

We Try to Please
All of Our
Viewers

Most of the Time.

We'd Like to
Please All of Our
Viewers

More of the Time

CFCH-TV

Channel 10—North Bay, Ont.
Channel 3—Temiscaming, P.Q.
Channel 6 (Cable)

We're asking you to speak up and let us know how YOU feel. At CFCH-TV, we are interested in the opinions and comments of our viewers. Your assistance in helping us to arrange for better programs in the future, will be appreciated. We invite your comments, criticisms or praises, regarding any program, by filling out this questionnaire and mailing to CFCH-TV, Program Survey, Box 1000, North Bay, Ontario.

TYPE OF PROGRAM	Too Many on CFCH-TV	Not Enough on CFCH-TV	Just Right	COMMENTS
Local Panel Shows				
Sports				
Children's Shows				
News and Information				
Local Entertainers				
Women's Programs				
Religious Programs				
Movies				
Detective Shows				
Musical Shows				
Comedy Shows				
Drama				

All information received will be handled and tabulated on a confidential basis. No names, addresses or names of individuals will be published in any manner. We will compile and assemble the results of this survey, and include a program on CFCH-TV when this has been completed. If you wish to participate in such a program, please sign below.

NAME ADDRESS

PROGRAM TITLE Like Dis Like COMMENTS

MARCH 1970

- *Hymn Sing
- Sacred Heart
- Speak of Many Things
- County Fair
- Today at Noon
- Living World
- News at Noon
- *Search for Tomorrow
- Matinee Movie
- Round 'n' About
- *Take Thirty
- *Edge of Night
- *Galloping Gourmet
- *A Place of Your Own
- *Swingaround
- *The Banana Splits
- *The Marbles
- Kidstuff
- Square Knights of the Round Table
- Dick Van Dyke Show
- Bush Beat
- Cathedral of Tomorrow
- *Tracks Around the World
- *This Land of Ours
- Focus
- Challenge
- Cartoon Caravan
- Marvel Super Heroes
- Beatles
- Family Finders
- *Fabulous World of Skiing
- *Championship Curling
- *Bugs Bunny & Road Runner
- *Wonderful World of Golf
- Walt Disney
- *Tommy Hunter Show
- *My World & Welcome To It
- Ed Sullivan
- *Weekend (Sunday 10 p.m.)
- *Nation's Business
- Weekend Report (News)
- Under Attack
- Evening Report (6:00 p.m.)
- Mannix
- Governor and J.J.
- *Front Page Challenge
- *Name of the Game
- *Man Alive
- *CBC News
- The 11:20 (Local News)
- Andy Williams
- Ghost & Mrs. Muir
- *Red Skelton
- McQueen
- *The Bold Ones
- *Man at the Centre
- Mod Squad
- Pig 'n' Whistle
- *Green Acres
- *The Manipulators
- Adam 12
- Tom Jones
- Doris Day
- *Bill Crosby Show
- Dean Martin Show
- *Thursday Night
- Hawaii Five-O
- Julia
- *Laugh-In
- Movie of the Week (Fri. 9 p.m.)
- *Nature of Things
- Vic Virgili Show
- *Beverly Hillbillies
- Nanny & the Professor
- *NHL Hockey
- *Provincial Affairs
- The Late Shows

A chance for
viewers to say
what they want
...and they did!
See story on page 9

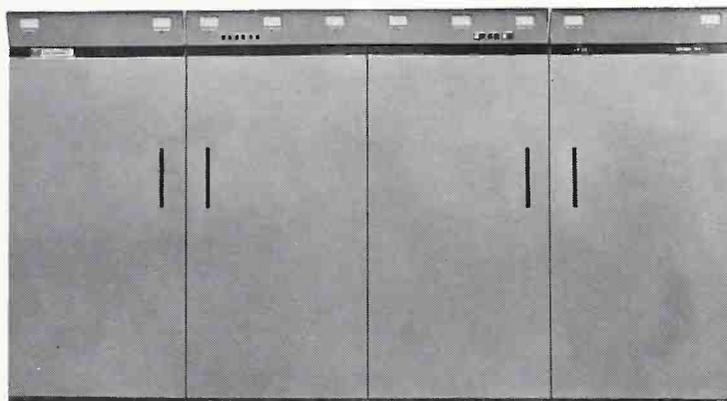
* CBC Network Origination

This Questionnaire Paid For By CFCH-TV In the Interest of Our Viewers

For the ultimate in quality AM transmitters... look and listen to Gates

BC-10H. 10 kW. Only 5 tubes. Makes maximum use of solid state technology. Only 15.4 square feet of floor space required.

BC-5H. 5 kW. Power amplifier efficiency approaches 90%. Dependable ceramic type 3CX2500F3 triodes employed in modulator and PA stages.



VP-50. 50 kW. Lowest tube cost of any 50 kW model. Low power consumption—only 125 kW at 100% modulation. Solid state low level circuitry.



BC-1G. 1 kW. Heavy-duty 833A power amplifier and modulator tubes. Convection cooled dummy antenna. Power reduction to 250 watts. All components are easily accessible.

Gates offers the ultimate in quality AM transmitters to satisfy every broadcasting need. For more information on these or any of our many other AM transmitters, write today. Gates Radio Company (Canada), A division of Harris-Intertype (Canada) Ltd. Montreal office: 212 Brunswick Blvd., Pointe-Claire, Quebec. Toronto office: 19 Lesmill Road, Don Mills, Ontario.

HARRIS
INTERTYPE
CORPORATION

GATES

"PRIVATE BROADCASTING and the COMMUNITY"

44th Annual Meeting

THE CANADIAN ASSOCIATION OF BROADCASTERS
L'ASSOCIATION CANADIENNE DES RADIO-DIFFUSEURS

April 10, 11, 12

Chateau Laurier Hotel, Ottawa, Canada

Thursday, April 9 6:00–8:00 p.m. President's Reception –Drawing Room
(All delegates and guests welcome)

Friday, April 10 9:30 a.m.-5:00 p.m. COMMUNICATION IN THE '70s –Adam Room
Open Meeting A seminar to provide exciting, provocative dialogue between
broadcasters and a group of outstanding and articulate Canadians.

PRIVATE BROADCASTING

- Relevant or irrelevant today?
- Imagination and Experimentation – how much is enough?
- Criticism and Regulation – objective, destructive, necessary, unnecessary?
- John Q. Public – Pampered or Ignored?

Saturday, April 11 9:30 a.m.-5:00 p.m. MASS MEDIA AND SOCIETY –Adam Room
A fundamental discussion about the kind of society we now live in . . .

- General disorder in our society
- Violent and non-violent dissent
- Turmoil and unrest in universities
- Changing values and morals
- Quiet majority vs. articulate minority
- The generation gap
- The Canadian "rebel" decrys U.S. influence in Canada but shows total lack of concern about Canadian issues – involved instead in U.S. problems
- North American obsession and fear of youth
- Balance between "good news" and "depressing news"

. . . the degree and extent to which mass media have contributed to it –what, if anything, mass media can do about it.

COME PREPARED TO TALK – TO, ABOUT AND FOR PEOPLE

12:00 Noon Quarter Century Club Reception –Drawing Room

1:00 p.m. Quarter Century Club Luncheon –Drawing Room

Sunday, April 12 9:30 a.m.–5:00 p.m. Closed business meeting, Members and Associates

6:00–7:00 p.m. Reception –Drawing Room

7:15 p.m. Annual Dinner and Entertainment –Ballroom

Another
Great
Ontario
Market

CJOY

**AM/FM
GUELPH**

Giving you maximum flexibility in your
radio planning

Guelph, in prosperous Wellington County

City population: 53,800

Metro population: 96,800

Retail sales: \$113 million

Food sales: \$29 million

Now represented by

PAUL MULVIHILL & CO. LIMITED

Toronto/363-8814

Montreal/861-7987

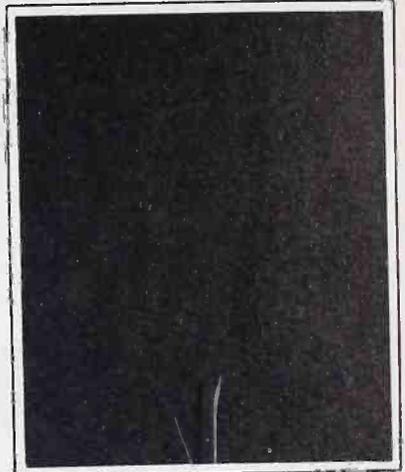


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1970
SPRING DIRECTORY
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 at \$5.00 each.

Broadcaster



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The Coming Estrangement of Advertising and Television

A look beyond the proposed CRTC regulations by
Michael Hind-Smith, Vice-President Media and Broadcasting,
Foster Advertising Limited.

The rapid growth of television over the past eighteen years has been profoundly influenced by its partnership with advertising.

But the thrust of the recently announced proposals of the CRTC for new regulations on Canadian content and advertising seem destined (if not designed) to curtail that partnership. Certainly their immediate effect will be to impair it.

In its press release announcing the proposals the CRTC stated that they are "designed to reduce interruptions in programs for advertising, to separate clearly advertising from programs . . . and ensure that the television viewer will get as much program time as possible consistent with the need of the television industry for advertising revenue."

Behind this lies the tough nationalism coupled with the fierce preoccupation with consumerism of the new technocracy in Ottawa. CRTC is its most articulate exponent and spokesman.

The CRTC may indeed separate advertising from programs. It may, in the process, also separate the viewer from television; advertising from the viewer and therefore television from advertising.

Hitherto, advertising has had little stake in the medium except as a carrier for commercials. Advertisers are not in the television business; they're just in business. Advertising is a method of increasing business. That may be unpatriotic in the CRTC's opinion, but it's neither unreasonable nor irresponsible.

One of advertising's effects on the medium has undoubtedly been a characteristic blandness of programming formats designed to offend no one and to attract as wide an audience as possible. This is particularly true in the home of "foreign content", the United States where government regulation of programming has been more stoutly resisted; and to a lesser degree in Canada where government has always exercised a stronger regulatory authority.

Now government, reflecting a measure of elitism or oligarchy disguised as "the public interest" is seeking to impose new standards of relevance or contemporary significance on the

medium. To quote Vice-Chairman Harry Boyle's revealing speech to an audience in San Francisco:

"We want to safeguard in this country our sense of relation to history and surroundings and simply not be swallowed up in a world of commercial urbanization which is so often exploitation passing under the guise of progress."

In Canada, an increase in Canadian content will principally be met, as the CBC Network already has met it this season, with an increase of "informational" programs. These programs will necessarily, if the CRTC has its way, be designed to appeal to Harry Boyle's cherished "minorities", the disadvantaged in the main, to which television advertising is not normally directed. The programs themselves will reflect the preoccupations of the young socially aware intellectuals. They will predicatably deal with the underbelly of society — poverty, deprivation, abnormality, alienation, pollution and protest.

The consumer society, of which advertising is the spokesman, is to a considerable degree attacked and challenged by these negative preoccupations. The responsible advertiser as a good corporate citizen should properly be concerned and I believe he is. But it will surely take either an extremely altruistic or very short sighted advertiser to accept the invitation to expose his products on programs designed essentially to denigrate them or at least to challenge the consumer society of which they are a part.

This is perhaps an extreme view. And the CRTC may well respond by saying that it is precisely this point of view that it proposes to rid from television.

But there are less extreme situations, which illustrate the basic point.

Take the recent series of Apollo flights to the moon — in the view of many, television's finest accomplishment. What kind of environment does this provide for the advertiser? While it may be beneficial to associate his company's name with man's probe of space, his messages were (properly perhaps) excluded from the climatic and involving moments of

man's first steps on the moon. Moreover, the overwhelming sense of occasion of the Apollo telecasts tended to downgrade the relevance of the commercial message. The viewer could hardly be expected to respond to anything as earthly as his next car or his runny nose!

Even more down to earth is the shocking fact that so caught up were viewers with the program content of November's Grey Cup telecast that the following day only a quarter could remember the names of the companies sponsoring it!

The point is that relevance or interest of the program content has a direct and inverse relationship with the relevance of the commercials.

If there is blame to be attached to the advertiser for the development of the medium, it must be shared by the broadcaster. And shared disproportionately in my view.

While the advertiser is at least plying his business of advertising — and from time to time lending his support altruistically to the stature and growth of the medium as Xerox and other private companies have done — Canadian broadcasters have invited increased regulation by packing the medium with commercials. They have not only decreased the intrinsic values of the medium to the advertiser; they have in doing so invited the stringent regulations which the CRTC has proposed.

But this is the crunch; the essential contradictions of the new regulations.

The CRTC is requiring the advertiser-supported private sector of broadcasting to increase its measure of Canadian produced programs and concomitantly its costs, while at the same time reducing the attractiveness of the medium as an advertising vehicle. The broadcasters are right to be concerned when they ask "Where is the money going to come from?"

There is a glimmer of recognition of the problem in the CRTC's decision to allow advertising in news programs.

"The Commission recognizes that . . . news coverage is costly . . . and the need for extra revenue to finance this form of public service"

But surely the Commission also recognizes that every news operation, either in the United States or Canada, already runs at a loss and this concession, coupled with the requirement for improvement in quality of service, is unlikely to match the uncompensated losses of revenue which the broadcasters will sustain from the proposed regulations on advertising component and Canadian content generally.

Lest this sounds unduly negative, let me add that I think the ingenuity of the advertising business and the communications requirements of new

companies yet unfamiliar with television will find new ways to use the medium. But at the same time, television will suffer an increasing loss of support from the conventional advertiser who helped build it.

The answer? Obviously there isn't a simple one.

The sophisticated advertiser is no longer concerned simply with the much maligned "mass" of the ratings. With the actual and anticipated fragmentation of mass audiences by the additional choices afforded by cable he looks more carefully for demographic targets of potentially receptive customers. But increasingly the advertiser must probe the world of "psychographics" — the influence of program environment on receptivity and response to advertising messages.

He must ask whether Boyle's minorities will be receptive to his messages.

Instead of inviting the advertiser to maintain his partnership with the broadcaster in finding answers to these problems, the CRTC's intent seems to force them apart. If the advertisers do move to other media, is the government prepared to finance two public TV Networks?

Michael Hind-Smith appears to be the only member of the advertising community concerned about the immediate and future implications of the new regulations proposed by the CRTC.

The silence has been deafening. Almost without exception those advertisers and agencies contacted by this publication declined public comment. A typical reaction has been "we prefer to wait and see what final form the regulations take" or "we don't really see how this concerns our business." In some cases we even had to explain what we were talking about. For an industry that makes a great deal of Canadian broadcasting possible not to address themselves, collectively and individually, to the CRTC (either in support of or against the proposed regulations) is incredible. The CRTC needs to be exposed to the broadest possible range of thinking if it is to develop practical regulations that will nurture the growth of Canadian broadcasting. Broadcasting needs advertising and advertising needs broadcasting but unless the advertisers and agencies make their thinking known, they may wake up one day to find that the regulators have rendered radio and television useless as an advertising vehicle. That could be disastrous for both broadcasting and advertising, particularly in an economy based on mass marketing.

WHY DO MORE LISTENERS DIAL CFQC RADIO'S MORNING MEN THAN ANY OTHER RADIO STATION IN CENTRAL SASKATCHEWAN?

INTERVIEWS with interesting and important people... sometimes announced and sometimes it's a surprise guest. But, listeners can be sure of fun with information when Wal 'n' Den are asking the questions.



PUBLIC SERVICE often takes the morning spotlight during blood donor clinics for the Red Cross and many other activities including daily reminders of what's on for the day.



"LAUGHTER is the best medicine" ... and Wal 'n' Den serve large daily doses on Joke Pot, Trader Time and special events like Ground Hog Day!



EDUCATION takes many forms and Wal 'n' Den are always willing to learn. That's why a recent University Fitness study set Wal 'n' Den peddling for education.



COMMUNITY INVOLVEMENT finds Wal 'n' Den lending humor and helping hands in many activities including the annual Ladies Bonspiel Breakfast broadcast.



FOR MORE REASONS THEY'LL TUNE IN TOMORROW!

Represented in Canada by Radio Television Representatives

**CFQC-600
SASKATOON**



The Jaundiced I

by Ian Grant

Earlier this month I was invited to the open house of Ryerson's evening course on broadcasting.

The speaker was none other than the man with a computer brain, the man with the infectious laugh, the smiling, affable fanatical Liberal — Ralph Draper.

Draper for the benefit of those who don't know, has spent the last 20 months away from his employers, Vickers & Benson, acting as a consultant for the CRTC and latterly doing some behind-the-scenes-work for the Senate Committee on Mass Media. During a one-hour talk in which he covered the major aspects of broadcasting, he more than convinced me that if nothing else, he has during those 20 months been completely brain-washed. In fact, he would make a good stand-in for Pierre Juneau — he has the doctrine down pat. After listening to him liberally criticize broadcasters for not living up to their responsibility and the necessity for far more Canadian programs, I could not help, when questions were allowed, plunging in and asking whether or not Canadian advertisers had any

responsibility to support Canadian production?

The answer — “of course not!” Sorry I asked.

He also, on several occasions, made reference to huge profits and the number of broadcasters sunning themselves down south. It makes you wonder if we can expect new CRTC rules against making profit and taking winter vacations.

• • •

An article in the Toronto Daily Star, March 6, reporting Pierre Juneau's testimony before the Senate Committee contained the following:

Asked to comment on how well broadcasters in Canada are living up to the clause in the Broadcasting Act that requires them to serve national unity, Juneau said Toronto newspapers had set an example that Toronto radio stations had failed to match. He said some Toronto newspapers had published “very good articles on the Quebec chansonniers (composers and singers of popular songs) who have been leaders in the cultural revolution of the 1960s in Quebec, but Toronto radio stations appeared not to

have noticed them.

Apart from the fact that it is hard to understand what this has to do with Canadian unity, it is highly unlikely that Mr. Juneau spends his time listening to Toronto stations.

Since that statement I conducted a survey of one station — CFRB (My apologies to the others, but I'm sure the story is the same.)

First of all the Canadian Talent Library has recorded such people as Roger Pilon, Denise Ange, The Contretemps and the Beausejour Choir of Moncton.

CFRB itself regularly plays recordings by such current Quebec talent as Monique Leylac, Mirielle Mathieu, Ginette Reno and André Gagnon.

The last name is interesting. André Gagnon is featured on a newly released Columbia album, “My Four Seasons” with 12 French Canadian pop tunes arranged in a Bach style and recorded in England.

I have only one comment — Pierre you goofed.

• • •

In the dirty rumor department somebody told us that Harry Boyle's books are all published by Doubleday!

• • •

In his Toronto Star Column, March 14, Patrick Scott interviewed Sydney Newman. One statement made by Mr. Newman read as follows:

“If the broadcasters were doing their own jobs the way they should be we wouldn't need a Commission or me to tell them how to do it.”

All station operators, program directors and network heads should be leaping with joy over the fact that Canada has finally found somebody who has the answer for everything.

GROUPE UN QUEBEC

A package of stations on one rate card covering the intermediate markets of Quebec. Averaging over forty thousand listeners per quarter hour in the 7 AM — 9 AM period.

Stations

CFGT — Alma	CKLD — Thetford Mines
CJMD — Chibougamau	CKFL — Lac Megantic
CHVD — Dolbeau	CFDA — Victoriaville
CHLC — Hauterive	CHGB — La Pocatiere
CFLM — La Tuque	CKVM — Ville-Marie
CJSA — Ste. Agathe	CKVT — Temiscaming

Get the facts from

GROUP ONE RADIO LIMITED

Toronto 923-0919

Winnipeg 889-1242

Montreal 849-1303

Vancouver 682-6391



**SKINNER, THOMAS
AND ASSOCIATES LTD.**

50 Holly Street,
TORONTO 7, Ontario

487-7124

CRTC Proposals influence investor activity

Equity markets in North America moved cautiously higher during February. Market sentiment was aided by the first signs of positive steps towards less restrictive monetary policies. Economic indicators such as industrial production index and corporate profits have declined significantly over the last few months, while unemployment has increased notably in both Canada and the U.S. These signs suggest to the stock market that the restrictive anti-inflationary position taken by Washington and Ottawa are approaching their desired course. Since the stock market as a whole tends to discount coming events its recent strength reflects a growing conviction that relaxation of fiscal and monetary restraints may be at hand. The latter has positive implications for common stocks of numerous companies affected by the government's anti-inflationary measures of the past 18 months.

