

AT THE HEIGHT of the opening ceremonies at CKNX, Wingham October 7, are, left to right, Mrs. W. T. Cruickshank; the white thatch of W. T. "Doc" Cruickshank, CKNX, president; their grand-daughter, Kathy Cruickshank; BBG chairman, Dr Andrew Stewart; executive vice-president of the Canadian Association of Broadcasters, Jim Allard; and the director of station relations of the Canadian Broadcasting Corporation, George Young. The inset shows the remains of the old studio building following the fire, March 8, 1962.

Canadian
BROADCASTER
 NOW IN OUR TWENTY-SECOND YEAR OF SERVICE TO THE INDUSTRY AND ITS SPONSORS

Vol. 22, No. 20

TORONTO

October 17th, 1963

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PHOENIX - LIKE?

YOU BET!

**BIGGER AND BETTER
THAN EVER!**

Some things live on and on...like the friendship and goodwill that blooms between CKNX RADIO and its listeners.

This fact stood out boldly during the year-long rebuilding period just concluded. We simply have to be bigger and better, knowing how the folks feel about us, and to think ...it's been going on for some 37 years!

Lorrie Potts can give you more information...give him a call and get all the facts.

**CKNX
RADIO
WINGHAM**

SIGHT & SOUND

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

NEW MEDIA manager at MacLaren Advertising Co. Ltd. is Donald De Nike, who for the past seven years has been media supervisor at Leo Burnett Co. of Canada Ltd.

SINGER CO. OF CANADA LTD., manufacturers of sewing machines and also vacuums and floor polishers laundry equipment and typewriters, will move its advertising account to J. Walter Thompson Co. Ltd., Montreal, effective January 1, 1964. Young & Rubicam Ltd., Montreal, have held the account since 1937. Yearly billings are estimated at \$500,000.

CANADIAN CANNERS LTD. has established a separate ad account to McCann-Erickson (Canada) Ltd., which already handles the Del Monte division of Canadian Cannery. The diet foods line was previously included in the Aylmer portion of the account, handled by F.H. Hayhurst Co. Ltd., and Hayhurst will continue with the bulk of the Aylmer business.

ALL-CANADA RADIO & Television Ltd. has opened its seventh sales and service office in the U.S. with the appointment of Jack Sitta as its Detroit-based sales representative, with offices in the Sheraton-Cadillac Hotel. Sitta is president of his own rep house, Michigan Spot Sales.

This makes an even dozen All-Canada offices in Canada and the U.S.

AFTER NEARLY TWELVE years with Stovin-Byles Ltd., Lee Raeburn has moved over to All-Canada Radio and Television Ltd. Most recently vice-president and manager of the western TV division, Raeburn has been on the TV side at S-B for nine years, with one year spent organizing the sales department of CJOH-TV Ottawa.

As a sales representative in the television department of All-Canada, he will concentrate on business development and call on a selected group of agencies.

THE EXECUTIVE OFFICERS of the Radio and Television Executive Club of Toronto were re-elected for another term at a Board of Directors meeting held last month: president, Ralph T. Snelgrove, president of CKBB and CKVR-TV Barrie; past-president, Kenneth D. Soble, president of CHML and CHCH-TV Hamilton; first vice-president, Sam Elber, vice-president of Canadian Sponsor; second vice-president, William W. Vanderburgh, advertising manager of Coca-Cola Ltd.; third vice-president, Douglas L. Breithaupt, executive vice-president of Breithaupt, Milsom &

Benson Ltd.; secretary-treasurer, T. Gordon Ferris, president of Radio & Television Representatives Ltd.

New members of the board are Edward P. Lawless, executive vice-president of TvB of Canada Ltd.; Wes McKnight, vice-president and general manager of CFRB Toronto; John T. Ross, president of Robert Lawrence Productions Ltd.; Herbert S. Stewart, vice-president and general manager of MCA Canada Ltd.; and Barry L. Thomas, manager of media programming, Procter & Gamble Co. of Canada Ltd.

Re-elected members of the board are: Bill Byles, president of Stovin-Byles Ltd.; Spence W. Caldwell, president of CTV Television Network Ltd.; Charles C. Hoffman, president of the Radio Sales Bureau; Hugh Horler, vice-president of MacLaren Advertising Co. Ltd.; J. Stuart MacKay, president of All-Canada Radio & Television Ltd.; J. Ross MacRae, manager of broadcast services, Cockfield, Brown & Co. Ltd.; Andy McDermott, president of Radio & Television Sales Inc.; A. Keith Morrow, director of English Networks and Toronto Area, CBC; Warren Reynolds, president of Ronalds-Reynolds & Co.; Douglas C. Trowell, vice-president and general manager of CKEY Toronto.

DECEMBER 1 IS THE deadline for entries in the fourth annual International Broadcasting Awards competition, sponsored by the Hollywood Advertising Club. Last year 1400 commercials were entered

MacLaren Advertising



Emanuel Brown

The appointment of Emanuel Brown as media director of MacLaren Advertising Co., Limited, Montreal, is announced by H. M. Snell, vice-president and manager. Mr. Brown has held a number of important agency posts during the past ten years. He joined MacLaren Advertising in 1961 and was previously broadcast supervisor for all accounts handled in the agency's head office in Toronto.

from 13 countries, including Canada.

The competition is open to any commercial aired between December 1, 1962 and December 1, 1963, and entered by an advertiser, agency, production company or radio or TV station. The awards, in 14 television and eight radio categories, will be made at a presentation dinner in Hollywood February 25.

Further information and entry forms are available through the Hollywood Advertising Club, Box 38909, Hollywood 38, California.

NEW VICE-PRESIDENT and general manager of Kenyon & Eckhardt Ltd. is George Slipp, formerly vice-president and director of client services at McConnell, Eastman & Co. Ltd., where he had been for the past seven years.

He succeeds Edgar Ferree, who is now creative director of D'Arcy Advertising Inc., New York. Ferree had been v-p and gen of K & E for the past five years, moving to the Canadian office from the agency's U.S. headquarters.

"IN RECOGNITION OF his contribution to the growth of Ogilvy, Benson & Mather (Canada) Ltd.," John Straiton has been elected a vice-president of OB & M Inc., New York. He remains creative director in the Toronto office where he has been since 1961. Prior to that he was creative director of Young & Rubicam Ltd. for 15 years.

Also at OB & M, J.A. "Sandy" Robertson has moved from media

Stovin - Byles Appointment



Stuart MacDonald, whose appointment as Sales Manager, Western

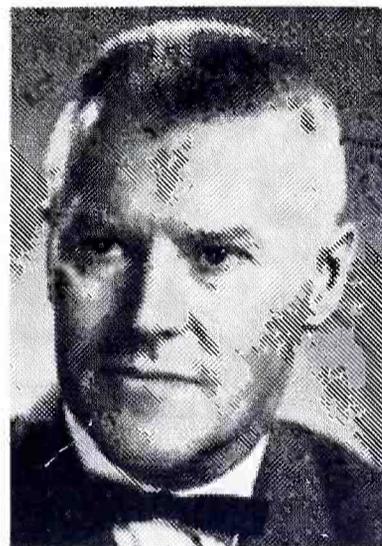
TV Division, is announced by W. D. ("Bill") Byles, President. In his fourth year with S-B Television, Stu MacDonald brings to his new position 23 years of experience in the broadcasting and advertising sales fields, including work in the magazine and outdoor businesses. Appointment is effective Oct. 1st, 1963.

buyer to account executive on the Mackintosh Toffee portion of the Rowntree Co. Ltd. account.

REORGANIZATION OF the creative facilities has brought about three new appointments in the Toronto office of James Lovick Ltd.

New associate creative directors of the eastern division are Ralph S. Freeman, a vice-president of the company and former manager of the broadcast department, and Allen K. Cupples, formerly manager of the print creative department. Both men will have creative direction of a group of accounts. New manager of the broadcast production and programming department is Wayne Currie, previously executive broadcast producer.

CHIC RADIO, BRAMPTON



BRUCE MCLEOD a veteran broadcaster, newspaperman, magazine editor and publisher, has been named vice-president and general manager of CHIC Radio Limited at Brampton, Ontario. Leslie A. Allen, chairman of the board and president, has announced that Mr. McLeod will direct the large-scale expansion program currently underway at the radio station which covers one of Canada's richest markets. Prior to his appointment at CHIC Mr. McLeod was manager of station relations for the CTV Television Network Ltd., and a former general manager for CJCH-TV and Radio at Halifax, N.S.

**INSTANT
COMMERCIALS**

**INSTANT
ANIMATION**

Offers an Animated TV
commercial "mat"
service

WILL MEET IN OTTAWA OCTOBER 22

THE STORY OF THE SECOND instance in which Transport Minister McIlraith has disregarded a recommendation made by the Board of Broadcast Governors is told in the agenda for the BBG public hearing, to open in Ottawa October 22.

Included in the agenda is an application by London Broadcasters Ltd. to change CKSL London's frequency from 1290 kcs to 1410 kcs, yet after the June hearings the Board recommended approval of an application by CHLO St. Thomas to move to the 1410 kcs frequency.

The St. Thomas move was to be financed by CHF1 Toronto to pave the way for its bid for the 680 spot presently held by CHLO, where 'F1 hoped to establish a full-time AM station to expand its present dawn-to-dusk AM operation at 1540. CKSL opposed the application, saying that it planned to apply for the 1410 position, and CFRB Toronto alleged that 'F1 and 'LO were "trafficking" in radio frequencies.

Souwesto Broadcasters Ltd. are said to have withdrawn their bid for the 1410 frequency for CHLO. However, Rogers Broadcasting Ltd. is again applying for the 680 spot for a

night-time AM station for CHF1. The recommendations of the BBG on the further development in this issue, and whether those recommendations are upheld by the Minister of Transport, will be watched with great interest.

Application has been made to transfer the ownership and control of CKKW Kitchener from Twin City Broadcasting Co. Ltd. to Central Ontario Television Ltd. owners of CKCO-TV Kitchener.

AM Applications

Seven applications for new AM radio stations will be heard by the Board, including the bid by Rogers Broadcasting Ltd. for a new night-time station in Toronto at 680 kcs with a power of 10,000 watts.

A new AM licence for Montreal is being sought by Radio CHYM-1510 Ltd., to establish a 50,000 watt station at 1510 kcs.

Roy V. Parrett, on behalf of a company to be incorporated, is applying for a 1,000 watt station at 1500 kcs at Duncan, B.C. The BBG recommended denial of this application after its August, 1962 hearings

and has since turned down other bids for a Duncan station.

