SORRY, READERS, but the topless bathing suit craze didn’t hit Leamington, where CJSP deejay Dick Bourdeau recruited the help of his secretary, Lee Arnoff, to pin up some of the hundreds of birthday cards sent in by his listeners. Lee is quite a pin-up herself, a former model and night club singer who believes in keeping cool and comfortable in the weather that has won Leamington and district its reputation as “the Sun Parlor of Canada”.

A FEATURE OF THE week-long Klondike Days celebration in Edmonton this year was CFRN’s Honky Tonk Talent Search conducted nightly, which drew large crowds to the gaily decorated platform in the Exhibition grounds and larger crowds around their radios for the half-hour broadcasts of the event. The winner of the title of Honky Tonk Hank was awarded a “bonanza” of Westinghouse prizes, in just one of many CFRN activities at the big fair.

THE CALL LETTERS OF CKTR Trois Rivieres will get unusual exposure along 125 miles of the St. Maurice River with the station’s sponsorship of a canoe in the International Canoe Race from La Tuque to Trois Rivieres September 5, 6 and 7. The team of paddlers has been in training since February and won a 24-mile preliminary race in July. Of course CKTR will be covering the race, with a 12-man crew handling direct broadcasts and telephone reports, with time out to cheer on the CKTR canoe.

“TEN YEARS TALL and still growing” was the theme of CCKK-TV Regina’s tenth anniversary celebrations, which coincided with Regina’s Provincial Exhibition. The accent was on the present, with coverage of Exhibition events and various promotions (see “Station Calls”, page 8), but the past was saluted with a half hour filmed “Scrapbook of Memories” in which such personalities as organist Jack McLean, Van Wiebe and newscaster Jim McLeod reminisced about the early days of CCKK-TV.
THE
REVOLUTIONARY
GEMINI
TAPE/FILM
SYSTEM

NOW AVAILABLE TO TV STATIONS
and VIDEO TAPE PRODUCERS

GEMINI is a fully perfected system which produces simultaneous, direct 16mm film during videotape production. GEMINI replaces the kinescope with a dependable, high quality motion picture film. Developed by MGM Telestudios, the GEMINI system uses a 16mm camera unit mechanically and optically coupled to the TV camera. No special lighting is required. Normal good television lighting yields good GEMINI film. If proper, simple procedures are followed, the picture on the TV monitor will faithfully be reproduced on 16mm film. Our exclusive Edilite system, feeding off the tally lights, marks the film with a line of light when the camera is "taken." Most editing, therefore, becomes automatic in a zero cut printer, and does not require the physical cutting of the film.

Every Television broadcaster, studio and producer that uses electronic cameras has a need to record a portion of his total production. Videotape supplies this need in many cases. However, the cost of videotape equipment, stock and handling represents a financial burden in many situations. Particularly is this true where programming is to be widely distributed within and outside the country, such as in the case of producers of entertainment programs, educational material, industrial features, commercials, training programs, etc.

Also, foreign distribution of videotape is generally impractical because of differences in technical standards throughout many countries of the world. However, every TV station in the world is equipped to use 16mm film, and regular projection equipment for group screenings is universally available and commonplace. The GEMINI system fulfills this recording and distribution need with economy, dependability and quality, backed by the reputation of the world's foremost production organization.

MGM TELESTUDIOS, INC. SPECIAL PRODUCTS DIVISION 550 FIFTH AVE., NEW YORK, N.Y. 10036 A SUBSIDIARY OF METRO-GOLDWYN-MAYER, Inc.

MGM TELESTUDIOS, INC., SPECIAL PRODUCTS DIVISION, 550 FIFTH AVE., NEW YORK, N.Y. 10036

☐ Gentlemen: Please send me information about the GEMINI system including a complete brochure.

☐ Without obligation, I would like to have an MGM Field Engineer call upon me to discuss the GEMINI system.

NAME ____________________________ POSITION ____________________________

COMPANY __________________________

TELEPHONE NO. __________________________

STREET __________________________ STATE ________ ZIP CODE ________

C.B.R.
THE ANNUAL MEETING of the Corporation Association of Advertising Agencies will be held September 18 and 19 at Delawana Inn, Honey Harbor. About 200 delegates and guests are expected to attend.

THE QUARTER-MILLION DOLLAR Canada Bread Ltd. account moved September 1 to Breithaupt, Wilson & Bystrom Ltd. The account had been with Lovick for a dozen years and recently advertising had been concentrated in television. Backed up by radio. Account supervisor at BB&B is Sidney Rose.

AGENCY OF RECORD FOR O'Keefe Brewing Co. Ltd. broadcast buying on all brands will be Foster Advertising Ltd., effective November 1. In order to better co-ordinate the corporate broadcast efforts, Foster has contracted to handle media planning for O'Keefe Ale, Old Vienna and Holiday, and Ogilvy, Benson & Mather (Canada) Ltd. continue to handle media planning for Blended Ale. Media supervisor on O'Keefe at Foster is Sheila Wright.

RADIO-TV TIME BUYER at Leo Burnett Co. of Canada Ltd., Mrs. Jean McKee, is leaving the agency this month after a year and a half there, to move to Ottawa. No immediate replacement is planned, with her work to be absorbed by the department.

NEW PRODUCER IN THE radio-TV department of McKim Advertising Ltd. is Ken Takasaki, who has been a radio-TV producer with Vickers & Benson Ltd. for the past three and a half years, the last year as senior agency producer.

RETURNING TO THE FOLD, Mal Gunton has returned to Vickers & Benson Ltd. as a radio-TV producer after a year's absence in a similar position with Needham, Louis & Brophy of Canada Ltd.

PROMOTION AT CTV sees Stanley S. Wilson appointed vice-president, operations. He has been in charge of operations at the network since it was formed in 1961. Prior to that was with the CBC for 14 years, specializing in broadcast engineering and TV operations.

New staff member at the independent network is Jack Allanach, editorial assistant in the promotion department. He was formerly assistant promotion manager with CFCF Radio and TV, Montreal.


Chairman of the judges is E. F. Townrow of Stephens & Townrow Ltd.

THE FIRST CTV-PRODUCED PROGRAM, "Something to Sing About," which was produced last fall to mark the network's second anniversary, has been sold to the British Broadcasting Corporation and the Australian Broadcasting Corporation. The hour-long show featured Canadian folk singers in scenic outdoor settings in Halifax, Montreal, Toronto, Winnipeg, and Vancouver, then linked them all together by microwave for a finale of the title song. Sale of the show was negotiated by Snoop Gems.

EDMOND FRANCIS KAVANAGH

A WELL-KNOWN FIGURE in the broadcasting and advertising fields, Edmond Francis 'Ed' Kavanagh, 53, died in Montreal August 16 after a brief illness. He had been a special sales representative with CKVL Verdun-Montreal for the past year, and prior to that was a vice-president of Stephens & Townrow Ltd., in its Montreal office.

Ed Kavanagh began his career as a radio sales representative in 1945 when he left the Royal Canadian Huskars and joined National Time Sales, became a partner a short time later, and was with NTS some 15 years. He is survived by his wife, Jean, two daughters, two sisters and two brothers.

CBC-TV EXPORT SALES has made its first sale to Hungary, with three episodes from The Living Sea series. The series of half-hour educational films about life as it exists in the seas was produced at CBC Vancouver in 1957 and was seen on the network in the summer of '62. Global Television Services Ltd. in London, England, acted for CBC in the transactions with Hungarofilm Vallaslat, Budapest.

T. ARTHUR EVANS, first secretary of the Canadian Association of Broadcasters, died of a heart attack in Sunnybrook Hospital August 23. He was 66.

Art Evans, saw service with 164th and 102nd battalion, 4th division of the C. E. F. during the First World War. He joined the CAB in 1935, serving in the Toronto office and later in Ottawa. He retired late in 1952.

For the past 14 years he has been secretary of the Musical Protective Association of Canada. He leaves his-wife, Alice.

A bachelor is a man who never Mrs. anybody.

"ACTION STATIONS!"

CFCN RADIO-TV CALGARY

$27,000,000 worth of construction in 1964

for Riviere-du-Loup

Public Buildings - $10 million
Wharf and Seaport - 9.9 million
Hospital - 4 million
High School - 1 million
Recreation Centre - 2.5 million

Covered By

CJFP-Radio & CKRT-Television

Your Handy Man has all the Facts

HAR Dy RADIO & TELEVISION
Educational TV

TV helps teach the teachers

THE VALUE OF TELEVISION in teaching students in classrooms or the public at home has been proven and continues to develop. Now two professors from the University of Alberta in Calgary have found television successful in teaching teachers.

UAC's first venture into television in the teacher education field was launched in September last year with the co-operation of CFCN-TV Calgary with its rebroadcasting stations at Drumheller, Banff and Kimberley.

The project was not structured as a carefully controlled experiment, but examination results and a survey of the teacher-students proved favorable enough that the University is offering another course this fall.