In contrast, Canadian broadcasting stocks, showed superior market performance in 1969 but reversed this market pattern in February, 1970, and demonstrated some weakness. Investor sentiment appears to have been influenced by the announcement in mid-February of proposed new Canadian control requirements for television and radio broadcasters. At this juncture, investors find it difficult to gauge the ability of the industry to adjust to the new requirements without seriously affecting profitability. Investor attitudes may also be influenced by speculation concerning additional CRTC policy requirements.

Bushnell Communications 'A' declined some 16.7% from \$18 to \$15 per share during February. During the course of the CRTC Hearings at mid-month, Bushnell announced an agreement had been reached to acquire CKPM, Ottawa. Towards month-end, Bushnell announced its agreement to purchase Famous Players current 50% interest in Cornwall Cablevision.

Western Broadcasting declined from \$23¾ to \$22, about a 7% drop while **Standard Broadcasting** declined a similar percentage from \$13 to \$12 1/8. There were no news developments affecting individual operations of either company during the month.

Selkirk Holdings advanced from \$15 to \$15½, a 3.3% gain. The market price was undoubtedly buoyed by release of the 1969 earnings report featuring an

earnings increase from \$0.57 to \$0.65 per share. A treasury offering of 300,000 Class 'A' shares was completed during the month.

Southern Press declined 5.2% from \$62 to \$58¾ per share. The company's 50% owned affiliate **Pacific Press** which publishes the **Vancouver Sun** and **Vancouver Province** closed down operations last month due to a bitter labour dispute.

The two equity issues of **CHUM Ltd.** showed divergent market action during the month. The class 'B' shares advanced \$6 3/8 to \$6 7/8. However, the less frequently traded common shares declined from \$6½ to a bid and asked price range of \$5-5 7/8 at month-end.

Maclean-Hunter Publishing declined slightly from \$16 to \$15¼ in the month of February. There were no major news items affecting the company during the

month.

Famous Players declined very slightly from \$13¾ to \$13 during February. Total earnings for 1969 increased from \$0.66 to \$0.82 per share although almost all of the increase was accounted for by capital gains principally involving sale of Muzak operations. Agreements have been signed by Famous Players for the sale of its interests in **Cablevision Medicine Hat**; **Cable TV Limited (Montreal)**; **Laurentian Cablevision (Hull)**; **Skyline Cablevision (Ottawa)**; and **Brockville Amusements**. The first-mentioned CATV interest is being purchased by **Monarch Investments Ltd.** of **Medicine Hat**. The four latter systems are being sold to the parent holding company of the **Montreal Star**. Representatives of the latter organization had earlier confirmed in Ottawa their interest to diversify into electronic media.

Cover Story

Prompted by the CRTC's proposed Canadian content regulations, **CHCH-TV, North Bay**, plunged head first into the raging waters and came up with the revolutionary idea of asking its viewers what they wanted to watch on their TV station.

On February 28, they placed the advertisement shown on our front cover in the **North Bay Nuggett** (circulation 19,000) to find out, in the words of station manager **Reg Carne**, "what our viewers like and dislike, why and what they would rather watch."

At press time the station had received well over 2,000 replies of which more than 70% were signed. While the station's promotion manager, **Bette Moreton**, is still busy tabulating the questionnaires, some of the preliminary results indicate the following:

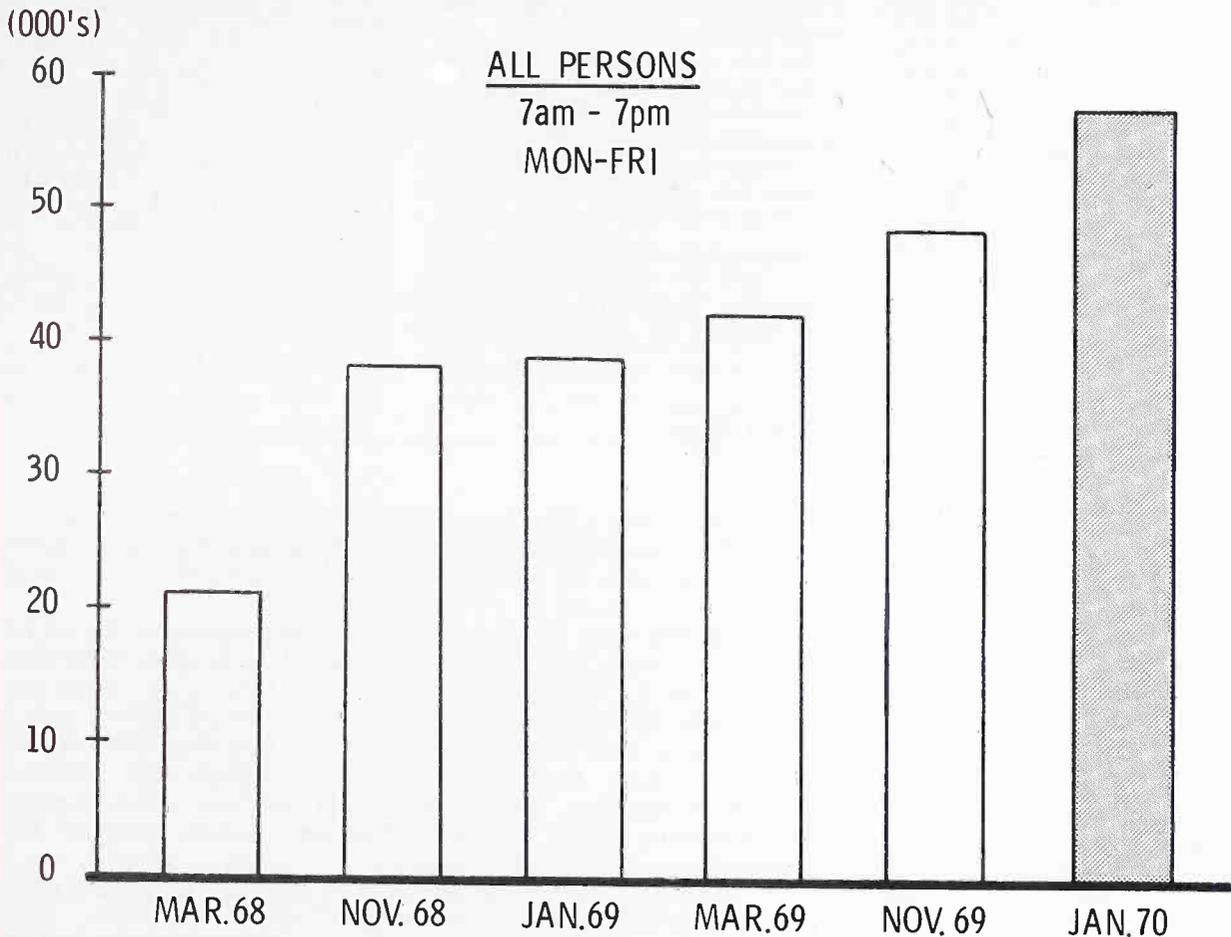
In general the best liked shows of the **CBC** network are the news information and documentary type. All other **CBC** programming came under heavy criticism particularly drama which is labelled as having too much sex, obscenity, bad language, and violence. Most people have a violent dislike for religious programs while the most popular syndicated shows were such programs as "Andy Williams," "Mannix," "Mod Squad," "Hawaii Five-O," "Name of the Game" and "Walt Disney."

While a researcher may argue that the survey was not "scientifically" planned, the tremendous response achieved does indicate that people are interested and concerned. It is to be hoped that **CFCH-TV** will get the results of their questionnaires ready to present to the CRTC in April because it will indicate what the public wants instead of what a handful of civil servants think they ought to want.

MORE PEOPLE ARE TURNING TO

**CFCF
CFQA**

THE TRENDSETTERS



CONSISTENT & SPECTACULAR AUDIENCE GROWTH TREND, SHOWN
HERE IN AVERAGE $\frac{1}{4}$ HR. TOTAL PERSONS IN THE FULL COVERAGE
AREA (BBM)

IN MONTREAL RADIO



Nationally Represented by ALL-CANADA RADIO & TELEVISION LIMITED

NEWSCAST

CAN PROTESTS

The following was issued by the Canadian Association of Broadcasters on Friday, March 20: Commissioner Nicholas Johnson appeared on Tuesday, March 17 before our Senate Committee on Mass Media. Although invitation to do so was issued by that committee and we will take up with it the desirability of inviting non-Canadian witnesses. At the risk of creating international ill-will we nonetheless find it incredible that Commissioner Johnson did not confine his remarks to matters lying wholly within his jurisdiction but became involved in Canadian conditions of controversial nature, thereby necessarily taking a stand on one side of issues current in this country.

We take no exception to Commissioner Johnson expressing on a Canadian platform his opinions about American broadcasting, however denigrating they may be. However, we think it alike rude and offensive when he uses that platform to take a partisan stance on Canadian broadcasting concerning which he cannot have and does not have any wide knowledge.

This causes unnecessary and avoidable damage to Canadian-American relations and is offensive to a substantial body of opinion in this country. We wish to formally register a protest at the course of action taken, and suggest that when high officers of the United States government are invited to appear before public bodies in this country, they refrain from becoming involved in purely Canadian issues.

The Canadian Association of Broadcasters also finds it disturbing that a Canadian body of public enquiry finds it necessary to provide a forum with witnesses from the United States when dealing with totally Canadian matters. Moreover the views of Commissioner Johnson were predictable because of his long record of hostility to the media generally and broadcasting particularly in the United States. We hope that the committee will give consideration to the matter of fairness and balance and therefore accept evidence from an American who is neutral.

IDEAL TOY BOOSTS AD BUDGET

Ideal Toy Corporation in the U.S. has announced the largest advertising and communications budget in its history — a ten per cent increase over 1969 to \$7 million, a jump of more than 50 per cent in three years.

William J. Reese, Ideal vice-president, marketing communications, explained that the company, one of the nation's largest manufacturers of toys, dolls and games, "will have its deepest market penetration" through a heavy television spot campaign in 70 major markets, covering 88 per cent of the nation, with an additional select group of products being advertised in the top 40 markets.

NEW CBC FACILITIES FOR N.B.

The CBC has announced new production and technical facilities for television service in New Brunswick.

S. R. Kennedy, CBC Regional Director for the Maritimes, said the facilities would include the installation of a remote controlled television camera in CBZ Fredericton radio studios in October.

Legislature reports and other news emanating from the provincial capital would be carried in English and/or French by direct microwave relay to CBC television facilities in Moncton for editing. The edited "package" would be relayed later in the same day for transmission over CHSJ-TV facilities in Saint John and also fed through Northern New Brunswick channels at Campbellton, Upsalquitch, Transmission over CHSJ-TV facilities in Saint John will also be fed through Northern New Brunswick channels at Campbellton, Upsalquitch and Newcastle.

Mr. Kennedy said a mobile video-taping unit will also be placed in service in the maritimes in September and will operate on a regular five-day week basis.

A CBC news reporter was also to be assigned to Saint John on a regular basis beginning this spring.

NEW PHONE NUMBER FOR CFTO-TV

Effective immediately, the telephone number of CFTO-TV's Agincourt studios and offices is changing to: 291-9111, in order to provide the fastest most efficient telephone service to all callers.

Their Sales Offices at 111 Richmond Street West will remain as 363-5291.

CKVN FOLDS ALL NEWS FORMAT

Canada's first all-news-information station — CKVN Vancouver has announced it is folding its total-news concept.

Manager M. Ronald Carabine says the station has decided to terminate its experiment in total-information "because of a lack of public acceptance." The experiment began about one year ago.

The station had carried total news or talk shows from 6 a.m. to midnight, with a musical format for six hours between midnight and 6 a.m. daily.

Mr. Carabine said the move will mean the termination of employment for 12 to 15 of the station's 30 newsroom employees, each of whom will receive one month's pay.

He added that effective immediately the station will begin varied modern music programming and that it will broadcast news coverage with five-minute newscasts every half-hour.

NEWSCAST GOODBYE CHET

NBC says it will expand its evening newscast to seven days a week and will replace departing Chet Huntley with John Chancellor and Frank McGee. The changes become effective August 3.

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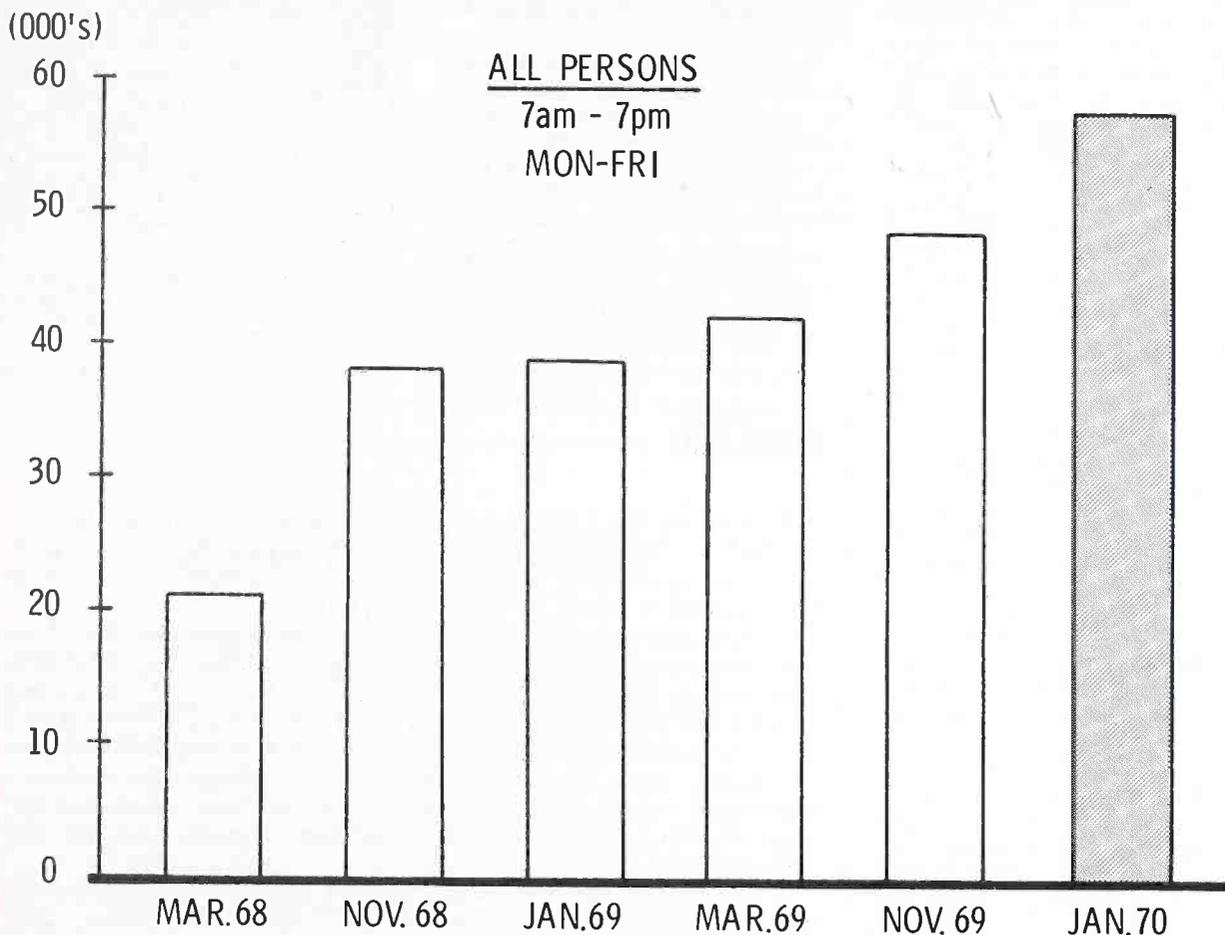
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MORE PEOPLE ARE TURNING TO

**CFCF
CFQA**

THE TRENDSETTERS



CONSISTENT & SPECTACULAR AUDIENCE GROWTH TREND, SHOWN
HERE IN AVERAGE $\frac{1}{4}$ HR. TOTAL PERSONS IN THE FULL COVERAGE
AREA (BBM)

IN MONTREAL RADIO



NEWSCAST

CAB PROTESTS

The following was issued by the Canadian Association of Broadcasters on Friday, March 20: Commissioner Nicholas Johnson appeared on Tuesday, March 17 before our Senate Committee on Mass Media. Although invitation to do so was issued by that committee and we will take up with it the desirability of inviting non-Canadian witnesses. At the risk of creating international ill-feeling we nonetheless find it incredible that Commissioner Johnson did not confine his remarks to matters lying wholly within his jurisdiction but became involved in Canadian conditions of controversial nature, thereby necessarily taking a stand on one side of issues current in this country.

We take no exception to Commissioner Johnson expressing on a Canadian platform his opinions about American broadcasting, however denigrating these may be. However, we think it alike rude and offensive when he uses that platform to take a partisan stance on Canadian broadcasting concerning which he cannot have and does not have any wide knowledge.

This causes unnecessary and avoidable damage to Canadian-American relations and is offensive to a substantial body of opinion in this country. We wish to formally register a protest at the course of action taken, and suggest that when high officers of the United States government are invited to appear before public bodies in this country, they refrain from becoming involved in purely Canadian issues.

The Canadian Association of Broadcasters also finds it disturbing that a Canadian body of public enquiry finds it necessary to provide a forum with witnesses from the United States when dealing with totally Canadian matters. Moreover the views of Commissioner Johnson were predictable because of his long record of hostility to the media generally and broadcasting particularly in the United States. We hope that the committee will give consideration to the matter of fairness and balance and therefore accept evidence from an American who is neutral.

IDEAL TOY BOOSTS AD BUDGET

Ideal Toy Corporation in the U.S. has announced the largest advertising and communications budget in its history — a ten per cent increase over 1969 to \$8.7 million, a jump of more than 50 per cent in three years.

William J. Reese, Ideal vice-president, marketing communications, explained that the company, one of the nation's largest manufacturers of toys, dolls and games, "will have its deepest market penetration" through a heavy television spot campaign in 70 major markets, covering 88 per cent of the nation, with an additional select group of products being advertised in the top 40 markets.

NEW CBC FACILITIES FOR N.B.

The CBC has announced new production and technical facilities for television service in New Brunswick.

S. R. Kennedy, CBC Regional Director for the Maritimes, said the facilities would include the installation of a remote controlled television camera in CBZ Fredericton radio studios in October.

Legislature reports and other news emanating from the provincial capital would be carried in English and/or French by direct microwave relay to CBC television facilities in Moncton for editing. The edited "package" would be relayed later in the same day for transmission over CHSJ-TV facilities in Saint John and also fed through Northern New Brunswick channels at Campbellton, Upsalquitch, Transmission over CHSJ-TV facilities in Saint John will also be fed through Northern New Brunswick channels at Campbellton, Upsalquitch and Newcastle.

Mr. Kennedy said a mobile video-taping unit will also be placed in service in the maritimes in September and will operate on a regular five-day week basis.

A CBC news reporter was also to be assigned to Saint John on a regular basis beginning this spring.

NEW PHONE NUMBER FOR CFTO-TV

Effective immediately, the telephone number of CFTO-TV's Agincourt studios and offices is changing to: 291-9111, in order to provide the fastest most efficient telephone service to all callers.

Their Sales Offices at 111 Richmond Street West will remain as 363-5291.

CKVN FOLDS ALL NEWS FORMAT

Canada's first all-news-information station — CKVN Vancouver has announced it is folding its total-news concept.

Manager M. Ronald Carabine says the station has decided to terminate its experiment in total-information "because of a lack of public acceptance." The experiment began about one year ago.

The station had carried total news or talk shows from 6 a.m. to midnight, with a musical format for six hours between midnight and 6 a.m. daily.

Mr. Carabine said the move will mean the termination of employment for 12 to 15 of the station's 30 newsroom employees, each of whom will receive one month's pay.