A new station at Steinback, Manitoba, is proposed by Southern Manitoba Broadcasting Co. Ltd. to broadcast programs received from its studio at Altona on 1250 kcs with a power of 10,000 watts.

Hyland Radio-TV Ltd., owner of CJIC Sault Ste. Marie, is bidding for a new station at Wawa, Ontario, on 1240 kcs with a daytime power of 1,000 watts and 250 watts night-time, to operate with a part-time studio at Sault Ste. Marie.

CKTR (1958) Ltd., owner of CKTR Trois Rivières, is applying for a new French-language station at Ste. Anne de la Pérade, Québec, on 1420 kcs with a power of 1,000 watts, to operate with a part-time studio at Trois Rivières.

The Department of National Defence is seeking authority for the establishment of a 50 watt station at 1459 kcs at the RCAF station, Bagotville, Quebec.

Bids for FM Stations

An application for an FM station accompanies the bid by Roy V. Parrett on behalf of a company to be incorporated for an AM licence for Duncan, B.C. The FM station would carry the programs of the proposed AM station simultaneously, at 94.5 mcs, with an effective radiated power of 1,000 watts.

Maple Leaf Broadcasting Co. Ltd., owner of CHML Hamilton, is applying for an FM licence to broadcast at 95.3 mcs with an effective radiated power of 2,900 watts.

A second application by Hyland

Radio-TV Ltd., owner of CJIC Sault Ste. Marie (also applying for an AM station in Wawa, Ontario), is for an FM station in Sault Ste. Marie at 100.5 mcs with an effective radiated power of 3,600 watts.

TV Rebroadcasting

Only two applications for TV rebroadcasting stations are on the short agenda for the October 22 hearing.

Transcanada Communications Ltd. is bidding for a new rebroadcasting station at Marquis (Moose Jaw), Sask., to receive programs by off-the-air pickup from CKCK-TV Regina and retransmit them on channel 7. The Board reserved decision on this application at the March, 1963, hearings.

The Malakwa Farmers' Institute is seeking a licence for a new TV rebroadcasting station at Malakwa, B.C., to take programs by off-the-air pickup from CHBC-TV Kelowna and rebroadcast them on channel 5.

Power & Frequency Changes

London Broadcasters Ltd.'s application for a change in frequency for CKSL from 1290 to 1410 also covers an increase in power from 5,000 to 10,000 watts and a change of antenna site.

The CBC is also applying for a change in frequency, increase in power and change of antenna site for CFPR Prince Rupert, from 1240 kcs to 860 kcs, from 250 watts to 10,000 watts.

Vancouver Broadcasting Associates Ltd. is bidding for a power increase from 18,950 to 100,000 watts ERP for CHQM-FM with a change in antenna site.

Canadian Marconi Co. is seeking an increase in the power of short-wave station CFCX Montreal, from 75 to 500 watts.

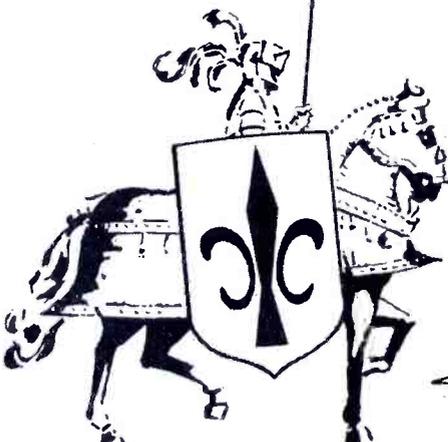
Radio Iberville Ltée has applied to establish the main studios of CHRS St. Jean at Jacques-Cartier, Quebec, and use the existing studio in St. Jean as an auxiliary studio.

Authority to broadcast an oral French program, supplied by the Edmonton Separate School Board, is requested by Sunwapta Broadcasting Co. Ltd. for CFRN-TV Edmonton.

In-laws are like seeds — you don't need them, but they come with the tomato.

"ACTION STATIONS!" **CFCN**
RADIO-TV
CALGARY

FACTS about
FRENCH
CANADA



One Buy Gets You Seven!

CHAU - TV

Baie des Chaleurs
now offers advertisers

7 - NEW SATELLITES - 7

covering the 31,000 TV Homes of
the South Shore of the Gaspé
and Northern New Brunswick areas.

RETAIL SALES — \$200,000,000



HARDY RADIO & TELEVISION LIMITED

TORONTO - EM. 3-9433

MONTREAL - VI. 2-1101

Say you saw it

in

The BROADCASTER

Editorial

Is This Really Democracy?

Recent actions by the Minister of Transport, Hon. George McIlraith, in reversing or rather failing to accept the recommendations of the Board of Broadcast Governors has given rise to indignant cries of "interference" and "politics".

There is a definite futility in having a Board, such as the BBG, devote the hours it does to hearings and investigations into the quests of applicants, only to have their recommendations reversed. On the other hand, the Broadcasting Act prescribes that this is the pattern; that the BBG make its recommendations to the minister, for his adoption or reversal as he sees fit.

The point is that the minister is an elected member of parliament, whereas the BBG consists of 15 appointees. Therefore it is felt to be in keeping with democratic principle to have the final decision in such matters rest with the minister rather than the members of the board.

It may therefore be said that the situation is not as unreasonable as it might appear, *as long as the Broadcasting Act exists in its present form.* And this is the point.

While the Broadcasting Act was designed to see that the regulation of this business was carried through in a democratic manner -- a step, by the way, not deemed necessary or desirable with other, and presumably less powerful, media -- it tends, to our way of thinking, to defeat its own object in the final analysis.

What we mean is that the BBG is comprised of fifteen Canadians whose recommendations represent a reasonable cross-section of society.

The recommendations they make are the conglomerate opinion of these carefully chosen people, which is in accordance with the democratic system. However, their recommendations are handed along for final decision to one man who, while it is true he is an elected member of parliament, is still just one man, with one set of opinions, which may favor or discriminate against any given applicant. So does it not seem that in this punctilious attempt to rule the broadcasting industry democratically, we end up with nothing short of one-man dictatorship.

We are not presuming to suggest that our system of government should be jettisoned for the benefit of the broadcasting industry. Neither are we casting aspersions at one or any cabinet minister. We do submit however that in every field of endeavor, with the one exception of broadcasting, it is felt that the law of the land is sufficient regulation to keep people on the straight and narrow path, and that insofar as enforcing the law is concerned, there is a well-seasoned and highly effective weapon in the criminal code.

In order to enforce discipline with the very young, extra-ordinary measures are often required. But as the years go by, common sense outmodes the need for spankings and other forms of punishment, until an adult mind is able to weigh the wisdom or the foolishness of a contemplated act.

Broadcasting, with its years of usefulness, has demonstrated that it is a grown man and an asset to the public. It may have needed harsh words or a spank on the behind in its early days, but it is now qualified to regulate itself, as do newspapers and other businesses.

RADIO • TELEVISION • ADVERTISING



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, \$1.00)
\$5.00 a Year
\$10.00 for Three Years

October 17th, 1963 Vol. 22, No. 20

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CCAB

RADIO RBS



Have

ADVERTISING AGENCIES

outlived their

USEFULNESS?

Condensed from an address to
the Advertising and Sales Club
of Toronto by Gerry Goodis,
President and Creative Director,
Goodis Goldberg Soren, Toronto.



I FEEL LUMPY IN THE THROAT when I think what an advertising agency is. But this time it isn't nostalgia. It's a rising gorge. Here - from a recent issue of *Canadian Advertising* - are some of the things an advertising agency is.....or can be: President, Vice-President, Production Manager, Copy Chief, Space Buyer, Radio Director, Account Executive, Office Manager, Managing Director, Research Manager, Art Director, Public Relations Director, Radio Time Buyer, TV Director, Media Director, Merchandising Manager, TV Time Buyer, Traffic Manager and Creative Director. Then, in addition to specialized people, there are specialist departments, such as, Farm Marketing, French, Women's services, and so on; and I could list a great many more as - I am sure - could you.

Why does my gorge rise at contemplation of so many specialists, so many departments? Simple.

I look back into the beginnings of this agency business in the last century, and I'm reminded of how far we have travelled from the days when agencies first fulfilled their best function. No, I'm not thinking of the days of space brokerage, but the step beyond, when the brokers found - as media reps still find occasionally today - that they often had to advise their clients on what to say in their advertising space - and how to say it. Then, gradually, the clients tended to gravitate to the brokers who helped them produce the best ads.

In many ways, I wish we had stopped there. At that stage we filled a simple, satisfying, vitally necessary creative function. It would be unthinkable, wouldn't it, to return to such simplicity?

• • •

Recently, a senior official of the CAAA, an agency president, complained in a public address about the small returns of the agency business. Well, I'm not that much in favor of crying in one's beer, but the reason the average agency finishes each year with such a low net profit is because we have allowed ourselves to carry an increasingly heavy parasitic growth of additional agency services.

In using the word parasitic, I'm not casting any reflections on the value of specialist services such as marketing, research, women's services and so on. I just say that they should not be major agency functions - that they should be hired outside when needed - and that they should be paid for as extras by the client and not expected to come out of the already-over-chewed-on 15%.

Another and better alternative is that they should be provided by the client himself.

Some of them couldn't write an ad to save their skins ...

Do I make this recommendation primarily motivated by money-hunger. No. For one thing, in our agency, if we find the fifteen per cent doesn't bring us the return we expect-and we expect to do better than break-even-we ask for a commensurate fee. No, the main reason I advocate many of these specialist functions being other than those of an advertising agency is that I think they tend to stifle the creative spirit and purpose of the agency. Instead of clients and agency representatives giving most of their time to consideration of the creative output of the agency, meetings are taken up discussing test markets, the accurate meaning of a French word suggested in an adaptation, or some esoteric-that's a good word-problem of merchandising.

• • •

I claim that the main function of an advertising agency is to produce effective advertising; an essentially creative process.

How the heck can you do this, how can you have the rapport so essential between client and creative people when there are so many people on the party line cutting in on the conversation, sometimes *changing* the conversation and in any case taking the client's time and attention from the prime creative service.

The basic agency responsibility is to communicate ideas based on predetermined objectives set up between the client and the agency for a given product in a given market.

The person in the best position to define the market, to develop the product and to state the advertising goals or objectives is the client.

The people in the best position to carry out this interpretive job are the artists and the writers of the client's agency. And this latter group must not be impeded in their contact with the source of information, enthusiasms and often gifted powers-of-description *who is the client*. They must not be treated, as they so often are, as necessary evils, appendages somehow to be put up with.

