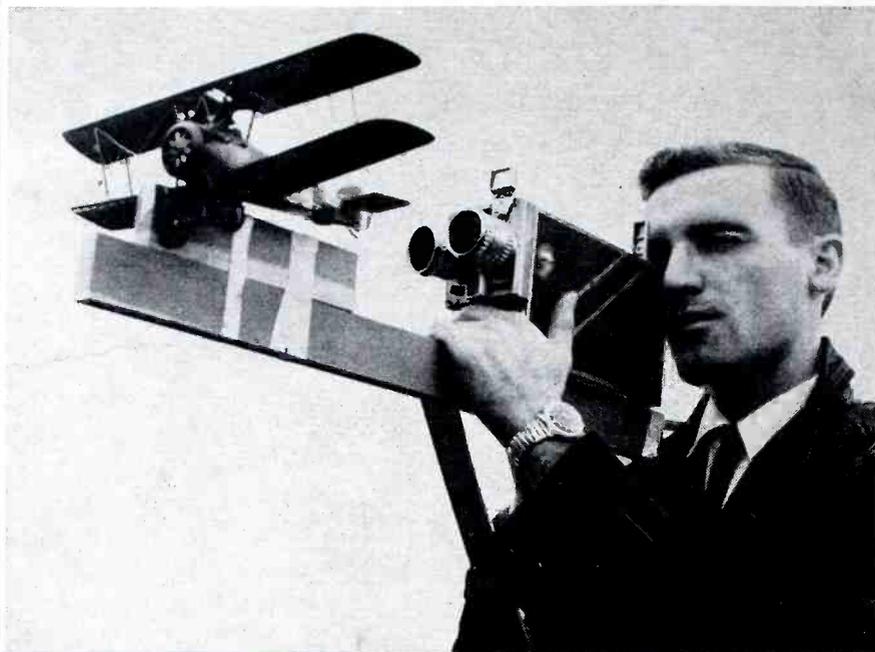
IN MONTREAL, CALGARY,
WINN'PEG & VANCOUVER

represented by All-Canada



CFPL-TV, London

NO FIELD TOO FAR FOR "WORLD AROUND US"



CFPL-TV, LONDON's weekly show *The World Around Us*, covers a wide range of subject matter and keeps London and Western Ontario viewers posted on local activities which affect them in their daily lives.

The program is aired Tuesday evenings at 10.30 and has been a regular CFPL-TV feature for the past year and a half.

Some of the *World Around Us* reports have included:

A film documentary on the London Fire Department, its functions and techniques.

A 30-minute program on Cyrus Eaton, filmed during his visit to London to address the Hippocratic Society.

A three-time loser from the Guelph reformatory, who described prison discipline and his experiences during six years behind bars.

Two 30-minute programs dealing with mental illness, institutions and mental health.

"I'll Strive For All I'm Worth," a filmed program in the series, followed a patient from admission to discharge in a mental hospital. All characters were portrayed by the staff of the Ontario Hospital, St. Thomas.

"Help Wanted", an appeal by seven London personnel managers to encourage high school students to continue their education.

Programs upcoming are:

The organization of local political parties and how local machines organize for an election and get support for their campaigns.

"The Sex Criminal", a film of an address given by W. R. Poole, Q.C., to the London Council of Women.

Placement in business and industry of the worker over 45 years of age.

In November, program producer Tom Ashwell aired two programs under the title "The Hostile Sky 1914-1918". Research revealed that during the First World War, the Royal Flying Corps' roster was composed of over 25 per cent Canadians and that of the ten men who were honored for their heroism, five were Canadians.

The program research people worked closely with Professor Fred Hutchins of the University of Western Ontario, who for 18 years was head of the historical section of the Royal Canadian Air Force.

Films of aircraft like the Sopwith Camel, the Bristol fighter, the SE-5 of the Royal Flying Corps, the Fokker D-7, Halberstadt, the Pfalz and the Albatross were not easy to come by. But Ashwell and production film man Dennis Goulden devised a system to create footage.

By placing his camera on a mount behind a plastic model WW I aeroplane, he was able to follow the craft in any flight altitude. Rear screen projection with model aircraft strung by wires allowed the film crew to simulate almost any "dog fight."

March 22, 1962

TAKES FROM CFPL-TV, London's weekly show "The World Around Us": (top) production film cameraman Dennis Goulden follows a model of a Sopwith Camel through some aerobatics (middle). In an exclusive interview, host Paul Soles (left) talks with billionaire industrialist and financier Cyrus Eaton and his wife. (bottom) The commanding officer of the First Battalion, Royal Canadian Regiment, summarizes the techniques used in the training of Canadian soldiers for winter warfare.

TRIES DO-IT-YOURSELF SURVIVAL TEST

In preparation for a program, *The Twelve Steps to Survival*, in CFPL-TV, London's *World Around Us* series, Jon Boynton, writer and producer of the show, spent a week alone in the wilderness to find out how to stay alive after a nuclear attack.

The title, "Twelve Steps to Survival", is a follow-up to the Civil Defence Organization's booklet, "Eleven Steps to Survival." Jon feels

tion pills, but found they made the water bitter, so from then on he did away with them.

One of the biggest problems Jon encountered during his stay in the wilds was loneliness. He said the worst time was from 5.00 in the afternoon until it was time to go to sleep. He said the mornings and afternoons went fairly well and most of that time was spent gathering



the twelfth step is the movement of persons out of the areas contaminated by radiation into the wilderness.

When Jon left for his stay in the bush last month, he took with him only things he thought anyone could pick up in a hurry when evacuating — an axe, some matches, a couple of pairs of socks, a change of underwear, the clothes he was wearing, a sleeping bag and a small pot for cooking.

The one piece of equipment he had with him that would not be easily available was a special survival rifle with the mechanism and barrel fitting into the water-tight butt. It was developed by Armalite Incorporated of California for the United States Air Force. The weapon weighs only two and one half pounds.

Jon set up camp in a swamp area 18 miles from London. He built a lean-to, used his axe to cut fire wood and the rifle to shoot game. He also set some snares and fishing lines in a nearby creek, but these failed to catch anything.

His meals consisted mainly of squirrel, racoon and morning dove, which Jon said was delicious.

His water supply came from the stream. At first he added purifica-

wood, hunting and cleaning any animals he was able to bag.

The CFPL-TV camera crew visited Jon every day to carry a visual story on what was happening. They began to feel that he looked forward to their visits as a break in the monotony and on the fifth day they didn't show up. When they arrived there on the sixth day the only thing that seemed to be bothering him was his concern that something had happened to the crew on the way to the campsite.

Jon returned from the bush after seven days with a full growth of beard and 14 pounds lighter.

In the picture, he sits and ponders his problems outside the lean-to in the middle of the snow-covered swamp.

May 10, 1962

**"AT
YOUR SERVICE"
See Page 23**

It is not true that men seldom make passes at girls who wear glasses. It depends on their frames

CFCN RADIO/TV CALGARY



Lucy says ...

You should see
"THE GREATEST SHOW ON EARTH"

JACK PALANCE

'cause it really is exclusively from

Desilu Sales (Canada) Ltd.

1000 YONGE STREET, TORONTO

OUR SPONSORS ARE BUSY PEOPLE!

CHOV RADIO-PEMBROKE

See Paul Mulvihill

CKWX

VANCOUVER, B.C.

Modern Radio

for all

the Family . . .

And the very best merchandising support in the West!

represented by All-Canada



EXECUTIVE OFFICES: 160 BLOOR STREET EAST, TORONTO 5, CANADA • WA. 5-6315

"THE WORLD'S LARGEST DISTRIBUTORS OF BRITISH FEATURE MOTION PICTURES FOR TELEVISION!"



Meet the 18 Members of CBC's Million Homes Club

Every one of these weekly TV shows reaches

OVER ONE MILLION HOMES*

To advertise on a truly national basis use the Network
with the *maximum reach*—the CBC Television Network.

*Nielsen Network TV Ratings, January, 1963

ENGLISH NETWORK TELEVISION SALES

Canadian Broadcasting Corporation—31 Wellesley St. East, Toronto

RATE HIGH ON CFAC CALGARY

"NOBODY LISTENS to talks on the radio."

A "Performance Report" prepared by Clarence Mack, program director of CFAC Calgary goes a long way towards the explosion of this theory, and as this station proclaims itself "the leader in listenership in the Calgary area," its activities along these lines bear examination.

This report breaks down the CFAC schedule in terms of hours, and one salient point is the number of "talks" programs. These, combined with locally produced musical shows, provide CFAC with programming material not made up of records, to the tune of 31 per cent, and of this 31 per cent 30 per cent is Canadian content.

The report tabulates 17 talks series, accounting for 2,030 aired presentations occupying a total of 482 1/4 hours. This does not appear to include regular news, sport or similar programs. Nor does it count special addresses by the Prime Minister or other notables.

State Your Case is a panel discussion program now in its twelfth year. Sixteen panelists, four of whom appear each week on a rotating basis, discuss subjects submitted by clergy and so forth. They receive

no fees but CFAC makes a donation each week on their behalf to a worth-while charity or public service project.

Case For The City presents members of the city council, singly or as a panel, to discuss and explain matters of civic administration.

Report From Parliament Hill is the report from the Radio Bureau in which federal members report to their ridings.

Talk Of The Town is a five times weekly quarter hour interview program, introducing listeners to people visiting Calgary.

Business Speaks is a series of 13 talks prepared by the national office of the Chamber of Commerce.

listeners. They are drawn from politics, the legal and medical professions, the literary field, business,

Men And Their Messages are re-broadcasts of talks given by well-known speakers to Calgary service clubs.

Facts On Fire is a weekly five minute talk by members of the local Fire Prevention Bureau.

Your University Speaks is a series of 13 quarter hour talks prepared and delivered by faculty members of the University of Alberta.

Comments And Opinions are one minute editorials by the editorial staff of THE CALGARY HERALD. They run roughly six a day.

Local Beat is a five minute local

news commentary, run five times a week.

News Glossary, five minutes, five a week, explains terms, phrases and situations in the day's news.

Garden Guide is another five minutes, five a week, feature, in this case devoted to gardening topics.

Women's Program is conducted by CFAC's women's commentator, with guest appearances of visitors and people working on public service projects.

Fluoridation Talks were conducted by the Calgary Medical Officer of Health and the Dental Officer of Health. Presented prior to a civic plebiscite on the subject, time was also given to those opposing the plan.

March 22, 1962

RADIO MARITIME

The Modern Way to Reach a Market of 202,400 Radio Homes

- CHSJ : SAINT JOHN
- CFCY : CHARLOTTETOWN
- CHNS : HALIFAX
- CJCB : CAPE BRETON

Radio Maritime Package gives you one order, one "rep" convenience.

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Attention!

Nothing Gains Attention Like News

Broadcast News serves 249 private Canadian radio and television stations with an unceasing flow of news from home and abroad.

Specialized Teletype Service

Comprehensive Voice Reporting

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The private stations direct and develop BN's all-round service for broadcasting.

Three Great Services in One

THE CANADIAN PRESS

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BROADCAST NEWS

Head Office

Toronto



PORT ARTHUR-FORT WILLIAM
Ontario

CTV's "TELEPOLL"

Reflects Canadian Thought at Home and Abroad

by JIM MCGUNIGAL

"The Lakehead's
Good Music
Station" . . .
With the buying
audience

ONE OF THE BRIGHTEST lights among CTV's newer programs is illuminating important and interesting facts about Canadians and their opinions.

It is *Telepoll*, a new type of informational and public service program, which features the results of polls taken from a sample group of one thousand people in eight cities. They are tested on topics of current interest with questions selected by the editors of SATURDAY NIGHT.

The half-hour program, a sort of ballot box on the air, is proving Canadians often indifferent to foreign affairs, but vitally interested where matters of the human heart are concerned.

For instance, 33 per cent of those polled have "no opinion" on Moshe Tshombe setting up a separate state in Africa, but 83 per cent believe doctors should be allowed to give blood transfusions against parents' wishes.

It is heartening to see, meanwhile, that on the whole Canadians are a positive-minded people. Half of them, 49.1 per cent think they will be better off in 1962 and 1961, a large number, 43.8 per cent that they will be about the same and only

a few, 7.1 per cent, that they will be worse off.

The same optimism, despite the endless conflicts and stalemated disarmament conferences, evidently prevails in world affairs.

Generally, a majority of Canadians, 44.7 as against 31.3 per cent, think that 1961 brought the world closer to peace. Another 24 per cent are uncertain.

These are only teasers among the many questions that *Telepoll* viewers are getting their teeth into these days — and are likely to be chewing at for a long time.

DEMOCRACY IN ACTION

Telepoll, after a fashion, is a working example of the old Greek idea of democracy where the governors and the governed gather together in the open market (in this case the TV screen). Opinions are aired before the public and the "ayes" and "nays" counted.

Scarcely anybody believes democracy efficient. But nearly all agree that the only way to govern the good society is to let those concerned — the people — argue it out among themselves.

There has to be a lot of trials and errors.

In this respect the second network's new program *Telepoll* is a new tool for attracting people to the market place, entertaining them and enlightening them via the broadcast media and then counting their reactions.

It is a form of instantaneous research on democracy, valuable to both leaders and followers alike. It provides trials that may help eliminate some of the errors.

CN and CP Telecommunications sponsors this new show dreamed up by Ted Cott, head of the new Canadian production company, Channel Television Productions.

The network, producers at CFTO-TV from whose studios the program originates, SATURDAY NIGHT editors, who choose the guests as well as the questions, agency and sponsor

representatives all have contributed something in working up and refining the finished on-air product.

Telepoll has an advantage over Roper and Gallup polls and others in that it is the television set itself which is the interviewer — many more homes can be reached, many more minds probed, many more questions asked.

It is interesting to note that here in what is claimed to be television's first national public opinion survey, Canadians do not generally seem to confirm either BBG attitudes or the observation of Newton Minow, FCC chairman, that television is a vast wasteland.

NO WASTELAND HERE

A surprising 59.8 per cent of Canadians apparently think the quality of Canadian television improved in 1961. Well over half again, 57.5 per cent, don't believe there are too many American programs in Canadian television.

At least a shade of doubt might be cast here on the concept of newer and higher Canadian content requirements now going into effect.

A substantial 64.7 per cent of those polled, meanwhile, believe the Canadian government should spend more money to keep top talent at home. So here is fuel for the CBC or others burning for government subsidies.

Telepoll is proving the Canadian public, like human nature itself, full of contradictions.

In one poll, 57.4 per cent of the group thought the press was too concerned with the private lives of public figures, while 61 per cent of the same group still thought that public figures could not expect to retain private lives.

This confirms the old saw well-known to newspapermen that people like their own lives to be private, but still want to know what everybody else is doing.

Again, when asked if Canada should sell wheat to Red China while it menaces India, 48 per cent of Canadians polled said, "Yes."

represented by All-Canada



PERSONAL MEMO

TO: The C.A.B. Convention Gang
FROM: Jack Blick

Too bad about the convention, boys. A crying shame, in fact. Not that the western climate is so much better . . . and not that you're missing out on all that famed western hospitality. But, with the convention not being held in Winnipeg you are missing out on watching Channel 12 . . . a completely re-vitalized Channel 12.

You could have leapt from your bed at 7 A.M. to take in Winnipeg's first all-day telecasting . . . 17½ hours . . . featuring the hottest offerings of two major American networks, ABC and NBC (many shows firsts for Winnipeg). And you could have seen with your own eyes the very first color telecasting in Winnipeg . . . a recent accomplishment for Channel 12.

Too bad. But enjoy yourselves anyway. Live it up . . . have a ball . . . and try to forget what might have been. After all, there's always next year . . .

CHANNEL



Two markets of vital importance in French Quebec are **Sorel** and **Joliette**.

Reach and sell both markets through two radio stations but with **one combined rate card**.

CJSO

SOREL
1000 watts
1320 KC

CJLM

JOLIETTE
1000 watts
1350 KC

Reps: Hardy Radio & TV Ltd., Montreal - Toronto

. . . there is a measurable public opinion

Yet 53 per cent of these same people also said, "Yes," when asked if Canada should send troops to India to help repel a Red China invasion.

"This is a case of feeding the enemy before we fight him," commented SATURDAY NIGHT editor, Arnold Edinborough, who is the regular interpreter of the polls and their results.

HIS CHINNY-CHIN-CHIN

Edinborough is a lucid Englishman with a chin beard, who, lends color to the program as he serves up the same sort of think-piece commentary for which his magazine is noted.