He added that effective immediately the station will begin varied modern music programming and that it will broadcast news coverage with five-minute newscasts every half-hour.

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Robert E. Smuck will be an account representative while Grahame Potter will be a writer in the Sales Promotion Creative Department.

Robert Smuck was formerly Sales Promotion Manager of American Motors (Canada) Limited.

Grahame Potter came to Canada in 1961 and subsequently became a copy writer with Simpsons-Sears Catalogue Advertising Department. He formed his own company, Tempo Systems in 1969, designing and producing environment systems.

CAAB STUDYING CONSUMER ATTITUDES

A pilot study of consumer attitudes, commissioned by the Canadian Advertising Advisory Board, is currently underway in Toronto and Montreal.

The study is being conducted by the Analytical Research Institute, Peekskill, N.Y., which has done a number of studies for the federal and provincial governments, for Canadian political parties and leading daily newspapers.

"This pilot project is intended to help outline the broad spectrum of consumer concerns," comments Robert R. Oliver, CAAB president. "Advertising often seems to arouse the invective of the professed intellectual, but the public may have a different point of view altogether. They may primarily be worried about pollution, the pill, the listing of ingredients on packages, nutrition, inflation, or government. There may indeed, be more public interest about quality in government and in education than quality in advertising. No one is really clear on how the consumer actually relates to advertising. Rather than make assumptions, we are going to listen and learn."

McCANN-ERICKSON SHUFFLES CREATIVE DEPARTMENT

The completion of a program for the reorganization and strengthening of the creative services division in the Montreal office of McCann-Erickson Advertising of Canada Limited was announced by Kenneth U. Lunny, Senior Vice-President/Chairman of the Board of Management.

Yves Langevin, appointed Creative Group Head, French Language, has worked in the creative area of advertising and communications for more than fifteen years, specializing in writing and producing for broadcast media.

Paul Michaud, appointed Copy Chief, French Language, has had considerable creative writing and production experience in the broadcast fields, having worked in Europe and Canada as a writer and producer for the International Services of the CBC.

Francine Ferrand, appointed Copy Writer, French Language, has had invaluable experience in creative writing for all media, having spent some four years as a writer for two major international advertising agencies before joining McCann-Erickson.

Yvon Paquette, appointed Art Director, has had nine years in the design and graphic arts fields having worked in both art studios and major international and Canadian advertising agencies.

William Kotyck, appointed Copy Chief, English Language, comes to McCann-Erickson with some ten years' creative writing experience, gained in working as a copy writer and creative director with several major advertising agencies in Montreal.

DANCER AND DORLAND MERGE

Dancer-Fitzgerald-Sample, Inc. in New York and Dorland Advertising Holdings, Ltd. in London jointly announced the formation of a new company, DFS-Dorland International (DDI) with combined billings of \$237,000,000.

The joint announcement said that the transaction involved an exchange of stock among the principals, and present and future ownership of interests in the affiliated agencies.

PHILIPS APPOINTMENT

Harold M. Stevens has been appointed Field Sales Manager, of the Professional Electro Acoustics department of Philips Electronics Industries Ltd. He has been with the department for four years as Ontario Regional Sales Manager. Mr. Stevens has had extensive experience in the marketing of broadcast and audio-visual equipment with Philips and other large electronics manufacturers.

In his new post, he will supervise and co-ordinate the activities of the department's sales personnel across Canada and will be responsible for the continued development of a national sales organization oriented to customer and distributor needs.

RECORD SALES FOR ELECTROHOME

In Kitchener, Electrohome Limited has announced record sales, profits and per-share earnings for the year ended December 31, 1969.

Carl A. Pollock, Electrohome President, said unaudited figures showed 1969 Company sales to be \$44.5 million, up from \$35,654,853 in 1968. The dramatic 24.8% increase reflected sales gains by all divisions and especially color television sales results.

After-tax profits in 1969 were approximately \$1,850,000 and outstanding 118.8% increase over 1968 profits of \$845,328. This will reflect earnings-per-share of approximately \$3.69 as compared to \$1.57 for the previous 12-month period.

Corporate executives pointed out, however, that the 1969 results had just reached the profit level that a healthy growth-employment oriented company must achieve to be self-sufficient.



Your CBC-TV Network rep will help you select your audience by program. It's a good deal!

You don't have to "pick a card, any card" blindly. You can pick the exact audience you want to reach, everywhere in Canada. And your CBC rep will deal off the bottom, if he has to, to be sure you win. He wants all the chips to fall in front of you, and he'll stack the deck in your favour. If your market is kids or teens, adult males or females, CBC-TV stands ready to face up. Major markets or full network, prime time evening or daytime shows, you get

to pick your shot. Call in your CBC rep now, and get him to give you the run-down on CBC-TV's new "Match-maker" commercial format. It's like using marked cards.

CBC-TV Network Sales
Toronto—925-3311, Montreal 868-3211
New York—Enterprise 6961 (toll free)

Electronic communications can bring peace to the Global Village

In this, the second of a series, Bob Reinhart talks about the future of cable television and its role in the communications spectrum with the President of Selkirk Holdings Limited, J. Stuart MacKay.



I hope this space in the February issue made interesting reading for broadcaster and cablecaster alike. It was meant to lay a kind of foundation of information as far as this new development is concerned . . . where its place is and will be in the total picture of communications, electronically. In this issue, we perhaps take it a step further, in that Stu MacKay has undoubtedly taken the time and effort to think and dream of where Cablevision, as he calls it, can and will go, given the right circumstances and environment.

Stu is really not too concerned with the immediate problems of programming one channel for two, four, six or eight hours a day. Nor is he too concerned with the program content. He has accepted the terms of reference and as he would say, "Let's get on with the job!"

What he is concerned about is the future development of Cablevision, the part it can play in rendering services for an information-hungry public and a more knowledgeable Canadian Citizen.

Joining us in this conversation, were Frank Nash, Vice-President, Finance and Vic Reed, General Manager of Cable Operations for Selkirk Holdings.

— Bob Reinhart

REINHART: Stuart, a long time ago, when television started, you said you had no doubt, when some of us in the business had our doubts, whether the medium was going to be a success or not in this country. What bothered you was, were we big enough to grow with it? Do you have the same feelings about the birth of CATV programming or cablecasting?

MacKAY: Very much so. My conviction then was perhaps based on just instinct, and on what I read and heard because television in those days was sort of nothing but a gleam in its father's eyes. Since that time, we've moved ahead a fair distance and I would say the statement is every bit as valid today, only this time it's based on a little more fact. I think cable is an extension of the very thing we talked about so many years ago. With it are all the problems and possibilities. I think it can save mankind. I think electronic communications, a combination if you will of cable, radio and television, will have the capacity of saving mankind. It can bring, as someone put it so very well

not long ago, peace to the "global village". And I think this is most important for us to remember.

REINHART: For the cablecaster, the new dawn has come. He must now program. Do you see a great difference for programming as we know it for television and programming for cable?

MacKAY: Yes, a tremendous difference. I think cable will enable us to do something that those of us in the communications business have been concerned about for some time now. And it has to do with the world first, but let's boil it down to things that are relative to our new neighborhood. The fact that cable with its multiplicity of channels will at long last make it possible for communicators to reach out and touch, and become concerned with the many differences that go to make up our nation. You know, a lot of people feel that to tie a nation together is to sort of find the common denominator of nationhood. Some people say the common denominator is the railway, the CBC, Air Canada. The fact that we have two cultures, French

and English. But to me, and not just to me, but to anthropologists and sociologists throughout the world, people are beginning to recognize that we must find a way of extolling the differences that exist in a nation, the mosaic of differences. I think cable will give us the capacity to reach out and recognize these differences. To serve a need, that the traditional methods of communication just weren't capable of.

REINHART: What you are saying is that, with cable programming, you want to allow the differences to exist, and you think that the present conventional television system is trying to make us all into the same mold.

MacKAY: I think there's something to be said for certainly highlighting these things that are of significance to the nation. Let me put it this way. I think there is virtue in having a national newscast. But I don't think you are really doing the job of newscasting if you don't also, at the same time, devote a considerable amount of time to local news. I think it comes from our background.

We are a locally-oriented, grass roots sort of nation. I think cable will enable us to develop and point out the differences that exist in our own particular regions, and the significant differences then begin to emerge from a village to a city to a provincial recognition and if they are still valid, they will grow to a full national recognition.

In other words we tend to start from the roots and grow up, as opposed to, as I say, working from the top, extolling the virtues of those denominators that are common to all of us. They in themselves aren't strong enough to tie a nation together.

REINHART: So the CRTC's suggestion on cable programming was not because of dissatisfaction with the present system, but to fulfill a need that the

present system just can't.

MacKAY: It is an extension of the field of communications that we're in; it is essential, I think, that this kind of programming should be encouraged. Now I would hope that we will see no limits as to the kind of programming it should be, other than that it should reach out and serve, if you want to call it, the minority needs, that are here in our lives. And I don't just mean people, but every minority deficiency that needs recognition.

REINHART: Perhaps, I should ask your general manager, Vic Reed, this next question. Are you doing any local programming now, or do you have plans to do any?

REED: We are doing local programming on some of our systems; others are not at the stage where they can go into local programming yet. On our system in Ottawa we have done local grass roots political telecasting in the election just past.

It was very well accepted by all the candidates in the area. And we got specifically to the people who were involved in the small groups, or the small boroughs in the community instead of trying to reach the entire masses. We got to the individuals that were involved, and this is the type of programming we're encouraging.

REINHART: In other words it's not shot-gun programming... it's directed at a specific segment. And for them only.

REED: That's right.

REINHART: Either one of you - I'd like your opinion on this - do you see your systems becoming a part of a national CATV network and if so, what do you visualize the programming would be on that type of network? Will it be a duplication of CBC or CTV?

MacKAY: I think it is impossible to say at this stage that they will be entirely different. People ask me often, do you look ahead and program a need that is coming up, one that you foresee, or do you try to reflect the actual issues of the day. What is the role of a communicator? I think it's all things. I don't really see the cable world surviving, trying to produce on twenty, or thirty, or forty channels, the kind of fare we now have from our two national systems, because there just isn't enough money, and I think it would be terrible duplication. I would see at the beginning though, and that's where you have to look, there'll be many, many advantages, for example, in exchanging programs. As you know, we have a CAB program exchange and it has worked quite well in radio. Not so well in television because one man's meat is another man's poison. Competition being the way it is, where you're competing for the same audience all the time, you're very wary what the

competitive forces will do. In the case of cable, as you know, because of its very set-up at the present time, there isn't that degree of competition. In other words you can have three or four cable companies in a large centre, each serving the needs of its particular area. So the result will be to upgrade and provide the very best programming for both groups of people in the village. There is no reason why, if company "A" has developed a first-class approach, the other half of the city shouldn't have an opportunity of viewing and taking part in that kind of program. So we've developed a means by which the private entrepreneur and the public system, can at long last really and truly co-operate and combine their resources in order to provide, I think, outstanding information.

REINHART: For the present day, and instead of looking ahead to the day of programming twenty or thirty channels, do you visualize a schedule that in length, will be similar to the conventional television station?

MacKAY: Yes. But I can also see something else, which I think is most important. And that is, I can see channels going to black, or filled with music from time to time. I think we'll develop channels, if you can think for a moment, the way we develop streets. You say to yourself, "this is the street

where all the stores are located," and "this is the street where something else is located." There'll be news channels, sports channels. They'll become very familiar to the audience, like a page in the paper. And this will become the channel for that kind of programming. At the present time, the broadcasting channel tries to take care of all the needs, in what we call a vertical programming schedule. I believe with cable you're going to find the capacity to do something, that really we haven't ever been able to do. And that is, to develop horizontal programming. I can see a channel for example for Public Affairs. I can see several channels for education. I can see a channel for, we'll say films. In other words, channels to provide programming of a horizontal nature. I can see in our ethnic channels, programs that will run and be repeated or we may go to black from time to time. Announcements will be made, "Be sure to go to Channel 22, such and such a time for something else." We won't have to hit that rigid. Once you turn it on, regardless of what happens, it must never be black. We must never be empty concept. I can see us becoming much more relaxed, with the possibility of being able to put onto a channel the information that pertains to that channel.

REINHART: Do you see this in the

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beginning, or a development after the one channel has been programmed?

MacKAY: Perhaps we should take a look at channels and what we kind of estimate. We think that first of all, during the next decade, the seventies, there'll be as much money spent in electronic communication, as we have spent, since the first broadcasting station went on the air. We believe that, in Canada, there may be as many as seven national networks, which is rather staggering when you think about it. But if you stop for a moment to hear what I have to say, you might be able to visualize how this might be set up.

At the present time we have a CTV English private network. We have a CBC English public network. We have the CBC French public network and the beginnings of a private French network. That's four networks now, in various stages of development. English Educational network and eventually I think, a French educational network. That's six. The seventh network we see, will probably be a *cablevision* network. So we can see this kind of communication beginning to take place in our country now. And I think in the next decade you'll see this resolving itself, much more clearly. So we're looking at an absolutely tremendous revolution in communication. We see electronic communication beginning to emerge as the instrument to do the job. The job of keeping peace, of developing this nation, of doing the things that we believe have to be done.

REINHART: I see it as a tremendous stimulant to the unification of the country. Now some people are of the view, that if you have a national *cablevision* network, you will saturate the country with what already is being done. I don't necessarily buy that idea. I think the scope is so large, that the present systems just don't have enough time to include them.

MacKAY: Yes, what I think we have to look upon — this is the future we're looking at — that is many years away from now and the use of cable — is that we are all traditionally oriented to thinking of cable, not too dissimilar from what we would like to see happen with our present systems.

I believe you're going to see a completely different approach with cable. I think it may affect many other forms of communication. I don't think you'll see maybe more than ten or twelve channels devoted to the normal fare as we recognize it now. I think you'll see another twelve or twenty channels, used for all sorts of things that we just haven't thought of, up until now, in terms of knowledge senders and knowledge receivers.

In other words, I believe we're going to find the cable will give us a dimension of communication that the telephone

did, when it first came out. It changed not just our business life but also the social life of our community. As this multiplicity of channels develops, you will find many of the channels taken over for business, for education, for information and for entertainment. So it won't be just a little more of the same.

REINHART: Vic, in your capacity, could I ask you to dream a little bit about facilities? Are you going to have similar facilities to present television stations? How do you visualize accomplishing the program needs of cable?

REED: For programming needs, it would be foolish for anyone to consider that any one person or group could perform all this programming that is going to be necessary. Cable systems, as they now are, are going to be the central distribution centres for this programming.

MacKAY: In other words, Bob, we believe that cablevision will give us a chance in this country, to recognize the differences that exist. In the traditional sense, we have today three or four major production centres. The reason for this is that that's where the best talent seems to be. That has been the criterion for television up to now — performance, ratings, that sort of thing. I believe cablevision will give us a chance to more accurately reflect the differences that exist in our country. And the fact that the best actors or performers or information may originate from say the University of Toronto, or from this big Toronto centre, doesn't in itself reflect Canada. Therefore I think you're going to find that the differences are going to become recognizable and will more truly reflect this nation. If the best we have to offer in a small community is whatever is there, that'll be it. That's part of the mosaic.

So far as the channels themselves are concerned, I don't see any one person having the intellectual capacity, and certainly no communicator would, for a moment, begin to think, he is going to be responsible for personally programming twenty or thirty channels a day.

As a matter of fact, I can't think of a broadcaster today in his right senses, who would even think now for more than two minutes, at the outside, about programming one channel with just his own ingenuity. Already, we're using resources from all over the world.

I think you'll find, for example, in our public health channel, the proper people involved for that sort of information. Same with education.

So we'll find these channels will become the focal point for those people who are interested in that particular area of information or knowledge.

REINHART: The program or service will be supplied, ignoring the competitive factor.

MacKAY: That's right. Because you see competition, the method of selling cable, and incidentally that'll be happening. I can recall talking to someone in government about educational television. They said yes, but do you think we'll be able to? How can we stop the selling of announcements in these educational programs?

I said, "Well you know, you can't. You can delay it, but you can't stop it."

The method of selling cable will be a whole new technique in itself. Instead of buying channels two or three or whatever the case might be, if as and when we go to commercial, I can see advertisers buying as many as perhaps ten channels on a given night. Depending upon what the research-computerized information reflects, as to who is viewing. So you'll be able to buy total audience, but you'll buy it in a different way.

REINHART: Here again, you won't be using the shot-gun method which is being used now, where many advertisers talk to the same people again and again. This way you'll be able to get every segment of the total audience.

MacKAY: Yes, and you'll find advertising costs will go up. But research will be much more accurate, and while it may cost more, because of the accuracy, the advertising will be much more valuable in terms of results.

REINHART: Getting back to facilities, Vic, if there's to be an exchange system or a network, there are going to have to be central origination points. As well, in order to acquire some of the programming needed, you'll require central purchasing points. Has this been given any thought?

REED: Yes, that has been given a lot of consideration. We ourselves have gone into this extensively. We feel there is a great need to develop a source of Canadian programming that can be distributed to the cable operators. There's also a great need to bring in outside programming from the United States and other points in the world, so that the cable operators have access to this.

In the matter of distribution, it becomes very important that the cable operators get together, in the matter of standardization of equipment, so that in the overall picture, when exchange does come about, we can all use the same programs, without special dubbing or equipment.

This is one of the most important problems facing the cable operator right now, which must be solved.

REINHART: You have a body that exists, that could serve this purpose, haven't you?

REED: The Cable Association is working toward this end, but the origination of programming and the use of equipment, seem to be moving faster than the Association is moving to establish standards for the cable operators.

MacKAY: I think, Bob, isn't it true about associations, that if you leave broadcasting to an association, you end up with a . . . what's that classic about the committee that was asked to . . .

REINHART: Design a horse and . . .

MacKAY: Or buy a painting? I think there's great value in having associations, but one thing about communications, whether it be cable or the traditional methods, it will still depend upon the ingenuity and the desire on the part of the individuals, the drive, that will help shape the future potential. I think companies like ours will be doing some programming and other companies will too. The Cable Association will be performing its function. So I don't think we can see just one of everything. I think you'll see this thing beginning to mushroom.

REINHART: From comments from both of you, I would be led to believe that you expect the present limitations of the programming scope to be enlarged. That it will not be confined to only the Canadian sphere.

MacKAY: I really believe that. You see, I believe cable may eventually emerge as the senior medium. Cablevision has the capacity of not just taking off, where traditional methods of communication are at the present time. It has the capacity of maybe taking over. And therefore, just because it has that capacity, it would be very restless in a confined area saying, you can only do whatever the case might be. You can only put on programs, but you can't sell them or it must be a hundred per cent Canadian to qualify.

We're talking about a means, I think really, of making a major contribution in this country. It could be a grand extension of our present methods of communication, and we may have to start slowly, I think we should; our finances alone would recommend it. The other day we sat down and we looked at a typical cable city. We said to ourselves, let's program it, with some good American programming and programming of our own resources, and other material from abroad. It wasn't very long, before we found there was already a shortage of material. In other words it's as though you were trying to program say three or four channels. Imagine yourself trying to do that. Why in the United States they've got three networks with I don't know how many hundreds of thousands working, and

they are still out searching the highways and byways looking for material. That will be the big question, the shortage of material.

REINHART: Of course, when you're dealing with a network, such as the conventional networks that are now in existence, your philosophy on programming must of necessity change. You've got to skip a whole area that cable can afford to go into.

MacKAY: One thing about cable you see, the way it's presently constituted, it doesn't have to go into that business, in order to provide that quality of service. Because as you know the cablevision companies set aside channels to provide the material which is already available. So that the cable business isn't reducing that sort of fare, it's going to add different programming to it.

REINHART: I'd like to get back to the first question I asked you. Do you honestly believe that today's manpower in either broadcasting or cablecasting will have the capacity to think and have the type of vision to accomplish what you visualize in cable programming?