Of course, the obstructive role of these extra services is unintentional and therefore not really blameworthy. We all have a strong sense of self-preservation, which is why I always wear running shoes when I give a speech. I find it less easy to forgive agency management who perpetuate this concept of a department-store-full of services as the natural agency burden. Although I think I can explain it.

• • •

It is my opinion that there are not enough creative people running our agencies! Most of them seem to have been started by

one or two account men who walked out of previous agencies with a few hip-pocket accounts. The creative product and the creative production line are both secondary in the minds of these people to the great god of New Business and to getting the client's signature on what may be a second rate layout. Some of them couldn't write an ad to save their skins.

And don't think the clients don't know it or don't eventually find it out. One of the reasons we won a large account recently was mentioned to us by one of the senior people in the organization. The competing agencies had brought out all their top brass, as we had. "But" said the client, "when we looked around the table at the other presentations, we realized not one of the people making the pitch could themselves write an advertisement or create a story board." In our group of five, each one had a creative background in either writing or art. Each one of us is an integral part of our agency's creative process, although only I-of all the group-am actually in the creative department.

Someone should, once and for all, do something about abolishing speculative presentations. In no other profession do you find such wide-spread, irresponsible investment in time, energy, talent and money in the quest for new billings. Architects don't draw up sample sketches and blueprints for prospective clients; doctors won't do a sample urinalysis to see whether or not a prospective patient would care to accept his opinion on the condition of his bladder; lawyers won't do sample briefs to see whether a prospective client approves of the way he would handle his legal affairs should he appoint him his legal counsel. But in spite of the CAAA Code of Agency Practices, we find most agencies hustling their corporate bodies to the most willing taker. No wonder there are so many account switches. No wonder advertisers expect speculative presentations. We as a profession encourage it, but it's evil.

• • •

There are those of you out there who claim ours is not a profession, but a craft. Fine. The next time you want a custom-crafted dining room suite, try going to six cabinet makers and ask them each to knock together a couple of chairs and maybe a hutch. Tell them, that of course they understand you'll be getting suggestions from four or five other cabinet makers, and then you'll make up your mind based on the samples you like best. You try it.

Don't ask *me* to help dig the splinters out of your head. You'll have deserved the smash on the noggin with the 2" x 4".

If most Canadian advertising is twenty

five years behind the times in terms of effective communications, of making intelligent, bright advertising, blame agency management.

And is Canadian advertising that far behind the times? I say yes. I'm as much of a Canadian nationalist as is Monsieur Chaput, but I believe that not one of the campaigns annually awarded prizes in the joint competition organized by *Marketing*, CAAA, and ACA would even stand a chance in the competitions held in New York, Chicago, Los Angeles or San Francisco.

There are times when I feel ashamed-am made to feel ashamed-of being in what is, or should be, an essentially honest and worthwhile profession.

My neighbors or friends or relatives think I had something to do with that annoying commercial where the right tooth paste turns ordinary nice looking, nice thinking young men into predatory sharks. You know the one with the girl on water skis. The one with the incessant pounding of timpani drums and cymbals.

My neighbors think that I am responsible for the commercials with the "coffee so exciting, coffee so inviting" theme.

Tell me, what would you do if a man sat down beside you in the bus and confessed he had just had an exciting cup of coffee? Would you punch him right in the nose with disgust, or would you just jump off the bus in case he was homicidal as well as balmy.

Yet we talk in this language to the people to whom we're trying to sell coffee, ten times a night on TV. If given the chance, they would punch us in the snout. Yes, I know, those commercials sell a lot of coffee. It's no wonder. They run them often enough. What a price to pay. Antagonize, pulverize, mesmerize the consumer for the final sale. I say there is a better way to do it.

There is such a growing resentment on the part of the consumer towards so many commercials, that to ignore it is suicidal.

• • •

If you are a client, you'd better look very carefully at the next ad or storyboard your agency lays down in front of you.

Don't forget that *your* wife is no more sophisticated than all the *other* wives. So judge it with her in mind. If you are an agency man, remember that your friends and neighbors judge you and your profession on the basis of everything that comes spewing off the TV screen, out of the radio, and off the magazine and newspaper page.

My neighbors hold me responsible for

...the 15 per cent he so graciously permits us to collect from the media...

continued from page 7...

those dreadful, unbelievable liquid dishwashing detergent commercials which show a woman's hands looking every bit as young, smooth and dainty as her daughter's.

This commercial, incidentally, has led me to a great new discovery. "The Goodis Plan to Make All Canadian Women Young and Sexy Again."

If it's true that dipping your hands in this liquid dishwashing detergent will give you smooth lovely hands, doesn't it follow logically then that a dip with the whole body will give women better bosoms, shapelier hips, and skin we'd all love to touch? I am seriously thinking of negotiating with the manufacturer of this fantastic product, Proctor & Gamble, to market large, bathtub-shaped drums of the stuff with zip-top covers. I am calling it the "Ponce de Leon Fountain of Youth Bubble Bath." Do you think I'll do well with it?

I've asked twelve agencies to make presentations for the handling of this product. We can't handle it because of an account conflict with Trend Liquid Detergent.

I don't want to feel ashamed of the business I'm in. I want to go home to my wife every night feeling I've contributed something to society during my day. And I don't want to have my children ostracized because their dad is in that business where they promise you a gun with every package of Cannon Pops - but then you find you have to send five bucks and a box top after all.

Sam Goldberg has just coined a slogan for our creative department. "Love and re-

spect people; the wife you can may be your own".

Perhaps it is the low esteem in which our calling is so generally held which accounts for the behavior of so many clients. In their dealings with an advertising agency, everyone at the client's office - sometimes even at the client's home - becomes a judge or an expert. Or both. I guess it is because so few of us are sure-footed and sure-minded about our work and our product that we allow ourselves to be pushed around by people who often can't tell a good ad from a bad.

It is because we have never convinced the client that we are traditionally professionals that he wants so many services for the 15% he so graciously allows us to collect from the media we use for his advertising. He's a real good sport.

As Howard Gossage has put it, the commission system is immoral. Our income is dependent upon how much money our clients spend. Imagine a lawyer being paid by the courts instead of by the client. It would thus be in the lawyer's best financial interests to drag his poor bedeviled client into court as often as possible. I often liken it to a doctor being paid by the hospital, it being in his best interest to plop his patient onto the operating table as often as he can.

We work for the client, but we're paid by the media. Antiquated, ridiculous and immoral. No wonder the client suspects we padded his media appropriation every time we lay a budget before him. Let's change the compensation system.

Well now, the theme I agreed on for this

talk was "Have advertising agencies outlived their usefulness". And although I haven't underlined it. I have been talking to this subject. Yes, I do believe ad agencies, in the forms in which they exist today, have outlived their usefulness because, to recap:

1. We have wandered or have been taken too far from the creative function which should be our main or our sole concern and the many functions which now make up an agency tend to create a multiplicity of Berlin Walls between clients and agency creative staffs.
2. We have allowed our agencies to fall into the hands of businessmen rather than creative people; like a butcher running a farm. Therefore this essentially creative function is not, in any case, really possible.
3. We have not been successful in evolving a professionally superior product to warrant the money invested in our services. So there must be a better way.
4. The attitude toward agencies and the demands made on them by clients leaves much to be desired.
5. The very financial base upon which our existence depends is shameful and wrong and suspicion-making in the minds of our clients.

I would like to see our work limited to the creative function.

I would like to see these organizations working under high and established creative standards so that they can say to clients "Stop treating us like an art studio. You pay us to give you the best, most objective counsel, and you're only wasting your money if you don't listen".

I would like to see us paid solely and directly by our clients and the amount of payment to be dependent on the amount of work it represents, rather than a percentage cut off the media joint.

I would like to see teeth and sincerity put into our code of ethics so that if our practice didn't stand up to the code, heads would role. I would like to hold my head, up high wherever I walk, albeit as an advertising man. ■

RADIO NEWFOUNDLAND

★ $\frac{VO}{59}CM$ · $\frac{CK}{62}CM$ · $\frac{CH}{56}CM$ ★
10,000 watts 10,000 watts 1,000 watts

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

CFAC

CALGARY

RADIO
1

FOR NEWS

Contact your
ALL-CANADA man

STATION CALLS

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

CFCH NORTH BAY

CFCH NEWS DIRECTOR J. J. "Bob" Lewis remembers the good old days when the Town Band performed every Sunday in the square and drew crowds of local residents. In a city like North Bay, which attracts thousands of tourists each summer, Bob thought the lack of such a form of relaxation a crying shame, so last year he tackled the City Fathers with a proposition that CFCH would raise half the necessary finances, if the city would guarantee the rest, to construct a bandshell that would house local bands and orchestras, and also suffice for outdoor dramatic presentations, films, and variety shows.

At the same time, CFCH was finalizing plans for an outdoor Singalong, and it was decided to take up a silver collection, the returns to be used as the first entry in the Bandshell fund.

The Singalong was a huge success, and almost \$100 went into the fund.

By spring of this year, CFCH had a new general manager, Reg Carne, who saw this as a worthwhile community effort and threw himself into the project wholeheartedly.

Reg's confidence in the community project paid off when the first fund raising event of the season was staged.

At a giant street dance held at midnight, Sunday, August 4, four local bands gave their services, Garland Beverages of North Bay donated trucks for a stage, the Dominion Store donated their parking lot, and the City Public Works employees worked on their own time to erect snow fencing around the dance area on the parking lot. The local Kinsmen ran a pop and hot dog concession, to raise extra funds. Staffers got in on the act and for a dime you could have a dance with one of the CFCH on-air personalities who were sporting their new CFCH Top Hats. Added to the 50 cents admission, the street dance brought almost \$600 to the Bandshell fund.

Then the community spirit really began to roll. The Ontario Northland Railway turned over the entire take from a moonlight cruise to the French

River on the lake ship the Chief Commanda. This came to more than \$100.

Out of towners too are supporting the project. "Mac" McCormick, president of the Powassan Golf and Country Club turned over all of one day's green fees to the fund. (Powassan is about 20 miles south of North Bay.)

Local architects and engineers are also helping. The City Engineering Department donated a suggested drawing for the bandshell. Local architects are now planning to submit a drawing of how they think the bandshell should look, and at least one engineer has offered his services to the project.

In the works for the future is another Singalong, and then an all-night Telethon. ■

CKPR FORT WILLIAM

THROUGHOUT THE WEEK of the Canadian Lakehead Exhibition, CKPR's news department had covered every facet of the fair, and had urged the public to support the exhibition, even to the point where an entire editorial on "A Knight o

editorial on "A Knight On The Town" was devoted to pointing out the highlights and fun of the entire fair. Following this, people were encouraged to write their own editorials and air them on CKPR radio. Many listeners took advantage of this offer.

