Hearts, flowers, cupids and everything but the kitchen sink decorated over 2,000 Valentines sent to CKLC Kingston deejay Bob McCord in his Valentine’s Day contest. The biggest, most original, hippest and most affectionate cards were awarded prizes following an all-night judging session in which McCord got entangled in a greeting more than fifty feet long.
Agency Billings

MacLaren's in top group for all North America

ONE WHOLLY CANADIAN AGENCY, MacLaren Advertising Company Ltd, appeared in the list of 41 U. S. and Canadian-based advertising agencies with domestic billings of over $25,000,000 for 1963, published February 24, by Advertising Age, in its 20th annual billings issue.

Starting with the J. Walter Thompson Co, with estimated domestic billings of $311,800,000 ($457,500,000 including international business) the MacLaren Advertising organization stood 33rd in the list with total billings of $33,000,000.

Sixty-one agencies fall in the $10,000,000 to $25,000,000 group, with the Canadian company, Cockfield Brown & Co Ltd, in 41st place for all agencies with estimated billings of $24.5 million.

The 41 biggest agencies, each with $25 million or more, placed a total of $4.1 billion in 1962.

Last year, the same publication's report covered a then record total of 533 agencies with combined billings of $5.5 billion.

In 1962, the 40 agencies in the $25,000,000-and-up group accounted for $3.8 billion in that year's billings.

Total of the top 10 1963 billings, according to Advertising Age's estimates, were: U. S. (Domestic only) $1,315.4 millions - Canada $173.1 millions.

(NOTE: We are indebted to Advertising Age for their kind permission to publish this information from their copyrighted 20th annual billings issue of February 24.)

BBG delays regulation decisions till April hearings

THERE HAS BEEN no announcement from the Board of Broadcast Governors, following their hearings in Ottawa last week, and it is unlikely there will be any permanent pronouncement regarding the commercials restriction or Canadian talent summertime regulation until after the April hearings.

The most probable outcome on these two points will be:

(1) There will be no reduction in the number of TV commercials, at least until the April hearings. In the meantime the Board will have discussions on the question with the CAB, the advertisers and anyone else interested in approaching them. In April, the Board will probably impose a new limit, though perhaps not as drastic as the proposed twelve per hour.

(2) Regarding the relaxation of the Canadian content requirement during the summer, the Board will make its position known officially in the next week or two. What seems altogether likely is that it will renew its provisional summer relaxation (from 55 to 45 per cent) still on a temporary basis. At the April meeting the question will again come before the Board, who will consider incorporating this "relaxation" into the regulations on a permanent basis. It is known that the Board is anxious to let stations know where they stand as soon as possible, which is the reason why it will probably make an early announcement that the provisional 45 per cent concession will be repeated this year.

CANADIAN BROADCASTER, meeting-place for the industry and its sponsors since 1942, having installed its own type-setting equipment and production facilities is now in a position to undertake preparation and production of a limited amount of printed promotion for members of the industry interested in its use.

A Canadian Broadcaster Advertisement

616 U. S. and Canadian-based agencies are represented in this issue of Advertising Age and the total billings figure in $6 billion. (The generally accepted total for Canada is $600 million.)

BOOKS
By Mail
Book Dept.
Canadian Broadcaster
219 Bay St., Toronto
A CANADIAN COMMERCIAL took top honors in the competition for radio commercials in the fourth annual International Broadcasting Awards competition sponsored by the Hollywood Advertising Club. The Annie award went to Maxwell House Coffee's "Fresh Ground Aroma" radio commercial, produced by McKim Advertising Ltd. for General Foods Ltd. J. C. Britton, Canadian consul general in Los Angeles, accepted the award on behalf of McKim, presented by Lorne Green.

There were 56 Canadian entries among the 1,653 commercials submitted from 18 countries. The Canadian commercials were chosen as finalists in the 22 categories and were given certificate awards.

Radio finalists were: "Wheels of Progress" for Volkswagen Canada Ltd., by Ronalds-Reynolds & Co.; "Sound of Tragedy", a public service announcement by the GKEY Toronto; "Folk Singer" produced by CHUM Toronto for Ed Crowe; "Brine's Friends" produced for Harry Rosen fuel oil dealer, by CKLC Kingston.


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ON APRIL 4 FROM 10 TO 11 pm EST the CTV network will carry what Batten, Barton, Durstine & Osborn Inc. believe is a "first" in Canada - an hour-long TV special independently produced and packaged by the agency for network telecast.

It's a Night on the Town for Chrysler Corporation of Canada Ltd., starring Shirley Harmer and Alan Byrne, impressionist Rich Little, the Oscar Peterson Trio and singers Jackie Cain and Roy Kral. Bob Fleck, producer-director at BBDO, is producing the show, with Stan Harris directing and musical supervision by Chuck Goldstein Productions. The show was videotaped by Robert Lawrence Productions on location in Toronto night spots and at the RLP studios.

NESTLE (CANADA) LTD. moves its Nescafé Instant Coffees, Nestea Instant Tea and Nestle's Ready-to-Serve Rice Pudding advertising to Spitzer, Mills & Bates Ltd. from H. Hayhurst Ltd., effective June 1. Changes in the company's marketing philosophy brought about the switch.

Other Nestlé agencies, Ronalds-Reynolds & Co. and Kenyon & Eckhardt Ltd., are not affected by the change.

NEW FACES AT FOSTER ADVERTISING Ltd. are those of Keith Irwin and John Miller. Irwin, now an account executive on the Colgate-Palmolive Ltd. account, was formerly media supervisor at McKim Advertising Ltd., where he had been for seven years. Miller, media planner on the General Motors account, moved over from nearly a year as media supervisor at Young & Rubicam Ltd. and prior to that was media manager of BBDO's Montreal office.

NEW PRESIDENT OF NEEDHAM, Louis and Brorby of Canada Ltd. is John A. Willoughby, who has been managing director of the Canadian company since its formation in 1951. He has also been elected to the board of directors of the parent company, Coffee's in Chicago, which he joined in 1945.

E. W. S. 'Ed' Reed, vice-president and account supervisor has been elected a director of the Canadian company, which he joined in '51.

EXECUTIVE PRODUCER for the CTV Television Network for the past year and a half, Peter MacFarlane has moved to CPTO-TV Toronto in the same capacity. After a background in radio, MacFarlane has been involved in Canadian TV since its beginning, first as a TV producer-director with MacLaren Advertising Co. Ltd., then with CBC as a producer and director for five years. He has worked for Granada Television in London and for MCA's Revue in Australia producing and directing top variety shows.

SALES PROMOTION, MARKETING and research in the radio division of All-Canada Radio & Television Ltd. is now being handled by Norton R. Parry, who has moved over from eleven years with the CBC. Parry started with CBC on the engineering side, moved to radio sales, and for the past five years has handled radio sales promotion. He replaces Evan Morton.

THE APPOINTMENT OF William H. Neville as news manager for Canada of United Press International has been announced by Frank Eyril, managing director of United Press International of Canada, Ltd.

Neville, UPI's Ottawa bureau manager for the past 18 months, succeeds Leon R. Burnett, who is returning to an editorial position in the service's Washington bureau.

Neville is a journalism graduate of Carleton University, where he won the Kenneth R. Wilson Memorial Award for the graduate showing 'exceptional promise as a future reporter and interpreter of Canadian affairs.'

A 20-year-old native of Montreal, Neville joined the then British-United Press in 1956 and since then has served in the wire service's Toronto and Ottawa bureaus. In his capacity as Ottawa bureau manager, he handled four general elections, accompanied Canadian political leaders on numerous trips abroad, and was responsible for day to day coverage of Parliament Hill.

As news manager for Canada, Neville will be in overall charge of United Press International's news operations in Canada, including both the news services furnished to Canadian subscribers and UPI coverage of Canadian affairs for the rest of the world.

Neville is married to the former Marilyn Biggs of Ottawa and is the father of two boys.

MacLAREN ADVERTISING APPOINTMENTS

F. H. Horler

H. E. Hough

E. V. Rechnitzer, president of MacLaren Advertising Co. Limited announces the appointment of F. H. Horler as Vice-President Operations, and Assistant General Manager. Mr. Horler will have responsibility for all Toronto office internal departments other than accounting. The appointment of H. E. Hough as Director of Broadcast Services is also announced.
VISUAL ELECTRONICS CORPORATION
(China) Ltd.

INVITES Canadian Broadcasters to SEE our EQUIPMENT DISPLAY at the NAB CONVENTION, SPACE 15-E, CONRAD-HILTON, CHICAGO, ILLINOIS, APRIL 5 THROUGH 8.

VISUAL HOSPITALITY SUITE 1200
YOU ARE CORDIALLY WELCOME

SIMPLICITY . . . RELIABILITY
from the leader in solid-state video switching systems

THE BIG SWITCH
...to top performance with economy
Visual's leadership in performance-proven video switching systems is unmatched in the broadcast field. Whatever the switcher requirements — large or small — Visual's switching system provides maximum flexibility.

Contact Visual for your video and audio switching system requirements.

VISUAL ELECTRONICS CORPORATION
(Canada) Ltd.

OBITUARIES
Lloyd E. Moffat

Lloyd E. Moffat, a pioneer broadcaster who built his first radio station when he was 22, died last week of a heart attack while on vacation in Hawaii.

Mr. Moffat, 55, was president of Moffat Broadcasting Limited, which owns and operates radio stations CKY Winnipeg and CKLG Vancouver.

He was also president of radio station CHED Edmonton; vice-president and treasurer of CJAY-TV Winnipeg and a director of the Canadian Television Network (CTV).

