

SEPTEMBER 1970

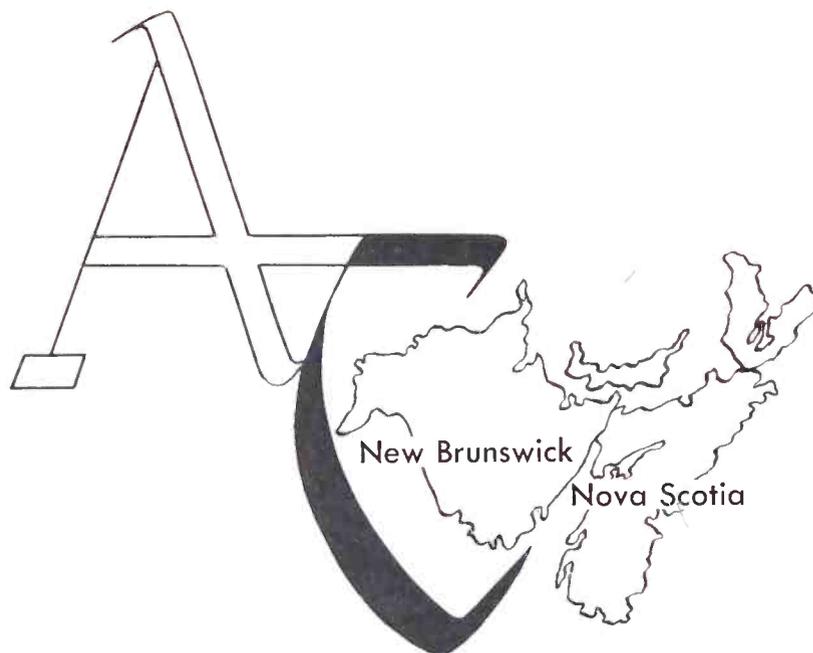
Broadcaster



Howard Anderson Photography Ltd.

Hon. James Auld puts 'em "In the Mood"

See story on page 5



CHSJ-TV

**Saint John/Fredericton
New Brunswick**

Serving the areas of Saint John, Fredericton and Moncton, with the greatest reach of all Maritime television stations — almost 490,000 persons per week.

CJCB-TV

Sydney, Nova Scotia

Reaching 216,000 persons each week, 160,000 of them exclusively!

Quality Markets

Represented by

All-Canada  Television

Legislation won't win an audience

The function of a government is *not* to run a business — any kind of business. Its function is, or should be, to act as a licensing authority where licenses are required, and to see that businesses function in accordance with the limits imposed by the laws of the country. This is the way our Canadian government is constituted, but it is not the way it operates.

In the area of broadcast communications, a succession of regulations and controls has pyramided to the point where government, through its commissions and other tribunals, directs the operations of broadcasters, from the state-owned Canadian Broadcasting Corporation to the smallest privately-owned station in the hinterland.

Those charged with the responsibilities for what the public is to be allowed to hear and see on their radio and television sets are representative citizens of a high academic order, all deeply dedicated to building a better broadcasting service, but their aspirations in this regard fall short, because they are completely remote from the public, whose program tastes and preferences they should aspire to satisfy.

They have theoretically worthy aims to bring Canadian talent to the microphone and camera, to the exclusion, partially at any rate, of the more popular American programs.

Canadian governments have yet to impose on farmers an ordinance that they must devote a certain percentage of their acreage to the cultivation of cotton, and they are so right — because cotton does not thrive in this climate.

By the same token, "talent", suitable for television, is by no means plentiful in Canada, although it is successfully "grown" in the United States. This seems a good reason why we obtain our cotton and the bulk of our entertainment from south of the border.

Pretexes that an over-abundance of American programs might contaminate our Canadianism are worthy from an idealistic standpoint. Yet the Canadian market place is equally infiltrated with American cars, refrigerators, breakfast foods, cosmetics, patent medicines and what have you, without any apparent effect on our patriotism.

If broadcasting's culture-ful mentors in Ottawa would like to see a program fare of higher-calibre and at the same time of higher Canadian flavor, they had better turn back the pages of history, to discover the nature of Canadian education through the past century.

If they did this, they would find native Canadians able to recite in correct order all the presidents of the United States, but not of Canadian prime ministers. Others have a fantastic knowledge of the American Civil War. And so on and so forth.

For years the state has been operating its Canadian Broadcasting Corporation and its National Film Board but without communicating the Canadian story. Why? Simply because, through these media as well as the public educational system, Canada has been unable to communicate its own story to its own people.

Probably by sheer force of its size, the United States of America has eclipsed us who live north of its border in terms of talent development and promotion, as well as marketing. Nevertheless Canada has maintained a high degree of individualism even though we

like U.S. programs as well as our fathers enjoyed American movies.

As a codicil to this, we are not advocating the extinction of Canadian programs and would like to see every encouragement given to stations, producers, advertising agencies and others to make worthwhile Canadian programs available.

What we are afraid of is the great danger of having too many worthwhile American shows being replaced by mediocre Canadian ones, simply because they are Canadian.

This is one fact that producers have to face up with. Canadian performers and producers are wont to head for the States as soon as they meet with a little success. Often they soar to stardom below the line. This does not happen when they stay in Canada because the simple reason is, Canadian networks shy away from making stars of these performers.

This does not happen when they stay in Canada and there is a reason.

Fanfares in general are foreign to the Canadian nature and the entertainment world in particular. We make practically no studied effort to build up Canadian performers, their producers and the programs themselves in the public eye.

It is true that such Canadian performers as Gordon Sinclair and Pierre Berton have become nationally known on this side. Because of the informative nature of their performances, they promote themselves automatically, and so make good as Canadians in Canada.

By contrast, the Lorne Greenes and the Rich Littles, the Joni Mitchells and the Gisele MacKenzies arrived nowhere while they remained in Canada, and then made good as soon as they crossed the border.

The sum and substance of the whole thing is that while success on TV requires unlimited talent, this talent has to be recognized, not just by network and other producers, but by the public.

Right now, Canadians recognize *Wayne & Shuster* because they have been successful in the U.S.A. But most Canadian performers don't have a chance to show their wares over there before stepping onto the Canadian scene.

If there is going to be a supply of Canadian talent in Canada, ACTRA, the Canadian artists' trade union and the Musicians' Association would be better advised to do a continuous job of publicizing their members to the public, than conducting unending lobbies in Ottawa, in an effort to get American shows and performers kept out of the country and off its air, by declaring them contraband just like a costly perfume or a bottle of whiskey.

This positive approach would contribute to the sale of the talent to the public. It would be improving the quality of this talent because it would have to pass muster in competition with the parallel American product. This we submit would be a far healthier state of affairs than declaring all foreign talent contraband like a precious perfume or a bottle of whiskey. Making importation of *The Name of the Game* an offence, punishable by fine or imprisonment would only build ratings for neighboring stations across the border. Rather let's air it — in prime time if you like — and then let our own talent devise something to meet it and beat it in the "Battle of the Ratings".

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Its invaluable information, which keeps it on desks from one issue to the next includes:

- AM, FM and TV stations, along with names of their key personnel,
- Networks,
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- Industry Associations,
- Research Organizations,
- Advertising Agencies,
- Film and Program Producers and Distributors,
- Equipment Manufacturers and Distributors,
- Cable Television Systems,
- Government Offices.

You cannot afford not to use space in this industry bible, and we ask you to do two things:

- (1) Return our space reservation form right now
- (2) Furnish us with your copy and/or material by October 25, at the very latest.

In this, our 29th year of publication, Broadcaster's twice-yearly directories are an essential medium for everyone in or around the business, so won't you act on this letter, right now?

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1/4 Page \$150.00*

*Less if you are a contract advertiser.

Signed:

Company:

Address:

.....



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E. G. Lewis & Company Limited
17 Queen Street East, Room 120
Toronto 1, Ontario
Tel. (416) 363-6111 Telex 0021376

Editor & Publisher: Edward G. Lewis

Assistant Editor: Peter Macklin

Traffic & Sales Services: Terry Bayton

Production & Layout: Margaret Gray

Editorial Research: Ronald Murray

Contributing Editors: Herb Shiner,
E. E. Mazon, Bob Blackburn

Lithographed by: Northern Star Press Limited

Circulation Audited by: **CCAB**

\$1.00 per copy, \$10.00 per year, \$20.00 for
three years. Single copy \$2.00

Second Class Mail Registration
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Belanger of CFRB/CKFM already has a developed image in the area of business and economic commentary from his business reports which have been syndicated on radio across the country.

MUST PROVIDE ETV CHANNELS

Cable TV operators will be required to set aside a channel for educational programming by provincial authorities when it is requested by a provincial government, it was announced by the Canadian Radio-Television Commission in late August.

A directive from the federal government stated that no cable license may be issued or renewed after March 30, 1970, in cases where a channel on the system has been requested by a province unless the CRTC stipulates that such a channel be set aside.

The CRTC said any channel used by provincial authorities must be for programming "designed to be presented in such a context as to provide a continuity of learning opportunity aimed at the acquisition of improvement of knowledge or the enlargement of understanding".

The CRTC said all programming must be subject to supervision and assessment by the provincial authorities.

The CRTC would also permit provinces to provide information on the available courses of instruction and special educational broadcasts of events within the educational system.

The CRTC said it wants to make sure any educational programming carried out by the provinces on cable channels "shall be designed to furnish educational opportunities and shall be distinctly different from general broadcasting".

GORDON LIGHTFOOT IN ADARF SPECIAL

An Evening with Gordon Lightfoot, a CKLW-FM music special, was held from 6:30 to 10:00 p.m., Saturday, August 29. Second thoughts had the Windsor station kill all the spots and public service announcements and give the show to the ADARF (Windsor's Addiction Research Foundation).

CKLW-FM management decided to use frank, informal, youth-oriented poetic messages directed to areas where drug problems exist instead of the original commercials which can be sold on CKLW-FM at any time.

CKLW-FM feels specials with weighty background material are

natural for FM with its inherent sound qualities, lingering audiences, and relative freedom from heavy commercialization. The captive audience provided by the Lightfoot special was capitalized on by the Windsor ADARF. The only spoken words were their messages and the voice of Gordon Lightfoot.

RSB ADDS EIGHT STATIONS

The Radio Sales Bureau reaches record high of 187 with addition of eight stations including a French language group. New member stations are CHQM Vancouver; CKAP Kapuskasing, Ontario; CHTM Thompson, Manitoba; CFCB Cornerbrook, Newfoundland; plus the four Radio Nord stations in Quebec — CKRN Rouyn, CHAD Amos, CKLS La Sarre and CKVD Val d'Or.

WAB(E) MEETS IN 'PEG MAY 4-6

The Western Association of Broadcasters (Engineering Section) annual meeting will be held May 4-6, 1971, at Fort Garry Hotel, Winnipeg, Manitoba.

Officers for the 1971 meeting will be: General Chairman, Lorne McBride, CKCK-TV; Conference Chairman, Alex White, CKCT-TV; Papers Chairman, Ron Nordquist, CFCN-TV; Secretary-Treasurer, Sid Gaffney, CHAT-TV; Accommodations Chairman, Bert Cobb, CJAY-TV; Manufacturers Liaison, Neil East, CJOB Radio; Host Committee Chairman, Ray Patterson, CKRC Radio.

Lorne McBride has also been named as delegate to the CCBA meeting, October 25-27, 1970, at the Inn on the Park, Toronto.

CRTC FOCUSES ON PROVINCIAL LICENSES

The Canadian Radio-Television Commission has announced that effective last June 4, broadcasting licenses may not be issued to provincial governments or their agents, including municipalities and educational institutions.

However, applications for renewal of a license that was in effect April 1, 1968, might be granted for a term not to extend beyond March 31, 1972.

The announcement is in line with a statement by State Secretary Gérard Pelletier on June 9, in which he said broadcasting licenses should not be issued to provinces or their agents.

CRTC Legal Counsel John Hylton said in Ottawa that the ruling will apply to CFRC-AM and FM operated by Queen's University, Kingston; CJRT-FM, operated by Ryerson Polytechnical Institute in Toronto; and CJUS-FM at the University of Saskatchewan.

CKUA-AM and FM at the University of Alberta, a station maintained and operated by Alberta government

telephones, would also be affected.

Hylton said the CRTC is in consultation with the stations to arrange for "a suitable corporate structure" to take over ownership and operation.

RUSSIA REQUESTS IMPERIAL OIL COMMERCIALS

Two award-winning TV commercials made for Imperial Oil by Cockfield Brown will be added to the Soviet Union's Library for Foreign Commercials which is collecting the best advertising films from all over the world.

Moscow requested prints of the Cat and Salmon commercial, winner of the Silver Lion at the recent Venice Film Festival, and "Wedding", winner of a Diploma. The 17th International Festival held in June was organized by the Screen Advertising World Association.

STAMPEDE ON THE AIR

The Calgary Stampede, starring Arthur Godfrey, a one-hour special, scheduled on 184 ABC stations, will reach an estimated 9,600,000 U.S. homes. The program is a co-production between CTV Television Network and Arthur Godfrey Productions and features highlights of the Calgary Stampede and exhibition.

EMONSON TO CCA BOARD

Bruce C. Emonson, 41, president of Caldwell A/V Equipment Company Ltd. and an expert on CATV, has been elected a director of CCA Electronics Corp. of New Jersey.

Caldwell is Canada's largest independent engineering and distributing company of broadcast equipment and represents CCA plus European manufacturers in Canada. Last June, CCA Electronics Canada Ltd. acquired the Caldwell company.

GEORGE BROWN OFFERS EXPANDED COURSES

The George Brown College of Applied Arts and Technology, specializing in broadcast technology at all levels, has expanded the range and depth of courses offered both full-time and part-time.

In addition to a two-year post-secondary Maintenance Technician course and a six-month Technical Operator course, 4 part-time courses are offered: Introductory ETV and Broadcast Maintenance, Video Tape Recorders Theory and Maintenance, Cable Television Practice, and Technical Operators.

Further details may be obtained from Jack Lumley, Chairman of the Electronics Department, 51 Teraulay St., Toronto 102, Ontario; phone 362-3971, ext. 248. Registration will be from September 28-30.

