

Now in our twenty-third year of reaching people who reach people



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 Rivières 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 Rivières 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.

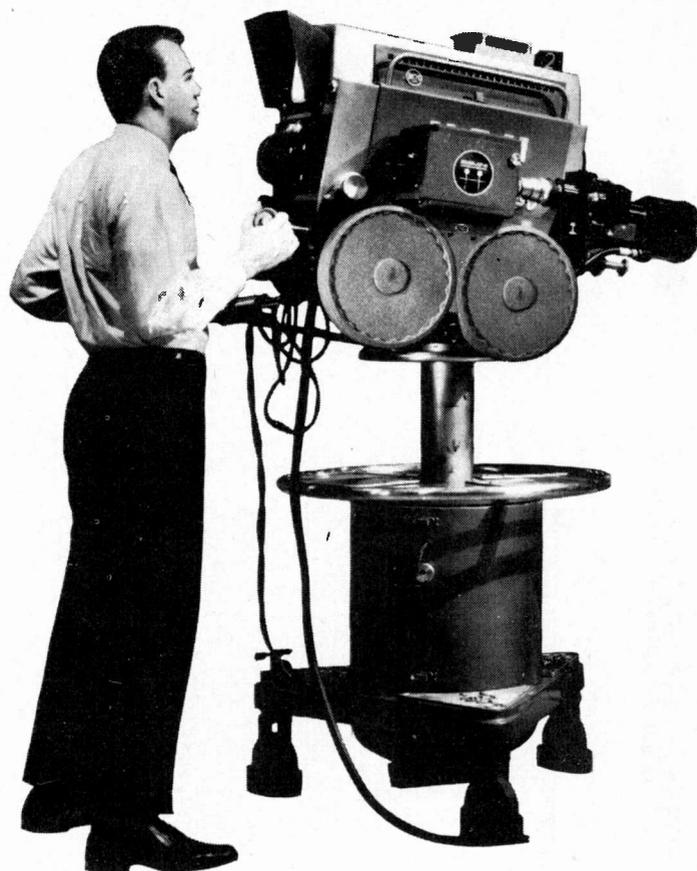


"TEN YEARS TALL and still growing" was the theme of CKCK-TV Regina's tenth anniversary celebrations, which coincided with Regina's Provincial Exhibition. The accent was on the present, with coverage of Exhibition events and various promotions (see "Station Calls", page 8), but the past was saluted with 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 CKCK-TV.

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# THE REVOLUTIONARY GEMINI TAPE/FILM SYSTEM



NOW AVAILABLE TO TV STATIONS  
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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.



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C.B.R.

# SIGHT & SOUND

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

THE ANNUAL MEETING of the Canadian 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, Milsom & Benson Ltd. from James Lovick 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 BM&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 continue 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 McGuey, 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, Mel Gunton has returned to Vickers & Benson Ltd. as a radio-TV producer after a year's absence in a similar position with Needham, Louis & Brorby 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 and 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.

THE PANEL OF JUDGES for the English-language division entries in the 1964 Canadian Radio Commercials Festival has been announced as follows: Tom Darling, CHML Hamilton; Wilmat Tennyson, Rodmans of Pall Mall (Canada) Ltd.; W. D. Whitaker, O'Keefe Brewing Co. Ltd.; J. H. MacPherson, Ralston Purina Co. Ltd.; George East, A & P Tea Co. Ltd.; J. G. Rowland, James Lovick Ltd.; R. W. Carson, British American Oil Co.; E. C. Daniher, F. H. Hayhurst Co. Ltd.; A. S. Keene, Independent Grocers Alliance; G. P. Vale, Paul Phelan & Perry Ltd.;

Richard Rohmer, Q.C., Rohmer, Cory & Co.; E. Gould, Muter, Culiner, Frankfurter & Gould Ltd.; W. G. Cline, Sun Oil Co. Ltd.; S. S. Skelton, Canadian Breweries Ltd.; J. F. Glasier, Ford Motor Co. of Canada Ltd.; James Trebble, Dairy Farmers of Canada; J. R. Markey, Collyer Advertising Ltd.; D. A. Brown, Colgate-Palmolive Ltd.; C. A. Fraser, Maple Leaf Mills Ltd.; R. L. Hodgson, Russell T. Kelley Co. Ltd.;

M. W. Burke, Carling Breweries Ltd.; H. J. Anderson, Salada Foods Ltd.; J. A. Price, Huxley-Irwin-Price Ltd.; Jack Richardson, McCann-Erickson (Canada) Ltd.; J. R. MacRae, Cockfield, Brown & Co. Ltd.; Ralph Draper, Foster Advertising Ltd.; R. Elvin, Canada Dry Ltd.; John Foss, Canadian Cannery Ltd.; A. J. Scott, Vickers & Benson Ltd.; Bertrand Gerstein, Peoples Credit Jewellers; D. S. McGiverin, T. Eaton Co. Ltd.

Chairman of the judges is E. P. Towndrow of Stephens & Towndrow 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 Screen Gems.

CBC-TV EXPORT SALES has made its first sale to Hungary, with three episode 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, Vallat, Budapest.

EDMOND FRANCIS KAVANAGH

WAS FIRST CAB SECRETARY

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 & Towndrow Ltd., in its Montreal office.

Ed Kavanagh began his career as a radio sales representative in 1945 when he left the Royal Canadian Hussars 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.

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 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 Rivière-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 Hardy Man has all the Facts*





when you go on vacation don't forget:

to tell your paper boy



to let the milkman know



to have your car checked

don't forget particularly that

during the months of july and august if you buy 4 occasions we give you an extra one. you get 5 announcements for the price of 4

hardy radio & television/montreal/toronto

25% in free announcements



Télévision de Québec (Canada) Ltée.

## 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 23 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 activities 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."



# BROADCASTER

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Editor and Publisher  
**RICHARD G. LEWIS**

Assistant Editor  
**KIT MORGAN**

Art Editor  
**GREY HARKLEY**

Makeup Editor  
**BRIAN MacDOUGALL**

Composition  
**ELIZABETH BROWN**

Advertising Dept.  
**HUGH B. FIDDAMAN**

Secretary-Treasurer  
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## 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.