Radio broadcast live and direct many exciting events at the fair, including the car draw where competition was high in beating the competitors to the draw on the stage.

INSTANT COMMERCIALS

INSTANT ANIMATION

Offers a "Bonanza" to TV Stations

CKPR-TV covered all the highlights of the fair with film on the 6 p.m. news and special bulletins announcing the car winners.

CKPR Program Director Bill Moyer, along with General Manager Fraser Dougall and News Director Ron Knight were talking about some way of ending the C. L. E. with a grand flourish.

The idea they finally came up with sent Ron Knight, in full Knight's armor, mounted on a horse, charging through exhibition attendants to interview the winner of the car draw, and address an estimated crowd of 20,000 spectators.

When the winner of the car was announced, Ron, mike in hand, charged in on the horse, much to everyone's surprise, and said: "I come here on a Knight's errand of tribute to ye old C.L.E.; on behalf of CKPR radio and TV and all our Lakehead friends and listeners whom we deem to be everyone, I ask you to join me in applauding the C.L.E.; I would like to hear for all those who have helped to bring us another exhibition, the most thunderous applause that has ever echoed through these Canadian Lakehead Exhibition grounds; and my last request is that I be given permission to speak first...

with the winner of tonight's car."

When the winner had been interviewed, first by Ron of course, and everyone had lost their stunned awareness, Mayor E. Reed of Fort William said:

"Ron, in all the years I have known you, this is the first time I have ever seen you scared. However, you and your whole organization are to be highly complimented for this very colorful idea. It has added something to this fair that will never be forgotten."

Later, Bert Badanai, MP for Fort William and George Wardrope, minister of mines for Ontario and MP for Port Arthur, along with the exhibition board, shook hands with Ron and congratulated him on a most colorful and wonderful ending for the annual exhibition car draw.

CKPR later thanked Malibars of Winnipeg who, at the last moment, flew the Knight's costume to them; Bert Seaman, who provided the use of one horse, by the name of Tiger; to Delinsky and Lark, one camera crew who got such factual, picturesque news coverage through the midst of the exhibition confusion; and last but not least to Ron Knight, who had never before ridden a horse.



principal or principle?

Both. Principal man at CFQC radio, Station Manager Vern Dallin, doesn't mind a little fuss when there's a principle involved. As there was when Vern evolved the controversial "Dallin plan", a move that endeared him to some, annoyed others. In the course of his duties as school board member, Vern proposed the complex scheme by means of which Saskatoon children would be assured a maximum number of hours in overcrowded schools. An issue still hotly discussed in Saskatoon.

The scheme typifies the CFQC attitude to public service. No mere board members, the CFQC staff take an enlightened part in community affairs, including the most controversial. They're part of the community family . . . and that's why CFQC is part of the life of every Saskatoon family . . . a most important part.

CFQC

radio — Saskatoon

Misers aren't much fun to live with, but they make wonderful ancestors.

"ACTION STATIONS!" **CFCN**
RADIO-TV
CALGARY

This is Radio

RADIO SELLS ABC -- SIMPLE AS ABC

by Ben Holdsworth

Colgate-Palmolive Ltd. of Toronto and Foster Advertising Ltd. have proven a couple of points during the current year. These points may well be suggestive to other advertisers and marketing groups in today's confusion of high-falutin' concepts and marketing mixes (or is it 'mix-ups'?)

Colgate and Foster began last year to get down to the serious problem of launching a new heavy detergent in the Canadian market. Perhaps some of the hard-goods men haven't caught up with it, but this may make them think: it's probably the most-competitive product category of all consumer items in the market place! Ask the little wife, Dad...

Such giants in advertising (and sales volume) as Tide, Cheer, Surf, Fab and Super Suds (the last two belonging to Colgate, to be sure), have reached dominance in a very large market.

Virtually all of the tricks have

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TO
BUSINESS

IN THE

WHOLE NIAGARA PENINSULA

Reps.

PAUL MULVIHILL & CO. LTD.

Toronto

Montreal

DIAL **610**
CKTB
ST. CATHARINES

been tried at one point or another, from contests to premiums to deals - and at trade level as well as consumer. All brands in the category have been built upon massive advertising and aggressive merchandising - and for some years, to make it even tougher on a new brand.

(In addition, there is competition for share-of-market from price competition regionally and nationally, plus slopover strength in the Heavy Duty detergent class from other-purpose detergents and soaps. Yes, Virginia, there is a soap--still!

Tide is tops in market share. This product has been the target of all other brands for many a Nielsen period. This product is made by a company with headquarters in a Southern Ohio city.

Why should Colgate, or any other competitor, for that matter, choose to contend with a new brand in this market at this time?

Challenge of Volume

The answer to this for Colgate is evidently in the challenge of volume. In Canada, Colgate's position - very much like many other consumer-product firms dealing with the supermarket and other corporate-retailing - depends on constant growth, constant competitive activity, constant pressure.

Therefore, in January, Colgate's team got in some muscular training for the Detergent Cup (no "grey" is allowed in any detergent discussion), by massive attack on the Tide. It was in the Maritimes, chosen as a good trial market because of its history of tough resistance.

Colgate's marketing men, and Foster's advertising men had put their heads together day and night prior to the "trial marketing" down east. They had determined that the approach must be:

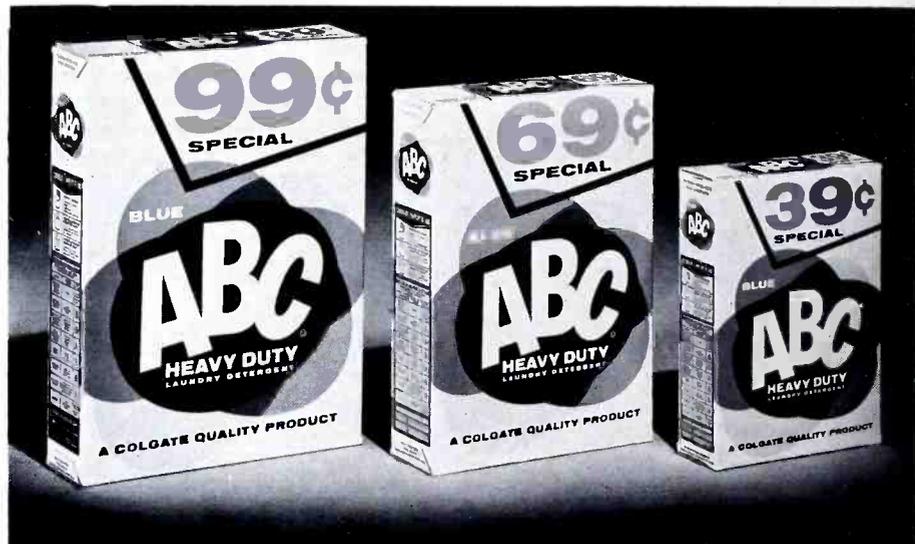
* Immediate returns on expenditure in advertising and merchandising;

- * Direct response by trade and consumer, which could be measured;
- * Significant share-of-market (at least half of the leader's share), within six months of full-scale marketing;
- * Advertising which could be projected or modified to all regions of the national market.

you use "Super-" as a prefix. So, Colgate used the stress on such unheard-of designations as the size itself: *one-pound, two-pound, three-pound.*

Price? Each package size had a pre-printed price.

Advertising? In-store merchandising?



Colgate-Palmolive introduced its new Heavy-Duty Detergent, ABC, to the Maritimes market in January of this year. The advertising medium used was radio -- and only radio. Now the product has been taken to Quebec, using the same marketing mix of all-out radio and strong in-store display. Complete simplicity of approach is the theme throughout the marketing plan, and it's working!

The Word is Simplicity

How did the group go about this formidable task?

In a word: *Simplicity!*

The product which had been developed by Colgate research was a good one for heavy duty (HD) laundry. It was, Colgate felt, a product with which the consumer would find complete satisfaction in use.

Let's make the whole program Simple, Direct, Personal, said the team. Let's not scatter our message. Let's do it without confusion...

Decisions followed. The package was designed as a simple, primary-colors enclosure. The pricing was simple (39, 69 and 99¢ - three only); and the sizing was one-, two-, and three-lb. containers! On the nose, not one-lb. four-ounce, etc., (which has been the practice to date).

Moreover, the "sizing" question in packaging has been confused, say the Colgate team, by such appellations (that's a \$1.00 word, Dad) as King Size, Giant Size, Colossal Size, and the various combinations when

dising? Dealer mark-up? Again the simple, direct approach was used all the way.

Let us take dealer incentives, to reverse the order of the questions, but to get at the historical phase most important in launching a new product.

For the six-month introductory period decided upon by the team, dealer return would be higher, significantly, than for any competitive product. This has been forgotten occasionally by marketers, but it works, as Colgate has now once again shown.

In-store merchandising was designed to dominate - and to fit the complete concept of simplicity of product-appeal, packaging, and pricing.

Advertising was simple indeed: one medium only - but all of it!

Analysis by Colgate and Foster of the marketing requirements for this new product - called ABC as if you didn't know by now - resulted in a simple choice.

Beginning in January of 1963

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

...all the radio stations in the market

the Colgate Heavy Duty detergent ABC was offered for sale in the Maritimes by radio advertising, by radio only, and by *all* of the radio stations in the market!

The plan called not only for simplicity. It called for directness of consumer appeal - and this leads to the term so often misused, "Indigenous."

Once the decision had been made for radio, the other decisions followed. What do the Maritimes radio consumers accept most readily? Sea shanties are, you would say, traditional. Sea shanties were used, but simply, as in "A...B...C". Country & Western? Very popular in the Maritimes. So, C & W themes were woven into the massive all-radio campaign. Plus straight, simple product sell.

As we say, like ABC!

High Awareness Factor

In 12 weeks the team had an answer. The objective had been a certain percentage of the market, bearing in mind the total shares enjoyed by the leading brands. In 12 weeks the new one -- Colgate's 'ABC' -- did a consumer check and found that the "awareness" factor was even higher than had been anticipated. What about sales? In less than the projected period, sales volume exceeded the target point. At the six-month period, the finish of the test, the objectives had been reached and surpassed, both in consumer awareness and in share-of-market anticipated.

Marketing and advertising personnel in other product groups will be interested to know that the Colgate plan has moved on from the Maritimes, is in Quebec (as of July) and will continue on westward to the national scene.

You think, perhaps, that the end of the story is there? Not so.

The Colgate-Foster team went into Quebec as if they had never been anywhere else. The approach was to be simple, direct and indigenous. So, they made it so. Once again, the same formula of pricing, sizing, packaging, in-store techniques - and radio only.