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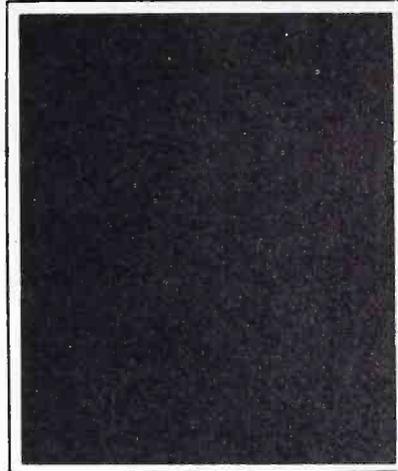
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17 Queen Street East, Room 128
Toronto 1, Ontario
Tel. (416) 363-6111 Telex 02-21576

Editor & Publisher: Richard G. Lewis

Assistant Editor: Peter Macklin

Traffic & Sales Service: Tracy Rayton

Production & Layout: Margaret Covey

Editorial Research: Rosalind Murray

Contributing Editors: Hank Skinner,
R. E. Misener, Bob Blackburn

Lithographed by: Northern Miner Press Limited

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\$1.00 per copy, \$10.00 per year, \$20.00 for
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Belanger of CFRB/CKFM already has a developed image in the area of business and economic commentary from his business reports which have been syndicated on radio across the country.

MUST PROVIDE ETV CHANNELS

Cable TV operators will be required to set aside a channel for educational programming by provincial authorities when it is requested by a provincial government, it was announced by the Canadian Radio-Television Commission in late August.

A directive from the federal government stated that no cable license may be issued or renewed after March 30, 1970, in cases where a channel on the system has been requested by a province unless the CRTC stipulates that such a channel be set aside.

The CRTC said any channel used by provincial authorities must be for programming "designed to be presented in such a context as to provide a continuity of learning opportunity aimed at the acquisition of improvement of knowledge or the enlargement of understanding".

The CRTC said all programming must be subject to supervision and assessment by the provincial authorities.

The CRTC would also permit provinces to provide information on the available courses of instruction and special educational broadcasts of events within the educational system.

The CRTC said it wants to make sure any educational programming carried out by the provinces on cable channels "shall be designed to furnish educational opportunities and shall be distinctly different from general broadcasting".

GORDON LIGHTFOOT IN ADARF SPECIAL

An Evening with Gordon Lightfoot, a CKLW-FM music special, was held from 6:30 to 10:00 p.m., Saturday, August 29. Second thoughts had the Windsor station kill all the spots and public service announcements and give the show to the ADARF (Windsor's Addiction Research Foundation).

CKLW-FM management decided to use frank, informal, youth-oriented poetic messages directed to areas where drug problems exist instead of the original commercials which can be sold on CKLW-FM at any time.

CKLW-FM feels specials with weighty background material are

natural for FM with its inherent sound qualities, lingering audiences, and relative freedom from heavy commercialization. The captive audience provided by the Lightfoot special was capitalized on by the Windsor ADARF. The only spoken words were their messages and the voice of Gordon Lightfoot.

RSB ADDS EIGHT STATIONS

The Radio Sales Bureau reaches record high of 187 with addition of eight stations including a French language group. New member stations are CHQM Vancouver; CKAP Kapuskasing, Ontario; CHTM Thompson, Manitoba; CFCB Cornerbrook, Newfoundland; plus the four Radio Nord stations in Quebec — CKRN Rouyn, CHAD Amos, CKLS La Sarre and CKVD Val d'Or.

WAB(E) MEETS IN 'PEG MAY 4-6

The Western Association of Broadcasters (Engineering Section) annual meeting will be held May 4-6, 1971, at Fort Garry Hotel, Winnipeg, Manitoba.

Officers for the 1971 meeting will be: General Chairman, Lorne McBride, CKCK-TV; Conference Chairman, Alex White, CKCT-TV; Papers Chairman, Ron Nordquist, CFCN-TV; Secretary-Treasurer, Sid Gaffney, CHAT-TV; Accommodations Chairman, Bert Cobb, CJAY-TV; Manufacturers Liaison, Neil East, CJOB Radio; Host Committee Chairman, Ray Patterson, CKRC Radio.

Lorne McBride has also been named as delegate to the CCBA meeting, October 25-27, 1970, at the Inn on the Park, Toronto.

CRTC FOCUSES ON PROVINCIAL LICENSES

The Canadian Radio-Television Commission has announced that effective last June 4, broadcasting licenses may not be issued to provincial governments or their agents, including municipalities and educational institutions.

However, applications for renewal of a license that was in effect April 1, 1968, might be granted for a term not to extend beyond March 31, 1972.

The announcement is in line with a statement by State Secretary Gérard Pelletier on June 9, in which he said broadcasting licenses should not be issued to provinces or their agents.

CRTC Legal Counsel John Hylton said in Ottawa that the ruling will apply to CFRC-AM and FM operated by Queen's University, Kingston; CJRT-FM, operated by Ryerson Polytechnical Institute in Toronto; and CJUS-FM at the University of Saskatchewan.

CKUA-AM and FM at the University of Alberta, a station maintained and operated by Alberta government

telephones, would also be affected.

Hylton said the CRTC is in consultation with the stations to arrange for "a suitable corporate structure" to take over ownership and operation.

RUSSIA REQUESTS IMPERIAL OIL COMMERCIALS

Two award-winning TV commercials made for Imperial Oil by Cockfield Brown will be added to the Soviet Union's Library for Foreign Commercials which is collecting the best advertising films from all over the world.

Moscow requested prints of the Cat and Salmon commercial, winner of the Silver Lion at the recent Venice Film Festival, and "Wedding", winner of a Diploma. The 17th International Festival held in June was organized by the Screen Advertising World Association.

STAMPEDE ON THE AIR

The Calgary Stampede, starring Arthur Godfrey, a one-hour special, scheduled on 184 ABC stations, will reach an estimated 9,600,000 U.S. homes. The program is a co-production between CTV Television Network and Arthur Godfrey Productions and features highlights of the Calgary Stampede and exhibition.

EMONSON TO CCA BOARD

Bruce C. Emonson, 41, president of Caldwell A/V Equipment Company Ltd. and an expert on CATV, has been elected a director of CCA Electronics Corp. of New Jersey.

Caldwell is Canada's largest independent engineering and distributing company of broadcast equipment and represents CCA plus European manufacturers in Canada. Last June, CCA Electronics Canada Ltd. acquired the Caldwell company.

GEORGE BROWN OFFERS EXPANDED COURSES

The George Brown College of Applied Arts and Technology, specializing in broadcast technology at all levels, has expanded the range and depth of courses offered both full-time and part-time.

In addition to a two-year post-secondary Maintenance Technician course and a six-month Technical Operator course, 4 part-time courses are offered: Introductory ETV and Broadcast Maintenance, Video Tape Recorders Theory and Maintenance, Cable Television Practice, and Technical Operators.

Further details may be obtained from Jack Lumley, Chairman of the Electronics Department, 51 Teraulay St., Toronto 102, Ontario; phone 362-3971, ext. 248. Registration will be from September 28-30.

NEWSCAST

UNIONS BAN CBC RECORDING

For the 1969-70 season, the CBC was forced to suspend its record album production because the Toronto Musicians' Association insisted CBC place all its money in programming instead of diverting some into recordings. For each of the 1968-69 and 1969-70 seasons, the CBC contracted to spend \$6,500,000 on musicians for total programming; the contract did not provide for the inclusion of recording producers with the Musicians' Association since the union, which has about 5,000 members, did not want to negotiate in this area.

Thus CBC recording was cut off in March, 1969, and has only resumed recently for program use with the stipulation of the union that the albums may not be sold to the public.

To date 20 albums have been made costing a total of about \$200,000, an investment that will help CBC achieve the necessary 30 per cent level of Canadian content as stipulated by CRTC.

PRIVATE INVADERS

When the CBC in Winnipeg hired two open-line commentators who were working for private stations in that city, twenty CBC announcers and three CBC announcer-producers took a half day away from their jobs to study the situation. Subject of the study session was whether the CBC's action contravened a clause in the announcers' contract covering auditions for existing staff members to fill new positions. CBC continued programming with management personnel and one staff announcer on the job.

CKVL RALLIES BLOOD DONORS

When Peggy Smythe of Canadian Advertising Agency was rushed to the Ross Memorial Hospital in Montreal for an operation, a small panic resulted when it was revealed she would require the rare B Negative blood. Agency personnel, asked to help, turned to CKVL Radio. One mention at 10:20 a.m. brought 18 telephone calls and sent CKVL mobile units to pick up the people and rush them to the hospital. Further announcements had to be used to report the emergency over.

CFSX IS ON ITS OWN

After operating for years as a satellite of CFCB Corner Brook, Newfoundland, radio station CFSX now broadcasts a complete day-long schedule from its own studios in Stephenville and with its own staff managed by Keith Pittman. The remainder of its 24-hour service continues to be supplied

by CFCB which also provides special news.

James O'Rourke, general manager of CFCB, said national advertisers using his station are still having their commercials broadcast over both transmitters at no extra charge.

AAB CONVENES OCTOBER 18-20

The Lord Beaverbrook Hotel in Fredericton, N.B., will be the scene of the 1970 annual convention of the Atlantic Association of Broadcasters October 18 to 20.

Word from Ed. Hall of CJCH Halifax is that the theme will revolve around the new CRTC program regulations. Panelists will be made up of CRTC and government people as well as such broadcasters as Murray Cherkover, president of the CTV Network, Lyman Potts of the Canadian Talent Library, Don Martz, chairman of the CAB Recordings Committee.

Delegates are urged to bring their wives to enjoy a wine and cheese party, courtesy Imperial Tobacco, a ladies' tour of the area and a luncheon at the new Mataquac Golf Club, a theatre party at the Lord Beaverbrook Playhouse, special receptions and dinners, plus what Ed. describes as an "outstanding guest speaker" at the annual dinner on the Tuesday night.

EIGHT-TRACK CARTRIDGE SYSTEM

Concord Electronics of Los Angeles introduces new reel-to-reel and 8-track cartridge record and playback system for under \$290 in the States. The Mark 8 provides for direct recording onto either a 7" reel or 8-track cartridge from a microphone or any external music source; recording with tape includes the utilization of splicing or editing, sound-with-sound or other desired special effects. The duplication of the original tape onto the 8-track cartridge may then be made with the push of a button. Reel-to-reel frequency response is 50-19,000 Hz at 7½ ips with wow and flutter less than 0.1%. More information from Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, California 90025.

NEW MODULATOR FOR CATV

A new modulator from Catel Corporation, California, is designed for CATV operations with less than 12 channels off air. Model FMS-2000 supplies system subscribers with audio programming and clean video blanking. The modulator takes audio from any sources as FM or AM tuner and transmits it on any unused VHF TV channel in the cable system. More facts from Jim Hurd, Catel Corp., 1030 West Evelyn Ave., Sunnyvale, California 94086.

AMPEX LAUNCHES NEW VTR MINI

Ampex Corporation launches a new generation of miniature videotape recorders and players with automatic cartridge loading and designing both for serious closed circuit TV and home recording and playback.

Richard Elkus, Jr., general manager of the Ampex educational and industrial products division, said the new Ampex "Instavision" system is the smallest cartridge-loading video recorder and/or player to date with models powered by batteries or AC current in either color or black and white. "Instavision" uses standard half-inch wide video tape enclosed in a small circular plastic cartridge 4.6 inches in diameter and .7 inches thick.

It's compatible with all other conventional reel-type recorders embodying the Type I standard recently adopted by most manufacturers of half-inch recorders.

NEW GENERATOR FOR TV

A new digital, all-silicon, solid state sync generator, specifically designed to meet broadcasting and closed circuit TV applications, has been introduced by Diamond Canapower Ltd., 1122 Pioneer Road, Burlington, Ontario. Fully self-contained, the unit is only 1¾" high, 8¾" deep and 19" wide. It generates composite sync, mixed blanking, horizontal and vertical drive pulses in accordance with current standards. It is capable of operation in any one of the following ways, line lock, free running, crystal and external mode.

OBITUARIES

Laurie Saikaley

Laurie Saikaley, 27-year-old television personality of Ottawa, died last month after an automobile accident in Ottawa. She had demonstrated keep-fit exercises on station CJOH-TV in Ottawa. She is survived by her husband and two children.

Fred Bartley

Fred Bartley, founder of CHCA Television in 1955 in Red Deer, died in Edmonton this month.

He was also former general manager of CKRD Radio in Red Deer. He founded the television station in 1955 and one year later left the broadcasting industry to establish an engineering consulting firm.

Dr. Clarence Basil Lumsden

Doctor Clarence Basil Lumsden, a former vice-chairman of the Canadian Broadcasting Corporation, died at his home in Wolfville early this month at the age of 75.

Doctor Lumsden was appointed a director of the CBC in 1958 and later became vice-chairman.

He is survived by his wife, a son and a daughter.

Market firmed at month end

The principal news development during August was the reversal by the CRTC of its late July stand on divestiture of foreign controlled broadcasting and CATV undertakings. While Famous Players was the only publicly-owned Canadian company directly affected, the inference of less restrictive regulatory policies tended to have a favorable impact on the communications group. The TSE Communications Index advanced from 200.08 to 208.79 representing a 4.4% increase. By comparison, the TSE Industrial Index rose from 157.36 to 160.28 or 1.9%. In both cases, relatively flat market action prevailed in the first weeks of August with pronounced strength appearing towards month-end.

Famous Players closed the month at \$10. Its trading price was \$9 at the end of July but declined to just over \$8 as the September 1 deadline for disposing of its communications properties approached. Market strength appeared a few days before the CRTC announcement of the extension of the September 1 deadline. This was based on rumors that the 51% interests owned by Gulf & Western of the U.S. would be sold to Canadian interests thereby averting sale of **Famous Players** com-

munications properties at distressed prices. In the opinion of the financial community, **Famous Players** has been given a reasonable breathing spell, but it is unlikely potential buyers will firmly commit themselves until the new CATV guidelines are handed down in the fall. Management still faces the hurdle of finding a buyer or buyers acceptable to the CRTC for either overall control or its communications interests.

Total first half earnings of **Famous Players** increased nearly 10% while second quarter earnings were up more than 5%. However, the increase was more than accounted for by capital gains on sale of fixed assets and investments. Total earnings for the first half year were \$0.36 as compared with \$0.33 in 1969.

Second quarter earnings of **Selkirk Holdings** increased by about 21% but there were approximately one-third more shares outstanding than at the same time in 1969. Consequently, earnings per share declined from \$0.24 to \$0.21 in 1970. President, J. S. MacKay commented that while business was satisfactory during the first half, there was an indication of some softness in the summer months. **Selkirk's "A"** shares advanced from \$10 $\frac{3}{8}$ to \$11 $\frac{1}{2}$

during August.