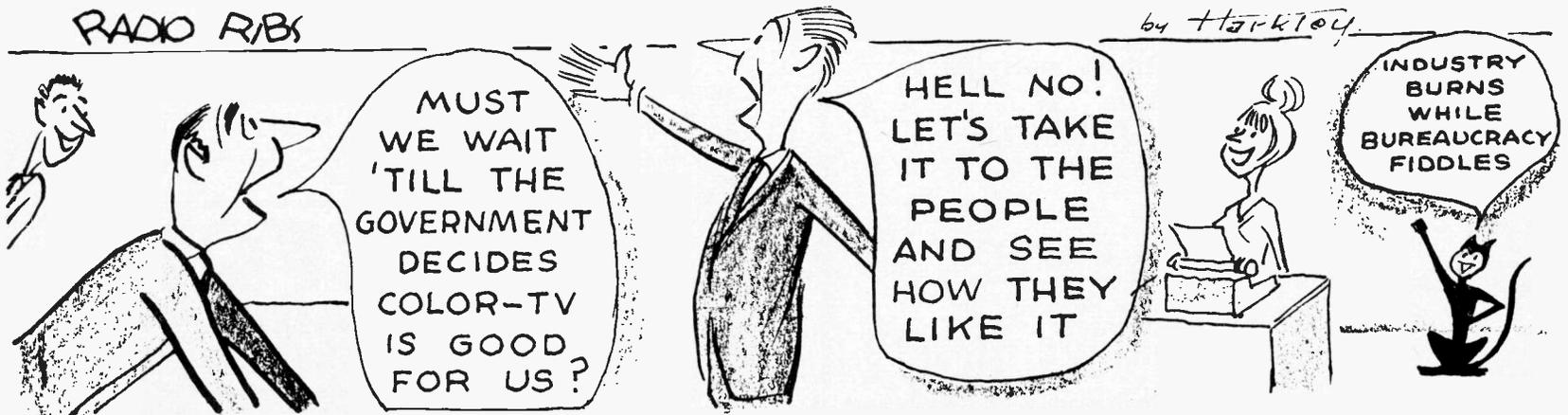
Their purpose is to sell color television to the people who elect the government, and then, if they are successful, find out whether the function of government is to act according to the will of the people or vice versa.

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 harangues 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.



# CUTS & SPLICES

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

A SOMEWHAT 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 Roman 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 antiquity, 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 three-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 Cinerama's roller-coaster ride, only more so — "dropping out into space 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 clanging 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, as consultants.

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 the 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 Gilles Groulx. Honorable mention went to *Trouble-Fête*, produced by Cooperatio and directed by Pierre Patry.

In the competition of short films, first prize was split between *The Hutterites*, directed by Colin Low, and *Paralleles et Grand Soleil*, directed by Jean Dansereau. Honorable mention went to *Percé 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 theatrical 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 Cassiopée/Orion Films, 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 KTLA-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 teach-

er 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 Rathburn for the original music score; to Ronald Alexander and Roger Lamoureux for sound re-recording; to Rex Tasker for film editing; and to Victor Merrill 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 Lievre*, *Circle of the Sun*, and *The Great Toy Robbery*.



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where the peaches are.

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

## 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."

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.



VALERIE CLOUTIER, a University of Manitoba student, is the current winner for CKY's monthly plaque for "The Most Watchable Girl of the Month". Here, doing the watching, are CKY's Jim Darien, Daryl Burlington, Bill Grogan, George Dawes, Dean Scott.

GLORIA SLADE, wife of Don Slade, the CKRC morning man, has just won a contest — on CJOB.

### WANTED

Ambitious Announcer — Video Operator, Part Time Sales possible. Opening in growing B.C. City. Opportunity Unlimited. Top Wages.

Reply to: Box A-745, Canadian Broadcaster, 217 Bay Street, Toronto.

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

**CJMS**

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL \*

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

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

# "ACTION STATIONS!"

**CFCN**  
RADIO/TV  
**CALGARY**

FOSTER ADVERTISING, Winnipeg, headed by Laurie Mainster, throws a golf tournament for favored clients. Guess who wins? A look at the scorecard clears that up before the game begins. Course rating: client, 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.

## TELEVISION

CKVR-TV barrie  
CJCH-TV halifax  
CHOV-TV pembroke  
CFCL-TV timmins

## ONLY

One Medium

CFCL-TV, Timmins

Dominates

The Entire Timmins,

Kirkland Lake, Kapuskasing and

Rouyn-Noranda Markets

**Paul Mulvihill & Co., Ltd.**  
TORONTO MONTREAL

# STATION CALLS

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

## CKCK-TV, REGINA

CKCK-TV REGINA THIS YEAR celebrated its tenth anniversary in television broadcasting in Southern Saskatchewan.

The celebration started with a big bang July 1 when CKCK and the Wascana Centre Authority in Regina planned a Dominion Day for the entire city. Over 20,000 people gathered at Wascana Park to enjoy band concerts, a regatta, a country music show, and at dark a brilliant fireworks display.

The station also joined forces with the Queen City Kinsmen Club to bring Gordie Tapp and the entire Country Hoedown Gang to Regina for two big shows July 21, and seats in the Regina Armory were sold out for both shows.

CKCK news editor Jim Struthers and one of the station's TV producers did two special half-hour films for an anniversary presentation; one prepared along a *Scrapbook of Memories* theme, featuring personalities who had been at CKCK throughout the past ten years, and the other dealing mainly with the operation of a television station, touching on the work of all the departments involved.

The station's actual birthday, July 27, fell during Regina's Pro-

vincial 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.

CKCK 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 Telepulse News, Sports and Weather, then continued with interviews with Exhibition personalities, entertainment, and reports on Exhibition activities. Popular pianist Johnny Maddox, entertaining in Regina at the time, was on hand daily at 3:00 p.m. along with two talented CK-TV guys who led the crowds that swarmed the park in singalongs.

The CKCK guys and gals circulated throughout the city and the

Exhibition grounds during the week, the gals wearing red and white striped dresses and the guys sporting identical striped vests, and all staff members wearing the CKCK 10 Years Tall crest.