His air of authority, much in the CBC tradition, pleases some Canadians, but has incensed at least one Toronto columnist, who praised the new program as a rising star on the Canadian television horizon, but damned Edinborough in the same breath for pomposity.

Regardless, Edinborough has distinction, and the program would lose a great deal of its tone and character without him. Meanwhile, he and his fellow editors at SATURDAY NIGHT have been feeding viewers some very provocative material.

The questions range all the way from United Nations' doings and such things as a new Canadian flag to attitudes, to divorce, blood transfusions, cancer research and The Twist — the dance described as a person trying to wear his clothes out from the inside.

The guests, meanwhile, include such varied figures as Gordon Sinclair, radio commentator, Sidney Katz, MacLEAN's writer, Glen How, counsel for Jehovah's Witnesses and many others not excluding pretty girls prominent in some way in their field.

Each Sunday evening Edinborough, or Royce Frith, the amiable Toronto lawyer who acts as host, with the help of two or three guests, brief the public on the selected issues.

The questions are then asked. And the results are reported the following Sunday.

Frith was selected for a major part in the show after he impressed Ross McLean, CTV executive producer as having television potential in his appearance on the earlier CBC show, *The Superior Sex*. He has a pleasing voice and helps diminish egghead impressions.

Frith takes chalk in hand and stands before a blackboard to make a point, or moderates in a six-minute debate between two of the guests.

DRAMA IN PUBLIC AFFAIRS

The latter is a device which lends variety and flexibility to the show and often demonstrates the drama in public affairs.

Recently on the show Frith sat beside David B. Archer, president

of the Ontario Federation of Labor and John Harbron, editor of *Executive*, while this pair squared off on the white collar worker.

The age-old vendetta of labor versus management was re-enacted as the outspoken labor leader disagreed heatedly with some of the politely-expressed views of the editor.

The majority of home viewers polled afterwards thought the power of the unions firm, but did not think they would make any significant inroads into the field of the white collar worker, who already has many benefits.

A more heated and dramatic exchange however, took place during the debate on compulsion in blood transfusions. How, the Jehovah's Witnesses counsel, walked off the program.

Aside from the polls, the briefings, analysis and debates, *Telepoll* has another feature, which adds to its interest and diversity. This is its executive panel.

Here a Telex machine, similar to those used by the sponsor, CN and CP Telecommunications, puts a question on some economic topic to three outstanding businessmen located across the country.

The machine quickly records their replies which are shown to viewers. Thus a demonstration of the sponsor's communication service is worked into the format of the show.

LINK WITH THE NATION

In an article in his magazine, Edinborough points out the value of *Telepoll*. With a viewing audience estimated at over a half million, the program has set out to collect and classify opinions that the two great media radio and television have only disseminated before.

There is no national newspaper in Canada and only four general interest magazines which have national circulations, Edinborough says.

Telepoll is helping to fill the need for publicizing the national point of view, he says. It has "built up a fascinating profile of public opinion in Canada — a profile hitherto completely unknown."

It is proving that there is a public opinion in Canada, that it is measurable and reliable.

The results of polls presented to viewers on *Telepoll* is no chance affair. The Byram Research Organization chooses a weekly sample of over a thousand homes representing every walk of life. Successive tests on two programs using the same question on two different sample groups has brought forth almost identical percentages, offering proof of the reliability of the sampling.

Here then are a few more shades in the Canadian profile:

Canadians evidently agree they

are too soft on Communism. *Telepoll* found 66 per cent of them answering "yes" to this question and another 62.9 saying that Communist party members should register as foreign agents in Canada.

In a poll asking which world leaders do you admire most, President Kennedy topped the list with 49, MacMillan came second with 16 and Nehru with 15. De Gaulle drew 11, Adenauer 5 and Khrushchov 4.

More people, 59.5 per cent, think Kennedy has done a better job for his side than Khrushchov has for his.

A slight majority, 51.9 per cent as against 46.6, believed Adolph Eichmann should get the death penalty. It would be interesting to have the results of a similar poll in Israel. Significant in this poll was the fact that only 1.5 per cent had "no opinion."

It should be of value to political leaders to note that 41.8 of Canadians, as against 36.4 don't believe the Commonwealth would be weakened if Britain joined the Common Market. A more substantial majority 48.5 as against 27 are in favor of Canada trying to form a Common Market with the United States.

The final script of *Telepoll* is prepared by the producer, John Rooke, of CFTO-TV. This follows a Wednesday afternoon conference held in the SATURDAY NIGHT offices and attended by the editors, Ross McLean, CTV executive producer, Rooke, and agency and sponsor representatives and others.

— April 5, 1962

Radio 63 **CKRC**

WINNIPEG, Manitoba

On-the-go

radio

in

Winnipeg . . .

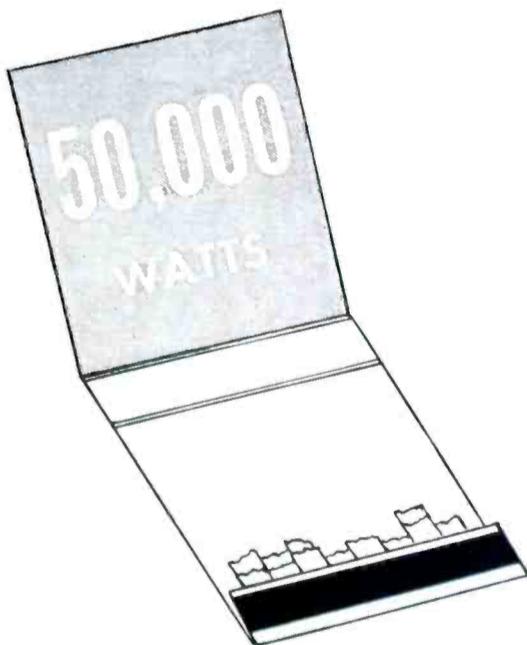
. . . the

NEW

CKRC

A Trans-Canada Communications Station

represented by All-Canada



MATCHLESS

for selling in Edmonton

CFRN — RADIO

1260 on the dial

Radio Representatives Ltd.

Montreal, Toronto, Winnipeg, Vancouver
U.S.A. Young Canadian Ltd.

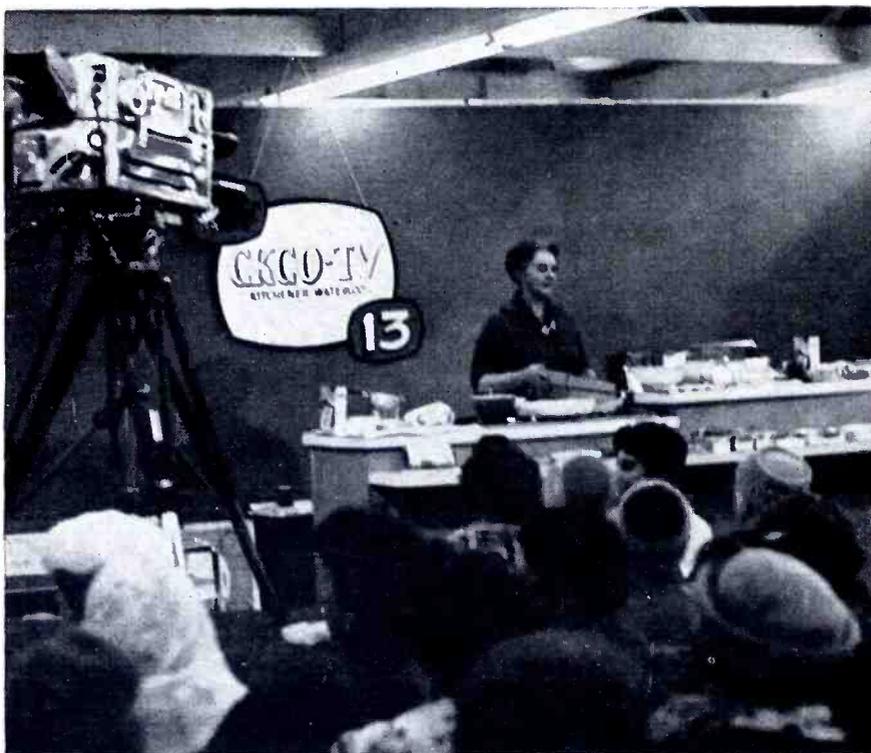
Divorce — a splitting headache

CFCN RADIO/TV
CALGARY

TV SELLS FOR THIS SUPERMARKET



REP MET SPONSOR over a closed circuit, when Art Harrison of the Hardy Rep office interviewed Harold Pfeffer, general manager of Kitchener's Hiway Market, for the benefit of a group of Toronto agency people, visiting Kitchener to help CKCO-TV celebrate its eighth birthday.



MRS. SCRIVER'S COOKING SCHOOL, aired daily by CKCO-TV, was presented from the floor of the Hiway Market as part of the "March Shopping Party," before an eager audience of Hiway customers.

A SMALL WATERLOO, ONTARIO grocery store, started by Mr. and Mrs. Ralph Kraft in 1947, has a story to tell of phenomenal growth in size and volume, and television gets a lion's share of the credit.

Harold Pfeffer, general manager and secretary-treasurer of Hiway Market Ltd., three miles from Kitchener's city hall, told the story, in a closed circuit interview with Art Harrison, manager of Hardy Radio & Television Ltd., national sales reps for CKCO-TV, Kitchener. It was piped from the floor of the store to a luncheon party of Toronto agency people, who had been driven into town by bus to help the station celebrate its eighth birthday, March 8.

PHENOMENAL GROWTH

Pfeffer told how when the Krafts opened their business as what they described as a "momma-and-poppa store" in Waterloo in 1947, they occupied about 5,000 square feet and turned over something in the neighborhood of \$100,000 a year.

Their present premises now have a shopping area of 60,000 square feet, in addition to a 50,000 square foot warehouse in the basement. Volume has grown by leaps and bounds, and last year they hit a cool six million!

In Harold Pfeffer's own words "television has played a big part in this growth."

"We use radio and newspapers too, but locally we use two dollars in TV for every dollar in the other media combined. CKCO-TV is the only television station in our area, and we use just radio and newspapers in the remoter places."

The Hiway Market draws about 50 per cent of its trade from Kitchener-Waterloo, Preston and Galt. Between 14,000 and 17,000 people go through the check-out each week, averaging \$10 to \$12 per purchase.

The store operates five major departments, in this order of importance: groceries, meats, produce, hardware, clothing. These are broken down into sub-departments.

"We carry over 10,000 individual items," Mr. Pfeffer said, "and if you don't believe me, you can come in any time and count 'em."

The store is open until ten p.m. every evening. In 1953, when they moved into the present location there were 25 employees. Now, nine years and fourteen additions later, they have 225 — 90 of them part timers.

CAME THE TELEVISION

It was back in 1955, the year CKCO-TV was born, that Hiway succumbed to pressure from station salesmen and tested the new medium with one 20-second spot for a special on "fruit-in-season".

They were amazed to find that there was a fast sell-out, with

people coming in from as far as ten miles away to cash in on the "special".

From this point they went deeper and deeper into TV.

First of all they took on a 6:45 p.m. newscast, using commercials for their "specials" of course, but also plugging their store location, evening hours and their thousand-car parking lot.

Their current basic schedule is six spots a day, plus outright sponsorship of three newscasts a week.

From time to time, they buy into the station feature, *Mrs. Scriver's Cooking School*, as participating sponsors, using it for the same purposes. Co-sponsors on this show are never competing retailers, but usually national food products available in the store, used in demonstrations by Mrs. Scriver in her daily show.

During the *March Shopping Party*, which was in full swing at the time, Mrs. Scriver was doing her daily stint from the floor of the store. Hiway was participating as a sponsor as well as playing host. In addition to this they were using saturation spots, up to six a day, to promote the event.

Harold Pfeffer pointed out, in all fairness, that radio and newspapers, as well as television, get a bigger play for these promotions.

PREFER ADVERTISED LINES

"Hiway," Harold Pfeffer says, "spends about \$100,000 a year in all media. About one third of this goes to CKCO-TV."

"We favor daytime television, because we are trying to reach the housewife when she is doing her cooking and shopping."

"We choose lines which are nationally advertised on TV for special display in the store, because we know these are the lines people are looking for and we want to make them easy to find."

"We aim to turn over our inventory once in two and a half weeks, and we need these TV-advertised lines to do this."

"We supply products and prices and leave it to the station to write the copy."

"Bill Whiting, CKCO's promotion director, works closely with us, advising on special campaigns and special deals which are coming up."

"Our advertising department, now under Lyle Gray, works two weeks ahead of time with the station, preparing ad bulletins which are passed to department supervisors to relay to the clerks, so that everyone will know what is coming up."

— April 5, 1962



"The Sound of Service in Montreal"

VITAL

**To Your Plans in
Booming B.C.**

RADIO 9 CJVI

Victoria

*For 5 Years Consistent Leader
in The Market*

Home of Canada's Best Seller

JOE'S NOTEBOOK

Ask the All-Canada Man.



MARCONI Radio

Pioneers in Stereo in MONTREAL

600 kcs. 92.5 mcs.
AM FM

"THE BEST OF
TWO WORLDS"

represented by All-Canada



Young Drivers' Club

MAY REDUCE INSURANCE RATES

by KIT MORGAN

ONE OF CFRB's biggest public service efforts for sometime is the co-sponsorship and promotion of a Pro Drivers' Club for training teenage motorists.

The station has launched a year-round campaign to encourage teenagers to learn to drive or take special advanced instruction with the club.

"It's a great thing for Toronto teenagers," declares Sgt. Ray Johns of the Metro Toronto Police Traffic Safety Bureau, the supervising organization.

"We think it will result in reduced insurance rates for young drivers, which will be a great thing for their parents."

Johns will supervise the Club and co-ordinate the efforts of the four sponsors, the Metro Toronto Police Traffic Safety Bureau, the Metro Toronto Safety Council, the Ontario Safety League, and CFRB.

Crediting CFRB with the original idea, Johns said police and safety officials had developed a completely new program to create better teenage drivers through "education, not enforcement".

Mayor Nathan Phillips and civic, police and safety leaders applauded the scheme at a luncheon sponsored by CFRB on May 8th to introduce the Pro Drivers' Club.

APPLICATIONS POUR IN

In less than a week 500 applications for membership were received in response to saturation promotion on CFRB, which included the ap-

Beginners will receive 25 hours of instruction on rules of the road and driver attitude from professional educators engaged by the Ontario Safety League, lectures on the Highway Traffic Act by the Metro Toronto Police Traffic Safety Bureau, 10 hours of behind-the-wheel lessons by licensed driving school instructors, and 18 hours of observation and instruction as a



FIRST APPLICATION FOR MEMBERSHIP in the Pro Drivers' Club, co-sponsored by CFRB, police and safety organizations, is handed to Police Chief James Mackey by Miss Roadeo, Kitty Nerlich of West Hill Collegiate. Looking on is teenage athletic champion Bruce Kidd, on CFRB's news staff for the summer. The event took place at a police safety display in a Scarboro shopping plaza.

pearance of Sgt. Johns on several programs.

This was backed up by large newspaper ads sponsored by CFRB. Competing stations carried news of the organization in the Mayor's weekly radio report. CFTO-TV included the item in news broadcasts and CHCH-TV, Hamilton, has scheduled an interview with 'RB's Wes McKnight about the scheme.

"The competition isn't letting station rivalry stop them promoting a really worthwhile service," said CFRB's advertising and sales promotion manager Jerry Maccabe.

Promotion of the Club has also included the appearance of the CFRB helicopter, bearing Miss Roadeo, and teenage athlete Bruce Kidd, now at CFRB, at the opening of the new Cedarbrae Plaza in Scarboro and at the stock car races at the CNE Stadium, he said.

Maccabe cited the safety factor as one of the big reasons for the Club.

"After all, teenage drivers in Toronto account for an estimated 18.4% of accidents, and reports show that a driving education course like this can cut accidents by 50% and mean 90% fewer driving violations."

Sgt. Johns points out "When kids are taught to drive by their parents, they're taught their parent's bad driving habits. As Pro Drivers, they'll learn only the best, safest driving techniques."

passenger. The overall cost to the student will be only \$48.50.

At no cost, licensed teenage drivers will be given six hours of classroom instruction, followed by a written examination.

To encourage teens to undergo this rigorous training, the Pro Drivers' Club offers many benefits.

Each member receives a Club sticker for his vehicle, and every month outstanding acts of courtesy and safe driving by members will be honored, and publicized by CFRB.