Toronto Star "B" was \$13 $\frac{1}{4}$ at the end of August representing an increase of 3% over the previous month-end closing price. Earnings for the nine months ending June 30 amounted to \$1.13 per share up from \$1.04 per share a year earlier. On October 1, the **Toronto Daily Star** will increase its transient rate for national advertisers to \$2 a line from \$1.65, or 21.5%. Early in September it was announced that the agreement to purchase **York Cablevision** from **Columbia Broadcasting System of the U.S.** was withdrawn.

CHUM Limited "B" shares were the strongest individual performer amongst the communications equities advancing from \$5 $\frac{1}{8}$ to \$6 some 17%. **Standard Broadcasting** was also strong rising 8% from \$9 $\frac{1}{4}$ to \$10 while **Western Broadcasting** remained unchanged in price at \$16.

Maclean Hunter Limited declined slightly from \$10 $\frac{3}{4}$ to \$10 $\frac{3}{8}$, down some 3.5%. On the other hand, **Maclean Hunter Cable** dropped from \$4.95 to \$4.50 or 9.1%.

Southern Press increased from \$47 $\frac{5}{8}$ to \$51 or 7.1%. The company announced its acquisition of **National Business Publications Limited**, the third largest trade publications group in Canada.

Thomson Newspapers traded in a narrow range during August, declining 3.6% from \$17 $\frac{1}{4}$ to \$16 $\frac{3}{8}$. The company reported a 27% increase in total net earnings and a 21% increase in earnings per share from \$0.32 to \$0.39 for the first half of the year.

Announcement

CKLW-TV Windsor



GORDON V. ASHWORTH



JOHN F. RUTTLE



DOUGLAS BROCK

Mr. John Bassett, Chairman of the Board of CKLW-TV, announces the appointments of Mr. Gordon V. Ashworth as President; Mr. John F. Ruttle, Vice-President Programming, and Mr. Douglas Brock, Vice-President Sales, for CKLW-TV.

CBC's Minute Instant Nice

the quick, convenient way
to nourish your
commercial's reach.



Simply use your familiar CBC 2 minute units, seasoned to your taste. Then, add CBC's new, easy-to-use 1 minute participations. Mix briefly until your participations blend smoothly with the prepared units. Instantly, your campaign is ready to serve in the time-slot of your choice.

Special ingredients enrich your CBC TV Network buy

CBC adds Major/Minor scheduling – your E.O.W. advertisers gain valuable 1:30/:30 splits to enrich their in-between weeks. Blend Frequency/Continuity for easier-to-earn discounts. Portions of time, lines and origination help you prepare Instant Nice, because they're on one rate card. Estimates are deliciously easy too, through the new CBC process-computers.

Convenience and quality in one package.

Call your CBC TV Network rep. now,

at Toronto 925-3311, Montreal 868-3211, New York – Enterprise 6961 (Toll free).

... and now a word from Bob Blackburn

They asked them what they wanted

I haven't heard it come up lately, but people in the industry used to sit around and talk about the possibility of surefire programs being created by computers, untouched by human hands or minds.

It never seemed to be a very far-fetched proposition. A great many series over the years have *looked* as though they were the work of computers. Actually, they were the product of the infertile, unimaginative minds of men with the Midas mentality. They were made from tested ingredients and were merely slight and cautious variations on proven recipes. If the procedure was followed carefully enough, the shows paid off.

This kind of success made a lot of people rich, but didn't do much for the medium as a means of enriching the public mind.

But this season, it has been proven possible to take the scientific approach and come up with something different. It remains to be seen whether the venture will be successful as far as viewers are concerned, but it has been successful in one way: the CBC snapped it up at first sight.

The program is *55 North Maple*, and in the whole panorama of North American commercial network programming this season, it is probably the only show which is genuinely different.

And one of the most different things about it is that it was in large part predicated on the results of a commissioned market survey.

Toronto's Robert Lawrence Productions is the owner and producer of the show, which was created in a collaboration between Elsa Franklin, producer of the syndicated *Pierre Berton TV Show* for Screen Gems, and creator of *Under Attack* for the same company, and John Ross, head of RLP.

Ross had spent a long time looking for some sort of daytime strip he could sell to the CBC. (The public network doesn't buy much from independent Canadian producers, but Ross has had some success in that area with shows like *Hey Cinderella!* and *Moment Of Truth*.)

Sudgers, Ross thought, were too expensive, and the CBC just isn't all that interested in game shows.

The remaining possibility seemed to be an informational women's show of some sort. There are quite a few of those around, and to crash the market, it would have to be something different.

Ross studied women's magazines diligently to learn the successful patterns of grabbing the attention of the distaff readers. He talked endlessly with producers, and finally ended up discussing his problem with Mrs. Franklin.

"I was sick of talking to men about this kind of show. It was a waste of time."

Mrs. Franklin is a woman, a wife, a mother, a producer, a creator and a volatile package of drive and energy. And, sure enough, she came up with a concept: a program in dramatic form in which real people, more or less playing themselves, would go about coping with everyday problems and looking for ways to enjoy everyday life, but all with the aid of real experts. The viewer would not be lectured — the information would be conveyed indirectly as the continuing characters led their goldfish-bowl lives.

That solved the problem of format, but meanwhile Ross had been fretting about what sort of content was called for. He only had enough money to make one quickie pilot. He couldn't afford any experimentation.

The solution was to commission National Market Development Ltd., a company with a good record in researching for national food and packaged goods accounts, to study the needs and wants of daytime viewers.

They went after socio-economic breakdowns; sought to find out who was watching daytime TV and why, and who wasn't and why. Then they got down to specifics, and found out, for instance, the order of preference for general topics. Food was at the top, followed by sewing, travel, fashions, health and physical fitness, plants, beauty tips, people problems, hobbies, child-care and pets, in that order.

That's something it would have been pretty hard to guess.

Ross isn't entirely satisfied with the validity of the survey results, simply because he feels that, starting from scratch as they did, they may not have asked all the right questions.

So next month they're going to have another go at it. RLP is in the fortunate position of being only weeks ahead of airtime in production of the show, so there's plenty of opportunity to change the deliberately flexible format.

The people involved were chosen not only for their professional ability, but for their personal background. Stars Joan Drewery and Max Ferguson have raised families through good times and

bad, and know whereof they speak. The same applies to Stephen Franklin, who produces and writes the show (most of the dialogue is ad lib). Regular visitors are people like John Bradshaw, the gardening expert, and Jean Templeton McLean, who is primarily a performer, but also is a wife, mother, and expert on the care and feeding of pets.

In television, giving the public what it wants has generally meant giving the public more and more of what it has indicated it will watch. The idea of going out and *asking* the public what it wants and then giving it to them is pretty radical.

It ought to be noted carefully by all broadcasters and programmers that the result of that approach has been a show which is quite unlike anything else currently on the air.

Whether it pays off is the big remaining question. The CBC sale doesn't quite pay the tab, but RLP is talking it up in the U.K., and a sale to a single region over there would make the project a profitable one. Anything more would be gravy.

STEPHENS AND TOWNDROW COMPANY LIMITED



Peter Gassyt

Guy Royal, President of Stephens & Towndrow Co. Limited, announces the appointment of Mr. Peter Gassyt as Sales Executive, Toronto Radio Division, effective immediately.

One of Canada's leading Broadcast Sales Organizations, Stephens & Towndrow are National Sales Representatives for 14 AM and 6 FM Radio Stations and 3 Television Stations.

Mr. Gassyt is well-known to advertising agencies and National Advertisers in Toronto. He began his broadcast sales career in 1955 and joins Stephens & Towndrow after 8 years with a well-known National Radio Sales organization.

LONDON

Your commercial will find friends here.....



Storybook Gardens
Springbank Park



Represented by Hardy Radio & TV Ltd.
Toronto - Montreal
John German - 363-9539

Union feels only government can make us Canadians

When you ask the average executive what *the* goal of his company is, he'll probably tell you profit. This is usually the major objective of his corporation and the more money it makes, the better.

But when you ask an ACTRA executive the same question, you'll probably get a listing of multiple goals whose ranking changes depending upon who you are. For an ACTRA executive, this is, upon evaluation, a far more realistic stance since there are many times when the need for growth — increased membership — will over-ride the need for increased income. And there are times when it will not.

How important is the objective of getting more members? While Canada is growing, and the broadcast and film industries are growing even faster, ACTRA finds itself with no more members than it had about five years ago, a static 3,000.

However, in the same period, total revenues from all sources have increased by a sizeable 20%. Getting more overall income for its members is good, but it's not good enough when you want to increase both, they say.

So ACTRA doesn't have just one goal, or one reason for being. Its goals are plural and their order of importance depends on the situation. And the situation is usually related to one of ACTRA's four prime customers — in order of financial importance — the CBC, advertising agencies and their clients, film production companies, finally CFTO-TV plus other private stations and the CTV network.

Compounding the situation is "The Canadian Dream" which Pierre Berton says: "is the dream of an independent nation in North America, not better and not worse, but somehow different from the one to the south — a nation with its own mythology and its own heroes, its own songs and its own visions, its own character and its own idiom. This was the goal that was dimly perceived a century ago when the great debate over the railway was first joined. What we are seeing now is a continuation of that debate. If we had lost it in the 1870s we would have lost the country. The same is true today."

The American Fact, says ACTRA, must not over-rule the Canadian Dream. "The United States is not an enemy but

a fact. However, because of the constant assault of its foreign ideas, foreign assumptions, foreign ways of running a country, a business, a government, with their consequent influence on our institutions, our life, our culture, Canadians must at all times carefully chart, analyze, and — when necessary — control these influences.

For control, ACTRA looks to the government of this country and especially the Canadian Radio-Television Commission. How else can we be Canadian? ACTRA sees little support from its customers.

The CBC, and in particular CBC television, is viewed as, "the branch plant of an American network, dominated by commercial considerations, hamstrung by paleolithic management, producing in its Canadian entertainment programs — when it produces them at all — pale reflections of irrelevant American styles. By following such a course, the CBC has forced so much

Canadian talent to leave the country that it has been suggested (and only partly in fun) that the best way to get some Canadian programming back on the CBC would be to move our production facilities to Hollywood."

In the 1968/69 year, CBC paid ACTRA performers a total of \$6,150,000. It contracted expenditure of exactly the same amount for the current 1969/70 year which constitutes an increase, however small, over the previous three years.

Starting this fall, CBC English TV plans an overall increase of about 200 hours Canadian production in the three month October-to-December period. These will be split evenly among information programs (seven new ones to be produced) and entertainment programs plus a new Canadian daytime serial.

However, the CBC is tending to budget less per show than it did. For

Continued on page 14

Imperial Tobacco is pleased about the audience delivered — and the cost-per-thousand — of Groupe Un Quebec. Why don't you give us a try?

GROUPE UN QUEBEC

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

example, in 1965, the cost of *Seven Days* was \$21,000. This season the budget for *Weekend* runs about \$7,000. For 1970/71, *Weekend's* producer, Richard Nielsen, sees the same basic program concept with some new on-camera faces along with the current on-air personalities. The budget is unannounced.

If, at least in certain instances, those 1965 times were good high budget times for many CBC shows, then ACTRA wonders why there's a reduction in show budgets when the 1965 CBC expenditure for all programs came to

\$76,619,000 and four years later, in 1969, it's almost doubled to \$124,175,000.

"It is being said," ACTRA reports, "that we won't be able to afford to do our own programs. That is possibly true, if what you want to do are American style programs. But it is nonsense if you are prepared to experiment, to seek new forms, to look for economies, to work hard to stay within your means.

The worst offenders in this area are those Canadian advertisers and businessmen who don't believe a commercial is real unless it's done in the United States, using American talent — but that after all is a corollary to the think-

ing that says a program isn't entertaining unless it's made in Hollywood using American actors."

Last year, in 1968/69, approximately \$3,000,000 was received by ACTRA members for work done in producing advertising commercials. This amount represents a nominal increase over the 1967/68 period. The forecast for this season, ACTRA figures, will be down mainly because of the economic depression that has slowed down the gross national products of countries around the world, as well as the companies doing business in Canada.

Fundamental to evaluating whether the \$3,000,000 is good or bad or insufficient or what, is the question of economics. A Canadian advertiser has the problems of cost and efficiency. Keeping costs down and efficiency up produces more profit. Therefore it begins to make sense to import commercials from his parent company if his parent is located in the United States or England.

According to a study conducted two years in succession by the Institute of Canadian Advertising, reliance by Canadian advertisers on Canadian-made commercials has held fairly steady. ICA research utilized a small but representative sample of leading agencies in Canada; the projections are based on a survey taken over a one-week period in the month of September. Here are the results:

ICA ESTIMATE OF THE ORIGINS OF TV COMMERCIALS IN CANADA

	1968	1969
Produced in Canada:	61.0%	64.6%
Produced outside of Canada for Canadian use:	3.0	6.0
Produced outside of Canada and imported with no adaptation: (includes components)	23.0	20.5
Produced outside of Canada, imported, then adapted:	11.1	7.6
Produced and adapted outside Canada:	1.9	1.3
	100.0%	100.0%

ACTRA says television advertising tends to destroy creative television programming. It feels: (1) the CBC should be relieved of its obligation to carry advertising at all; (2) advertising in certain categories of TV programs should be strictly regulated — one internal break in a half hour drama or film, for example, and not more than two in an hour drama or film; (3) all advertising on TV would be less offen-



... Betsy was our old reliable black and white film processor. Ron Laidlaw, our News Director, installed a color lab and Betsy had to go. After 16 years of faithful service and millions of feet of film, Betsy has been replaced by a slick new high-speed color processor. We're sorry to see Betsy go but we're pleased to be Canada's first all-color television station.

CFPL-TV serves London and Western Ontario completely ...



sive if it were carried in blocks at suitable intervals in the program, an improvement that would do a great deal to give television back to the viewer, they feel.

In 1969, the CBC earned close to \$40,000,000 in advertising revenue of which about \$27,000,000 came from English TV programs. If the concern is primarily with profits, advertising revenue must be considered vital since it now represents about one-fifth of the total operating cost of CBC. Last year the net cost of CBC operations came to nearly \$155,000,000.