A stilt man, Daddy Long Legs, who stands ten feet tall, was imported from New York for the week. He wore the station colors and crest, 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 CK gals on the station's float in the Travellers Day Parade.

CK 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 had much success in its anniversary celebrations, climaxed with telecasting over channel 7, CK's new 98 kilowatt transmitter at Marquis, Sask., 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 VERY UNLIKELY 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, plus 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 shimmy when 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 car, with an appeal to other motorists to wave it down if they spotted it. A mechanic at the garage had discovered that the nuts had

been left off the bolts of the car's steering column.

Remembering that Allison's car radio dial had been set 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 print-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 Daisey 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 Natal 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 Daisey 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 corny mess. Later, in the day, the water in the tub cooled appreciably until, shortly after noon, the shivering, wrinkled, soapy-eyed Graham Hart stepped out of the tub and, of all places, into a hot shower, to warm up.

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**WATTS**

## The Jingle Industry



by KIT MORGAN

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 "back-

ground", 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



photo by D. Richard Houlding Photography

ON THE OTHER SIDE OF THE GLASS, in the studio at Hallmark, five of Canada's top male singers record the new BA jingle for the TV commercials now being seen on football telecasts. Left to right, Wally Koster, Alan Blye, Doug Crossley, Vern Kennedy and John Garden.

— 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, "Commercials 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-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?



The

**HALLMARK**  
Recording Studios

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Toronto 5, Ontario.

Telephone:  
924-0731

## "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 sensitivity to public taste more recently illustrated by their recording of the Beatles' "I Want to Hold Your Hand" — recorded and performed in concerts a selection titled "And Now a Word from Our Sponsor", a medley of themes from singing commercials in concert arrangements.

### Jingles Are Big Business

Jingles are big business in Canada today. The industry was born in the early thirties — the "dean" of musical commercial composers here, Maurice Rapkin, recalls his "Highland Lassie" jingle for MacDonald's cigarettes in 1931 as the, or one of the, first singing commercials to go on radio across Canada. But the growth of the industry here was stunted by the worn old tendency of Canadian advertising agencies to go south of the border for experts in such fields.

Their trend back to buying Canadian was hastened about three years ago when a 20 per cent tariff was levied against commercials produced in the U.S., and part-time and new talents were attracted to the art . . . craft . . . trade . . . profession.

There are perhaps half a dozen composers who make (or could make, except that their talents lead them to other endeavors) the bulk of their very comfortable livings from jingles and background music for broadcast commercials. There are perhaps another half dozen who make a substantial part of their income from

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

perhaps 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 and by the agencies as "horrifying".

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 Sunoco just for you", only the 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 pickles-and-sherbet inspired dream — wherein a middle-aged mother is weeping over a letter from sonny in the big city. "We scrimped and saved to give him music lessons,

(cont'd on page 12)




**Aaaah — aaah — aaah — Falcon!**  
*Snuggle up to this beauty*  
*Step inside*  
*Sample Falcon's go and lively ride!*  
*It's like riding on wings*  
*When that Falcon power sings*  
**Aaaah — aaah — aaah — aaah — Falcon!**  
*Morris and Claman*  
*for J. Walter Thompson Co. Ltd.*




**Smoke Du Maurier for real smoking pleasure,**  
*Du Maurier, the cigarette of good taste,*  
**A mild cigarette with the best filter yet,**  
*That's why the trend today is to Du Maurier.*  
*Bob Hahn Productions Inc.*  
*for Vickers & Benson Ltd., Montreal*




**There's such a lot to like in Canada Dry**  
*Try Canada Dry and you'll see.*  
**There's more to like in Canada Dry**  
*That champagne sparkle's the reason why . . .*  
*Maurice Rapkin*  
*for MacLaren Advertising Co. Ltd.*




**Say hello to pretty hands,**  
*Say goodbye to greasy pans,*  
**With lotion-mild, pink liquid Vel.**  
*Don Wright*  
*for Foster Advertising Ltd.*




**There's love and laughter in the air,**  
*As joyous as can be.*  
**May Christmas light your happy heart,**  
**May GE light your tree.**  
*Chuck Goldstein*  
*for MacLaren Advertising Co. Ltd.*

writing the lyrics if they have not been provided by the agency, is about \$300, and it may top \$1,000.

The Toronto Musicians Association reports that Toronto musicians made \$254,000 from radio and TV commercials music last year, "the biggest year we have ever had", says Gurney G. Titmarsh, secretary-treasurer of the Association. (This represents about five per cent of total payments to all members.) Titmarsh estimates that only "the top line people", about 100 musicians out of the membership of 2,800, get jingle work, and of these per-

or more, \$35.18 an hour for four men or less, double fee for the leader, and they can complete no more than three compositions an hour. Radio residuals are one-third the original fee every 13 weeks the commercial is on the air.

ACTRA, the union which represents singers, has no breakdown of figures to indicate how important a role jingles play in singers' earnings. It's been estimated that a top singer may do 150 to 200 jingles in a good year, and of the 25 or so top singers who get most of the commercials work, the busiest make \$10,000

