

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



**TWO-WAY TRANSMISSION
LINKS CFMB-RADIO
WITH WESTDEUTSCHER RUNDFUNK**

On Friday, June 3, CFMB Radio Montreal celebrated its 1,000th broadcast in German with a history-making two-way transmission via Atlantic cable to West Germany's Westdeutscher Rundfunk in Cologne, and its affiliated stations. West German radio stations participating and carrying the CFMB program in this special broadcast were:

- Bayerischer Rundfunk Munich
- Saarlandischer Rundfunk Saarbrücken
- Hessischer Rundfunk Frankfurt
- Sueddeutscher Rundfunk Stuttgart
- Suedwestfunk Baden-Baden
- Westdeutscher Rundfunk Cologne
- Radio Bremen Bremen
- Norddeutscher Rundfunk Hamburg
- Sender Freies Berlin West Berlin
- Rias Berlin West Berlin

The CFMB broadcast began at 8:30 p.m. Montreal time and the first part of the program included an address by the Honorable John Turner; Expo '67 general manager A. G. Kniewasser; and station president Casimir G. Stanczykowski. During the second part of the program, CFMB picked up via cable and carried a re-broadcast of greetings as well as a program that originated in West Germany.

The program was conducted in German, English and French. Erwin Potitt and Dieter Kuhlmann handled the announcing and technical direction for CFMB in Montreal. Announcing and technical production in West Germany was handled by Reinhard Muenchenhagen and G. Reinsdorf of Westdeutscher Rundfunk, Cologne.



“ . . . prospects for the advertised product are more likely to tune out a poor 'Bonanza' in color than a good one in black and white.”

(See page 7)

That's where the action is

Summer radio, and in some cases TV, is again travelling the waterways, highways and airways of Canada, because, as Dave Maulson, promotion manager of McCulloch of Canada Ltd., says, "That's where the action is."

Maulson and advertising manager Peter Spring have just finished delivering almost 20 new McCulloch Custom Royal cruisers, with 75 horsepower outboard motors and trailers to selected radio stations from Sault Ste. Marie, Ontario to Chicoutimi, Quebec. For the third season, station personalities are touring their respective resort areas providing water, wind and weather information and other services to vacationing listeners, as well as providing national and local sponsors a neat little package of prime air time during the reports.

In 1964, Spring was able to make a contra-arrangement with about four stations, to provide the motor boats for the summer in exchange for a certain amount of air spot time, and a mention of the local McCulloch dealer each time bulletins were broadcast.

Last year, about a dozen stations went for the service. This year, almost 20 stations are in the deal, including CJIC Sault Ste. Marie, CKWW Windsor, CHIQ Hamilton, CKAR Huntsville, CHWO Oakville, CKLY Lindsay, CKLC Kingston, CFJR Brockville, all in Ontario; CFCF Montreal, CHLN Trois Rivières, CJLR Quebec and CJMT Chicoutimi. CJAV Port Alberni, B.C. has also signed up for the service.

Maulson said the stations have reported excellent listener reaction to the service which answers the question, "Shall we take the boat out today?"

"And the stations are happy to have this popular service at no cost to themselves, while the national and local sponsors of related products, such as fuels, sun-tan lotions, bug sprays and soft drinks, have found a new promo medium. Some of the boats distribute free samples of the sponsor's products at docks, marinas and camping grounds.

"And they always have an extra gallon of gas or two, for the guy who runs out," said Maulson.

At the end of last season, many of the stations reported how they

used the McCulloch boats in their activities.

"We made four trips daily from Port Credit to Burlington, supplying the three W's to our station: wind, water and weather conditions via citizens' band," CHWO Oakville's boat operator, Steve Madely said. He also placed float plan forms with the station's call sign in every yacht club in the area, and co-operated with the rescue forces and race committees at regattas.

Integrated bulletins were used by CJIC-AM-FM-TV in Sault Ste. Marie. They also did a 20 minute special program on the boat and its operation on CJIC-TV. CKLC Kingston also reported using both AM and FM for marine reports.

CFCF Montreal co-ordinated a helicopter into their weekend reporting of traffic on land and water sponsored by Rothmans and have just signed a two year contract with another sponsor, KIK-Cola, to feature full-size billboards of the McCulloch boat at Expo '67. KIK will also issue a water safety patrol booklet.

At Brockville, John Radford said the CFJR boat got notoriety by parading local skydivers at the summer carnival and being the first to announce the arrival of a French Navy destroyer. He said a five day trip up the Rideau Canal last summer was sold to local and national sponsors as well.

Local sales manager Bob Willan at CKWW Windsor said their boat is on a dawn-to-dusk patrol along the 26 miles of waterfront on the Detroit River, providing a holiday emergency service. CKWW is also promoting a Marine Rescue Patrol which may commence operation this summer.

Pierre Tremblay at CJMT Chicoutimi said his boat played a large part in the international swimming race they organized last summer at Lac St. Jean.

Peter Spring told *The Broadcaster* his company is the only outboard firm in Canada that can supply the complete tri-package of boat, motor and trailer to Canadian stations, and with almost 20 stations on the list, it is the biggest operation of its kind in the country. He predicted that as the boating boom continues, more stations will join the plan in future. He credited the article in *The Broadcaster*, two



Steering a course for radio listeners are two of the ever-enlarging fleet of boats providing water, wind and weather information to vacationers across Canada. On the top is one of McCulloch's tri-packages of boat, motor and trailer. Twenty stations from Port Alberni, B. C. to Chicoutimi, P. Q. are using them. Below is Rothmans' Sea Watch yacht, which transmits marine reports to CKNW, New Westminster, B. C.

years ago, for really getting the radio boats underway.

Maulson said McCulloch would derive about \$30,000 worth of advertising from the plan in 1965, but had to dispose of 20 boats and used motors each year. He said no pressures are exerted on the stations on how the equipment is to be used. The contract just specifies a certain number of air mentions of McCulloch equipment and local services.

Several stations are operating their own independent water programs. CKBB Barrie, Ont., uses the 24 foot cabin cruiser of president Ralph Snelgrove, for operations on Lake Simcoe. The yacht has been used for TV film coverage at regattas, as well. Rothmans of Pall Mall have sponsored the marine bulletins on CKBB for two years and will again. The yacht, called *Channel Three* (after Snelgrove's Barrie TV station, CKVR-TV) is equipped with two-way radio for direct reports. Radio station manager Bob Hunter said an important part of the coverage includes

phone calls, three times daily to eight marinas in the Muskoka and Georgian Bay areas for up to the minute conditions.

Once again, Rothmans is also sponsoring the *Sea and Sky Watch*, a feature on CKNW New Westminster, B.C. Al Davidson covers the coastline in a charter yacht giving regular fishing and water conditions, while Terry Spence covers highways and traffic by helicopter in Vancouver and the lower mainland.

NEW MEDIA BUYER

Kathleen MacLean has been appointed media buyer for Muter, Culiner, Frankfurter & Gould Ltd. The appointment was announced by John W. Culiner, president, who said Miss MacLean brings to her position extensive experience gained with several leading Canadian agencies. She was most recently print and radio media buyer for James Lovick Ltd.

PEOPLE

ANIMATION IS CITED

Norman MacLaren, animation specialist at the National Film Board, received an honorary Doctor of Laws degree from McMaster University, Hamilton, at convocation ceremonies last month.

The University said: "McLaren has established an international reputation as an artist and technical innovator in film, and in 1939 invented the first cameraless technique of animation by drawing on each frame of the film. He has also experimented with synthetic sound provided by a direct drawing technique."

In 1953, McLaren's film, *Neighbors*, won an Oscar Award from the Academy of Motion Picture Arts and Sciences, in Hollywood.

In honoring McLaren, Dr. H. G. Thode, president of McMaster said: "It is our desire to honor you for your contribution to art. During your career, you have seen the evolution of film as an art form. The techniques you have developed and the imagination you have used over the years have been a key factor in the acknowledgement of film as an important facet of contemporary art. Canada is particularly proud of you, and you have become one of the nation's foremost ambassadors of Canadian culture."

RCA REGIONAL MANAGER

L. W. Boothe has been appointed Western regional manager, RCA Victor Co. Ltd., and Keith Bennett, manager of Toronto district sales office. Both men will report directly to G.L. Mansour, vice-president, consumer products.

Boothe now assumes overall responsibility for operations at the RCA Victor district sales offices in Winnipeg, Calgary and Vancouver. He will also supervise A. A. Murphy and Sons, the RCA Victor distributor in Saskatchewan. District managers, Dick Nugent, Al Bell and Clare Smith will report to Mr. Boothe.

Boothe has wide experience in color merchandising and was formerly TV color co-ordinator, consumer products, for RCA Victor. His appointment anticipates the opening up of the color market in the West on a wide scale, when color telecasting begins October 1.

Bennett was formerly sales manager at Toronto district sales office, and had been manager, Calgary district sales office.