MacKAY: I think we have the vision to accomplish it. To be absolutely truthful, before we actually reach that sort of optimum, a tremendous change is going to have to take place, not only in the world of the communicator, but in

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terms of our government and regulations, in terms of the economics of our business. Yes, fundamentally, I think, I have to feel this way, that man does not live by bread alone, and we have to hope! We are the only ones that I can see at the present time. There's no new manufactured man that can do the job for us, although the computer is helping, they tell me, to a large extent. I've never had any question in my mind about the capability of our technology. The problem that still remains is our intellectual capacity, to see this thing develop, along orderly lines.

REINHART: It seems to be that the pressure is not as great at this moment, on cable programming, as it was on television in 1953. It seems there is a little more growing time.

MacKAY: Well, there's all the growing time in the world, to the extent that you're able to use all the television development to date. To the degree that you're able to do that, we have all sorts of breathing time.

In terms of capacity of cable's optimum, we have not time. In other words, fiscally we can afford to develop it. In terms of the world, the major issues of our time, and I'm not just thinking of politics, or pollution but the question of peace, the generation gap, the very things that seem to be tugging at us from all sides, I would say, perhaps we're a little behind the times.

REINHART: If you buy the idea, that in the communications world, we have reached the stage of the "global village", then present regulations would seem to me to be contradictory to the realities of the world.

MacKAY: There's no question about it, that you're really right. Now let's dream for a moment. You can think in terms of eventually having world government. We've had some examples of world action in some areas, and some have been very successful and some have been dismal failures.

One thing we have learned is that electronic communication has a habit of jumping over man-made barriers. It

seems to penetrate the 49th parallel, it seems to pop over from France into Germany or Russia so that we know that electronic communication, even with sophisticated jamming, doesn't really stand pat because of any government regulation.

Just ahead of us, we're looking at the satellite and its capacity. Now there are ways in which you might be able to delay an all-out effort.

I think there are some, in fact I know there are some meetings being held today, on sort of a global basis, to look at the kind of communications world we're touching on right now.

But in the meantime, between then and now, we have to live and we have to, as I see it, try to keep some form of rationale to the change that is taking place. Because it will affect the economy, it will affect our lives.

Ultimately though, there's no question that the 55% Canadian content regulation, won't stand on its own feet merely because we have a regulation. In order to have people watch 55% or 65% or whatever the regulatory figure will be, will not depend so much on regulation, because communications will pop over the regulation. Along our border right now, in our own networking and our own programming, there is a great multiplicity of source material coming from all over the world.

So really, we're looking at an anachronism, something which is suspended in space. We're somewhere between now and then. But we have to live in our own environment. So what we're doing, I think, is not trying to direct change, but rather trying to bring change about, we hope, in an orderly fashion. Change is inevitable.

REINHART: With the possibilities of cable, that 55% Canadian content rule, or whatever it might be in the future, won't really be required because you will have channels that will be a hundred per cent Canadian content.

MacKAY: Very much so.

REINHART: Now really all that matters, is that it's available to the person if he wants it.

MacKAY: That's right. Now something is happening in our world today, which is going to relieve many restless government people as to the future of electronic communications. They fear the Westerns and the violence, the sort of thing you read about. There is a knowledge revolution going on. People want to know more about a lot of things. They want more. I can't perhaps describe it adequately, but there is a knowledge need. And I think cable has the capacity, to begin to fulfil this knowledge void. This will probably become one of the important kinds of programming that will be seen more and more on cable. It's this desire to want to

know. Cable has the capacity to give you more of this kind of information than our traditional systems.

REINHART: To go back again, you mentioned that signals penetrate the 49th parallel. I take it that you think the recent denial of microwave for the relaying of American signals is a pretty short lived, protective period.

MacKAY: Yes, I have mixed emotions about the recent stand taken in connection with outside programming. To me it's like so many things that have to do with broadcasting. If we could go back to the very beginning and start all over again, we might do some things differently. But, I don't know, even if we did, I don't know that we'd be much further ahead today. I don't think people in Toronto are less Canadian because of Buffalo, than the people in Calgary are less Canadian because of the oil industry. I really believe that our country won't rise or fall because of the CBC or the CTV networks. I believe that nationhood springs from many things. They may provide an assist, but they are not the basic platform on which a nation is built.

So I feel it is important for us also to realize that Canada is only a part of the world and the sooner we begin to appreciate, again in a global way, the thing I was trying to say earlier, our place, our relationship to the total, the better. The differences that exist in the world are every bit as significant, and perhaps more so, than the differences that exist in our own neighborhood. So I'm saying, the sooner all of us become acquainted with the differences and recognize them and appreciate them for what they are, then we'll see, the question rather answers itself. I think it's important for us to understand that there is a nation across the way and sometimes the devil you don't know is a lot worse than the devil you do. And when you say to a person you are not to watch programming by cable in some city, that in itself represents the sort of thing that our younger generations, and a lot of our oldsters, resist violently in a free society. So that you automatically, trigger a political issue over something, I hope our educational processes are beginning to encourage the very opposite, to help us understand what's happening in the world. So I think really and fundamentally, it is important for us to permit the widest possible communication. Now having said that, I also believe that as a form of compensation to help give you a better picture of your own country, it is important to us to marshal our very best resources at the same time. So there should be an encouragement of programming, both in and out of Canada.

REINHART: Yes, I agree with you. But

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it also makes me think of another angle and that is, while I agree that full knowledge and total communication and no Iron Curtain as far as information is concerned is very valid. Is it equally valid that the present broadcasting system, or some present broadcasting stations, be protected, for fear of a further fragmentation of audiences?

MacKAY: Absolutely, really no! I think it's a wonderful position to take. It reminds me a little of a Royal Commission. It gives everyone a chance to examine the change that is going to take place. I think it is important, and I think our government is doing a good job in taking a darn hard look at Canadian programming. I believe this. I think that cable will enable us to provide programming, on a basis that traditional methods have not been able to do, because audience measurement will not be the end-all to the cablevision world. Therefore we have an opportunity now to develop Canadian programming and not feel because the ratings aren't there, that it isn't a valid, worthy form of communication.

Therefore I think the cablevision business should be encouraged to develop its programming resources. Having said that, I also believe there is no disservice to our nation as a result of permitting the U.S. signals to be seen in, let's say Edmonton and Calgary. I think if they were only going to be seen themselves, only the three U.S. networks, this is going back to the horse and buggy days of cable. That world is all changed. Therefore if that were the idea -- no! I don't think that would be a useful function. Besides, most of the programs that come in via cable are already seen on our present Canadian systems. Vic had some interesting research on this. Vic, would you give Bob this. I think it would be very interesting to him.

REED: We have done some research in Ottawa, based on the latest BBM. Surprisingly enough, even though our penetration of cable in Ottawa has increased substantially, between 1968 and 1969, the actual number of hours that people are viewing American stations in Ottawa has actually decreased in that time. This leads me to believe that people are becoming more and more sophisticated in their viewing patterns and only watching what they want to.

REINHART: In other words, it's not the station, it's the program. They don't really care where the program comes from.

MacKAY: But listen to this. I think you have some actual comparisons there, of the same U.S. program heard over the U.S. channel, also seen over the Canadian station. And it's interesting to see what happens in the case of that

particular program.

REED: These are actually bulk figures, Stuart. But the BBM of November of 1968 indicates that of the total viewing hours of night time programming in Ottawa, 11.1% were spent watching U.S. programs. In November of 1969, although the penetration of cable had increased substantially, the total viewing hours, spent watching American programs, decreased to 9.2% of the total viewing time.

REINHART: Are you talking of watching American programs or American stations?

REED: American stations. Now when

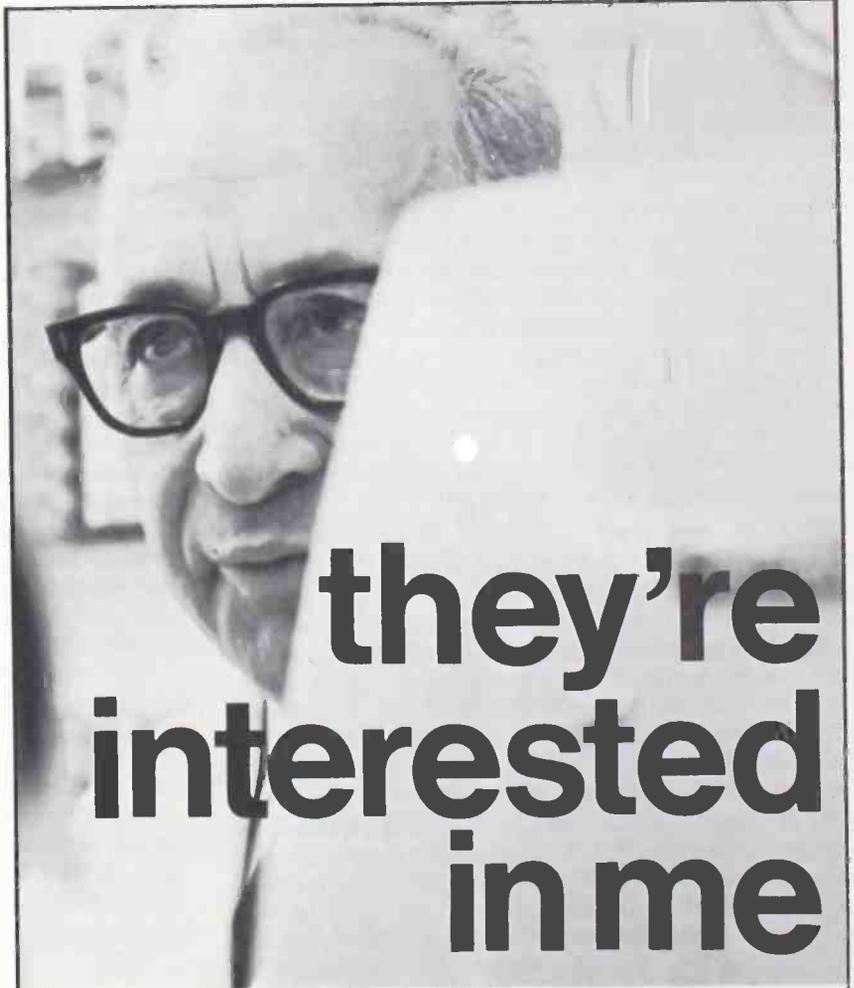
we go to watching American programs, we find out that . . .

MacKAY: American programs or American stations?

REED: When we come to watch . . . viewers in Ottawa watching American originated programs, we find out that, during the night time hours, people are watching 59.1% of American programs. They are spent watching those American programs, on Canadian stations.

MacKAY: Someone said, what goes to make up a Canadian? Why do we talk about Canadian? I said, because I think there is a Canadian point of view. I

Continued on page 24



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Basing their actions on the line in the Broadcasting Act which calls for a broadcasting system which is "basically Canadian in content and character," it is apparent that the CRTC is determined to implement a new Canadian content regulation, come hell or high water.

While neither we nor the industry nor any Canadian can quarrel with their aims to develop Canadian identity, the way they are handling it is a shaft pointed right at the heart of the democratic system which is our national life blood.

Is it not ominously significant that its dogged determination to bring in this rule was arrived at without in any way consulting or even advising the people on whose behalf it was supposed to be introduced, which does not mean the talent, or the industry even, but the Canadian public?

That it was not disclosed to the people's representatives in the House of Commons, nor, as far as we can tell, in the Cabinet?

That the availability of talent and resources to achieve the proposed rules is being studied by John Reid and his house committee on broadcasting, with a report due to be presented in May, at least a month later than the public hearings, from which the Commission will undoubtedly arrive at its final decision — if it has not already done so?

While the chairman of the CRTC has stated that they are going into this with an open mind, certain facts indicate the CRTC's determination to ramrod the new regulation through. This is evidenced by the fact that it called the public hearing a few days prior to the date the Canadian Association of Broadcasters chose a year ago for its 1970 annual convention, in Halifax, thus preventing a full-dress industry discussion on the subject prior to the public hearing.

It was highly significant, we felt, that when the CAB asked the CRTC to postpone these hearings to avoid conflicting dates and to allow time for study and discussion, they met with a point blank refusal, indicating beyond doubt that the Commission was anxious to avoid organized opposition to its proposals on the part of the industry.

The CAB's action in moving its annual convention to Ottawa and dating it ahead of the CRTC hearings was an astute one provided it is courageously handled. This means it must speak as the voice of

the private broadcasters and this voice has to be heard.

To accomplish this, it would be essential that it conduct open meetings, with the news media invited to attend and report, in order to let in the public on what has become a public matter. Failing this, it must, at the very least, pass and release forthright resolutions, emanating from these meetings, which clearly delineate where the industry stands and why. What it must *not* do is emulate the CRTC, which failed to apprise the public of its intentions, through Parliament, before announcing them as virtually accomplished fact.

Of course, the obvious answer to that, an answer which the CRTC is certain to use, is that through the power vested in it by the Broadcasting Act, the Commission is not obliged to seek prior permission, either from Parliament or the Cabinet for any of its actions. Technically they are right, but it does make one wonder why we bother with elections when more and more power is being handed to appointed bureaucrats.

Also, through the Act, it is left to the CRTC to determine first what is "basically Canadian in content and character" and as a result what Canadians shall look at and listen to, and more emphatically what they shall *not*.

The various implications of the proposed regulations and their practical feasibility we shall leave to the combined experience and expertise of the broadcasting industry. What to us, is of equal importance is a very basic question —

Why?

Why must there be more Canadian content? Why must there be a limited number of program interruptions? Why must there be less American programming?

Can the CRTC or anybody for that matter point to any meaningful research or opinion poll that shows that the people of this country want more Canadian programming?

Can the CRTC provide documented proof that U.S. television programming has an adverse effect on the people of this country?

Have they had a team of sociologists and psychologists studying the effects of the so-called "garbage" programming on the minds of our population?

man is not free to decide television or listen to on radio.

Before the Davey Senate Committee, Pierre Juneau expressed agreement with the statement of Professor Thomas L. McPhail of Loyola College, Montreal, that if Canadian content was not increased on Canadian television, "we won't have a Canada." If we look a little farther into the Canadian economy beyond television, we find that Mr. Juneau and the professor are both behind the times because, to this way of thinking, Canada is already non-existent.

This country has already been infiltrated by American movies, theatres, books, magazines, music, advertising and professional sports, to say nothing of refrigerators, soaps and patent medicines to mention a few.

In fact it is generally agreed that no less than seventy per cent of our purchases are for products which directly or indirectly stem from the States. It is hardly likely that the broadcasting system envisaged by Pierre Juneau can do very much, if anything, to bring any meaningful change to this situation.

Perhaps, having established his embargo on American programming, Mr. Juneau intends to aim his guns at movies and magazines as well.

Pierre Juneau, anticipating a negative reaction to the Commissions proposals, warned the industry to come to him with fact, not philosophy.

We throw the challenge right back at the Commission.

Let them prove that what they are proposing is desired by over 51% of voting Canadians.

Let them prove, not only to broadcasters but to the Canadian people, that what they are proposing is anything more than the theoretical ideas of a handful of civil servants and some advisors, whose judgment based on practical experience is, to say the least, questionable.

The CRTC can hardly be described as a group of people who have had, through the course of their various careers, extensive contact with the mass of Canadians. Yet they and some of their senior advisors have been running around with such statements as "broadcasters have a responsibility to make the public more aware of the social ills confronting our nation — get them involved."

Has it ever occurred to them, secure as they are with their \$25,000-a-year-with-expense-account jobs, that the average Canadian — the guy who

sweats his guts out in some plant for eight hours a day — doesn't want to be bothered, not because he doesn't care, but simply because by the time he has worried about paying his taxes, feeding and clothing his wife and three children, making his mortgage and car payments and facing the myriad of other problems necessary just to survive — he does not want to go home and face a new set of problems. If he had to, he would probably go stark raving mad.

This is not to say broadcasters do not have a responsibility — they have and the majority of broadcasters willingly acknowledge it. But broadcasters have to operate under licences — often limited to two years — and the kind of forward thinking that is part and parcel of responsibility is impossible with the threat of non-renewal and excessive regulation constantly impeding their present and future planning.

On March 12, in his Toronto Star Column, Patrick Scott referred to a Commissioner who reportedly said there is not a single U.S. program on television worth a second look and then in the next breath admitted many of them had never received a first look.

Is this the calibre of person who is responsible for determining what Canadians shall see on television?

If we may digress for a moment, consider the future.

If the Commission can make its awesome power stick, what happens when the new Federal Government toy, Information Canada, gets off the ground — will they, through the CRTC, be able to force all broadcasting stations to carry their missives. That can't happen here you say! Are you so sure? 1984 isn't that far away.

There can and must be only one arbiter to determine what the Canadian public shall look at and listen to, and that is the Canadian public.

If the broadcasters in this country have any responsibility it is this.

They must, by employing their own stations, make all Canadians of reasoning age aware of what is going on in Ottawa and impress on them that the public and only the public has the power, if necessary, to bring it crashing down and replace it with a group of people who are there to carry out their wishes and not those of a group of fanatical idealists.

Continued from page 21

think it's a great asset. Going back earlier to what I said, there is a desire for Canadians to search for knowledge, to search for our beginnings, our root source. It is really the only thing we can do that's different. And this very difference represents the strength. And if we can use some American programming to give us the economic capacity to get about doing the job that I see is going to happen anyway, this is growing from the roots up. We are doing the job, that I think the CRTC should. We are employing the resource of American programming, to develop our Canadian system. You could say that this is happening in many other industries. We are using the resource of outside capital, to develop our own natural resources. And I maintain that electronic communication in our country represents one of our most valuable, natural resources.

REINHART: I'd like to get back to the aspect of Canadian content. If the cable companies take over a huge responsibility of providing this type of Canadian programming, be it informational, entertaining, educational or what, will this relieve present day stations and networks from some of that responsibility?

MacKAY: (Deep sigh) I would think it will take off some of the pressure but I

would think that the stations will find, as this kind of programming fare demonstrates its capacity to attract audiences, they will begin to realize that there's value in maintaining a standard of this kind of material on their schedules. Now going ahead further into the next decade or two, I don't want to jump too fast, but if you can follow that line of thought, that I see it as a very valuable pressure reliever, it will take the pressure off, but it won't eliminate in itself, a complete sort of walking away from that responsibility. If for no other reason, that this kind of programming is beginning to attract audiences.

In looking ahead, if you can visualize a typical community with perhaps twenty or thirty channels of varying kinds of information, I can see the radio stations beginning to perform a function, sort of a *Reader's Digest*, if you will, of what happened today in your community. And it will select the highlights, the best material that has been sent out over the twenty or thirty channels, and they will stack them on a vertical schedule from morning until night, so that for those who want to watch two or three programs at once, and we still haven't found a way of doing that, you will be able to get the digested version interlaced with current news, live sports and those things which are now, or immediate.

REINHART: We touched briefly on this . . . but how do you feel about the decision of the denial of micro-wave for Calgary and Edmonton?

MacKAY: Well, Bob, I recall being asked that question a few weeks ago by the Alberta press, and my position hasn't changed. I did not see anything in the statement which in any way interefered with our basic thinking about the cablevision application which we are putting before the Commission, in connection with Alberta. I think it's right in line with our kind of thinking as to the kind of cablevision development we envision for our country. I think however, at the risk of putting words in someone else's mouth, which is always dangerous, I would suspect that, since making that decision, all sorts of additional thought have flowed in and around the CRTC and throughout the country, and what the eventual outcome will be, we must all wait and see. However, it would seem to me that in looking at the decision, apart from the actual question of coverage by cablevision, in Edmonton and Calgary, I think you have to look a little beyond that. Really, what was involved in that decision, was the question of a microwave network, being established at a border point and travelling several hundred miles north to cities, far away from the border. And I would think if the CRTC had quickly said "yes", then I think you would find other applications emerging from other parts of Canada, also wanting microwave network privileges, to haul signals from vast distances.

REINHART: Is that bad?