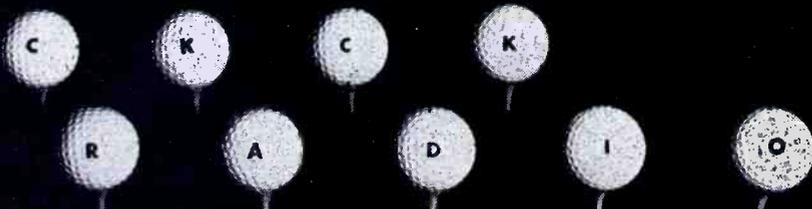
The station will also broadcast teenage panel discussions, and CFRB's traffic helicopter will give Club members a view of city traffic conditions from the air. The sponsoring groups are also arranging a regular series of special safety nights with films, talks, displays and first aid classes, plus tours of automobile plants, accident bureaus and traffic units.

The first beginners' course begins May 26th, the first refresher course on May 30th. Each year will feature regional rodeos, a grand finale roдео tentatively set for the weekend after Labor Day, annual awards and a safety banquet, all of which will be covered by CFRB.

The station is eager to share its idea with any other stations interested in launching a similar campaign in other centres.

— May 24, 1962

Teed up
for Summer!



IN REGINA
ANOTHER TRANSCANADA COMMUNICATIONS STATION

LOCALS LIKE LOCAL MUSIC

THE FIRST FEW MONTHS of 1962 have seen a determined effort by Radio Station CJBQ, Belleville and Trenton, to encourage local musical talent and to foster an interest in, and appreciation of good music.

CJBQ feels that in the past five months they have demonstrated that this can be done.

The station's activities have revolved around four main areas of which the first is the CJBQ Piano Scholarship Series.

This program was initiated actually in 1960, and the fourth scholarship was awarded this May. The participants are pupils of the Belleville and Trenton Branch of the Ontario Registered Music Teachers' Association.

Ten individual fifteen minute recitals are broadcast and adjudicated by a highly competent local musician who listens at home. Two semi-finalists are chosen to give a second recital and the winner receives a cheque for fifty dollars.

Selection of the winner is based on the student who displays the highest degree of musicianship and the fullest sense of interpretation. The series is designed to provide a showcase for talented young musicians and single out specifically those who have the greatest potential as artists.

LOCAL ORGANISTS PERFORM

The next live musical endeavour was arranged in co-operation with the Bay of Quinte Chapter of the Royal Canadian College of Organists.

Every second Sunday during the fall and winter, local church organists perform in a 30-minute recital. The 46th such recital was held in May and concluded the 1961-62 series. Each participating organist receives a professional fee. The program originates from their respective churches.

These recitals not only give listeners the opportunity to hear good organ music, but also provide the organists with an opportunity to perform organ works that they would not perhaps normally play during the course of their church duties.

One of the highlights of the 1962 programs was a special recital by Mr. Alec Gordon in celebration of his twenty-five years of service as an organist in Belleville.

CHORISTERS CONTRIBUTE

The third area of local live music that is featured by CJBQ is connected with special events. This year the performance of Mendelssohn's "Elijah" by the Belleville Choral Society was broadcast in its entirety. Another important broadcast was a one hour program of selected winners from the Northumberland Music Festival held in

Campbellford. Recitals by church and school choirs, and many other



CJBQ's MUSIC COMMENTATOR Eugene Lang introducing one of the selections by the Eastern Ontario Concert Orchestra.

local events are also aired by the station.

RECITALS ARE TAPED

In January 1962, CJBQ instituted the *Artist Recital Programs*, with eight prominent local artists signed for the first group of broadcasts. All were paid a professional fee.

Among those who took part were Robert Reid, well-known Canadian tenor, formerly of Toronto and now residing in Belleville; Hazelanne Guloien, soprano, and formerly with the Carl Tapscott Singers; Gregory Butler, pianist, who has frequently been heard in Toronto; Marion Stratton, violinist, who formerly performed with symphony orchestras in Western Canada; and, Tamsin Reid, a 17-year-old pianist, just starting her career, who is showing a great deal of promise according to local critics.

All of these programs were pre-recorded by the station, and many hours were spent to ensure the highest fidelity recording.

Two of them were recorded away from the station's studios. One was an empty auditorium, and here there was a major acoustical problem. This was finally solved by the artist performing on stage behind the closed curtains. The auditorium was selected because of the availability of an excellent concert grand piano.

Another pianist wanted the program recorded at home, because of familiarity with his own piano. This problem too was overcome and the resulting broadcast was a complete success.

The musical season on CJBQ was concluded May 17th, when the station sponsored and presented a sym-

phony orchestra concert in the Trenton High School Auditorium.

The Eastern Ontario Concert, a local amateur orchestra of some 46 players ranging in age from eight to eighty provided the performance.

This group was established 18

months ago and its personnel includes people of many varied occupations. There's an electronic technician, a radio announcer, school teachers, a federal member of parliament, school boys and girls housewives, clerks and music teachers, and they come from all over the Quinte District. The conductor is a young New Canadian named Stephen Choma who has an excellent musical background and is highly respected by the players.

The concert was extensively promoted over the air by showcards displayed in retail stores and a small schedule of newspaper advertisements. The whole event was arranged by CJBQ who gave the orchestra a substantial cash grant. A well-known local contralto was guest soloist — Janice Glendinning. The program presented was a varied one and included Canadian works as well as works of the old masters. "The Poet and Peasant Overture" by Von Suppe and Katelby's "In A Persian Market" were received enthusiastically by the large audience.

Janice Glendinning sang an operatic aria and some well-known ballads.

The two hour program was broadcast live in its entirety.

June 7th, 1962

IN CANADA IT'S

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9 Channel Fully Interlocked Re-Recording.
Complete Transfer Services • 35 & 16 MM
Magnetic Striping.

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Fully Equipped • Sound Stage Lighting.
Sound Recording and Arriflex Cameras.

Editorial

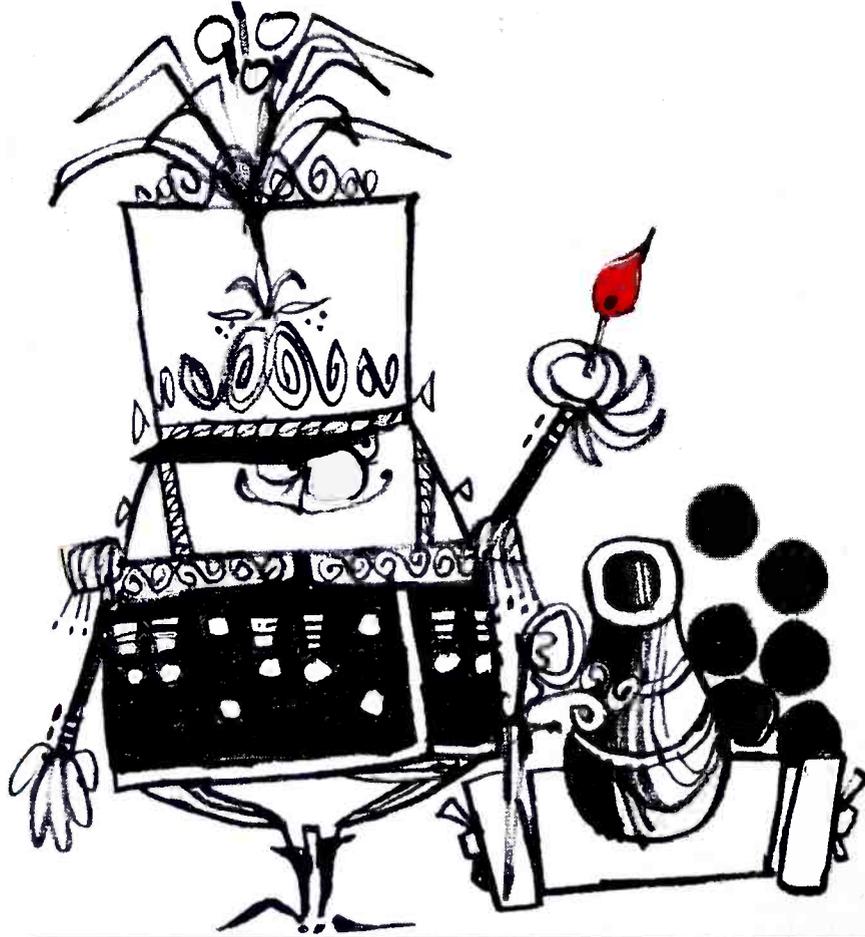
Fully Equipped 16 & 35 MM Editing Rooms.
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"ACTION STATIONS!"

Who's sore? Nobody is, it's just one of those friendly local engagements in which TV stations oppose each other with numbers. Recently our opposition announced 63% as against 36% in their favour. For a moment we thought we were holding their ad upside-down! When we use a more recent survey (Nielsen, Jan. 1963) it puts the numbers in a different light - with these 4-midable results!



Noon to 6 p.m.		Prime Time Areas (Mon. thru Fri.)	
CFCN-TV	84%	CFCN-TV	51%
Alternate Channel	16%	Alternate Channel	47%
		(Shared: 2)	

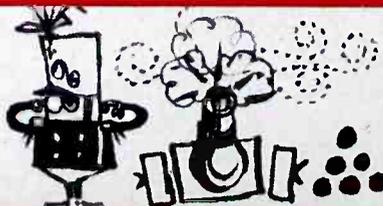
AVERAGE OVERALL, NOON TO MIDNIGHT

CFCN - TV 62%
(our side)

ALTERNATE CHANNEL 38%
(their side)

The final score . . . more eyes on 4!

CFCN
RADIO/TV CALGARY



PURVEYOR OF SPIRIT AND FEELING

PETERBOROUGH'S "Citizen of the Year," star of CHEX Radio's 6 to 10 a.m. *Del Crary Show*, knows how to wake up and warm the hearts of a community.

He does it with music, poetry, homely philosophy and friendly advice designed to give the people of Peterborough a "leg up" in life and their young ones "an early start and safe journey to school."

In his Sunday evening *No Place Like Home* show, Crary reads such poems as "Definition of a Cub" — "a piece of skin stretched over an appetite, a noise covered with smudges, who imitates his dad in spite of all efforts to teach him good manners."

Every Sunday Crary selects some of the numerous poems that are sent to him — those that he feels have something to say to his listeners.

He reads to the accompaniment of muted organ music such things as "The Little Boy Who Didn't Pass," "A Little Parable for Mothers," "Nurses Uniform," "A Friend's Greeting," "A Sportsman's Prayer."

And somehow when he finishes even the grouchy neighbor smiles at the little boy who treads on his flower garden. Or the mother or aspiring young nurse who has been buoyed up for that day sits down to write him a letter.

On Saturday afternoon Crary, host of CHEX-TV's *Dance Party* for teenagers, plays the saxophone and leads a small combo of jazz musicians. In his pre-airtime chats he is famous for talking "man to man" to these young people.

He never talks down to them and he tells them straight — "if you dress properly, you'll behave the same way." And they love him for it.

Probation officers often consult Crary and have allowed more than one erring lad freedom on his say so. And *Dance Party* has often proved the making of them.

"The stars are the teenagers who come to the show," says Crary. "They have accepted these boys and made them feel comfortable."

GOOD SAMARITAN

It is no wonder then that in February of this year, Crary's followers, school children, housewives, nurses, senior citizens — all the little people who make up the daily radio audience — seemed of one mind.

They were convinced Crary, always willing to emcee a show for the old folks, provide some gaiety for the young ones, or lend a hand to anyone with a problem — like the paralytic girl whom he talked into having an operation when her mother and doctors couldn't — was definitely the "Good Samaritan" of the year.

His followers backed up their conviction with the highest number of votes cast for any candidate in the 12-year history of the "Good Citizen" award sponsored by the newspaper, the *REVIEW WEEKLY*.

The competition has not always been easy. Among previous winners are such notables as the well-known editor, author and playwright Robertson Davies.

Some say that Crary had an unfair advantage as he had five sure votes to start with from his many children from his numerous marriages — all to the former Nonnie O'Toole of Peterborough.

Nonnie was a Catholic and so they were married twice, once by a priest and once by the protestant padre in Italy. Then later Crary was converted and they were married again by a Catholic priest in England.

Crary met her during the war years in Peterborough, while he was on leave from his duties as an army bandsman with the 48th Highlanders. Later, both in the service, they travelled together with the same army show in Italy, she a high-stepping chorus girl.

RECORDS AND BOOKS

Today Crary's pride and joy is a two and a half year old daughter Darlene, who came along seven years after everyone else and makes his marriage seem "like a second honeymoon."

She accounts too for the feeling that he has put into a recording some of the poems from his popular *No Place Like Home* show.

The record was put on sale under that title early in June and the CHEX "Tunedex Survey", compiled from local record shops, showed the Crary record the top selling LP in Peterborough that week, an unusual event for any Canadian record.

Meanwhile, some 1,800 copies of a bound collection of the poems have been distributed by the station, some as far away as Africa and Florida, while 5,000 copies of a second collection have been ordered.

Proceeds for the recording, made at the suggestion of Mayor Stan McBride, are going to the municipal chapter of the IOOE for its Trent University fund.

It will supplement the annual fundraising variety show, *Red Stocking Revue*, emceed by Crary, which made \$1,900 from its last production. Sale of the records is expected to double or triple that.

The secret of the popularity of Crary and the poems he reads seems to be that he cares about his listeners. But what is more important he helps them to care about themselves.

THERE IS A SANTA CLAUS

When a teacher in one of the public schools told her class that Santa Claus was only father, an uproar followed. Both the children and their mothers were upset, until one of the mothers got Crary on the phone.

He was summoned to read to the Grade III class a poem, "The Truth About Santa Claus." It assured all that Santa Claus, like Jack Frost, is a symbol of something real.

Santa Claus is the spirit of goodwill and giving that is bigger than

any cynical person, or any single father who puts on the uniform, or foots the bill, Crary told the children.

"I believe in Santa Claus," he concluded and thus restored their faith in their parents and their folklore.

Crary was for many years a wandering minstrel whose biggest asset, he says, was an "understanding wife who goes along with what I do."

In travelling with bands, shows and ice revues in Canada and the United States and in far away places like Italy and Korea, he learned the meaning of the word home.

Like good health, home he discovered is often taken for granted, until one is away from it.

"The people of Peterborough have been so good to me," Crary says. "They depend on me. I came home at last and I don't think I could ever leave them now."

Crary got started in radio when CHEX programmers listened to his spiel at dances, liked it and offered him a job as an \$85 dollar-a-week announcer.

But his current Radio and TV role harks back to when he was in England right after the war in an orchestra playing background music for the movies.

LETTER FROM HOME

One of his first attempts at reading came when he was on a ship on the way to Korea. A sergeant in the Canadian Signal Corps special international band, Crary had some of his friends hum as he read aloud the letter of a Canadian soldier from his sweetheart.

All were touched, while the soldier wept to hear the words of his "girl" read softly with a musical accompaniment.

"People of high intelligence might be cynical about this," Crary says.

"But the people who listen to the kind of program I am doing have a good deal of sentimentality in them. I don't think it hurts them a bit."

All women are basically maternal. Crary suggests. "You read them something like 'Baby Shoes' and the phone jumps off the hook."

It seems that a little bit of sentiment is not only good for mothers and good citizenship, but also good business as well.

The Comstock Funeral Home has sponsored Crary's Sunday night poetry readings for the past four years, while many local and national advertisers have had success through his daily radio and nightly television shows.

The list of continuing advertisers for the *Del Crary Show* includes Adams Brands, Bell Telephone, Bristol-Myers, Canadian Tabacofina, Coca-Cola, Colgate Palmolive, General Foods, Imperial Tobacco, Peter Jackson, Lever Brothers, Ontario Hydro and others.

As for CHEX, "the radio station with the good sense to keep such a performer on its staff" according to



Stovin-Byles its reps, it holds first place in the ratings in a coverage area of 437,300 people with a buying income of \$578,000,000.

Located in the heart of the Kawartha Lakes district, Peterborough is a centre for mining, farming and other industries as well as \$15 million annual tourist industry.

In 1956 it was named "Model Community of the Year" by the publishers of *TOWNS AND CITIES* magazine.

Whether it be in those activities mentioned, or his *Talent Time* show, or a benefit performance for the hospital or the old folks, or instruction to youth to which he gives unsparingly Crary illustrates what is often forgotten that mass media are not just purveyors of facts, but also of spirit and feeling.

July 5th, 1962



MEDICINE HAT, Alta.



Now 10,000
persuasive watts
covering the
Southern Prairie!