However, CBC like ACTRA, has more than one primary objective. The CBC network's vice president and general manager of English services, Eugene Hallman, says steps have been taken to meet CRTC content regulations which now allow a maximum of 90 minutes in prime time for U.S. shows with a total of two hours prime time (6:30 p.m. to 11:30 p.m.) for foreign programs.

One of the steps has been to try and overcome the problem of money. Hallman said, "a one-hour program filmed in color on location in Canada costs about \$50,000. To buy a similar program from an American network costs between \$5 and \$6,000 because of the massive, efficient setup in the United States."

Another step, according to CBC news Chief, Knowlton Nash, has been to make a 50% increase in the quantity of Canadian news in a modified national news broadcast starting mid-September.

ACTRA sees a great difference between advertising in the print media and that used on TV or radio. "The direct effects of advertising on radio and television entertainment have become increasingly serious, for too many interruptions can kill a show, particularly the dramatic show." As for the indirect effects, "broadcasting which operates as an auxiliary to advertising must treat man as essentially a consumer, a buyer of goods; and the programs are subservient to that end".

Thus, ACTRA charges neither the CBC nor the CTV networks are fulfilling their primary purpose, that of providing a balanced service of Canadian programming for the Canadian people.

Film production companies fare better in ACTRA's view. As ACTRA's third biggest source of revenue, the film industry can't seem to grow fast enough now that it has started. In the 1969 calendar year, ACTRA members received a total of \$500,000 which was an increase of \$120,000 over 1968.

And 1970 should easily break more records. There are a total of 14 Cana-

dian feature films (nine in English, five in French) entered in the 1970 Canadian Film Awards to start on September 28 in Toronto's St. Lawrence Centre for the Arts. Although the CFA is in its twenty-second year, there was no feature film category until 1968.

The fourth and final source of income for ACTRA comprises all private broadcasters but principally CFTO-TV. CTV doesn't count for much in ACTRA's view; in 1968/69 that network produced less than 1/100th of the revenue received by them from CBC.

"CTV is, if possible, even worse (than CBC), they say. "From the day it made its first application for a licence it has promised wonders, ACTRA charges. "It has not delivered wonders. The hypocrisy of its management has led it to deny or disregard almost all the promises it made to the BBG regarding Canadian programming, promises it made first in 1961, and reiterated in 1966, promises that were made to induce the Canadian people to give CTV the licence to print money."

The combined total revenue received from this category in 1968/69 was less than 1/10th of CBC revenue, or an approximate \$500,000. Totals for earlier years were slightly less but fairly constant, they say.

Starting this fall, the CTV network will fulfil its promise to the CRTC with an additional hour and a half of Canadian programming per week in prime time. Unlike CBC who are already programming about 64% Canadian in prime time, CTV has until October 1, 1972 to comply with Canadian content regulations.

Other stations in the private sector, during 1971 especially, are expected to hit a 50% level of Canadian programming in prime time. By October 1, 1971 this will be law and one year later, the level must be increased to 60% in prime time.

At this writing, CTV is introducing nine new Canadian shows in its fall schedules including *Famous Jury Trials*, *The Trouble With Tracy*, from Toronto; *Come Together*, a variety show produced in Calgary; *Marc's Music Shop* from Ottawa; and *Nashville North*.

In addition, CTV will continue to produce more American shows in Canada like the syndicated *Barbara McNair Show*. It remains to be seen if CTV president Murray Chervoche can give Canada the best of both worlds.

Where does all this leave ACTRA and its 3,000 members? Their total revenue from all four sources for 1968/69

STEPHENS AND TOWNDROW COMPANY LIMITED



Harold F. Abernethy

Guy Royal, President of Stephens & Towndrow Co. Limited, is delighted to welcome to the S & T Radio Division, Harold F. Abernethy.

Harold brings to the S & T Organization an outstanding record of 14 years broadcast sales success. Nine of these years were spent with the All-Canada Broadcast Group and during three of them Harold headed up their U.S. radio sales team while based in New York. He later worked the Eastern Seaboard region for Canadian Standard Broadcast Sales as Vice-President of their radio division in New York. This brought him into direct contact with some of North America's largest international advertisers and gave him an intimate knowledge of top management's approach to complex media planning in relation to the overall marketing mix. The past three years have been spent with Standard Broadcast Sales in Toronto.

His new appointment takes effect immediately. He will operate from S & T's Headquarters office in Suite 808, 2 Carlton Street, Toronto 200.

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Continued on page 16

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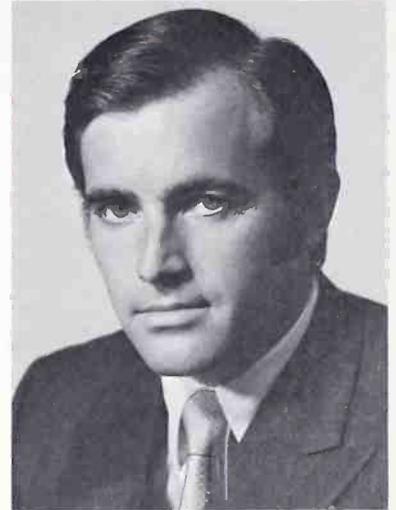
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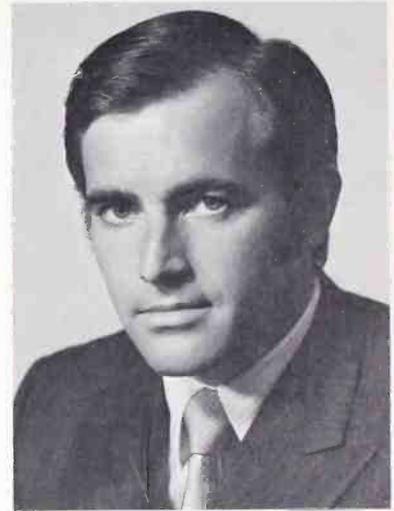
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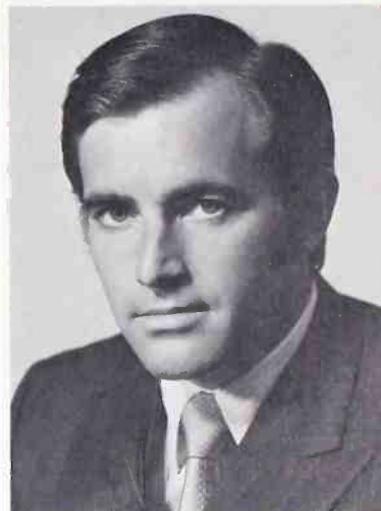
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ST. JOHN'S, NFLD.



PAUL MULVIHILL & CO. LIMITED
Toronto Montreal

Continued from page 17

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"The business of running the country and the economy is becoming so complex that it's impossible to think that one partner is going to be able to do it alone. So we are going to have to find, in our own business communities, ways of getting ourselves involved, and providing what skills we have in the area of planning, administration and control, so that the governments that are charged with the administration and planning and control of things in the community may learn from the skills that we've learned.

"We're going to have to find ways and means of communicating with people who sit in the House and telling them how we feel really and what things we are doing and how they are affecting us.

"Governments won't find it any easier, believe me, because up until now, many governments have been able to operate on the strength of the legislative controls that are given them by the votes of the people. But it's important for all forms of government to learn to appreciate this new rule that's developing, as equal partners in the planning administration of the economic activities of the segments of society for which they are responsible . . . They must be able to show imagination, flexibility, innovation and rapid decision-making abilities . . . This will not be an easy task for them, because these traits are not usually found as characteristics of governments.

"One thing for sure. If we don't manage to bring these two essential levels together as equal partners, we'll never make of this country what it has to be."

COMMUNICATIONS

"Faced with so many physical changes, the broadcasting and communications industry must continue to provide the leadership in finding more intelligent and imaginative ways of breaching the gaps between people and fulfilling our educational, entertainment and information mandate.

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EDMONTON

CANADA'S BRIGHT SPOT

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ALL RISING

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are going to meet in our own industry — for management succession so our companies can continue to grow.

ENVIRONMENT

"Canadians at present are leading sedentary lives. This is of great concern to me as I enter the field of broadcasting today. I find we have so little planning or so little respect for the areas of recreation, fitness and sport compared with what exists in the area of the arts today.

"Do you know that only 1% of Canadians participate in sports over 50 times a year?

"Do you know that only 8% of the population of Canada 18 years and over participates in sports more than 40 times a year?

"Recreation is not planned in this country.

"How many facilities are there in my province where mothers and fathers and their children could be playing at 6 or 7 o'clock at night, but can't do so because the schoolyard is closed, because the janitor finishes at 4 o'clock and he's left with the key.

"The central government of this country does not yet have a physical inventory of all sports fields and recreational facilities in our country.

"Yet we know how many eggs are laid per week.

"You might be surprised to know that in this marvellous technical world we manage to waste 70% of our schools, and 60 to 70% of our public buildings, which are used only during certain hours of the day.

"Within the remainder of this century, man in Canada will be living under the sea, exploring outer space, working for the creation of a 24-hour-a-day day.

WHAT CAN WE DO NOW?

"We must learn to condition ourselves to change. 50% of everything we use in our broadcasting stations and our homes did not exist ten years ago. We must take time out to condition ourselves to change.

"I hope that many people in my province don't expect more and more that the governments will be the ones who will be bringing about the change. I think they have an important role in bringing about the change, but not the *only* role in bringing it about.

"I guess that I still, as a broadcaster, have a mandate to try and explain to my own community at least — and thank God you don't have this problem — that maybe, as businessmen in Quebec, and as broadcasters in Quebec, we are not as ugly as some of the people think we are or as dedicated to only the exploitation of the poor, as some people think we are, that we're really trying to fulfil a difficult job and

looking for a way of doing it better all the time.

"I like to remind myself sometimes that the job of running the country has become too complex for only one of the partners to do it alone and maybe we're going to have to find a way to expect a closer relationship with the peoples who are elected and form the governments. Maybe, as broadcasters, we have more of an opportunity and a responsibility to explore ways and means of doing this, seeing that we are already so close to that because of national regulations.

Finally, I'd like to think that maybe in the future, we'll try and find more ways to use what we have in Canada, so that it can influence our change, and that we can use the people, the resources, the abilities, the intelligence and creativity that's here — not elsewhere.

"We're pretty damn good when we set our minds to it, and maybe it's about time we refound some of the pioneering spirit that permitted this industry to grow.

STORMY PETREL MP AT BES



Réal Caouette, present leader of the Social Credit Party in the House of Commons, representing Temiscamisque, Quebec, will speak at the Broadcast Executives Society lunch at the Park Plaza Hotel, Toronto, Thursday, October 1.

As a politician who uses broadcast media on a permanent basis with great passion and impact, Caouette has gained the reputation of being an outstanding, articulate, public figure.

Caouette was first elected to the House in a by-election in September 1946. Although defeated in the federal general elections of 1957 and 1958, he has been an MP since 1962, becoming leader of his party in 1968.

PAUL MULVIHILL & CO. LTD.



Edward G. Wood

Mr. Paul Mulvihill, President of Paul Mulvihill & Co. Ltd., takes pleasure in announcing the appointment of Mr. Edward G. Wood to the radio sales division in the Montreal office.

After attending Carleton University, Mr. Wood entered the media sales field where he gained extensive experience with a number of daily newspapers and publications. He joins the company from a well-known sales organization where his position entailed all aspects of the radio and television sales function.

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ALBERTA**

CKEY faces CRTC's next talent hurdle

by Peter Macklin

CKEY thought it was a long, hard, expensive struggle to rebuild its position in Toronto. But now that it's begun to win the battle, CRTC has written a whole new set of rules to play by. And they hit middle-of-the-road music stations like CKEY the hardest.

CRTC's position: With the introduction of Canada's first legislation governing the programming content of AM radio, the Canadian Radio-Television Com-

mission wants 30 per cent of the music played by stations to meet one of the following conditions:

- the music must be performed principally by Canadians;
- it must be composed by Canadians;
- the lyrics must be written by Canadians;
- the performance must be recorded in Canada.

The new deadline for compliance is January 18, 1971. Effective October 1, 1971, two of the above conditions must be met. By 1972, 5 per cent of the music on AM radio must be either written or composed by Canadians.

CKEY's position: "What we need is time! We believe that the specific of 30 per cent Canadian music by January 18, 1971 is extremely hard, if not impossible to meet, unless everyone, audience included, is prepared to accept

standards of quality substantially beneath internationally competitive criteria. In our view, acceptance of such lower standards would be disastrous to broadcasters, and to publishers, artists and recording producers."

Doug Trowell, vice-president and general manager of CKEY goes further. "There's no reason why you can't have 30 per cent. But *producing* 30 per cent means literally producing a whole new industry in Canada."

What is good for Canada ultimately appears to be rough on CKEY right now and will continue to be for the next three to five years. For the reason, you have to go back seven years.

In 1964, CKEY abandoned hit music and the use of record charts and other promotion devices. For the following five years, it carefully researched music targeting on the 25 to 49 year old age group since, in management's view, this group represents the most potential for the station.

Based on one of the most intensive market surveys conducted by a radio station, 'EY's programming format changed without any promotion to "good music and more music" for its pre-selected audience. Research evaluated over 1,000 Torontonians to produce a representative audience sample in the 25 to 49 age group. Interviewers then probed the selected 400 to establish the criteria for music programming that has, since then, become policy. The study (described in this year's March *Broadcaster*) cost over \$20,000, and was developed with a U.S. research firm, Frank Magid Associates of Cedar Rapids, Iowa.

The Magid Radio Music Reaction Test, highly subjective in nature, lets a station pinpoint programming with unwavering objectivity. CKEY currently runs an associate computerized company called Canadian Program Services/Music which is the counterpart to the Magid U.S. operation.

Five AM stations subscribe to the service in the States. KNT in Cedar Rapids, Iowa, had 53% of its target audience at the outset — KVOO in Tulsa, Oklahoma, just joined this summer — KSL in Salt Lake City is now rated number one — KOA in Denver was bought one year ago by General Electric, who employed Magid

STEPHENS AND TOWNDROW
COMPANY LIMITED



Gary Greenway

Guy Royal, President of Stephens & Towndrow Co. Limited, announces the appointment of Mr. Gary Greenway as Sales Executive, Toronto Radio Division, effective immediately.

One of Canada's leading Broadcast Sales Organizations, Stephens & Towndrow are National Sales Representatives for 14 AM and 6 FM Radio Stations and 3 Television Stations.