NEW EXECS ELECTED

Roger J. Beaudry, vice-president and general manager of Pathé-Humphries of Canada Ltd., has been elected president of the Association of Motion Picture Producers and Laboratories of Canada, at its eighth annual meeting.

Heinz Drege, executive vice-president of Williams, Drege and Hill Ltd., was elected vice-president of the 70 member association which says it represents 90 per cent of private film production in Canada.

The association feels that Beaudry's laboratory-oriented experience is an ideal background for the realization of the long-awaited development of color television, as laboratories are gearing for the anticipated demand for additional color processing facilities.

VET SPORTSCASTER TO 'EY

Al Shaver, an 18 year veteran sportscaster, has joined CKEY radio, Toronto, as a sports specialist. His appointment was announced by Godfrey Hudson, CKEY director of news and public affairs.

Shaver is 38, and gained his experience in Ontario, the West and Montreal. He covered the Grey Cup finals coast-to-coast on the CBC network in 1954-60 on radio, and the "fog bowl" game for CTV in Toronto, in 1962. He was the voice of the Edmonton Eskimos in 1952-3, and did CTV Western telecasts in 1962.

At CKEY, he will provide color and commentary for Hal Kelly's broadcasts of the Toronto Rifles games this season.

NICK PAHLEN NEW VP & GM

Nick Pahlen, a vice-president and director of Baker Advertising Ltd., has been appointed vice-president and general manager of the Montreal office.

The announcement was made by David E. Gillespie, president of Baker. Pahlen has been with the Toronto office of Baker for twelve years, where his duties included account supervision and radio and television planning.

Mr. Pahlen is fully bilingual, and was a Montreal resident for many years. He attended Oxford University and has lived in England, France and Canada.

45 GRADS WIN DIPLOMAS

Forty-five graduates of the Institute of Canadian Advertising's Certified Agency Practitioner Diploma Course received their diplomas in ceremonies held June 8 and 9, at Hart House, University of Toronto and Sir George Williams College, Montreal.

Graduates of the course which commenced in 1960 now total 181.

Hal Roach, president of ICA and also of McKim Advertising Ltd., told the graduates each person receiving a diploma had reached a milestone in his or her development, but the road ahead would be long and challenging with continuing education, a part of their way of life.

"Perhaps the fount of knowledge is fed with salt water springs, for as we drink our thirst is increased, not satisfied," he said.

Roach noted that by the year 2000 there will be a thousand times as much knowledge available as today, and technology would help save us from drowning in this rising tide.

"The computer is coming into increasing use to record, sort, rearrange and evaluate data providing market and media information with a comprehensiveness and speed never before possible," he told the graduating class.

BAKER GETS BATA ACCOUNT

Baker Advertising Ltd. have been appointed agency for nationally advertised lines of footwear by the Bata Shoe Company of Canada Ltd.

The appointment is effective immediately and was announced by David P. Newman, marketing director for Bata. He said Baker will handle advertising for *Braves* children's shoes, canvas athletic footwear and a number of new lines for men and women. Executive headquarters for Canada is at Bata International Centre, Don Mills, Ont., with the manufacturing plant at Batawa, Ontario.

The account group supervisor at Baker will be Noel Wittick and account executive will be Ralph Lawson.

GENERAL MANAGER OF ASI

Arthur Nalvern has been appointed assistant general manager of Associated Screen Industries Ltd., Montreal. For the past two years he has been in charge of the color plant of DU-ART Film Laboratory, in New York, the parent company of ASI.

The appointment was announced by Murray Briskin, vice-president and general manager of ASI, who said the move is in keeping with an expansion program to provide the trade with 16mm color original processing, hitherto available in Canada only from Canadian Kodak.

Briskin said ASI also plans to make available complete 35mm color processing and printing facilities shortly.

WANTED

Experienced producer-directors.

CFCF Television, Montreal, a division of the Canadian Marconi Company.

Interested parties please apply in writing with qualifications to -

Executive Producer
CFCF-TV
405 Ogilvy Avenue
Montreal 15, Quebec

BOOKS

By Mail

Book Dept.
CANADIAN BROADCASTER

ANNOUNCEMENT

APPOINTMENT



JEAN-LOUIS ROCHON

Jean-A. Pouliot, Managing Director of Télévision de Québec (Canada) Ltée, is pleased to announce the appointment of Jean-Louis Rochon as Controller.

The appointment of Mr. Rochon became effective May 12, 1966.

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS  SHOWS

TORONTO
433 Jarvis St.

WINNIPEG
171 McDermott

Nabs SMERSH agent



To promote his CFOX daily *Motoring News* program, and coverage of major auto racing and rally events, Program Director Stuart Morrison, of CFOX Montreal, got a dream assignment last month.

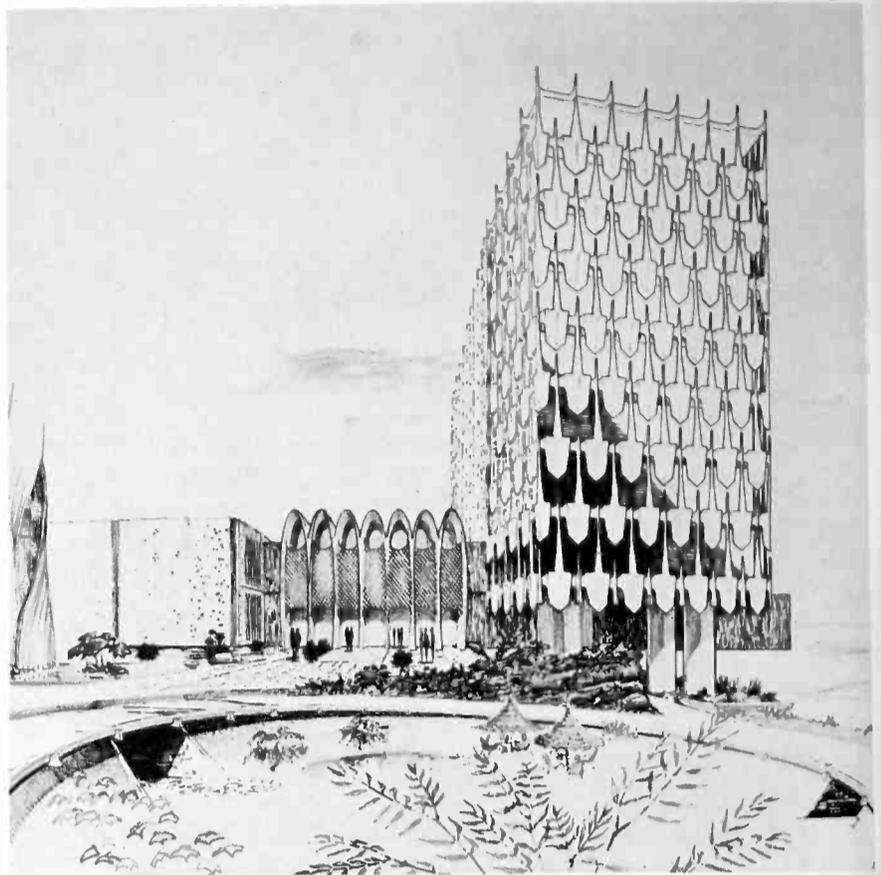
He spent a whole afternoon-about-town driving the famed *Aston-Martin* gimmick car, used by "James Bond" in the film *Goldfinger*.

In the photo, Stu has just captured a SMERSH agent (left)

who is really Hugh Dixon, a racing driver at the new *Le Circuit Mont Tremblant* track that attracted over 30,000 motorsport fans to a major race last year.

Stu said this was the largest crowd attracted to any sporting event in the Montreal area last year. His daily program at 5:30 pm on CFOX is aimed at these fans, and he provides on-the-spot coverage of all the major auto events in North America.

Opens Malayan office for Pappas



The former vice-president in charge of operations, CTV Network, Toronto, Stan Wilson, has been appointed resident partner-in-charge for the N. J. Pappas and Associates office in South East Asia, at Kuala Lumpur, Malaya.

Wilson will supervise construction of the 33 million dollar National Broadcasting Centre of Malaya and will also undertake responsibility for Pappas Organization activities in Sabah, Sarawak, Brunei, Australia, New Zealand, the Philippines, Macao, Japan, Hong Kong and Malaya.

He will have a staff of 15 in his office in Kuala Lumpur, including architects, engineers and

supervisors. Three other Canadians are accompanying Mr. Wilson to Kuala Lumpur. They are: Ronald J. Milne, an architect from Moncton, N.B.; Eric Y. Jung, an engineer from Toronto; and William R. Miller, a civil engineer from Montreal.

Wilson became supervisor of CBC-TV network operations in 1954, and covered such major CBC-TV activities as the Opening of Parliament by the Queen and the Royal Visit of 1959; and the location videotaping of the Wedding of Princess Margaret. He joined the CTV Network in 1961 as manager of network operations and was appointed a vice-president in 1963.

WHAT A MARKET!