A RADIO
ALBERTA STATION

represented by All-Canada



FETE AU VILLAGE

by Paul Sabourin

ELEVEN YEARS AGO, Paul Legendre set out to discover and broadcast the French-Canadian folklore not only of communities in the province of Quebec where it naturally abounds, but in practically every section of Canada from Maillardville near Vancouver to Cheticamp on Cape Breton Island. Since 1951, Legendre has visited scores of these communities all over the country, and produced "Fête au village" for the CBC French Network.

Fête au village does not require a studio or professional artists or even a sound effects man. And it doesn't need a script. Everything about this show is spontaneous and unrehearsed and the entertainers on it are people living in the places it visits.

Actually, and as its name implies, *Fête au village* is based on one of French-Canada's most cherished customs, the village party where everyone around was invited to take part in singing, dancing or just plain old story-telling.

Usually the events were held in parish halls or some other community centre, but in more rural areas the people would meet in one of the farm homes.

It was customary at such times for visitors to sing, "bonhomme, tu n'es pas maître dans ta maison quand nous y sommes", a friendly way of telling the host, "old man, you're not the master of your home when we're around." But it was said only in jest, though the parties were known to last far into the night, whether the host liked it or not.

Such get-togethers were more common in the days when people did not have TV, radio, the movies or the other diversions they have today. But a *Fête au village* broadcast is a reminder that the tradition is still alive. The folk-singers and dancers and fiddlers and oldtime raconteurs are there, just as they used to be, with all the homespun flavor of a county fair or a grandfather clock.

This year's series, which started July 7, is made up of 13 half-hour shows and is heard on 25 Canadian stations, including three English-language stations, CBE in Windsor, CHVC in Niagara Falls and CJOR in Vancouver. The French Network's key station, CBF in Montreal, presents the program on Saturdays from 12:30 to 1:00 p.m., and so do twelve other outlets in the east. But the program time differs elsewhere because of time zones. The entire series is sponsored by Assurance-vie Desjardins.

A PRODUCER'S DREAM

The originality of *Fête au village* is hardly surprising to those who know Paul Legendre. One of the French Network's most imaginative producers, Legendre is noted for his talent, his originality and for his ability to come up with programs that appeal to the widest possible audience.

A 40-year-old native of Quebec City, he has specialized in radio for more than 15 years as a writer and producer for the French Network. Between 1947 and 1952, Legendre introduced such successful programs as *Les Peintres de la chanson*, *Au gré de la bohème* and *Match inter-cités* to the network. Moving to Montreal in 1952, he produced *Radio-Carabin Le Petit Théâtre de Radio-Canada* and *Nouveautés dramatiques*. Then, starting with the 1955-56 season, Legendre launched the French Network morning show *Chez Miville*. Seven rousing seasons on the air have made this program famous both at home and abroad. The *Chez Miville* team, headed by Legendre and the comedy trio of Miville Couture, Jean Mathieu and Jean Morin will return to France for their second personal appearance tour in October, shortly before starting another season.

Fête au village began to shape up in Legendre's mind back in the '40's when he was a student in social sciences at Laval University. "All through my studies," he says, "I was keenly aware of the importance of folklore to the French-Canadian way of life. I was particularly interested in the extent to which it flourished across Canada, and I felt that this was not as well known as it ought to be. Here, to my mind, was an aspect of the Canadian scene just waiting to be discovered."

Legendre became so fascinated with the idea while at University that he wrote about it in his thesis, "La publicité radiophonique au Canada français" and later in a book, "La Radio: puissance sociale".

He had already started his career as a part-time producer at CBV and



Modern Photo Service

AN OLDTIMER IN ONE of the French-Canadian communities visited by the radio show "Fête au village" does a bit of reminiscing. Holding the mike is Roland Lelièvre, emcee of the show, while producer Paul Legendre, who created this CBC French Network program in 1951, looks on (back to piano).

he pointed out in his writings the role and influence that radio could have in such a project.

But it wasn't until 1951 that the theory could be put into practice. That summer, equipped with a tape recorder and a good supply of road maps, Legendre and another CBV staffer, Roland Lelièvre, still the show's emcee, headed out on the first tour.

The shows were aired later that year and achieved the kind of success that producers dream of. The critics praised them and the listeners sent in thousands of appreciative letters. But the biggest compliment of all came the following year. On October 25, 1952, the Canadian Association for Adult Education announced that *Fête au village* had been voted the Canadian Radio Award for 1951-52.

KNOWN THE WORLD OVER

The program has also gained recognition from listeners all over the world.

Portions of it are broadcast by the CBC International Service, drawing letters and comments from the United States, Europe, Africa, the Middle East and the West Indies. For the past three years, recordings featuring *Fête au village* have been one of the International Service's exchanges with radio stations in 42 countries. A total of 90 stations including 23 in the United States and outlets in such far-away places as Cambodia, Vietnam, Madagascar, the Reunion Islands and New Caledonia, broadcast the programs.

Fête au village has also originated outside Canada on a few occasions. One of the 1952 programs was recorded in French-speaking Lewiston, Maine, and another at Ville-franche-de-Rouergue, in the Midi, during Legendre's first tour of France with *Chez Miville* in 1960.

International listeners particularly, have often commented on the fact that *Fête au village* doesn't merely entertain, it also informs. On each

program, Lelièvre describes the community or district visited and relates a few anecdotes concerning its history. Usually, a leading citizen such as the mayor or priest is invited to say a few words. Unlike the folklore, which must be as informal as possible, this part of the program can be prepared in advance since a *Fête au village* visit is never unexpected. Arrangements with each community are completed long before a tour starts.

The itinerary for this year's series gives a good idea of the territory covered by *Fête au village*. Programs now being aired (with broadcast date in brackets) were recorded at St. Joseph-de-Beauce, Que. (July 7); Victoria, B.C. (July 14); St. Jean-des-Piles, in Quebec's St. Maurice River Valley (July 21); Bonnyville, Alberta (July 28); St.-François, Que. (Aug. 4); St. Denis, Sask. (Aug. 11); Tadoussac, Quebec (Aug. 18); Ile-de-Chênes, Man. (Aug. 25); Lake St. John district, Que. (Sept. 1); Madawaska District, N.B. (Sept. 8); Matane, Que. (Sept. 15); Temiscaming, Que. (Sept. 22); and the Ottawa River Valley (Sept. 29).

Last year the program included stops at Saint-Sacrament Parish, Vancouver; St. Paul, Alberta; St. Jean-Baptiste Parish in Regina; St. Malo and St. Lazare, Man.; Windsor and Sudbury, Ont.; Shédiac, N.B. and Ville-Marie and Percé, in Quebec's Abitibi and Gaspé regions.

In May 1953, Paul Legendre published a book, "Fête au village" aptly titled since it was based on his cross-country travels with the show. There is one line in it that best sums up his impressions: "In all the places that I have visited and with all the people I have met, I have felt the pulse of French-Canada. Its beat is strong and steady."

The same may be said for *Fête au village*, a program deeply rooted in French-Canada's past, yet vigorously conscious of its present.

August 2nd, 1962

...unquestionably

DOMINANT

IN

**REGINA -
MOOSE JAW**

See

JANUARY

NBI

REPORT

Nielsen Broadcast Index

**REGINA
AREA**

ASK OUR REPS — ALL CANADA TELEVISION

CKCK-TV *Channels* **2·6·12**



A SALE HAS BEEN MADE

Car salesmen are still important, but dealerships grow and flourish when their cars and their reputations are pre-sold by CFPL-TV.

Latest statistics* show that residents of London and Western Ontario spend more than 168 million dollars a year for cars and automotive supplies. Retail sales total over one billion dollars. How big is your share?

CFPL-TV will help you sell in the rich Western Ontario automotive market. Remember too, that if you have products to test, CFPL-TV covers Canada's Number One Test Market.

No other major market in Canada is so dominated by one television station.

Call your All-Canada man or contact CFPL-TV, London, Canada.

*Sales Management.



T631

Back Students in Own Enterprises



CKGM GENERAL MANAGER Don Wall presents Harold and George Mendes with the first of the student loan cheques the station offers to encourage young Montreal students in summertime free enterprise projects. This cheque financed a power-mower lawn-cutting service.

CKGM MONTREAL has instituted a unique employment service for summer-vacationing students, and has now set up a plan to help them start their own businesses.

Before colleges and high schools closed for the summer, the station spread the word of its public service scheme and some 600 students registered for full-time employment and another 700 registered for part-time work.

Five times a day CKGM airs the news of available student baby-sitters, life guards, camp counsellors, clerical workers and such. Then staffer Jean Aird, co-ordinator of the program, makes contacts and sets up interviews between students and business firms or householders. Last year over 1,200 students found jobs through the service and built up an impressive list of satisfied employers, and this summer's program promises to be equally successful.

CKGM also gives a boost to students with more initiative than cash, by way of 20 interest-free \$100 summer loans to encourage free enterprise projects.

One was granted to finance a power mower for two lads with 30 weekly lawn-cutting contracts lined up in Westmount; another went to buy a trumpet for a young man with the chance of a summer job with a band.

This fall the station plans to analyze the results of the student loan experiment to see how many student projects succeeded, how many failed, and how many loans were repaid. If the scheme proves worthwhile, CKGM hopes to interest a number of Montreal business firms in contributing to a loan fund that could finance several hundred students in vacation-time business ventures.

August 2nd, 1962.



EDMONTON, Alta.

Top o' the Market in

- On-air Promotion
- Merchandising
- Sales Creativity and, of course —
- AUDIENCE

A RADIO
ALBERTA STATION

represented by All-Canada



33

Reasons why the New 4½ Inch TK-63 I.O. Camera is the first choice of producers, engineers and operators.



- 1 All Canadian-built.
- 2 Operation of camera by video control operator made simple because camera head contains all setup controls. Control operator has control of remote iris and gain/pedestal.
- 3 Camera heads interchangeable without requiring further "setup".
- 4 I.O. tube easy to change with convenient slide-out arrangement.
- 5 Automatically counter-balanced chassis fixes centre of gravity while yoke is moved for focussing.
- 6 Associated power supply contains all solid-state elements.
- 7 Field tests confirm high degree of stability of TK-63 camera. Corona and Zener-type regulators are used for control of critical voltages.
- 8 TK-63 contains built-in calibration pulse.
- 9 Switches on rear of camera provide deflection reversal horizontally or vertically for special effects.
- 10 Each TK-63 contains its own intercom system with amplifier, power supply and level controls.
- 11 Each TK-63 camera is equipped with image orbiter with immobilizer switch.
- 12 The TK-63 employs an 8 inch viewfinder with 150 foot lamberts of brightness.
- 13 Maintenance is exceptionally easy because of complete accessibility of all components.
- 14 Camera pre-amplifier (using nuvistors) may be serviced by removal of side cover.
- 15 Twenty-six test points in the processing amplifier and fifty test points in the camera for both metering and CRO presentation.
- 16 TK-63 uses separate camera cable circuit for electronic lens cap. (Other cameras multiplex).
- 17 Neutral density disc control conveniently located at rear of camera.
- 18 TK-63 includes a high-peaking switch for viewfinder to assist in focussing.
- 19 Regulating transformers automatically supply correct AC voltages to camera for cable lengths to 1000 feet.
- 20 Filament-dropping test switch assists in locating trouble.
- 21 Iris drive assembly very compact with direct drive so that iris drive and lenses are easily removable.
- 22 TK-63 camera not vulnerable to stray magnetic fields because of heavy shielding.
- 23 TK-63 camera uses standard 24 conductor cable and connectors (same as used with colour cameras).
- 24 Three values of gamma correction in processing amplifiers.
- 25 Video transmission equalization of camera cable by 100 foot increments up to a maximum of 1,000 feet (switch in processing amplifier).
- 26 Viewfinder signal fully processed.
- 27 Large diameter four-position lens turret.
- 28 TV88 quick-change lens mount.
- 29 If Taylor Hobson zoom lens is used it can be coupled to the remote iris control system.
- 30 Built-in six-position filter switch.
- 31 Sub-assembly external connections through terminal boards.
- 32 Components, parts and tubes readily available in any part of North America.
- 33 This RCA 4½ inch type camera is the most widely used on North American continent.

Plan to use the TK-63 for critical applications and for routine studio operation.



RCA VICTOR COMPANY, LTD.

Technical Products

1001 Lenoir St., Montreal 30, Quebec

T H E M O S T T R U S T E D N A M E I N E L E C T R O N I C S

FAIRY GODMOTHER to CANADIAN TALENT

"CAN WE HAVE a built up chord from the saxophones?"

"A little less baritone, I think."

"Just a few notes on the string bass, please."

"Now, some top hat cymbal from the drummer."

And so began a recording session for the new Canadian Talent Library, a venture backed by radio stations CJAD Montreal and CFRB Toronto to produce 100% Canadian musical programming.

First hint of this project was made public last February at a hearing of the BBG, when plans for the library were included in CJAD's brief applying for an FM licence. But a Canadian library service has long been a dream of Lyman Potts, CJAD's program manager. "It just took a man like Thornton Cran, who had also conceived of such a service, to put the plan into action," says Potts.

In action it is, with ten recording sessions just completed in Toronto and Montreal, and the first set of ten transcriptions both monaural and stereo scheduled to go on the air in October, to coincide with the opening of CJFM-FM, CJAD's FM station.

"Somebody hit a B flat instead of a B natural. And five bars before letter E, let me have less second alto, and less tenor in the break."

The man behind the talk-back mike to the studio is a big man to reckon with in the world of recorded music, Ben Selvin, manager of Artists and Repertoire for the Custom Division of RCA Victor in New York.

"When I came up here I was apprehensive about the quality of the musicians, the calibre of the engineers, the acoustics of the studio, everything," admits Selvin. "Then when I heard the first 30 seconds of the first tune, my doubts vanished. I was overwhelmed. These recordings are as good as any ever made, anywhere." High praise, for Selvin has been a "music man" for over 40

years and has supervised recording sessions all over Europe as well as in the U.S.

Settling back in his chair in the control room at RCA Victor's studios in central Toronto, Selvin recalled that he cut his very first record just 43 years ago, in August 1919, and it was for Victor. The Ben Selvin Novelty Orchestra made the first pop record to sell over a million copies — it was "Dardanella", one of approximately 9,000 numbers (yes, 9,000, that's not a typographical error) recorded while he worked under nine different noms de plume simultaneously.

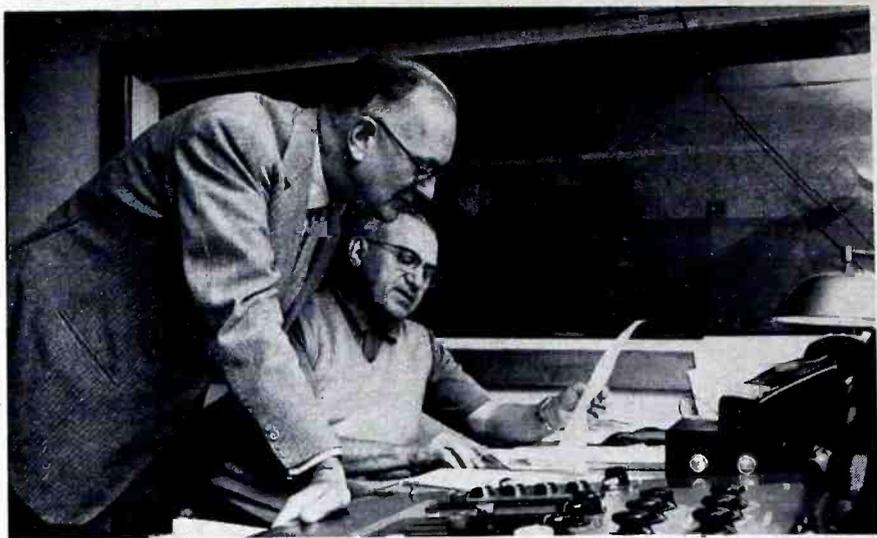
Selvin's was one of the first bands to broadcast, on WJZ New York in 1922, and five years later he was one of the organizers of CBS, where he was conductor for the *Kate Smith Show*.

"That mike is favoring the trombone instead of the trumpet. Let's try one mike instead of two for the brass pick-up."

(BROADCASTER played a small part in what CTL considers its good fortune in having a man of this stature as consultant and producer for the Canadian Talent Library. RCA Victor's custom record division sales manager, Al Sambrook, read about the projected library service in the March first issue of BROADCASTER and contacted Potts for meetings that led to mutually advantageous cooperation.)