## 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 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

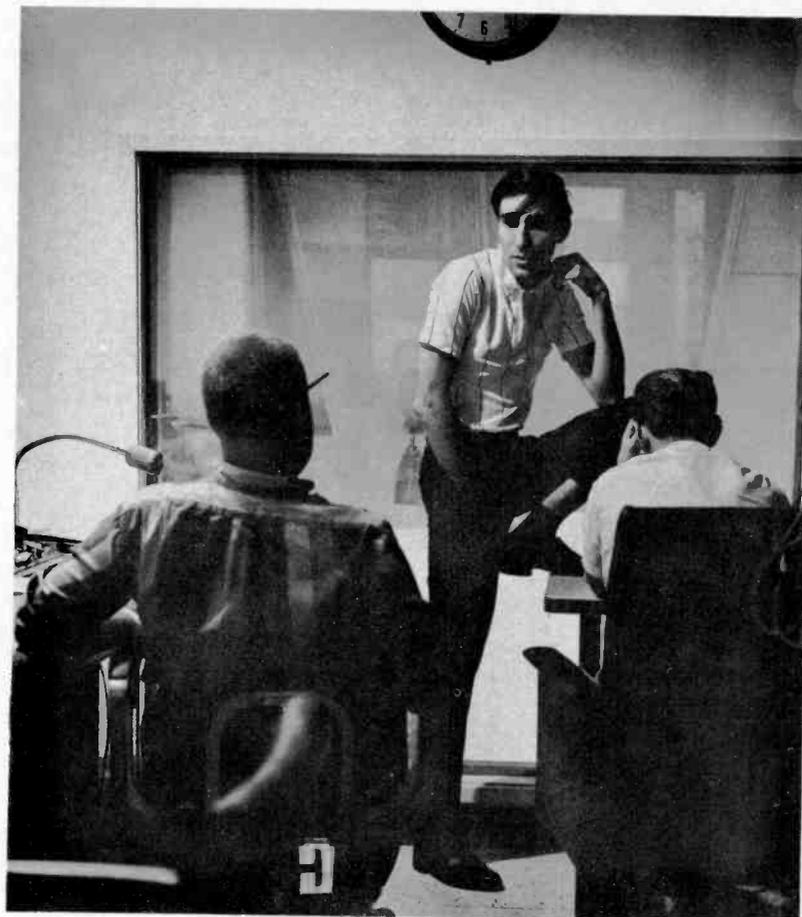


photo by D. Richard Houlding Photography

**IN THE CONTROL ROOM** at Hallmark Studios, jingle composer Richard Morris of Morris and Claman (centre) supervises a recording session of his new jingle for British American Oil Co. TV commercials, through James Lovick Ltd. Engineer Roy Smith (left) is at the console, while arranger Jerry Toth (right) follows the music score.

Ferguson in the U.S., through Needham, Louis & Brorby, 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 the 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

**LORIN-FRANK PRODUCTIONS**  
 433 JARVIS STREET, TORONTO 5, ONTARIO 923-5655.  
 330 EAST 46 STREET, NEW YORK 17, N.Y. MU7-1680.

## ...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."

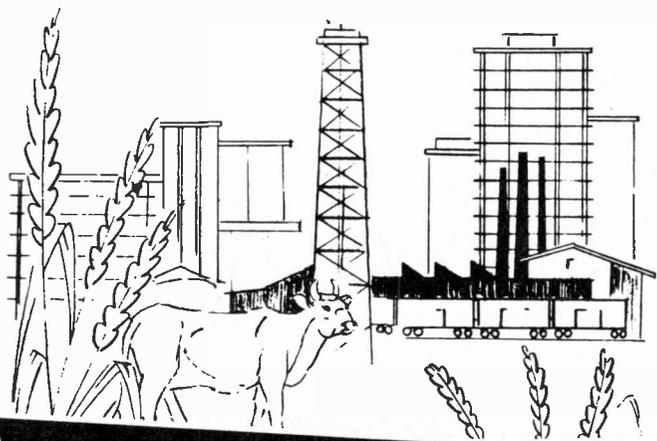
The use of the old pd song, "The Green Grass Grows All Around, All Around" for Canada Packers' Shur-Gain Turf Special is "a natural".

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 Grahams, idea came from the client, which automatically okayed the extra expenditure for commercials rights to the tune. McCann-Erickson

(cont'd on page 14)

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and let him write it for you.  
He's poised at his typewriter,  
270 Fort Street, Winnipeg; or  
phone him at WH 3-8346.

## 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 Debbil 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 our lower budgets," BBDO's Fleck points out. Referring more 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 growing 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 politic 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 up-dating their equipment with the advice of Phil Ramone from New York, and we used mainly Canadian musicians."

"I'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 boarding 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, MacLaren, 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

## Memo

from Radio-Television Reps. Ltd.

to Gordon Spackman  
Henry Flock  
Radio Station CKRD  
Red Deer, Alberta.

Terrific write-up in recent Financial Post highlights Red Deer's growth, its petrochemical industries (the Number 9) and industrial development. Your growth is a record in North America.

GORDON FERRIS  
Radio-Television Reps. Ltd.

## 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 us are among the finest anywhere."

### The Local Scene

Harking back to CHUM and CFRB's breakdown of commercial content, CFRB reported 29 local commercials, eight (27 per cent) of them with jingles, and CHUM aired 60 retail commercials, 21 (35 per cent) of them jingled. In smaller markets, the proportion of local commercials is higher and, in all likelihood, the percentage of jingles is smaller.

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. The station salesman or a representative of the U.S. company takes a selection of sample commercials to the advertiser, who chooses the tune he wants, and to which the station copywriter writes lyrics or the sales points from which the jingle house can write the lyrics. As the orders roll in from centres across the States and Canada, a singing group records one set of local lyrics after another to the same music track for widely varying stations and sponsors. The fee to the advertiser varies, and often the station will split the cost of the jingle on a substantial contract.

And there are open end jingle libraries, which are available at most stations. 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 don't find yourself providing the lyrics — "Mr. Clean gets rid of dirt and grime and grease in just a minute" . . . "A little dab'll do ya" . . . "See the U.S.A. in your Chevrolet" . . . "Double your pleasure, double your fun" . . . "Filter, flavor, flip-top box".

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

**Good Impressions**  
in  
**Print**  
Print Division  
**CANADIAN BROADCASTER**  
217 Bay Street,  
Toronto 1, Ontario

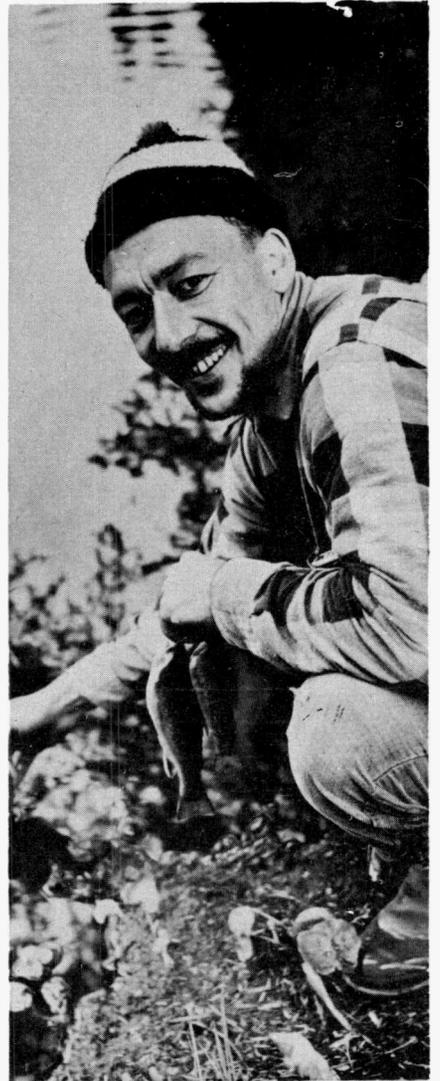
**GERALD W. LEE and Associates**  
Consulting Radio Engineers,  
1262 Don Mills Road,  
Don Mills, Ontario.  
Phone: 444-5991 or BA:5-2497