The course offered was "The Teaching of Arithmetic" because a new arithmetic program was introduced in the elementary schools in Alberta in 1962 and in spite of both regular and summer sessions at the University and study by many teachers at home, there was a great demand for instruction in how to teach the new method.

"For most teachers, regular attendance at University is not possible. Attendance at evening courses is particularly difficult for teachers unless they live in, or near to, a centre where such a course is offered," Drs. Gibb and Lindstedt note in their report. "TV, with its broader coverage, appealed to a great many teachers as a vehicle for such a course."

Students of the course at the University had three one-hour lecture periods a week throughout the University year. The TV course was just two half-hours a week (from 8 to 8.30 am) over the same period of 26 weeks. The instructors believed it would be possible to cover the essential ideas in less time on TV because there would be no interruptions for questions and discussions. The necessary question and discussion periods were arranged through four three-hour Saturday morning "institutes" held simultaneously in the four key centres.

"The examination results were very satisfactory," the professors reported. Comparing exam marks between the regular class and the TV class, 7.5 per cent of the regular class got first class standing, while only 6.5 per cent of the TV class won firsts; but only 6.5 per cent of the TV class failed, while 7.5 per cent of the regular class didn't make it. In between, 62 per cent of the regular class got second class standing, 47 per cent of the TV class; 40 per cent of the TV class stood third, with 25 per cent of the regular class.

A questionnaire survey of the TV students showed that 47.5 per cent found their TV reception very clear, only three per cent said it was very poor, 69 per cent thought the TV course was "very good" compared to the regular evening course, and 50.5 per cent thought the TV course was "very good" compared to the University's regular daytime course.

Teaching on TV

Drs. Gibb and Lindstedt discovered that teaching via TV offered new challenges as well as new advantages. "We had to make lesson plans as painstakingly as if we had never taught a lesson. Several new factors had to be considered, such as exact timing, visual impact, audio impact. The special feature of a TV presentation is its visual aspect. In general, we never just talked. We always supported everything we said by some visual representation."

"With suggestions from the production crew at CFCN-TV and with considerable experimentation, we developed our techniques.

"Team teaching is especially important in TV work. While camera A recorded the activity of one instructor, the other instructor could set up his presentation and camera B could get ready to respond. This eliminated the need to memorize the sequence of the whole lesson."

"The lesson was placed on video tape, and once we began the taping process, the lesson was never interrupted. We usually taped two lessons every Tuesday night. This took from one and a half to two hours of time at the studio."

"CFCN-TV was interested in the project and provided its facilities and its technical knowledge with great enthusiasm. The whole production crew - and this is a genuine example of team work - rallied to the success of the project, lent a sympathetic ear to our difficulties and came forth with excellent suggestions for their solution."
Editorial

Back to broadcasting

Let's quit making speeches and get back to the business of broadcasting.

Back in the early days, dedicated would-be radio men turned a deaf ear to kindly advisors who told them it couldn't be done, and went ahead and bloody well did it. They knew there were bugs, because everyone told them so, but their idea was that you had to fall into a pot-hole before you could scramble out of it, so they dug, fell in and dug themselves out.

Today all this has changed. Before a broadcaster can move his tower from one spot to another, before he can buy a new conductor for his amplifier (or is it a new amplifier for his conductor?), before he can do anything at all with the business he owns, he has to hire a covey of lawyers, engineers and publicity men - let's not forget the publicity men - prepare an encyclopedic document called a brief, make twenty copies of it, apply for permission to appear at the next public hearing of the Board of Broadcast Governors, and in due course appear.

The Board then listens attentively to a recap of the brief, and eventually recommends for or against it to the Minister of Transport.

It is then put in the “Under Consideration” basket on the minister’s desk. When he gets around to it (he almost (but not quite) inevitably ratifies the Board’s recommendation, and then the supplicant is able to go ahead with whatever he wanted, unless by this time he has found he can do without it, or has decided to put a down stairs john in his house instead.

A direct contrast to this modus operandi comes to light in the current struggle to persuade the government to allow the broadcasters and the manufacturers to invest - and if necessary lose - their own money in the development of color television in Canada.

As the situation sits with the authorities at this moment, the BBG is going to conduct a public hearing in Ottawa November 3 to hear presentations regarding color TV, with the thought that it might be possible to give the enterprising businessmen who so desire leave to get started with it before the end of 1965. (At this time the speeches will really be pouring out of everyone’s ears.)

But there is a group of people connected with the broadcasting business who are not prepared to wait. Right now they are treating about 3 million Canadians to a preview of Canadian color television in the grounds of the Canadian National Exhibition.

This project, reported in detail on page 16 of this issue, has been undertaken and underwritten by a group of people to the tune of over $200,000, including the personnel they have loaned to the project and plain hard cash from their own pockets.

Their purpose is to sell color television to the people who elect the government, and then, if they are successful, find out whether the function of government is to act according to the will of the people or vice versa.

The broadcasting industry would do well to examine this activity on the part of RCA Victor Company Ltd., Robert Lawrence Productions Ltd., CHCH-TV Hamilton, Williams Drege & Hill Ltd., to say nothing of the Canadian National Exhibition itself, who see something that needs to be done - for their own business advancement as well as the pleasure of the public - and are setting about doing something about it instead of making speeches in Ottawa.

It will be said that there is nothing the broadcasters can do in the face of existing regulations.

We admit this situation poses a problem. But we also submit - and not too respectfully - that the broadcaster's pitiful state of subjection of government and civil servants is of his own doing - or rather the lack of it. The reason for his plight is his habit of answering criticism - by no means all of which is without foundation - with legal harrangues presented by learned counsel before the BBG; with actuarial statistics propagated in the name of research; by transferring his basic commodity of showmanship from the studio where it belongs into the sales department; by dropping his high-flown poly-syllabic speeches at Rotary Clubs, Boards of Trade or anywhere else where two or three people may happen to drop in for lunch.

This is why we suggest to - implore - the industry, to lay off the speech-making and get back to show their plans and ideas to the microphone and the camera, just as they are showing color television at the CNE.
A SOMETIME STAGGERING project, in cost as well as concept, is already underway at the National Film Board in preparation for Expo '67, the World's Fair in Montreal in 1967. Working title of the project is "Labyrinth" and it will involve four chambers utilizing the multi-screen technique combined with unusual architecture.

Budget is set at $4,250,000 and the venture will occupy the talents of a dozen key NFB people working full-time and a half-dozen more working half-time, from now till Expo '67. In charge of "Labyrinth" is Ronan Kroiter, who has been with the Board for 13 years and produced such award-winning films as Universe, City of Gold, and Lonely Boy.

Theme of the project is based on the Minotaur legend of a curiosity, and Kroiter says that in the case of "Labyrinth" the hero will be mankind and the adventure will be the discovery of our planet.

The exhibit will be made up of four chambers in one building, with each chamber capable of accommodating 500 at one time. It will take just over an hour to see — and experience — the full display.

Chamber one will be three-sided, and the audience will stand on five tiers. There will be three screens, one on the floor, one on the ceiling, and one straight ahead. An introductory 15-minute film outlining the aim of "Labyrinth" will be shown on the screen ahead, and then suddenly things start happening on all three screens at once. Kroiter sees it as being like Cinemart's roller-coaster ride, only more so — "dancing out into spaces above, below, ahead; suddenly, far below you, the world; suddenly far above you, the surface of the sea".

Chamber two will be a 500-seat theatre with three conventional screens, with both theatre and film designed to illustrate the power of the rational mind. A corridor leads to the third chamber, and the atmosphere will be sustained with the use of music and perhaps other effects.

Chamber three, called the "Flying Labyrinth", will be a maze in which the audience will wander in confusion for the opening minutes, perhaps with a plate glass floor with suitable images beneath it, and doors opening shut behind people. Suddenly the walls of the maze will lift, making the audience one community.

Chamber four will have five screens plus a dome on which images will be projected, and the mood of the final stage will be upbeat.

"It's an attempt to restore a sense of community in a fragmenting world, and to show that the things that unite us are infinitely more worthwhile than those that divide us," Kroiter explains.

Among those working on the project are Colin Low, in charge of the exhibit's design; Hugh O'Connor, who organized NFB's multi-screen exhibits at the CNE the past two years, in charge of general services and field work; Wolf Koenig in charge of animation; Tom Daly, supervising editor.

Dr. Northrop Frye, professor of English and principal of the University of Toronto's Victoria College, has been described as the project's "spiritual godfather" and story-line consultant. Kroiter is also turning to Francis Thompson and Alexander Hamid of New York, acknowledged experts in the multi-screen process, at the request of Tom Daly, supervising editor.

The budget breaks down to approximately $1,000,000 for the building, $1,000,000 for the equipment, $1,000,000 for operation, and $1,250,000 for filming, which will take place all over the world.