What Price Quebec?

In the interests of bi-culturalism (see our next issue, sir), we want to commend the ABC team for its wisdom. At the same time, we should point out to others who may want to emulate this pattern, that there are dangers ahead.

What did the team do in Quebec? The Quebec division sales team followed the winning pattern. The product was the same, as was the pricing and packaging. (ABC, after all, is a good bi-lingual brand...do you think it might have been deliberate?)

The decision was made to follow radio patterns in Quebec as had

been done in the Atlantic provinces. Once the decision for the medium had been made, logic determined its own course (as more of the thinkers will not always know!)

The Colgate-Foster team did the simple thing. They took the basic product story, the elements of the marketing strategy, the approach, in direct fashion, to the retailers and to the radio men.

As in the Maritimes, Colgate and Foster sought support, co-operation and merchandising help from radio. (This, as another aside, is a point for our radio men - it was one of the main reasons for choosing radio *only* in the regions now - and will carry on westward).

The team chose to give a major radio personality in Quebec, Germaine Dugas, the sales elements, the points-of-stress. She was commissioned to produce the right version for the product. For Quebec radio - and for Quebec people. Her commercials are on the air. In Quebec, we understand, there has been much the same response from the radio station operators in the market as in the Maritimes - co-operation.

Results in Quebec? It's early, but the report is good - and simple. ■

CJCH - TV

HALIFAX
Your

Number One

*Station
in the
Maritimes'*

Number One

Market

**Paul Mulvihill
& Co. Ltd.**

TORONTO - MONTREAL

*Representing these quality
television stations*

CKVR-TV, Barrie
CJCH-TV, Halifax
CHOV-TV, Pembroke
CFCL-TV, Timmins

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS SHOWS

MONTREAL TORONTO WINNIPEG
1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

at your SERVICE

ADVERTISING SPECIALITIES

Pens • Pencils • Memo Books
Hats • Balloons • Rulers, etc.
FOR TRADE SHOWS—CONVENTIONS,
DEALER MEETINGS
NEIL S. O'DONNELL LTD.
Free Scripto Pen
if you mention this ad with your enquiry
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WANT A MAN?

WANT A JOB?

TRY A SMALL AD IN -

Canadian Broadcaster

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**IMPERIAL PRESS
LIMITED
PRINTERS**

We have expanded
to serve you better.
New Address
548 King St. W., EM. 4-9261

PRIZES FOR QUIZ SHOWS

SERVING BROADCASTERS
FOR OVER 15 YEARS

 **Contests Associates**
PRIZE BROKERS

10 Castleknock Rd., Toronto. HU. 8-8601

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CLIFF McKAY
Music

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for every occasion

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DAVID BRUCE COWPER

INSURANCE ESTATE PLANNING

NEW YORK LIFE INSURANCE CO.

443 UNIVERSITY AVENUE TORONTO 2.
BUS. EM. 3-5311 RES. HU. 5-2956

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

SARNIA

ninth in Canada
per capita income

Covered Completely

by

CHOK

Sales Management — June '63

Paul Mulvihill
& Co. Ltd.

TORONTO — MONTREAL

Representing these quality
radio stations

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

New York Letter

FCC WOULD FACE U.S. BROADCASTERS

by Laurette Kitchen

A TALL, DARK AND HANDSOME lawyer told the American television hierarchy last week there are too many commercials on the airwaves.

And the thousand or so top echelon men listened, for the young man with a Southern drawl was the new chairman of the Federal Communications Commission, E. William Henry, who succeeded "Vast Wasteland" Newton Minow a few months ago.

In his maiden speech to the International Television and Radio Society luncheon meeting in New York, Mr. Henry warned the broadcasters that the time had come to do something about "overcommercialization of the airways."

"When it comes to a question of values and their priority," he said, "The Communications Act leaves no room for doubt. However important advertising may be to the industry, it is not sacrosanct."

To emphasize his point, E. William Henry gave the following admittedly exaggerated illustration of the introduction of a newscast on an American network:

"And so, ladies and gentlemen, it looks like the end of civilization as we know it. And now let's hear

from David Krank for the Ajax Oil Company."

Or: "Good evening, ladies and gentlemen. The President has just asked Congress to declare war. We'll be back with that story after a word from our sponsor."

The FCC chairman was harpooning the late evening newscast which begins with the headline of the day, followed by the announcement: "For that story and other news, we'll be back with you after a message from (blank, blank) Trust Corporation."

Or: "Four dead in Alabama bombing today. Now, Joe Smith for the (blank, blank) Oil Corporation."

And for the Late Shows, the viewer may be "baited with solid programming for the first 20 minutes," said Mr. Henry, "but then switched to double and triple spotting once he's hooked, and stuffed with commercials every five minutes thereafter."

Which will stretch a 90-minute movie to two hours or subject the viewer to very poor editing, in which the movie is cut to three-quarters or half of its original length.

Mr. Henry did concede that a commercial enterprise such as American television is in need of money to operate but he pointed out that, at least as far as the networks are concerned, revenues and profits are substantial. Over the last ten years, revenues have increased by about 4½ times and profits by 5½ times, he said.

"Nothing succeeds like business," he added, "and I for one admire your business acumen."

Though Mr. Henry's speech did not rock the industry as much as did

Mr. Minow's "Vast Wasteland" pronouncement of a few years ago, his warning did not go unnoticed.

As one observer put it: The charge that television is overcommercialized is not news to anyone, least of all to the broadcasters themselves, but the big question is, what can be done about it? Government limitations? Self regulation?

Actually, Mr. Henry's speech was a follow-up of an action formally initiated by his predecessor, Newton Minow and the FCC who proposed a rule-making procedure looking forward toward some means of limiting the amount of commercials on radio and television.

In fact, there are today two bills in Congress which would restrict the broadcasting commercials in time and number. But there are at least scores of lobbyists fighting it, so that the chances of their passing are very slight. Government control is highly unpopular in the United States.

The answer therefore seems to rest with the broadcasters themselves, through their National Association of Broadcasters.

As to the effectiveness of self-regulation on the part of the industry, even Mr. Henry is dubious. "The National Association of Broadcasters' Seal of Good Practice (displayed on screens of those who subscribe to it) is indeed highly prized," he said. "But the strength of one's conscience in this area is too often directly related to one's profit picture."

The FCC boss, however, appeared to bend backward to give the TV industry another chance — perhaps a fair warning.

"I recognize," he said, "there are genuine and serious problems involved in the question of whether the FCC should attempt to establish advertising standards. No member of the Commission would consider the adoption of a rule that we were not convinced the industry could live with and live well."

He invited representatives of the stations, networks, program producers and advertisers to meet "face-to-face" with the FCC some time this fall to discuss the subject of legal commercial limits and then hinted that maybe some action may be taken in 1964. ■

OBITUARIES

TWO WELL-KNOWN broadcasters came to the end of the road last week-

Burt Hall, who retired November 1959 as Montreal manager of All-Canada Radio & Television Ltd., passed on October 10. He was 69.

Also on October 10, Georges Guerrette, former manager of CJEM, Edmundston, N.B. succumbed to cancer after a prolonged illness. He was 49. ■

Old gardeners never die — they just spade away.

"ACTION STATIONS!" **CFCN**
RADIO-TV
CALGARY

Memo

from Radio Reps Limited
to Gordon Sinclair
Keith Dancy
Danny Dooner
CFOX, Montreal.

Your Lakeshore coverage area has greater population than Hamilton, Ottawa, London or Halifax. Am looking forward to your trip to Toronto during CCBA Convention.

GORDON FERRIS
Radio and Television Reps Limited

OVER THE DESK

IT WAS LIKE A DREAM come true up at Wingham, October 7, when the story of the devastating fire of March 8, 1962, at CKNX had its happy ending with the opening of the new station before an enthusiastic crowd, mainly of townsmen and people from neighboring towns in the station's area.

Even the weather was kind, as the sun shone on the happy event and lit up the scarlet lights in the maple leaves to give the scenery the breath-taking glow that typifies Ontario in the fall.

There was another light too, in the eyes of the pioneer broadcaster, "Doc" Cruickshank, who 19 months before had seen the stations he had started 37 years ago with his own soldering iron and a bunch of bits and pieces in his radio repairmen's kitbag go up in smoke, and now saw the kind of station he had always dreamed about grow up on the ashes.

Wilford T. Cruickshank was a radio repairman way back in 1926, and it was because of the medical-looking bag he carried with him on his repairing rounds that he earned the nickname of "Doc", or so the legend has it.

One wintry day there was a blizzard blowing so hard it was impossible to step outside the house, so "Doc" started friggling around with some of the pieces of wire he used to build receiving sets, to see if he could fashion a transmitter.

"The extraordinary part of it all was," he said, "it worked."

"Doc" named his new baby J-O-K-E, because this is exactly what it was. Then, one day, someone asked him if he knew he was supposed to buy a licence for "one of those things".

"Doc" couldn't believe it, but was finally convinced.

Probably the authorities were unable to take J-O-K-E seriously, because it was licenced as 10-BP.

After continuing to amuse his friends with his contraption for an hour a day, working for a steel works in between, for a time, he decided that maybe broadcasting was better, so he came up with CKNX, Wingham, which it has been ever since.

The original 10-BP first went on the air February 20, 1926, with a

power of five watts, give or take a watt or two.

In 1935, 10-BP became CKNX, with a full commercial licence, powered at 50 watts on 1200 Kcs.

In 1955, CKNX-Radio gave birth to CKNX-TV, Channel 8.

In 1959, power was increased to 2500 watts.

March 8, 1962, was the date of the fire.

October 7, 1963, they opened their new building.

•••

Anecdotes about "Doc" are as abundant as they are colorful.

There was the time when he rather reluctantly accepted an invitation to address the convention of the Association of Canadian Advertisers. "Doc" insisted he was not used to standing up in front of an audience, but he gave in.

Before his session, he foregathered in his hotel room with a few of us, while we spoke encouraging words, telling him how good he was going to be.

We "encouraged" him between liberal nips from a handy bottle, and when the time came for him to step on the platform, we were all well bolstered, all, that is, except "Doc", who hadn't taken a drop.

Doc stood up in front of the awesome group of advertising VIP's as cool as a cucumber. He cleared his throat and, as nearly as I can remember, said: "Well! Back in Wingham, on CKNX, we never address our audience as 'Ladies and gentlemen'. It just isn't allowed. We call them 'folks!'."