## Join me for breakfast?

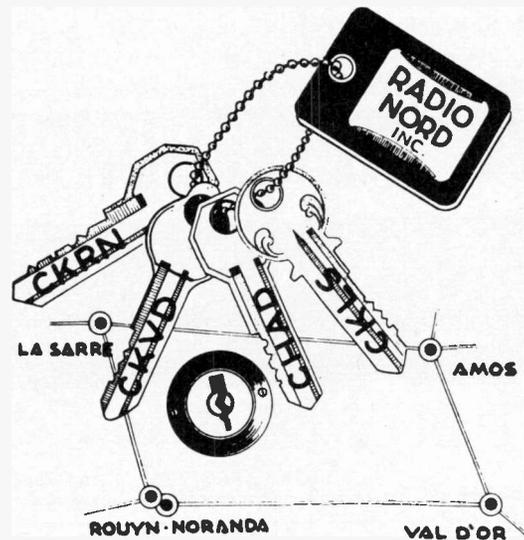
We suggest you do join Wally Stambuck each morning for breakfast. Wally is the popular morning man on CFQC, Saskatoon, a veteran broadcaster and well-liked by his daily listeners.

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.



radio Saskatoon



**RETAIL SALES --**  
**\$131,629,000.00**  
**AVG. INCOME PER HSHLD. --**  
**\$5599.00**

USE THESE KEYS TO OPEN THE  
WAYS TO GREATER SALES IN  
QUEBEC'S THIRD MARKET.

CONTACT

**HARDY** in Toronto & Montreal  
**SCHARF** in Vancouver  
**WEEDS & CO.** in the U.S.A.

## 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 ex-

hibits of manufacturers and importers of color TV home receivers.

It's the first color TV in Canada that's of, by and for Canadians, and it's dazzling the vast majority of CNE visitors, who have never seen color TV before. Even to those who have color sets in their living rooms, the clarity and brilliance of the reception is a revelation after the, in comparison, distance-faded color they receive from border TV stations.

Making this dramatic stand for color TV are four broadcast concerns, working with the CNE, which



The RCA Victor Color Centre (top) where \$150,000 worth of equipment feeds the CNE Color Network, attracts large crowds of CNE-goers to watch operations and have their questions about color television answered. Fifteen color television sets in specially designed sheltered kiosks (bottom) carried CNE Color Network programming throughout the CNE grounds and caught the attention of Exhibition visitors even during showers, as above.

## RADIO NEWFOUNDLAND

**VOCM** · **CKCM** · **CHCM**  
 59 10,000 watts 62 10,000 watts 56 1,000 watts

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



### IS YOUR KINGSTON CAMPAIGN TOPLESS?

You only HALF-COVER the Kingston market if you don't use CKLC! And what a market!

Metro Population - 66,800  
 Market - 54% ABOVE nat. average

Income - 17% ABOVE nat. average

Growth Rate - 17% per decade

Retail Sales - \$83,300,000.00

Contact **HARDY RADIO & TELEVISION**  
**CKLC and CKLC-FM**  
 KINGSTON

initiated the network. Administration and co-ordination is centred 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.

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 Lyn Goldman as producer-director. WD&H crews roamed the CNE grounds before opening day and since then,

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.

#### FIRSTEST 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 production of a simple color slide commercial. Still, the project was introduced to exhibitors just four weeks in advance, when budgets were already set and time was short to juggle plans and budgets.

Of those advertisers who did lead their peers, some had low-budget color commercials produced specially for the CNE venture, many using color slides or Williams, Drege & Hill's Pictafilm process for color animation. Others utilized color commercials produced for their U.S. parent companies. Very, very few used black and white commercials, which were then scheduled in the b & w portions of programming.

The Bulova Watch Co. bought the first spot (and two a day for the run of the Ex) in order to be the first advertiser on color TV in Canada.

"Bulova was the first to go on television in the early days of TV in the U.S., when they were just broadcasting in tent areas, and then we were first on commercial TV there," says Muriel McCullum, executive vice-president of Bulova. "We were first in black and white and first in color in the U.S. We weren't first in black and white in Canada, but we were on the first." A Bulova commercial, which opens with a watch emerging from the centre of a red rose, was brought up from the U.S. specially for the CNE network exposure.

Cockfield, Brown & Co. Ltd. bought time on the network and made it available to its clients, "not as a media buy, but as a workshop in color television, a test vehicle to see how the products look on color TV," says Brian Hawkins, assistant manager of the agency's broadcast services department. Six CB clients

have simple 15-second commercials in color, relating to their exhibits, produced on Pictafilm with voice over - Canada Packers Ltd., Air Canada, Imperial Oil Ltd., Imperial Tobacco, Bell Telephone and Outspan 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 inform 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 paratroop demonstration to an aquarama 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 "yea" or "nay" 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!

Remember how much ten cents would buy?  
How dimes have changed!