THE AWARD FOR THE BEST Canadian feature at the Second Festival of Canadian Films, during the Montreal International Film Festival, went to Le chat dans le sac, (The Cat in the Bag), a National Film Board production directed by Gil Groulx. Honorable mention went to Troubles-Fête, produced by Cooperativo and directed by Pierre Pauty.

In the competition of short films, first prize was split between The Butterflies, directed by Colin Low, and Parallèles Extrême-Soleil, directed by Jean Dandeneau. Honorable mention went to Perce on the Rocks, directed by Gilles Carle. All three prize-winning shorts are NFB films.

Nobody Waved Goodbye, third entry in the feature film category, an NFB production directed by Don Owen, is going into theatre distribution through Columbia Pictures of Canada Ltd., and hopefully, will be booked into major centres across the country this fall.

Columbia is also moving A Tout Prendre, directed by its male lead, Claude Jutra, for Les Films Cassiopee/Orion, into distribution in English-speaking Canada this fall.

"THE NUMBER ONE Post Shall Be at the North-East Corner" is the title of a film just made by Editing Associates, for an upcoming program in CBC-TV's Telescope series. Directed and edited by Don Ginsberg, it was filmed in Timmins and examines the effects of the recent copper rush on the community.

Ginsberg is now planning a profile of Elizabeth Arden for the same TV series, "whenever we can catch up with her!"

SECOND U.S. TV station to buy The Forest Rangers is NBC affiliate KSTP-TV Minneapolis, following the sale announced a couple of weeks ago to KTTLA-TV Los Angeles. Both stations not only picked up the 39 episodes already available, but also contracted for the next 39 now in production.

Associated Screen Production's vice-president, marketing, George Harper, reports that 94 potential purchasers of the series were contacted a few weeks ago, and better than 15 per cent have requested audition prints thus far. "This is simply unprecedented in the syndication sales business," he says, happily.

THE DIRECTOR OF THE film which won the 1964 Canadian Film Award for the best amateur film, Donald Carter, has joined Crawley Films Ltd. as an assistant producer. Carter was formerly a high school art teacher in London, Ontario, and his paintings have been exhibited in many galleries across the country, including the National Gallery.

Newcomer to the script department at Crawley Films is David Mayerovitch, who wrote the book and lyrics for four musical comedies staged by the McGill University Red and White Revue, worked on the theme project of Expo '67 and has been a copywriter in an advertising agency.

"FIELDS OF SACRIFICE", the National Film Board's 38-minute color film for the Department of Veterans' Affairs, swept seven out of nine of the first annual Donald C. Mulholland awards for distinguished Canadian film making. The awards are made by the Society of Film Makers to honor the late director of production at the NFB.

Fields of Sacrifice brought awards to Donald Brittain for film direction and for film commentary; to Eldon Rathsborn for the original music score; to Ronald Alexander and Roger Lamothe for sound recording; to Rex Tasker for music production; and to Victor Merritt for sound editing.

The award for color cinematography went to Reginald Morris, CSC, for Essay on Science, and Guy Borremans won the award for black and white cinematography for his camera work on Toronto Jazz, both NFB films. No awards were made in four other categories.

The jury was made up of D.S.C. Dew, Guy Glover and Stanley Jackson, and the awards were presented by Mrs. Mulholland and four former NFB commissioners, John Grierson, Ross MacLean, W. Arthur Irwin and Albert W. Trueman.

A CANADIAN FILM WEEK will be held in Prague, Brno and Bratislava in Czechoslovakia from September 24 to October 1, screening a couple of dozen NFB productions and one independently produced film, Claude Jutra's A Tout Prendre.

Among the NFB films will be The Drylanders, the experimental Very Nice, Very Nice, Nahanni, Trans-Canada Journey, Morning on the Lièvre, Circle of the Sun, and The Great Toy Robbery.
Walter Dales' Winnipeg Letter

Two 'Peg stations may merge

WHAT APPEARS TO BE a climax in the rumored and denied sale of CHQM seems to have arrived with a recent Winnipeg newspaper story.

Headed "Radio Stations Plan to Merge" the story, with the aura of an official release, says:

"Plans have been announced here for consolidation of two Winnipeg radio stations, CFMW-FM and CJQM.

"A group of businessmen, headed by Peter D. Curry, George H. Fast and Donald L. Croston, said in a prepared statement their company - Radio Fine Music Greater Winnipeg Ltd. - will bring the two stations together.

"Transfer of ownership is subject to approval of the Board of Broadcast Governors and the Federal Transport Department."

VALERIE CLOUTIER, a University of Manitoba student, is the current winner for CKY's monthly plaque for "The Most Watchable Girl of the Month".

CJOB has a deal with CPA. The airline sponsors a page in the Blue Bomber program, each page with a different number. OB calls the numbers out, and listeners must phone within ten minutes in order to win. Gloria had the right number; grabbed the trip to Hawaii. Don took it in his stride; went with her to OB for the presentation ceremony.

"We didn't," said OB manager McLennan, "because that guy Slade is plenty smart, as well as being a great fellow. He's been making plenty of mileage out of it on his own show. You could never win by trying to take advantage of a guy like that."

OB, of course, was tempted, at first blush, to make a fuss, using the "Everybody listens to OB" slogan.

FOSTER ADVERTISING, Winnipeg, headed by Laurie Mainster, throws a golf tournament for favored clients. Guess who wins? A look at the scoreboard clears that up before the game begins. Course rating: clients, 90; agency, 72. Etiquette: low-budget clients will allow high-budget clients to play through.

Rorie McLennan, CJOB manager, was (naturally) winner of the trophy when OB and Foster met. Rorie makes up the budget. However, he's going honest, and putting the trophy (which is a transistorized radio, and locked in tune with CJOB) up for competition annually when agency and station will fight it out with true handicaps.

WANTED


Reply to: Box A-745, Canadian Broadcaster, 217 Bay Street, Toronto.
The station also joined forces with the Queen City Kinmen Club to bring Goodie Tapp and the entire Regina Armory were sold out Country Hoedown Gang to Regina to bring Gordie Tapp and the entire station’s TV programming to the Queen City Kinsmen Club.

The station built a portable television stage in Confederation Park, adjacent to the midway and to the Exhibition buildings, and invited the public to call around and see television in action.

Live programming from Television Centre began every afternoon at 1:00 with Telepulpe News, Sports and Weather, then continued with interviews with Exhibition personalities, entertainment, and reports on Exhibition activities. Popular pianist Dufresne was in Regina at the time, and was on hand daily at 3:00 p.m. along with two talented CKCK guys who led the crowds that swarmed the park in singalongs.

The station’s actual birthday, July 27, fell during Regina’s Provincial Exhibition, and the entire week was a gala one for both CKCK and its viewers.

The station got into action with the arrival of its new 3-camera mobile unit, complete with its own microwave system and VHF communications facility. The unit was then set up downtown to broadcast live complete coverage of the Children’s Day Parade, an annual event which gets Exhibition Week off to a grand start. The unit was then moved to the Exhibition grounds and set up for live telecasting the same afternoon.

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The CKCK guys and girls circulated throughout the city and the Exhibition grounds during the week, the girls wearing red and white striped dresses and the guys sporting identical striped vests, and all staff members wearing the CKCK 10 Years crest.

A still man, Daddy Long Legs, who stands ten feet tall, was imported from New York for the week. He wore the station colors and cut his hair, and was busy the whole week capturing the hearts of all the children in the area. He represented CKCK-TV in the Children’s Day Parade, and rode with seven of the CKCK gals on the station’s float in the Travellers Day Parade.

CKCK took advantage of a good chance to do some merchandising by interviewing children and adults in the crowd and giving away gifts.

CKCK-TV has much to offer in its anniversary celebrations, climaxing with telecasting over channel 7, CKC’s new 98 kilowatt transmitter and tower in Confederation Park, serving the Moose Jaw area, and the station is looking forward to its next ventures in the years to come.

CJLR, QUEBEC CITY
IT IS VERUMSIEKEL that there is one golfer in Quebec City who has not heard about CJLR Radio this year.

In an effort to promote its Chronique de Golf, with Louis Dufresne, at 7:45 a.m. every day, the station distributed 50,000 pairs of paper shower slippers, 50,000 golf pencils, and 25,000 books of Chronique de Golf, with Louis Dufresne, at 7:45 a.m. every day, the station distributed 50,000 pairs of paper shower slippers, 50,000 golf pencils, and 25,000 books of matches, through the co-operation of more than 12 golf clubs in the Quebec area.

And to make sure the promotion would have complete coverage, the station sent out more than 10,000 brightly colored cards through club monthly statements being mailed to members, inviting them to listen to CJLR for Dufresne’s show.

CHUM, TORONTO
A 27 YEAR OLD RESIDENT of the Toronto suburb of Weston probably owes his life to CHUM radio.

On a recent Saturday night, Sterling Allison picked up his car from a local service station. As he drove away, he wondered about the cause of the persistent shimmery he suddenly heard his name over the car radio, “Sterling Allison: this is a life or death announcement. Stop your car immediately.”