This is the way it was, and while push-buttons have insinuated their way into CKNX, with the coming of television and the newfangled inventions, there still prevails on this one station the feeling of people talking to people, which has been the keynote of "Doc's" success.

•••

"Doc" calls his area the "Town and Country" market, and with very good reason.

CKNX-Radio and -Television perform a unique function in the lives of Western Ontario people,

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

from the Bruce Peninsula to Waterloo County, from Dufferin County to South Huron.

With an audience of well over 300,000 people, these stations broadcast from Wingham, with a population of only 2,800.

We question whether there is any counterpart of this operation anywhere in North America, where news, sports, social events and everyday happenings are reported from between 30 and 40 towns and villages, with equal emphasis.

Broadcasters everywhere freely admit that CKNX is a pattern for all broadcasters to follow. And the keynote is people.

Besides "Doc" himself are his brother John and his son, "Bud."

Once CKNX ran an advertisement in this paper, signed by its staff, who were pictured in it. The ad was headed: "Please do not offer us a job, because we like it where we are."

Senior in terms of years of service with the station are Scott Reid who joined in 1937, as chief engineer; Ross Hamilton, commercial manager (1940); Johnny Brent (1941).

I am sure there are more and apologize profusely for any omissions.

And that's all for now, except buzz me if you hear anything.

Dick Lewis

**OUR
SPONSORS
ARE
BUSY
PEOPLE!**

**CHOV
RADIO-PEMBROKE**

See Paul Mulvihill

*Viewers
in the
Upper
Ottawa Valley
prefer*

CHOV-TV

3 to 1

over

any other station.

**Paul Mulvihill
& Co. Ltd.**

TORONTO - MONTREAL

*Representing these quality
television stations*

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

**SELL RICH
NORTHERN ONTARIO**

Canada's 3rd highest wage earners work, play and buy in CKSO's coverage area. These wage earners buy nationally advertised products — the ones that sell with CKSO-TV and Radio.

**RESULTS ARE WHAT
COUNT!**

**RESULTS ARE WHAT
YOUR CLIENT WILL GET!**

See the All-Canada Man.



Sudbury, Ont.



TELEVISION MARKET RESEARCH & SALES PROMOTION DIRECTOR

Ross A. McCreath, Manager, Television Division of All-Canada Radio and Television Limited, announces the appointment of M. L. "Tommy" Thomas as Market and Sales Promotion Director.

He returns to All-Canada after working with the Radio Sales Bureau since its inception in 1961. Thomas' experience as Promotion Manager for RSB will be invaluable in developing new areas of sales activity for All-Canada's TV Division.



USES LESS MANPOWER MORE EFFICIENTLY

MANY OF US have automatic transmissions in our cars, and our wives have automatic washing machines at home. Those of us employed by large companies are accustomed to having

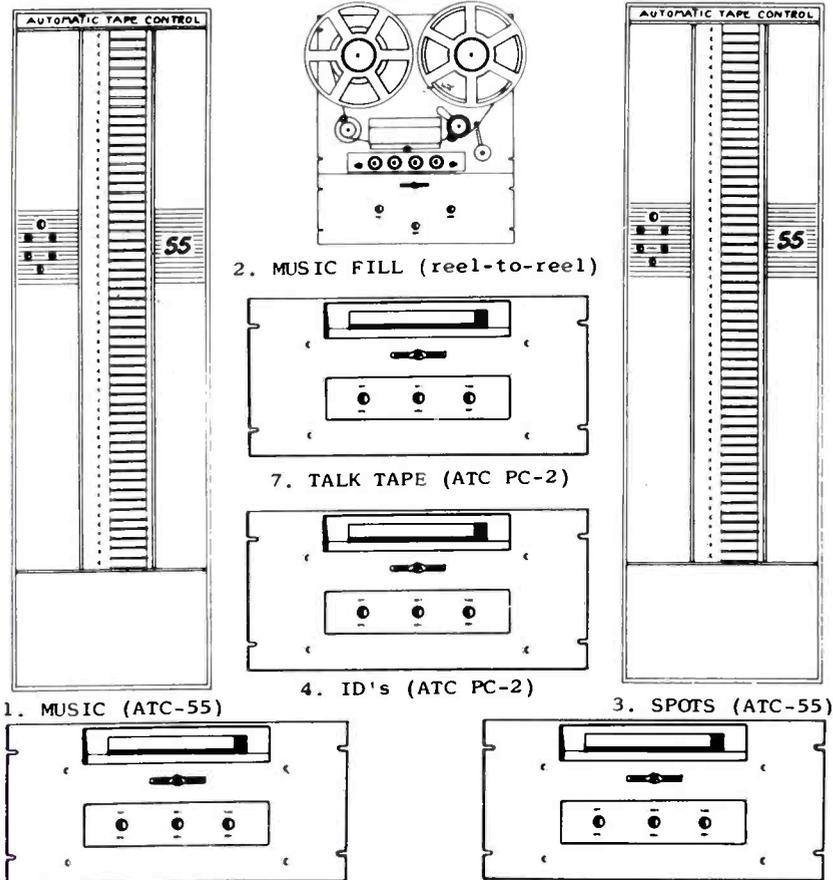
In radio, automatic programming techniques have been slowly advancing on us for a number of years, first with the advent of conventional reel-to-reel tape recorders and more

ated on a pre-arranged basis. The complexity of the system can vary considerably depending on your own program requirements.

A typical type of FM programming, or perhaps evening programming on an AM station, is the type of programming that is long on music, short on talk, but with provision for commercials, ID's and hourly newscasts.

with a coding device. The cartridge in the playback unit, carries a series of digital pulses, which determine the order of operation of the various pieces of input equipment. The recording of these pulses is done by means of the telephone dial in the systems programmer.

With this much equipment, we now have a number of tape playback devices, which will switch on and



our paychecks computed, printed and signed by a machine. Automation of some sort has already invaded every facet of our lives, including the area of broadcasting, where it affects not only our lives, but also our livelihoods.

recently through the introduction of cartridge tape machines. During this period there have also been trials of systems for the automatic selection and cueing of records.

These equipment improvements have allowed broadcasters to improve the efficiency of their operations and at the same time have provided a better product to the listener at a lower cost to the station. Stations that make extensive use of pre-recorded tapes also find they benefit from improved control over program policy and execution, while at the same time providing more creative time to the program personnel, since they are relieved from many mechanical responsibilities.

An automated radio system requires the addition of suitable control equipment, so that some of the program sources which you already have in your station, can be oper-

The equipment needed to achieve this type of programming includes two standard reel-to-reel tape machines to carry your musical programming. These can be any standard tape machines, which are modified to accept a 25 cycle tone cue, right on the sound track. We then need a king-size cartridge tape machine, capable of holding 55 commercials, and, in addition, two standard playback machines, one to carry the newscast, changed hourly, and the second one to carry the station identification.

In the case of these latter two machines, any standard cartridge tape playback unit, which incorporates tone cueing and remote start stop facilities can be integrated into the system.

Commercials of course could be put on a third reel-to-reel machine, or even on a third cartridge playback unit, but such an arrangement would restrict the flexibility of making last minute changes, which is something that can be done quite easily when each commercial is on its own separate cartridge tape.

To integrate these pieces of equipment into an operating system, we require a systems programmer. This programmer consists of a standard playback unit, in association

off in a predetermined sequence, and thus provide automatic programming.

The next feature to add, however, is a time control, so that newscasts can be inserted precisely on the hour, or at predetermined times within the hour.

When this unit triggers at a predetermined time, it automatically puts a five second fade onto the music that is being played at the moment and then cuts automatically to the news or ID tapes, as determined by the system programmer.

We now have a system, which will carry about six hours of programming and run completely unattended, with the possible exception of changing the news tape at every hour.

This news tape would be recorded on a cartridge in a separate record studio.

This type of programming is suitable for an FM outlet or for perhaps evening programming on the average AM outlet. I would guess that if you could get eight commercials per hour on the average AM outlet in the evening hours, such as is suggested in this format, we would all be doing quite well.

Now, let us see how the format can be stepped up slightly to give a somewhat different type of programming.

The music can be interspersed with commercials, rather than having them back to back every fifteen minutes. In addition there is provision for a talk tape, to introduce the musical selections that are coming up. The selections are introduced every half hour; twice within the hour a music fill tape, which is inserted is selected but not introduced. This is merely a musical tape which can be faded out to insert time announcements at predetermined time intervals. The only additional equip-

AUTOMATION was the subject of four papers delivered at the 1963 Convention of the Atlantic Association of Broadcasters. This is the fourth, delivered by J. P. (Jim) Watson, Specialist, Broadcast Sales and Service (Atlantic Region), Canadian General Electric Company Ltd.

INSTANT COMMERCIALS
INSTANT ANIMATION

Animated Commercials on a "slides" budget

CJBQ
RADIO
BELLEVILLE and
TRENTON, ONTARIO
Another
STOVIN-BYLES
Station

FM RADIO FACTS

28.03% of telephone homes in Belleville and Trenton have FM receivers.

68.15% of telephone homes in Belleville and Trenton listen most frequently to CJBQ-FM.

ment required beyond this is one tape machine for the additional talk information and another for the music fill information. These basic systems can be expanded as shown on the sketch, to provide a program pattern incorporating many additional features.

So you can see it is fairly simple to adapt standard broadcast tape machines into an automated system by the addition of suitable control equipment.

For the purposes of DOT and BBC regulations, a log must be kept and an operator is required to sign the log indicating that certain information was actually played at the times shown in the log.

There is a system that allows automatic logging of all material that is played. Using this system, each cartridge has recorded on its control track a coding number, which identifies the tape and by suitable selection of code numbers it will also identify the type of material on the tape. When this tape is played in the automatic programming system, a machine that looks much like a standard adding machine records on a paper tape, the time the cartridge was played and the number of the cartridge played.

So there we are - a complete automation system that plays music, inserts commercials, puts in newscasts on the hour, even prints its own log, as all this is going on.

Now that we have the station running automatically, let us figure out how we are going to pay for it. First let us consider the cost.

Assuming that you already have on hand two tape machines, plus two cartridge tape machines with the required cue facilities and remote start-stop features, it would cost about \$3,800. to add an ATC 55 tape reproducer to hold your 55 commercials. It would cost approximately \$650. to modify each of the tape machines for 25 cycle tone cueing. A systems programmer costs about \$2,000. and a time control system costs about \$1,200. The initial investment therefore, is in the order of \$9,000., with a full system, including program logging, running upwards of \$25,000.

The benefits of such a system perhaps appear in two different ways. First, there may be a reduction in programming costs due to the reduced manpower requirement. Secondly, perhaps more important than the first, existing manpower can be used in a much more efficient diversified manner.