Born in Regina, he spent his early years in Prince Albert where he built his first radio station in 1930 with money saved from his earnings as a theatre projectionist and stage electrician. It began broadcasting in 1951 with a power of 25 watts and later became radio station CKBI.

He later disposed of his Prince Albert interests and in 1950 he started CKY in Winnipeg, using the call letters of a station formerly operated by the Manitoba Government Telephone System. His company subsequently took over CKLG Vancouver.

A brother, Jack, is president of CHAB and CHAB-TV Moose Jaw. Mr. Moffat's daughter, Mrs. James Pryor of Winnipeg, now has an application before the Board of Broadcast Governors to approve purchase of CKXL Calgary.

Mr. Moffat was a director of the Canadian Association of Broadcasters; he served on the National War Finance Committee for Saskatchewan from 1941 to 1945; was a patron of the Boy Scouts Association of Manitoba and a director of the Winnipeg Urban Council of the Canadian Cancer Society.

Obituary

John Adaskin

A PROMINENT FIGURE in Canadian broadcasting, John Adaskin, died of a heart attack at his home in Toronto March 4. He was one of the first radio producers in the country, joining the Canadian Radio Broadcasting Commission in 1934, and he produced or directed more than 5,000 programs for the CBC. He left the corporation in 1943 to direct his own radio productions, the best known of which were Opportunity Knocks, Singing Stars of Tomorrow, and The Voice of Victory.

Mr. Adaskin had been a cellist since he was 16, and was a member of the Toronto Symphony Orchestra for eleven years. He was a graduate of the Toronto and Hambourg Conservatories of Music.

For the past three years Mr. Adaskin had been executive secretary of the Canadian Music Centre. He was elected a Fellow of the Royal Society of Arts in England in 1961 and the same year was made secretary of the International Association of Music Information Centres.

Mr. Adaskin, who was 55, is survived by his wife, two daughters, and four brothers.

Robert McStay

*VARIETY* correspondent for the past thirty years, Robert Angus McStay, died suddenly of a heart attack at his home in Toronto on February 15.

Born in Scotland, Bob McStay lived in Toronto most of his life and joined the Toronto Star as a reporter after attending Queen's University and New York University. He later became literary critic of The Globe and Mail.

Mr. McStay, at one time press agent for Massey Hall and the Royal Alexandra Theatre, is survived by his wife, Pat.

Earl Clark Cameron

THE SYMPATHY OF THE broadcasting industry goes to CBC newscaster Earl Cameron and Mrs. Cameron on the death of their 20-year-old son, Earl Clark Cameron, who died in hospital in Toronto March 8 of injuries received in an automobile accident.
Editorial

Advertising has to be sold to the people

The main strength behind broadcasting is advertising, and the same thing can be said about newspapers, magazines and the rest.

Even the CBC needs advertising to finance its sonnets and sonatas.

Advertising depends on public acceptance, not just numbers.

For advertising to be worth its salt, it has to be directed to people who understand its value to themselves. It has to be aimed at people who believe in it.

People must be made to believe in truths which are well-known to people in the business.

Advertising steps up production to the point where goods can be sold to more people for less.

Advertising raises the standard of living by introducing new and improved products.

Advertising keeps industry active with more people gainfully employed.

Advertising keeps consumption in pace with the production we must have to keep the country financially solvent.

Advertising, allied closely with the principle of branded goods, is a hallmark of quality and reliability, representing as it does, by the use of the brand name, the manufacturer's warranty.

Advertising, allied closely with the principle of branded goods, is a hallmark of quality and reliability, representing as it does, by the use of the brand name, the manufacturer's warranty.

Not long ago, a survey conducted in the United States, disclosed the remarkable fact that only twenty per cent of Americans had an opinion about advertising, either a good or a bad one.

The remaining eighty per cent had no opinion at all, taking it for granted, like the weather or the eight o'clock news.

Advertising - not only broadcasting advertisers but all advertising - has done an extremely poor job of promoting its own product, not just with buyers of advertising, but with buyers of the goods and commodities these advertisers sell.

This works to the very great detriment of the medium and the advertising agencies for whom advertising is a stock-in-trade, and also the advertisers, who rely on advertising to sell their goods. But of perhaps greatest importance, it militates against the public, who - if it were only to tell them - need to be educated and informed, by advertising people, of the greater advantages they - the public could derive, if only they had a better understanding of the aims and ideals of advertising.

More people spend more time with their radios and television sets than with any other medium, so why are not broadcasting channels the logical means for spreading the word?

Broadcasters generously donate their time and talents for every conceivable charity and "cause". This is a "cause" too, the "cause" of business, of which broadcasters are a vitally important part.

Once it was organized in a practical way, there would be small difficulty in persuading some of the moguls of advertising - knowledgeable and articulate ones, that is - to contribute their ideas and ideals, and perhaps even voice them.

If advertisers spent their advertising dollars in direct ratio to the inevitable "numbers", broadcasting would be getting far and away more advertising from more types of business.

The only possible reason for this is that advertisers cannot have the same respect for the broadcast medium as they have, for example, for the newspapers.

Advertising needs selling to the public, and broadcasting needs selling to the advertisers. So, if broadcasting could blaze a trail with a continuing campaign promoting the ideals of advertising - not just broadcasting - it would be achieving the ultimate in terms of reaching the people and selling them merchandise.

At the same time, it would be doing a pretty smart job of showing its own value in the eyes of advertisers and agencies, who would automatically identify the whole project with the broadcasting industry.

Canadian Broadcaster, with a wee small voice which, however, reaches everyone who could be concerned with the question, would willingly co-operate within the limits of its abilities and resources.
Women’s shows rate high on French TV network

TWENTY-THREE DIFFERENT PROGRAMS seen on the French CBC-TV network are listed in the Nielsen’s Television Index for January 1964 as having an average of 205,000 TV homes in the Monday-through-Friday, 3-4 time block (women’s shows) 371,000 in the 4-5.30 block and 230,000 in the 11 a.m. to 1 p.m. Saturday period follow the children’s show. Five other programs for young people are telecast by a partial network in the optional time-block of 5.30-6 p.m., Monday-through-Friday, drawing an average Quebec audience of 170,000 TV homes.

With the exception of four of these 23 programs, which are French dubblings of U.S. and E. K. series, all of the programs are from CBC, Montreal, now the third largest producer of TV shows in the world.

PROGRAM HIGHLIGHTS

A closer look at some of the people and topics featured on the women’s programs:

Nicole Germain is one of French Canada’s most versatile stars. She is a noted actress (Théâtre populaire, etc.), M.C. (Question Mark), winner of the Radiothèque trophy as best radio actress in 1946 and three times voted one of Canada’s ten best-women, and tenor Jean-Paul Jeannotte, who is heard in operatic arias and other selections favored by French-Canadian audiences.

Germaine Glaudet, the friendly lady in the kitchen on Votre Cuisine, Madame (Your Kitchen, Madame) is native of Ste-Hyacinthe who formerly taught at Quebec’s Ecole des Sciences ménagères dirigées in Montreal. Since 1959 she has devoted her knowledge of the culinary art to TV work and writing. Other TV shows on which she has participated include Place aux dames (Make Room for the Ladies) and “Bonjour Madame”.

She writes a regular column on cooking in La Revue Populaire, Votre Cuisine, Madame draws an audience of up to 234,000 TV homes, (Quebec only).

Experts abound on La Revue de la maison (Family Magazine). Monday’s show, on interior decorating, benefits from the professional advice of such guests as Jacques Vial, Claude Hinton and J.M. Gauvreau. Tuesday’s program is on good housekeeping. The expert in Marin-Eve, Lienard, a graduate of Columbia and a noted TV and radio writer and actress — La Pension Velder (The Velder Boarding Home). On Thursday, Madeleine Arbour takes over with a program on handicrafts, the making of brique-brace for the home, etc. Miss Arbour is well known on both the English and French TV networks after many appearances on Nursery Time, La Botte à surprise (Jack-in-the-Box) and other shows.

On Friday La Revue de la maison turns to sewing with the Montreal couturière, Catherine Gauthier, in charge of proceedings. La Revue de la maison draws up to 222,000 Quebec TV homes.

Twice a week, on Tuesday and Thursday from 3:30-4 p.m., Votre Enfant, Madame (Your Child, Madam) reaches up to 230,000 TV homes in Quebec alone. The show specializes in preventive medicine on Tuesday and child psychology on Thursday. Interviews with leading pediatricians and other specialists in children’s diseases and behavior are interviewed by Françoise Faucher, who is also a talented stage, TV and radio actress — La Pension Velder, Rue Principale; Télékathétra.

CHILDREN’S PROGRAMS

One of the first TV shows produced in French Network studios was Pépinot, originated in 1953 and still going strong Saturday mornings. A puppet show watched attentively in more than 215,000 Quebec TV homes, the program has actress Charlotte Boisjoli (Éthylée) doing the voice of Pépinot while other
cartoons, etc. Filmed portions of this show are produced by CBC, Toronto, with French Network production from Montreal.

Two of the more popular children's shows are based on Canadian history and legend. The two are "Coeur au poing" (Heart Tugs) and "Ti-Jean Caribou". The sets and costumes for these shows are produced by French-Canadian costume and set designers. The shows feature performances by a variety of stars, including Jacques Brouillette and Gaetan Fraser.

The legendary exploits of "Ti-Jean Caribou" are found in many books of French-Canadian folklore. On TV, as played by actor Francois Taschereau (L'Amour des quatre colonels, etc.), "Ti-Jean Caribou" is a hero of expeditions into the Canadian wilderness in the 17th century. Exterior scenes for this show are filmed in the Quebec City area, TV homes weekly (Quebec): 445,000.