392

furniture and appliance
stores

The
ONTARIO Five



CKWS RADIO • KINGSTON
CHEX RADIO • PETERBOROUGH
CFCH RADIO • NORTH BAY
CJKL RADIO • KIRKLAND LAKE
CKGB RADIO • TIMMINS

The
ONTARIO Five for SALES DRIVE

It's a dog's life



No less than 112 shaggy individuals were entered in the second annual *Parade of Dogs*, held on the grounds of radio CKOY Ottawa.

As well, about 1500 spectators filled the area to capacity and proved that CKOY's idea to hold the event annually was a good one. Last year, at the first parade, there were 60 entries and 500 spectators.

All the models and musicians appearing represented Canadian talent, and will probably do well in show business because they already have one of the major prerequisites for success — those haircuts!

No one went away empty-handed, as a local sponsor doled out 1500 cans of dog food as prizes.

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS *the* SHOWS

TORONTO
433 Jarvis St.

WINNIPEG
171 McDermott

Pardon the parade...

—but we're proud of our warranty!



RICHMOND HILL LABORATORIES LIMITED

1610 MIDLAND AVE.
SCARBOROUGH, ONT.
(416) 757-3631

RICHMOND HILL LABORATORIES LIMITED

WARRANTY

Richmond Hill Laboratories warrants all of its products to be free from defects in workmanship and material under normal and proper use and service for five years from date of shipment.

Richmond Hill Laboratories agree to repair or replace at their service centre, without charge (except as noted in special provisions), all parts of said products which are returned, transportation prepaid, for inspection at the service centre within the applicable warranty period, provided such inspection discloses to the satisfaction of Richmond Hill Laboratories that the defects are as above specified and provided also that the products have not been altered, other than by approved procedures of Richmond Hill Laboratories, subjected to misuse, improper maintenance, negligence or accident; damaged by excessive current or otherwise; had their serial numbers or any part thereof altered, defaced or removed; or being used with parts not supplied by Richmond Hill Laboratories (except standard transistors, diodes, fuses or lamps).

Transistors and diodes will be warranted for a period of one year from date of shipment. Fuses and lamps shall be and are hereby excluded from the provisions of this warranty and as to these items no warranty, express or implied is made by Richmond Hill Laboratories.

The seller shall have the right of final determination as to the applicability of this warranty.

Equipment shall not be returned to the service centre for inspection, replacement or repair without authorization from Richmond Hill Laboratories. Richmond Hill Laboratories reserves the right to inspect or repair on the premises of the purchaser.

This warranty is expressly in lieu of all other warranties expressed, implied or statutory, and all other obligations or liabilities on the part of Richmond Hill Laboratories and no person, including any distributor, dealer, agent or representative of Richmond Hill Laboratories, is authorized to assume for Richmond Hill Laboratories any liability on its behalf or in its name, except to refer to this warranty herein contained.

In no event shall Richmond Hill Laboratories be liable for claims, demands or damages of any nature, however denominated; the sole warranty liability shall be to repair defective items at the service centre or to supply replacement parts in accordance with the terms of this warranty.

SOLID STATE EQUIPMENT FOR THE BROADCAST INDUSTRY

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Rexdale, Ontario. Tel: 677-2370

AMPEX

Exclusive Canadian Distributors for Richmond Hill Laboratories Ltd.

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B

You can't see your products without a program

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Typography and Make-up by
Canadian Broadcaster

With color television nearing its break-through into Canada, it is interesting—inspiring in fact—to see the industry and its clients growing as excited as it did with the advent of black and white TV a few years ago. But there is a difference, in some ways a fortunate one and in other ways not so fortunate.

When television first came looming over the horizon, the industry went into a complete flap. It was something like the time the talkies confronted the movie people or the day the motor car played havoc with the horse-and-buggy business.

The difference now is that instead of going into a panic, broadcasters, agencies, advertisers, film and tape producers, along with others affected, are seriously and studiously examining the problems before them in an effort to meet them half way. The equipment people are right in there punching too.

In the past couple of months, our editorial department has covered and reported seminars on the color question staged by three advertising agencies, J. Walter Thompson Co. Ltd., Foster Advertising Ltd. and Baker Advertising Ltd., the purpose being to show their clients the techniques and effects of color in their commercials.

Our good friends at *Marketing* just came out with a comprehensive *Color Special*.

This year's Canadian Television Commercials Festival concerned itself with color to a far greater extent than ever before.

To the casual observer, it would appear that this time the industry is really going to be ready when the whistle blows.

But one point seems to have escaped them entirely.

Tremendous effort is going into the making of commercials, in order to gain the greatest impact from them from the use of color, and with great effect.

The other night, we found ourselves drooling at the mouth over a color commercial for macaroni and cheese, a dish we cordially detest!

Without any question, they are doing everything they can to take the fullest advantage of color's selling power when the time comes—everything that is except one.

In all these presentations and seminars and special editions scarcely a mention is ever made of the one and only force—far beyond perfection of color reproduction that makes the commercials sell. And this one thing is programming.

People don't tune in commercials, they tune in programs. Without programs to attract them to the channel, the most perfect commercial will die on the vine, because no one will see it.

The excitement over the production of good

commercials is wonderful, provided it does nothing to detract from the development of more and better programs. Viewers who are the prospects for the advertised product are more likely to tune out a poor *Bonanza* in color than a good one in black and white.

Obviously, when color finally arrives, people will be glued to their sets, drinking in the marvels of the new miracle which has invaded their living rooms. But this is the first fine careless rapture which is bound to wear off, sooner even than you think. If, during the ecstasy period, the program side of the business is neglected, television will find itself in a sorry state, as sorry a one as that of the motion picture people, when they came face to face with television.

The movies tried everything to win back public favor, but it was all without avail until they took a long hard look at the quality of their product, the films they expected the public to pay to see.

At long last they got around to it and now the movie theatres are packing 'em in in greater numbers and at higher prices than ever before. What started as the death knell sounded by television catapulted them into the rebirth of their industry, and they came through with a triumphant surge. How? By the simple expedient of looking to their product.

Certainly, the commercial messages need to be good, because they are the justification for commercial television.

Interference on the part of advertisers in the area of programming should be prevented at all costs, because while advertisers and stations both want to reach more people, advertisers cannot help letting themselves be motivated by a program's power as a sales instrument for their specific product. Certainly they have every right and justification for placing their sales message alongside a program they believe will help them sell, but the program *must*, in the first instance, be written, produced and performed with the sole purpose of entertaining or informing the audience.

For years in the broadcasting business, more and more of the showmanship has moved into the sales department. It is open to doubt whether the programmers have kept pace with the salesmen to a sufficient degree. Now color is taking the experts into the labs and the production departments with the single-minded purpose of improving the commercials.

Sooner or later a great light will dawn and it will illumine the fact that the wonderfully executed commercials are going unseen and unheard because, with the brilliance of color faded from the same old programs, people have gone back to old fashioned pursuits like radio or reading, and where will they go from there?

RADIO RBS

by Harkley



I WONDER IF HE'D GO FOR THAT NEW HISTORICAL SERIES OR IF WE SHOULD DREAM UP A NEW SHOW

ALL HE CARES ABOUT IS THE COMMERCIAL ... MAYBE A DISH OF THE STUFF DECORATED WITH TOMATOES AND CHEESE SLICES AND ...

AW JUST PUT IT IN COLOR AND HE'LL GO FOR IT ANYHOW

Small-fry programming -- a barrage of color for Saturday mornings

The three major U. S. networks are planning a barrage of small-fry programming in color for Saturday morning television during the 1966-67 season.

Saturday used to be the dumping ground for leftover cinematic early-evening shows such as *Lassie*, *Fury* and *Flicka*, but the current interest of marketers in the juvenile audience and the color-TV set boom has changed all that, according to *TV Film Trends*.

Of the 25 half hours of programming due to be fed by the networks between 9:00 am and 1:30 pm Saturdays this fall, 23 half hours or 92 per cent of the total will be color cartoons on film.

The cartoons fall into two basic types. Firstly, the traditional *Tom and Jerry* funny animal and mayhem group, and secondly, the new superhero action adventure group, such as the *Lone Ranger*, *King Kong* and the new adventures of *Superman*. Reruns are growing scarce and are gradually being eased out by all three networks.

The top independent suppliers of evening and nighttime series (20th Century Fox, Screen Gems and MGM), seem to have been left out in the cold on Saturday mornings. The pace is being set by Hanna-Barbera who have already sold eight cartoon series, followed by King Features and Warner Bros.

Regarding format, the program-within-a-program seems popular in the upcoming network plans. It's an idea borrowed from local TV, where available material was stretched by terming a show *Pop-eye's Playhouse*, and then fleshing it out with other subjects and live local material.

Not all the new cartoons will be produced in Hollywood. *The Beatles* and *Cool McCool* will be voice-tracked in the U.S., but will be produced in Canada and England; New York is turning out *Milton the Monster* and a *Mighty Mouse* rerun; *Underdog* and *Hoppity Hooper* are animated in Mexico and *King Kong* and *Marine Boy* are being produced in Japan.