Right now CJAD and CFRB are investing an estimated \$25,000 to \$30,000 in Canadian Talent Library, but its future and the contribution it will make to Canadian radio broadcasting will be largely dependent on the contributions broadcasters will make to it.

"We hope this initial effort will demonstrate to other stations the



BEN SELVIN, CONSULTANT and producer for the new Canadian Talent Library (right) outlines plans for the afternoon's recording session to W. C. Thornton Cran, president of CFRB and CJAD, backers of the library service. Below, Howard Cable conducts the orchestra in a lush string arrangement of a waltz, for one of the ten initial transcriptions.

merits of such a library," says "Winks" Cran, president of CFRB and CJAD. "CTL will be offered to other stations as a transcription service, and subscription fees will be utilized to add to the library. Within a few years such a quantity and variety of selections will be available that Canadian music could be dominantly featured on all Canadian stations."

While there are no minimum Canadian content regulations for radio stations, many broadcasters see the BBG's request for an annual report on the use of Canadian talent as a hint of such a ruling to come. CTL will be virtually 100% Canadian content, with Canadian musicians, conductors, arrangements, and the introduction of many new Canadian compositions.

"We're watching this project with great interest," the BBG told CTL, and CTL feels that its service could be the key to the Canadian programming sought by the Board.

"This library is the answer to the small station's problem of lack of local talent and lack of funds to bring live talent in from Toronto or Montreal, which prevents the station from achieving a balanced program schedule that is basically Canadian," Cran points out. "CTL will also be a boon to a low-power, low-revenue potential station in a large market

that cannot compete on a dollar basis with high-powered stations to provide Canadian programming."

Potts adds that, while commercial recordings are made primarily for consumer sales for home listening, he and CFRB's program director Jack Dawson have chosen music and musicians especially suited to radio programming.

Even the sequence of numbers on the transcriptions is tailored to broadcasting so that a station could play one cut after another and come up with a balanced variety program on the formula of a bright opener, followed by a ballad, and working through to a big production number to close.

"Brass section! Give me a little lip-gliss at the end."

In addition to providing stations with Canadian music which will appeal to their audiences, CTL feels it will give them a means of fulfilling a moral responsibility to encourage and support Canadian talent.

"The musicians we are employing come from all parts of the country," explains Potts, "so that when a station in the Maritimes or out West subscribes to CTL it may well be contributing to the livelihood of a local musician."

Canadian Talent Library must seem like a fairy godmother to Canadian musicians, employing well over a hundred of Toronto's and Montreal's top artists at what is the highest rate of pay in music in the world.

The union scale for recording electrical transcriptions is \$30 an hour, double that for the leader, with an additional 15% for doubling. And union regulations limit the amount of recording that can be done to 15 minutes per hour. (For commercial recordings, the limit is 15 minutes per three hours.)

"Rolling 'By the River Saint Marie', take number five."

At the first recording session, which went remarkably smoothly, Selvin was amazed to get a performance on the second take and commented, "these must be the finest musicians in Canada, but then, that's why they were chosen." However, with CTL'S perfection complex, the call for "take five" or "take number seven" has often been made and recording has sometimes lagged way behind the union's limit.

The names that will appear on the jackets of CTL's 12" transcriptions read like a "Who's Who in Canadian Music".

Howard Cable, one of Canada's best-known musical figures, conducts a 15-piece string orchestra on one CTL transcription and a 22-piece pop concert orchestra on a second. Johnny Burt, too, has recorded two transcriptions (which include four of his own compositions, recorded for

the first time) with 15- and 22-piece orchestras.

Other top names in Canadian music to be featured on CTL are Vic Centro with a 6-piece novelty group; Paul Grosney and a 9-man dance group; Rusty Davis with a 15-piece orchestra, and Roger Pilon of Montreal, whose selections include a number of French songs.

Numbers were carefully selected to appeal to a broad range of tastes, to provide music suitable to any hour of the day, and to achieve a balance between the familiar and the little-known.

"Canadian Talent Library will give Canadian musicians cross-country exposure every hour of the day, integrated into programming that already features names like Como, Sinatra, Dorsey, Goodman, until names like Cable and Burt and Pilon will be just as familiar to listeners," Potts predicts. "They will gain popularity and recognition, and radio will pre-sell them for personal appearances, club dates and commercial recordings, not only here but in the States as well."

RCA Victor will distribute CTL to radio stations throughout the U.S.A. and, as with Canadian revenue, the receipts will be "ploughed back" into library expansion.

"We are not pioneering the Canadian Talent Library to profit financially," says Cran, "but to profit Canadian programming and Canadian talent."

"Perfect! That's our master."

— Aug. 16, 1962

It's All English To Them!

ANNOUNCER:

30 SECOND SPOT "bla bla bla bla bla bla bla bla Esso
bla bla bla bla Rothman's bla bla
bla bla bla bla Canada Dry bla bla
bla Tide bla bla bla bla bla bla."

Your English advertising sounds like this to over THREE QUARTERS OF A MILLION newcomers in Southern Ontario.

If you're not talking their language — let CHWO reach them through its prestige programming in five different languages . . . the ONLY station that reaches this vast audience every day.

Let us help you introduce your products and services to this brand new market (Canada's THIRD LARGEST).

We can put your message into the language they understand!

Contact:

GIL-ARD ASSOCIATES

66 King Street West, Toronto — Telephone 366-7182

Hal Pirner, Manager

— Representing CHWO



THINK!

According to a recent survey, CJCH Television is first in average share of audience in eight out of nine time categories in the Halifax-Dartmouth Metro Area. CJCH-TV with four channel coverage in the Nova Scotia-New Brunswick area. Not bad for a youngster 2½ years old!

**THE WESTERN CANADA FRENCH
RADIO GROUP WILL SELL MORE
WHERE MORE CAN BE SOLD**

Groupe des postes français de l'Ouest canadien

CKSB — St. Boniface, Manitoba
10,000 Watts — 1050 Kilocycles

CFRG — Gravelbourg, Saskatchewan
5,000 Watts — 710 Kilocycles

CFNS — Saskatoon, Saskatchewan
1,000 Watts — 1170 Kilocycles

CHFA — Edmonton, Alberta
5,000 Watts — 680 Kilocycles

**THE KEY TO THE FRENCH MARKET
OF THE PRAIRIE PROVINCES**

**HANDS ACROSS
THE LANGUAGE BORDER**



brain-child of Bill Cranston, manager of CKOC, aided and abetted enthusiastically by the CKCH gerant, Jean-Paul Lemire, with an assist to the CAB.

The way it worked, the first week CKCH personality Pierre Dufault, on the right in the picture, visited CKOC and guested on several programs. Pierre talked about Quebec, gave on-air French lessons to 'OC announcers and listeners, and discussed problems which are said to divide French and English speaking Canadians.

Hamilton's Mayor Jackson welcomed Pierre, who happened to have on his person the greetings of Mayor Turpin of Hull, and CKOC listeners welcomed the visitor in their own fashion with telephone calls that showed interest and kind wishes.

The next week CKOC announcer Mike Jaycock (on the left in our picture, or were you able to work that out for yourself?) returned to Hull with Dufault, to sit in on CKCH programs. Paul Robyn, chief announcer at CKCH, reported an equally warm reception to Jaycock's visit.

"It was only a small dent in a big barrier," CKOC says, "but calls and comments show that listeners were interested and appreciative."

September 6th, 1962.

Oh here's something!

Lurking under a used coffee cup on The Desk is a bit about a novel and interesting hands-across-the-border deal.

The border in question is the border which divides English and French speaking Canada.

The deal was between two radio stations, CKOC, Hamilton and CKCH, Hull who "dealt" announcers.

This refreshing transaction was, to my way of thinking, a good step towards better understanding between our language groups. It was the



PYE T.V.T. Ltd.

CANADIAN DIVISION
MANUFACTURERS OF

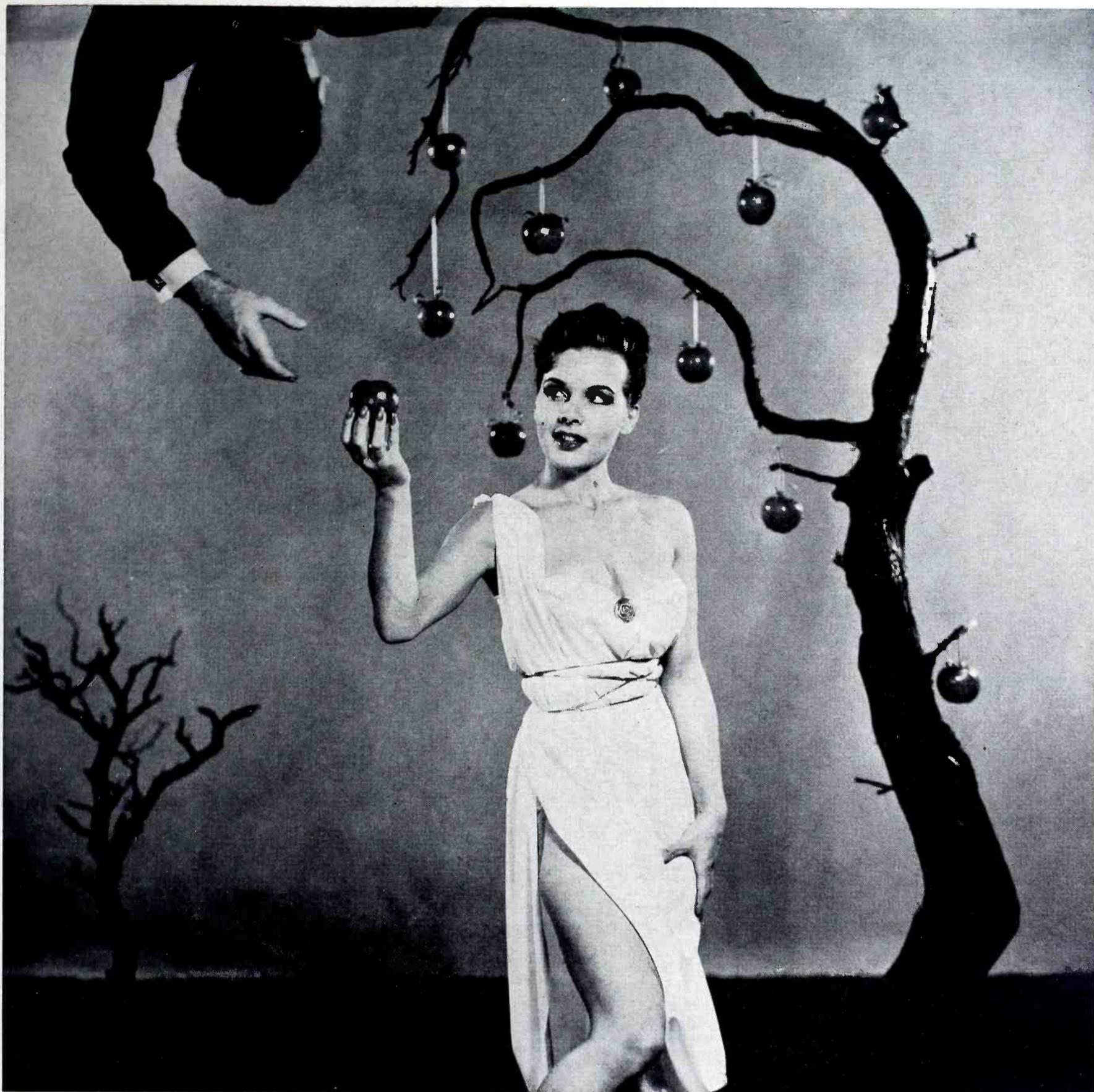
**THE WORLD'S FINEST
4 1/2" IMAGE ORTHICON CAMERA
MARK V. TYPE 2131**

PYE T.V.T. Ltd. Canadian Division

McMaster Ave., Ajax, Ont., P.O. Box 360

A Member of the PYE group of Companies





Reach . . . a vital factor in today's TV buying

Yes, and we'll do headstands to achieve it, too . . . if necessary. (Which also goes for frequency or any other buying pattern agencies and advertisers desire.)

The proof, of course, that we do a consistently good selling job lies in the ample measure of success our stations enjoy, and the ever-increasing share of national advertising revenues they earn.

television representatives limited

76 St. Clair Ave. W., Toronto — Montreal — Winnipeg — Vancouver

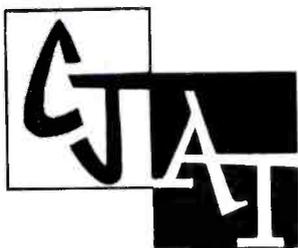
HELPS SPONSORS SELL AND LISTENERS LIKE IT

by KIT MORGAN

A suburban housewife rushes across her lawn, in housecoat and slippers, with her hair up in curlers, frantically waving a package of Curad Plastic Bandages at the CHUM cruiser driving by.

This is what many people call merchandising, but "merchandising is a misnomer," says CHUM Toronto's merchandising director, Lyn Salloum. "It's a term that applies to retail selling and it doesn't really describe our service at all. Basically, we promote the sale of products advertised on CHUM, and maybe a better title would be Client Sales Promotion Department."

Whatever you call it, CHUM established the department in July '58, to stimulate an increase in listenership and an increase in sales. Since then both ratings and sales figures have climbed till, as Program Director Allan Slaight says, "We don't *have* to merchandise any more, we could sell on the basis of our ratings alone now. But we still believe that merchandising — intelligent merchandising carefully controlled — is good for the client and just as good for the station."



TRAIL, B.C.

In the Industrial
West Kootenay
region . . .

B.C.'s

third largest
market!

ONE
station with a
CAPTIVE
audience

represented by All-Canada



That phrase, "intelligent merchandising carefully controlled" is as close as the department comes to having a set policy.

To qualify as intelligent, a promotion must be in good taste and must promise both to boost the advertiser's sales, and appeal to listeners.

As for control, the station limits the number of major sales promotion campaigns to four in one month, feeling that more would dissipate interest and effect till the clients and the listeners, and therefore the station, would suffer from too much of a good thing.

After a one-week build-up to establish it with listeners, the CHUM cruiser takes to the road Monday through Friday for two weeks, visiting various neighborhoods that have been alerted in advance on the air.

An announcer goes from door to door, and each housewife who produces the product is rewarded with \$10.50 (the station's frequency is 1050). Housewives who haven't the product on hand are given a sample package, and at houses where there's no one home the CHUM announcer leaves a doorknob tag promoting the promotion.

The number of house calls depends on the distribution of the sponsor's product (the advertiser pays all costs, including prize money and the fee for the announcer and the cruiser and supplies the samples) but the average campaign involves enough house calls to produce three winners a day for the 10-day period.

was produced on a shoe-string in Quebec and had limited distribution there and in the Maritimes, but nary an inch of shelf space in Ontario.

With no ad agency, the manufacturers went direct to CHUM "mainly because of the merchandising" and, forsaking all other media, gambled their tight budget.

Mir went on the air in mid-August with a spot campaign designed to establish the brand name and create consumer demand. A CHUM-produced direct mail piece alerted supermarket executives and store managers that Mir would be the September Product-of-the-Month, a sales phenomenon already familiar to them.

Listeners began to ask for Mir, wanting to try it ("We think our listeners are among the first to try a new product") and to have it on hand should the CHUM cruiser come calling.

The September house calls showed 10% of the households using Mir — "they bought it somewhere, eh?" smiles Miss Salloum — and in a repeat promotion in January the number increased by 3%, considered a remarkable gain for a new brand in the highly competitive detergent field.

KEEPING RETAILERS POSTED

Four years ago advertising agencies and other interested observers warned CHUM that merchandising wouldn't work in Toronto as it did in smaller centres, because head office wasn't as approachable and cooperative as local businessmen. For a while it seemed that the pessimists had the situation pegged, but CHUM is finding that radio has gained recognition as a medium that moves products off the shelves and into listeners' homes, via the cash register, and this recognition breeds co-operation.

A big factor in this acceptance is the merchandising department's constant effort to make retailers, particularly the grocery and drug trades, aware of CHUM's doings. When a merchandising promotion or a big spot campaign is planned, the trade is notified through direct mail — sometimes supplied with tie-in material, but in any case forewarned so it can forearm with extra stock or special displays.

To publicize a saturation spot campaign by Nestlé for Nescafé Instant Coffee, CHUM sent out folders containing a packet of coffee beans to 800 top men in supermarket and food store operations. Trading on the Nescafé slogan, the folder asked "have YOU got 43 beans?" Those who had them were invited to call CHUM for their choice of three top long playing records.