Mr. Greenway began his career in the broadcast industry in 1955. He was associated with several radio and television stations in Western Canada, where he gained valuable experience in announcing, writing and promotion. For the past 3 years, Mr. Greenway has been associated with another representative organization in the Toronto market, selling Radio at the National level.

CJBQ RADIO LIVELY ACTIVE COMMUNITY RADIO

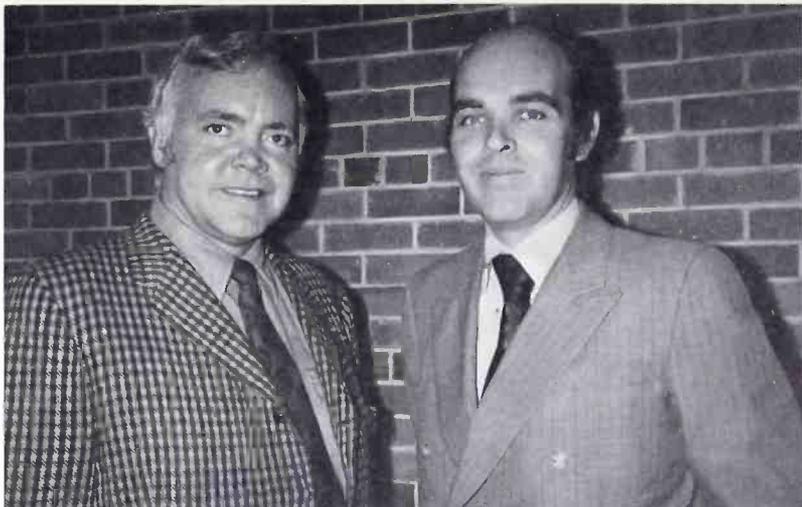
CJBQ HAS RECEIVED
27 AWARDS AND CITATIONS
FROM NATIONAL, REGIONAL
AND LOCAL ORGANIZATIONS.

TRULY THE VOICE
OF THE
BAY OF QUINTE
BELLEVILLE AND
TRENTON, ONTARIO

ask Major Market Broadcasters



"ready to put \$100,000 in the record business" — Douglas Trowell, CKEY vice president and general manager.



"audiences go up when music anxiety levels go down" — Gene Kirby, CKEY program manager.

"after six years we're beginning to hit the pay-off" — Stuart Brandy, CKEY vice president, sales.

to revamp its operation and has succeeded in starting to build larger and younger audiences. KIRO in Seattle, after six months of Magid-researched programming has moved from 12th to 6th position in that market, reports David Grant who is manager of the Magid company.

"These five stations, and their progress," said Grant, "constitute the results of studies conducted in more than 25 cities in the United States.

"In general, Magid research shows marginal music taste differences existing from one market to another. Denver, for example, compares to Toronto in preferences; Tulsa compares to Calgary. While basic preferences may run similarly across the country, it's the marginal differences that make our predictions more accurate and the service as a whole, more successful," he said.

Regular surveys are necessary to monitor these differences. CKEY's most recent research reveals that rhythm dominance is becoming less a negative factor in public acceptance over the same period a year ago and this is exemplified by the popularity indicated from a test of Johnny Cash's *If I Were A Carpenter*.

"Like our programming," says 'EY's advertising and research manager Harvey Clarke, "our advertising has been influenced by our research and has been designed to position our station in the minds of listeners in a unique and definitive way that appeals to the target group we seek to reach.

"Our advertising exploited what our research indicated were five of the most disliked characteristics of other radio stations in Toronto:

- talky announcers who are self-centred in their subject matter, for one
- irritating phone-in shows and

- their insulting hosts
- rock and roll records: straight or mixed with others
- not naming the musical selections played for the listeners
- changing programming at different hours, especially in the evening.

And during 1969 and 1970, CKEY advertising, which was extensive, worked hard to re-position the station and provide it with not only a new image, but more important, a new audience.

'EY aimed to become the station for listeners — housewives in particular — who are younger than the CFRB audience, older than the CHUM/CKFH rock fans, and not impressed with the talky, arty efforts of other network and private "more-talk-than-music" stations.

Between its investment in advertising — the 1969 campaign cost over \$180,000 — and in programming — the last three years' research to produce its middle-of-the-road product so far has cost over \$30,000.

CKEY has made a heavy commitment to establish its present position

Continued on page 22

STEPHENS & TOWNDROW COMPANY LIMITED



William C. Schillinger

Guy Royal, President of Stephens & Towndrow Co. Limited, announces the appointment of William C. Schillinger to the position of Sales Executive, S & T Radio Division, effective immediately.

One of Canada's leading Broadcast Sales Organizations, Stephens & Towndrow are national sales representatives for 14 AM and 6 FM radio stations and 3 television stations.

Bill Schillinger is well-known to national advertisers having spent the past 8 years with MacLean-Hunter Limited. In his most recent position he was Publisher of Canadian Pulp and Paper Industry. Before joining MacLean-Hunter, Mr. Schillinger spent 4 years in radio sales and announcing at CKLY Lindsay, CFOR Orillia and CFRA Ottawa. He also attended Radio and Television Arts at the Ryerson Polytechnical Institute. Mr. Schillinger will be located in S & T's Toronto office.

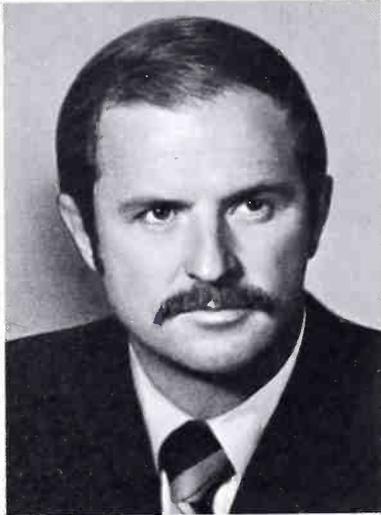
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Peter V. Emerson

Guy Royal, President and General Manager of Stephens & Towndrow Co. Limited, is very pleased to confirm Peter V. Emerson's earlier appointment as Marketing Services Manager.

In addition to his daily function as Sales Executive, Peter works closely with the research, promotion and creative departments of Stephens & Towndrow in the creation of radio campaigns in the eleven S & T radio markets.

Peter has had many years of senior experience in marketing, advertising and promotion with major advertising agencies and as Marketing Manager of The Borden Company Limited.

Peter is a graduate of the University of Toronto. A former director of Bureau of Broadcast Measurement. A former member of Grocery Products Manufacturers of Canada, Marketing Council; member representative of the Association of Canadian Advertisers; and the Advisory Committee on Product Management Studies, University of Waterloo. He is a member of the American Marketing Association and the Sales and Marketing Executives Club of Toronto.

Continued from page 21

in the Toronto market both in time and money, and it's beginning to pay off.

Advertising now booked for 1970 is up 61 per cent over the same period last year measured in dollars. Its share of its target audiences is growing also, especially in two key time periods, morning and evening. (See cumulative audience study on this page.)

With this kind of investment and success in its "more music, good music" programming, CKEY is obviously concerned about making changes that are outside its formula for its success.

"There's no reason," says Vice-President Doug Trowell, "why you

month. For CKEY, CTL's usable output provides much less.

This is one of the main reasons why we've decided to go into the record business ourselves.

Even though we've been looking at it for about a year, we've really only made a cursory examination of this business. To plunge headlong into the business of selecting the talent, the musicians and writers and producers, and recording our own music is going to put a hell of a strain on us. Time is a key factor because the good musicians in Canada are very busy, which is only natural. You need time to select, to audition, to arrange, finally to produce.

CUMULATIVE AUDIENCE REACH

in the Toronto Metro trading area
for adults age 25 to 49 only

MONDAY - FRIDAY INCLUSIVE
6 - 10 A.M.

CFRB	308,100
CHUM	130,600
CKEY	126,300
CHFI-AM	74,600
CKFM	53,100
CBL	51,000
CFGM	46,900
CHFI-FM	32,200

7 P.M. to midnight

CFRB	149,000
CKEY	85,800
CKFM	63,400
CHFI-AM	58,200
CHUM	38,300
CHFI-FM	32,300
CBL	31,300
CFGM	26,200

Source: CKEY and based on a special Bureau of Broadcast Measurement report, March, 1970.

cannot have 30 per cent of your music Canadian. But the problem is timing. And it breaks down into separate kinds of problems which involve the different kinds of music formats employed by competitive stations. Ours is MOR music. Theirs may be rock or country and western. But an MOR station is very unlikely to play rock and keep the same audiences.

"And this brings up the next problem," said Gene Kirby, CKEY's program manager, "because there are fewer good quality Canadian-made MOR records available than either country and western or rock. Stations depending on the last two categories of music should find it easier fulfilling CRTC demands for 30 per cent than the MOR stations in Canada."

"In time," said Trowell, "meeting the 30 per cent level can be accomplished. But it's the meantime. We will be compelled either to lower our standards of quality that we now operate under or increase the repetition of the records we now play that qualify to be called Canadian. The third alternative is to schedule a mix of both.

For some time we've subscribed to the Canadian Talent Library, which produces all types of music featuring Canadian artists. Their output delivers from one to sometimes four albums a

"Before the end of this year, our new company which will be a division of CKEY, will have produced one album and this does not mean we'll have it in quantity. It means we'll have it to the stage ready for pressing. This should cost at least \$10,000, possibly as much as \$15,000, depending on talent," Trowell says.

"We plan to develop about one album a month for the first year, with a minimum of 10 and not more than 12 cuts on it. For an initial investment then of about \$100,000, we'll create between 100 and 144 cuts in total inside the first year.

"We'll also get to learn a whole new business and maybe the pressure will be good for us. But even with all this, there still won't be enough good quality — that includes technical performance as well as talent quality — to allow us both to meet our own quality standards and CRTC's 30 per cent requirements.

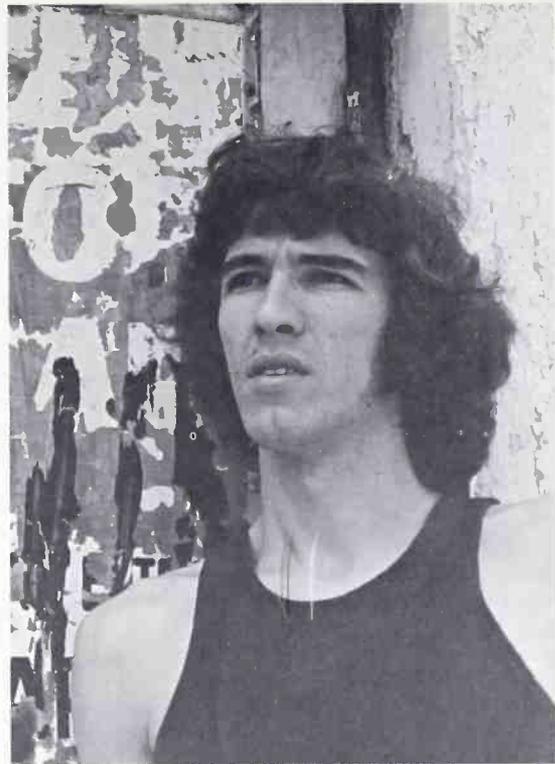
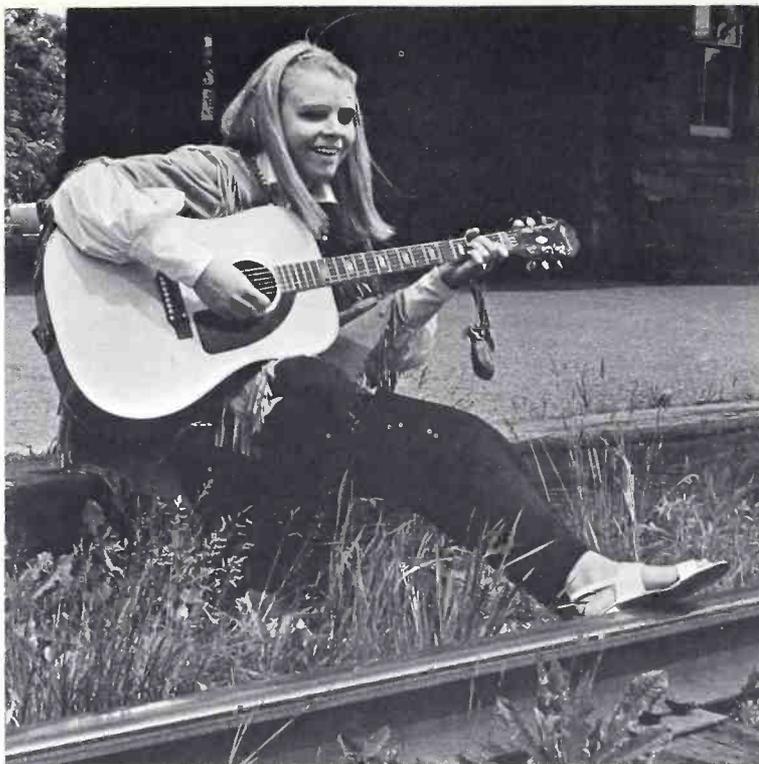
"It will take all we can produce — all that the Canadian Talent Library can produce — all that we can find to bring our Canadian level from the 12 per cent it is at right now to 30.

"However. We're just in the last stages of winning one battle in Toronto. With a few changes, we'll have enough going for us to win the next one."

WE ACTIVATE!



LONDON — ST. THOMAS
CANADA — RADIO & TELEVISION
SALES INC.
U.S.A. — WEED/WALTON



Karen Jones Brian Russell

The Canadian Talent Library:

If it's so small, why is it so important?

Unlike all the other record companies doing business in Canada, CTL has no sales organization. It's not in business to make a profit. And it only started selling records *on its own label* to the public last May. Administered by the Crown Trust Company, the Canadian Talent Library is managed by Standard Broadcast Productions Ltd., a wholly-owned subsidiary of Standard Broadcasting Corporation which also owns radio stations CFRB and CKFM, Toronto, and CJAD and CJFM in Montreal.

When CTL executives led by Lyman Potts, president, first presented the idea of the library to the American Federation of Musicians in Montreal early in 1962, the reaction of the union eventually amounted to outright rejection.

What CTL had proposed — "we want to go into the business of producing broadcast material, not profits" — seemed a highly unlikely story to the AF of M, since why would a broadcast group like Standard wish to throw money around without getting substantially more returned.

A simple common-sense answer came back from CTL: "Someday we're going to need more music that's been made, one way or another, in Canada. What

we want to do is employ musicians to make recordings for broadcasters (something that's been done in the United States since 1935). In this way CTL will help become a means to building the music industry in Canada."