Allison did.

CHUM continued the announcement with a full description of Allison’s accident, and with an appeal to all motorists to wave it down if they spotted it. A mechanic at the garage discovered that the nuts had been left off the bolts of the car’s steering column.

Remembering that Allison’s car radio dial was driven, at 1050, he placed a quick call to CHUM for assistance. After hearing the announcement, Allison drove slowly to the nearest service station.

As he pulled into the service station, the slight jar of mounting the curb loosened the bolts right out of the steering column, and they landed on the floor.

CHLO, ST. THOMAS
DURING EACH DAY OF their “Sign It & Win It” promotion, Spackman Ford/CHLO Radio moved a 1960 model Frontenac car to various points within CHLO’s home service area.

The car was a rolling autograph book, collecting over 7,500 names.

Following a 30-day period in which the vehicle collected names everywhere it was driven, it was restored to like new condition and awarded to winner Gail Pineau of St. Thomas.

Spackman Ford President John Spackman credits this CHLO promotion with helping establish new July sales records for his formerly prior-oriented dealership. He is now giving CHLO most of his advertising budget, previously allocated to the St. Thomas and London newspapers.

CHNS, HALIFAX
WHILE A PIPE-SMOKING VERSION of Daisy Mae scrubbed his back with a bristle brush, corn-cob pipe smoking CHNS staffer Graham Hart contentedly sat in a water-filled tub, surrounded by transistor radios, and was paraded through the streets of Halifax.

As one of the station’s six entries in the Halifax Neils Day Parade, the entry took top honors in the parade, but nonetheless caused bather Hart a few anxious moments.

First off, when they reached the reviewing stand Daisy Mae poured half a bottle of shampoo on the water logged Hart. He wasn’t long in disappearing into a flurry of bubbles.

Then, the chemicals in the shampoo didn’t quite agree with his corn-cob pipe, so he was left with a rather coryn mess. Later, in the day, the water in the tub cooled off, and Hart found himself with a mouthful of nails. As he pulled into the service station, the slight jar of mounting the curb loosened the bolts right out of the steering column, and they landed on the floor.

The trend is to balanced programming.

G. N. MACKENZIE LIMITED HAS 8 SHOWS

MONTERAL 1434 St. Catherine St. W.
TORONTO 433 Jarvis St.
WINNIPEG 171 McDermott
CHUM 1050
RADIO ONE IN ONTARIO
NOW 50,000 WATTS
ONE WEEKDAY A COUPLE OF weeks ago, of 182 national commercials logged on CFRB Toronto between 6 am and 6 pm, 99 (54 per cent) jingled. Of the 162 national commercials on CHUM one day in the same time period, 112 (69 per cent) said it with music. This is not to say that between 54 per cent and 69 per cent of all national radio commercials are jingles, because the count was of all commercials aired and it is general practice to give singing commercials more exposure than straight spoken messages; but it does mean that listeners to major market stations are being jingled at in somewhat that proportion, and it probably seems loaded even more in the direction of singing commercials.

And?

Listeners Like Them

Jingles are “easier to remember”; they “attract your attention”, “the tunes are catchy”, they’re “appealing, pleasant”, “they are entertaining” said pro-jingle respondents in a U.S. survey report just released by the CBS Radio Network.

Of a national sample of 2500 U.S. adults (surveyed by R. H. Bruskin Associates), 41 per cent felt jingles were more effective than spoken word commercials, while 37.6 per cent considered spoken commercials more effective — and 18.9 per cent said things like “no one listens to commercials” and “both types are the same”.

The survey divided listeners into two categories — “foreground”, the 70.1 per cent who listen closely for entertainment, information and mental stimulation, and “background”, the 26.8 per cent who use radio as a musical companion to other activities.

In the “background” group, jingles took a healthy lead of 49 per cent over the 31 per cent preferring spoken word, while “foreground” listeners gave spoken commercials only a slight edge, 41.4 per cent over the 39.5 per cent who chose jingles. (In each case, about 20 per cent stated no preference.)

A sidelight is that, though those who favored jingles simply favored jingles, 18.3 per cent of the pro-spoken word faction were actively anti-jingle, saying they are “distracting, annoying, childish, hard to understand, repetitious, boring, tiresome”.

But Do They Sell?

However, the CBS survey just asked listeners which commercial form they thought was more effective — other surveys have also shown that a majority of listeners prefer their sales pitches sugar-coated with music — but there’s been little research into the actual sales-reflected effectiveness of jingles.

The Schwerin Research Corporation recently recapped its studies on the subject and said, “Commercial, with music are considerably better liked than their non-melodic cousins, but this appeal does not carry over to motivating effectiveness.”

“The average liking index for musically ornamented commercials ranged from +18 to +25. (The higher the index, the better the liked the commercial.) For commercials without jingle or background music, the average liking enjoyed a much lower index — of +2. However, when we look at the motivating effectiveness of these commercials, music granted no boon. All groups were at about the same level of brand persuasiveness.”

A closer look at the Schwerin report shows that commercials with some or full background music won the + 18 rating, while those with some jingles rated a +22, and those that were all jingle were liked best of all with a +25 index.

Schwerin concludes then that music hath charms, “but it is apparently not a critical, or even necessary, element in salesmanship.”

Why Jingles?

To “say it with music” may mean the difference between $200 and $2000 in producing a radio commercial. Are advertising agencies being philanthropically considerate of jingle-digging listeners, then, that so many commercials today are musically enhanced to no proven sales chart avail?
"It's a matter of judgment and applying your creative philosophy..."

"It's not a question of research, there's not enough research to base a decision on," says Bob Fleck, Radio-TV director of Batten, Barton, Durstine & Osborn Inc. "It's a matter of judgment and applying your creative philosophy. Mine is that a broadcast commercial starts off being an interruption or irritation, we are infringing on the listeners' or viewers' entertainment. So instead of thinking that the advertiser has a right to be there because he's bought the time, we have to set about winning the audience's acceptance on two levels, first, providing a service by informing him in some way, and second, entertaining him."

That singing commercials can be entertaining - some even are - is evidenced other than by surveys and by awards in Commercials Festivals. A Clearasil commercial created by F. H. Hayhurst Co. Ltd. and Faillace Productions for Vick Chemical Inc. a couple of years ago became a "hit" with the teenage market it was aimed at, and teens across the country started requesting the commercial on record shows.

The Boston Pops Orchestra conducted by Arthur Fiedler - with a medley of themes from singing commercials, and another dozen or so who are in the field to any appreciable extent.

The minimum charge for composing the tune for a jingle, and haps 50 or 60 look to broadcast commercials for most of their income.

Union scale for musicians on commercials sessions is $31.50 an hour for sidemen in groups of five to $12,000 a year from jingles.

Billy Van Evera, leader of the Billy Van Four, popular singing group on the CBC-TV network show "Parade," has been singing jingles for ten years himself and in the last year has branched out into lining up vocal groups for composers. "The jingles field is a very competitive one for singers," he says. "It's not that big here yet, and there may be four or five lead singers and up to seven tenors competing for one job."

"Group singing is an art in itself," he says. "A good singer can do competitive accounts by switching from lead singer in one commercial to an inner voice on another, and changing style from hootenanny to rock and roll to jazz."

Union scale for group singers is $40 minimum per session, but $15 a spot, so that a singer will make $40 if only one commercial is completed in an hour, $45 for three, $60 for an hour in which four jingles are wrapped up. Minimum for soloists is $50. Their radio residuals are the full original fee every 13 weeks.

Television residuals are paid on a complicated basis that considers "kind of use" and "scope of use", (whether program or spot, and size of audience), and these residuals are described by the musicians and singers as "marvellous" and by the agencies as "horribly costing.

Musical broadcast commercials are the mainstay of some recording studios. Of the two largest and busiest in Toronto, RCA Victor reckons its revenue is split, 75 per cent from commercials and 25 per cent from phonograph work, while Hallmark Studios breaks it down to 70 per cent commercials and 30 per cent "label work", recording for various record companies.

The Jingle Makers

When people go round humming "Night and Day", most of them know it's a Cole Porter tune stuck there in their mind, and when a disc jockey plays "It's a Hard Day's Night" he tells his listeners it's a Lennon and McCartney song; but when people whistle "Things go better with Coca-Cola" or a station airs "I'll custom-blend a Blue Sanook just for you", the only jingle writer and the agency know for sure, though the real pros in the business can spot their competition's work and identify the composer and many of the musicians and singers on it.

There's a dimly-recalled scene - from a grade B movie or a pickels-and-scherbet inspired dream - wherein a middle-aged mother is weeping over a letter from sonny in the big city. "We scraped and saved to give him music lessons, (cont'd on page 12)"
The best music on the air...

(cont'd from page 11)

and we were so proud when he played with the symphony," she sobs, "and now he's sunk to writing singing commercials. Oh, the disgrace of it all."