Ten folders were mailed with the correct number of beans and eight executives with 43 beans called the station right away — an amazing 80% response for direct mail that

"CHUM DOES NOT DO MERCHANDISING"

"We use idea selling to stimulate the use of radio as an advertising medium. The CHUM staff, including air personalities, work in co-operation with the selling organization of the particular product involved — we are part of their team and only interested in increasing sales of their merchandise.

"This is a far cry from what is usually considered in the trade 'merchandising'.

"Merchandising is always thought of as something that is given away. CHUM does not do merchandising — CHUM does not give anything away. Our method of 'idea selling' is designed solely to move product for the advertiser — we know that at the same time it helps to increase our listening audience."

Allan Waters,
CHUM President

PRODUCT-OF-THE-MONTH

Number one on each month's merchandising schedule is the Product-of-the-Month promotion, one of the first of CHUM's merchandising ventures, still going strong after almost four years, with national advertisers lined up for it.

For a tab of approximately \$6,000 for a three-week campaign (about the minimum to warrant a promotion), the advertiser's product becomes the Product - of - the - Month, with 156 commercials proudly proclaiming the fact. (The Product-of-the-Month mention must be included in the 60-second limit for spots, and CHUM edits live copy or transcriptions to make room for the promotion.)

A record is kept of each call and at the close of the campaign the client receives a smart illustrated activity report on each step of the promotion, including the names and addresses of the winners and the households to which samples were given.

CHUM happily reports that a repeat run of the Product-of-the-Month promotion invariably shows an increase in the percentage of homes stocking the product.

"A sales promotion like Product-of-the-Month is more than a sales booster, though," says Lyn Salloum. "It can actually force distribution."

A case in point is that of Mir Detergent, which in August 1960

not only had to be read, but called for bean-counting.

The grocery trade in particular frequently needs no direct mail to make it aware of CHUM's merchandising activities, because the promotions often taken place in the stores. The Shopper Stopper campaigns, for example, involve station personalities visiting supermarkets and paying up at the check-out desk for shoppers who have the feature product in their shopping carts.



CHUM AIR PERSONALITY Peter Dickens congratulates a happy Toronto housewife who has produced the Product-of-the-Month to win a cheque for \$10.50. These personal calls in the station cruisers are considered valuable public relations for both the advertisers and the station.

SUPER-SHOPPING-SPREE

Daily winners of another promotion, the Super-Shopping-Spree, ring their local supermarket in on the campaign, because each winner's prize is so many minutes of free shopping at the store of her choice.

Super-Shopping-Spree, created by CKNW New Westminster, is now a favorite with CHUM advertisers and listeners, thanks to the co-operative pooling of program and promotion ideas among stations reped by Stephens & Towndraw Ltd. CHUM's Product-of-the-Month promotion is now a feature on 10 other S. & T. stations.

SPOT-THE-SPONSOR

Spot-the-Sponsor, a new three-week promotion on CHUM, went on the air last month for Chivers Olde English Marmalade. After a one-week build-up, all commercials open with the alert to listen closely to be able to spot the sponsor. Twice a day for the following two weeks, a catchline from the commercial is aired without sponsor identification and listeners are invited to phone in and "spot the sponsor".

Having flooded the master switchboard at Bell Telephone more than once, CHUM now employs various dodges to limit the number of calls in response to such promotions. Only those on certain telephone exchanges are eligible to call, or those whose names begin with a certain letter of the alphabet, or listeners in a particular postal zone.

The station finds that the bulk of their sales promotional projects fall into one of two categories. Either they involve the CHUM cruiser (they have a fleet of nine, one of

which is always at Miss Salloum's disposal), cruising the city as in Product-of-the-Month or visiting stores as in Shopper-Stopper, or they implement telephone calls, with either the station calling listeners or listeners phoning in.

Every promotion is thoroughly checked for legality before it goes on the air. The station's authority is an expert in the field of contests and lotteries, R. H. Rohmer, Q.C.

NEVER A DULL MOMENT

"Merchandising gives the station a lively, 'something's always going on' sound that attracts listeners and clients," says Slaight. "We have merchandising to thank for a number of exclusive campaigns.

"But some products don't lend themselves to promotion, and others don't need it. Yet there's always some advertiser who, if he can't have an all-out promotion just when he wants it, doesn't have the faith in radio to put his money into a straight spot campaign. In some cases, the extra money an advertiser is willing to put into merchandising would be better spent on a top notch, creative, straight selling commercial."

Some — advertisers, agencies, reps and stations — see a trend to more, and better, merchandising promotions. CHUM's own venture has been rewarded by repeat promotional campaigns by such national advertisers as Canada Packers, Salada Foods, Nestlé, Canadian Cannery, and Benson and Hedges.

"Merchandising also is a 'plus' in winning an advertiser into radio for the first time, or luring one back from the glamor of television," says Slaight.

In travels in the United States, and through air-checks of American stations, Slaight has compared the merchandising done by CHUM and Canadian stations in general with that done in the U.S., and feels the American stations are way behind.

"We've talked to American broadcasters about CHUM promotions, and they've been absolutely dazzled," he says.

Stephens & Towndraw, who are in the rather unique position of representing CHUM to national spon-

sors in the same city as the station (CHUM salesmen make no national calls although, for example, the station is directly across the street from Procter & Gamble), have made similar comparisons to the same conclusion.

"Canadian stations have a great advantage over most American ones in that advertisers here will sit down and discuss their problems, and this close contact makes Canadian stations better qualified to build promotions that will solve problems and sell," says Ernie Towndraw. "And most U.S. stations concentrate on programming rather than the advertiser and his problems."

In one case, merchandising created a problem for an advertiser — how to ease the pain of bruised knuckles. Canada Packers' brand manager for Maple Leaf Cheese, Len Philbrook, volunteered to push the shopping cart of a CHUM Super-Shopping-Spree winner racing the clock for free groceries, and got caught by a flying tin, large size, of fruit juice — but that's merchandising.

— October 4, 1962

Say you saw it
in
The BROADCASTER

SELL RICH NORTHERN ONTARIO

Sudbury is Ontario's 6th major market. To reach the 200,000 viewers and listeners — to sell this enormous buying power — budget CKSO-TV and Radio for your client.

RESULTS ARE WHAT COUNT!

RESULTS ARE WHAT YOUR CLIENT WILL GET!

See the All-Canada Man.



Sudbury, Ont.

Why Choose Tarzian Recording Tape?

■ Tarzian Tape is manufactured to professional quality specifications by Sarkes Tarzian, Inc., a leading manufacturer in the electronics and communications industries. Given good sound in the first place, Tarzian Tape will keep it for you — and give it back undiminished and undistorted. There are four sizes, from which you can choose the right one for every recording requirement:

- 1½-mil acetate in 3, 5, 7, 10½, 14-inch reels plus hubs;
- 1-mil acetate or 1-mil Mylar* in 3, 5, 7, 10½, 14-inch reels plus hubs;
- ½-mil tensilized Mylar in 3, 3¼, 5, and 7-inch reels.

Look at a reel. The oxide surface is smooth, tightly bonded—your protection against flaking, abrasion, wow and flutter. The windings are perfectly slit, perfectly wound—that's tape to capture every high, to give you virtually flat response for all recording frequencies. Now listen. You'll find distortion less than 2½% at maximum recording level (as measured by U. S. Navy Specification W-T-0061); uniformity that stays within plus or minus ¼-decibel from "Record" or "Play-back" to "Stop."

We don't know where you can find better audio tape than Tarzian — at a price that makes it practical for every recording assignment. We'll deliver a reel or a carload. Just say the words. Tarzian Tape. Write for a free sample and attractive prices.

*DuPont Trademark.

Hear the Tarzian story at the CAB Convention

E. J. PIGGOTT ENTERPRISES, Limited

Instantaneous Recording Service Division
40-42 Lombard Street • Toronto 1, Ontario, Canada
Authorized Canadian Representative
for Sarkes Tarzian, Inc., Magnetic Tape Div.



"ULTRASOUND"

designed and built 10kw

From the engineering development that produced the first All-Canadian 50,000 watt AM transmitter, Canadian General Electric have utilized their depth of knowledge and manufacturing experience to again lead the way in broadcast equipment . . . with an all-new 10,000 watt AM transmitter designed and built in Canada.

Like the big "50", the new "ULTRASOUND" . . . is big in engineering design and quality performance. From the read-at-a-glance big look in instrument panels, to its smallest component, the new "10" incorporates the same advanced innovations in design that have made the big "50" the most popular transmitter on the market today.

For example, a major feature is the control system which provides automatic recycling, fault recording, built-in remote control sensing elements and advanced safety devices. The new CGE 10,000 watt "ULTRASOUND" . . . provides additional assurance of continuity of service through the use of solid state rectifiers, longer life tubes (fewer too, just eleven), ease of adjustment and a host of other quality engineering features found only in Canadian General Electric broadcast equipment.

Whether you're considering a power increase or the purchase of a standby unit, investigate the new 10,000 watt AM transmitter designed and built in Canada by Canadian General Electric.



CANADIAN GENERAL ELECTRIC

FOR FULL INFORMATION: Complete the coupon and mail to Section 24, Canadian General Electric, 830 Lansdowne Avenue, Toronto 4, Ontario

Please send additional information on "ULTRASOUND" . . .

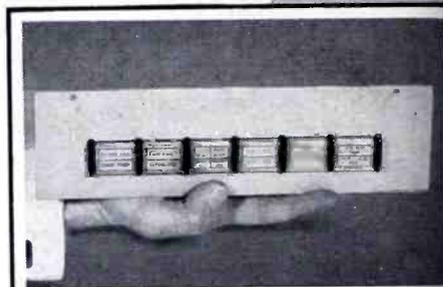
Please have your representative call for an appointment

Name _____

Station _____ Tel. No. _____

Address _____

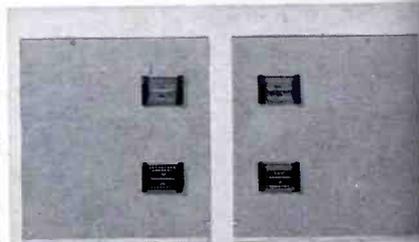
City _____ Province _____



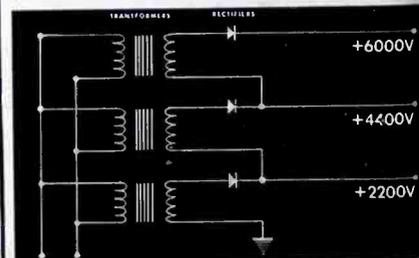
WITH . . . fourteen supervisory lights, located close to revolutionary "Big Look" meters for speedy trouble shooting, minimum off-air, and fast, read-at-a-glance control.



WITH . . . equipment accessibility through three drawers, three roll-out trays, two swing-open doors, one swing up panel and six main doors.



WITH . . . integrated accessory modules, eliminating adaption mod kits and "special" wiring; providing pattern change, switch to standby and special power cutbacks at a fraction of the former cost.



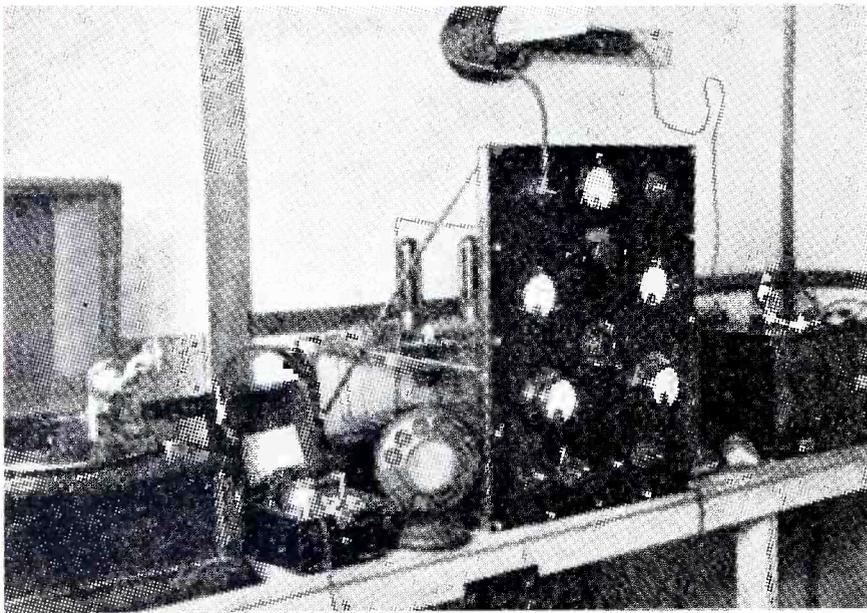
WITH . . . "keep you going" piggyback power supplies, and solid state rectifiers, built into an industry first for modular construction of an AM transmitter.

The All-New Canadian AM Transmitter from CGE



First production unit
being shipped May '63.

Availability—
new orders—June '63.



Communication's Finest Quadragenarian Canadian!

Put 'em all together, they spell CFQC. As Art Sylvah can tell you. The winner of the "Why CFQC" contest has happily stumbled over the only word in the dictionary that begins with a "Q" and means precisely "forty years old" (honest!)

Which is wildly appropriate for CFQC, getting set to celebrate its 40th birthday this year. July 18th, to be exact. So "quadragenarian" was an apt choice for this pioneer broadcast group, still intact, still producing new ideas and still the most successful radio station in Saskatoon.

Oh yes, the contest. Some entrants didn't think of "quadragenarian" but they submitted such flattering definitions of CFQC that RCA Victor stereo records are being sent to all of them.

Mr. Sylvah, incidentally, is senior media supervisor at McCann-Erickson.

We hope his prize, a collection of stereo LP's, will make up for the three nights' sleep he lost puzzling over the letters CFQC!

CFQC
Saskatoon

SELL A LEADING MARKET THROUGH A LEADING STATION

Radio leadership in a community is a combination of many things. It comes about through experienced radio personnel working for the betterment of the community the station serves. CHSJ Radio is proving time and again that it is Saint John's first station — first with local regional and national advertisers. First in the minds of those who listen to CHSJ on a day to day basis. Let CHSJ Radio join your selling team.

The Pacesetter in New Brunswick

CHSJ
SAINT JOHN

Representatives: CANADA — All-Canada Radio & TV
U.S.A. — Sumner-Weed

Listeners Adopt Kids Through "Happy Show" Club

THE LISTENERS OF CKWS-Radio have become the foster parents of "a child across the sea" as the current project of the CKWS *Happy Show Club*.

Host of the Club is Gerry Tinlin, who arranged for the financial adoption through Tam Deachman, information director of the Foster Parents Plan, Inc., of Montreal. Gerry organized "Operation Pennies" to raise the \$180 necessary to help a child overseas.



Money began pouring in immediately, with the largest donation—\$50—given by the students of the two-room Glenburnie East School near Kingston. The children approached their principal for permission to raise the money after hearing about "Operation Pennies." In the picture, Gerry receives the money from the boys and girls.

Mail as well as money is pouring into the station. Many of the letters are from children. One boy wrote Gerry: "My mom told me all about your program 'a child across the sea'. This is all I have at the present. But I'll send some more. I haven't brother or sister. So maybe this way I can part own one."

Program director Carl Cogan contacted Mrs. John Diefenbaker and received her moral support for the plan. As of Wednesday, February 14, "Operation Pennies" had raised \$250. The station intends to continue to arrange for as many adoptions as its listeners wish. To raise additional money, local church groups will hold benefits in support of the plan.

Gerry Tinlin will read the letters from the foster children to their "parents" during the Happy Club, aired weekdays from 9.05 to noon.
—March 1st, 1962

SEQUEL TO A STATION CALLS story: In our March 1 issue, we saluted CKWS Kingston's "operation pennies", a campaign in which listeners were invited to donate pennies (and dimes and dollars) to adopt a child through Foster Parents' Plan. Now we add, a Child? Response was so enthusiastic that the public service venture resulted in the adoption of nine children (at \$180 for each child's support for one year, a total of \$1,620).

This parenthood involved the station in such "labor pains" as counting pennies far into the night, printing certificates of merit for groups and firms donating to the fund, organizing a high school dance, and even playing hockey, the CKWS No Stars versus the Westport Lions Club.

As each child joined the CKWS family, the station introduced it to its listener-parents with a photo and case history on CKWS-TV and in newspaper ads. Midway in the campaign interest was such that the station and a local drugstore handling films and film processing co-operated to provide free pictures of the adopted children to listeners, on request.

Operation Pennies has won CKWS a letter of congratulation from the BBG, high praise from Foster Parents' Plan (whose Canadian information director rates it the most successful drive by any radio station in North America), newspaper clippings from Lunenburg, N.S. to Cloverdale, B.C., and literally hundreds of congratulatory letters from listeners.