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

## 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 TO STATION MANAGER  
AFTER HANDLING

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, TAPED AND FLOWN TO YOUR STATION BY CY YOUNG, VETERAN NEWSMAN - RADIO AND NEWS-

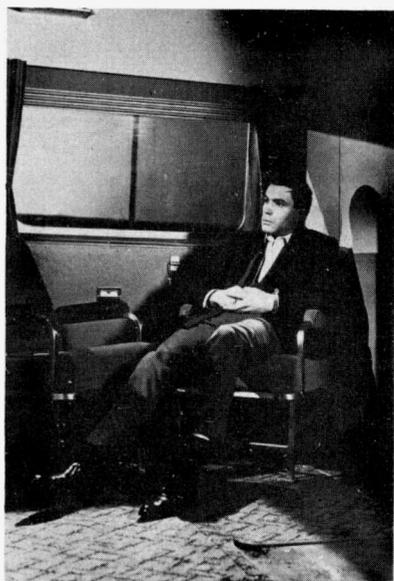
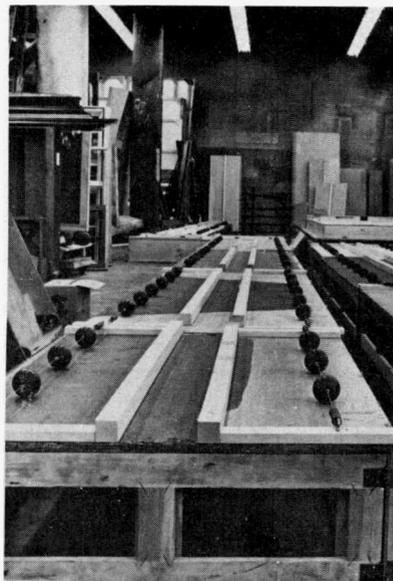
PAPER - IN CANADA, U. S. and U. K. STILL AVAILABLE IN SOME MARKETS.

CY YOUNG'S EXPERIENCE IN ON-THE-SPOT ELECTION COVERAGE AND COMMENTARY INCLUDES 1945 (U. K.), 1948 and 1952 (U.S.), 1962 and 1963 (CANADA). YOUNG IS REGULAR POLITICAL REPORTER AND COMMENTATOR CHFI-FM-AM, TORONTO.

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.

# OVER THE DESK

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



## FOUR HUNDRED BALLS

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 rear screen projection, according to set designer Harry Maxfield of CBC Toronto.

The problem of making a TV set

simulate the action of a moving train was presented to Maxfield recently by David Gardner, producer of a five-part drama series, *Train of Murder*, to be seen on the CBC-TV series, *The Serial*, next spring.

For a while, making a set sway simultaneously in three directions stumped Maxfield. Then he hit upon the solution: He drilled some 400

india rubber balls through the centre, placed them in parallel rows on a wooden platform, strung each row of balls together with wire and fastened the end of each row to the platform with bedsprings. The floor of the railway coach set was then placed on top of the rows of balls and a lever was attached to 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.

## AS OTHERS SEE US

THE ALL TOO RARE CASE of an advertiser having the guts to poke fun at himself comes to light in a two-page advertisement in the August 17 issue of the U.S. business weekly *Broadcasting*.

Captioned "Have a little fun at our expense", the ad starts on the left hand page with a photograph of a cake emblazoned in icing sugar with "WFBM 1924 - 1964". Over the cake there is a hand with a little finger flicking ash from a cigar onto the gâteau.

On the right, the ad, which is slugged "The WFBM Stations - Indianapolis Radio Television FM Muzak - 40 years of service to Indiana" reads as follows:

"Tell us why you don't give a hoot about our 40th anniversary and win \$100.00.

"It's our 40th anniversary. . . and we can just hear you saying, 'Big Deal'.

"All right. Have a little fun at our expense. Use the coupon below (or don't use it: it's a free country) to tell us why you just can't seem to get all excited about our anniversary.

"Or, if you prefer, express yourself in some other way. Write a limerick. Draw a comic card. Anything.

"Whatever you do, don't be bashful. Let us have it. Both barrels. After all, we wouldn't care about your anniversary either.

"If it will help you any, we are 1260 (CBS) on the radio dial, Channel six (NBC) on television. We are Time-Life Broadcast stations. And we have more experience, more staff, more equipment, more facilities, more coverage, more audience, more you-name-it than any other broadcaster in Indiana.

"Get your entry in by September 15th. And if we think it's the most devilishly clever one we receive, we'll send you a hundred clams.

"Oh yes, one other thing. If nobody enters, we'll give the hundred to our promotion man. As severance pay.

"K. C. Strange, Promotion Manager, the WFBM Stations, 1330 N. Meridian Street, Indianapolis, Ind.

"Yes I know you are the best broadcast buy in the Mid-Indiana Market, but I still don't give a hoot about your 40th Anniversary, and here's why: . . ."

## John Birch vs. U.N.

XEROX CORPORATION says it has received nine thousand letters objecting to its sponsorship of television programs about the United Nations. The company says it is presumed all the letters came from members of the right wing John Birch Society.

John Rousselot, an official of the Birch Society, had said last month: "We hate to see a corporation of this country promote the U.N. when we know that the U.N. is an instrument of the Soviet communist conspiracy."

The July Bulletin of the Birch Society asked that letters be sent to Xerox protesting the Company's sponsorship of six 90-minute dramatizations of United Nations' work.

Xerox manufactures photo-copying equipment. A company spokesman said that Xerox will not be persuaded from support of the U.N. TV programs. He said several people had written more than one letter to the company.

## Heads Housing Corporation

THE PRESIDENT of two broadcasting organizations, Maple Leaf Broadcasting Ltd. (CHML, Hamilton) and Niagara Television Ltd. (CHCH-TV, Hamilton,) is heading up the Ontario Housing Corporation, a new public housing scheme for Ontario just announced by Ontario Premier John Robarts and Economics Minister Stanley Randall.

KenSoble, who is also president of the Hamilton Forum and a governor of the Hamilton Tiger-Cat Football Club, will function as chairman of the new Corporation, which has been set up by the Ontario government to reduce the number of agencies concerned with public housing and to cut red tape in the establishment of housing projects.

And this brings this project to an end, so buzz me if you hear anything.