Cheer up, mother, sonny is in one of the most demanding, highly competitive, rewarding fields in music. The leading names in the jingle world are accomplished musicians, often well-known in theatrical, stage, dance band or concert circles, and many are also experienced in advertising and broadcasting.

Generally considered the biggest jingle house in Canada is Bob Hahn Productions Inc. in Montreal, which Hahn estimates sees two-fifths of the musical commercials that go on the air in English and French-language radio and TV.

Hahn's musical career began as an accordionist in the family group "singing for its supper" from the homestead in Saskatchewan toward Detroit in the post-depression days. A radio program in Regina brought them other dates, including appearances on Major Bowes Amateur Hour, and his showbusiness career was launched. He had his own orchestra and a CBC network radio show before concentrating on jingles in 1952.

Hahn and his assistant Art Morrow, formerly a conductor-arranger for radio and TV shows in Montreal, write jingles in English and/or French, do note-for-note translations of English-language commercials from other jingle makers here and from the U.S., and they record in Toronto and New York as well as in Montreal. He has taken the advanced advertising course sponsored by the Montreal Ad & Sales Executives Club.

Maurice Rapkin, "the dean," wrote his first Canadian jingle in 1931, has turned out over 2,500 since then, and is still going strong at 64 in '64. He was program director of CKCL (now CKEY) Toronto from 1929 to 1944, and can recall writing jingles before they were dubbed jingles, when there were few agencies to work through, and when there were no residuals. He has been freelancing in jingles since 1944, and also writes and produces industrial shows and takes them on the road.

Don Wright, who has been writing jingles since 1950, plays any musical instrument and performs as a musician on all his jingles and sings on about 80 per cent of them. He was manager of CFPL London from '46 to '50, where he formed the Don Wright Chorus, which was successful on two U.S. radio networks as well as on CBC. He is the author of a series of texts on singing, and is the authority in North America on the changing voice.

Morris and Claman are relative newcomers to the jingle field in Canada, opening shop in 1962, though they did jingles in the U.K. earlier. The husband-and-wife team wrote the musical "Mr. Scrooge" which was performed at the Crest Theatre in Toronto last Christmas and goes on TV this year starring Cyril Ritchard and Tessie O'Shea, write the original music for the CNE Grandstand Show, and have just finished a book show with 17 original tunes for the General Motors dealer show this fall.

Ten per cent of Morris and Claman's work is for U.S. clients. One of their radio spots for Massey Ferguson in the U.S., through Needham, Louis & Borby, Chicago, was named one of the ten best commercials at the International Broadcasting Awards in Hollywood, and they look like becoming the first Canadian-based company to make it big with U.S. accounts. Miss Claman is the composer; Richard Morris is the idea and lyrics man, formerly a copywriter, most recently with MacLaren Advertising Co. Ltd.; and a third partner, Ted Ottley, also formerly with MacLaren's as a copywriter and radio-TV producer, writes both words and music.

Chuck Goldstein, who has been writing jingles in the U.S. since 1943 and moved into the field full-time in '53, opened a Canadian office two and a half years ago and comes to Toronto an average of twice a month to produce commercials with Canadian talent for Canadian clients. His "branch office" output has come close to that of the top Canadian jingle makers, nearing the 100 commercials a year mark. Goldstein was the originator of The Modernaires, the singing group which started with Paul Whiteman's Orchestra and became more famous with the Glenn Miller Band, and later formed another well-known group, Four Chicks and a Chuck. He has sung on radio, TV, stage and in movies in the U.S. and has joined ACTRA to sing in some of his own jingles here.

Jingles a Challenge

"The best music on air today is in commercials," says Goldstein.

"It's easier to record a three-minute record musical number than an 18-second jingle." Don Wright says. "There is so much to be
...today is in commercials

packed into a commercial, every second counts and has to be perfect."

The two major aims in creating a singing commercial are to appeal to the audience for which the product is designed by composing music to match its musical tastes, and to reflect the image of the product in both musical treatment and lyrics.

These two elements, plus either completed lyrics or the copy points to be incorporated into the lyrics, are the agency-built base on which the jingle maker constructs his singing commercial. Some write the words first, others compose the music first, many do a little of this and a little of that. "Ideally, they progress side by side," says Morris.

A demo is the next step. Wright usually takes the agency three versions and whistles or sings and oom-pah-pahs through them in person. Morris and Claman prefer to submit one jingle, on tape, and revise it or start all over again if it doesn't suit, but "more than two demos just confuses everybody," Morris says.

When the jingle is okayed in this rough state, the composer huddles with the agency to set the number of musicians and singers who will give the desired sound and still stay within budget. The number is arranged and copied, musicians and vocalists are chosen, the recording studio is booked, and the jingle writer and the agency producer go to it — it may be jazz, singalong, country, big band, hootenanny, square and corny or hip and swinging, and maybe it'll be another People's Credit Jewellers, which is going into its 22nd year now, or another Dominion Stores' "Mainly Because of the Meat".

Most of the singing commercials in Canada are original compositions, though some utilize public domain songs or slight variations on their themes, and occasionally the rights to a pop or show tune are bought for commercial use.

Aside from the composers' pride in their own creativity, "there's always the threat, with a public domain tune or a familiar copyright song, that people will think of the original and not your message," says Don Wright. "There's a strong danger of losing your impact by this split association. Unless the tune is a real natural."

The use of the old pd song, "The Green Grass Grows All Around, All Around" for Canada Packers' Shur-Gain Turf Special is "a natural".

The use of the hit song of the mid-fifties, "Honeycomb" for Christie's Honey Graham is "a natural". The natural link between the song and the product was strengthened in this case by the use of Jimmy Rodgers, who made "Honeycomb" a hit, to record the singing commercial based on the song. The Rodgers versions of the commercial was used successfully for three years — so successfully that after one year of sales increases and good public reaction, Christie's sponsored a five-minute program starring Rodgers on radio stations from coast to coast. This year two new versions of the commercial were made, with Canadian singers Pat Hervey and Bruce Webb.

The original Honeycomb-Honey Graham, idea came from the client, which automatically okayed the extra expenditure for commercials rights to the tune. McCann-Erickson

(cont'd on page 14)
The dollar sign haunts the agency

(Canada) Ltd. account executive Harry Hutchins recalls that the commercial rights to the song cost something like $2,500 for the first year, with the stipulation that the composer or someone approved by him re-write the tune to fit the agency-written lyrics. The fee for its continued commercial use is about $1,500 a year.

Old Debby Budget

The dollar sign haunts the agency contemplating a jingle or musical background for a broadcast commercial. There are the inevitable comparisons with the higher budgets in the U.S., and the poor relation here, with one-tenth the population, has to spend double the money to reach it by producing commercials in two languages. “Separatism sounds good when you start multiplying all your costs by two for a French-language version,” one agency producer quipped.

Furthermore, “our proximity to the States, with the exposure here to overflow advertising from U.S. stations, means we have to compete qualitatively with U.S. commercials, yet with lower budgets.” 1969's Fleck points out. Referring mainly to TV than radio, he says “Our Chrysler commercials have to compete in border markets with U.S. car commercials costing three to ten times as much as ours. The viewer doesn’t notice whether he’s watching a car commercial on a Buffalo station or a Toronto station, and if our commercial isn’t as good, he won’t rationalize that we have budget problems.”

Canada vs U.S.

Despite budget problems, and the 20 per cent tariff on commercials produced in the U.S., Fleck admits to going to the U.S. for commercials perhaps more often than most other Toronto producers. “There are production houses geared up to meet the demand in Toronto, but the demand is not sufficient to support specialists here to the same degree as in the U.S.,” he says. “We have more people here who are good at everything, but fewer that are excellent at anything.”

“Sound engineering is the most serious problem, because there is not enough music recording done here to give engineers the experience they have in New York, nor is there enough demand and support to make it economical for studios to invest in the equipment that will give the best results. There’s also an attitude of complacency here, the tariff protection has removed the sense of competition from some Canadian suppliers.”

Before talent, engineers and studio owners take up arms against Fleck, who has voiced what some other agency producers find it politico not to be quoted on, he does say, “We are taking another tack which I feel is ideal for the moment. We are augmenting Canadian facilities with American Specialists, and last month we recorded music tracks for a large pool of radio and TV commercials at Hallmark Studios, who’ve been adding to and updating their equipment with the advice of Phil Ramone from New York, and we used mainly Canadian musicians.”

“We’ve picked up a lot of valuable tips, working with Ramone,” says Bob Vollum, staff engineer at Hallmark, who naturally feels that criticisms of Canadian engineers are largely unfounded, but values the experience gained by working with top specialists from the U.S.

“We’re often criticized for going to the U.S. for our music, but where does the music come from that we listen to on radio, that we buy on records? Well?” defends another agency producer who’s been seen bustling flights to New York.

Generally speaking, there’s no doubt that musical commercial production has swung to Canada, and though the tariff production may have pushed it here, comments on the excellence of Canadian talent and facilities indicate that creativity, hard work and more and more experience is going to hold it here.