Greatest reward, however, is the letters from the adopted children, boys and girls in Hong Kong, Italy, Greece, the Phillipines and South Vietnam. The letters are read on the air by Gerry Tinlin, on whose show the project started, through his "Happy Show Club". And Tinlin answers the letters, on behalf of all the "parents", and CKWS sends each child a birthday gift from its foster parents.

—October 4th, 1962

CKTB ST. CATHARINES

- Complete coverage of Rich Niagara Peninsula
- Huge bonus audience in Toronto, Hamilton, S. Ontario
- 32 years of honest service and proven results

Reps:
Paul Mulvihill & Co. Ltd.
Toronto Montreal

Dial 610

CKTB
ST. CATHARINES

CITES STATION'S WORK WITH NEW CANADIANS

The immigrant, his life in his native land, his life in his adopted country, his hopes and dreams, were the basis of the television series which prompted the first national citation ever presented for a TV show by the Canadian Council of Christians and Jews.

CHCT-TV Calgary's production of a 20-week half-hour series titled *We the People* was acclaimed with an illuminated scroll citing the shows as "truly an outstanding contribution to the cause of brotherhood in Canada."

Arn Olson, assistant news director of CHCT-TV and producer of the series, accepted the citation on behalf of the station at the Council's annual meeting in Toronto last month. This was the second Council of Christians and Jews award for the station — last year a series, *Folk Time*, which featured ethnic dancers, choruses and instrumental groups was presented with a regional citation.

Crediting the western director of the Council, Felix Mueller, with the idea for the series, Olson says "our aim was to present the immigrant as an individual, to introduce him and his family to our viewers on a person-to-person level, rather than the more impersonal 'ethnic group' approach."

To do this, Olson visited an immigrant family each week, to tape an introduction to the family; recollections of the homeland; impressions of Canada and Calgary; descriptions of daily life here; hopes and dreams and plans.

Armed with reels of tape, Olson would return to the station, time various segments, plot the film shots that would best illustrate the tale, and set out with a cameraman to capture the newcomer's life here on film. The camera picked up family life at home, the head of the house at work, perhaps the children at school or play, the family at church or at a social club, at a park or sports event.

Illustrating the new Canadian's life in the "old country" presented a challenge that was met with a combination of resources. Embassies, national tourist offices and airlines were co-operative in supplying film and stills of many countries, photographs were lifted from books, and often the family photo album was raided for snapshots of old homes and neighborhoods and, in some cases, concentration camps.

After hours and hours of editing, splicing and re-working to mesh the narrative and film sequences, "we met the deadline every week, somehow" says Olson, who also acted as host or emcee of the series, introducing each program with background facts and figures on the home country of the immigrant.

Over the series Olson and CHCT-TV viewers met newcomers from Britain, Italy, Germany, France, Austria, Poland, Lebanon — Ukrainians, Estonians, Czechoslovakians, West Indians — 22 nationalities in all.

The occupations, backgrounds and interests of the new Canadians were

as varied as their homelands. *We the People* sketched the lives of a member of the Legislature, a street sweeper, a geophysicist, a laborer, a cantor and the owner of a pool hall, a veterinarian and a nursing home owner, rich and poor, young and old.

"I'm not a crusader. I saw this series as a challenge and an oppor-



RELAXING ON THE SET for the award-winning series, "We the People", Richard D. Jones, national executive director of the Canadian Council of Christians and Jews (left), CHCT-TV's assistant news director Arn Olson (standing) who produced the show, and western director of the Council Felix Mueller, discuss production.

tunity to learn", says Olson. "But I discovered that whatever your birthplace, your heritage or culture, basically everybody is the same. The immigrants I met and I myself have the same ambitions and dreams, the same hopes for a happy, full life for ourselves and our children."

Audience reaction to the series indicates that the same discovery was made by many viewers, and the only criticism that tempered their praise was that the time-slot was poor — 11 a.m. Saturdays, with repeats run at the same time Sunday mornings.

TV critic Bob Shields of THE CALGARY HERALD also faulted the station on this point, but wrote, "CHCT and the Council have done a first rate job" . . . "one of the best local productions we have seen here."

Olson rates *We the People* as the biggest project the station has ever undertaken in the way of a local series, and "the best I've ever produced. Despite the problems and handicaps, I'm proud of the series."

The two major handicaps were the old local-production bogeys, time and money. The bulk of the programs were produced before, between and after Olson's regular newsroom duties, though as the series wound up he found himself devoting almost full time to it. And the entire cost of each show averaged under \$150.

The nature of the series itself presented problems. Many of the new Canadians spoke with heavy accents, in broken English, but it was felt that the series would lose impact and authenticity if the narration was done by an announcer rather than the immigrant himself. In two cases, however, this move was necessary. In one episode, the newcomer's parish priest acted as his spokesman and in another, Olson acted as the narrator.

In the search for typical families, the station and the Council of Christians and Jews had the fisher-

man's lament of "the big ones that got away."

One such was a German who, as a young lieutenant in the Army once put a corporal on charge for insubordination — the corporal's name was Adolf Hitler. Because of an operation, the man was unable to appear in the series.

Another interesting personality spotted for the series disappeared — behind the Iron Curtain, it was rumored.

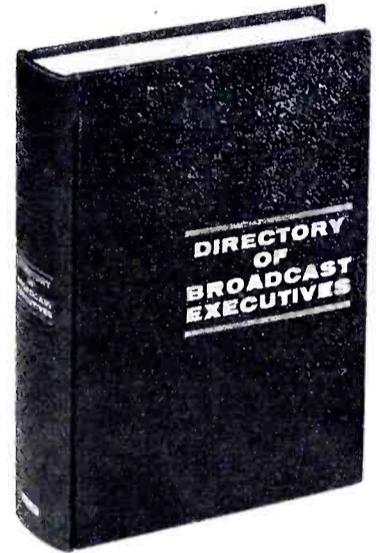
Those families who did appear in *We the People*, and the foreign-born population they represented, were delighted with the series and the reaction to it.

"No station has done more for the promotion of brotherhood than your station, and this series was outstanding," wrote the national executive director of the Canadian Council of Christians and Jews, Richard D. Jones, in a letter to CHCT-TV.

The Council hopes, in the future, to interest other stations in producing similar local series to foster understanding and brotherhood, and has videotapes of two programs in CHCT-TV's series as prime examples of the theme it also hopes may be developed into a national series.

—October 18th, 1962

DO
BUSINESS
IN
BROADCASTING
?
THIS BOOK
CAN HELP



DIRECTORY OF BROADCAST EXECUTIVES

Here's your introduction to key Canadian decision-makers in stations, networks, films, advertising, press, government, associations, and program and equipment supply. It offers 1341 business and home addresses, 1341 brief biographies, 1341 individual photographs; alphabetically listed, carefully cross-indexed.

This new Canadian reference book can help you do more business, better business, easier business in Canadian broadcasting.

Send this coupon today, or buy a copy at the Fremantle suite at the CAB.

COMMON MARKET TRADING LTD.
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TORONTO 5, ONT.

Please send me () copies of the 1963/64 Directory of Broadcast Executives at \$10 a copy.

(name)
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(company)
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I enclose my check
Bill me later Bill company
Ontario residents please add 3%

GREETINGS!

— from the reps
who enjoy
selling for/to

YOU

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HOLDS LISTENERS THROUGH NIGHT

WHEN THE CANADIAN topside sounder satellite, the Alouette, was launched from Vandenberg Air Force Base in California last month, CFRA Ottawa's chief news editor, Lowell Green, was reportedly the only private radio or television reporter from Canada on the scene.

Atop a hill three-quarters of a mile from the launching pad, Green broadcast the countdown, the blast-off, and followed the Alouette into successful orbit. He then kept up reports until one orbit had been completed. Back home, 26 people called CFRA (at two in the morning) to congratulate them on their coverage of the "shoot." Many said they would stay up till Green reported that the satellite was successfully in orbit, which would be about four a.m.

At Vandenberg, Green was shivering in his summer-weight suit as the temperature dropped to 48, a stiff breeze blew up and fog rolled in from the Pacific. Rattlesnakes, attracted by the searchlights, perhaps accounted for some of the shivering.

He reports that press facilities consisted of one wagon equipped with ten phones, four of which didn't work at all, and the others — with cable strung through four miles of desert and sage — provided poor connections. A loudspeaker blaring from the wagon and the babble of some 25 people milling about forced Green to crawl under the wagon to make himself heard on the phone to the station.

After giving the cue that he would take the broadcast in exactly 60 seconds, he had to crawl out from under the wagon, plug in his mike, push his way to the front of the crowd, check his time and go live. And made it!

In addition to his broadcasts to CFRA (complete rebroadcasts of the launching were aired at 7.30, 8 and 9 a.m. that morning, with portions of the blast-off used throughout the day) Green's report of the blast-off and five previous reports went across Canada via Broadcast News Voice Reports.

GREEN'S BIG BREAK

Big break of his vigil at Vandenberg came as Green stepped out of the RCAF Comet which jetted a dozen Canadian newsmen from Toronto and Ottawa to California. Laden with recording equipment, he

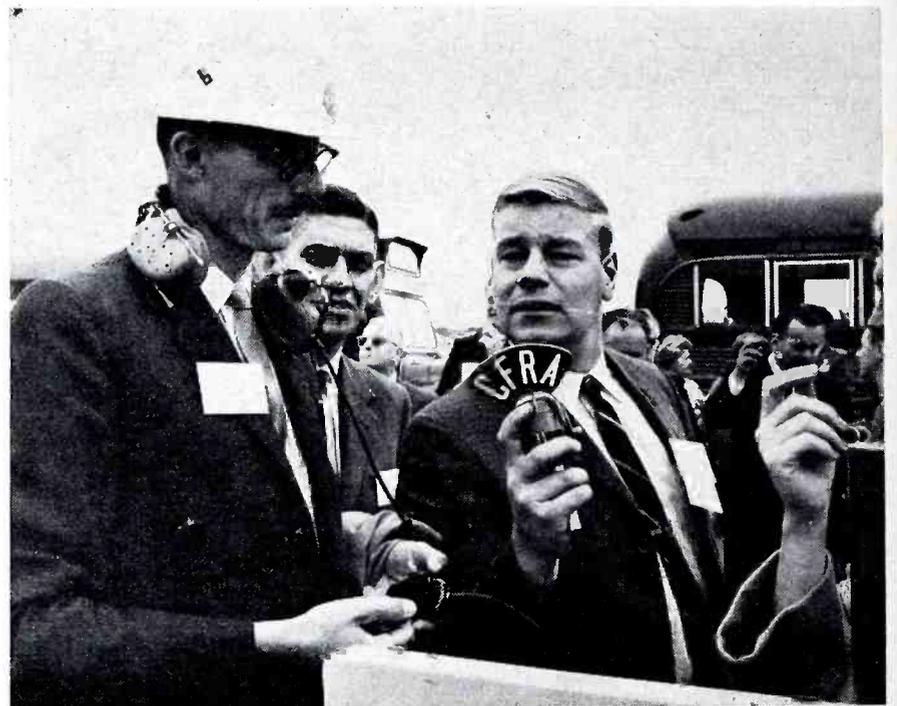
was last off the plane, missed the bus laid on for the reporters, and hitched a ride with Dr. John Jackson, American director of the Alouette project.

Doing an impromptu interview on the ride, he learned of the little fruit train that chugs through the missile site and frequently disrupts launchings.

Dubbing the train the "Citrus Special", Green dug for the full story, which was picked up by THE OTTAWA JOURNAL and given front page coverage with a credit to Green for uncovering the story. The credit, Green feels, was quite a coup, as CFRA is strong competition for the paper and

was delayed three times and finally postponed as the Citrus Special shunted back and forth across the base.

Between briefings, visits to the launching pad, tours of operations control and other activities prior to the big moment, Green also got the story of the tiny seaside community of Surf. Forty-one residents and three dogs from Surf have to be evacuated by the U.S. Navy each time a major shot is scheduled at Vandenberg. Residents complain about this upheaval but, as Green reports it, many of them are employed as crew on the fruit train.



AT THE LAUNCHING PAD for Canada's Alouette satellite, at Vandenberg Air Force Base in California, CFRA Ottawa's chief news director Lowell Green (with mike) interviews Dr. John Chapman, Canadian director of the Alouette project (left).

a reporter from THE JOURNAL was on the scene at the time.

The tale of the train was also given a play by the Toronto press, while local news outlets in Vandenberg and Santa Maria picked up the story as well.

Sceptics in Ottawa doubted that a train loaded with fruit could chug through the base without warning, causing delays and postponements in rocket launchings, but Green's story was verified when the Alouette launch

which holds up launchings and forces additional evacuations through these delays.

Worst moment of the assignment for Green was shortly after his arrival when, sure he was the only Canadian radio man on hand (Knowlton Nash for CBC arrived later), he spotted a car with the letters KCOY emblazoned on the side. Stunned, it took a second glance to assure him that it was a local station and not his Ottawa rivals, CKOY.

October, 18, 1962

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GIVES 4 DAYS TO FISHERIES



THE HONORABLE JOE E. SMALLWOOD, premier of Newfoundland, (at left of mike) holds the floor as CJON telecasts the four day conference on The Fisheries.

NEWFOUNDLANDERS recently witnessed four days of television with a cast of hundreds, with not a professional among them, and they ad-libbed their roles without a single rehearsal with an audience made up of a great many of the more than 300,000 people within the coverage area of the Cabot Television System.

This was serious business. It was a great conference, called to dissect, examine, appraise, tear apart and put together again, on a firmer and more prosperous foundation if possible, the most ancient of all industries and still a vital factor in the Newfoundland economy — The Fisheries.

Premier Smallwood played the role of chief surgeon. He called together the "consulting physicians", 250 men and two women, representing all aspects of the industry, asked them for their expert opinions, told them to examine thoroughly the depressed patient and come up with their own ideas on what was needed for complete recovery.

He said: "I call upon the fishermen and merchants of Newfoundland to come together in this great convention . . . to make the greatest try ever made to find a good working plan that will bring prosperity to our fisheries. I believe that this will be the greatest benefit that can be brought to all Newfoundland at the present time; to make our fishermen prosperous."

Colin Jamieson, station manager of the Cabot Television System, (CJON-CJOX-CJCN-TV) cocked an interested ear. It was, obviously, an earnest, sincere attempt to boost The Fisheries from their economic doldrums, and a recognition that Newfoundland could not be prosperous without a prosperous fishery.

"This", Jamieson told a staff meeting of CJON television personnel, "is a rare opportunity to expose the fishing industry to Newfoundlanders as it never has been exposed before. We will televise live every single

minute of the conference."

The Fishery Conference had a full day's schedule each day for four days (September 24-27) a total of 22 hours. Other programs had to be lifted, commercials dropped, overtime paid. The cost to the station, in production and revenue loss, was estimated between \$6,000-7,000.00.

Premier Smallwood, one of the most colorful men in the public life of Canada, whose knowledge of the overall fishing industry is probably unsurpassed by anyone, guided 95 per cent of the conference's deliberations. There was not a single dull moment.

For five and a half hours a day Newfoundlanders watched, fascinated by the story as it unfolded, not only through the smooth-flowing language of the most educated merchant but through the colorful, down-to-earth, strip-away-all-frills speech of fishermen from even the most remote corners of the province.

Husbands got home from work to find their meals late because their wives had been watching television all day.

Said Premier Smallwood: "The fact that the proceedings of the Fishery Conference were carried on television every morning and every afternoon had a staggering good effect on the success of the conference. Television created far greater public interest . . . a far more lively, active interest . . . than anything else in the world could have done."

The Premier went so far as to say that "television was the making of this conference. It was the biggest audience participation event since television first came to Newfoundland.

"As the one who called the conference, and took the gambling chance that it might be a flat failure, I'm certainly most grateful for the wonderfully favorable and beneficial effects that television had upon the conference and its outcome."