"Les Enquetes Jobidon" (The Vobidon Investigations) is a series of police adventures in and around Quebec City featuring Henri Norbert, Yvon Dufour and Marc Favreau as the sleuths. The program is in a light vein with many of the investigations involving humorous characters and plots.

The series currently shows an average of 253,000 Quebec homes on Saturday mornings. This is another educational program and features TV stars Jean Besard and Lise LaSalle, who give informative presentations on a wide variety of subjects, e.g. "The Time", "The Hands", "The Planets", "The Automobile". Films, charts and other visual aids are used to illustrate, and music by the Yvan Landry combo adds a lighter touch to the show.

"Le Romance Jobidon" (The Vobidon Investigations) is a series of police adventures in and around Quebec City featuring Henri Norbert, Yvon Dufour and Marc Favreau as the sleuths. The program is in a light vein with many of the investigations involving humorous characters and plots.

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**THERE IS NO MEDIA VENDETTA, but...**

An address by ED LAWLESS, executive vice-president the Television Bureau of Advertising

TELEVISION HAS BECOME the most important medium of advertising in just a few short years. In 1952, television came to Canada as an advertising medium, just 12 years ago. As a national medium of advertising it dates back to 1958... just six years ago.

During the period since television became a medium of commercial advertising, it has gone from $6,300,000 in advertiser investment in its first commercial year, to an estimated $100 million in 1963. It is, by media expenditure estimates, the Number One National Advertising medium.

Canada today has 19,000,000 people, as announced by DBS. It’s a growing market – growing rapidly. And just under 95 per cent, of all Canadian households have television sets. According to the best figures Canadian households have television available. The important job is the determination of the proper media mix to achieve a balanced program for a given product in a given market situation.

This whole situation in Canadian advertising media has in the past been a subject of much controversy, at times bitter language. But there is no vendetta. And there is no room for a vendetta in this country.

Let us look at the picture of measured advertising media in Canada. The total business is increasing:

According to the trade magazine, Marketing, gross advertising revenues in Canada increased from $292 million in 1952 to over $641 million in 1962. This is substantial progress.

But let us now look at the facts in terms of television itself.

Perhaps no single invention in world history has had such a remarkable growth in such a short period of time. Even the automobile or the electric light, revolutionary as they were, took many decades to exert their influence. And, I might point out, the invention of that other great communications medium, the movable-type printing press, required many years to establish its world-wide influence... and we hear Mr. Gutenberg had his critics, too.

**TWENTY YEARS OF SERVICE**

BBM has many innovations not measured by other rating services – such as daily reach, Monday-to-Friday reach, three-hour reach, average hours tuned, total hours tuned – concepts which provide a true index of a station's performance.

**The BUREAU of BROADCAST MEASUREMENT**

75 Eglinton Avenue East
Toronto 12, Ontario
Phone: (Area Code 416) 485-9464

**RADIO NEWFOUNDLAND**

*BEST BUY IN Eastern Canada*

ask the all Canada man
“We do not believe that television has expanded at the expense of other media”

have been. Furthermore, I do not think that the difficulties of other media groups can be ascribed to television alone.

Many firms have not used TV at all, for their own reasons. Some advertisers have increased their budgets in order to use TV, with no lessening of efforts on their part in other media.

We do not believe that television has expanded at the expense of other media. We do not believe there is a media vendetta in Canada.

In fact although television has become the number one national advertising medium, during its period of development all other media have grown with it, and in the past twelve years according to the Marketing expenditure level is low.

Over the years television has had many critics, but we submit that many positive effects have been felt from the acceptance of television into your home and mine.

Although television cannot claim all credit, it is obvious that participation sports are booming: hockey, baseball, football, bowling, curling, track and field, golf, hunting, fishing, boating, to name a few. We believe that television has helped to stimulate interest in these, largely outdoor, activities.

Although people are watching more and more television, public libraries report a surge in membership and book borrowing. More books are being bought, more books are being read.

What about the effects of television on our children?

We believe your children and mine are being exposed daily to things we never had a chance to learn at their age, including scientific events and world history as it is happening. Television as an educational medium has broadened the horizons of our youth.

Any powerful medium of communications will change habits, help to bring about changes, and certainly TV has shown that it can do so, as did newspapers, magazines, radio. It just happens that television is the most recent, the newest, and, some of us think, the most powerful of all media yet developed.

TV EXPANDS ITS SCOPE

We suggested that television is entering a new phase of development. Perhaps we might say that advertising in Canada is entering a new phase.

In the words of a senior media buyer of my acquaintance, “Television has done one thing above all others. It has forced us to make our objectives more precise, to examine our plans more carefully than ever before”.

It has been true that television has, in the past, proved itself for the packaged product, where immediate results are measured and studied and known, where the consumer reacts, and his or her reaction is quickly registered.

Now we see the use of television for other types of advertisers... for the capital-goods manufacturers, for the primary producers who do not sell to the general public at all, but who want to build a concept - a corporate image - who want to reach special publics - the investing public, the taxpayer, the supplier, the sales organizations, the government at all levels.

In this Phase of television, we see the increase of all advertising... in the development of Canadian advertising to a new plateau, and a new level of per capita expenditure, in which all media which can stand the test will not only survive, but grow with the economy.

EXPENDITURE LEVEL IS LOW

In spite of the budget increases I have mentioned, let us remember that the advertising expenditure level in Canada is far from what it could and should be.

Canada is in seventh position on the basis of media expenditures as a percentage of national income, in comparison with the other countries of the world; seventh behind such countries as Australia, United States, Norway, Portugal, Britain and Japan.

But, perhaps, even more important, advertising in Canada has failed to keep up with the growth of the economy as a whole.

A look at the increases in dollar expenditures alone can be misleading. The rate of growth of these advertising dollars has slowed down in the past six years. Annual increases in the late forties and early fifties were well over ten per cent each year; in the sixties and late fifties were in the three, four and five per cent increase bracket.

In fact the increase of 1963 over 1962 was the second lowest percentage in the entire period since the Second World War.

Far more revealing is the comparison of advertising growth with the growth of the true measure of the economy, the Gross National Product.

If you look at advertising revenues for all media, expressed as a percentage of GNP, you find that 1963 was lower than any year since 1955, that in the past four years, the percentage has declined each year.

Let’s look also at the figures for personal expenditures on goods and services. Here again we find a slowdown of advertising in relation to the base: 1963 was the lowest percentage for any year since 1955.

What does all this lead to?

It leads me, at least, to the belief that all advertising men have a job to do. It means that all media groups have to spend more time selling advertising...as such. The days of the strictly competitive in-fighting are over. There is a much bigger challenge to be met.

Each medium has its own function to perform. Let me quote a few remarks made by that veteran businessman, Leslie Robertis.

“The real and central purpose of all media — press, TV and radio, when you get right down to it — is to inform.

“The value of radio in this complex business of communicating is immediacy, provided immediacy is served with responsibility...

“The newspaper is bound by the time-consuming functions of machinery... but each has a definite function to fulfill — radio to tell you what happens almost while it is happening; television to pictureize intelligently; the newspaper to round it all up, one might say, reflectively.”

Each has a definite function to fulfill. Isn’t it about time we saw this point clearly?

In the media mix today, it is not a matter of either — or.

Each medium has its place. They should not compete with each other, when you get right down to it, but rather should complement each other in the business of communicating, and that’s what advertising is.

NEWSMAN IS WINNING FIGHT

GODFREY HUDSON, news and public affairs director of CKY, Toronto, is progressing favorably after the amputation of his right leg to arrest cancer. In another room in the Toronto General Hospital, Mrs. Hudson has just given birth to their third son.

March 19, 1964
TELEVISION MAY BE AT a crossroads this year. New advertisers are coming into the medium on both a local and national basis, at a rate which must be satisfactory to many in the industry. The growth of the medium in dollars remains at a high level. At the same time, however, the kind of advertiser new to television has many observers concerned about the image of the medium itself.

In a recent issue, we gave you the 1962 estimate of media expenditures of the Top 50 Advertisers in Canada, authenticated by Elliott-Haynes Limited. Along with this list was the estimate from the Television Bureau of Advertising of the percentage spent by each on TV-national program sponsorship and national spot usage, (not including production, or local media of any kind).

Among the questions which must arise is the reason for the relative lack of use by Canada's largest companies who have a largely institutional message—who wish to present a 'corporate image', as the thinkers call it.

We start with a different question, really.

WHAT IS CORPORATE IMAGE?

What is corporate advertising—corporate image, that is?

Many management people have different ideas of what is meant by this phrase, and in turn have many different answers to the question of television.

The general sales manager for Canada of a very large company, with international affiliates, in the hard goods field, said:

"In our industry—we are very diversified into industrial, secondary and consumer products—and cannot use the mass advertising medium like television except for our consumer line. After all, we want to reach a large variety of audiences, depending on the product line, and the purpose. Television is, to my company, a medium for the mass-coverage, and for the products we sell that way...

"For our industrial products we rely on some trade paper advertising, and a fair amount of direct-mail, since we know a great deal about our customers. As for our corporate advertising—I refer you to our vice-president of corporate affairs...he's a financial man, and I believe his major interest in advertising is in the quarterly dividend notices...which are carried in the key newspapers...

"On the other hand, we have, in our committee, thought about an extension of our advertising encompassing other media, but our public relations man—a vice-president of our company—doesn't think that the medium of television has the right connotation for our company.

"His statement to our board, which went without debate, was to ignore television and other mass media, but especially television, for any activities on behalf of the corporate as such. We would, I may say, continue to use this type of advertising for some of our divisions, for the sale of their consumer products...For the broad, corporate, to excite message, we will rely on more responsible methods..."