MacKAY: I think it could be bad. However, in line with our conversation with a view of many people in cable today, I believe that the CRTC first wants to see what sort of an end product is going to result from this kind of distribution. You see our view is that a cablevision company today must simply develop Canadian programming, to fulfil its mandate, if that's what you want to call it, or perhaps its potential is better. It has never been a question to us, what goes into a cable company. That is the input, we'll say three U.S. Networks. The real challenge is the output. One must look at what is the cable company going to bring in and what happens when you start releasing it to the public. Now in Alberta, and this is the way I feel about cable, I believe unless we're careful we're going to overlook very basic values that are inherent in cable, with any decision that would tend to reduce cablevision coverage. Cable to me, will permit Canadians the opportunity of viewing more Canadian programming, more individual type viewing than ever before. I think what the three U.S. networks present, at best, is a means to

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this end. Now if the three U.S. networks are the end-all to the cable system, I think there are all kinds of problems. But if the U.S. signals are used on cable, and because of their presence, enable cable companies to go about doing their business, then I think Alberta benefits. Just as other parts of Canada will benefit from this kind of development. Therefore, in my view, we must always remember when making an analysis of a cablevision company's worth, what is the capability of cable. On the other hand we have to say, if we deny cable in the market, which is worse? The denial of three U.S. signals, or the denial of perhaps ten or twelve additional Canadian channels? And it seems to me, in the long term, there's no question as to what should happen. The sooner we can get about the business of developing a cable system with the capacity which we've discussed today, the better for Canadians, no matter where they live.

REINHART: You wear two hats in this business. I assume you are taking a very objective view and that you don't feel that protection of the stations in Calgary, where you have one, is all that important.

MacKAY: That's completely right, and you know we don't like to appear too often, sort of the white knight in shining armour. But the truth of the matter is that both television stations in Calgary, decided that in view of the possibility of great financial risk, we would be prepared to jointly form an application and appear before the CRTC, to bring cablevision to Calgary. In other words here are two companies, well able to risk the economic problems and vagaries of cable, if in fact there is a risk at all. So it seemed to us, it was a case of not just putting up or shutting up, but here was an active demonstration of the way both our companies felt. I might also say I don't believe there is another city in Canada, where all the television stations are owned by private capital and would be prepared to work together to bring cable to a city and risk whatever has to be risked in terms of an economic return from their television stations.

REINHART: You keep mentioning selling cable. I assume you mean advertising. I'd like to get into that area of subscriber rate approvals, advertising and the costs of cable.

MacKAY: I think here we're touching on something that is very, very important. You know, I think Prime Minister Trudeau, some time ago, emphasized the importance of economics, in regard to most of the big decisions being made throughout the world. And believe me, this same principle holds true, when you're talking about a modest community and cable. Of course, I believe that, for the first time, the

broadcaster is going to have an opportunity of receiving a diversity of income.

This is going to have a profound affect on him.

I think the traditional method of deriving revenue is well known to all of us, that of selling time. I think this should be available to people in this electronic communications field, whether it's educational television, free television or state television. At the same time I think we should also take a good look at revenue return in terms of rentals of cablevision service. It might well mean that the broadcasting industry, the electronic communications industry, will benefit immensely from this source of cash flow. It will tend to place some rationale to audience ratings. It will perhaps relieve some of the immediate pressure of facing losses because they put on a minority program, and lost the audience. It might well be that the monthly rental will compensate in large measure for some drops in revenue. I look at it of course as an opportunity of developing a new base, a new revenue base, a new programming base, in this whole field of electronic communications. Costs are very important. Frank Nash, vice-president of Finance is here and we constantly meet, to discuss this whole world of economics in our business. In

terms of actual cash and cost, Frank has a pretty good sense of what cablevision systems are costing these days and it may be of interest.

REINHART: Frank, it has been said that cable programming, or the cable business, is not as expensive as getting into a television station. How do they compare?

NASH: The costs of operating a television station today are one of programming I guess, general administration. Let's, put it this way. The fixed costs are not as substantial in the television or the cost of operating a television station as they are in the costs of operating a cable system. In the cable system, under the present operation or the present way we get our licence, we're expected to pretty well construct the system on the terms in which we get our licence, which at the present time is two years. So a substantial amount of money has to go into construction. Now this, in the form of depreciation, comes back, at the present time, over ten years, because your franchise with the telephone company is over ten years.

REINHART: But your licence is only two years.

NASH: The licence is only two, so that there's a great risk. Now having said that, you go into the operational costs and we're just now getting into the costs

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of programming. Vic can give you more on that. This is something cable people have never really gotten into. They've really been technicians in bringing in a signal and distributing it now for the first time. They really have to start thinking about programming and the costs or origination. Both the fixed costs, the capital costs and the people involved in producing this programming.

REINHART: So it appears now that the original statements that you could program cable cheaper than you could program a television station may not hold up.

MacKAY: That's right. May I cut across that Bob? The cost of a program, on a free television station, the per unit cost will be greater than the per unit cost as we see it now, of a program originating for a cablevision company. However, there will be more per unit programs with a cablevision system, because you have more channels to fill. So, at this particular stage of the game, there is every likelihood that programming costs for cablevision may very well soon outstrip the total cost of programming on a television station. That is why, we have to start developing the economic resource, and also the personnel resourcefulness, to have cable reach its capacity.

REINHART: Vic, on the basis of equipment, up until this point, wherever

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cable companies have done programming, the equipment has not been really of a professional broadcasting type. It seems to me that with the demands that are going to be made, you're going to have to get into more professional type of equipment.

REED: This all ties back with the economics of the situation. As Frank has mentioned the capital costs of establishing a cable system are greater than the capital costs of establishing a television station, or television stations in most markets. Now, if we take the capital costs of a cable system, plus the operating costs of the television stations, if we were to program and use the equipment similar to television stations, then we cannot operate the cable system on customer revenue only. There's a substantial increase in the cost. So the reason, the cable operators are using the equipment which is or does not meet the broadcast standards, is because of the economics.

MacKAY: Which all goes back to the question of, where do we go from here and as you know I've been a strong advocate, since cable began, for the government to encourage, every way it could, the co-operative development. I was asked one day, "How would you start off to encourage a co-operative development?" Well, by encouraging common ownership of the broadcasting and cablevision industry. These two things are absolutely tied together, inevitably. And the cost of operating the television station and the cost of operating a cablevision company integrate. They mold, they mix and flow. Therefore it is essential for the orderly development of not a cablevision business, but the new way of reaching people, for us to encourage this kind of working together.

REINHART: If I understand you, what you're advocating is, let's look at it as total communications, rather than cablecasting and broadcasting.

MacKAY: Right. We believe that in the future, the communications complex may be likened to sort of a nervous system. In large areas, you just can't put your hand on one and not the other. I think we should be concerned with the little window in everybody's home. You can't say that, so far as your programming is concerned on the free system, that's your business, and then the programming that cablevision originates is their business and each of us starts arguing about advertising rates, and who is going to have that program. Let's say the cablevision company bids for "I Love Lucy" or the free system bids for the local townhall coverage, unless we can put these two together, we will tend forever to have them fall apart. And when it's all over, only one person loses and that is the viewer, the

Canadian public. I think that's a sorry thing to contemplate.

REINHART: In Calgary you would have studio facilities to produce programs for cable if you had a system there. But what do you do in Ottawa, where you do not have a station? Do you build a studio?

MacKAY: First of all let me say, contrary to what has happened in the past, studios used to be one of the great considerations. With the new technology, we find that studios aren't nearly as important as they used to be. We also find that there are perhaps more studios today, in most of the cities where major cable companies are operating, that are dark, than there are studios that are being used.

REINHART: You're talking theatres.

MacKAY: Theatres, yes, and we're talking about departments or governments that have auditoria; we're talking about an Ottawa, with its new National Art Centre. I don't think it's going to be as necessary for us to spend so much money on the concrete hardware, as television did. Rather, we're thinking of spending money in the mobility of technical equipment. The new kind of film, all of this seems to encourage us, not to operate from a fixed position.

REED: We have to get out to the minority groups and as such, we don't want to be bound by hardware, in specific locations. We want to be in the position of being able to take the hardware to places where things are happening. And it's not necessary that the cable system own that hardware.

MacKAY: Much of the programming that will be planned will be repetitive in nature a great deal of it. In other words if you're doing an educational program, a good series say in French, you might run that program all day. Maybe for a week.

REINHART: Work on an accumulated basis, rather than one shot.

MacKAY: That's right.

REED: And from the standpoint of the cable companies, they create the opportunity for the programming to exist, but not necessarily will the cable companies create this programming. As a result of this, if there is a source of hardware, minority groups themselves are in a position of doing programming and the cable company provides the facilities to distribute the programming. So this creates alternate sources of programming.

MacKAY: And as Vic knows, we've learned that you just can't build a mouse trap and expect the people to walk in. We have found, in the broadcasting business, you have to start the ball rolling. It will be the task of the man who has the licence to make sure he encourages this sort of participation,

if you will. In other words, I would think that in Calgary for example, both of our stations would assume this sort of responsibility.

REINHART: Are you prepared to go further than just provide the distribution facility? Will your program people give guidance, assistance?

MacKAY: Already we've been in discussion with quite a few interested groups, including the Alberta government. In terms of the kind of programming they might like to see in the name of education, information, and also looking at other aspects of the whole structure of Alberta. For instance, the Indian problem. It's seated very well there. We've been entering into discussions with people of that nature.

So you see the communicator will still communicate, both off and on camera.

REED: The development of Canadian talent that everyone speaks of is there, but basically it isn't a professional talent. And it shouldn't come out as professional standards. What we want to do is create the opportunity for Canadian talent to perform as Canadian talent. So basically, all we want to do is create the opportunity for it to take its place in the community.

MacKAY: Cable is really an information centre.

REINHART: But as the holder of the licence, somewhere you assume the responsibility of the eventual output.

MacKAY: We must be responsible for the output, and we must be responsible for, as I see it, community involvement. Somebody has to spark this thing.

Now to do all these things, to bring this sort of a communications future, to our country . . . there'll be one thing for certain, perhaps two. One — we have to start somewhere. We have already started in various communities. We will be able to start in Alberta, in the not too distant future. Now looking at this, this passing into the new, or the phasing out or to the left of centre, during this period as I mentioned earlier, a tremendous strain is going to be placed, not just on our talent, our people, but on our economic resources. I think it is imperative for all of us in broadcasting, the regulators of broadcasting, the people of Canada and our government, to recognize the importance of encouraging private enterprises, to maintain their present position as partners with the public system in the communications of this country.

During the next ten years, there's going to be a lot of money spent. In order that private enterprise maintains its position, it must find access to funds that'll make it possible for it to maintain its pro rata position. If we don't, the answer is inevitable. One needn't go too far around this world, to



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find out just what the alternative is and the alternative is to have but one system, in this country, a public system. If that happens then I think this nation changes, not even too subtly, but changes dramatically. People often ask me, "What can be said of the private system, when all is said and done?" Forgetting about entertainment and entrepreneurs and all that sort of thing. To me it gets down to one significant fact. Private broadcasting has the capacity to present another point of view. And I maintain that if the differences in our country need to be recognized, and if it is important to us to begin to appreciate what our neighbor is like, in terms of our own town, what our neighboring country is like, and what this world is all about, it's going to be absolutely essential that we present Canadians with the other points of view. This is why, I think, this matter is of great concern, not just to the broadcaster or the cablevision man. It has to do with this nation. Mr. Public!

REINHART: Do you think there are segments of society in Canada that are really pro the one system? A public system only?

MacKAY: Oh yes. I think they are on the surface, because they have taken the traditional position that we must fight the other element. That is, there are those that do not believe in the private enterprise system. I believe it is really possible for public and private enterprise to find new areas of partnership, new ways of co-existing. I think our system to date in Canada, speaking in terms of communications, is about as good as any system in the world. However, we're not satisfied with it, but we do have a private and public system in this country. Now there are those who want to eliminate one system or the other. I happen to believe that what we have before us now, presents the possibility of establishing new benchmarks in a relationship that can exist, government and non-government enterprise, in terms of perhaps even more than communications.

REINHART: The United States really has the reverse problem. It had only private enterprise, and now it is getting into the field of public broadcastings.

MacKAY: Completely correct.

REINHART: So that should demonstrate, there is a requirement for both.

MacKAY: Now in France, before the war, there was private enterprise. After the war, private enterprise was eliminated. Now there is talk of some type of private enterprise emerging. Britain has a kind of private enterprise in communications. I think the Canadian systems might well be one of those differences that we are forever searching for, when talking about, you know, what makes a Canadian?

I think one of the things that is different in our country, is the fact that our communications system represents the combination of both public and private enterprise. Public and private thinking. This is why we have the point of view, that we have. This is why I think it is important, for all of us to be aware of the substantial investment, and whatever may be required in talent and money. The nation I think, should be giving serious thought as to how to encourage this sort of partnership developing.

REINHART: On the thinking of finances, I want to get back to Frank Nash. As a good vice-president of finance, how can you reconcile making the kind of investment that you are indicating, on a two year risk basis? You must have some thoughts as to the situation having to change, that the licensing periods must be extended over a longer term.

NASH: Well, I think that it goes without saying, that if the licence period were longer, it would be very helpful. But you have to look at your performance at the time of your licence renewal and I would think it would be very doubtful that you wouldn't get a renewal of your licence. Unless there were something drastically wrong with your operation. I think it's pretty well the same with your television licence today. There is a maximum period of five years, and I don't think any licence has ever been taken away from any television station.

REINHART: But what bothers me is, how do you really get the performance story back to Ottawa. This is pretty difficult to do on paper.

MacKAY: Well you know, when you start assessing performance, you start examining tastes. You measure these things in a personal sort of way. You fill out a form, that doesn't really answer the question. I can recall one time, we were comparing the news values of two stations. And one station had on as much news as your station, and its total

cost of news was for a year, about as much money as you were spending in a month. Therefore in terms of measuring which one was doing the best job, unless you knew the total story, it would be very very hard to make a comparison. I think the same holds true, for anyone really and truly trying to measure the success of a serious operator. Now I think there are, as in all businesses in the world, the obvious is obvious. But in terms of the total picture being carried out, in terms of a stations output, one not only has to know how that station is performing, you have to know how it is performing in the face of its competition. You also have to know something about the market and its needs. This is a very perplexing question in itself. We have certain yardsticks that we can use. They may be arbitrary. One of the ones we use is standards and quality of the Canadian content. The economic return is part of it. It's audience rating position. How it lives in terms of the regulations that we have. I personally believe, another way of measuring a station, is to look at its personnel. I believe that really, we're often quite pre-occupied with the hardware, when we should be looking very intently at the people who run the station. What is the degree of involvement in the community?

REINHART: I guess what was really concerning me, was how people in Ottawa, in that environment, can judge the quality of a station performance or a cablecaster in Calgary.

MacKAY: I think actually, in many ways, without going to the scene and really knowing an awful lot about the real management, I think you develop, sort of an understanding of the person who runs something and if his record is pretty good as a performer or as a manager, a writer in Toronto, the odds are he'll be doing a pretty fair job in Calgary. But without some of the scene reporting without a feel, it's just a guess.

REINHART: I'd like to wind up our session on the basis of advertising and I think you mentioned also, there would be other services which would have a connotation of pay TV. But on advertising, if we follow your thought, the advertiser would buy, not just one channel, but maybe ten. What is this going to do to other existing media? Will new dollars be found or will they come out of the pocket of radio or present television or print?

MacKAY: I think you could say that both things will happen. I think new dollars will be found, but that it will affect all of us, regardless of what media we're in. There are perhaps three sources of revenue. There's the commercial source which we're familiar with, there's the rental source of revenue which we can see now on cable.

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The third, which has a possibility and capability of making money, is the integration of hardware and software, into a viable commercial unit.

REINHART: Excuse me, when you said commercial, did you mean the subscriber rate or the advertising rate.

MacKAY: Well perhaps I should elaborate there. First of all there's the commercial source, the selling of time, the other area is rental. There are people who want your service and are prepared to pay you a rental.

REINHART: Say ETV wants to rent a channel from you.

MacKAY: That's right. Or on the other hand you may have a channel going into a home, who will pay you rental for the service. The third area, concerns the integration of hardware and software into a unit. The set type of approach, where there is a system, a program which may only be viewed via your particular hardware. In the computer world, as you know, there are computer languages. And the IBM machine has a language quite different we'll say from the Remington. It might well be that in the future, you will find a hardware, software, for those who wish to delay programs for example. In fact, in some businesses now, they are so integrated that you can hardly do one without the other. So I think this will happen too, in programming units, or knowledge units or whatever it is you want from the public library. So I think I can see many, many areas developing in the next few years as to where income might be derived.

REINHART: I think you've established all the needs for all the services. Could you give me as a final statement, your prediction on the effect on society of all the sources of potential information and entertainment?

MacKAY: I think, I can boil it down to one word. With this sort of multiplicity, sort of communication sources, I think there is a possibility of **SURVIVAL!**

REINHART: Have we got much time left?

MacKAY: I think we're late, but being the fellow I am and the way most of us are, I think we can afford to **HOPE!**

Can we afford not to hope?

True, Stuart MacKay has taken a rather philosophical view as to where Cable fits into the scheme of future electronic communications. **BUT**, maybe the philosophical view has become a hard fact of life for anyone in communications and the reality of serving and of being useful to people are the only chances left for success in either television or cable.

It is rather difficult to be philosophical when you're struggling to get a new cable operation off the ground, or if you have a station and the cable is knocking hell out of it, by fragmenting your audience. It just may be the phase that has to be gone through before each finds its proper place in the total communications picture. I hope we can all wait it out.

While we're doing that, it might be a good idea to give some thought to becoming creative again. We may just have become a little stale due to the ease with which programming has been done over the past few years.

For many of us, it was a case of continuing to ride winning horses with little need to experiment or come up with something new. Decision making in the film area was even made easier, through the birth of co-operatives and film buying groups, where individual decisions were minimal and it was merely a case of going along with the majority.

Now it seems that cable is going to move in on that local territory and if TV stations are not careful they will lose those programming components that build loyalty and a sense of community participation.

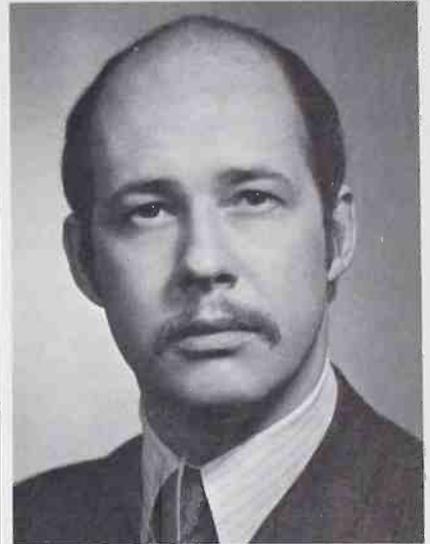
Creative departments and minds will need to be re-activated to meet the challenges. Creative people will need to be trained, developed and maybe even stolen from elsewhere to meet the new programming demands. They will once more enjoy "a place in the sun" instead of becoming a necessary evil to sales and administrative management.

It might just be that **PROGRAM DEPARTMENTS** will be more important than ever.

— Bob Reinhart

Next month Reinhart talks with CBC President, George Davidson, about the Junction of the Corporation, where it is going and whether it can do all the things expected of it in the expanding communications field, involving as it does constant inquiry, new regulations and a lot of criticism.

RADIO-TELEVISION REPRESENTATIVES LIMITED



Vincent Mathews

Mr. Arthur Patterson, Vice-President and Assistant General Manager of Radio-Television Representatives Limited, announces the appointment of Mr. Vincent Mathews as Manager of the Montreal office located in Cantlie House, Peel and Sherbrooke Streets.

BULLETIN!

-  — Now 10,000 watts, day and night (and sounding like a "million"!)
-  — More Power. More Friends. (in Ohio, Illinois, Indiana, Virginia, Michigan, New York, Tennessee, Wisconsin and Manitoba)
-  — Welcomes Fairweather's, Monsanto, Shell, Kraft, Coke, GM, GWG and Burger Chef.
-  — Ask RTS how our exciting, new Good Guy Survey and SUPER BIRD Cruiser can work for you.

Yours for the best

Frank Hurley
Sales Manager

chlo

LONDON—ST. THOMAS

CANADA—

RADIO & TELEVISION SALES INC.

U.S.A.—WEED & COMPANY

CHUM creates records and controversy

by Kit Morgan

Last month, CHUM Limited announced its entry into independent record production and music publishing.