November 1, 1962

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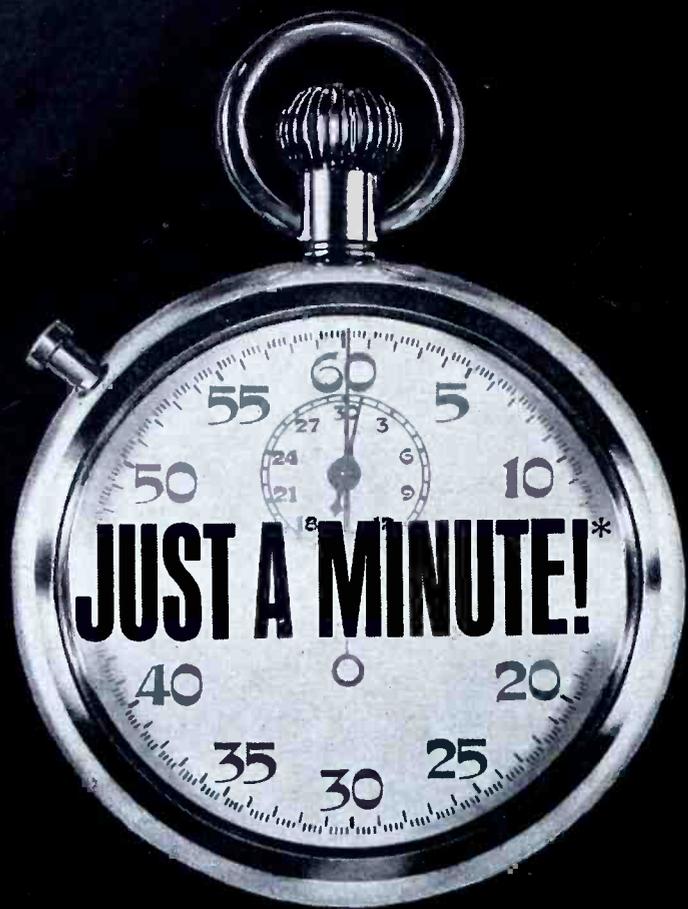
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BROADCAST QUIETS RIOTERS



FRENCHY JARRAUD, CJMS disc-jockey and special events newsmen, is interviewed outside the Bordeaux jail the night of the revolt. In the inset, Frenchy is seen at the door of the Montreal prison.

IT WAS A CJMS, Montreal disc-jockey, Frenchy Jarraud, who saved the day when nine mental-wing prisoners in Montreal's Bordeaux jail seized two guards, and threatened to pitch them down from the fourth floor unless their demands were met by jail officials.

Jail Governor Albert Tanguay said the prisoners had one knife among them. They grabbed the two guards shortly after seven o'clock the night of September 18 on the third floor of the mental-wing and dragged them struggling to the fourth floor.

The governor said he and the prison psychiatrist tried to reason with them but they wouldn't talk.

The prisoners demanded that Lucien "Frenchy" Jarraud be called in to act as intermediary. He is a disc-jockey and special events broadcaster at the French language station CJMS, Montreal.

Jarraud talked to the men for two hours and relayed their demands.

Governor Tanguay said the demands were confused, but the prisoners mainly wanted to see their own doctors instead of prison doctors and wanted more visiting facilities for their families.

A station official said Frenchy faced up with mental patients who were in control of the situation "with a cool head and a friendly smile."

He promised to broadcast a message written by the prisoners on the understanding that the hostages would not be molested.

A police car rushed him back to the studios where he broadcast his first message.

This the prisoners found unsatisfactory, so he broadcast another.

Back in the mental-wing, Jarraud listened again to the prisoners' grievances, some of which he said he felt were justified.

He promised to bring them to the attention of the authorities, who have now taken the matter in hand.

The night of this drama, stations in Halifax, Toronto, Vancouver, Buffalo and Hamilton phoned and wired CJMS for further details, in addition to the report they had received on the news wires.

Next morning, CJMS broadcast a complete account of the story; Frenchy delivered his own modest version; CJMS news commentators elaborated still further.

CJMS Manager Roch Demers explained that the reason the prisoners singled out Jarraud as go-between was probably because they listen to the station constantly on the transistor radios they are allowed to use.

"They not only listen to CJMS music," said Demers. "They also like the spiritual messages delivered by a Capuchin Friar, Father Irenee.

"The frank and down-to-earth language of Frenchy Jarraud is well understood by them, and they know him well because he visits the prisons several times a year with his charity shows."

— November 1, 1962

CKEY "GOOD CITIZEN SERVICE" GOES FAR AFIELD

CKEY'S "GOOD CITIZEN Service" is a public service that encompasses a multitude of community-minded activities, from the standard "bazaar will be held tomorrow" announcements to the station's week-long involvement in a search for a missing child. In this instance, it arranged food supplies for searchers, provided communications equipment, acted as liaison between firms providing help and the search organizers, and offered all-round co-operation.

Now 'EY's "Good Citizen Service" is going cross-country, as the station sends a disc of two of its safety messages to over 100 English-language CAB stations from coast to coast, and to a wide variety of safety organizations.

Produced and narrated by program manager Gene Kirby, the two cuts are almost miniature dramas, incorporating sound effects and music. One stresses the importance of auto seat belts, the other emphasizes the danger in unused and abandoned ice boxes and refrigerators in which children can become trapped.

The two one-minute announcements were recorded without call letters, and CKEY's accompanying letter says "we want no credits. They're sent purely in the interests of furthering safety consciousness."

The station reports an immediate response. Fred Arenburg, station manager of CHNS Halifax, wrote, "They will be used by CHNS on a regular schedule." Frank Murray, CJBQ Belleville's general manager, replied with thanks that "we are scheduling it (seat belts) on a saturation basis this weekend."

"This is a most generous and co-operative move, and one that bespeaks the need for widespread reciprocation on the part of all stations," wrote Len Evans, general manager of CKKW Kitchener.

One of CKEY's most dramatic "Good Citizen Service" productions is a three-minute safety message titled "The Sound of Tragedy", produced and narrated by Gene Kirby for the Labor Day weekend.

It is now logged on every holiday weekend, was requested by station WIND in Chicago for use on the U.S. Thanksgiving weekend, and has gone out to all Westinghouse stations in the U.S.

The Traffic Safety Division of the Metropolitan Toronto Police Department has hailed "Sound of Tragedy" as "one of the most outstanding contributions to traffic safety we have ever heard."

The tape is played to traffic offenders at the weekly traffic court clinic sessions.

In mid-October it was played before well over 100 traffic officers from all over Ontario at a workshop session, and many have requested the tape to play it for their local radio stations.

Sgt. R. M. Johns has played the tape for Toronto stations as an example of the power of a radio safety message, and hopes that other stations will follow 'EY's lead in producing such hard-hitting material.

ACCIDENT ACTUALITY

In co-operation with the police, Kirby taped the sequence of events following a serious traffic accident, and they are presented with no additional sound effects or dialogue, but with expert editing and narration. The fact that this is "the real thing" is made clear in the opening and adds impact to the message.

Recording began at the scene of a traffic accident where a 17 year old boy on a motorcycle struck a moving car and was hurled 80 feet from the point of impact. There is the babble of a crowd gathering, the scream of the ambulance siren as it approaches, and the listener hears a police constable interviewing the driver of the car and a witness to the accident.

The policeman then goes to the home of the motorcyclist and tells his widowed mother that her son is in hospital, seriously injured.

"Oh Lord," she cries, and her anguished questions carry her from the doorstep to the police cruiser and, with siren wailing and horn blaring, to the hospital.

The listener hears a nurse trying to calm the anxious mother, explaining the son's condition.

Closing with word that after almost a month in hospital, the young motorcyclist's condition was improving, "The Sound of Tragedy" ends, "do not bring these sounds of tragedy to your loved ones."

"It's a powerful thing," says Patrol Sgt. H. J. Titmarsh of the Traffic Safety Division, "and only radio could do it."

November 15, 1962

PETERS HEADS CHAN-TV

NEWLY ELECTED president of Vantel Broadcasting Co. Ltd., owners and operators of CHAN-TV Vancouver, is J. R. "Ray" Peters. Ernie Rose, William Elliott and Lloyd Colthorp have been elected vice-presidents and Arthur Collins is treasurer, James Boughton is secretary. Directors for the next year are William Jones, J. Stuart MacKay, Maynard Joiner, William Ferguson, J. R. Peters, P. P. Saunders, Andrew Saxton, Charles White and H. R. Whitall.



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HAPPY HOMES FOR ADOPTABLE CHILDREN

by Kit Morgan

SOME TIME AGO the Ontario Department of Public Welfare turned to mass media in its efforts to place the thousands of children waiting for adoption in the province. First it ran small classified ads in the personal columns of daily newspapers, describing one child or perhaps a family of youngsters. Later it added larger display ads giving the particulars of a dozen or more adoptable children.

An unexpected response to this advertising came from Kevin Holen, promotion manager of CFTO-TV Toronto. The adopted father of three himself, Holen spotted one of the ads and the television man in him cried, "TV could do more for this cause". His first thought was slides of the children, one picture being worth the 30 or 40 words of newspaper copy. Or, on second, bolder thought, why not the children themselves, live, on television?

Holen approached station management with his idea, and immediately won wholehearted approval and support. Then the Department of Public Welfare was contacted and Minister Louis P. Cecile, Deputy-Minister J. S. Band, Adoption Consultant Miss Laurie Charleson and other interested parties debated the station's suggestion seriously and at length. Decision: yes, please.

Thus in March of this year *Pat's Place* became a regular feature of CFTO-TV's daily daytime show, *Free and Easy*. Hosted by Pat Murray, who has a natural "way" with children that puts them at their ease, each weekly segment introduces three or four adoptable children. In a comfortable living room set, the young-

There are no photographs available from the set of PAT'S PLACE. In its efforts to protect the adoptable children who appear, and shunning any exploitation of this venture, the station has taken no photographs and issued no press releases.

sters chat with Pat about school, their hobbies, interests and ambitions.

If a child likes to sing, viewers may get an off-key rendition of a nursery rhyme, or a budding artist may create a five-legged cow for Pat's admiring comment. At the close of the segment (which runs from seven to ten to twelve minutes, according to director Brian Purdy's judgment of how well the children are "coming across") interested viewers are advised to contact their nearest Children's Aid Society or the Department.

Due to the number of inquiries from U.S. viewers within its contour, who are not encouraged to adopt Canadian children, the station has had to add a tag telling American *Free and Easy* fans to call their local child welfare office.

NINE HAVE FOUND HOMES

Nine of the children who have appeared on *Pat's Place* have been adopted — "even one child in a happy home would make the whole project worthwhile," says Holen, a

sentiment echoed by the Department — and each of these was a "problem child" in one way or another, for reasons of age, race, nationality, religion or physical handicap.

"It's impossible to estimate the number of other adoptions that have been made as a result of the program," says Miss Charleson, who is also the program's co-ordinator, "because viewers call their local agencies, and often don't mention that the television show prompted their inquiry."

Eleven Children's Aid Societies within the station's coverage area send children, from three months to their early teens, to visit *Pat's Place*. A survey of these agencies by the Department brought a shower of praise and gratitude for CFTO-TV's efforts, and the only slight criticism of the program was its time slot. Some felt they would like to reach prospective fathers as well as mothers.

However, the station feels women are the adoption decision-makers, and the scheduling of the children's appearances at 11.15 a.m. reflects CFTO-TV's deep concern about the youngsters. "We didn't want even one child embarrassed by a school-mate recognizing him on the show and commenting on his adoptable status," explains Holen. For the same reason the program was cut during the summer school holidays when the adoptable child's peers might be watching daytime TV.

To the same end, protecting the children's identities, only first names are used on the show, with no reference to a child's neighborhood, school or church.

CHILDREN BEING CHILDREN

But these are the only rules. If a child cries on the show, no effort is made to hush him up or bundle him off the set — indeed, the camera (all shots are ad lib) is more likely to focus on him than not. If a youngster knocks over a lamp, crowns another child with a cushion, lays his lollipop on the couch, there's no frantic fussing from the studio director.

As Holen says, "if they wet their pants, they wet their pants. That's natural, and that's what *Pat's Place* is, children being children."

It's a tribute to Pat Murray, and practically the entire staff of the station, that the children behave as naturally as they do in the strange environment of a television studio. The groundwork for this naturalness begins with the Children's Aid Societies, which provide a biographical sketch of each child for Pat's reference. From these clues, he can

make conversation about a recent dose of measles, a broken doll buggy, a new football.

The child's orientation begins with his arrival at the station a bit before the show. First stop is the cafeteria, for ice cream, cookies and chocolate milk, and friendly greetings from staff members taking coffee breaks. If Stan Francis, the beloved Professor of the children's show, *Professor's Hideaway*, or Trevor Evans, who is "Kiddo the Clown", are in the station, they join the children and add a special thrill to the occasion.

A few minutes to get used to the studio, with wide-eyed wondering gazes at cameras, lights and other paraphernalia, and the children are bustled off for a last-minute visit to the washrooms. Then, they're on.

"At first there was some concern that being on television might be emotionally upsetting to the child," says Miss Charleson. "We felt it wouldn't hurt them, that they would be playing the same role for all adoptable children as, say, Timmy does for all polio victims.

"Now we find that it's a wonderful experience for them, it gives them a sense of importance, something exciting to tell other children about. We've had shy, withdrawn kiddies who've blossomed under the TV lights."

To make the memorable event even more so, the station gives each visitor to *Pat's Place* a gift — a doll, a game, a paint box.

DISPELLING THE MYTHS

The program does more than showcase the appealing youngsters available for adoption, it also corrects misconceptions and explodes old wives' tales about adoption red tape. Social workers explain away all the popular myths in informal chats with Pat, telling viewers how easy and rewarding adoption can be while the very children that could be their's are playing happily in the set.

"It was a marvellous inspiration," Miss Charleson says of the television exposure. "We've made mention of it in our bulletin, which goes to 55 Children's Aid Societies, and we've had many inquiries from other centres about organizing similar programs."

First Ontario station to follow CFTO-TV's lead is CBOT-TV Ottawa, which began a similar program early last month. Child welfare officials in at least two other districts are currently discussing program possibilities with their local TV stations.

"We'll be happy to help any other station set up a program like *Pat's Place*," says Holen. "We can tell them about our format, about our experiences, but we can't put into words the feeling everyone connected with this show has when these tads come into the station in search of a home and family."

— December 6, 1962

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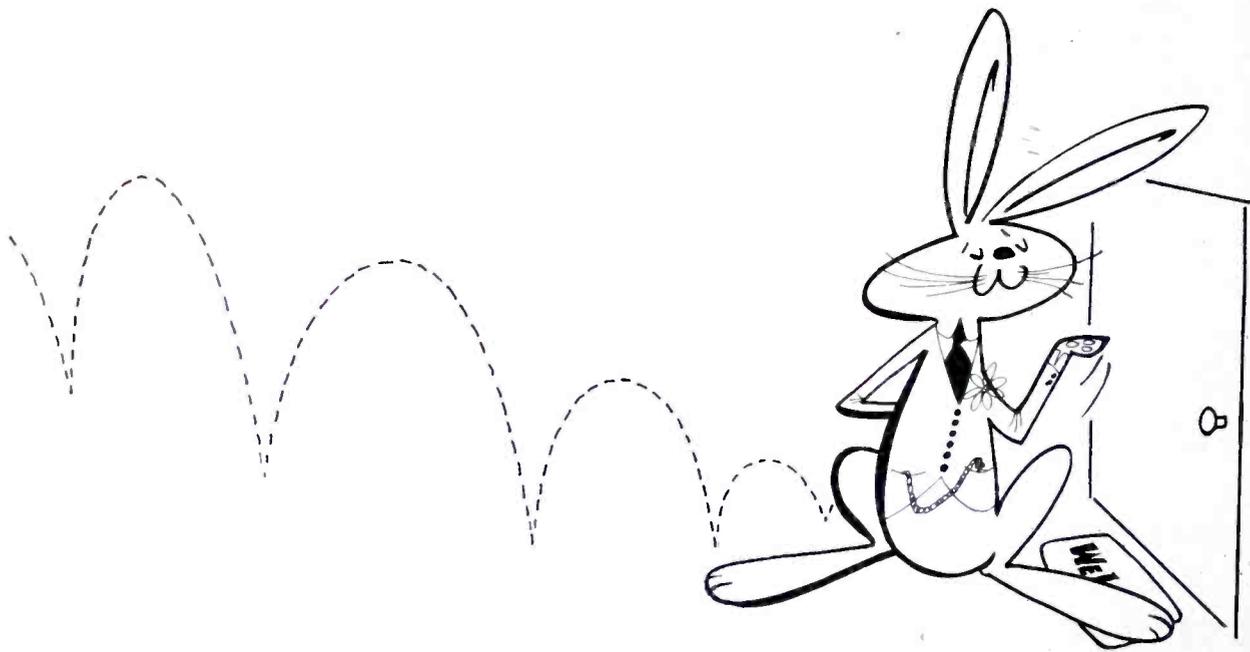
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