Finally, the union bought the idea and on October 1, 1962, began operation. All the records produced, whether singles or albums, until 1967, were made specifically for radio programming; none were available under the CTL label for public sale.

This policy was changed in May, 1967, and albums produced by CTL for radio programming began to be subsequently released on regular commercial labels for public sale. The idea was to further promote the artists involved and to satisfy a growing public demand. Also, CTL albums started re-appearing on a number of different labels. To help get increased distribution, reduced prices were needed and were obtained by label transfers such as RCA to Camden where the suggested retail price ran \$1.98.

Distribution was also accelerated when, in November of 1969, CTL reached an agreement with GRT of Canada for the release of many CTL

Continued on page 24

STEPHENS AND TOWNDROW COMPANY LIMITED



Len Bramson

Guy Royal, president of Stephens and Towndrow Co. Limited, announces the appointment of Len Bramson as general manager of the company's Montreal office, effective immediately.

One of Canada's leading broadcast sales organizations, Stephens and Towndrow are national sales representatives for 14 AM and 6 FM stations and 3 Television stations in Canada.

Mr. Bramson joined Stephens and Towndrow in 1964. Prior to joining Stephens and Towndrow, he was vice-president of a Montreal based advertising agency, specializing in packaged goods.

albums on tape and cassette.

Currently World Records of Oshawa, Ontario, handle all manufacturing and distribution for the Canadian Talent Library.

Since it's first recording was taped on July 27, 1962, the Canadian Talent Library has invested over three-quarters of a million dollars in producing program material by Canadian performers. In 1969, it spent \$125,000 on record production. It received about \$3,000 last year in royalties from the sale of its albums to the public.

The Library's main source of income is through the radio stations which subscribe to the service. Approximately 185 private broadcasters have now signed up. Each one pays an annual fee of not less than \$25 or not more than \$125, the amount paid, for

STEPHENS AND TOWNDROW COMPANY LIMITED



William Cross

Guy Royal, President of Stephens & Towndrow Co. Limited, announces the appointment of Bill Cross as Sales Executive, Toronto Television Division, effective immediately.

The S & T Organization has a long, successful record of creative selling through broadcast media and is presently National Sales Representatives for 3 Television Stations, 14 AM and 6 FM Radio Stations.

Bill Cross is well-known to advertising agencies and national advertisers in Toronto, having serviced them efficiently for a period of five years. He is a member of the American Marketing Association and in preparation for further executive development has completed the Advertising and Sales Club Management course. He will operate from the S & T Head Office, Suite 808, 2 Carlton Street, Toronto 200, serving under Bob Alexander, Vice-President and Sales Manager Television Division.

example, by Toronto stations CKEY and CHFI. Standard's own four stations together underwrite about 65% of the total operating cost of CTL.

For obvious reasons there are few French-language subscribers to the Library but there are three stations in Quebec which now buy the service: CKVL-FM Verdun, CKSM Shawinigan, and CKTS Sherbrooke. For reasons less obvious, the CBC has never been a subscriber. Not so the BBC. With the opening of 20 more radio stations in Britain, the BBC has ordered that many special CTL libraries which comprise 50 albums each. (A new subscriber usually receives the entire library.) Reason? Canadians, if anything, are more popular outside their country than at home, a condition that hopefully will improve faster with the implementation of CRTC's 30% music regulation which takes effect January 18, 1971 (see the article on page 23).

The road to recognition for both the CTL and the talent it promotes has been difficult even with the support of the AF of M and its president, Allen Wood, the financial backing of private broadcasters and the determination of the CRTC and Canadian musicians.

There is no short and economical route to the successful marketing of an album in Canada. "If the market size is expanding in Canada, which it is," said Lyman Potts, "production and talents costs are expanding even faster."

Pointing to the newest CTL album release, *Alma de Juan*, by classical guitarist John Perrone, Potts said simply, "that cost about \$10,000 to make. It normally takes this much

money to make any album regardless of the artist or whatever factors you want to consider. CTL expects good sales from the album — we already have advance orders totalling 2,000 albums.

"Perrone's growing popularity goes back to 1960 when he got his first broadcast experience playing in a summer series for CKEY in Toronto. He went on to play in a series for the CBC and later, on CBC-TV's *Island and Princesses* for a second season. John has studied under André Segovia in Italy and teaches at the Royal Conservatory of Music in Toronto."

Like many Canadians, he's a professional artist and ranks with the best you can find in the United States or anywhere in the world.

But maybe that's just the problem. The States has its own professionals. They without question have far more than Canada. And the music industry in the U.S. is geared to promotion and acceptance of its own talent to a point that only rarely is there a breakthrough by anyone else such as a Canadian. These, briefly, are the marketing terms you have to deal with when you make an album in Canada, or more important, when you try to make an industry.

"There are many others like Perrone who make up our industry. Jerry Toth; Bill Badgley who it's said sounds better than Burt Bacharach; Teddy Roderman who's one of the twelve best trombonists in the world; Jim Pirie, a great guitarist and arranger; Rick Wilkins, a great sax player and arranger; Rob McConnell's *Boss Brass*; the *Laurie Bower Singers*; Nat Raider from Montreal; Peter Appleyard; Ann Murray,

WESTERN FOOTBALL CONFERENCE INVITATION TO TENDER ON RADIO RIGHTS

All parties desiring to tender on radio rights owned by the Western Football Conference for the years 1971, 1972 and 1973, may obtain tender documents on written request from the undersigned.

Tenders will close at 12 o'clock noon CDT, Friday, October 30, 1970.

Neville A. Winograd
Chairman
Western Football Conference
Radio Rights Committee
802-388 Portage Ave.
Winnipeg 1, Manitoba

who is a Capitol recording star.

"These are only a few. But they begin to point up the fact that our talent is not only developing, but that the public is gradually becoming more aware of Canadian names.

"To date, CTL has produced a total of 133 albums, and this with the singles we've released comes to a total of 1,613 selections of which 341 are original Canadian compositions."

While this is a significant output for the nine years CTL has been operating, it's only relative to what else is available from competitors like RCA whose rock library alone totals about 150 albums of which the majority must be rated American content by CRTC's new regulations.

"In Canada, radio stations playing rock or country and western music are going to find it much easier to meet the 30% content law than middle-of-the-road stations," said Lyman Potts, "mainly because there's far more of it produced in Canada than MOR material. This is what the public buys the most of; this, then, is what companies like Capitol and RCA produce the most of and this is only natural. To make money, you cash in on the trend."

The MOR sound has yet to establish a similar commercial potential as far as public demand goes. Thus, with a comparative lack of MOR music that's Canadian by CRTC standards, it is not an overstatement to say that the Commission is compelling some MOR stations to change their sound somewhat.

"The marketing problem faced by the average MOR station starting next January will be to keep their sound; to find enough MOR music to meet that 30% content level and keep the quality as high as it is now. In general, the music that's played by an MOR station is not the music that's bought by the public. A hit album in this country usually sells about five or six thousand. CTL normally buys 300 of any album we sponsor and these are for use by our subscriber stations. (CTL has no U.S. distribution.) Any quantity produced past this 300 is the selling problem of the commercial producer.

"In terms of American MOR product in Canada, CTL sales compare very well," said Potts.

Whether you call it demand or need, far more Canadian material must be produced — by independent companies, by stations, by CTL or through CTL. And it's possible.

Last year three CTL subscriber stations, all owned and run by Armadale Communications Limited, released an album through Quality Records Ltd.

Featuring a new group called *The Metro-Gnomes*, the entire cost of the

album was underwritten by CKRC Winnipeg, CKCK Regina, and CKOC Hamilton.

It represented six months planning, selection and pre-production time with the stations, CTL and the talent. Taping was done in the Century 21 studios in Winnipeg under the control of one of RCA's top soundmen, Mark Smith. The four-track masters were flown to Toronto where Smith and Art Collins, music director of CFRB, worked on the final mix.

Quality has so far sold about 850 albums, 52 tapes and 33 cartridges plus 102 singles from this production. For its efforts, CTL picks up nine cents per album which is split 50:50 with the talent.

This is the first of three albums currently planned by Armadale. The second will be handled by CKCK's general manager, Gary Miles.

"All costs — including talent, arranging, recording studios, mixing, mastering, jackets, pressings and royalties — will be covered by the same three stations. Then it will be incorporated into the Library for the benefit of all participants," says Lyman Potts.

Maybe someone said that it couldn't really be done. But if you would like to undertake one in your area, please call on the Canadian Talent Library. They'll help you get started.

CFRB LIMITED



P. J. Hurley

D. H. Hartford, President, CFRB Limited, announces the appointment of P. J. Hurley as Vice-President, Director of Sales for CFRB Limited, which owns and operates Radio Stations CFRB and CKFM, Toronto.

Prior to his new appointment, Mr. Hurley had been Vice-President, Director of Sales for CJAD Limited, Montreal.

COLOR TELEVISION

CJFB-TV

SWIFT CURRENT
SASKATCHEWAN

- CHANNEL 5—SWIFT CURRENT
- CHANNEL 2—EASTEND
- CHANNEL 2—VAL MARIE
- CHANNEL 10—RIVERHURST
- CHANNEL 7—SHAUNAVON

Ask WALTER BUFFAM,
Sales Manager . . . or
Radio-TV Reps, Ltd.

A WEALTHY CAPTIVE MARKET

Per Capita — Disposable
Income CJFB-TV
Coverage area CJFB-TV \$2,467

Per Capita — Disposable
Income, Province of
Saskatchewan \$2,164

Farm Cash Receipts —
average per farm, CJFB-TV
Coverage area \$15,812

Farm Cash Receipts — average
per farm, Province of
Saskatchewan \$11,030



James A. Boyle

The appointment of James A. (Jim) Boyle as Director of Retail Sales is announced by Cedric P. Haynes, President of the Radio Sales Bureau. RSB is the marketing/service organization for Canadian Radio.

Mr. Boyle, 33, has had extensive selling experience in print and television, and for the past four years he was one of Canada's top Radio salesmen.

In addition to working with member-broadcasters, Mr. Boyle will make presentations to agencies and advertisers, particularly multi-outlet retailers.

Concerning Cable

Has government control served its purpose?

by R.E. Misener Communications Associates

Once in the pre-cable era of broadcasting, men like Marconi, Hertz and De Forest had performed their miracles and broadcasting had begun to evolve as a mass medium. Programming the thing seemed relatively easy. People stood or sat in front of the gismo called a microphone and said things or sang things, or played things . . . and at the other end of the communication, the receiver, people listened to the things which had been said or sung or played and were grateful for everything.

At that time the medium really was the message and the whole experience was miraculous, exciting and "a good thing for the people". No one gave a proverbial fig for whether the emanation from the loud-speaker was Canadian in content and character, or Ol' Doc Brinkley extolling the merits of his nostrums from XER in Mexico. The age of initials was not yet upon us, and the air was free of BBGs, CAPACs, BMIs, CRTC's and DOTs.

However, the air quickly began to show signs of pollution by proliferation; radio transmitters mushroomed on land and on ships at sea, and a 20th-century Babel was in the making.

Since this upstart medium could not be contained within political boundaries, it was necessary to evolve international agreements on allocations of frequencies. Government involvement in broadcasting began. The involvement became total in some countries, and fearsome in the hands of some governments. Two of the most effective broadcasters of all time were on stage at the same time in history — Winston Churchill and Adolph Hitler — the one awesome, the other fearsome.

It seemed to the early architects of broadcasting legislation and controls that government involvement was essential on a number of counts: first, that the so-called airwaves were owned "by the people" and that, therefore, the people, through their elected representatives, must determine how and by whom these airwaves or frequencies should be used. A second argument for government control was that these frequencies were, for any given area, severely limited in number, and that therefore the granting of a licence to use a broadcast frequency was tantamount to awarding a monopoly of sorts.

Few things are more frustrating than trying to harness broadcasting and keep it on a tight rein. There are times when it seems unlikely that anyone can do more than steer the thing a little and hang on, or hang in. Whether we concede that the "airways *do* belong to the people" may be rapidly losing relevance as more and more services develop in the new medium of cable and no longer use "frequencies . . . propagated in space without artificial guide" — words used in the Broadcasting Act to describe broadcasting.

Technology has long since dispelled the illusion that any shortage of frequencies exists. Several thousand AM stations in North America are now accommodated by that portion of the frequency spectrum which was thought to be close to the saturation point nearly forty years ago.

When conventional AM and FM allocations dry up, new audio services may well be delivered in cable, and

If you plan to advertise

*in Belfast, Brussels, Carthage,
Ceylon, Damascus, Dublin,
Dunedin, Gibraltar, Hanover,
Kimberly, Lebanon, Lucknow,
Tralee, Southampton, Zurich*

use **CKNX** Wingham
Rad'io-Television

**We reach them all (and more)
in Ontario's rich farming heartland**

Continued on page 28

In the CHUM Group, it's people who count.

More than 300 dedicated professionals make CHUM Limited Canada's leading communications company.

They work in radio, in television, in news, in environmental music, in music publishing, in record production.

Their talent and enthusiasm have made each of our broadcasting stations the leader in its community. Our Muzak franchise is the largest in the world—and our news system was the first comprehensive national private radio news gathering organization in Canada. We've been in music publishing and record production less than a year, but we're moving fast.

In the CHUM Group, it's people who count.

THE CHUM GROUP

ONTARIO • CKVR-TV Barrie • CFRA Ottawa • CFMO Ottawa • CKPT Peterborough
• CHUM Toronto • CHUM-FM Toronto • Muzak Toronto (head office)
• Canadian Contemporary News System, Ottawa (head office)

QUEBEC • MUCH Productions Limited, Montreal • Summerlea Music Limited, Montreal
Winterlea Music Limited, Montreal

MARITIMES • CJCH Halifax



CHUM Limited

Head Office 1331 Yonge Street Toronto

there seems no practical limit to the number and diversity of video services which will be distributed via the same medium.

Still another part of the rationale of government regulation and control of broadcasting has always been that since the licensing system does in fact create monopolies there is not the same free-

**STEPHENS & TOWNDROW
COMPANY LIMITED**



Charles W. Fenton

Guy Royal, President and General Manager of Stephens & Towndrow Co. Limited, takes pleasure in announcing the appointment of Charles W. Fenton, Vice-President, as Assistant General Manager of the Company, effective immediately.