At Canada’s largest agency, McLaren, radio-TV department executive producer Russell Moore estimates that in 1960, 50 per cent of their music composing was done in the U.S., and now less than 25 per cent of that work crosses the border.
production has swung to Canada

border. "The swing has come about because now there are more people in Canada to swing to," he says. "And we always record in Canada, with Canadian musicians and singers, which people from the U.S. agree with Canadian musicians and singers, because now there are more people from the U.S. agree with Canadian musicians and singers, because now there are more people from the border."

"The swing has come about because now there are more people from the border."

The Local Scene

Harking back to CHUM and CFRB's breakdown of commercial content, CFRB reported 29 local commercials, eight (27 per cent) of which served stations on an exclusive - in-your-market basis. The station may be equipped to produce them itself, but this calls for the talents of composer, lyricist, arranger, copyist, musicians and singers, which is beyond the scope of the average station staff and would involve fees beyond the budget of the average local advertiser.

There are three methods of providing a local client with a jingle. The station may be equipped to produce them itself, but this calls for the talents of composer, lyricist, arranger, copyist, musicians and singers, which is beyond the scope of the average station staff and would involve fees beyond the budget of the average local advertiser.

There are syndicated services from the U.S. custom commercials houses or so-called 'jingle mills', which serve stations on an exclusive - in-your-market basis. These are jingles which often employ public domain music, with words extolling a specific business in a general way - for example, "this is the place to buy your car, buy your car, buy your car" to the tune of "Here We Go Gathering Nuts in May" - and the local announcer leaps in with the local sponsor's name and address. These are usually owned outright by the station and provided either free or at a small charge.

Most of the creators of original musical commercials are opposed to the importation of "jingle mill" material from the U.S. on at least two grounds - they provide unfair price competition to those who compose original, exclusive commercials, and they contravene musicians' union rulings against the recording of new voice tracks over existing music tracks without additional payment to the musicians on the original track. It is not the stations that are breaking this regulation, it is the signatories of the contract covering the recording sessions.

However, Larry Solway, creative director of CHUM, says "The commercials from the so-called 'jingle mills' serve a useful purpose for both the station and the local advertiser. They don't take business away from the jingle houses here because these retail clients couldn't afford their fees, and if this service wasn't available they just wouldn't use music at all." Also, he adds, "Their detractors should examine the quality of the product of these operations, which is usually of the highest quality."

Test Them Yourself Kit

Entertaining or antagonizing, there's little doubt that jingled messages stick to the subconscious like a Band-Aid to an egg. For those who do doubt, the Boston Pops Orchestra "And now a word from our sponsor" medley provides a see - for-yourself kit. Play it, and even though some of them were never broadcast in Canada, see if you doubt your own judgment.

Is there another test to be run here? Have you Mr. Clean in your cupboard... are you using Bryl-creen... driving a Chev... chewing Doublemint... smoking Marlboros?

Join me for breakfast?

We suggest you do join Wally Stambuck each morning for breakfast. Wally is the popular morning man on CFQC, Saskatoon, a veteran broadcaster and well-liked by his daily listeners.

In case you wonder about the attractions of Saskatoon for a man of Wally's calibre, we draw your attention to the sylvan scene at right.

Unlimited recreational facilities hereabouts for a man who loves the outdoor life. Ideal for Wally. Perfect for CFQC. And for you and your product.

Not yet an advertiser on CFQC's breakfast show? Correct that situation now. That's a fine kettle of fish.

September 3, 1964
Color Television

Three million Canadians see color television in elaborate preview at the C.N.E.

THE MOST IMPRESSIVE BRIEF likely to be presented to the Board of Broadcast Governors at its November hearings on color television is in preparation right now at, of all places, the exhibits, the midway, the grandstand show, the livestock judging, the sports events, all the colorful and multifarious attractions at the Canadian National Exhibition.

It's the CNE Color Network, which is presenting the case for color television to some 3,000,000 visitors to the world's largest annual exhibition. From 10 am to 11 pm the 15 days of the big fair, the closed circuit set-up is telecasting a mixture of color films and live black-and-white programming to a network of 15 color sets mounted in specially designed kiosks strategically spotted over the 350 acre Exhibition Park. The network programming is also drawing crowds to the dozens of color sets operating in the exhibits of manufacturers and importers of color TV home receivers.

Eight of these color sets are under the control of the RCA Victor Color Centre, where the public can see the two color film projectors, one color slide projector, multiplexer, control and monitoring equipment, lab monitor, and one of the first color tubes - $150,000 worth of color TV equipment - feeding the network. The 15 color sets mounted in kiosks carefully designed to shield out sunlight are also provided by RCA Victor, complete with two servicemen to keep them operating perfectly.

Robert Lawrence Productions, with $250,000 worth of equipment, is producing all the live black-and-white programming in an attractive area adjoining the RCA Color Centre. Though no black-and-white segment runs more than five or six minutes before switching back to the color demonstrations running from eight to 26 minutes, the b & w segs are frequent and the production area is a lively spot. Entertainment, contests, live interviews and pretty hostesses are attracting huge crowds.

Fourth member of the network organization is Williams, Drege & Hill Ltd., contributing the services of its executive producer Paul Kimberley as CNE Color Network supervising producer-director, with Lynn Goldman as producer-director. WD&H crews roamed the CNE grounds before opening day and since then, initiated the network. Administration and co-ordination is centre with CHCH-TV Hamilton, which has also contributed all the on-air personnel, promoted its contest with a Caribbean cruise prize, and distributed over 500,000 fall TV schedules listing all the stations in the market and specially noting colorcasts.

Network color control is the RCA Victor Color Centre, where the public can see the two color film projectors, one color slide projector, multiplexer, control and monitoring equipment, lab monitor, and one of the first color tubes - $150,000 worth of color TV equipment - feeding the network. The 15 color sets mounted in kiosks carefully designed to shield out sunlight are also provided by RCA Victor, complete with two servicemen to keep them operating perfectly.
filming in color various Exhibition attractions for the network. The company also produced, at cost, many of the commercials for the advertisers who are chalking up "firsts" in color TV.

All unions involved co-operated fully for the success of the project.

FIRSTTEST WITH THE NEWEST

About 130 minutes of commercial time were sold to some 40 advertisers. Participation was restricted to companies with exhibits at the CNE, but even so, "I was surprised at the lack of initiative on the part of many major advertisers," said Jack Morgan of Leased Sales and Merchandising Personnel, who handled sales for the network. "It is a wonderful opportunity for advertisers to reach three million people at a low cost in a new medium, and I'm amazed that more advertisers couldn't recognize that."

The advertising rates are nominal — 15-seconds per day for 15 days, only $70 - $115 covers the time were sold to some 40 advertisers.

The rates for the run of the Ex) in order to be the first spot (and two a day for the firsts in color TV as another first for the CNE.

"The CNE was interested in color television, a test vehicle to span Oranges. The 13 hours daily of programming include about eight hours of color, all on film because of the complexity and expense of producing live color with production crews not yet familiar with the medium.

One of the main functions of the closed circuit system is to in- form CNE-goers of the wealth of attractions to visit, and coverage ranged from cattle judging to the 1908 fire engine drawn by six little Shetland ponies, from a parachute demonstration to an aquaruma rehearsal.

Through the co-operation of Canadian Kodak Ltd., film is being processed in 24 hours, allowing some topical color programming coverage of special events.

Color film fare also includes a number of National Film Board productions, some of them premiering on the CNE Color Network. Disney films are also popular, tying in with the appearance of The Disney Characters as the main attraction in the Grandstand Afternoon Show. A few selected sponsored films are also being programmed.

THE CASE RESTS

Aims of the color demonstration are to introduce color TV to the public; to keep CNE visitors informed about CNE attractions; to showcase the products of exhibitor-advertisers in color on TV; and the coverage of CNE events is being made available to all media.

"The CNE was interested in color TV as another first for the Exhibition. Black and white TV was shown to the public first at the CNE, back in 1947," said L. C. 'Bert' Powell, assistant general manager of the CNE. "But also, we felt we could boost the television industry by helping it introduce color TV to three million people and help it bring about color TV in Canada."

So, as many as three million people may see color TV before the CNE closes September 7. So, as many as three million people may be overwhelmed by it and want to watch it every night. What about the 15 - the members of the Board of Broadcast Governors, who can say "yes" or "no" to those three million and their 16 million friends?

Before the CNE Color Network went on the air, and all the time it was and is on the air, and after the plug is pulled on the color equipment and the dozens and dozens of people involved have gotten back to their regular jobs, those 15 BBG members have been and will be uppermost in the minds of the key people behind the CNE Color Network.

The organization and operation of the network and the reaction of the public will be made into a film or tape documentary to be shown to the Board at the color TV hearings.

On a color TV set!