**INSTANT
COMMERCIALS**

**INSTANT
ANIMATION**

*Offers Top Animation to
low-budget accounts*



A SALE HAS BEEN MADE

No need to sell this customer on the desirable qualities of the appliance she has just purchased. She was pre-sold by CFPL-TV.

Latest statistics* show that residents of London and Western Ontario spend more than 46 million dollars a year for appliances and furniture. Total retail sales for the area are over one billion dollars. How big is your share?

CFPL-TV will help you sell appliances and furniture (or anything else) in Western Ontario. Remember too, that CFPL-TV covers Canada's number one test market. No other major market is so dominated by one television station.

Call your All-Canada man or contact CFPL-TV, London, Canada.

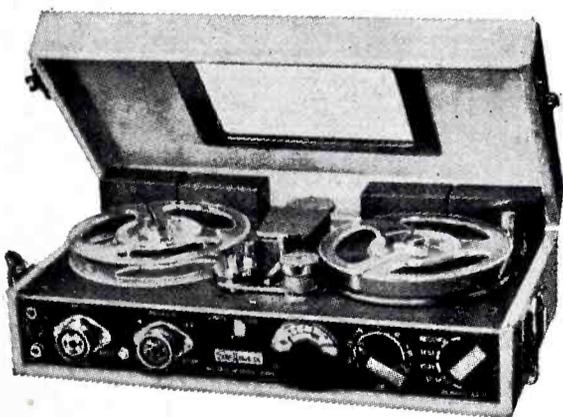
*Sales Management.



STELLAVOX

WORLD'S SMALLEST STUDIO QUALITY
TAPE RECORDER

Less than 6 lbs.



As convenient to use as a miniature camera.

- RADIO AND SPECIAL EVENTS
- TV INTERVIEWS
- NEWS REELS

Write for prices and information

PAYETTE RADIO LIMITED

730 ST-JAMES W.

MONTREAL 3

CUTS & SPLICES

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

IN A WINDOW of the building at 22 Front Street West in Toronto there's a big oblong sign, like a giant strip of film, with the top frame blank, "in Hollywood" in the second frame, "in New York" in the next frame, "and now in Toronto" in the fourth, with the bottom frame blank again, and the sound track squiggling "an all-Canadian company"—it's a teaser, leading up to the opening of Film House Ltd., a producers' services centre.

"A couple of million Canadian dollars have been spent in New York in the past few years because there has been no place in Canada like Film House," says Bob Crone, president of the company, who knows the problems and needs of the independent film producer because he's been one for eight years. "As Film House grows we hope to stop that traffic to the U.S., maybe even reverse it a little in that when American producers come up here to film they'll stay here to complete their production."

Crone sees 22 Front Street West becoming the centre of the film industry in Toronto.

INSTANT
COMMERCIALS

INSTANT
ANIMATION

**For further information
call Animation
Productions Ltd.,
922-2133, Toronto**

DOLA FILMS LTD.



JOSEPH A. E. MORGAN has been appointed vice-president and general manager of Dola Films Limited, it has been announced by Leslie A. Allen, president. Mr. Morgan has held prominent executive positions in the motion picture industry both in Canada and the United Kingdom. He served with the Army during World War II.

At present Film House Ltd. has the second floor, and will take over the ground floor the first of the year. The CBC film department occupies the fourth, fifth and sixth floors of the building.

Working drawings for stage one in Film House's development show: half a dozen offices for producers and directors; eight editing rooms; three theatres for recording, mixing, post-synching and screening, with the three mixing consoles being specially designed and constructed with Magne-Tech Inc. recording equipment to Film House specifications; a double-threat narration recording studio adjoining one theatre and equipped with a McCurdy 15-channel stereo recording and mixing console for recording music and jingles (for radio as well as film); a two-way projection room between two theatres, equipped with twelve 16 mm and 35 mm dubbers; maintenance room; a vault for all film and tape; storage space; freight elevators.

All this in 11,000 square feet, at a cost of some \$250,000 for equipment and leasehold improvements.

"We should have the most comprehensive commercial sound recording facilities in the country," says Len Green, director of engineering. Green, ex-BBC and CBC, moved over to Film House from eight years with the United Church's Berkeley Studios, which he designed and built.

"We'll follow the new trend in recording for film. Instead of recording on 16 mm magnetic film, we'll put mixes on 1/4" tape at 15 ips with synch pulse, in order to maintain the original sound quality."

As well as stressing technical excellence, emphasis is being put on attractive decor and comfort. With non-stop 24-hour-and-up mixing sessions in mind, the theatre now completed boasts handsome chairs that recline, tilt and swivel, with head rests and ottomans.

The same theme of comfort and attractive surroundings will carry through to the offices and editing rooms, each with its own color scheme in paneling and carpeting, and all individually air-conditioned.

One theatre is already operational and being used by such clients as the NFB, CBC, Crawley Films and Group Four Productions. Around its island of quiet, power saws whine and hammers clatter, electricians and carpenters pick their way through coils of cable and lengths of lumber, sound-proofing and air-conditioning work goes on, huge cartons of equipment stand safely out of the way in corners. Out-

side, the exterior of the building is getting a sand-blasting face-lift.

The bulk of the installation and re-decorating work will be completed by early November and Film House will move into high gear soon after. Initially, at least, it will function with a small permanent staff: two recording engineers; a projectionist and loader; a top maintenance man who will also service cameras and equipment from other companies. Both Crone and Green will act as staff mixers when one is requested, but they expect most directors will use their "pet" mixers.

Film House will have a registry of directors, cameramen, editors, sound men; arrangements are being made to provide location lighting service when required; and a link with a talent agency may be added to the list of services in the near future.

Phase two for Film House Ltd. will start in January with taking over the ground floor of the building. Plans are to set up a complete film processing laboratory for developing and printing 16 mm and 35 mm black and white and color. Equipment here will include a high definition video tape to 16 mm film transfer unit. Ground floor showroom space will be rented to a film equipment distributor.

The third stage of development centres on Crone's hope that the building will become a centre for the film industry. A number of film companies, now spread throughout the city, have shown interest in sub-leasing space in the building, where they'd be just a flight of stairs or an elevator ride away from almost any producers' service they might require.

"We see this as a reciprocal sort of thing," says Crone. "We offer the Canadian film industry the facilities and services it needs in order to expand and grow, and we grow and expand with the industry's use of those facilities and services."

FILM-MAKER Gordon Sheppard, a partner in InterVideo Productions Ltd. since it was formed two years ago, has been appointed special assistant in charge of cultural affairs to the Secretary of State.

In his new post, Sheppard will keep Secretary of State Pickersgill in touch with the Canadian cultural scene and informed on areas in which the government has financial responsibilities. These areas include the National Film Board, the CBC, the BBG, the National Gallery and the National Library and

Archives.

To accept the position, Sheppard resigned as vice-president and director of InterVideo and also gave up a Canada Council arts scholarship on which he planned to go abroad for a year to study and work with European film directors Francois Truffaut and Antonioni.

"It was a difficult decision to make," said Sheppard, 26, a graduate of Toronto and Oxford universities and a former CBC writer. "There were a number of exciting film opportunities opening up, following the success of *The Most* (InterVideo's award-winning film on Hugh Hefner, Playboy empire-builder). "But here was an opportunity to move into a wider field of cultural and artistic activities, to be concerned with their development as far as the government has responsibilities. It's quite a challenge."

And so Gordon Sheppard is in Ottawa. At the moment, so is his former partner, InterVideo president Dick Ballentine, who is directing a film on Prime Minister Pearson for the CBC-TV series *Telescope*.

Dear Cuts & Splices:

I was struck by the phrase in your current excellent "Cuts & Splices" column that Festival Cinema Ltd. is "the only Canadian-owned and operated full-scale, integrated film-making centre in Canada aside from government-owned facilities".

Because we care what the trade press think of us—just for the record it would be interesting for you to compare their physical facilities with that of Crawley—see our list of physical facilities attached. (*Asst. Ed.'s note: very impressive.*)

We have a good stage, 40 acres, 375,000 watts of lighting equipment, six 35mm and eight 16mm cameras, a huge sound department, a forty-man animation department, a full time Director of Music with an Assistant, and the largest 16mm lab in Canada outside of the NFB.

It would also be interesting to compare our experience—out of these facilities we have turned out over 1400 films in 24 years including three successful television series, our current theatrical feature program, and our current one-hour animation special for the NBC network.

Don't you call that a "full scale integrated film-making centre"? Cordially,

Graeme Fraser,
Vice President,
Crawley Films Ltd.

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

MONTREAL TORONTO WINNIPEG
1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

P.S. We're 100% Canadian-owned and operated.

Party Line

by KIT MORGAN

TO VANQUISH THAT OLD BOGEY, the TV critics who write "boy, you sure missed a good show last night", CBC-TV launched the fall season of its *Telescope* series with an advance screening and reception and drew comments like "take a half hour tonight and scan the new look in CBC documentaries", which wound up a near-rave review from the *Toronto Telegram's* Bob Blackburn.

The screening was well-attended by client (General Motors) and agency (MacLaren Advertising) people, too, and if CBC was also aiming to ease their ulcers by cutting the time span of their opening night jitters, it succeeded there as well, for they were all wearing proud "that's my show" smiles when the lights went up.

The opener was *Greene's Bonanza*, and the opener of the opener was Lorne Greene's view of the five stages in an actors career—first, "who's Lorne Greene?"; second, "get me Lorne Greene"; third, "get me somebody like Lorne Greene"; fourth, "get me a young Lorne Greene"; and fifth, "who's Lorne Greene?" Not that anyone's reached the fifth stage, with *Bonanza* (also sponsored on CBC-TV by General Motors) starring Greene as Ben Cartwright, being seen in 40 countries by some 250 million viewers.

The program featured a visit with Greene during the shooting of the one hundred and fifty-something episode of the series; sat in on a session about his next lp, on which he sings "I'm the Same Old Me" for Canadians who wonder if he is; and saw Greene in a personal singing-

TV PRODUCER-DIRECTOR

university graduate, 2 years television experience, commercial and program writing experience, wide musical background seeks position progressive organization. Box A-707, Canadian Broadcaster, 219 Bay St., Toronto 1, Ontario.

Young man, ambitious, single, with a good knowledge of Radio & Television Broadcasting. Willing to work in any capacity. Contact M. B. Schoenfeld, 5757 Glenarden Ave., Montreal 29, Quebec.

riding appearance at a rodeo on his day off.