Charles Fenton began his advertising and broadcasting career with a major Canadian Advertising Agency. Following war service with the R.C.A.F. and seven years in sales he entered broadcasting in 1954 when he was appointed Radio Sales Director of the Canadian Association of Broadcasters.

After five years with the CAB he joined Stephens and Towndrow in 1959. When the Radio Sales Bureau was established in 1961 Mr. Fenton was appointed Sales Director and assisted in the founding work of this important industry organization.

He returned to S & T in 1962. Mr. Fenton was appointed a Vice-President and also Toronto Manager of Stephens & Towndrow in 1967 which position he held prior to his new appointment.

Charles Fenton is well known throughout the Broadcasting and Advertising industries. He is a Director of the Radio Sales Bureau and is active in industry and community organizations and affairs. In addition to his new responsibilities, Mr. Fenton will continue his work as a member of the Company's radio sales team in Toronto.

dom of the press so much touted by the print media. Anyone can get a message published in some manner, from *Letters to the Editor* in a large daily, to a handwritten notice pinned to a bulletin-board in a supermarket, but the decision as to who shall be heard on radio and seen on television rests solely with the management of the licensed stations across Canada.

Consider, however, the imminence of change in this situation. When cable bursts out of the 12-channel straight-jacket in which it is currently confined by the Department of Communications, the appearance of monopoly of the airwaves by the licensed few will begin to dissipate. Multi-channel capability of cable system will, in time, provide a vastly-expanded opportunity for people to talk to people.

Once again technological advance seems likely to have a pronounced effect on controls and regulations by government. If information and entertainment are increasingly distributed by closed-circuit in cable, rather than by broadcasting, no longer using the people's airwaves, then it would appear that the content of such program services may be beyond the jurisdiction of the regulators. Certainly closed-circuit distribution does not appear to be encompassed by the Broadcasting Act of 1968, and there is a growing body of thought which holds that closed-circuit movement of a newscast, an entertainment program or educational feature is in fact just a movement of impulses or signals as is data transmission and a host of other present uses of closed-circuit facilities, not falling within the purview of broadcasting authority.

There are implications of impending change, in the activities of the Toronto group calling themselves *Inter-community* which recently met with Toronto area cable operators to suggest the formation of a local network which would be programmed by *Inter-community* rather than by the cable companies, but of course would use one of cable companies' channels. The cable companies have taken the position that they cannot hand-off their program responsibilities and have said "No" to Intercom. There is also current pressure from a Lakehead group seeking to use a channel on the local cable system in that city for a variety of community purposes.

At present the Canadian Radio-Television Commission is encouraging cable licensees to institute a local program service in their communities. However, with the multi-channel capability which seems imminent, should the licensed cable operator be held responsible for the output on all channels or should he be free to lease facilities to other groups?

Perhaps the general laws against sedition, libel, defamation and the like would be adequate controls over program content of such closed-circuit usage. The Fowler Report of 1957 observed that "Control by the state over the various media of communications would appear to be more acceptable for newer media and less necessary where a body of tradition and self-regulation has had time to develop."

Perhaps it's time for government to uncomplicate the lot of the electronic media and allow scope for self-motivated responsibility to be the control.

**Charlie Fox
has
arrived!**

*Eat your hearts out,
Rin-Tin-Tin fans.*



CFOX 1470

WE WORK LIKE WE'RE NUMBER ONE

Radio House... Toronto 481-5101, Montreal 866-2617

FCC overrules complaints of Canadian preplay of U.S. shows

Columbia Broadcasting System has been granted authority by the United States Federal Communications Commission to continue to deliver its radio and television programs to Canadian stations.

Television station WBEN-TV, Buffalo, N.Y. opposed the authorization on grounds that some U.S. programs are broadcast by Canadian stations and heard in the United States prior to their broadcast in the United States.

A similar complaint was made by eight other U.S. television stations in reference to operations of cable TV CATV systems near the Canadian border which carry both U.S. and Canadian programs.

WBEN-TV referred to competition from CBLT-TV and CFTO-TV, Toronto and CHCH-TV, Hamilton. WBEN-TV said it did not seek to bar the broadcast of CBS programs by Canadian stations but sought prohibition of the pre-release practice so that it could compete on an equal basis.

The FCC said available data does not indicate that pre-release has had a serious impact on WBEN-TV or the other stations.

The FCC also said CRTC's 1972-73 60 per cent Canadian content (prime time) regulations will likely reduce the percentage of U.S. audiences watching Canadian stations.

The FCC also referred to this latter point in denying the complaint against CATV broadcasts.

Eight requests by U.S. television stations for Canadian pre-release protection on CATV systems in 17 communities in Washington, New York, Vermont, North Dakota and Minnesota were denied.


efew

ANNOUNCEMENT

We are pleased to appoint

RADIO  & TELEVISION SALES INC.

as our Sales Representatives
IN TORONTO — MONTREAL
EFFECTIVE OCT. 1, 1970



"ASK ANDY'S BOYS
FOR OUR NEW
T.E.M. RADIO PLAN"


efew REGIONAL ALBERTA RADIO

The Reps have it.

80% of rep houses have Telex.
So do 20 top agencies. Telex is big in
business communications. Particularly
in the communications business.

With Telex you can send, receive
and confirm avails, schedules and
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With Telex you'll be able to write
"instant letters". Without the delay
and cost of typing and mailing.
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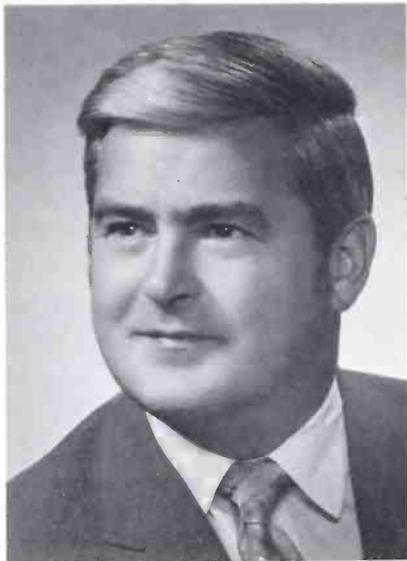
(P.S. — Broadband, Telex's big brother,
can transmit voice quality sound
across Canada in seconds.)

CN-CP offers many more specific
benefits to the broadcast industry.
Call a CN-CP expert soon.

TELEX



**CANADIAN NATIONAL—CANADIAN PACIFIC
TELECOMMUNICATIONS**



Ronald L. Nason

R. R. Moody, President, Standard Broadcast Sales Company Limited, announces the appointment of Ronald L. Nason as Vice-President and Montreal Manager of Standard Broadcast Sales Company Limited.

Prior to his new appointment, Mr. Nason had been Assistant Manager, Standard Broadcast Sales Company Limited, Montreal Office.

the CBC — stunts, ads and kids

While the CRTC is bound and determined to increase Canadian content, we have the excruciating dilemma of the CBC crushing Canadian talent. In fact the CBC goes out of its way to deny alternatives to creative talent. The net result is that this developing talent is sent southward in order for it to exist in the entertainment industry.

For years the CBC has touted itself as a great development institution. Developing talent, and creating opportunities for this young talent. More than likely this comes under the title of "Hogwash" because of the limitations the corporation places against its per-

formers and writers. In essence what the CBC is doing is to promote mediocrity within itself and then try to sell this to the public as entertainment.

Perhaps mediocrity is what the Canadian public deserves. Certainly this level of performance is what we get in large part from the U.S. networks. But one has to look back to the noble philosophies of the CBC and the CRTC, and realize that there is real conflict, and that mediocrity is king.

This all leads to the fact that a lot of people with talent will not deal with the CBC. In reflection, what outstanding well-known writers are evident in the credit line of productions? Canadians are being deprived of the work of many of the best Canadian writers, producers and actors. As a crown corporation, the CBC must stop being a personal empire for a few, and open its doors to talent, be it young or old, and provide them with the opportunity to present themselves and to be amply rewarded for their efforts.

A case in point is the current contract offered by the CBC. It needs to be rewritten. It may not be generally known, but the CBC does not reward its writers, whose work is sold internationally, on a percentage of gross sales. Any performer or writer ideally wants a piece of the box office, but the CBC offers only a percentage of the net. Any agent knows that a net figure is ridiculous — simply because the books can be cooked to show no net, or even a loss. Perhaps entertainers in Canada don't know the difference between gross and net. They should! My advice to writers, actors etc. would be to get a smart lawyer or accountant to review their contract. And they should ask the question "Is this a fair offer?"

Other passing thoughts . . .

Recently the Advertising and Sales Club of Toronto issued an invitation to 198 executives to have a flying lunch on a DC8. Very exciting — but stupid. Can you imagine what would happen to the industries involved if there was a disaster and all 198 were lost? Isn't it



Hank Skinner is president of marketing-communications consulting firm, Skinner, Thomas and Associates Ltd., Toronto.

Radio and Your Bottom Line — #2

Radio is: Imagery Transfer

Three independent studies* confirm that 7 out of 10 people who have good exposure to a TV commercial get instant mental playback of the video when they hear the sound only.

By putting the sonic version of his TV commercial on Radio, an advertiser can increase reach, frequency and impact, amortize TV production costs and get affordable continuity.

*Marketing Solutions Inc., C.E. Hooper Inc., Trendex Inc.

Ask RSB

Radio Sales Bureau, 12 Sheppard Street, Toronto 1, 363-2011

about time that someone with some brains began to understand the values of such stunts? It certainly makes one wonder about the people promoting that organization.

The other day, while reading one of the better parts of a newspaper — the classified section — and it's well worth reading, there were ads for secretaries with such arresting titles as "Sweetie wanted" "Bunny Girl Friday" etc. In ones mind one can visualize the organization — lewd pictures hanging everywhere, orgies at five, nudity throughout, depraved old men and women, and a water fountain that shoots out gin and tonic or CC and water. One wonders what kind of applicants responded and even better who the companies were. They must really have fun in those spots.

On the way to lunch the other day another funeral caravan passed by, led as usual by those professional mourners called funeral directors. Someday, somebody is going to put these people

out of business. Who needs people who live on the grief of others? Every-time I see this charade, it makes my stomach heave. Enough is enough!

The thought occurred to me to write about the Post Office — but what's the use? Nobody in Ottawa apparently gives a damn about the public, until election time! Then we all get the concern routine.

Interesting to note the number of ships which have sunk lately due to acute alcoholism by the skipper. One of these days it may be necessary to take a breath test before entering the Seaway or even try getting into port. Buoys placed strategically at sea might read "You are entering a pilot check area".

It is apparent that older people are doing everything they can to thwart the young. This attitude seems to me to be all wrong. The difference between the young and the old is getting to be wider and wider and old isn't 60 either — it's now 30! Greater tolerance is needed. More time spent in discussing with the young their ideals,

principles and philosophies. A lot of what they say makes sense. The older generations can learn from them, if they'll take the time. Certainly some of the things they espouse is naive and immature, but still they deserve an audience.

One of the biggest problems these young people have is trying to get the various media to give credit for the positive things they do. Newspapers and broadcasters only report disorders, riots, abuse and those things which negatively paint youth in the black way. The goody-goody writers write on moralistic values, and how the unfortunates are being mothered, my brother's keeper sort of approach. It would be worthwhile if papers and broadcasters let the kids express their thoughts without the editorial prerogative of censorship. We might be gratified. It's time kids were allowed to express themselves without harassment — or is the erosion of freedom of speech and thought no longer in vogue?

CLASSIFIED

AVAILABLE

Young Radio personality looking for greener pastures with fewer weeds. 4 yrs. MOR experience.

Box 366, Broadcaster

WANTED

Top calibre newsman. Two years minimum experience required. Strong on writing and compiling. Send tape and sample of writing to:

John Ferguson
News Director
ZBM Radio-TV
P.O. Box 452
Hamilton, Bermuda

CABLE TV GENERAL MANAGER CALGARY

New Licensee requires General Manager to take complete responsibility for the construction and operation of the system to serve half of Calgary. A senior administrative record is required in programming, marketing and engineering in the broadcasting industry. This is a challenging career opportunity with an expanding independent cable TV group already in 3 major markets. Send complete resumé and compensation requirements in confidence to:

Cablecasting Ltd.
88 Crescent Road
Toronto 5, Ontario

YOUNG SINGLE MAN

wishes to work 1,000-5,000 watt station. Have had some general training and particularly interested in modern contemporary music. Audition tape and resumé will be supplied.

Box 365, Broadcaster

CABLE TV OPERATORS

If you're expanding programming operations, my experience in TV Sales and Programming can meet the new challenges and responsibilities for both Programming and Sales of your System.

Box 364, Broadcaster

Over 150 graduates of Career Academy in Toronto have secured initial positions in Canada's broadcast industry within the past two years of the school's operation. These fundamentally trained, competent beginners have been hired by small and medium market stations across Canada. We can put you in touch with our graduates immediately. Telephone Senior Instructor Bob Alexander or Administrator James McSween at (416) 363-6941. Tapes and resúmes will be forwarded at once. Visitors are welcome to inspect our modern facilities on the seventh floor, 8 King Street East, (King & Yonge) Toronto, Ontario.

ENGINEERING OPPORTUNITY

The University of Western Ontario

requires an audio/radio technician to be responsible for installation, performance checks and operation of audio equipment.

Experience in broadcast and/or recording sound techniques and the ability to install new systems and update existing installations to broadcast standard is required.

Operating experience with broadcast recording of musical talent a definite asset.

Resumé of experience and references should be directed to:

H. E. Wilkinson, Director of Engineering
Instructional Media Centre
The University of Western Ontario
London 72, Ontario

Free People, Free Choice

Reprinted from The Globe and Mail, September 4, 1970

"MEN'S LIB"

Of course we sympathize with anything the ladies do, but we thought the men should have their own thing, too.

So CKLC has liberated men from old-fashioned, humdrum radio listening by bringing them a host of male-oriented features.

Like CKLC's broadcasts of all the Argo Football Games, the first regular radio coverage of CFL Football ever in Kingston!

Like our Sports Editorials with Eastern Ontario's most controversial Sports-caster, CKLC's Ross Wotten!

Or how about the CKLC Softball Team which has just won the city softball championship!

Contact:

Radio House Limited (Canada)
Weed/Walton (U.S.A.)
about

CKLC

We've Got a Good Thing Going!

The Liberal Party has consistently, in recent years, had voices within it urging the Government to assume a much larger role in the direction of business, in the free choice of citizens in the spending of their money, in defining and achieving cultural goals, even in telling the artist what sort of art he shall produce.