We pressed the point, on behalf of the broadcasting industry.

"Responsible? Wrong word? Well, you may be right, but we cannot be sure...So much of the advertising...and the programs...are not for our company..."

FOR PRODUCT SHOWING

"It has only been in recent years that I have heard the term 'image' used, in aap...The point I want to make is that our impression of television is very strong...since we do use it...This is a good way, a dramatic way, of showing our products which consumers can buy...

"As for selling our industrial products...or that idea of the corporate advertising...television in our judgment isn't for that purpose

"We can use other ways, which have, as the saying goes, the right auspices...unlike television," he said.

What has happened here?

Has the magic of television as the medium which can sell anything become a bit down-graded? More than a bit, if we accept the judgment of many top management people—and this is not our own opinion!

As noted in a previous article, among the top advertisers are some who are not important users of television.

1963 MEDIA BREAKDOWN
NATIONAL ADVERTISING IN SIX MEDIA

-Television 33.9%
-Daily Newspapers 30.3
-Radio 12.4
-Weekend Papers 10.7
-Consumer Magazines 9.8
-Farm Papers 2.9

-Source: Elliott-Haynes Ltd.

Who are these, indeed?

Some do not use, or use only in token fashion, the medium of television.

"We don't sell the things we make to a mass public...Others buy our products and make the consumer-oriented end-products...", said the general manager of one of Canada's medium-size companies, very active today in the stock market, and expanding. "Well, I guess you could say we have used some television to open up a few key distributors...but after that's their baby...not ours...we don't sell to the mass public...and that is what TV does, of course...it doesn't really get to the thinking, active person who controls a business..."

"How are these people reached?" we asked.

Amazing the way nature can produce a beautiful diamond by putting a man under terrific pressure.

"ACTION STATIONS!
CFCN RADIO-TV CALGARY"
...the effort to sell the company as a good citizen of the community and the country.

"By personal contact, and by our development program of direct mail...and certain magazines as well as a newspaper advertising", he said.

"Look, important people, like the kind who have money, have never heard about our progress as a company--don't watch TV. Sure, we are about to offer a new issue, because we are expanding to introduce some new lines...but we give our dealers money to use television...", said the president of a firm, and his comments are as you can well guess, Consolidated Mining & Smelting, Aluminium Limited (to give Alcan its parent name), and International Nickel (which uses radio in this area quite widely).

WHY NO ADVERTISING

In the past few weeks in Canada especially, but slowly in a crescendo over some twelve years, the potentially biggest basic company has used nothing in the way of advertising at all, much less television: British Newfoundland Corporation, now about to raise $1 billion in new capital in the world market...but it is notable that this development has received much in the way of television news and public affairs treatment--well arranged by the company--in all major news media.

We asked an official of BRINCO: Why no advertising, and why no television advertising in particular? After all, the Hamilton Falls development is, reportedly, one of the most dramatic demonstrations of human domination over natural hazards...

His answer: "No advertising, because we can get a lot of news value out of the event. No television advertising for a different reason. If you want to know our thinking: It's filled with soap and detergents and pits--mostly sold by ridiculous methods and claims. We don't want to be associated in the public mind with that sort of thing, not with the lurid programs about hospitals and wild west shooting. Of course, if we could find the right kind of program..." he added.

What is "Corporate-Image Advertising?"

How do you define corporate-image advertising?

Here are excerpts from a "Broadcasters" survey on this subject--now becoming more prominent as a subject for discussion in both broadcasting and advertising circles:

Corporate-image advertising is the effort to sell the company as a good citizen of the community.

We think of corporate advertising as that part of our program in which we address ourselves to the opinion makers in government, at all levels, labor, the financial community, and others important to our well-being as an enterprise--as opposed to the customers for our products.

Company image? That's some kind of fancy dance our public relations people put on for us from time to time, it has nothing to do with sales (this from a sales manager).

"We went into national program television very early in its history, and stayed with it for some years...it seemed the fashionable thing to do at the time," said the president of a national manufacturer of foods, chemicals and industrial products. "But, and it is a big but, the thing grew to the point where we were spending more than half of our budget on television...and our budget increased during this period as our markets developed with new products...we took another look, and found we were stealing money from other programs and campaigns just to support our television properties. Television had become too inflexible. So, we cut back on television to a reasonable level," he said.

As to the idea of corporate advertising...we wouldn't think of it. In fact, since we have a number of different brand names, we don't have to use our company name on television and...deliberately do not do so...does that answer the question?" he said.

SELLING SPECIFIC PRODUCTS

Another aspect of the subject was brought up by the advertising manager of a large user of television: "Yes, we believe in television, and use it as much as we think we can afford in the over-all plan for our company's development.

We have a very concrete idea of its place: That is, to sell specific products to the public, whenever those products warrant mass coverage. We have other products, however, which do not warrant such use. And as for corporate advertising...well, that is not a function of television, is it?"

This excerpt of opinions on the use of television for corporate advertising may indicate the range of attitudes from positive to negative. Many advertisers are not using television for this purpose at all, although they may be convinced of the values of the medium for direct product-selling in the mass market. Other advertisers simply have given up the thought of using television in a major way because of the so-called negative aspects of the magic lantern--as they see it.

Of course, the basic problem, in our opinion, seems to be related to something even broader: The company's attitude to advertising in general. Corporate-image advertising as such is in wide dispute.

Is it possible that Canada's advertising industry has not yet thought out this whole subject? A working definition may be the place to start.

CKLC DELIVERS 62% KINGSTON AUDIENCE

Kingston is a 2-station market.

CKLC -- Kingston delivers 62% of the Metro Audience once or oftener during BBM survey week.*

For coverage, merchandising, and promotional planning -- see your Hardy man.

* November 1963. BBM

TORONTO - EM. 3-9433
MONTREAL - VI. 2-1101
These People:

CFCN-TV, Calgary Alta.
CKX-TV, Brandon, Man.
CKLW-TV, Windsor, Ont.
CFTO-TV, Toronto, Ont.
CHCH-TV, Hamilton, Ont.
CKRS-TV, Jonquiere, Que.
CHSJ-TV, St. John, N.B.
Advertel Productions
Alberta Government Telephones
Bell Telephone
British Columbia Telephones
Canadian Broadcasting Corp.
Canadian General Electric
Canadian Marconi
Canadian Motorola
Robert Lawrence Productions

and many others all bought modern solid state equipment designed and manufactured in Canada by

RICHMOND HILL LABORATORIES LIMITED

STABILIZING AND PROCESSING AMPLIFIERS
VIDEO AND PULSE DISTRIBUTION AMPLIFIERS
SYNCHRONIZING GENERATORS

Sold and serviced throughout Canada exclusively by

AMPEX OF CANADA LIMITED
1458 Kipling Avenue North, Rexdale, Ontario • CHerry 7-8285
Yes, $16,500 is the full price for the new VR-660, an all-transistorized television tape recorder that doubles as a mobile or studio unit. But the amazingly low price tag on a machine that produces broadcast-quality television pictures is just the first of many pleasant surprises in store for you.

Example: The VR-660 actually cuts direct operating costs by 75% and more below any recorder presently on the market. A major contributing factor to this economy is the lowest tape consumption known to the industry.

The VR-660 operates at a tape speed of 3.7 inches per second and can record up to five hours of continuous program material on a single 12½ inch reel of 2-inch broadcasting tape. It weighs slightly less than a hundred lbs., which makes it handy for remotes. And it requires a minimum of maintenance adjustments — no more than once a month under normal operating conditions — except for the usual audio and video level adjustments.

If you're familiar with our already-famous VR-1500 closed circuit television recorder, we'll let you in on an open secret. The VR-660 has the same basic design, but incorporates electronic advances which enable it to produce television pictures which meet broadcast stability standards without additional equipment.

Write wire or phone Ampex today for complete details, including practical new uses thought up by recent buyers that even surprised us.
The FACT that CKVL, Verdun, is a top radio station in the city of Montreal is well known, but the latest news has it that Jack Tietolman's station has now extended its sphere of influence right across the Atlantic, to Spain...and at no increase of rates yet.

It was on March 4 that His Excellency Felix de Iturriaga, Marquis de Romeral, Spanish ambassador to Canada added a new laurel to CKVL's crown when he presented the ONDAS International Trophy to Jack Tietolman before an impressive group of Montreal advertising people at the Ritz Carlton Hotel. The award, which is presented by ONDAS, the official publication of the Spanish radio system, was awarded to CKVL, for the best scientific program entered in the 1963 competition.

L'Espoir, the program which won the trophy, was the brain child of Tietolman himself. It was produced in the studios of CKVL, in co-operation with The Canadian Cancer Society.

L'Espoir consists of a series of half-hour programs, based on actual case histories supplied by The Canadian Cancer Society, with the main theme that Cancer, detected early, can be arrested and even cured in certain cases.

Fourteen other French-language stations broadcast the series from tapes, supplied at no cost, by CKVL, and it is now being repeated on 22 French-language stations across Canada.

Romeo Desjardins, Q.C., president of the Quebec Division of The Canadian Cancer Society, said: “These programs contributed enormously to educate and assure a great many people fearful of a medical examination which may disclose symptoms of the disease, that cancer, detected early can be alleviated and even cured.

“We have received only the highest compliments about these programs from laymen and the medical profession. Without exception, they praised the scripts of Mr. Jean Laforest and the excellent dramatic interpretation of the most prominent French-Canadian artists.”