"It's a natural direction for us to go in, an extension of our efforts to foster and develop Canadian talent," says Fred Sherratt, vice-president, programming and operations. "It ties in with the thinking that Canadian talent, as it relates to radio today, is happening on records. And record companies have told us that it's necessary for others than themselves to finance and produce masters, in order to develop Canadian talent."

Admirable sentiments, surely, especially in view of the frequent bitter accusations, some of which singled out CHUM Radio, that Canadian radio doesn't support Canadian talent. And yet....

"CHUM's Planned Disk Move Draws Alarm and Attack" (Billboard) . . . "CHUM's First Single Production Causes Stir in Canadian Trade" (CashBox) . . . "Furor caused by CHUM's entry into record business" (Toronto Telegram) . . . so the press heralded the news.

The headlines reflect speculation on the music scene as to CHUM's motives, actions, and the probable, possible and just-barely imaginable repercussions in every area within its sphere of influence. While many maintain a good-luck-to-them, wait-and-see calm, the Don Quixotes of the industry and on its fringes gratuitously suspect and predict the most machiavellian machinations behind the scenes.

Seems some of the people who've campaigned for Canadian radio's support of Canadian talent want it only on their terms.

The first record production out of the new entry in the field is 100% Canadian — the artists, The Tote Family; the songs, "The Right Girl" and "Miles and Miles", written by members of the group; the music publishers, Winterlea (CAPAC) [recently acquired by CHUM Limited, with Summerlea (BMI)]; the producer, David Applebaum; the recording studio, RCA Victor in Toronto; the record company manufacturing and distributing it, Arc Records.

Larry Solway, CHUM Limited's

vice-president in charge of creative development and executive head of the new divisions says, "We're prepared to use any profits derived in the initial period to develop more talent, because we don't have to make money right away; it's not our main source of income as it is with many people in the field. We hope we can search harder for talent, work harder and longer with it, than is practical for some record producers, because we don't have to turn out a lot of product like the larger record companies. And we're only in the business of developing talent; it'll be marketed by various record companies, and we hope will create business for them."

But one hears that, before the first record had been released, a complaint had been registered with the Combines Act powers-that-be, and with the CRTC, and an article by CashBox's Canadian correspondent intimates that there would be other complaints to the CRTC but for a fear of blacklisting "if their official complaint to the CRTC was revealed to the radio station concerned". (CRTC vice-chairman Harry Boyle was quoted by the Toronto Telegram as commenting, "There has been a move afoot to promote Canadian content on the stations and this may be CHUM's way of doing it.")

"... how could a radio station, privileged by the government to use the public airwaves, put itself in a position that might smack of 'unfair competition' and possibly eliminate any

Continued on page 39

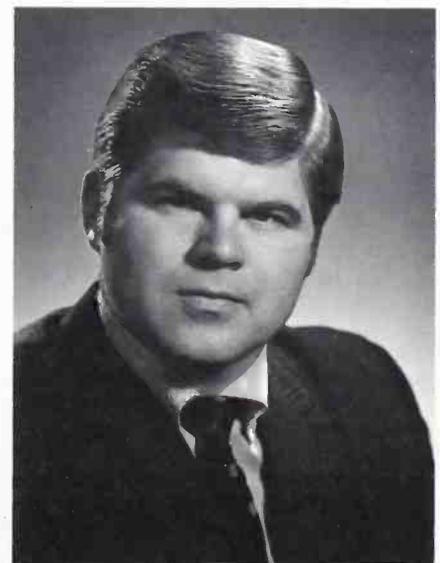
ELLIOTT RESEARCH CORPORATION



Robert Ogden



William Richardson



Robert Young

The Directors of Elliott Research Corporation announce the appointment of two new Vice-Presidents, William Richardson and Robert Young, longtime employees with the Corporation. At the same time, Robert Ogden is appointed Executive Vice-President and Comptroller, in charge of all Competitive Advertising Services, with Messrs. Richardson and Young as assistants in this rapidly expanding division.

NEWSCAST

GGG TAKES ON COLT

Minor Halliday, Vice-President of Goodis, Goldberg, Soren Ltd. and Director of Montreal Operations, has announced the addition of Colt Industries (Canada) Ltd. to the Montreal client roster. Colt Industries was formed recently through the amalgamation of Crucible Steel of Canada Ltd. and Fairbanks Morse (Canada) Ltd.

The two divisions, Fairbanks Morse and Crucible Steel will continue to operate separately.

The appointment of GGS-Montreal as advertising and sales promotion agency for Colt Industries (Canada) Ltd. is effective immediately.

POLITICAL PARTIES SHOULD REPORT AD BUDGETS

An NDP Member of Parliament, Edward Broadbent, presented a bill in the Commons that would require political parties to say how much they spend for political broadcasts during election campaigns.

The bill, which would amend the Broadcasting Act, was given first reading and goes to the bottom of a long list of public bills from private members.

Mr. Broadbent, member for Oshawa-Whitby, said his bill will enable people to find out how much is spent on political broadcast advertising, "for whom it is spent and by whom."

He added: "In my opinion such provision should be a minimal kind of requirement in a democracy."

CBC APPOINTMENT

The CBC has announced the appointment of Leo Remillard as head of its prairie region French-Language services, effective July 1st.

Mr. Remillard has been co-ordinator of station relations at CBC head office in Ottawa since 1967. He began his broadcasting career in 1946 as an announcer for radio station CKSB in St. Boniface, Man., his native city.

MANITOBA TEACHERS WANT CBC ETV

The Manitoba Teachers' Society has asked the Federal Government to reconsider budgetary restrictions of the CBC which have resulted in decisions to discontinue Educational Television Broadcasts.

The brief states that at present in Manitoba there are virtually no television production facilities available to education except those provided by the CBC.

It says many school boards have plans to increase use of the Educational Television service.

The brief says effects of the CBC decision will be to utilize less costly and usually inferior programs, out-dated films and material of United States origin or no educational programming at all.

The Teachers' brief adds: "We cannot emphasize too strongly the need of our present and future students for Canadian cultural material of the highest quality."

BCAB IS CANCELLED

The Annual Convention of the BCAB at Harrison Hot Springs has been cancelled, because of the necessity to have a full and complete representation of British Columbia broadcasters at the annual meeting of the Canadian Association of Broadcasters to be held in Ottawa April 10 to 12 immediately prior to the CRTC Hearing where the proposed new regulations will be heard.

Within the next few weeks a formal annual meeting of the BCAB will be called — solely to elect officers, directors, and to approve the audited financial statement. Hopefully that event will take place on the morning of April 7 in Vancouver.

Hopefully also, the convention will be reinstated during the month of September for this year only. More information will be available as developments occur.

FIN MacDONALD APPOINTED INDUSTRY SEEKER

A Director of CTV Television Limited and President of CJCH-TV, Halifax, Finlay MacDonald of Halifax, has been appointed President of Industrial Estates Limited — the Nova Scotia Government's industry-seeking Crown Corporation.

ABC JUMPS 14%

American Broadcasting Companies Incorporated reports revenues for 1969 were at a record level of 720 million, 924 thousand dollars. That was an increase of 14 per cent over the year before.

Operating earnings after income taxes increased to 17 million, 639 thousand dollars from 12 million, 679 thousand for 1968.

Per share earnings — adjusted for the three-for-two stock split in December — rose to \$2.44 a share. That's an increase of 37 per cent over the previous year.

Revenues of the broadcast division rose in 1969 to 507 million, 807 thousand dollars from 454 million, 704 thousand.

RCA REPORTS RECORD SALES FOR 1969

The U.S. RCA Corporation has reported record sales for 1969 with a slight drop in profits.

In its annual report, RCA said strength in broadcasting, services and computer operations offset poorer showing in color television, commercial electronics and defence business.

RCA said it had 1969 earnings after taxes of 151 million, 250 thousand dollars or \$2.32 per common share on sales of three billion, 200 million dollars. This compares with 1968 profits of 154 million, 700 thousand dollars or \$2.37 a share on sales of three billion, 100 million dollars. The company pointed out that 1968 profits were the company's all-time high.

RCA said the National Broadcasting Company had its best year ever in 1969, with its prime-time television shows attracting the largest average audience of any network.

END BAN ON TV IN HOUSE

Manpower Minister Allan MacEachen has suggested an end to the ban on television coverage of House of Commons debates. In a speech in Ottawa, to the Business Teachers Association, Mr. MacEachen said Canadians are entitled to fuller information about what goes on in parliament than they are getting at present.

He said that while the question needs careful study, he knows of no insurmountable technical obstacles to TV coverage in the House of Commons. Mr. MacEachen said that if important debates at the U.N. can be made available to the media, parliament should consider doing the same.

The speaker of the Alberta Legislature, Arthur Dixon, says he will recommend to the Legislature that a trial period be permitted of televised proceedings in the Legislature.

A Winnipeg newspaper man, Charles Thomson, president of the Manitoba Press Gallery, said that if live broadcasting is permitted from the Manitoba Legislature there should be no attempt to limit the proceedings that may be broadcast.

Premier John Robarts said there will be no full-time coverage of the Ontario legislature by television as far as he is concerned.

Mr. Robarts told the Legislature: "The experience yesterday and the discomfort we all felt show the impracticality of TV coverage day by day."

TV cameras were first permitted inside the Legislature last year for the presentation of the budget and the follow-up speeches by Liberal Leader Robert Nixon and New Democratic Party Leader Donald MacDonald.

Mr. Robarts said TV coverage should be considered by a standing committee on rules which is to be appointed.

MONTREALERS TOP POP SINGERS

Montreal singers Andy Kim and Ginette Reno were awarded the annual Gold Leaf Award as Canada's top male and female pop singers for 1969.

Awards for the best produced single and album went to the Vancouver based Poppy Family.

Top country male and female singers were Tommy Hunter and Dianne Leigh.

"The Guess Who" received the award as Canada's top vocal instrumental group and the Mercey Brothers were voted the top country group.

Critics voted composer-singer Gordon Lightfoot of Toronto as the top folk singer.

Special RPM Awards went to Saul Holiff as Canadian Music Industry Man of the Year and to CKLG Radio Station in Vancouver for community activities.

The awards were presented by RPM Weekly Magazine. Recipients were determined by ballots cast by disc jockeys and television and newspaper critics across Canada.

Laboratories of Canada will hold a Seminar from 2 to 5 p.m. on Wednesday, March 25th, in the Canadian Room of the Royal York Hotel. The subject will be a "A Four-Way Exploration between Talent, Production Houses, Advertisers and Agencies." Pierre Juneau, Chairman of the CRTC, will be present and will address the meeting.

All the organizations involved in the Seminar will welcome the interest and the presence of the press.

DANCY TO BUY CHAM

Rogers Broadcasting Limited, operators of CHFI-AM and FM Toronto, and of CHAM Hamilton, has announced the proposed sale of the assets of its Hamilton Radio Station to Dancy Broadcasting Limited, operators of CKJD Sarnia, subject to the approval of the Canadian Radio-Television Commission.

Dancy Broadcasting Limited has been managing CHAM under contract and will continue to do so until such time as the CRTC rules on the application.

U.S. NETS SHOWS 9.6% INCREASE

Full year 1969 network television billings rose to \$1,697,420,500, a 9.6% gain compared to 1968's \$1,548,104,700, according to Broadcast Advertisers Report figures as released by the Television Bureau of Advertising in the U.S.

This \$149,315,800 increase represents the largest dollar and percentage gain for network television in the past three years.

All day parts showed solid gains in 1969 with nighttime increasing 10.8% to \$1,154,519,800, the largest dollar volume by day part. Weekend daytime recorded the largest percentage gain 11.5%, moving ahead to \$176,083,200.

Networks investments for December, 1969, totalled \$171,059,800, a 6.5% gain over 1968's \$160,638,800. By day parts, nighttime showed the largest percentage gain, 8.0%.

NH & S APPOINTMENT

Peter Owen, Creative Director at Needham, Harper & Steers, has announced the promotion of Sonia Ryan as Production Assistant.

In her new position, Sonia will work with George Dick, Director of Broadcast Production at the agency.

STUDENTS STUDYING AT JWT

Robin Salmon of Newmarket, and Peter M. Cooper of Brantford are attending the University of Western Ontario, enrolled in the School of Business Administration, and are now learning about the advertising field from an operating standpoint. They are visiting and studying the operations of J. Walter Thompson Company Limited, Toronto.

During the two-month period, they will spend seven full days at the agency studying all aspects of its operation.

NEWSCAST

WOMAN HEADS EMPLOYEE ASSOCIATION

CFPL Radio copywriter Dorothea Trowell was recently elected chairman of the London Free Press Employees Association, the first woman to head the organization in its 26-year history.

The London, Ontario group draws its approximately 675 members from CFPL Broadcasting Limited, London Free Press Printing Company Limited and The London Free Press Holdings Limited.

CRAMPTON OPENS AS CONSULTANT

William O. Crampton announces the opening of a new, complete TV consulting service with offices at 40 Charles Street East, Toronto, telephone (416) 922-2328.

A veteran in the broadcast industry with an outstanding record of accomplishment, Bill Crampton is probably best-known as the man who re-organized CFTO, Channel 9, Toronto, and put that station on a profitable basis.

For the past two years, he has been television consultant for Standard Broadcasting Corporation (CFRB Limited). He is now opening his own offices and expanding his services to make them available to television stations, cable organizations, film producers and advertising agencies. With the mounting interest and concern for "Canadian content", his professional counsel should prove invaluable.

For seven years, Bill Crampton served as Vice-President and General Manager of Baton Broadcasting Limited, CFTO-TV Channel 9. He was General Manager of Trans-Canada Telemeter where he gained extensive knowledge of cable operations. He was Broadcast Producer for MacLaren Advertising Limited, Toronto; General Manager of TV-Rio, Rio De Janeiro, Brazil; and assigned to top network shows and commercials for CBS Television Network, New York City. He was also Manager, WAPI-TV, Birmingham, Ala.; Film-TV Director WSYR-TV, Syracuse, N.Y.; and Publicity Manager for RCA Exhibition Hall, New York City.

JAPAN UNVEILS FIRST COLOR TV PHONE

The world's first color television telephone has been developed in Japan by Tokyo Shibaura Electric Co., Ltd. (parent company of Toshiba of Canada Limited).

The newly-developed color television telephone is based on the color system in the Toshiba Super Mini Color TV Camera, and uses the same circuit techniques as the compact color camera (which was the world's smallest when it was developed in March of 1969).

A user of the color TV telephone calls another party who is also equipped with a color television telephone. As soon as the latter picks up the receiver, his image is projected in color on the large

centre tube, with the caller's image in black-and-white on the smaller screen in the upper right.

The caller meanwhile, by pushing a self-view button, can see himself in glorious color on the large screen and the other party's image automatically disappears.

A 12-inch color receiver tube is set in the lower centre portion of the streamlined oval-shaped console, which also contains a camera lens in the upper centre and a 3-inch black-and-white TV monitor on the upper right of the front panel glass.

The rear of the camera lens portion contains a color decomposition optical system dividing input light with various types of filters, lenses, prisms, and other optical components and parts for luminance signals and color signals of red, green and blue. Two color tubes, in parallel and electric circuits, respectively, are located in the upper centre portion of the console behind the optical system. The push-button telephone is a separate unit.

The new color TV telephone is designed for both inter-office and long distance transmission and utilizes a much simpler type of communications system than other methods.

The color television telephone will be demonstrated at the Toshiba-IHI "Global Vision" Pavilion at EXPO '70 in Osaka.

NEW COLOR CAMERA FROM CGE

General Electric has announced a new "go anywhere-do anything" live color television camera weighing 22 pounds, operable by non-technical personnel, producing professional quality color pictures down to low light levels, and priced at \$29,605 for a complete broadcast operating system.

The compact TE-201 camera, which has a clip-on seventeen pound viewfinder, is "smaller than a breadbox", according to Harry E. Smith, manager-marketing for the GE Visual Communication Products Department in Syracuse, N.Y.

"The TE-201 is 'go anywhere' because one man can easily carry it to virtually any remote site, and because two complete systems can easily fit in a station wagon," Mr. Smith explained.

"The camera is 'do anything' because of its sensitivity right down to low light levels, its accommodation to varied color temperatures, its extreme operating simplicity, and its exceptional stability," he said.

The TE-201 will be an all-around color camera for smaller stations, as well as CATV operators and educational, medical and industrial users.

THOMAS JOINS SBS

Allan Thomas joins Standard Broadcast Sales Toronto office as Sales Representative.

He was formerly Montreal Manager of Radio House, radio representatives, and was previously associated with Redco Film Company in TV program sales.

STANDARD BROADCASTING INTO MUSIC PUBLISHING

Standard Broadcast Productions Ltd. has established two new music publishing firms, one affiliated with BMI and one with CAPAC, and the search is on for Canadian composers and compositions.

Manager of music services for SBP is Mal Thompson, a Canadian recently returned from ten years on the music scene in London, England, where he was manager of the artists development department of RCA Records, exploitation manager for the pop record division of EMI, and for three years was professional manager, music publishing and promotion, with Acuff-Rose Music Ltd.

He is a graduate of Ryerson's Radio-Television Arts course, and was an announcer with CJCS Stratford and CKSL London before entering the music-record field.

The music publishing companies are located at Standard Broadcasting's offices at 2 St. Clair Avenue West, Toronto.

Standard Broadcasting is the second broadcasting company to enter the music publishing field. CHUM Limited announced a similar move in January.

McMAHAN TO SHOW TOP COMMERCIALS

Harry Wayne McMahan is scheduled to speak and show his 100 top TV commercials for 1969 on Thursday, April 16, at 2:30 p.m. in Eaton Auditorium.

He is creative consultant to more than 300 clients in 23 countries, a former vice-president of Five-Star Productions in Hollywood and a former vice-president in charge of commercial production for a major U.S. agency. He is also a featured columnist in Advertising Age.

In nine countries in the past 23 years, he has written about 4,900 commercials.

This year, he will have shown his 100 best television commercials in New York, Chicago, Hollywood, Montreal and Toronto.

BILINGUAL TV RECEIVERS

Two new television receivers with built-in multiplex sound adapters for English or Japanese listening have been introduced to the Japanese domestic market by Tokyo Shibaura Electric Co. Ltd. (parent company of Toshiba of Canada Limited).

The two-speaker Toshiba multiplex-equipped receivers (one for color and the other for black-and-white viewing) enable the viewer to select, via push-button, either the original language dialogue of television films on one speaker or the dubbed-in Japanese dialogue on the other.

With the announcement of the two new built-in multiplex TV receivers, Toshiba also announced the marketing of three different adapters that can be attached to any television set. Other adapters introduced earlier by Japanese manufacturers could be used only with sets manufactured by the maker.

TROYER HAS NEW ASSIGNMENT

Don MacPherson, CTV Director of News, Features and Information Programming, has announced that Warner Troyer has been assigned to begin work immediately on the production of three one-hour specials on the Russian-German war of 1941-45. The generic title for these specials is "Ten Million Graves: The Russian-German War."

To enable him to devote his time fully to this important project, Troyer is currently winding up his outstanding assignment on W5.

CGE SALES GAIN 8%

Preliminary results issued by Canadian General Electric Company Limited on its operations for the year 1969 indicated net sales billed of \$492,000,000, and increase of eight per cent over the year 1968 (\$454,673,558). The sales increase was spread generally across most Company product lines.

Net earnings for the year 1969 amounted to \$15,700,000 compared with \$14,629,652 for 1968, an increase of seven per cent. This represents 3.2 per cent of sales in both years. Net earnings per share (assuming all cumulative convertible preferred shares converted to common shares) were \$1.92 compared with \$1.79 for last year.

Final and detailed results will be available when CGE issues its Annual Report in March.

THE GROUP IS BIG

Probably the largest outdoor advertisement ever presented in Montreal will feature a new television production company called "The Group."

The huge ad is being projected on the side of Le Caveau Restaurant at the corner of President Kennedy Avenue and Victoria Street. The building's side forms a screen 80 by 80 feet which "The Group" will be sharing with a number of other advertisers. Each message will be projected individually on a rotating basis by a unique new communications medium called Mitralux.