## "DENNIS DAY SHOW"

- ★ SONGS ★
- ★ MUSIC ★
- ★ COMEDY ★
- ★ VARIETY ★
- ★ GUEST STARS ★

- 26 - 30 MINUTE EPISODES
- ✱ SPECIAL GUESTS INCLUDE
- JACK BENNY
  - BORIS KARLOFF
  - BOB CUMMINGS
  - ROSEMARY CLOONEY
  - DINAH SHORE
  - JIMMY DURANTE
  - ROCHESTER
  - JOSE FERRER
  - PEGGY LEE
  - ★

also... the gay, new, exciting comedy

**A DAY IN THE LIFE OF DENNIS DAY**

52 - 30 MINUTE SITUATION COMEDY EPISODES

SONGS! LAUGHTER! HILARIOUS COMEDY!

gps GENERAL PRODUCTION SERVICES / 2 Belmont Street, Toronto 5 - Telephone 922-4177

The trend is to balanced programming

**G. N. MACKENZIE LIMITED HAS the SHOWS**

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

# 1964-5 PRIME TIME TV NETWORK SCHEDULES

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.

## CBC NETWORK

## CTV NETWORK

### SUNDAY

2:00 - 4:00

NFL FOOTBALL  
American Motors (Canada) Ltd  
McKim Advertising Ltd.

5:00 - 5:30

5:30 - 6:00

6:00 - 6:30

\* STINGRAY  
Coca-Cola Ltd.  
McCann-Erickson (Canada) Ltd.

6:30 - 7:30

7:00 - 7:30

PATTYDUKE  
Pepsi-Cola Canada Ltd.  
Batten, Barton, Durstine & Osborn Inc.,  
Mtl.

7:30 - 8:00

FLASHBACK  
Sherwin-Williams Co.  
Cockfield, Brown & Co. Ltd., Mtl.  
Timex of Canada Ltd.  
Ronalds-Reynolds & Co.

7:30 - 8:30

8:00 - 9:00

ED SULLIVAN SHOW  
Beecham Products Ltd.  
MacLaren Advertising Co. Ltd.  
Quaker Oats Co. of Canada Ltd.  
Spitzer, Mills & Bates Ltd.  
Nestlé (Canada) Ltd.  
Spitzer, Mills & Bates Ltd.

9:00 - 10:00

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

10:00 - 11:00

PLATFORM

TELEPOLL  
CN & CP Telecommunications  
Kenyon & Eckhardt Ltd.

FLIPPER  
Nabisco Foods Ltd.  
J. Walter Thompson Co. Ltd.

WALT DISNEY PRESENTS  
Colgate Palmolive Ltd.  
Spitzer, Mills & Bates Ltd.  
General Foods Ltd.  
Young & Rubicam Ltd.  
Bristol-Myers Co. of Canada Ltd.  
Ogilvy, Benson & Mather (Canada) Ltd.

MR. NOVAK  
Gillette of Canada Ltd.  
Spitzer, Mills & Bates Ltd.  
Kimberley-Clark Canada Ltd.  
Spitzer, Mills & Bates Ltd.  
Procter & Gamble Co. of Canada Ltd.  
Benton & Bowles, N.Y.

THE HOURGLASS  
Canada Packers Ltd.  
Cockfield, Brown & Co. Ltd.  
Aluminum Co. of Canada Ltd.  
Cockfield, Brown & Co. Ltd.

### MONDAY

7:30 - 8:00

DON MESSER'S JUBILEE  
Colgate-Palmolive Ltd.  
Spitzer, Mills & Bates Ltd.  
Massey-Ferguson Ltd.  
Needham, Louis & Brorby of Canada Ltd.

8:00 - 8:30

BEWITCHED  
Lever Bros. Ltd.  
MacLaren Advertising Co. Ltd.  
Warner-Lambert Canada Ltd.  
Ronalds-Reynolds & Co.

TV NETWORK SCHEDULES (CONT'D) CBC NETWORK

CTV NETWORK

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

IT'S YOUR MOVE  
Participating

8:30 - 9:00

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

9:00 - 9:30

9:00 - 10:00 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.

TAKE A CHANCE  
Adams Brands Ltd.  
Baker Advertising Agency Ltd.

9:30 - 10:00

DR. KILDARE  
General Foods Ltd.  
Young & Rubicam Ltd.  
American Home Products  
Young & Rubicam Ltd.  
Procter & Gamble Co. of Canada Ltd.  
Benton & Bowles, N.Y.

10:00 - 11:00

TUESDAY

THE LITTLEST HOBO  
General Foods Ltd.  
Young & Rubicam Ltd.

LET'S SING OUT  
Procter & Gamble Co. of Canada Ltd.  
Benton & Bowles, N.Y.

PETTICOAT JUNCTION  
American Home Products  
Young & Rubicam Ltd.

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

9:30 - 10:00

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

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

8:30 - 9:30

FOREST RANGERS  
Kellogg Co. of Canada Ltd.  
Leo Burnett Co. of Canada Ltd.

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

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.

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

8:30 - conclusion



Cool fashions and  
hot casseroles . . .

. . . along with famous  
guests and interesting  
topics of the female day  
have made "Laura",  
seen Mon. thru Fri.  
from 1:00 to 1:30 p.m.  
on **CFRN 3tv**, the  
feminine favorite in  
Northern Alberta for 8  
years.



**EDMONTON**

For further information contact  
CFRN-TV, Broadcast House, Edmonton,  
or  
RADIO-TELEVISION REPRESENTATIVES  
LTD.,  
Toronto Montreal Vancouver

**TV NETWORK SCHEDULES (CONT'D) CBC NETWORK**

conclusion — 10:30

9:30 — 10:30 **FESTIVAL**  
Trans-Canada Telephone System  
(8 shows)  
*McKim Advertising Ltd., Mtl.*

**THURSDAY**

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.*

9:00 — 10:00 **THE DEFENDERS**  
Colgate-Palmolive Ltd.  
*Spitzer, Mills & Bates Ltd.*  
  
Chrysler Corp. of Canada Ltd.  
*Batten, Barton, Durstine & Osborn Inc.*  
Philips Electronic Equipment Ltd.  
*Needham, Louis & Brorby 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 & Brorby of Canada Ltd.*