The series was produced by Albert Cloutier, Supervisor of Dramatic Production at CKVL, and among the artists, were, Charlotte Boisjoli, Paul Dupuis, Lisa Lalasse, Bugnette Oliny, Mini D'Estée, Jean Lajeunnesse, François Rozet, Janine Sutto, Janine Magnolet, Guy Provost, Gilles Pelletier, Olivette Thibault, Jean Dacoppe, Guy Godin, Andrée Chapleau, Philippe Robert, Thérèse Cadorette, Mathe Thiery, Jacques Auger, Hélène Loiselle, Mariette Duval, Roland Chouinard, Brice Picard, Michel Noël, Janine Fiset, Monique Miller, Hubert Loiselle, Yves Létournier, Gérard Pelletier, Robert Cadouas, Jacques Calipeau.

“We, at CKVL, are happy to have made, what has been recognized as a most-worthy contribution to this humanitarian cause and we will continue our public service efforts in this cause and in any other causes where similar need exists.” Jack Tietolman said.

A VISITOR at the Broadcasters office ten days ago was Dennis Barkman, manager of CFAM, Altona, for which is associated CFWM-FM (managed by George Illman), to tell us that the new CHSM, Steinbach will be on the air March 12.

CFAM and CHSM will be programmed simultaneously, and a brochure indicated that this combined operation will include, in its 5 m/s contour, a good 6,000 square miles, including metropolitan Winnipeg, with an estimated 200,000 Southern Manitoba radio homes.

CFAM, with the addition of CHSM, will continue to follow its basic good music policy, including the agricultural and ethnic programming which has always been its background.

In June 1962, CFAM was presented with a Beaver Award. The citation singled out the station...
March 19, 1964

"for its commercial success with a programming policy designed to shape the future of Southern Manitoba culture and every day living, with the best in musical, educational, cultural and agricultural broadcasting, controlling all advertising in harmony with the basic ideals of the station's owners."

Barkman says the combined stations will carry on with the programming policy. He was in town to tell the agencies about it and report the welcome he received was a warm one, backed up with a flock of business which was new to his organization.

MR. MOTIVATIONAL RESEARCH

MR. AND MRS. JOHNNY CANUCK are exposed to a round $600 million worth of advertising via the various media and most of it heads straight for the drainpipe. This was my interpretation of an address to the Advertising & Sales Club of Toronto last month, delivered by Dr. Ernest Dichter, president of the Institute for Motivational Research Inc.

Dr. Ernest Dichter

What Dr. Dichter actually said was synopsized in his own press hand-out:

- Advertising must become aware of its own power.
- The modern consumer has learned to make up his own mind.
- Modern advertising has helped to educate consumer expectations.
- The consumer resents cheap-looking advertising which shows no apparent planning and effort.
- Modern advertising must produce identification.
- Advertising must invite the consumer to purchase.

In an hour-and-quarter off-the-cuff speech, which was interesting and informative, but not nearly as well-organized as his press release, the speaker assailed just about everything which is done in today's advertising. Here are a few examples:

- Most advertising (including TV) testing methods are extremely stupid.

He wrote off the ratings with the statement that such devices assume that you are a "passive recipient of a message", just because you were tuned to the station when the spot was aired.

The statement that Coffee A produces a cheaper cup of coffee than Coffee B is stupidly assumed to be a good advertisement.

The modern consumer is exposed to a flood of advertising, and the advertiser hasn't begun to realize that she (the consumer) is not dumb enough to be deluded into the belief that all are right. Example: Sixteen brands of something-or-other all claiming they are mildlier or fresher or...

Fifty years ago, we accepted headaches and stomach disorders. Now we do something about them.

On a different tack, "modern advertising has to take a second look at the kind of public it sells."

Stupid advertising continually beats them on the head.

Intelligent advertising realizes that there are 20 competitors in the same field.

The advertiser has to look below the surface and find out the real reason why people want to do certain things.

The fact that the manufacturer of a product has research farms all over the world doesn't sell the farmer anything, because the farmer couldn't care less what they do in South Africa.

The advertiser has to realize he is communicating with quite intelligent people.

Back on the headache kick, Dr. Dichter said the guy who has a headache isn't bothered with TV or reading. He wants to be left alone.

Instead of telling him how a tablet will stop his pain in so many seconds flat, why not ask him if one of his friends doesn't look that way.

Next be turned his guns on the way competitors all use the same approach in their advertising.

Every cigarette on the market utilizes a waterfall.

With shampoos, it's a beauty parlor.

Wouldn't it be a smart idea, he asked, instead of saying, "I'll do the same thing", the advertiser said: "What has not been done? What commercial idea has not been used before?"

Good and persuasive advertising that really projects itself into the mind of the consumer is not as concerned with what the advertising should do as what the recipient of the advertising does.

"You have to put yourself literally in the mind of the consumer."

The policy of incessant repetition is naïve.

People pay twice the price for virtually the same cigarette or beer — for prestige.

People drink to get drunk, but they don't say "Give me anything sobering or unexciting", not they order an extra-dry martini with a piece of lemon twisted two and a half times. Prestige!

Dr. Dichter made a big point of the "necessity for product individuality." But he admitted that a new twist will soon be imitated, because, as he put it, "no one even remembers the first brewer who put his beer in cans which could be opened without an opener."

This wasn't his permanent property, because of imitators.

The key, he said, is to be uniquely different, not qualitatively better.

"Are you using media in a unique fashion?"

You have to remember that the same individual who is extremely intelligent during the day goes home at night and watches a stupid western.

As far as advertising is concerned, "sophistication" is not the right kind of terminology. Through modern movies, modern TV shows, the modern consumer has learned to be subtle. But a lot of today's advertising doesn't permit the consumer to think.

A housewife knows she could never bake a cake as perfect-looking as the one she sees on the screen. Neither could she look like the model. Don't use "typicals".

Get a guy with a scar on his face or a patch over his eye.

The modern consumer has become discriminating. He wants to have some say in what he buys. He wants to get into the act. Research doesn't mean counting; it means searching.

When Dr. Dichter sees a print advertisement headed: "Candy in the language of love", he says: "I agree" and turns the page, and several thousand dollars go out the window.

"What is advertising for unless it sells?" he asked.

His suggestion for a candy ad — "Picture a woman saying to the grocer — 'Hey! Don't forget my candy!'"

ADDENDUM

Dear Dr. Dichter:

I sat through your Ad Club talk — all 95 minutes of it — and enjoyed it all. I came out firmly convinced that soap companies are all wet (and sudsy?) when they claim — all of them — that their products wash whiter than ever. You set out to convince me of this, and damme, you did.

Now how about telling me — and the soap manufacturers — how to come up with an idea such as "the soap that floats" without everyone else doing it. (I know Ivory made it stick, but what else is there?)

Maybe Colgate's concoct an appetite appeal — pare a bar of Palmolive into thin slices, put it between two pieces of bread, shut your eyes and pretend it's a cheese sandwich.

Won't you give this some thought, Doctor, and buzz me if you come up with anything?

D."

Join the others this summer who

- Will holiday in the Quinte District, enjoying excellent trout, bass, pickerel and muskie fishing, cool lakes and sunny beaches.
- Will make sure of peak summer sales by advertising on the Voice of the Bay of Quinte.
STATION CALLS

18,000 fans say “Give me country music” so mayor relents and joins the club

COUNTRY MUSIC FANS IN AND around Toronto, championed by their radio station, CFGM, welcomed Toronto Mayor Philip Givens into their Country Music Club this month after the Mayor had faced quite an initiation.

In a discussion about the proposed $17,000,000 St. Lawrence Centre for the Arts at a Board of Control executive meeting on March 3, Mayor Givens commented that suburbanites expected Toronto to provide them with cultural facilities without contributing to their cost, and that the suburb-dwellers were more interested in country music than the fine arts.

This intimation that country music was less an art than other kinds of music brought CFGM news director Ken Foss to the defence of country music, and the next morning he editorialized on the air about the Mayor’s slight to the music the station has found so popular. Phone calls to the station brought a repeat of the editorial later in the day “by popular demand”.

That night Foss and program director Gord Symons plotted a campaign to petition the Mayor on behalf of country music and its fans. The station scheduled newscast tags, eight a day Thursday and Friday and ten on Saturday, hoping to raise one, two or even three thousand signatures for a petition before a Sunday night mailing deadline.

Eighteen thousand letters flooded the station. The letters were stapled three across and end to end, and rolled on a one-inch spool to make a roll. Two inches wide and 50 inches in diameter, armed with this and a handsomely-lettered three-foot by five-foot petition, Foss appeared at the Metro Council meeting on March 10, and presented the petition to the Mayor in front of City Counsellors, Aldermen and suburban Reeves.

The petition read: “O yea, o yea, let it hereby be known and clearly understood that the undersigned persons do protest:
1. That you have unwittingly done disservice to the cause of country music in Metro Toronto.
2. That the proposed St. Lawrence Centre for the Arts will not truly reflect Canadian culture unless it becomes a showcase for Canadian country music artists.
3. That Don Messer, Hank Snow, Wilf Carter, Tommy Hunter and other Canadian country music artists represent the best in Canadian musical talent.
4. That unless Canadian country music artists can perform at the St. Lawrence Centre for the Arts there can be no truly united or amalgamated city of Toronto.

All of which is respectfully submitted.”

The Mayor accepted this in good grace, apologized, and explained that his remarks had been misinterpreted. “I love country music, I was raised on country music,” he said. “My family loves it, and the only thing I have against Don Messer on TV is that, when he is on, my family won’t let me watch anything on any other channel, no matter how important it might be to me politically.” It was this statement that won the Mayor his membership in CFGM’s Country Music Club — membership number 50,000 (over 30,000 joined in February alone, in a special membership drive).