WANTED — TV MANAGER

ANTIGUA AND LEEWARD ISLANDS

TELEVISION SERVICES LIMITED

British Caribbean

Must know all phases of business — Telecine, Audio Vision Mixing, Camera work, able to announce, prepare copy. This position requires dedicated person with no nine-to-five complex. Commence Jan. 1, 1965.

Apply giving full particulars to

WALT STASKOW, STATION ZBM-TV
HAMILTON, BERMUDA

EDITORS — PASS TOSTATION MANAGER

HOT NEWS WHILE IT IS HAPPENING ON THIS FALL’S BRITISH ELECTIONS — ONE FULL MONTH OF ON-THE-SPOT BEHIND-THE-SCENES NEWS-COMMENT AND INTERVIEWS — CONDENSED INTO ONE MINUTE TAKES FOR INTEGRATION INTO YOUR NEWS-CASTS, TAPPED AND FLOWN TO YOUR STATION BY CY YOUNG, VETERAN NEWSMAN — RADIO AND NEWSPAPER — IN CANADA, U.S. and U.K. STILL AVAILABLE IN SOME MARKETS.

WRITE WIRE OR PHONE NOW FOR AVAILABILITY IN YOUR MARKET TO JOE DAVIDSON, CLARE BURT RECORDING LTD., 447 JARVIS STREET TORONTO — PHONE (CODE 416) 927-3005.
WHAT EQUIPMENT DOES a designer use to make TV viewers feel that a wooden mock-up of a railway coach is actually highballing down the track? About 400 lacrosse balls, a dozen bedsprings, several hundred feet of wire, a lever and a rearscreen projection, according to set designer Harry Maxfield of CBC Toronto.

The problem of making a TV set sway - or don't use it - was stumped Maxfield. Then he hit upon a way to use the complex of wires so that one man could control the entire apparatus. Producer Gardner used a rear-screen projector to throw images of passing landscape on a screen back of the coach's windows, thus completing the illusion of a passenger coach barreling briskly along.

The trend is to balanced programming.

G. N. MACKENZIE LIMITED HAS 10 SHOWS

MONTREAL TORONTO WINNIPEG

4134 St. Catherine St. W. 423 Jarvis St. 171 McDermott
The prime-time fall schedules of the two Canadian networks, CBC and CTV, this year, are the pride of both their programming and sales departments.

The program schedules are well-balanced, with a variety of shows to suit all TV tastes, combining old favorites and promising new programs, Canadian-produced and imported.

The schedules are virtually sold out, with each network welcoming one new-to-television advertiser, a couple of new-to-that-network sponsors, and a handful of clients returning after an absence of a year or two.

The two new-to-network-TV advertisers are the British Wool Textile Export Corporation, participating sponsors in CTV’s “Wide World of Sports,” through Pemberton, Freeman, Mathes & Milne Ltd.; and the Simon Cigar Co. Ltd., co-sponsors of CBC-TV’s “The Defenders,” through Stanfield, Johnson & Hill Ltd., Montreal.

CTV offers its advertisers a new station with the new fall schedule as CJON-TV St. John’s joins the network, adding a potential audience of 70,000 families. The new CBC television station in St. John’s, CBNT-TV, is expected to go on the air in October.

CSC NETWORK

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<td>NFL FOOTBALL</td>
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<td>McKim Advertising Ltd.</td>
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<td>STINGRAY</td>
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CTV NETWORK

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September 3, 1964
TV NETWORK SCHEDULES (CONT'D) CBC NETWORK

8:00 - 9:00
SHOW OF THE WEEK
Kraft Foods Ltd.
Needham, Louis & Brorby of Canada Ltd.

8:30 - 9:00

9:00 - 9:30
DANGER MAN
Sterling Drug Ltd.
Dancer-Fitzgerald-Sample, N.Y.
Procter & Gamble Co. of Canada Ltd.
Compton Advertising Inc., N.Y.
Gillette of Canada Ltd.
Spitzer, Mills & Bates Ltd.

9:30 - 10:00

10:00 - 11:00

CTV NETWORK

IT'S YOUR MOVE
Participating

THE CARA WILLIAMS SHOW
General Foods Ltd.
Young & Rubicam Ltd.
Procter & Gamble Co. of Canada Ltd.
Benton & Bowles, N.Y.

9:30 - 10:00

10:00 - 11:00

TUESDAY

7:00 - 7:30

7:30 - 8:00

8:00 - 8:30
JACK BENNY SHOW
Kraft Foods Ltd.
Needham, Louis & Brorby of Canada Ltd.
Canadian Industries Ltd.
Needham, Louis & Brorby of Canada Ltd.

8:30 - 9:30
DANNY KAYE SHOW
Procter & Gamble Co. of Canada Ltd.
Compton Advertising Inc., N.Y.
Sherwin-Williams Co.
Canadian Kodak Co. Ltd.
Baker Advertising Agency Ltd.
Bristol-Myers Co. of Canada Ltd.
Ogilvy, Benson & Mather (Canada) Ltd.

9:30 - 10:00
FRONT PAGE CHALLENGE
Peter Jackson Tobacco Ltd.
Vickers & Benson Ltd., Mtl.
General Foods Ltd.
Young & Rubicam Ltd.

WEDNESDAY

5:00 - 5:30

8:00 - 8:30
RED RIVER JAMBOREE
Chrysler Corp. of Canada Ltd.
Batten, Barton, Durstine & Osborn Inc.
Beecham Products Ltd.
MacLaren Advertising Co. Ltd.

8:30 - 9:30
PERRY MASON
Clairol Inc. of Canada
Foote, Cone & Belding Canada Ltd.
S. C. Johnson & Son Ltd.
Needham, Louis & Brorby of Canada Ltd.
Sterling Drug Ltd.
Dancer-Fitzgerald-Sample, N.Y.

8:30 - conclusion

NHL HOCKEY
Imperial Oil Ltd.
MacLaren Advertising Co. Ltd.

Cool fashions and hot casseroles . . . . 
. . . along with famous guests and interesting topics of the female day have made "Susan", seen Mon. thru Fri. from 1:00 to 1:30 p.m. on CFRN 3tv, the feminine favorite in Northern Alberta for 8 years.
TV NETWORK SCHEDULES (CONT'D) CBC NETWORK

conclusion - 10:30

9:30 - 10:30

FESTIVAL

Trans-Canada Telephone System

(McKim Advertising Ltd., Mil.

THRUSDAY

5:00 - 5:30

MAGILLA GORILLA

Quaker Oats Co. of Canada Ltd.
Spitzer, Mills & Bates Ltd.

7:30 - 8:00

• SOME OF THOSE DAYS

Canadian Kodak Co. Ltd.
Baker Advertising Agency

Nestlé (Canada) Ltd.
Spitzer, Mills & Bates Ltd.

8:00 - 8:30

HAZEL

General Foods Ltd.
Young & Rubicam Ltd.

Colgate-Palmolive Ltd.
Spitzer, Mills & Bates Ltd.

8:30 - 9:00

THE SERIAL

Sterling Drug Ltd.
Dancer-Fitzgerald-Sample, N.Y.

THE DEFENDERS

Colgate-Palmolive Ltd.
Spitzer, Mills & Bates Ltd.

Chrysler Corp. of Canada Ltd.
Batten, Barton, Durstine & Osborn Inc.

Phillips Electronic Equipment Ltd.
Needham, Louis & Brophy of Canada Ltd.

Simon Cigar Co. Ltd.
Stanfield, Johnson & Hill Ltd.

• THE ROGUES

General Motors Products of Canada Ltd.
MacLaren Advertising Co. Ltd.

Kraft Foods Ltd.

Needham, Louis & Brophy of Canada Ltd.

9:30 - 10:00

FRIDAY

7:30 - 8:00

COUNTRY HOEDOWN

Procter & Gamble Co. of Canada Ltd.
Compton Advertising Inc., N.Y.

S. C. Johnson & Son Ltd.

Foote, Cone & Belding Canada Ltd.

8:00 - 8:30

DOUBLE YOUR MONEY

Dominion Seven-Up Co. Ltd.
Vickers & Benson Ltd.

8:30 - 9:00

MCHEALE'S NAVY

Canada Packers Ltd.

Cockfield, Brown & Co. Ltd.

Gillette of Canada Ltd.

Spitzer, Mills & Bates Ltd.

8:30 - 9:30

MR. BROADWAY

Union Carbide Canada Ltd.

Stanfield, Johnson & Hill Ltd.

THE BAILEYS OF BALBOA

American Home Products
Young & Rubicam Ltd.

Procter & Gamble Co. of Canada Ltd.
Benton & Bowles, N.Y.

JACK PAAR SHOW

Kimberly-Clark Canada Ltd.

Foote, Cone & Belding Canada Ltd.

Quaker Oats Co. of Canada Ltd.
Spitzer, Mills & Bates Ltd.

S. C. Johnson & Son Ltd.

Foote, Cone & Belding Canada Ltd.

Lever Bros. Ltd.