Certain types of sponsors have been quick to move into Saturday morning Kiddi-color TV, for understandable reasons. The major toy manufacturers, Gilbert, Mattel, De-Luxe-Reading, were pioneers. Now cereal and confectionery concerns, Kellogg, Quaker, Pillsbury, have jumped on the bandwagon to be followed by beverage companies, such as Del Monte, Kool-Aid and Tang.

TV Film Trends says this new color factor is dictated by the close relationship between color sets and kids, because every survey so far has indicated that color set buyers are most often parents of small children and seldom childless couples or single persons.

Commercials Festival

More and more entries in color

A three-fold increase in the use of color was the main trend noted by Wallace A. Ross, director of the American TV Commercials Festival, who was in Toronto last month to show award winning commercials at the Canadian Festival.

Regarding the U. S. Festival, Ross said color entries represented 47 per cent of the total number of entries this year, whereas last year they totalled only 15 per cent.

"As far as we can tell, the great bulk of these color entries were produced and on the air in the last half of 1965, when color really began to move. I wouldn't be surprised if the color level at the next Festival goes up to 75 per cent, or higher," he said.

Ross said the automobile com-

panies used to have the color commercials field pretty much to themselves, but this year color commercials were entered in nearly every Festival category.

"What's significant, I think, is that the use of color is becoming very natural, not gimmicky, and being made to work for the product or service being sold. And the quality is uniformly good; no longer can you look at a color commercial and tell whether it was produced or processed," said Ross.

Interest shown in color commercial production is so high that Ross is conducting his color workshop for agency producers and advertising executives in London and Mexico City as well as Toronto and New York.

CAB

More help for drama but accent on regional

The CAB intends to expand its contributions to Canadian theatre, but future efforts will be made along regional lines and not on the national scale as in the past, according to President Jean Pouliot.

He was addressing the annual meeting of the Dominion Drama Festival in Victoria last month, and said the \$125,000 contributed by the CAB in the last six years has helped the promotion of Canadian theatre on the national level. But, he pointed out, the main contribution of the CAB had been in promotion and publicity which he said couldn't be measured in dollars and cents.

However, as major sponsor of the Festival for the past six years, the CAB had not renewed its agreement with the DDF, which expired March 31.

Following Pouliot's address,

CAB members including CHAN-TV of Vancouver and CFCF-TV of Montreal presented a closed-circuit TV show of pioneering efforts at staging amateur theatre on television.

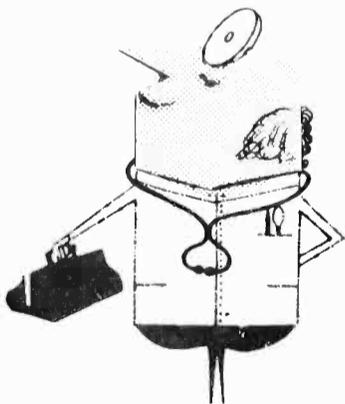
"Our presentation of a competitive TV festival using competent local amateur groups led to a renaissance of community theatre in Montreal," said Sam Pitt, program manager of CFCF-TV.

He said the station was concerned with the condition into which English language theatre had fallen in Montreal and was interested in promoting amateur drama, "and the revival of one of our most valuable cultural resources."

Ray Peters of CHAN-TV said his station followed the Montreal lead and called in two distinguished adjudicators and a well-known host. They used original plays for all the scripts in the Vancouver Festival.

"We feel the series succeeded in achieving its purpose and that much of value was learned by all concerned," said Peters. He said the drama series would be continued in the future.

**HARDY has the
PULSE of the
MARKET . . .**



Every Hardy station is a community station, with a loyal local audience. Every Hardy man is a specialist, with complete background information on the market you're after.



Toronto 363-9433

Montreal 861-5461

CKTB

ST. CATHARINES
ONTARIO

**SERVES THE NIAGARA PENINSULA
WITH BETTER LISTENING**

**DELIVERS THE PROSPEROUS HUB
CITY OF THIS RICH PENINSULA**

WILL BOOST YOUR SALES

Reps:
Paul Mulvihill & Co. Ltd.
Toronto - Montreal

RADIO 610

WANTED -IMMEDIATELY

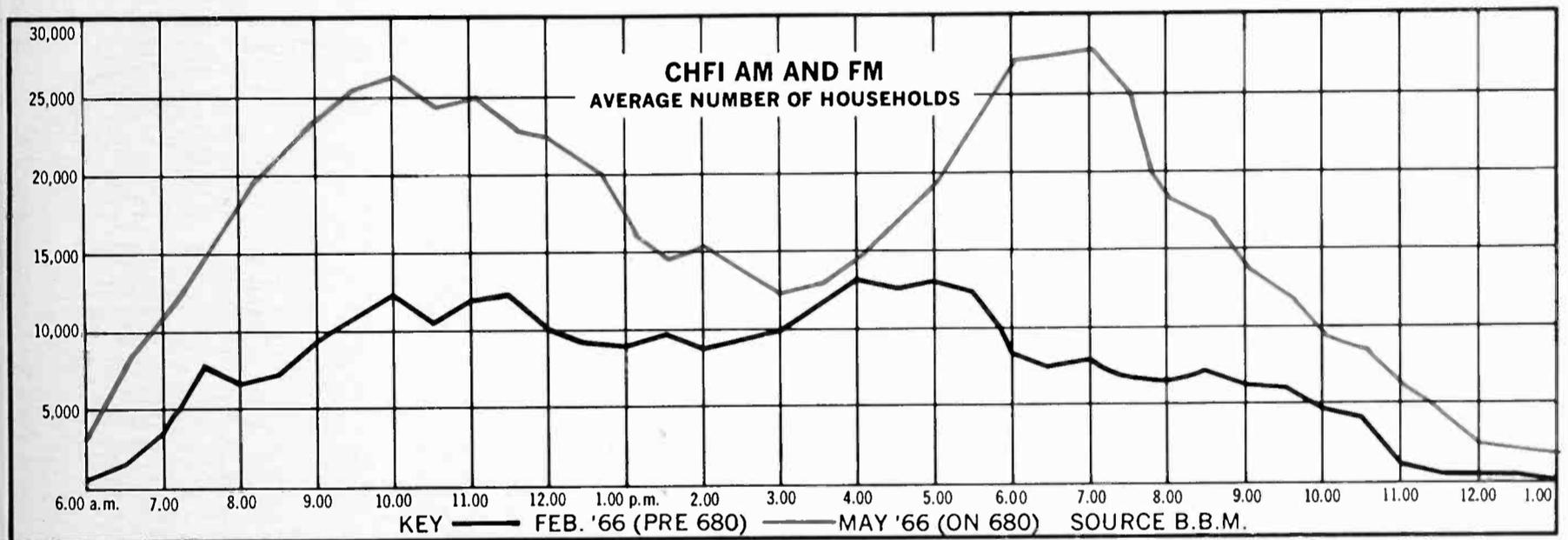
Engineer for radio and TV;
1000 watt radio, closed circuit television.

Apply to:

Mystery Lake Broadcasting
Limited,
Box 2020,
Thompson, Manitoba
or telephone collect-
677-2441

CHFI scores again

680 did it!



Here are the first results of CHFI's 24-hour broadcasting on 680 kcs.

HIGHLIGHTS:

1. Half-hour household averages between 6 AM and midnight have doubled.
2. Total weekly hours listened to CHFI has more than doubled, from 1,000,000 hours to more than 2,100,000.
3. Total weekly circulation is up to 165,000 homes.

CHFI's year long \$250,000 promotional campaign for the 680 frequency means further growth in the affluent market your message should be reaching.

Remember, McDonald Research shows that of Toronto's three most listened-to radio stations, CHFI has the highest percentage of listeners in executive and managerial positions. Also the highest percentage of college graduates. Make sure you figure CHFI in your media plans. The best is yet to come!

680/CHFI/

24 HOURS A DAY

TORONTO'S LUXURY SOUND/ALSO 98.1FM STEREO

Nationally represented in Toronto and Montreal by Airtime Quality Sales Limited

Six Quebec universities lead the field

1

First...by far... in advertisers' preference in booming Edmonton, home of the fabulous Klondike Days.

Quebec leads the rest of Canada in the use of radio and television for adult education at the university level, according to Normand Jutras, director of radio and TV courses at the University of Montreal.

He was speaking in a debate on the use of TV in extension programs at the annual conference of the Canadian Association of Directors of Extension, meeting in Sherbrooke, June 1.

Jutras said six universities were involved in a French language network providing courses leading to a Bachelor of Arts degree. They are the University of Montreal; Laval University, Quebec; Laurentian University, Sudbury, Ont.; and the Universities of Ottawa, Sherbrooke and Moncton, N. B.