Country music fans won the day when they petitioned Toronto Mayor Philip Givens, through radio station CFGM, for equal rights for country music in the proposed St. Lawrence Centre for the Arts. The 24-hour-a-day country music station took up the cause, organized the petition which drew 18,000 letters in five days, but modestly kept its call letters out of the scene. Here news director Ken Foss presents the case for country music to Mayor Givens.

the “case” for 50kw acceptance...
Bar FCC control of commercials but fight goes on

by LAURETTE KITCHEN

PLANS ARE AFOOT in the United States Congress to deprive the Federal Communications Commission of any power it might have to put a halt to the over-commercialization of the airwaves. A bill designed to do just that already has passed the House of Representatives and is on its way to the Senate. The bill clearly prohibits the FCC from issuing any rule limiting the length and frequency of commercials on radio and television.

Just before Christmas, following Chairman William Henry's maiden speech in which he hinted that stronger action was forthcoming in this matter, the FCC had proposed such a rule, after a three-day public hearing and loud cries of disapproval from Congress, the government agency withdrew its proposal.

Public opinion was not behind the FCC at the time, nor is it today for the mere whisper of government rule, after a three-day public hearing, and loud cries of disapproval from Congress, the government agency, called an unexpected public proceeding.

At the FCC December hearing, held in Washington, only two broadcasters and two listener organizations spoke in favor of such a move while at least 350 broadcasters and broadcast groups strongly testified against it. Cries of censorship were heard from all sides.

Oddly enough, the House Commerce Committee, another government agency, called an unexpected public hearing at the same time to determine whether or not the FCC had any right to interfere in any way in the broadcasters' affairs.

To no one's surprise in the industry, a number of broadcasters from California to Maine paraded to the stand and damned Mr. Henry and his FCC as power-hungry and attempting to impose controls that would bankrupt many stations.

The FCC withdrew its proposal, but did so in a statement that clearly stated they did not wish to give up the fight.

"The present proceeding has indicated that there is a continuing basis for concern about over-commercialization," this statement said in part. "We will continue to take whatever steps are necessary and appropriate to prevent its occurrence."

COULD DENY RENEWAL

One of the things the Commission can do and is expected to do now is to deny a licence renewal because of excessive commercials. It is understood that the staff has been specifically instructed to point out "Station performance records of the greatest amount of commercialism."

Does this mean therefore that the broadcast, feeling fairly secure in his knowledge that for the time being at least there is no danger of government interference, can now proceed as before and clutter the airwaves?

This does not appear to be the case for if the FCC is powerless, it John Q. Public doesn't care enough to complain, the advertisers are becoming more alert and starting to ask questions.

They pour millions of dollars into broadcasting commercials and they expect results. If, however, the individual expensive message gets lost in the cacophony of promos, credits, and other commercials, it's likely to lose some of its punch.

A variety of surveys and confusing statistics has Madison Avenue concerned.

One recent survey, for example, based on a check of water meters in Manhattan, showed a marked increase in the number of taps being turned on and off, being flushed at the half-hour and hourly periods in the evening -- just when the commercials are at their heights.

The National Association of Broadcasters, with Leroy Collins at the helm, has now inherited the responsibility of satisfying both advertisers and advertisers.

At a recent Miami meeting, the Board of the NAB proposed a code ban of "piggybacks" -- the practice of overcrowding sells for two or three products into the one-minute message.

It is generally agreed that it is not so much the number of commercials logged during a program that bring complaints of overcrowding, but the clutter at the station break.

BUMPERS, PROMOS AND PIGGYBACKS

Those stations which subscribe to the NAB code of Good Practice and many of them do, are bound by the commercialization provision which call for no more than four minutes of commercials in each half hour during prime evening television time plus station break advertisements.

That, of course, is where the trouble comes in.

There is a spread of bumpers, promos, credits, piggybacks, billboards etc. which congest the few minutes allotted each station to identify itself. And in this respect, every station at least in the New York area, is as guilty as the next one.

EQUIPMENT

BROADCAST

CANADIAN GENERAL ELECTRIC
WHAT DOES A MEDIA MAN WANT and what is available? Ralph Draper, one of broadcasting’s best friends, who is media director of Foster Advertising Ltd, held forth to delegates to last month’s BC Broadcasters’ Convention on a prowl into the media jungle, and what did he find? There were 103 daily newspapers, 896 weeklies, 99 foreign language publications, 74 magazines of over 10,000 circulation, 20 weekend publications, four political books, twelve labor publications, 30 religious publications, 56 university and college books, 55 farm publications, about 470 trade and business books, 235 different outdoor plants, 37 transportation markets, 70 Canadian television stations and 249 Canadian radio stations. That adds up to 2,410 different basic media waiting to be snared by the trap of advertising dollars. Advertising agency media directors, such as Ralph, are given the task of seeing these dollars are spent in the right way. Here is what he told the BC Broadcasters.

There are a few basic rules a media man must learn before he can be safely turned loose in the media jungle.

First, there is no such thing as a best advertising medium for all purposes. Each has specific physical strengths and weaknesses. In addition, marketing problems and opportunities vary and often the medium which is one advertiser’s meat is another advertiser’s poison. A media buyer is always spending somebody else’s money. His success depends on how well he invents client dollars. Advertising is a means of communicating selling stories to people in a manner that will create sales and profits.

Market sizes, marketing problems, and opportunities change, economic conditions change, competitive situations change and media values also change. A good media man must be constantly reviewing in order to increase the efficiency of every dollar.

He has to work like crazy to learn as much as possible about the 2,410 different animals in the jungle.

Westward Ho!

Name the richest province in Canada for the next 12 months. That’s right. Saskatchewan. Little old Saskatchewan, producer of one-third of the nation’s wheat...the province that has nosed out Ontario as Canada’s richest in terms of per capita income due to the recent staggering sale of wheat to Russia. Westward ho, indeed.

Quote Time, Sept. 27th: “As it filters into the economy, the Russian wheat money will also contribute to the province that has nosed out Ontario as Canada’s richest in terms of per capita income due to the recent staggering sale of wheat to Russia. Westward ho, indeed.

Ralph Draper

A number of creative considerations enter into the picture.

If we need demonstration, then all other media except television are in trouble. Can music and the spoken word best sell our product, or do we need visual appeal? Perhaps even color appetite appeal is an essential in order to stir up desire for the product.

We have to figure out where the people live who can afford our product, especially when we consider that one out of every six Canadians is classified as poor by the Dominion Bureau of Statistics.

We must look at the quantity of message needed to accomplish our advertising objectives.

Some Marketing Questions

Where are your competitors advertising? How are they advertising? With what weight? You just cannot afford to allow your competitors to take away your share of the market through heavier advertising effort. This necessary attention to competitive activity has been the cause for many national dollars being lost by advertising media in secondary markets.

When one major advertiser in a product category decides to concentrate in the heavy urban areas, the other competitors must nearly always follow this decision unless they want to have their brains blown out on the shelves.

We also must ask ourselves whether we have a product about which consumers will give a darn.

The reason the soap companies concentrate heavily into broadcast media is not the result of a mad, passionate love affair. It comes as the result of over 15 years of nothing new actually happening to product claims in this category, with the housewife having been subjected to “cleanest”, “whitest” and “brightest” to the point where her interest in brand switching is low. She simply hasn’t the desire to read the copy in a print advertisement about detergents, and must be hit by the more captive media of broadcasting.

Do We Need Timing Flexibility?

Four Canadian Pittsburgh Paints and Outboard Marine, it is extremely important to us that spring comes early out on the west coast and late in Northern Ontario. That’s why we use the local media where we can vary our campaign dates in order to meet the market.

Do We Need Continuous Support Throughout the Year or Are There Seasonal Peaks and Valleys?

Pink Liquid Vel can be advertised at all times of the year, but Ronson and Canada Cycle and Motor have their best chances to make money only at gift giving time.

We must know whether we are trying to reach males, females, or both. After that, we must segregate them into age groups. We find the most successful promotion of Mattel Toys is in the audience twelve years of age and under. On the other hand, for C.C.M. Bicycles, there is a twin selling job to do especially in reaching children between the ages of ten and fourteen, and also in reaching their parents.
space or longer commercials than it
do to use short space or shorter
commercials.

We must naturally know whether
our distribution is national, regional,
or local in order that we do not waste
dollars in areas where we haven't
any opportunity to sell.

We must be fully conscious of
areas where it is extremely difficult
to make a product move; we do not
or local in order that we do not waste
our distribution is national, regional
commercials.

Does to use small space or short
space or longer commercials than it
does to use small space or shorter
commercials.

The Maclean-Hunter Research
Bureau estimates that only 2.2 mil-
ion dollars of total net advertising
were in this classification in 1962.
This is down 13.6 per cent from the
1955 figure.

Not only does this category have
very few dollars, but some of the ad-
vertising is local, and much of it
comes through on a national basis
strictly for public relations purposes.
The other major portion is special-
ized, aiming primarily at selling
church equipment.

PHONE DIRECTORIES

Believe it or not, the second
largest category of print media is
telephone directories and city direc-
tories. In 1962, this category took
$31,400,000.00 worth of advertising
revenue, and this is a 129% increase
over the figures for 1955.

31 million dollars is an ex-
truly attractive amount of revenue,
but it is also an extremely difficult
media classification to convert into
radio and television advertising.

The telephone directory com-
panies do not get rich on any single
advertiser; their success is based on
taking small amounts of money from
a lot of people -- pure volume sell-
ing. In any individual case, there
probably isn't enough money invested in
a given market to build a decent
radio or television campaign.