The advertisement for "The Group" will feature their logo, a high contrast picture of members of the company decked out as a 20s style movie crew and the words "The Group."

Why is a television production house, that caters to such a select part of the business community, displaying themselves in such a prominent position where their message will be seen by the general public? "The Group's" manager, Bruce Wilson, says: "this indicates the creative open-mindedness of our organization in accepting new ideas readily and giving them our personal support."

WHAT Canadian Programs?

Well, I'm back.

Wouldn't it be awful to skip "The Desk" for an issue in order to have an operation (an abominable one) as I did and nobody noticed?

I did get a reader reaction though, and was mighty glad to have it. She had such a charming voice.

I promised never to do it again, even if they find they've left something else inside me and want to yank it out too.

While I'm on the subject, I should like to offer sincerest thanks to the quite large number of friends who did, really and truly, bestow their get-well cards on me during my incarceration, to say nothing of sundry gifts from miniature pots of jam to larger containers of quite forbidden drinkin' likker.

I've never done much about get-well cards in the past, when my friends have been laid low. This is all changed now because they provided such a welcome relief from gawking at the wall-paper or chasing that nurse up the hall, when I was on the receiving end.

I must do a survey of my cards — several of which were quite clean ones incidentally — and see how many of them were adorned with Canadian content.

Speaking of which, I found on my return that the industry is all agog with the CRTC's proposed new Canadian content regulations. I wonder what they're going to ordain for us next. This new-style Canadian nationalism can hardly be limited to radio and television. Or can it?

Now that they don't want to credit British or French productions as fifty per cent Canadian, what happens to English muffins and French pastries — to say nothing of Chinese Checkers? Then there's the question of churches, and I can't help wondering how they will treat the Anglicans and the Roman Catholics, both of which admit their non-Canadianism in their very names.

One thing Messrs. Juneau & Co. have failed to come up with, along with putting their "verboten" signs on

"foreign" programming, is the question of what the broadcasters should put on the air instead, except that it must be "basically Canadian in content and character". While CRTC is positive to a degree in ordering this, the emphasis lies on scrapping the foreign material — such as Shakespeare and Sibelius I suppose — but they fail to come up with any alternative. This, to my way of thinking, is negative to a degree and quite ineffective.

Take Moses for example. One of the ten commandments read: "Thou shalt not commit adultery." How negative can you get? Wouldn't he have had more success with it had it been written to read: "Thou shalt be faithful unto thine own wife". On this basis, they would have been telling people what not to do, which is negative I admit, but wouldn't they have been offering them an alternative, an alternative incidentally which has, at times, been known to work quite well?

What should be done on the nationalistic issue, it seems to me — a Canadian immigrant of 47 years standing — is to encourage Canadians to come through with their country and western music and their Canadian whiskey, which they do so well, and leave Scotland to make its Scotch and the U.S. its TV extravaganzas. But does this mean I should drink Canadian Whiskey, which I dislike, because it is Canadian and forego my Scotch and soda, which I love, because it isn't. Not by a glass full!

Why don't Messrs. Juneau, Boyle & Co. give their Canadian crusade an uplift, by forgetting, for the time, what Canadian broadcasters must *not* do, and instead, listing and categorizing the programming and other areas which they are qualified and equipped to explore. Can it be because they don't know themselves?

Buzz me if you hear anything (Canadian that is).

— Dick Lewis

RADIO-TELEVISION REPRESENTATIVES LIMITED



Arthur Patterson

Mr. Gordon Ferris, President, announces the appointment of Mr. Arthur Patterson as Vice-President and Assistant General Manager of Radio-Television Representatives Limited effective March 1st. Formerly Vice-President and Manager of the Montreal office, Mr. Patterson has been with the company 8 years and has had a total of 16 years in broadcasting. He will be located in the head office of the company in Toronto.

CKDH RADIO, AMHERST



Fred W. Arenburg

Mr. J. A. Manning, President of CKDH Radio, Amherst, announces the appointment of Fred W. Arenburg as general manager.

Mr. Arenburg's extensive knowledge of the media has been gained from many years of experience in both newspaper and radio. Recently he resigned, after eight years, as managing-director of CHNS-AM & FM, Halifax.

His wife and three children plan to take up residence in Amherst on July 1st following the present school year.

itan ston?

To reach
ALL of
Metropolitan
Kingston
you must
have CKLC*

CKLC has the
largest share of
Metro audience in
35 out of 36
weekday time
periods
(7:00 AM - 7:00 PM)

Fall 1969 BBM

CKLC RADIO

contact:

Radio House
Toronto or Montreal

CKEY takes the guesswork out of music programming

by Kit Morgan

It may strike some broadcasters as wildly revolutionary, but for nigh on two years now, CKEY Toronto has been programming audience-oriented music. Not station manager's personal tastes-oriented, not U.S. trade paper chart-oriented, not giving-'em-what-they-want, *we-think*; but scientifically-researched and patterned listener-oriented music.

Now, via an associate company called Canadian Program Services/Music, the concept is being pitched to other stations across the country. And CJRN Niagara Falls is the first subscriber to the new service, as of mid-March.

Thirteen stations in the U.S. are going with the concept; five of them have climbed to number one in their markets (the one in Denver from number ten) and the others are recent additions, according to CPS/M's national representative, Peter Baines. CKEY measures its success in sales, a 31% increase in dollar billings since it became "the station that listens to people so people will listen to us".

To anyone interested in music, the CKEY-CPS/M thing is fascinating. Two years ago, a sampling of 400 Torontonians, representing various age and socio-economic groups, were surveyed on their tastes in music, in personal, at-home interviews. They listened to segments of 84 different musical selections, from hard rock to classical, jazz to country, instrumentals by small groups and large orchestras, and male, female and group vocals, the whole mixed bag. They rated each selection on a scale from 10 to 1, from 'like very much' through 'neutral' to 'dislike'.

The results of the study were analyzed by experts, and 'EY zeroed in on the 25 to 49 age group that makes up the majority of radio listeners and is the target of most radio advertisers. The station isn't about to tell all, having

invested \$20,000 plus in the research — the first of its kind in Canada — and more in implementing it, but it shares some generalities.

This important group of radio listeners digs contemporary hit songs arranged for full orchestra and chorus, bright instrumentals with a strong, even beat, baritones performing songs with hummable melodies and strong, sentimental lyrics, that sort of thing. Among their musical no-no's are arrangements that deviate from the melody, solo instrumental passages, strident voices or instruments, female vocalists, country music, the old big band sound, and jazz — as well as the more predictable veto of hard rock, r & b, blues, the heavy sounds.

(Musical tastes change, of course, and 'EY has just conducted a study to see if tolerance levels have changed in regard to soul, and how the Moog synthesizer rates with the people.)

"A survey a few years ago showed that listeners thought 'EY played a 'variety' of music, and we thought that was good," says advertising and research manager Harvey Clarke. "Then people experienced in the semantics of music told us it simply meant listeners couldn't define our music, couldn't place us in the spectrum, and that's bad."

(Semantics is why this research, the Magid Radio Music Reaction Test, is conducted with music on tape, rather than in verbal question and answer form, because 'classical' music means Bach, Beethoven and Brahms to one person, "Stardust" and "Rhapsody in Blue" to another. Semantics is also why, in stations where deejays choose their own records, management can tell six deejays exactly what kind of music to play and still come up with six different sounds in six different shifts.)

The Magid study shows that this key audience doesn't want variety in its

music, in the sense that many stations offer 'variety' by adding a smattering of chicken rock and citified country to their middle-of-the-road format. Surprisingly, music filtered through the likes and dislikes of the average 25 to 49-year-old Toronto radio listener needn't be blah, bland, square and monotonous, as you might well expect — 'EY produces a consistently listenable sound.

And consistency isn't one of the big human traits. Record librarians and deejays, being human in varying degrees, are susceptible to colds, when the shows they pull reflect the symptoms; love, which inspires them to play their loved one's favorite records; hypes, from record companies and trade papers; ego, prompting them to be first with the latest sounds; and all manner of other human frailties. Which introduces another factor in the CKEY-CPS/M music programming — the computer.

From the data on musical characteristics most liked and most disliked by its audience, CKEY developed a rating system against which every musical selection is measured objectively by program manager Gene Kirby. Those that rate high are categorized in one of seven classifications — current vocal, large string orchestra, small group, etc. — and it's decided how often each selection will be programmed, to a maximum of 16 times a week. This information, and more, is fed into the computer.

According to secret formulae designed to not only give the listeners what they like, but in the proportions they like it, paced to suit the time of day, the computer compiles music lists from 2,700-2,800 selections and presto, in 45 minutes it produces print-outs for a full week's music, unswayed by colds, love, hypes, ego, and other influences.

The computer simply ensures objectivity and consistency, saves time and work, yet 'EY and Canadian Program Services/Music have discovered that people, from station managements considering the system to the press commenting on it, are hung up on computers. They keep referring, suspiciously, disparagingly, to 'computerized music programming', 'music programmed by a computer', though in actual fact there are more people — that sampling of 400 Torontonians, representative of the station's 442,500 listeners (BBM cumulative Monday-Sunday count) — involved in choosing the music than at any other station.

That computer checks in Canadian content, too, to whatever degree it's programmed, and flags it on the print-out to document it — a new selling point for CPS/M now that the CRTC is butting into music programming.

Major selling points of the system, however, are: audience-oriented music,

quality-controlled because it's no longer influenced by subjective judgments by librarians and deejays . . . freeing management from supervision of music to concentrate on other areas of programming and marketing . . . new economies, in manpower (at 'EY the operator pulls the shows), space (CKEY's newsroom occupies what was once a large record library, while all records fit compactly in the control room), and investment in records (the 'EY library consists of 320 lps and 100 singles, changing at the rate of 3 or 4 lps and 5 or 6 singles a week) . . . a music policy salesmen and reps can define and sell.

For a \$200 a month fee.

While most broadcasters think their markets are unique, research in 17 U.S. cities and Toronto reveals only marginal regional differences in musical tastes. CPS/M — in partnership with the U.S. company that developed the research, Frank Magid and Associates — can conduct surveys for clients in highly competitive major markets, however; then create a pattern specifically for that market, rate records, and program the computer with this data. (It uses the computer facilities of its parent company, Maclean-Hunter Publishing Co.) It would involve a \$10,000 investment in research, though, or \$20,000 for a full diagnostic study of all aspects of programming, including the vulnerability of competitive stations.

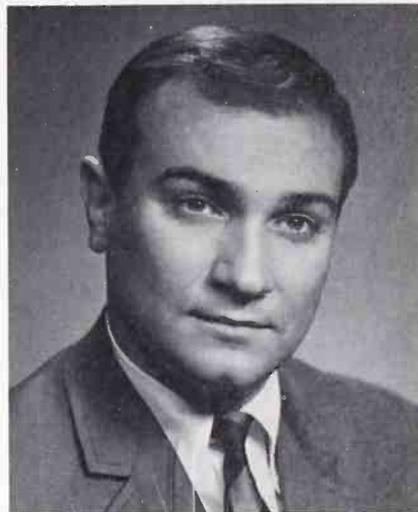
Single station markets, where the broadcaster feels he must be all things to all people, present a different situation. Here, CPS/M believes in block programming for the country music fans, the teenage rock audience, and serious music buffs, rather than inserting these elements into the mainstream music and upsetting the balance.

"These sophisticated systems are the coming thing in radio," says Peter Baines. "The print-outs are just a forerunner of providing music tapes — audience-oriented music — for automated programming equipment."

Chart-watching is a thing of the past at CKEY. They've seen too many records charted that the research proves their listeners would rate at the 'dislike very much' end of the scale — the strident Miss Streisand, for example. "Airplay has an incestuous genetic effect on the charts," says CKEY vice-president and general manager Doug Trowell. "Airplay based on the subjective point of view of a few music programmers influences the charts and the charts lead more programmers to follow them, compounding the error."

Record charts may hold a new interest soon, however, with researched insight into the musical characteristics that please a wide audience, record production presents an interesting challenge.

RADIO-TELEVISION REPRESENTATIVES LIMITED



Raymond Sutherland

Mr. Gordon Ferris, President, Radio-Television Representatives Limited, announces the appointment of Mr. Raymond Sutherland as Manager, Toronto Radio time sales. Prior to entering broadcast time sales 7 years ago, Mr. Sutherland was with a leading Canadian agency. His appointment was effective February 15th.

CJBQ RADIO

LIVELY
ACTIVE
COMMUNITY
RADIO

Have you checked our cost per thousand recently?

CJBQ provides an advertising investment that is really worthwhile in a growing industrial urban area.

VOICE OF THE
BAY OF QUINTE,
BELLEVILLE & TRENTON

Re-actions to the CRTC Proposals

"The proposed Canadian-content music regulations seem designed basically to create and foster a recording industry in Canada.

"The basic objective of encouraging and promoting Canadian music talent is accepted, but there is not enough Canadian music available to meet the CRTC proposals. The effect would be that we would get dull programming and our audiences would seek alternative entertainment. It is almost certain that radio stations would suffer from a loss of audience and about 50 per cent of Canadian radio stations are already marginal operations.

"As a broadcaster and as a Canadian I have a feeling the implementation of the proposed regulation would have an effect opposite to that intended. It is naive to think that a Canadian cultural ghetto could be created by building a wall against the United States, when in a few years satellites would be giving Canada broadcasting from all over the world. I don't think the answer is a matter of percentages. It's a matter of being competitive with the rest of the world. The audience will decide what it wants.

"The answer might lie in making a purely production centre of the CBC which spends only ten per cent of its budget on creating Canadian programs. The rest is spent in buying U.S. programs and sometimes outbidding private Canadian broadcasters."

Raymond Crepault,
President,
Canadian Association of Broadcasters

"The CRTC does not appear to have determined either the costs of a content provision or the incidence of such costs among Canadians. The alternatives to a minimum content rule, such as subsidies for Canadian productions, have not been adequately discussed.

"The CRTC assumes that audiences will continue to listen to and watch Canadian radio and television even if the quality of the programming deteriorates. This is an unwarranted assumption. Substitutes exist both for audiences and for advertisers. In areas where American stations can be reached, viewers will shift to these stations to watch those very products which Canadian stations are presently carrying.

"Audiences are not chained to Canadian stations. With reduced

audiences, the value of programs and therefore the advertising revenue of Canadian radio and television will decrease. Advertisers are not forced to use inferior programs to air their products. A shift of advertiser dollars from Canadian television and radio to other Canadian media or to American media could be expected."

**Letter to the Toronto Star from
L. Waverman, Asst. Professor of
Economics, U. of T.**

"Speaking of the regulations, no more lucid nor intelligent reservations about them have yet been expressed in print than those contained . . . in this Tuesday's Star in a letter to the editor from Professor L. Waverman . . ."

Patrick Scott, Toronto Star

"Any attempt on the part of the CRTC to saddle Canadian broadcasting — public and private — with the task of being the sole purveyor of the Canadian identity is doomed to failure unless there is a massive infusion of millions of dollars with which to promote all forms of Canadian talent in broadcasting, film-making, recording industries, theatre and related fields."

Jack Fenety,
CFNB, Fredericton

"It seems discriminatory to downgrade qualified people from beyond our borders . . . sorry about that, Sibelius, Mozart, Bach, Beethoven, Shostakovich, Debussy, Handel and Brahms. Unless you can get your stuff recorded by Don Messer and His Islanders, you're finished in this country, it seems."

Charles King, Ottawa Citizen

"The regulations call for specific increases in the amount of Canadian programming on Canadian networks and stations . . . this means that some U.S. programs have to go. And I'm asking; could any reasonable person, with some understanding of broadcast economics, expect that, if it comes to a choice between a show like The Man Hunters (— a special purchased from the U.S.) and the Dean Martin show, the CTV network would retain the science show

and throw our Dean Martin?

"It may be that the CRTC has not paid sufficient attention to the fact that CTV imports some pretty good U.S. shows (I can't think of a better example than last night provided), and to the possibility that the new regulations may drive some of them out.

"Surely this is exactly the kind of program the CRTC wants Canadian broadcasters to buy, and surely this is the sort that they will not buy if they have to cut back. This is the kind of consideration which leads one to wonder whether the CRTC didn't go off half-cocked — or maybe three-quarters or even nine-tenths cocked.

Bob Blackburn, Toronto Telegram

"Our broadcasting system was originally established to cement Canadian unity, to make sure the Canadian point of view was put forward and to give an opportunity to talented Canadians to perform and live in their own country.

"You don't accomplish it simply by passing a regulation saying they have to have 60% Canadian content, instead of say 50%, because you have to get the programs and these cost money.

"As far as television is concerned a great percentage of Canadians live close to the American border and can watch American television stations.

"You can't discourage them from watching it. You don't encourage them to watch Canadian television simply by saying Canadian television must increase its Canadian content.

"I would like to see more Canadians watch Canadian television, but we have to be much more positive, surely, than simply pass a regulation."

**Opposition Leader
Robert Stanfield**

"The real problem is quality. 'Suddenly we're told that we must have at least 30 per cent Canadian content,' complained one recording executive, 'but we were never told where we were going to get all this content from'."

Peter Goddard, Toronto Telegram

"The Atlantic Association of Broadcasters, supports in principle many of the objectives outlined recently by the CRTC regarding Canadian

Content. But the association is deeply concerned by the limited amount of time given to study the objectives and to make representation.

"The fundamental issue is freedom of choice for the citizen. As Canadians we support in principle any move to raise the standards of Canadian talent, but we believe it can best be obtained by raising the standards of Canadian talent in general rather than by replacing quality with quantity.

"Freedom of choice must remain with the Canadian public. No amount of regulation can force Canadians to like what they hear and see on Canadian Broadcasting stations."

Bob Lockhart,
President,
Atlantic Association of Broadcasters

"The new, isolationist, inward-looking policy was announced at a press conference last Thursday morning. The next round was fought on the CBC Thursday Night public affairs program.

"Commissioner Pat Pearce . . . didn't want to discuss money, talked about the chance to belong in the communications age, then said it didn't matter if only one viewer was watching the show.

"A spokesman for the musicians union said his musicians could compete with anybody. Mr. Juneau reiterated his confidence in our broadcasters. Let the sunshine in, he proposed.

"And that's how it went. Ignore geography. Don't talk about money — or quality versus quantity. Talk about the communications age and the sunshine — then clamp down the curtain and shut out as much of it as you can."

Bob Shiels, Winnipeg Tribune
& Calgary Herald

"The point is that while CTV's information services stand up fairly well, the network's entertainment programs rank depressingly low. But it is to such programs that CTV will have to turn — displacing the commercially-precious American shows to make room — if these new rules go through unchanged, and on schedule.

"Financially, it looks like murder at the moment."

Jack Miller, Hamilton Spectator

"The fact is, of course — as anyone remotely familiar with broadcasting knows (even the members of the CRTC itself, who are so busy deciding what should be on television that they never get a chance to watch it, either) — that the immediate effect of the content regulations almost certainly will be

marked deterioration in television standards.

"Of course there is junk on television, and much more of it than TV's own greatest apostles would prefer, but there is also much more of everything on television, period. The secret is selectivity, and by using that secret it is possible to find at least one good program on TV every night (indeed, in many instances the problem is in choosing between two good ones).

"The continuing miracle of television is not that with its technological potential it is still bad so often but that with all its commercial, regulatory and demographic pressures (not the least of them being the snobs who won't watch it), it manages so often to be so consistently good.

Patrick Scott, Toronto Star

CHUM creates records and controversy

Continued from page 30

Canadian controlled attempt at independent record production," questioned the CashBox article. "It's a sheer case of conflicting interests," Billboard quoted an anonymous record company executive. And so on.

There's a fine distinction to be made, which the press and music industry have largely ignored in their furor, in that the music publishing and record production divisions are not divisions of Radio CHUM 1050 Limited, the powerhouse pop music station, but of CHUM Limited, "a consortium of entertainment companies," including CHUM Radio and interests in CKVR-TV Barrie, CJCH Halifax, CFRA Ottawa, CFMO-FM Ottawa, CKPT Peterborough, CHUM-FM Toronto, and Music by Muzak in Ontario.