9:30 — 10:00

**THE BAILEYS OF BALBOA**  
American Home Products  
*Young & Rubicam Ltd.*  
  
Procter & Gamble Co. of Canada Ltd.  
*Benton & Bowles, N.Y.*

10:00 — 11:00

**JACK PAAR SHOW**  
Kimberley-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.*

**FRIDAY**

7:30 — 8:00

**ANDY GRIFFITH SHOW**  
General Foods Ltd.  
*Young & Rubicam Ltd.*

8:00 — 8:30

**COUNTRY HOEDOWN**  
Procter & Gamble Co. of Canada Ltd.  
*Compton Advertising Inc., N.Y.*  
S. C. Johnson & Son Ltd.  
*Foote, Cone & Belding Canada Ltd.*

**DOUBLE YOUR MONEY**  
Dominion Seven-Up Co. Ltd.  
*Vickers & Benson Ltd.*

8:30 — 9:00

**McHALE'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.*

**ANNOUNCEMENT**

**ANNOUNCEMENT  
RADIO STATION CKLG**



Mr. R. L. Moffat, President of Moffat Broadcasting Ltd., announced the appointment of Mr. Don M. E. Hamilton to the position of General Manager of Radio Station CKLG, Vancouver.

Mr. Hamilton's promotion comes after 3 years with the company as General Sales Manager. Prior to joining Moffat Broadcasting, Mr. Hamilton was General Manager of Radio Station CKSL in London and General Sales Manager of Radio Station CKOY, Ottawa. In addition to his new responsibilities, Mr. Hamilton will continue to direct the national sales operation of both CKLG-AM and CKLG-FM.

**CHIEF ENGINEER**

wishes to relocate with an expanding, aggressive company — radio, TV or both. Experienced in more extensive operations, including high power transmitters, etc. Excellent references on request. Reply to:  
Box A-750,  
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.

TV NETWORK SCHEDULES (CONT'D) CBC NETWORK

CTV NETWORK



Lever Bros. Ltd.  
MacLaren Advertising Co. Ltd.  
Noxzema Chemical Co. of Canada Ltd.  
Young & Rubicam Ltd.

9:30 - 10:00 TELESCOPE  
General Motors Products of Canada Ltd.  
MacLaren Advertising Co. Ltd.

10:00 - 11:00 \* BEN CASEY  
Colgate-Palmolive Ltd.  
Spitzer, Mills & Bates Ltd.  
Noxzema Chemical Co. of Canada Ltd.  
Young & Rubicam Ltd.  
Javex Co. Ltd.  
MacLaren Advertising Co. Ltd.

SATURDAY

varies

CFL FOOTBALL  
John Labatt Ltd. (east only, 1/2)  
J. Walter Thompson Co. Ltd.  
Ford Motor Co. of Canada Ltd. (nat., 1/4)  
Vickers & Benson Ltd.  
British American Oil Co. (nat., 1/4)  
James Lovick Ltd.  
Nabob Foods Ltd. (west only, 1/4)  
James Lovick Ltd., Vancouver

4:30 - 6:00

WIDE WORLD OF SPORTS  
participating

5:30 - 6:00 BUGS BUNNY  
Kraft Foods Ltd.  
Needham, Louis & Brorby of Canada Ltd.  
General Foods Ltd.  
Young & Rubicam Ltd.

7:00 - 7:30 BEVERLY HILLBILLIES  
Coca-Cola Ltd.  
McCann-Erickson (Canada) Ltd.  
Kellogg Co. of Canada Ltd.  
Leo Burnett Co. of Canada Ltd.

7:30 - 8:30 \* THE SAINT  
Sterling Drug Ltd.  
Dancer-Fitzgerald-Sample, N.Y.  
Noxzema Chemical Co. of Canada Ltd.  
Young & Rubicam Ltd.  
Procter & Gamble Co. of Canada Ltd.  
Compton Advertising Inc., N.Y.  
Sunbeam Corp. (Canada) Ltd.  
McConnell, Eastmen & Co. Ltd.

8:30 - 10:15 HOCKEY NIGHT IN CANADA  
Imperial Oil Ltd.  
MacLaren Advertising Co. Ltd.  
Molson Breweries Ltd.  
MacLaren Advertising Co. Ltd.

10:15 - 10:45 JULIETTE  
American Motors (Canada) Ltd.  
McKim Advertising Ltd.  
Clairol Inc. of Canada  
Foote, Cone & Belding Canada Ltd.

10:45 - 11:00 SPORTS UNLIMITED  
American Home Products  
Young & Rubicam Ltd.

DAY AND TIME VARIED

CFL FOOTBALL  
John Labatt Ltd. (east only, 1/2)  
J. Walter Thompson Co. Ltd.  
Ford Motor Co. of Canada Ltd. (nat., 1/4)  
Vickers & Benson Ltd.  
British American Oil Co. (nat., 1/4)  
James Lovick Ltd.  
Nabob Foods Ltd. (west only, 1/4)  
James Lovick Ltd., Vancouver

NATIONAL NEWS  
participating

NIGHTLY

11:00 - 11:15

\* Limited Network

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, rudi-  
mentary 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-Coutts

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 conven-  
tion was one of those meaning-  
less 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 busi-  
ness to go along with your joke  
column, why don't you start a  
joke column to go along with  
your trade paper for the broad-  
casting 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 be-  
come an accredited political  
speaker as soon as you have  
lost all your marbles.  
--:Former Congressman  
Brooks Hays. (Ark.)



Ron Turnpenny - CHFI Director of Engineering

Ted Rogers - CHFI President

## *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.



**RCA VICTOR COMPANY, LTD.**

Technical Products,  
1001 Lenoir St., Montreal 30, Quebec.

*T H E M O S T T R U S T E D N A M E I N E L E C T R O N I C S*

ARTISTS  
FEATURED ON



Lucio Agostini  
Norman Amadio  
Denyse Ange  
Peter Appleyard  
Maurice Bolyer  
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 CFRB 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, Shawinigan, P.Q.  
CJAD, Montreal, P.Q.  
CFRB, Toronto, Ont.  
CKTB, St. Catharines, Ont.

CKOC, Hamilton, Ont.  
CKKW, Kitchener, Ont.  
CFOS, Owen Sound, Ont.  
CJIC, 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.  
CJIC-FM, Sault Ste. Marie, 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 **CFRB 1010**  
ONTARIO'S FAMILY STATION