MacLaren Advertising Co. Ltd.

ANDY GRIFFITH SHOW

General Foods Ltd.
Young & Rubicam Ltd.

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.
### CBC NETWORK

<table>
<thead>
<tr>
<th>Time</th>
<th>Show</th>
<th>Advertisers</th>
</tr>
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<tbody>
<tr>
<td>9:30 - 10:00</td>
<td><strong>TELESCOPE</strong></td>
<td>General Motors Products of Canada Ltd.</td>
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<td></td>
<td>MacLaren Advertising Co. Ltd.</td>
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<td></td>
<td>Noxzema Chemical Co. of Canada Ltd.</td>
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<td></td>
<td></td>
<td>Young &amp; Rubicam Ltd.</td>
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<tr>
<td>10:00 - 11:00</td>
<td><strong>SATURDAY</strong></td>
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<td></td>
<td><strong>varies</strong></td>
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<tr>
<td>4:30 - 6:00</td>
<td><strong>CFL FOOTBALL</strong></td>
<td>John Labatt Ltd. (east only, 1/2)</td>
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<td></td>
<td></td>
<td>J. Walter Thompson Co. Ltd.</td>
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<td></td>
<td>Ford Motor Co. of Canada Ltd. (nat., 1/4)</td>
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<td>Vickers &amp; Benson Ltd.</td>
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<tr>
<td></td>
<td></td>
<td>British American Oil Co. (nat., 1/4)</td>
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<td>James Lovick Ltd.</td>
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<td></td>
<td>Nabob Foods Ltd. (west only, 1/4)</td>
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<td></td>
<td></td>
<td>James Lovick Ltd., Vancouver</td>
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<tr>
<td>5:30 - 6:00</td>
<td><strong>BUGS BUNNY</strong></td>
<td>Kraft Foods Ltd.</td>
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<td>Needham, Louis &amp; Brosby of Canada Ltd.</td>
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<td>General Foods Ltd.</td>
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<td>Young &amp; Rubicam Ltd.</td>
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<tr>
<td>7:00 - 7:30</td>
<td><strong>BEVERLY HILLBILLIES</strong></td>
<td>Coca-Cola Ltd.</td>
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<td>McCann-Erickson (Canada) Ltd.</td>
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<td>Kellogg Co. of Canada Ltd.</td>
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<td>Leo Burnett Co. of Canada Ltd.</td>
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<tr>
<td>7:30 - 8:30</td>
<td><strong>THE SAINT</strong></td>
<td>Sterling Drug Ltd.</td>
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<td>Dancer-Fitzgerald-Sample, N.Y.</td>
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<td>Noxzema Chemical Co. of Canada Ltd.</td>
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<td>Procter &amp; Gamble Co. of Canada Ltd.</td>
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<td>Compton Advertising Inc., N.Y.</td>
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<td>Sunbeam Corp. (Canada) Ltd.</td>
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<tr>
<td>8:30 - 10:15</td>
<td><strong>HOCKEY NIGHT IN CANADA</strong></td>
<td>Imperial Oil Ltd.</td>
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<td>MacLaren Advertising Co. Ltd.</td>
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<td>Molson Breweries Ltd.</td>
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<td>MacLaren Advertising Co. Ltd.</td>
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<tr>
<td>10:15 - 10:45</td>
<td><strong>JULIETTE</strong></td>
<td>American Motors (Canada) Ltd.</td>
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<td>McKim Advertising Ltd.</td>
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<td>Clairol Inc. of Canada</td>
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<td>Foote, Cone &amp; Belding Canada Ltd.</td>
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<tr>
<td>10:45 - 11:00</td>
<td><strong>SPORTS UNLIMITED</strong></td>
<td>American Home Products</td>
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<td>Young &amp; Rubicam Ltd.</td>
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### CTV NETWORK

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<tbody>
<tr>
<td>22</td>
<td><strong>MORNING DEVOTIONS</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Paris and Love</strong></td>
<td>That's the only city in the world where the wife is known as the other woman.</td>
</tr>
</tbody>
</table>

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**MARKET NEWS**

Tried the Windfall cocktail? Two of 'em and the bottom falls out.

**THIS IS HISTORY**

Watching an episode of the stone-age cartoon comedy, The Flintstones, with its trappings of animal skin clothing, rudimentary hand-made utensils, et al., a station manager from a rather depressed area remarked wryly, "In my market that'd be a documentary."

**ADAGE DEPT.**

It is easy to be perfect. Just follow the advice you give others.

---Ontario Credit Union News

**PLATITUDE - PLUS**

Today is the tomorrow you worried about yesterday... now you know why.

---Hallmark-Couts

**MORNING DEVOTIONS**

There are no atheists when you have to make a 12-foot putt to win a golf tournament.

---Phil Stone

**DEFINITIONS DEPT.**

Brat: A child who behaves like your own but belongs to a relative.

---Ibid

**AUDREY STUFF**

Then there's the gal who was so dumb she thought a convention was one of those meaningless practices like lifting your hat to a lady.

**PAN MAIL**

Sir: In reply to "Helpful Harry" who wants you to start a trade paper for the broadcasting business to go along with your joke column, why don't you start a joke column to go along with your trade paper for the broadcasting business?

---Gracious George

**PARIS AND LOVE**

That's the only city in the world where the wife is known as the other woman.

**ORATORY PRESCRIPTION**

Fill your mouth with marbles and give a speech. Every day reduce the number of marbles in your mouth by one. You will become an accredited political speaker as soon as you have lost all your marbles.

---Former Congressman Brooks Hays, (Ark.)
CHFI-FM Toronto pioneers new type FM broadcasting in Canada

President Ted Rogers signs contract for special vertically polarized antenna to supplement coverage of present horizontally polarized antenna, under approving glance of CHFI Director of Engineering Ron Turnpenny. The new RCA Victor system will greatly improve reception, particularly in car radios, portable sets, mantle FM radios, and will fill in many population pockets, which, for one reason or another, do not now get fully satisfactory reception.
ARTISTS
FEATURED ON

Lucio Agostini
Norman Amadio
Denyse Ange
Peter Appleyard
Maurice Bolier
Gordie Braund
Johnny Burt
Bill Butler
Howard Cable
Vic Centro
Jimmy Dale
Trump Davidson
Rusty Davis
Lloyd Edwards
Gordie Fleming
Ralph Fraser
Bobby Gimby
Sheila Graham
Paul Grosney
Al Harris
Tommy Hunter
Jack Kane Band
Moe Koffman
Gordon Lightfoot
Benny Louis
Malka & Joso
William McCauley
Jimmy Namaro
Boyd Neel
Bert Niosi
Roger Pilon
The Raftsmen
Alexander Read
The Rhythm Pals
Bill Richards
Teddy Roderman
Roy Roberts
The Romeos
Gino Silvi Girls
Lou Snider
Adam Timoon
Chicho Valle
Denny Vaughan
Moxie Whitney

CANADIAN TALENT AT WORK!

The CANADIAN TALENT LIBRARY was organized in July 1962 by radio stations CFBR Toronto and CJAD Montreal to promote and ensure greater use of Canada's professional musicians, singers, composers, conductors and arrangers.

Supported additionally through subscription by a number of leading radio stations, the CANADIAN TALENT LIBRARY has to date produced 51 transcriptions of 700 selections, including over 100 of Canadian origin recorded for the first time. A minimum of 200 new selections are now recorded yearly and added to the Library.

CANADIAN TALENT LIBRARY music is now heard by radio listeners across the country. This is dramatic evidence of the professional competence of Canada's performing artists. In its third year, "CTL" is the largest source of syndicated musical program material by Canadians, designed expressly for broadcast use.

THE CANADIAN TALENT LIBRARY — 37 BLOOR STREET WEST, TORONTO 5, ONTARIO

CANADIAN TALENT LIBRARY SUBSCRIBING STATIONS

AM STATIONS
CJCB, Sydney, N.S.
CHNS, Halifax, N.S.
CFCY, Charlottetown, P.E.I.
CFNB, Fredericton, N.B.
CKSM, Shrewsbury, P.Q.
CJAD, Montreal, P.Q.
CFRB, Toronto, Ont.
CKTB, St. Catharines, Ont.

CKOC, Hamilton, Ont.
CKKW, Kitchener, Ont.
CFOS, Owen Sound, Ont.
CJC, Sault Ste. Marie, Ont.
CJOB, Winnipeg, Man.
CKRC, Winnipeg, Man.
CKX, Brandon, Man.
CKCK, Regina, Sask.
CFCN, Calgary, Alta.

CFRN, Edmonton, Alta.
CKPG, Prince George, B.C.
CJVI, Victoria, B.C.

FM STEREO
CJFM-FM, Montreal, P.Q.
CKFM-FM, Toronto, Ont.
CJOB-FM, Winnipeg, Man.
CKX-FM, Brandon, Man.

To encourage greater appreciation of Canada's professional musical talent this advertisement is published by Radio Station