FARM PUBLICATIONS

Another area which is not going
to cause much trouble is the farm
publication field. Their 1962 adver-
tising revenue was only $5,700,000.00,
and this was a 3.4% decline from
1955.

The problems faced by publica-
tions in this field are many; first,
we lost 140,000 farms in the ten
years from the 1951 to 1961 census.

Secondly television grew from
nothing into a medium which today
covers virtually all Canadian farms,
and in most cases, television, radio
and newspapers can give us com-
plete urban and rural coverage at the
same time.

Thirdly, farm paper circulation
grew and rates increased while the
number of farms decreased, and few
of them gave advertisers any know-
ledge of their actual on-farm circula-
tion. This has caused marketers of
farm products to look more closely
at direct mail and also at local radio
and television. It is in my own feeling
that a lot of the farm publication ad-
vertising losses have been taken up
by those radio and television stations
with the ability to cover good farm-
ing areas.

(This is the first of three excerpts
from Ralph Draper's address on the
"Media Jungle", to the British Col-
umbia Association of Broadcasters
convention at Harrison Hot Springs
last month. The second will appear
in an early issue.)

This remarkable device
can help prevent a 17 billion dollar robbery

Hurry. The robbery is taking place now. And tomorrow. And the day after tomorrow. But you
can stop it if you act quickly. Simply follow these instructions: Phone the CBC. Ask them
about availabilities on their 8 owned and operated TV stations. (They're called the Big Seven Plus One
and they're located in the major markets across Canada. Plus one station in Corner
Brook Nfld.) Jot down some of the more staggering facts. For instance, that these eight
CBC O & O stations blanket 60% of the TV households in Canada. And that one phone is all
that's needed to fill you in on availabilities for all of the Big Seven Plus One. (Same goes for
information on programming, Ratings. Audience information or market data.) One Phone
call. A few minutes. That's usually all it takes. A CBC rep will have all the facts on your desk
that same afternoon. Next, approach your clients. Explain to them that if they're not advertising
on the Big Seven Plus One, they're robbing themselves of a share of 17 billion dollars. (The net
effective buying income of the area covered by these stations.) If more proof is asked for,
show them our rating data. (It's very impressive.) And, for the finishing touch, produce a list
showing the cost per M situations offered by the Big Seven Plus One. (They're ridiculously
low). So low in fact, you might even call them .. a steal. 

CBC NATIONAL SELECTIVE TV SALES -- CBUT Channel 2 Vancouver/CBXT Channel 5
Edmonton/CBWT Channel 3 Winnipeg/CBLT Channel 6 Toronto/CBQ Channel 4 Ottawa
CBMT Channel 6 Montreal/CBHT Channel 3 Halifax/CBFT Channel 6 Corner Brook (Nfld.)

March 19, 1964
CBC concert party takes forces’ “Showcase” to servicemen abroad

by KIT MORGAN

WHAT MUST BE THE MOST expensive prop ever to appear on a CBC television program will be seen on “Country Hoedown” on April 24 — one of the new 104 jet fighters at the RCAF fighter wing base at Baden Soellingen, Germany. Also likely to turn up on the show are some of the 34 German Shepherd dogs which have been bought at $100 apiece to guard the base, now being readied for NATO forces in the Middle East.

Country Hoedown will be staged on the base — saluting the 40th anniversary of the founding of the RCAF — as part of the largest overseas Concert Party tour ever mounted by the CBC. Six editions of The Tommy Hunter Show and an Armed Forces Showcase special will also be recorded for the CBC Radio Network during the three-week tour.

Fourteen stage shows for Canadian servicemen and their families in France and Germany form the other half of the dual-purpose Concert Party tour.

The first of the post-war armed forces entertainment tours was set up by the CBC and the Department of National Defense, under the auspices of the United Nations, in the spring of 1961. The 16-day trip covered NATO bases in France and West Germany and the UN forces in the Middle East, and left the entertainers exhausted after some 20 two-hour stage shows and the recording of ten radio programs.

Since then the itinerary has been eased, with each Concert Party covering either Europe or the Middle East, but not both.

In ’61 and ’62 the Canadian radio-TV stars made pre-Christmas visits to RCAF and Canadian Army bases in England, France and Germany, taping regular radio shows and one special, Hits and Mistletoe, for broadcast Christmas day. Last year’s tours were being rotated, and the tour was postponed till now.

This May will see the fourth Concert Party tour of UN bases in the Middle East, where the performers play to troops of the nations serving in the United Nations Emergency Force there — Swedish, Danish, Norwegian, Yugoslavian, Brazilian and Indian. Each country provides some entertainment for the forces, but the Canadian contingent of CBC stars is the largest and most popular, always timing its tour to coincide with Canada Week celebrations.

IT’S ROUGH, TOUGH GOING

These are no luxury-class excursions with champagne flights and stars on the dressing room doors! What dressing room! They travel via armed forces transport, which often means a jolting jeep ride; they are billeted in service accommodation; dine in mess halls; often perform on improvised, jerry-built stages.

While neither tour is considered a soft touch, the Middle East trip is the more arduous. Blinding sandstorms; temperatures of 110 degrees by day and shivering by night; long trips in machine-gun equipped jeeps; breakfasts of hard boiled eggs and ginger ale (the only foods safe outside the army bases); the digestive ailment commonly called “gyppo guts”; all are part of the game as the troupe heads for a lonely outpost where the stage may be just a strip of sun-baked desert sand.

Last year the Concert Party’s aircraft encountered close to zero visibility in a sandstorm while flying over Mount Sinai; to reach 50 Swedish soldiers and 12 Canadians at Sharm El Sheikh, where there’s been no rain for 30 years.

That day was musical director Bert Niosi’s 32nd wedding anniversary, the first anniversary he’d spent apart from his wife. Vibraphonist Peter Appleyard had postponed his honeymoon with his bride of less than a month to make that trip, his third Middle East tour.

Why? Why does Ken Dalziel, organizer-producer of each of the Concert Party tours, not only make the trips, but actually look forward to them? Why do performers like comedians Tommy Hunter and Tommy Commons, vocalists Shirley Harmer, Joyce Hahn and Denyse Ange, clowns, comics — all look forward to the trips, but actually look forward to them?

Now, money. The performers are paid for their appearances on the shows taped during the tours, and “sight acts” added to the troupe for the stage shows are paid a straight fee, but it is never a fortune. They are away for about three weeks and,
What price TV's international image?

**International television**

**What price TV's international image?**

A PROBLEM CANADIAN TV program producers would welcome — that of the country's image as reflected in its television programs shown abroad — was discussed at the March meeting of the Radio and Television Executives Club by Howard L. Kany, director of international business relations, CBC Television stations division, New York.

"International Television Today" was the topic of Kany's speech. It covered the international scene from the simple boarder-sprann- ing of a Canadian viewer watching a U.S. channel, to the complex coverage of the Olympic Games in Japan, transmitted live 8,500 miles via the satellite Relay. He also touched on the co-operation of established TV networks in developing television in Latin America, Africa and Asia.

But for the general public anywhere, the practical meaning of international television is the display- ing of programs from overseas, he said. There are more than 1,000 TV stations and more than 72,000,000 TV sets in 70 countries outside North America, and CBS Films alone supplies more than 2,500 half-hours of programs weekly to these foreign stations.

TV has enormous influence in Canada. Kany said, commanding the attention of 50%, perhaps 50% higher than in New York. But TV has influence anywhere, at least with the American TV shows is one of the more serious concerns, to the view of the whole world."

DO EXPORTS CONTRIBUTE

"With wide distribution of programs, heavy viewing patterns and local understanding because of dubbing or sub-titling, it is logical to assume that American-exported television programs have tremendous impact off-shore. It is often asked, is their influence favorable? Do they represent Western life in a true and sympathetic light? Do they make contributions towards international understanding?"

These questions have been answered with a resounding no by many critics, among them former FCC chairman Newton Minow, and Hugh Carleton Greene, director-general of the BBC, who once said: "the good that has been done by program after program of foreign aid is in danger of being undone by the image of America as it appears in program after program on the TV screens of the world."

However, Kany said, broadcasters in the U.S. feel that, except for dramatic license in fictional series, TV programs depict the U.S. scene accurately and that foreign program- ers are free to select or reject programs from those available.

"Would it be preferable if they exaggerated, understated or glorified the truth?" he asked.

"Would not censorship, program withholding, pre-screening or tie-in selling violate the fundamental principles of free trade and the democratic way of life?"

"Would export regulation of TV programs lead to restrictions in the export of motion pictures, books, magazines, newspapers and advertising circulars?"

Kany quoted CBS president Dr. Frank Stanton, "We ought to be concerned, not with our reputation abroad, but with our reputation at home, and in some African countries 30 or more viewers may gather round one set."

MORE PLUS THAN MINUS

The results of an independent survey in four European countries and Japan, authorized by the United States Information Agency, show that in general the viewers' reaction to American TV shows is more favorable than unfavorable, Kany said.

A summary of the report says: "The presentation of a high standard of living and the high quality of television production is what contributes most to a good impression of American life, while the presentation of crime and violence and the superficial and perfunctory depiction of life leaves bad impressions. The predominant reaction on the continent to the credibility of American TV programs is a representation of life in the United States is one of acceptance, and tends to benefit the U.S. image."

The point of it all, Kany said, is that the impact of programs people see in their homes tends to bring international understanding, and to discourage misunderstanding, which is equally important. The international aspect of television has made the home screen a powerful common denominator among peoples that are somewhat dissimilar.