The reception (*note to Ed: on the taxpayers' money, there's your next editorial, and thank the taxpayers for me*) featured Michael Sadlier, program director of the English TV network; Thom Benson, executive producer of *Telescope*; Ross McLean, the show's producer; program host Fletcher Markle; Bob Barclay, director of the program on Greene; and a cast of press 'uns. ■

THE Q-MASTER, as Vancouver Sun columnist Jack Wasserman has dubbed CHQM president Bill Bellman, was in Toronto this month to host a series of small, informal luncheons and five-ish gatherings of advertiser and agency types. It'd be contrary to the 'QM music policy for Bellman to be drum-beating, so perhaps the term is string-plucking, but anyway, he was saying a few words on behalf of CJQM AM and FM Winnipeg, scheduled to go on the air November first.

The Winnipeg 'QM will share the Vancouver 'QM's policies, "the sound of music", limited commercials, strong editorial stands. If it shares the Vancouver station's suc-

WANTED

Morning man for 10,000 watt midwest station. State experience, age, status and salary expected. Excellent working conditions. Apply Box A-706, Canadian Broadcaster, 219 Bay Street, Toronto 1, Ont.

CHARLES PERSONNEL LIMITED

Specialists in supplying
Help of the Highest Calibre
to the
Advertising • Marketing
and Sales Fields
HU. 7-1576
120 Eglinton East, TORONTO 12

WANTED DJ and PRODUCTION MAN

10,000 watt, 24-hour Ontario station, expanding, requires two men. We are the No. 1 station in a beautiful, growing semi-metro market (always have been, and always will be). We swing with a gentle, happy format. Mature men, with two or more years experience, whose thinking is modern and who want a career, please apply. We don't want radio bums, floaters or boys. We **PAY WELL** and have all fringe benefits, plus three weeks holidays with pay. Help with moving expenses given. Our wonderful staff is aware of this ad and will make you more than welcome. Please send audition tape and references to: Box A-705, Canadian Broadcaster, 219 Bay Street, Toronto 1, Ontario.

cess as well, and Bellman is "confident, but not cocky" that it will, advertisers will make sales (Craven A sales increased 100% in the market in seven months with the lion's share of the budget going to 'QM) and the station will make sales (CHQM's sales are up 50% over last year's, which in turn were up 75% over '61, and Bellman reckons it's among the top ten stations in Canada in profits after only four years).

To start the bankroll rolling, CJQM is offering bonuses of 20% in additional announcements on \$500, 33.3% on \$750 and 50% on \$1000 spent in one month in the station's first four months on the air.

"We know we're going to get your business next year, but we want to get it now," Bellman told advertisers frankly. Terry Bate, manager of Quality Broadcast Sales, CHQM-CJQM's rep company, stood by with his pen at the ready.

CJQM is the first new radio station in Winnipeg in 17 years and the Q-master feels its field of Q-quality programming is completely untouched in the market. That the market is there is backed up, he feels, by an article in the Imperial

Oil Review early this year that describes the city as "a hotbed of culture".

Also quoted in the CJQM presentation were two Doyle Dane Bernbach studies, "The New Era of the Sophisticated Shopper" and "The Rising Tide of Individual Taste", of which Bellman says, "they're playing our song".

To judge by the number of guests jotting down those titles, a lot of people will be writing DDB in New York for the sheet music. ■

MOVE UP WITH CKGM

Our continuous expansion into all phases of broadcasting results in a constant need to search for creative Canadian radio talent that wants to move up — so why not move up with CKGM — Montreal, by putting your name confidentially on file now, for top-paying future openings . . . professional air work, professional creative writing, professional production, professional newscasting, professional news writing. Tell us your story in confidence now. Write Don Wall, Vice President, CKGM — Montreal, CKGM Building, 1455 Drummond St., Montreal 24, P.Q.

L'OFFICE NATIONAL DU FILM

demande

UN ADJOINT AU DIRECTEUR REGIONAL

Fonction — Participer a la direction d'un personnel travaillant a promouvoir la distribution et l'utilisation des films et films fixes de l'O.N.F. auprès du public en général ainsi que des institutions spécialisées, telles que les bibliothèques et cinémathèques publiques, les cinémas et les postes de télévision.

UN AGENT DE DISTRIBUTION COMMERCIALE

Fonction — Promouvoir la distribution commerciale des films et films fixes de l'O.N.F. a la télévision, dans les cinémas et par la vente de copies.

QUALITES REQUISES

De préférence une formation universitaire.
Une bonne connaissance de l'anglais et du français.
Pour adjoint au directeur régional — un intérêt pour l'éducation des adultes et pour les relations extérieures.
Pour agent de distribution commerciale — connaissance de l'organisation commerciale et un intérêt pour la vente.

TRAITEMENT — \$7,320 — \$8,400 p.a. et les bénéfices marginaux.

Faire demande par écrit en indiquant l'âge, la formation et l'expérience a:

Service du Personnel — C.P. 6100 — Montréal 3, P.Q.

CTV NET SIGNS WITH TV BUREAU

THE CTV NETWORK has celebrated its second anniversary by joining the Television Bureau of Advertising. TvB membership now includes the three national networks, CBC English and French and CTV, as well as 30 privately-owned stations, eight CBC owned and operated stations and five national representative firms.

The announcement was made by TvB's executive vice-president, Ed Lawless, early this month, and he and CTV President Spence Caldwell pledged mutual co-operation, and the immediate expansion of Bureau activities into wider fields of research for the benefit of the entire industry.



In the picture, from left to right, are (seated): Bill Byles, Stovin-Byles Ltd. vice-president of TvB; Spence Caldwell; Ed Lawless; (standing): Bill MacGregor, CKCO-TV, Kitchener, TvB director; Tom Atkins and Michael Hind-Smith, CTV.



ILLEGITIMATE BREAKFAST FOOD
Snap! Crackle! but no Pop!

• • •

AUTUMN SLOGAN

Alabama is a riot of color.
-: Gerry Goodis

• • •

AUDREY STUFF

Then there's the gal who was so dumb, she agreed with her boy friend when he said the world would be a better place if all the women were married and all the men stayed single.

• • •

PAN MAIL

Sir: I often wondered why you used a gas mask on the top of your column until I found out Lewisite is a poison gas.
-: Flotsam

• • •

SIXTY DAYS OF DECISION

Health Minister Judy LaMarsh quit smoking.

• • •

MORE OF THE SAME

Sir: As an avid reader of your column, may I ask why you don't condense your editorials, so that each of them makes one Lewisite gag?

-: Jetsam

• • •

CONFITEOR

Aging editor denies he grows crankier with the years...just can no longer suffer fools as gladly as he used to.

• • •

QUOD ERAT DEMONSTRANDUM

Typographical and other bloopers which appeared in the first issue set in tripe in our own office, equal the sum of the squares on both sides of the employment counter.

• • •

VALEDICTORY

Wishing you a very happy 19th Sunday after Trinity.



For the YOUNG...and the YOUNG AT HEART

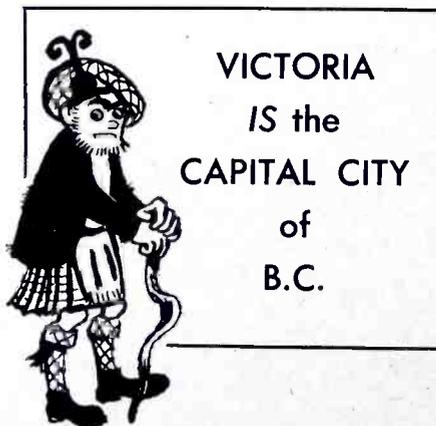
Hundreds of pumpkins...hundreds of kids...hundreds of young mothers and fathers...all participated in the CJVI Pumpkin Growing Contest,* with seeds supplied by local merchants.

Help yourself to a slice of CJVI's pumpkin pie (oops! audience, that is!) by using the Capital City station to reach the young and the young at heart.

* Over 500 families participated.

CJVI VICTORIA B.C.

FIRST STATION IN B.C.'s SECOND MARKET



STAFFERS TURN SOD FOR CFGP STUDIOS



NO TRADITIONAL SOD-TURNING ceremony here, with the company president stepping out of the ivory tower with a gold-plated spade to do the honors. When CFGP Grande Prairie marked the breaking of the ground for its new building, the honors went to the full staff of the station.

Left to right in the picture are: Bob Sharples, news director; Barbara Cook, traffic manager; Dean Toews,

sales representative; Vaughn Desjardins, announcer; Gordon Percy, local sales manager; Fran Tanner, sports director; Cass Remple, accountant; Jim deRoaldes, chief engineer; Cam Perry, manager; Cecil Morton, librarian; Gloria Bryenton, receptionist; Jack Soars, assistant manager; Lionel Kyle, news editor; Jack Feka, announcer; Helene Nyborg, continuity editor; Evelyn Tis-sington, copy writer.

The building program is estimated at \$150,000 and will include completely new technical facilities including a 250 watt standby transmitter with its own emergency power supply. The building is to be completed by December 15th and will be topped by a 75 foot antenna on the roof, lighted from base to tip to become a new landmark in Grande Prairie and district.

BREITHAAPT MILSOM AND BENSON APPOINTMENTS



W. A. MAAS



CLEMENT FLUET



PETER R. L. CHARLES

P. S. Milsom, president of Breithaupt, Milsom & Benson Limited, announces the appointments of three new vice-presidents, William A. Maas, Clement Fluet, and Peter R. L. Charles. Mr. Maas joined Breithaupt, Milsom and Benson as an account executive in 1960 and was promoted to account supervisor in 1962. Mr. Fluet is creative director of Breithaupt, Milsom and Benson, Ltée. Montreal. Mr. Charles joined the company as Director of Media Services in 1961.

October 17th, 1963



means
**ACTION
STATIONS**

Witness the enthusiastic participation of leading advertisers and agencies in the action-packed

ALL-CANADA STATION MANAGERS' CONFERENCE

Toronto, October 17

To sell all
Canada...

talk to

ALL-CANADA

Find out why 43 leading
radio stations look to

ALL-CANADA RADIO

with 12 offices in Canada
and United States for better
sales

CONGRATULATIONS

to W. T. (Doc), G. W. (Bud) and J. J. (John)
Cruickshank on the re-opening of the new
CKNX, Wingham, following the disastrous
fire of March 8, 1962.

We are mighty proud that CKNX Radio and
Television have again chosen Canadian-made
RCA Victor equipment for their brand new
Radio and Television stations.

RCA joins all Canadian broadcasters in wishing
the Cruickshanks and CKNX the opportunity
to continue their fine service to their wide
listening and viewing audiences.



RCA VICTOR COMPANY, LTD.

Technical Products Division

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