"Quebec is ahead because universities elsewhere cannot agree on the value of educational television," said Neil Carson, assistant director of extension, McMaster University, Hamilton. He told the conference McMaster and Toronto University had dropped their TV credit courses because there was a lack of agreement among univer-

sities on whether a credit course given by one would be recognized by another.

J. W. O'Brien, dean of arts at Sir George Williams University, Montreal, said his institution was dropping its English language TV courses because results had not justified the efforts, and most students enrolled in the TV courses were already taking night school classes as well.

Ronald Keast, a TV producer

at McMaster, said TV had proven itself as a sales medium, but its value as a teaching medium was still open to question. But he thought its mass audience might be used to attract more students to the campus.

Jutras said 1500 students were enrolled in the French teaching program last year and there was little difference between examination results of the TV and regular students.

Ethnic Broadcasting

Advertisers welcome Altona policy of something for everyone

German, Italian, Ukrainian, Dutch and other languages are wafting out over the airwaves of Manitoba's famed Red River Valley these days.

They are emanating from the studios of CFAM and CHSM in Altona, with the bulk of the ethnic

programming on Saturday nights.

"In a market as diversified as we have here, it is important we have something for everyone," says Elmer Hildebrand, CFAM station manager.

"We take pains not to be identified solely as an ethnic station, but these programs have proved to be a valuable supplement to our English broadcasts, and they are making money," he said.

On Saturday nights, which are written off as a loss by some stations in the winter because of hockey, CFAM and CHSM start at 7:00 pm with a half hour of music from Europe, with spot commercials in English, then an Italian half hour, then another 30 minutes from the Ukraine, then Germany, then the Netherlands. These programs all have regular sponsors and all feature hosts speaking the language of the country.

CFAM also runs two foreign language programs daily. *Continental Melodies* runs in prime time from 11:00 am to noon, and *Songs of the Nations* is presented nightly at 10:30 pm. The station also carries a number of religious programs weekly in several languages.

Hildebrand says the stations are promoted on billboards and in newspapers as "Cosmopolitan radio with good music from around the world", and fill a definite need in the community.

"There are still people in Canada who speak English poorly, or not at all, and not all of them are French. These people are eager to hear something in the language they best understand, and the advertiser knows it," he said.

2

In fact, the largest TV audience of any Western Canadian TV station.

3

...add "One" and "Two" —and you have "Three"... popularly called "3TV" in Edmonton. CFRN-TV... "where successful campaigns are launched!"



CFRN-TV
BROADCAST HOUSE,
EDMONTON, ALBERTA.

Representatives:
Radio-Television Representatives Ltd.



How Top Talent Addresses Resumes.

Even if you're a great broadcaster, you must send the best résumé in order to get the best job.

For example, the address must be absolutely correct. Copy it from the following:



radio saskatoon

A number of people with genuine broadcast talent have already put that address on their résumés. Presumably that is why CFQC is the most popular station in Saskatoon and for hundreds of miles around.

**TRY A JOB AD
IN THE BROADCASTER**

OVER the DESK



Byles, Gibb & Associates Ltd., each operating separately.

So far, these stations have joined Group One:

First, *Group One Atlantic*, consisting of CJFX Antigonish, CKBW Bridgewater, the three stations of the Annapolis Valley, N. S., CKEN Kentville, CFAB Windsor and CKAD Middleton; CKCL Truro and CKDH Amherst.

Also signed with The Group are CKNB North Battleford; CKLN Nelson; and CHUC Cobourg - Port Hope which will join them in September.

The assignment The Group has set itself is to concentrate on the problems the stations face in competition with the major market stations.

First step in this direction is the formation of *Group One Atlantic* (above), which is being sold on one



BEV MARTIN

rate card, comparable to that of a large single station buy.

Bev sums up his project like

this: "These intermediate stations want a rep who will not just put up with them but will love them and we're their boys. It's as simple as that."

So, as this column has to go transcontinental back to Toronto from Jasper, I'll have to wind it up with the traditional

Buzz me if you hear any thing

Ed Klein

Note to station owners: if you have the top rated top station in a top market, don't ask Group One Radio Ltd. to become your sales representatives, because Bev Martin, who heads up The Group as president and general manager will thank you for the offer, but he just isn't interested.

This may sound 'way out, but it is a fact, because, in Bev's own words: "We are set up specifically to sell intermediate stations in growing markets," which seems to mean that he has set up an organization designed to sell those community stations and their markets which are overshadowed quite often by stations which exist to sell regions rather than communities. Incidentally they are interested only in radio.

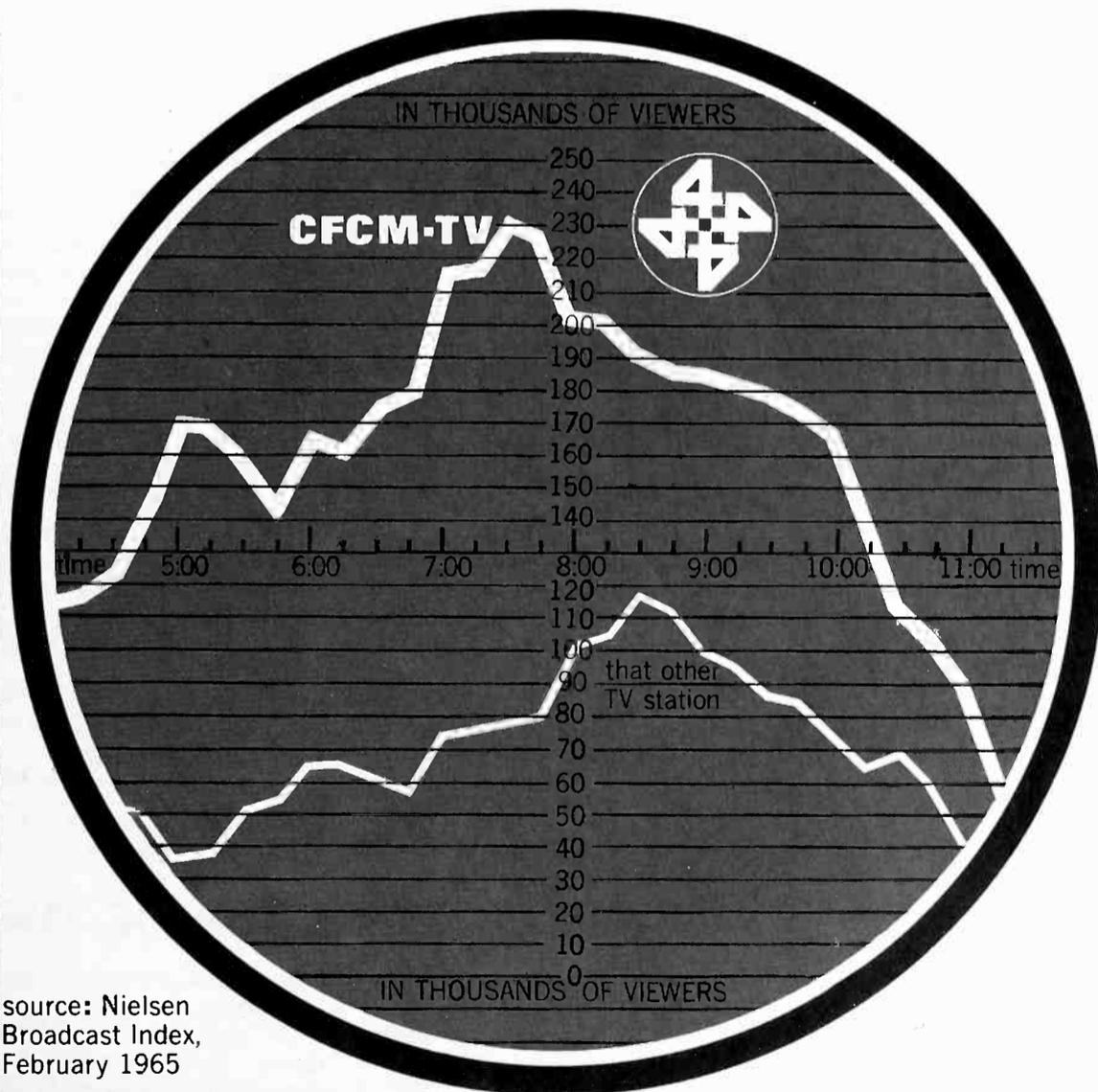
In campaigning for stations to represent, Bev is basing his pitch on the idea that, in a rep's list, most of the salesmen's attention just naturally goes to the larger stations. "It is a plain matter of economics," he says, "so, in order to have something concrete to offer the not-so-large stations, we are specializing in the intermediates, which, because of their local community character, operate in a person-to-person way, as opposed to the broader but far less intimate programming tactics of the 50 kilowatt giants."

Having known Bev, who is now 38, since, as a Spitzer & Mills junior Joe age 17, he used to sneak up to the *Broadcaster* office between errands, I can say he brings along 22 years of active experience with S & M, Young & Rubicam, All-Canada, CFCF Montreal and his own Quality Broadcast Sales, the immediate forerunner of Group One. Between the duties these jobs entailed, he sold himself in 1956 to Mary Goletz, then time buyer for Stanfield, whom he persuaded to change her name to Mary Martin, and switch her buying from time to groceries for themselves and now for Randy (7) and Melissa (3).