"The record production and music publishing operations are completely and totally separate from CHUM Radio," says Solway, though at the moment they share some personnel (Solway) and facilities.

There is ample precedent in the U.S. — CBS and Columbia Records, NBC and RCA Victor Records, the Metromedia broadcasting chain and Metromedia Records, etcetera and etcetera. The involvement of broadcasters with record interests isn't unprecedented in Canada, either. Quality Records, which releases Canadian talent records and distributes many U.S. record labels here, was established by principals of All-Canada, which at that time owned and/or operated 11 radio stations, and MGM Records in the U.S., and its directors today include shareholders with broadcast interests. The Canadian

"Are we in for another round of the panel shows and songfests, apparently budgeted at around \$2.98, that marked the early years of Canadian television?"

Jon Ruddy, TV Guide

"... we are not prepared to accept the view that any increase in quantity is useless, that it is bound to have a negative effect . . ."

CRTC Chairman Pierre Juneau,
testifying before the
Senate Committee on Mass Media,
March 5th, 1970

"Can Mr. Juneau have the quantity he wants and quality, too? No. He can't."

Bob Shiels, Calgary Herald

Talent Library, a non-profit trust, was established by CFRB Toronto and CJAD Montreal, and its Canadian talent records are broadcast by over 160 stations and sold to the public through major record companies.

What about that CashBox suggestion that the CHUM Limited move could "possibly eliminate any Canadian controlled attempt at independent record production"? The thinking appears to be that a link, separate entities or not, between CHUM Limited's recording and publishing activities and CHUM Radio provides such a competitive edge that independent record producers and labels will be frightened or forced out of business as *all* the talent flocks to CHUM, *all* the record companies concentrate on records leased from CHUM, and the CHUM group of stations and the Maple Leaf System stations play so many records originating with CHUM that they have no airtime for other Canadian records.

With only one record on the market thus far, this is at least a sterling example of forward-thinking, from a music industry which hitherto has claimed that a Canadian hit from any source would open up the market for many other Canadian hits, as the Beatles paved the way for many, many English disc acts. It's also an example of throwing the baby out with the bathwater, or whatever that saying is, by putting down a break for Canadian talent before it's off the record presses.

But, smugly, we direct your attention to page 93 of the November issue of Broadcaster, quote "A note of caution, however. Whatever a broadcaster chooses to do to support Canadian talent, he must brace himself. Just as he's expecting a pat on the back, he'll get a kick in the . . ."

CRTC — Challenge with tears



H. A. (Hank) Skinner is President of the marketing consultants firm of Skinner, Thomas & Associates Ltd., Toronto.

"Dear William," as the director of the Globe Theatre might have written Shakespeare. "Could you bash out a few tragedies, comedies, and sonnets right away — like, by Friday next?"

"Sorry for the rush," he might have contined, "but the Entertainment for the Populace of the Sceptured Isle Commission has told us we'll have to drop Hamlet, the Merchant of Venice, Julius Caesar and all the rest of that foreign rubbish (their phrase, Bill, not mine) and get with some really home-grown stuff. No one knows where the money's coming from, but I'll send you a cheque when I can lay hands on some cash. After I pay the actors, that is."

Our commission, of course, is the CRTC. Everyone by now has heard of the CRTC. The politicians have taken their positions. The punsters have impressed us with their concern. The opinion leaders have opined. And the advertisers have wailed.

Yet by far the most interesting sound in the current controversy is surely the contrasting silence — deafening even in its intensity — from the television programmers and producers who'll be responsible for our new, upgraded "Canadian content".

We'll no doubt learn more about the CRTC proposals in April when hearings are to be held to canvass industry reaction. Meanwhile, the CBC boys particularly will continue to quietly ruminate over how to comply with CRTC Chairman Pierre Juneau's admonition to "let the sun shine in" (with all the lather of creativity and expense that implies), while remaining within Ottawa's deep-frozen \$166 million operating budget.

It will be a rumination tinged with not a little frustration when they

realize that the creative blank-cheque they've been given is likely to bounce right back at them in the form of criticism. Given a permanent leave of absence from their old restrictions, they'll find they haven't enough dollars to make it worthwhile.

Money, of course, isn't the only requirement for program quality. People with talent can perform wonders within a modest budget — witness, in the movies, the success of low budget films like Easy Rider. But the way I see it, the money available for potential new Canadian programs is downright unrealistic and won't allow room for the experimentation necessary to achieve real quality.

Quality is one of these annoying things in life that's difficult to achieve instantly. In practical terms it can mean a multitude of small details — the sound system that sounds real and not like an empty drum; the studio set that doesn't wobble like jelly every time an actor takes a step; the microphone boom that keeps out of the camera's way.

Given that the practicalities have been dealt with (and has Canadian television smoothed out all such details?), we come to the content of the program, whether a documentary, series or play. Here we need a script that really says something (which means the writers have to have freedom and incentive); trained people who can interpret it, and, finally, producers who can stick to their guns (within a realistic budget) and come up with finished programs that can stand alongside the best from the U.S. and Europe.

Let's face it — it's not going to happen overnight, even under the best conditions. And it's never going to happen without plenty of cash. Under present austerity conditions, the

following typical Canadian night's viewing may be the best we can hope for:

- 6:30 p.m. — Comings and Goings in Newfoundland . . . a new experiment in leaving and returning. (REPEAT)
- 7:00 — Mayor Bill meets the people . . . Toronto's genial mayor at home with various people.
- 7:30 — Biblical readings in an Ontario farmhouse setting with Lorne Green (by permission NBC).
- 8:00 — Whither the Weather. A critical documentary examination of mid-evening weather conditions starring Percy Saltzman.
- 8:30 — Son of Don Messer.
- 8:45 — Daughter of Juliette.
- 9:00 — Saskatoon Junction . . . a Western family is at the crossroads in this 67th instalment.
- 9:30 — Glenn Gould Meets Oscar Peterson . . . a repeat of yesterday's popular special by arrangement with the Eurovision network.
- 10:15 — Tales of Old Fort York . . . narrated by John Robarts.
- 10:45 — On Fire. Part Two of a Twelve Hour Open End Talkathon with Charles Templeton and Pierre Berton.
- 11:15 — The News Like It Is . . . or What's Happening Today, Baby? With Norman DePoe.
- 11:30 — Whence the Weather? A tough, penetrating look at long and short term weather prospects with Percy Saltzman.
- 11:45 — A review of Canadian education at the Grade 4 level.
- 12:45 — Quebec! . . . by popular demand, the fourth repeat this week of the epic film of the fight against the Brits.
- 1:40 — New Canadian talent show. An opportunity for new faces, voices, acts.
- 1:50 — Leslie Roberts: An analysis of last week's news.
- 2:05 — Oh, Canada. Closedown.

With that kind of line-up, we can expect a massive revival of interest in going out for the evening, and a consequent slump in audience figures (advertisers in their biggest-ever depression?)

A step in the right direction would be for the broadcasters to stand up right now to be counted. The fact that they aren't indicates to me that either they're worried about licence renewal or simply lack the guts to speak out — or both.

I only hope they realize that their silence now stands a good chance of condemning us to many years of dull viewing. And if it's dull, who cares if it's Canadian?

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CLASSIFIED

WANTED

Two top calibre announcers, male or female, and one radio time salesman. Age 25 to 40. Minimum Grade 12 and well rounded experience in all phases of radio. Money no object. If you have the talent, we have the money.

Box 312, Broadcaster

New and growing Nova Scotia radio station requires account salesman, preferably married. Must have radio experience.
Salary plus commissions.

Send applications to:
Grant P. Wyman
General Manager
Radio CJLS Ltd.
Yarmouth, N.S.

DO YOU SEEK

someone with considerable experience in traffic? Radio and TV. Relocate in Ontario.

Box 319, Broadcaster

FOR SALE

2 RCA TK-41C STUDIO COLOR CAMERAS

These cameras (ser. No. 1078 & 1080) are in excellent condition having been manufactured in 1966 and are extensively up-dated with solid state power supplies, pre-amplifiers, and color bar generator. Accessories included are: 50, 90, 135 mm. lenses plus TV-88 turret, 500 feet cable, 2 sets image orthicons and spare parts.

Director of Engineering
CFTO-TV, P.O. Box 9, Toronto 16,
Canada. 416-362-2811.

BROADCASTER

7 yrs. exp. — presently employed as morning newsman — seeks position as newscaster or announcer — relocate in Canada.

Box 320, Broadcaster

New 10,000 Watt AM Station

in interior of British Columbia is looking for fully experienced personnel. Versatility of ability is important. List past experience in radio with reference to involvement in community affairs. We're looking for mature people with ideas for new concepts in broadcasting.

Box 315, Broadcaster

AMPEX VR1000C FOR SALE

Due to changes in policy this 2" VTR has become surplus. The recorder is fully operational and is in very good condition (80 hours since factory overhaul) with new (reworked) head.

Laurentian University
Attn: Mr. R. O. Martin
Supervisor Electrics
and Electronics
Ramsey Lake Road
Sudbury, Ontario

ENGINEER

Wishes to relocate to desirable AM/FM or AM up to fifty KW. Presently in major market as chief engineer. All inquiries considered; also smaller markets.

Box 324, Broadcaster

RETAIL SALES TV

A major progressive TV station in Southern Ontario requires a dynamic individual who has had broadcast experience for its retail sales division. A full range of company benefits and excellent remuneration is available for the suitable candidate. Detailed resume outlining education, experience, personal data and salary expected should be submitted in confidence to:

Box 321, Broadcaster

ENGINEER

We're expanding in the new year ahead. We have 10 KW AM plus FM Stereo with modern equipment. We're a small market with all the advantages of the good life away from ulcer gulch.

We'd like to hear from an engineer who may be working as second in command or who has reached the end of the road financially in a smaller market. We won't overpay but we'll pay a good wage and provide you with an opportunity to enlarge your horizon.

Please provide all particulars in your first letter.

Naturally, your present employer wouldn't want to lose such a good employee as yourself so we'll be sure to keep it strictly confidential.

Box 313, Broadcaster

Feel you've earned your spurs in the Boondocks?

Ready to try a Major Market?

If you think you can stand up to big city competition in a crazy, mixed-up, but always exciting city like Montreal drop us a tape (reel or cassette) of your sound and style. The starting pay won't be great, the hours will be impossible, the weather varied to say the least.

However, if you are interested contact us at:

Box 316, Broadcaster



and now a word from Bob Blackburn

The Canadian content aspect of the proposed new CRTC regulations has gotten so much of the publicity that people have almost forgotten that there were other areas dealt with, not the least of which was the amount and frequency of advertising matter.

Obviously broadcasters were shaken most by the content rules. But there's also the consideration that they had a lot better chance of getting public sympathy for their opposition on this count. Individual members of the public are inclined to pay lip service to the national purpose.

But we all see the ratings, and know that if the masses were all that keen on electronic nationalism, they'd be watching the Canadian programming already available, and they aren't. Somehow, when Canadians think of Canadian programming, they're thinking of ballet and esoteric drama (in the seemingly ineradicable CBC image) and they can be counted on to flinch at any suggestion of more.

However, and never mind the cracks about the commercials being better than the programs, you just aren't going to find anyone outside the industry (and perhaps a limited number within it) who won't stand up and cheer at the prospect of a reduction in the number of commercials.

Somehow, the commercial angle didn't get much play. I'm not entirely sure how this came to pass, but the result was good for the broadcasters and unfortunate for the CRTC. The press took up the content issue as being the most contentious (I'm really sorry I said that), and, for the most part, broadcasters who were talking to the press while the story was hot, stuck to that issue, although I heard a few anguished bleats over the definition of

promos as extraneous matter.

However, if the commission itself had put more emphasis on the commercial regulations, and the print news media had followed suit, it would have boosted public sympathy for the commission by several notches, and such unenthusiastic token approval as it got for the content rules might have been bolstered by public appreciation for the promised deliverance from the excessive onslaught of commercials.

Be that as it may, both broadcasters and advertisers, it seems to me, ought to be thinking at least as deeply about the commercial rules as about the Canadian content ones. The latter, it can be argued, were clearly designed, under the dictates of the Broadcasting Act, to serve the national purpose. But the strictures on commercials can't be as simply attributed to that motivation. They appear to be merely altruistic.

I've never met a broadcaster, that I can recall, who would recognize or admit that promos and public service messages are every bit as offensive to the viewer as commercials. They're all tedious intrusions into the continuity of entertainment or information. It doesn't matter whether they're saying buy, buy, buy, or give, give, give, or don't miss this fabulous hour of fun and frolic.

It's true the average viewer welcomes a certain amount of opportunity to adjust his liquid balance in one direction or the other, but who needs 20 minutes an hour to do that? Yet the commission found some stations which were exceeding 20 minutes an hour of extraneous material, and surely that's an adequate goad to harsh action.

The action limits extraneous matter to 12 minutes an hour and would limit interruptions to four per hour. That is still 20 per cent of extraneous matter

that the viewer has to suffer, and that's still a big chunk. If he watches, as selectively as possible, five hours of television in one day, he is actually paying for four hours of television he wants with a wasted hour of his time, which may be valuable to him.

That's plenty. One hour in five is enough. One hour in three stolen by the stations the CRTC is talking about, is too much. In the United States, where the commercial percentage of about 10 minutes in prime time and 16 at other times is specified only in the unenforceable NAB code (and that applies *only to commercials*, not to billboards and promos), the FCC has clocked one station at 41 minutes of *commercials* an hour.

We're not yet in that bad shape, but it seems possible that the senseless cupidity of some broadcasters would result in such excesses without regulation. If there ever was a case of killing the goose that laid the golden eggs, it is that of those stations who will keep pushing the limits until they're forced by regulation to stop.

But the question of quantity is not the only, nor even perhaps the primary, one. If there is a climate of antipathy to commercials, it must at least be engendered in part by a revulsion for the grotesquely base taste exhibited by the great majority of them.

I venture to suggest to advertisers and to the broadcasters who are so eager to take the money and carry any old message, that if they were more interested in informing the consumer, rather than conning him with all the vulgarity of oldtime snakeoil peddlers, they would be less troubled by the threats and realities of regulation.

Six months ago, when I began this column, I wanted to recognize that there was some TV advertising characterized by good taste and wit and honesty. And of course there is. But the examples are too hard to find. And if the slaving, grasping vulgarities who are responsible for so much of it are in the process of getting a square-toed, steel-shod boot where they live, well, Huzzah!

AVAILABLE

AM & FM salesman. Has sold in metropolitan and small markets. Creative mind. Has prepared market profiles.

Box 317, Broadcaster

WANTED

2 type 892 R Transmitting Tubes in working condition.

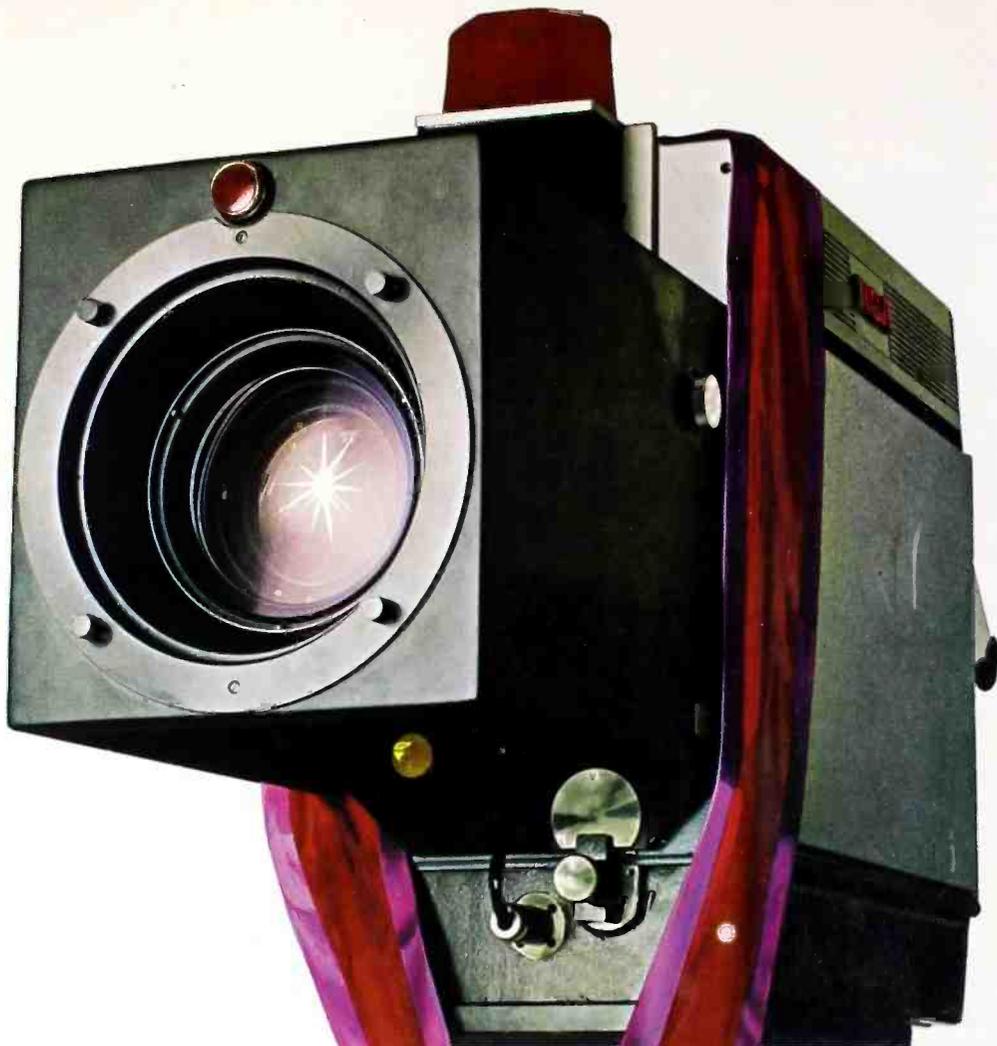
Contact: Chief Engineer
CFNB, Fredericton, N.B.

How good an MOR Announcer and/or Morning Man are you? If you're bright and friendly — really able to communicate — there may be a place for you at a 10-thousand-watt station in Southwestern Ontario. Send complete resume, picture, and air tape to

Box 322, Broadcaster

Black and white television studio camera, used, in good operating condition.

Reply: Northern Television
Systems Limited,
Whitehorse, Yukon.



In Vancouver It all hangs on who you ask

Yes! We've won awards for TV programming and commercial production. And what's more important, we have the talent and equipment it takes to win new ones.

Three RCA TK-44 color cameras, black and white



List of clients for whom
British Columbia TV
has produced television commercials

Canadian Kodak Company
Saskatchewan Power Corporation • Campbell Soup
The Hudson's Bay Company • B.C. Telephone • General Foods
Molson Breweries • Greyhound Lines • Calgary Power • Nabob
Kelly Douglas • Unilever • The T. Eaton Company
British Columbia Hydro • Massey Ferguson • Standard Oil Company
of British Columbia • Saskatchewan Government Telephones
British Columbia Packers • CP Air • Simpson-Sears
Rothmans of Canada • Alberta Government Telephones
The Royalite Oil Company



electronic cameras, plus complete photography and graphics departments give us the production facilities of leading eastern studios. And that mild Vancouver climate keeps drawing the best TV talents in Canada to CHAN-TV . . . writers, artists, directors, set designers, cameramen, editors. Remember, you can get professional television production in the West — and at competitive prices. It all hangs on who you ask. Ask us.

Commercial productions in color or black and white — on video tape, 16 or 35 mm film.



VANCOUVER/VICTORIA

A member of the CTV Network.

66 On
CFRB radio
all the
time
is prime ””

For one inclusive reason: CFRB reaches more of everyone than anyone.

More of everyone between 25 and 64.

Which also means more of everyone in an audience that earns and spends the most.

CFRB has so sound a hold on this audience

that it can lull and sway more ears during its quietest moments than most other stations can in their loudest hours.

So pick a time. Any time. Even if you catch our un-prime time you're doing best.

On CFRB, all the time is prime.

CFRB 1010
On CFRB, all the time is prime

Represented by:

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