Former Finance Minister Walter Gordon preached — and tried to implement — very deep invasions into the world of business. Former Forestry Minister Maurice Sauvé would have involved government directly in almost every Canadian sphere, from science to commerce to culture. Former State Secretary Maurice Lamontagne agreed with all that and tackled the artist. "The artist," he said, "cannot remain isolated from the average man . . . he must become an educator for the young and the adult."

But perhaps Tom Kent, Liberal organizer and now deputy to Regional Economic Expansion Minister Jean Marchand, was the most frank. He saw it as government's duty to direct the desires of the people from such frivolities as a new color television set to "their far more important collective wants, for schools and the rest". "It is the proper role of government to step in and alter incentives," he said. His means of doing so was to outlaw advertising as a deductible cost of doing business for tax purposes, thus making it prohibitively expensive to advertise, thus preventing the people from knowing what new products were available to them, thus making them more amenable to heavy taxation by government to pay for "their far more important collective wants".

Now a new Liberal voice is developing the same theme. Ronald Basford, Minister of Consumer and Corporate Affairs, this week told a conference of the American Marketing Association in Boston that too much money was being spent on advertising, that it had become a pollutant and was increasing the cost of goods. He said that if business did not voluntarily reduce its advertising, the Government would take steps to compel a reduction; and he doubted the effectiveness of voluntary restraints.

He outlined several means of compulsion. Advertising expenses could be disallowed for tax purposes. A direct tax on advertising could be imposed. Advertising expenses could be limited by law to a percentage of sales. He said his department was already considering

the implication of direct control in the absence of voluntary restraint.

What Mr. Basford and his predecessors attack is, essentially, the kind of society we have in this country. A free society, in which any man may undertake any lawful enterprise, in which competition (carefully preserved by laws against monopolies) determines the functioning of the marketplace. But competition cannot exist without advertising. People cannot find their way to the shop of the better-mousetrap maker unless they know where it is.

Mr. Basford says that advertising raises prices. Initially, perhaps; but it is the very key to mass demand, mass production, masses of jobs and lower prices. If Henry Ford had not advertised the first Ford, he would not have created a demand for it, he would never have been able to set up the assembly line that produced Fords cheaply and provided the jobs and the wages with which to buy Fords. Only the very rich would have been able to afford handmade automobiles. This has been true of every one of the thousands of products that give Canadians the second highest standard of living in the world.

The only way you can have low per-unit costs is to have long production runs, which require a big demand, which requires advertising.

Of course some advertising campaigns fall into the category of "overkill and pollution", as Mr. Basford says. But if they offend the public then the public can take care of the matter by simply not buying the product. Just as the public can stop buying an offending newspaper. Or vote out of office an offending politician. People make their own choices.

There are governments which make the choices for the people. China selected a style of dress that put 700 million people in uniform. In Russia, . . . the Government apparently recognizes little need for such items as ordinary saucepans, towels and teapots.

It is a system that may suit the Chinese and the Russians, but has never had a great appeal for Canadians.

Mr. Basford should limit his controls of advertising to ensuring that it is not inaccurate or misleading. Beyond that he should recognize that one of the nuisances of democracy — for governments — is that people are free to make their own choices, and even to make what Mr. Basford would view as a wrong choice.

for
**BASIC
TELEVISION
PENETRATION
IN QUEBEC**

contact

PAUL L'ANGLAIS INC.

representing

CFTM-TV	Montréal	Programs and spots
CFCM-TV	Québec	Programs
CJPM-TV	Chicoutimi	Programs and spots
CKTM-TV	Trois-Rivières	Programs
CJBR-TV	Rimouski	Programs
CHAU-TV	Carleton	Programs and spots



PAUL L'ANGLAIS INC.

TORONTO
2160 Yonge Street
487-1551

MONTRÉAL
1405 Alexandre DeSève
526-9201

NEW YORK
500 Fifth Avenue
244-0552

Hoisting the Fall Party Line

Perhaps in recognition of the autumn nip which has just braced up the Toronto atmosphere, those 5-7 cocktail wing-dings have been bobbing up all over the place and sweetening the pollution up and down Advertising Avenue, which has been a bit grey looking through the summer.

September kicked off with a party which was fluid in more ways than one, aboard the cruise ship *Columbia*, which chugged up and down the Detroit River, loaded with time buyers and others from Toronto, Montreal, Detroit, New York, St. Louis, and Chicago. The affair was strictly social, designed to introduce the new management, and the Fall (CBC/CTV net-

works) schedule.

A magnificent bar and buffet was laid out for the 700 guests, who were entertained by such CBC luminaries as Tommy Hunter, Myrna Lorie, Don Tremayne, Paul Soles and Frank Kavanaugh. CTV provided the Carlton Show Band.

Guests were received and greeted by Windsor's Mayor Frank Wansbrough; Gordon V. Ashworth, president of the company; Jack Ruttle, vp programs and Doug Brock, vp sales.

The emcee was Conrad Patrick, CKLW-TV announcer, aided and abetted by Bozo the Clown and Mr. Houdini.

Then there was a jolly affair, staged by Andy McDermott of Radio and Television Sales Inc. (which initializes into RATSI) for WGR Buffalo. The Taft station (NBC affiliated) flew in the Glenn Miller Band so that reps and time buyers could clinch as they tripped the light fantastic with one another.

It was a happy affair, and here's hoping it started a new era of positivity which will dispel some of the gloom which has clouded things over for some time.

It took place, incidentally, at the Toronto Men's Press Club, which besides providing a pleasant background for a party, helped at least this one guest by saving cab fare to Etobicoke or Pickering by being located just west of Bay Street on Richmond.

One thing it proved to me was that people are more interesting than surveys and statistics.

I asked Doug Trowell, CKEY's managing Veepee, whether his clam-bake in the Royal York Ballroom would be informative or just booze. His answer — in effect — "the latter". As it turned out though, the 12 or 13 hundred people who turned up had the pleasure of meeting 'EY's new news team, Pierre Berton and Charles Templeton, neither of whom I had met for several days. Apart from graphic graphics which festooned the walls of the Ballroom to tell people about 'EY's music policy (story on page 20) it was, as Doug had said, just booze and bonhomie, and very palatable, too, the booze that is.

Another gay affair was a double-barreled celebration at the spanking new W. K. Buckley plant — and that is near Etobicoke — celebrating two things (1) the fiftieth anniversary of this famous Canadian medicine com-

pany and (2) the eightieth birthday of the founder and chairman, W. K. himself.

The show was completely stolen by W. K. ("Doc" to me). Flanked by his son Frank, with whom he plays a round of golf every Sunday morning, he was our genial host, and a good time was had by all, especially your correspondent.

It wasn't a wing-ding — just the September lunch meeting of the Broadcast Executives Society, but Paul L'Anglais from CFTM-TV Montreal and the rep house which bears his name was our guest speaker, and he spoke about — guess what — you're right — Quebec. We're making a feature article out of his speech for the October issue, but I have a merry quip which won't keep that long: "Not Paul the Englishman; not Paul the Frenchman; but Paul the Canadian."

A new twist at the Paul L'Anglais lunch was a table, reserved for some of Paul's old friends in the business. This was carried through with Alec Phare, former president of R. C. Smith & Son Ltd., Mark Napier, one-time head boy at the Toronto office of JWT and Ernie Legate who has just retired from the managing directorship of the ACA. Ruth Hancock was looking for another mature body to plunk in the fourth chair and picked on me.

I suppose I'm cavorting around all these parties like I was sixty again, but what the hell, Bill.

The much-vaunted generation gap seems to consist, from where I sit, chronologically that is, of the vacant space lying between the world and me.

Practically no one I know, except Doc Buckley, has lived longer than my sixty-eight years. In addition to innumerable old friends, I now find I have outlived my 18 year old refrigerator, which surely should have been a life-time companion.

Oh well, I'm getting another — refrigerator that is — and you might not believe it, but I picked out a highly modern contraption, without one single nostalgic backwards glance at a good old-fashioned ice-box.

Don't laugh. I am not doing what I'm told I am supposed to do at 68. I'm not sitting on the veranda waiting for the grim reaper, daydreaming about my future, most of which is in the past. After all, there's always 69 to look forward to.

What I am doing is trying to do a better job for my new owners, Northern Miner, than they did for me when they were my old printers.

I've never been a tentacle before. But I'll make it.

Buzz me if you hear anything.

Dick Lewis

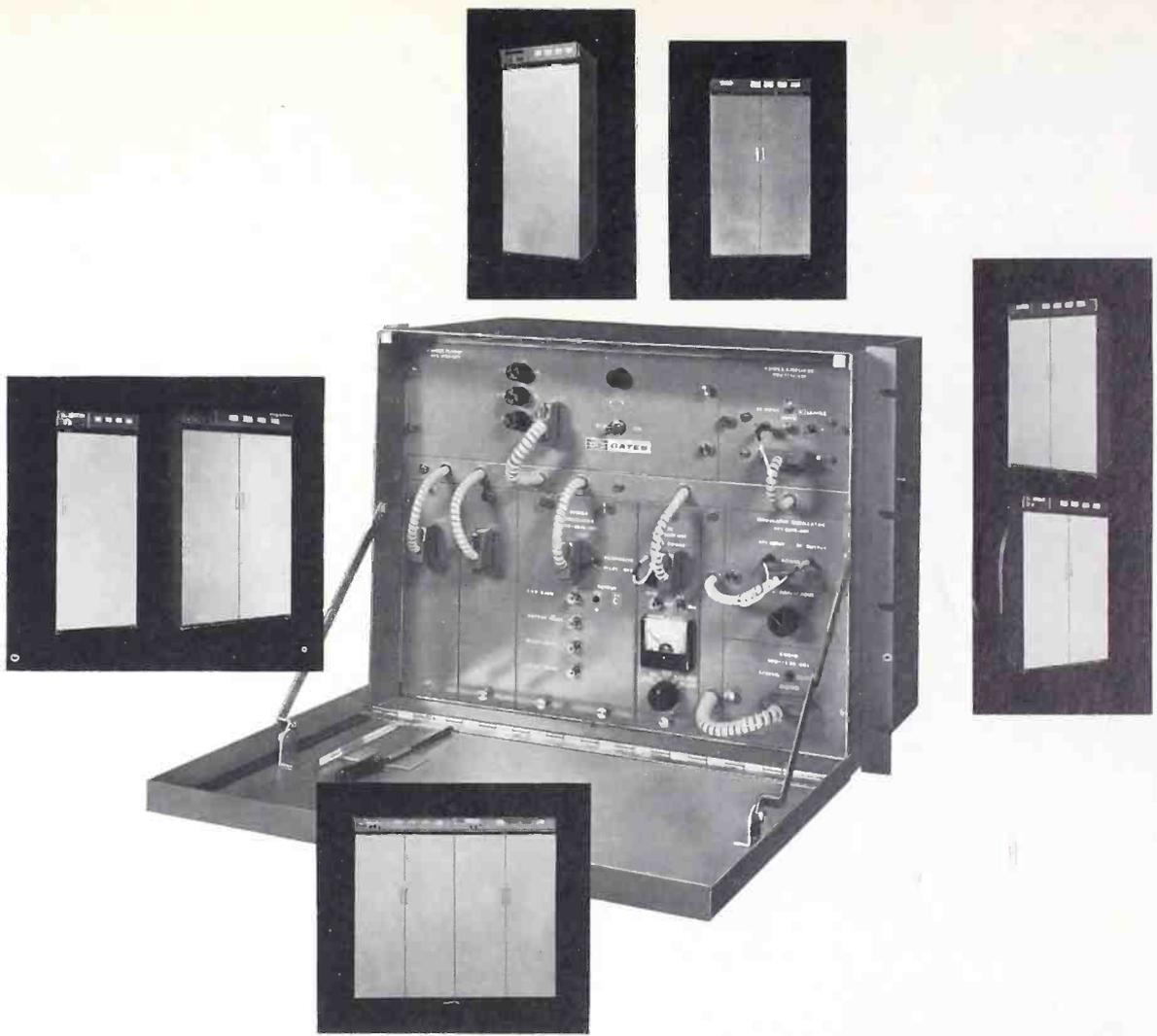
SELKIRK APPOINTMENT



William E. Jaynes

J. Stuart MacKay, President, Selkirk Holdings Limited, announces the appointment of William E. Jaynes as Director of Engineering, Selkirk Holdings Limited. Mr. Jaynes is a graduate in Telecommunications Engineering, City and Guilds College, London, England, a professional engineer, member of the Society of Engineers, and senior member of the Institute of Electrical and Electronics Engineers. He is a member of the Canadian Standards Committee on television recording and is a Working Member of the Canadian National Organization for the International Radio Consultative Committee. In addition to his new duties, Mr. Jaynes will continue as Director of Engineering for Niagara Television Limited.

The appointment, which is effective September 1st, 1970, is consistent with the Selkirk policy of providing all its broadcasting interests direct access to knowledgeable and experienced personnel within the communications organization.



For the FM sound of the seventies... look and listen to Gates

Nine great new FM transmitters—advance-designed by Gates to give you excellent response. Low distortion. Plus the flexibility to add stereo and SCA with plug-in generator modules. There's a one-tube, 250 W and 1 kW; two-tube, 2, 3, 5, 7.5 and 10 kW; three-tube, 20 kW; and six-tube, 40 kW.

Each employs DCFM (direct carrier frequency modulation) where modulation occurs at operating frequency. And digital automatic frequency control for rock-like stability.

An all-new solid state exciter—the TE-3—is fully metered and completely self-contained. With modular design for maintenance ease. Get ready to cash in on the predicted FM boom in the Seventies—with the Sound of the Seventies. There's a new Gates "H3" Series transmitter waiting to go to work for you—right now.

For a descriptive brochure write 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.



GATES

A DIVISION OF HARRIS-INTERTYPE

“Much may be done
in those little shreds
and patches of time
which every day
produces, and which
most men throw away,
but which, nevertheless,
will make in the end
of it no small
deduction from
the life of man.”

Represented by: STANDARD BROADCAST SALES COMPANY LIMITED
2 St. Clair Avenue West, Toronto 7, Ontario (416) 924-5721
1407 Mountain Street, Montreal 25, Quebec (514) 849-2454
CANADIAN STANDARD BROADCAST SALES INC.
654 Madison Avenue, New York 10021, N.Y. (212) 838-5774

On CFRB, all the time is prime