With him, in the new venture are Leigh Kelk, 23, and Doug Newell, 24, both with agency and selling experience. Doug is in the Toronto office and Leigh is in Montreal.

Group One is a subsidiary of

AVERAGE WEEKLY AUDIENCE BY THE 1/4 HOUR AFTER HOUR AFTER HOUR AFTER HOUR IN QUEBEC CITY ■ CANADA'S 7th LARGEST MARKET ■



source: Nielsen Broadcast Index, February 1965

REPS: STEPHENS & TOWNDRON, VANCOUVER - A. J. MESSNER & CO. Ltd., WINNIPEG
HARDY RADIO & TELEVISION, TORONTO & MONTREAL - FORJOE-TV, Inc., NEW YORK

WITH AN ANNUAL BUYING POWER OF \$915,758,000.

Télévision de Québec (Canada) Limitée

Say You Saw It
in
THE BROADCASTER

Satellites vs. local stations -- the future?

You didn't need a program to know it was CBC day at the Canadian Broadcast Executives Society luncheon, June 9, at the Park Plaza Hotel, Toronto.

Head table guests included such CBC personalities as Earl Cameron, Adrienne Clarkson, Tommy Hunter, Juliette, Max Ferguson and Bruce Marsh. Folksingers Malka and Joso entertained during the meal; the guest speaker was James P. Gilmore, vice-president of planning, CBC, and the entire cast of the satirical revue show, *Nightcap*, presented a humorous skit on *The Future of Broadcasting*.

This was also the title of Gilmore's address, and the main topics he discussed were the imminent changeover to color television and the future of satellite communications.

Gilmore foresaw the day when even the remotest community in northern Canada could pick up satellite transmissions with relatively simple equipment; either by an inexpensive rebroadcasting unit, or by home TV sets alone.

He said that development would not be an entirely pleasant one

for broadcasters, as direct broadcast satellites would do away with the need for local stations, unless they proved their worth by telecasting strictly local content of high quality.

"All the hardware for these satellites is known and can be constructed. With it the viewer in his living room may soon be able to select the program of his choice, in the language of his choice; that is, if the nations get together to do it right," he said.

Looking at the present day operations of the CBC, Gilmore said of the 700 broadcasting stations in Canada, radio and TV, English and French, over 450 were CBC, or affiliates. He said the radio network now reaches 97 per cent of the population, and the TV network coverage is approaching 95 per cent. He felt this was quite an accomplishment in a country 4200 miles across, and said it will be "tough to extend any further."

Regarding the color changeover, Gilmore said the CBC is converting 12 large transmitters, with all their teleciné and tape equipment. The delay centre in Calgary is being completely overhauled to handle Central, Mountain and Pacific operations in color and new consolidated studio color plants are slated for Vancouver, Winnipeg, Toronto, Ottawa and Montreal. Some of the sites have been chosen. He said *Place Radio-Canada* in Montreal, with nine TV studios and 25 radio studios, with shops, offices, maintenance and control facilities will be the most modern of its kind in the world.

Also in television, Gilmore said the CBC is working on small transmitters, called *Frontier Coverage Packages*, which will accommodate a cartridge-type videotape package

in four hour units. These would be supplied to remote areas by aircraft, and could be activated by simply pushing the on/off switch.

"We are giving this program considerable priority as it will pre-date the need for network distribution in difficult areas on the frontiers of Canada," Gilmore said.

Frontiers of space

The other frontiers Gilmore spoke about were the frontiers of space, and satellite transmission, a field which he said was "going onward and upward in a manner which will astound us all."

"Satellite communications started with the space vehicles known by their code names, *Echo*, *Syncom*, *Telstar* and *Early Bird*. The *Echo* type was simply a metal reflector, which if positioned correctly could bounce a signal between horizons. *Telstar* was more sophisticated, and had *mutual visibility*, that is, at some points in its orbit it could see the shores of two continents at once. The *mutual visibility* period for transmission from Europe to America was about 20 minutes. However, for uninterrupted service, the synchronous *Early Bird* unit, stationed 23,500 miles above the earth, with solar batteries, is rotating at the same speed as the earth and thus appears synchronized," Gilmore said.

He said the *Early Bird* was a real breakthrough in satellite communication and more satellites would be placed over the central and western U.S.A., Hawaii, Japan, Asia and India, forming a worldwide network. Another is to be placed over the Caribbean as part of Comsat's next project.

Gilmore said it is obvious that these satellites will replace microwave and coaxial cable networks,

and such a system was proven theoretically capable, at a meeting he attended in Washington of 150 RCA and NBC executives, with Comsat.

Politics via space

He foresaw the day when all the world's political, religious and economic leaders will get up at the same time to talk to each other via satellite television.

"And after what we have seen in the last few days of *Surveyor's* direct transmissions from the moon, does anyone here hesitate to speculate that there will soon be broadcasting from the planets?" Gilmore said.

The *Nightcap Revue* featured Vanda King, Billy Van, Al Hamel, June Sampson, Bonnie Brooks and the Guido Basso band. The skits poked fun at *Front Page Challenge*, Earl Cameron, Pierre Berton and others, especially the CBC. In the last cameo, an actor in German dialect and uniform sang an ominous warning, "Today the CBC covers Canada - tomorrow the world!"

BEAVER AWARDS AT CBES

This paper's Beaver Awards for Distinguished Service to Canadian Broadcasting for 1965 will be presented at the July 7 lunch of the Canadian Broadcast Executives Society at the Park Plaza Hotel, Toronto. Also featured at this meeting will be Dr. Nat Winston, country music ambassador from Nashville, who will combine speaking, banjo-playing and mental health in a presentation entitled "What's So Great about Country Music?"



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H. Gordon Love

Prairie stations honor pioneer broadcaster

As a pioneer broadcaster in the news field, H. Gordon Love of CFCN Calgary, was honored this month by the news directors of radio and TV stations of the three prairie provinces at the regional meeting in Calgary of Broadcast News Limited and the Radio and Television News Directors Association (RTNDA).

Mr. Love was presented with an inscribed silver tray by Les Edwards, CFQC Saskatoon, who said, "Mr. Love's leadership and support over the years was an important contribution to Canada

through the free flow of news and information."

He said under Mr. Love's leadership, CFCN made the first commercially sponsored news broadcast in Canada April 1, 1935.

Mr. Love has been president of Broadcast News since 1963, and was a vice-president since its formation in 1953 as the broadcasting arm of The Canadian Press. He entered broadcasting in 1922 and has been president of CFCN since 1931.

Thirty newsmen from Alberta, Saskatchewan and Manitoba attend-

ed the conference and discussed newsroom techniques and operations.

Entering into the panel discussions conducted during the meetings were Grant Kennedy, CKCK Regina; Stan Weiler, CHAT Medicine Hat; Arthur Dixon, Speaker of the Alberta Legislature; K.R. McIver, Calgary Police Chief; and Brock Hammond, public relations, British American Oil Company.

Guest speaker at the luncheon was Yves Jasmin, director of public relations for Expo '67.

First close-ups of moon surface seen by millions of home viewers

Communications history was made on June 2, at 2:55 am, with the first live showings on network color television of photographs transmitted by the American *Surveyor I* satellite, direct from the moon.

The first close-ups of the moon's surface began arriving at the Jet Propulsion Laboratory in Pasadena, Calif., only 35 minutes after the spacecraft had landed and were seen by millions of home viewers at the same moment as viewed by the scientists who made them possible.

Portions of the first moon pickup were also fed by *Early Bird* satellite to Europe, and seen by viewers of Eurovision's TV network.

The NBC network reports that it gave the most extensive coverage of the *Surveyor* space feat, a total of six hours and 37 minutes of TV programming in all. Starting at 1 am, the coverage included all 13 of the 200-line moon photos. Returning to the air after a lull at 5:30 am, NBC then showed all 131 of the 600-line "high resolution" pictures that followed. CBS shared common coverage with NBC from 2:00 to 4:00 am and 8:00 to 9:00 am. CBS reported it gave three hours of coverage in all and ABC presented briefer reports, plus a half hour special.

In Canada, the CBC network carried most of the CBS material

with linking reports by newsman Kingsley Brown in the Toronto studios. CBC commenced at 2:00 am, with the pooled coverage from Pasadena, later did a half hour wrap-up special in the afternoon. The CTV network used CBS clips on its regular newscasts.

Viewers saw the excitement at the Jet Propulsion Laboratory as the spacecraft made a highly successful landing only 36 feet from its target at 2:17 am. Television also covered the operations which sent commands to the *Surveyor* to activate its cameras. Dr. Albert Hibbs, JPL pool television reporter, provided a running description of the landing and the pictures as they arrived. At 5:34 am, the first of the higher quality, 600-line close-ups arrived. (They were of "higher resolution" than home television pictures which scan at 525 lines).