To demonstrate this principle of television as the common denominator, Kany showed brief segments from television newscasts in England, Japan, Russia and Germany, which illustrated his point that "you could feel almost as at home in a darkened room before a picture tube in London, Tokyo, Moscow or Hamburg as you do here."

Memo

**Memo from Radio-Television Reps Ltd.**

To Bob Lockhart, Station CBBC, Saint John, N. B.

Tremendous impetus to industry, consequent employment and purchasing power, is the talk of Upper Canada. Your outstanding merchandising has been a great plus for the advertisers on CBBC.

GORDON FERRIS

Radio-Television Reps Limited

March 19, 1964
THE SIXTEENTH ANNUAL Canadian Film Awards presentation has been set for May 8 in Toronto, with special guests Johnny Wayne and Frank Shuster to present the awards for the best Canadian films of 1963. Screenings will be held at 5 pm in the two larger theatres at Film House Ltd., with a one-block walk to the Royal York for cocktails and the awards banquet in the Concert Hall at 6:30 pm.

One hundred and forty-seven films by 41 producers are in competition for the Canadian Film of the Year Award, the awards in twelve categories of competition, and the Canadian Cinematography Awards. The Association of Motion Picture Producers and Laboratories of Canada trophy for the best amateur film will also be awarded.

In the past 15 years, 225 awards have been made to Canadian films and 23 special awards have been presented to men and women who have made significant contributions to film in Canada. The Awards are sponsored by the Canada Foundation, the Canadian Association for Adult Education, and the Canadian Film Institute.

SHOOTING IS NOW WELL under way on The Luck of Ginger Coffey, a feature film based on Brian Moore's novel of the same name, produced by Crawley Films Ltd. in association with Rith-Kershner Productions of Hollywood. Bulk of the filming, in black and white and wide screen, is being done in Montreal, with some scenes to be shot in Ottawa and all studio shooting set for Crawley's Gatineau sound stage.

Stars of the feature are Mary Ure, who co-starred with Richard Burton in Look Back in Anger and won an Academy Award nomination for her role in Sons and Lovers, and Robert Shaw, actor and author of three novels, whose major movie roles include parts in The Caretakers and wardrobe designer in Claude Bonniere, who has worked on many Crawley films.

World-wide distribution will be handled by Continental Distributing Co. of New York, which distributes Room at the Top, David and Lisa, A Taste of Honey and other artistic and office artistic films.

Crawley's first feature has been retitled Amanita Pestilens (poisonous mushroom).

TWO PILOT FILMS for a television series with the working title Women of the World are now being produced by Reineck TV Productions, an Ottawa-based company formed by Austrian Count Christophe Reineck. With footage already shot in Tokyo for Women of Japan and in Vienna for Women of Austria, additional scenes for both shows were filmed in Toronto early this month.

Star of the show in European film actor Ivan Desny, who is now making a feature in Berlin while the pilots are completed here. He plays a globetrotting writer who specializes in articles on women, and in some episodes becomes involved in the action while in other programs he is a spectator.

Reineminster Films' Don Hal- dane directed the shooting in Toronto - an eight minute scene of a costume ball at the Austrian ambassa- dor's residence, with Robert Christie as the ambassador and Monica Dudley as his wife, shot at Canadian Film Industries' Lakeshore studios; and scenes at Toronto International Air- port and the Seaway Towers bar with Cec Limbert playing the role of the publisher.

Plans are to shoot some portion of each show in Canada, and to take Canadian crews on location shooting in countries which have no estab- lished film industry, while picking up local crews in film-making countries.

A NEW TELEVISION FILM SALES company has been formed by George Harper, who has been with NBC for eight years, the last two and a half years as vice-president and general manager of NBC (Canada) Ltd. He will handle sales and marketing of NBC properties in Canada and also represent Associated Screen Pro- ductions' The Forest Run and others.

For the moment Harper will work out of the NBC and ASP offices.

JIm Imich, formerly vice-presi- dent, sales, of NBC (Canada) Ltd., moves up to general manager and will continue to be responsible for network sales of NBC programs in this country.

SETTLING INTO HIS NEW position as sales manager of Canadian Film Industries, Ralph Foster reports that a number of firms have been modernized and new lab equipment installed under the new management, and there is a great deal of activity simpless on the laboratory and produc- tion sides at CFI.

Major projects with Foster's own production company, Key Film Productions, is a feature for the Ameri- can Heart Association, Cine Cardio- angiography in Acquired Valve Dis- ease. This is Key's second film for the AHA. Its first, Cine Coronary Arteriography, won the Golden Eagle award for CINE (Council on Intern- ational Nontheatrical Events) goes to all films selected by the Council for entry into international film festivals. The Key film was chosen for the Scientific Film Festi- val in Padua last year.

The films for the AHA are for instructional use in American medi- cal colleges and the Key productions incorporate the X-ray motion picture technique of Dr. F. Mason Sones, Jr., director of the Cardiac Labora- tory at the Cleveland Clinic. They are produced partly in Cleveland, mostly in Toronto, where there are superior technical facilities. James MacKay of Film Design produces the animation sequences in the Key films for AHA.

NEXT MEETING OF THE Toronto chapter of the Society of Motion Pic- ture and Television Engineers will be held April 2 at CBC'S Studio Four. Ray Payne, chief technical officer with the National Film Board, will describe the mobile projection units which the Board cooperated in designing and building for use in Africa, and will have slides of the projection vans in action.

Cec Johns, technical producer with CBC-TV, will discuss some of the technical growing pains of CBC's TV operations, their cure, and the present status of operation.

Montreal has been set as the site of the 98th semi-annual technical conference of the SMPTE, to take place there October 31 to November 5, 1965, at the Queen Eliza- beth Hotel.

A $2,500 GRANT has been awarded to the Montreal International Film Festival by the Canada Council. The money is in support of the second annual Festival of Canadian Films, held as part of the International Festival from August 7 to 14.
Manana

Three years from now, the young man who is wondering what he will be doing three years from now, will be wondering what he will be doing three years from now.

Can't Win

Trouble with being a good sport is that you have to lose to prove it.  

--Frisky's Newsletter  CICJ, Woodstock, N. B.

Audrey Stuff

Then there's the gal who was no dumb, she decided she wouldn't go and see the New York World's Fair this summer but would wait and see it when it comes to Montreal.  

--Adapted from Crawley Commentary

C'est Las Guerre

I've had more pilots shot down than the Luftwaffe.

--Alan King

Poetry Corner

Jack and Jill went up the hill  
To fetch a pail of water --  
Or that is what they said they did.  
And came down with a daughter.

--Stop the World. . .

More of the Same

Think of it this way -- you're not losing a daughter, but gaining a grandson.

--I Want to Get Off

Delayed Inertia

Some tasks have to be put off dozens of times before they completely slip your mind.

--CFAM-CHSM Activities Report

Definition Dept.

I'm noticing my fingers can hardly crawl through the Yellow Pages.

--Kevin Holen  CFTO-TV, Toronto

Last Ditch

A consultant is a colleague called in on an account at the last moment, to share the blame.

Announcer Available

Would like to locate position in Toronto Area, or South Western Ontario with progressive station offering a challenge and good future, with preference to radio & T.V.

Six years radio experience. Three years on morning show. Remote broadcasts, "M.C." jobs, writing and producing radio promotion. Can I help you?

Box A-727  Canadian Broadcaster, 217 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

People

Two-Time Escapee Joins Ampex

Bob Hinze, of Philip Electron Devices Ltd., will join Ampex of Canada Ltd. as sales representative, concentrating on Ampex Video products across the country. The appointment is effective April 1.

Hinze, a native of Czechoslovakia, is an engineering graduate of the Technical Industrial College of Brno, Czechoslovakia. He joined the Czech airforce in France in 1939 and the RAF in 1940.

His Canadian background includes service in Winnipeg with the Canadian General Electric Company Ltd and in Calgary with the CBC, where he was at the Delay Centre.

Experienced Broadcaster Wishes to Relocate

Currently head of radio production in a sophisticated medium market. Much experience producing creative commercials, feature programs, and covering special events. Six years of morning personality. Enjoy D.J. work and interviews. Seeking position with challenge, scope, suitable remuneration. Radio or TV.

Can be free of present commitments by end of May. Box A-728, Canadian Broadcaster, 217 Bay Street, Toronto 1.

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 25, P.Q.

Experienced Announcer Required

By one of the largest Radio & TV operations in Eastern Canada -- Must be versatile, with sportscasting preferred, but not essential. Top wages for right man -- usual benefits. This is permanent position with good future. Send complete resume, recent photo and audition tape. All replies treated in strict confidence. Reply to:

Box A-724, Canadian Broadcaster, 217 Bay Street, Toronto 1, Ont.

Wanted

Male Writer

Must be Experienced Creative Imaginative Must be

Capable of taking over and directing. Continuity for an aggressive Midwest Station.

Applications to Box A-723 Canadian Broadcaster, 217 Bay Street, Toronto 1, Ont.
Another Happy Occasion for CJIC, Sault Ste Marie

Fortune has smiled on this group ever since CJIC first became associated with RCA Victor with the purchase of a 250 Watt FM Transmitter fifteen years ago. In the interim CJIC has proceeded by orderly steps in AM from 250 watts to 1000 watts, and finally in 1959 to 10,000 watts. During the same period CJIC launched TV in the “Soo” with 6 KW ERP on Channel 2 in 1954; ERP was increased to 30 KW in 1957. Now, two long-planned projects, an FM power increase to 3.6 KW ERP, and a 1 KW AM satellite at neighbouring WAWA, firmly installs this well known broadcasting complex as one of the most influential, effective, and locally popular in Canada. RCA Victor wishes continued success for CJIC-AM FM TV.