ABC carried an exclusive interview with Dr. William H. Pickering, director of the JPL. He was asked the significance of *Surveyor's* success in relation to the overall moon program.

"It is now quite clear that we can land on the moon without going through the crust. The *Surveyor* technique of landing will be used in the *Apollo* program, expected to land astronauts on the moon in 1968," Dr. Pickering said.

The pictures were transmitted back to earth by the slow scan method from a TV camera mounted in the spacecraft that can turn a full 360 degrees and look up or down. It uses an automatic focusing device and a sensing gadget that opens the lens to the correct F-stop. It also contains three filters—clear, colored and polarized. All the systems are automatic or will work on ground commands.

"Jack" Fry heads Erwin Wasey in Canada

John T. "Jack" Fry has been named general manager for Erwin Wasey of Canada Ltd., and will be in charge of both the Toronto and Montreal offices of the advertising agency.

The appointment was announced by Marvin Corwin, president of Erwin Wasey, Inc., New York, who said Fry will assume his new duties immediately.

Fry was born and raised in Toronto and was named a vice-president of the agency in 1964 after joining the company the year before.

VERSATILE ANNOUNCER-OPERATOR WANTED

Should be able to pronounce French names; ready to accept challenge of working in highly competitive market. Aggressive station. Apply to:

H. Delorme, Manager,
CKTS Eastern Townships Radio,
Sherbrooke, Quebec

Want a Man? Want a Job?

TRY A SMALL AD in

Canadian Broadcaster

Rothmans maintain confidence with \$2 million radio budget

Rothmans of Pall Mall, Canada, Ltd. have budgeted almost \$2,000,000 for radio advertising in Canada for the fiscal year beginning July 1.

This total will make Rothmans by far the biggest spender for radio time and does not include production costs or talent fees. It is made up of newscasts and run-of-schedule spots. They will also spend more than \$250,000 on a heavy nine week-end summer campaign on over 120 stations across the country. (The Radio Sales Bureau says Rothmans were fourth in national business in 1965 with \$905,858 radio expenditures.)

The Rothman account is handled by F. H. Hayhurst, Toronto and

David McMaster is the account executive.

David Broome, Rothman's advertising manager, says Rothmans have always been keen on radio and it has always worked well for them. Concentrated campaigns have always increased sales, he says, and Rothmans have a good rapport with the stations and their personalities and spend considerable time at each local station in order to get to know the broadcasters and their listeners.

"Rothmans feel that although BBM and other research groups can give you the facts and formats of stations across the country, to really know the markets locally, there is no substitute for actually going there," Broome said.



CHLT TV

channel 7

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One of North America's Most Powerful Television Stations

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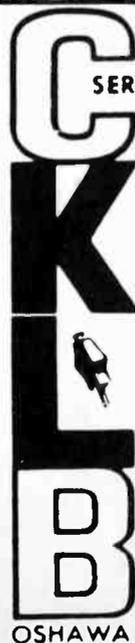
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AN IMPORTANT MARKET

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★ Surging wages mean more sales for your product

★ CKLB reaches this buying power 24 hours a day

"YOUR KL RADIO" MAN HAS ALL THE FACTS

CKLB-AM 1350 KC
10,000 Watts

CKLB-FM 93.5 MC
14,000 Watts



For Further Information Contact:

LORRIE POTTS & CO.

TORONTO 921-8951 MONTREAL 845-6448

**WILL HOLD CONFERENCE
ON BROADCASTING
IN NEWFOUNDLAND**

Whitaker lists eight criteria for effective radio

Imagineering—the product of engineering and imagination was a new hybrid term coined last month by Denny Whitaker, president of the Radio Sales Bureau, in his address to the Retail Council of Canada, meeting at the Inn on the Park, Toronto.

"Today's effective radio sales message must be engineered, that is, machined to fit your market; it must sparkle with imagination, daring and originality," he said. He used the new word *Imagineering* as a substitute for the abused and overworked phrase, creativity.

He told the retailers to employ specialists who could make the most of their radio buy, in the same way they use professional help before venturing into the print media.

"An *Imagineer* can bring your selling message into reality and attain the marketing objectives which have been set for it," he said.

Eight criteria for effective radio

He cited a broad-scale study of radio commercials undertaken in 1964 by Daniel Yankelovich Inc., for the ABC Network in the United States, that listed eight criteria or elements that must be present if a commercial is to be fully effective. He said these elements were:

- 1. The commercial must convey to the listener some meaningful information about the product.
- 2. It must stimulate a wide range of positive associations toward the product.
- 3. It must match whatever preconceptions the listener has about the product.
- 4. It must make the listener see himself in the situation depicted.
- 5. It must avoid offending or alienating the listener.
- 6. It must not bore him.
- 7. It must not arouse feelings of suspicion or distrust.

- 8. It must not distract the listener from the point of the sales message.

Whitaker said seven out of ten radio commercials do not meet all of these requirements.

He told the retailers they should include radio in their advertising budgets, because radio was *big*.

"In terms of total circulation and penetration it is far and away the biggest of all advertising media. Virtually every household is radio-equipped and the national average is three sets per house. Then car radio is almost a medium by itself," Whitaker said.

He said three million car radios in Canada account for almost 25 per cent of the total and reach people at a time when no other medium can claim their attention or influence their decisions.

"Mobile radio gets through to them when they are in a buying mood on the way to the shop," said Whitaker.

Comparing penetration of U.S. and Canadian radio, Whitaker said there were vast differences all in Canada's favor. He used Washington and Toronto, two cities of about equal size, as an illustration.

"Washington has 26 radio stations and Toronto has eight, so there is not the fragmentation of audience here. One announcement on two Toronto stations during the breakfast period will deliver the same audience as the nine top stations in Washington, and it would cost 50 per cent less," he said.

Whitaker said RSB has the biggest library of radio commercials in Canada and the skilled personnel to aid potential radio advertisers without cost or obligation.

"And if you are based in a distant part of Canada, we will put you in touch with our RSB member station in that area, where you will receive care, attention, and *Imagineering*."

Bradley-Vale buys Meltzer

A five year old Canadian advertising agency has been purchased from its parent U.S. company, and re-named Bradley-Vale Advertising Limited.

Formerly known as Richard N. Meltzer Advertising (Canada) Ltd., the agency has 20 accounts including O. P. W. Paints; A. G. Spaulding & Bros Ltd. and Brinton Carpets Limited.

Two Canadians, John Bradley, a former senior reporter for the *Toronto Telegram* and *Toronto Daily Star*, and George P. Vale,

former vice-president of Paul Phelan and Perry, formed the new agency.

Bradley had been directing operations for Metzler in Canada and Vale joined in February to add his experience in broadcast management, gained as a radio-TV director and station manager.

The new agency has recognition with all media associations and offices in Toronto and London, England. President Bradley expects to announce a number of new accounts shortly.

WATSON TO ABC FILMS

Melvin T. Watson has joined ABC Films in Toronto as manager of network sales for the Canadian division. He will work in co-operation with Bill Hannah, manager of station and group sales, at the

ABC (Canada) offices on Carlton Street, Toronto.

Watson was with the CBC for six years and served as sales manager of national selective TV sales. He has also been an account executive with KVOS-TV Vancouver.

N. J. PAPPAS AND ASSOCIATES

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Montreal 29, Quebec
Cable: Pappaco

Want a Man?

Want a Job?

TRY A SMALL AD in

Canadian Broadcaster

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS  SHOWS

TORONTO
433 Jarvis St.

WINNIPEG
171 McDermott

An international conference on the use of broadcasting and electronic aids in education has been announced by Premier Smallwood of Newfoundland.

The conference will take place in St. John's in late August or early September and is the result of discussions by Mr. Smallwood with Dr. Andrew Stewart, chairman of the BBG; Don Jamieson, president of Newfoundland Broadcasting Company; Newfoundland Education Minister H. R. Earle, and others.

Jamieson, whose company operates CJON radio and television and other stations in the island province, has been asked to organize the conference.

Premier Smallwood said there is an enormous need to increase and speed up education by the electronic media, especially in Newfoundland, and he is extending invitations to technological schools and colleges in Canada, the U. S., Britain and other countries.

"I am also anxious to have the CBC play an important part in this conference, and hope to make it the most comprehensive of its kind ever held anywhere," Mr. Smallwood said.

He hoped also Newfoundland would become a pioneer in this entire field.

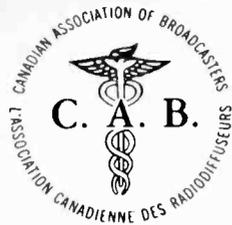
SCREEN GEMS PROFITS HIT \$70 MILLIONS

Screen Gems, Inc., New York, the world wide communications and distribution organization, reported record earnings of \$70,570,000 for the nine month period ending March 30, 1966. Earnings were \$51,374,000 for the comparable period the year before.

President A. Schneider reported profits were \$3,849,000 or 96 cents per share in the period compared to \$3,345,000 or 84 cents per share the year before. The per share calculations were adjusted after a five-for-four stock split in December, 1965.

Schneider said the increase in the number of outstanding shares in this period was due to Screen Gems employees exercising their stock options. Shares outstanding were 3,966,250 in 1965 and now stand at 4,002,063.

Screen Gems activities include television production, distribution, broadcasting, commercials production, music publishing, records, product licensing and audience and consumer research. The stock is traded on the American Exchange.



ognition . . .

The Canadian Association of Broadcasters is proud of the recognition its CAB Program Exchange is receiving as a useful vehicle in the promotion of Canadian programming – useful to the public, to the performers and also to the private broadcasting industry itself, in helping it discharge its responsibilities to Canadians.



Gerry Acton, Manager of the Program Exchange of the Canadian Association of Broadcasters.

Dr. ANDREW STEWART, chairman of the Board of Broadcast Governors, the government-appointed body charged with regulation of the broadcasting industry, says: "I am most happy to take this opportunity to endorse the excellent work which is being done by the CAB Program Exchange. The contribution, through the distribution of programs, particularly from the larger stations to the smaller stations throughout the country, serves the national purpose, both in extending communications among Canadians and in distributing our talent resources right across Canada."

ROBERT M. FOWLER was highly critical of most facets of broadcasting in the 1965 report of his Committee on Broadcasting, but, regarding the Program Exchange, he said: "One worthwhile initiative in private radio deserves mention. This is the program exchange system initiated by the Canadian Association of Broadcasters, in which more than 140 stations (now more than 167) participate. Not only does this promote Canadian program distribution, it also occasionally encourages the occasional distribution of high-quality foreign programs.

CANADIAN BROADCASTER, independently-owned and operated trade publication covering the whole field of Canadian broadcasting, this year awarded the CAB Program Exchange a Beaver Award for "distinguished service to Canadian Broadcasting", for the program series "Let's Ask the Doctor", produced in co-operation with the Canadian Medical Association, and also for its participation in a joint CAB-CAPAC project resulting in the sale of nearly 2,000 record albums made by Canadian artists.

PROGRAM EXCHANGE
of the
CANADIAN ASSOCIATION OF BROADCASTERS

*Another example of Canadian Private Broadcasting
at work for Canadian National Identification*



recognition . . .

The Canadian Association of Broadcasters is proud of the recognition its CAB Program Exchange is receiving as a useful vehicle in the promotion of Canadian programming — useful to the public, to the performers and also to the private broadcasting industry itself, in helping it discharge its responsibilities to Canadians.



Gerry Acton, Manager of the Program Exchange of the Canadian Association of Broadcasters.

Dr. ANDREW STEWART, chairman of the Board of Broadcast Governors, the government-appointed body charged with regulation of the broadcasting industry, says: "I am most happy to take this opportunity to endorse the excellent work which is being done by the CAB Program Exchange. The contribution, through the distribution of programs, particularly from the larger stations to the smaller stations throughout the country, serves the national purpose, both in extending communications among Canadians and in distributing our talent resources right across Canada."

ROBERT M. FOWLER was highly critical of most facets of broadcasting in the 1965 report of his Committee on Broadcasting, but, regarding the Program Exchange, he said: "One worthwhile initiative in private radio deserves mention. This is the program exchange system initiated by the Canadian Association of Broadcasters, in which more than 140 stations (now more than 167) participate. Not only does this promote Canadian program distribution, it also occasionally encourages the occasional distribution of high-quality foreign programs.

CANADIAN BROADCASTER, independently-owned and operated trade publication covering the whole field of Canadian broadcasting, this year awarded the CAB Program Exchange a Beaver Award for "distinguished service to Canadian Broadcasting", for the program series "Let's Ask the Doctor", produced in co-operation with the Canadian Medical Association, and also for its participation in a joint CAB-CAPAC project resulting in the sale of nearly 2,000 record albums made by Canadian artists.

PROGRAM EXCHANGE
of the
CANADIAN ASSOCIATION OF BROADCASTERS

*Another example of Canadian Private Broadcasting
at work for Canadian National Identification*

Privates spend \$2.5 million on Canadian talent

"Private broadcasting must serve the public, to get and keep its audience; there is no other way for it to stay in business," said Jean Pouliot, president of the CAB, in an interview with CFRB's Betty Kennedy, last month.

Pouliot was in Toronto to accept an award from the Variety Clubs, on behalf of the CAB, as a token of appreciation for funds raised through CAB stations during the recent tour of Prince Philip.



Photo by Alex Groy

J. J. Fitzgibbons Jr. (left), vice-president of Variety Clubs International, presents CAB president Jean Pouliot with a plaque registering the club's appreciation of the co-operation afforded by the CAB member stations prior to and during Prince Philip's visit to Variety Village.

When Betty Kennedy asked Pouliot how he would envisage a one man or one group control of broadcasting in Canada, as suggested by the Fowler Committee report, Pouliot said, "It would be like giving J. Alphonse Ouimet,

president of the CBC, the additional functions of running the Board of Broadcast Governors."

He likened the system of "directives from the top" to that used in totalitarian countries, and said in the last ten years, radio had become more Canadian in content, more a service organization, more lively and up to date without any new regulations from a governing body.

"They have been so busy telling television what to do that radio has gained great public acceptance and Canadian content without regulations, or the need for them," Pouliot said.

He described the CAB as a trade association encompassing about 95 per cent of private broadcasters in Canada, representing an industry that is more regulated than most, and providing a spokesman to the BBG and Government that "was quite busy protecting the interests of our members and the public."

Mrs. Kennedy asked Pouliot to comment on Fowler's contention that private broadcasters don't do much for Canadian talent.

"Fowler noted that private stations spend about two and a half

million dollars a year on Canadian artists and talent. He divided this by the number of stations, and by the number of days in the year, and came up with the very low figure of only \$110 a day. Using the same system, TV's annual profits work out to about \$125 a day, which means we spent almost as much on talent as the total amount of our profits," Pouliot said.

He went on to show how Fowler had not included on-air station personnel, record sales and promotion, or the CAB gift of \$125,000 to the Dominion Drama Festival as expenses involved for Canadian talent.

"It should not be measured only in terms of money actually paid to part-time artists or talent, for they benefit in many other ways, indirectly," he said. He told Betty Kennedy she would not be considered Canadian talent unless she went to another station for a guest appearance, if that sort of reasoning was used.

Pouliot said very few Canadians listen to U.S. radio stations and our own stations, with open line, news, interviews and comment-type shows now made our radio over 80 per cent Canadian in content.

Ampex-7000 provides instant screen tests

Over 200 actors were tested for the 15 principal roles in a new full-length feature movie, using closed circuit television, last month.

Secter Films of Toronto employed the novel instant screen tests using the new Ampex Home Videocorder 7000, for the casting of the film, *The Offering*, to be shot in Toronto in July.

David Secter, the youthful producer-director, called the process revolutionary and said he was

able to tell how each of the actors would appear on the screen and thus finalize the casting the same day.

Speed was imperative as Secter left three days later for the Cannes Film Festival, where his first feature, *Winter Kept Us Warm*, was the only picture in English selected for the *Critics' Week* section of the festival. (Secter produced the film at the University of Toronto.)

The Offering traces a two-week infatuation between a young stage-hand at the Royal Alexandra Theatre in Toronto and a Chinese girl in a touring Peking dance troupe. One of the features of the film will be the recreation of a Chinese opera. The film will run 90 minutes and Secter expects to release it in September.

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AUDREY STUFF

Then there's the gal who was so dumb she thought a bustop was a way-out brassiere.

DEFINITIONS DEPARTMENT

Radio is like sex. It has a lot going for it. It's getting more popular every day. People enjoy it on picnics, in cars and in every room in the house. You can take it with you and even when it's bad, it's still pretty good.

Denny Whitaker
RSB President

STRICTLY FILLER

She didn't want the low budget part anyhow, but she bore the taunts and jibes of the producer for the first three hours of the rehearsal. Then, when she could take no more of it, she flounced out of the studio, muttering "all irk and no pay."

REGARDING COLOR

It is more blessed to transmit than to receive.

J. P. Gilmore
CBC Vice-president
CBES Lunch speaker

REGARDING THE CBC

I am speaking from a prepared text. It is a wise CBC executive who scripts his remarks these days.

-Ibid

FIRST THINGS LAST

This space was reserved for a merry quote from the TV Bureau, but they're too busy dreaming about color to worry about hum-drum things like copy.

HANDSOME IS...

One reason why some performers are given to clamping up and never opening their mouths when they are out socially, is that they have so much to be modest about.

PAN MAIL

Sir: Your corny and sometimes lewd jokes are written to appeal to morons, imbeciles and the lowest of minds.

-:Virginia
(You said it Virginia. -:Ed.)

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CKDH—Amherst

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