



OPEN LETTER

to Canada's Radio and TV station managers and performing artists, from A. Lorne Campbell, Q. C., president of the Canadian Rehabilitation Council for the Disabled.

Your selfless assistance in helping make "Timmy's Easter Parade of Stars" an annual success is unique in the world of benefit performance.

It is an entirely gratuitous show, with all unions waiving fees, all artists participating at no charge, and all stations, both radio and television, providing the free hour time.

It has been traditional that the show originate in Maple Leaf Gardens, and this huge establishment and staff have always been provided at no cost. This means, that all monies resulting from the program go directly to help Canada's crippled children.

For seventeen consecutive years, "Timmy's Easter Parade of Stars" has been a project of the Canadian broadcasting industry. Originally, the show was carried on radio only and just in the province of Ontario, but over the span of years, the radio network has enlarged and in 1957, half of the radio broadcast was televised, with the half-hour television show going nationwide. This same procedure was followed in 1958, and then the complete show was made a simulcast and has been an hour-long radio-television broadcast ever since. In the past few years, because of technical difficulties and the need for rehearsals, the program has been taped in advance in Maple Leaf Gardens before a live audience on the Monday preceding the broadcast date.

The program is shown on Palm Sunday every year in order to give the Easter Seal campaign for crippled children the added publicity lift that it needs at that time. And without fail, the campaign results have shown a tangible increase each and every year.

It is interesting to note that over the years, almost all of Canada's leading performers have taken part in the Easter Parade of Stars. Those who participated in this year's program were: Bill Walker (M.C.), Doug Crossley, The Billy Van Four group, The Teeter-Totters, Peter Appleyard's Quartet, Ted Bishop, Maurice Pearson, Jack Bateman and Mary Monks, The Rhythm Pals, "Whipper" Billy Watson, Shirley Harmer, Alex McLintock and Chicho Vallee's Los Cabanos, The Toronto Scottish Regiment Pipe Band and the Royden Smith Orchestra.

The National Easter Seal Broadcast Committee, which initiates, organizes and plans the program, meets regularly throughout the year and is composed of members not only from the radio and television industries, but from allied fields as well.

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OPEN LETTER *(Continued from page 1)*

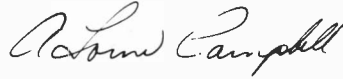
There were fifty-one persons serving on the 1964 Committee, of which Bob Gray, RCA Victor, was chairman; Bob Stevenson, Spitzer, Mills & Bates, first vice-chairman and Mart Kenney, second vice-chairman. Sub-committee chairmen included Kathie McBain, and Ross MacRae, Cockfield, Brown (Show

Committee); Kay Dale, MacLaren Advertising (National Advertisers and Station Relations Committee); Don Insley, CKFM-FM, Toronto (Toronto Area Station Relations Committee); George Leech, McKim Advertising (Society Liaison Committee); John Holden, CHCH-TV, Hamilton (Entertainment and Re-

ception Committee); Don Morrison, T. Eaton Co. (Public Relations and Publicity Committee); Howard Caine, CHWO, Oakville, (Ticket Committee); and William Orr, Wm. R. Orr Ltd. (Gardens Collection Committee).

From all of them, from myself — but most especially from all of Canada's crippled children whom you have so generously helped — a very grateful THANK YOU.

Yours sincerely,



*President,
Canadian Rehabilitation Council
for the Disabled.*

Tequila — the Gulp of Mexico

"ACTION STATIONS!"

CFCN

RADIO-TV
CALGARY



MUSIC TO PAINT BY!

Redecorating their home at 1149 Wychbury Street, in Victoria, B. C., becomes complicated for Al and Mimi Robertson when their three lively daughters, Sheri, 7, Lynn, 6, and Jill, 3, lend a hand. Son Geoffrey, at 7 months, was a bit too young to help. Talented Al and Mimi, both singers well-known in the city's theatrical and musical circles, are two of CJVI's most interesting young listeners.

Lovely Mimi, whose beautiful voice has thrilled thousands in Victoria, is a dedicated homemaker off stage. "Joe's Notebook", CJVI's popular household hints program, is a "must" with Mimi. "I don't know what I'd do without it," she says.

Both Mimi and Al enjoy listening to CJVI's nightly "Times Concert Hour", a program of symphonic and operatic music that especially appeals to their musical tastes.

CJVI is happy indeed to number the attractive and talented Robertsons among its loyal listeners.



VICTORIA
IS the
CAPITAL CITY
of
B.C.

Parliament Debate

Broadcast rules at election time

A PRIVATE MEMBERS' BILL that would give politicians an extra day to broadcast their speeches prior to elections was referred to the Commons Committee on Privileges and Elections after members had debated the broad field of political broadcasting for an hour.

The bill, sponsored by Harry Harley (L — Halton) would allow political broadcasting up to the Saturday night prior to a Monday election. Such broadcasts now must end Friday night.

It would also ease the restrictions on political broadcasting that now apply when one campaign overlaps another. Under present regulations, for instance, speeches on an Ontario provincial election are not allowed to be broadcast on the publicly-owned CBC if a municipal election is being held in British Columbia within three days.

Under Mr. Harley's bill, the restrictions would only apply when the broadcast concerns a candidate in a forthcoming election, or when the broadcast is intended to be received within the electoral district where an election is being held.

The bill won general support in the house although Eric Winkler (PC — Grey-Bruce) said he thought the public had about enough of political talk by Friday night prior to an election.

Bert Leboe (SC — Cariboo) said the whole broadcasting act should be given a thorough examination. He opposed the way in which political broadcasting time was allotted on the CBC. The major parties got the lion's share and the smaller parties were given the remainder.

"This is absolutely in reverse to what it ought to be," he said.

Auguste Choquette (L — Lotbinière) said there should be tighter regulations around broadcasting. He referred to Quebec City telecasts by a Leo Tremblay who "preaches the downfall of Confederation."

Mr. Choquette said he favors free speech but speeches that advocated the breakup of confederation were "essentially illegal." It was time for a major overhaul.

Jean-Eudes Dubé (L — Restigouche-Madawaska) said MPs have been criticized for spending too much money during election campaigns. But there was little or no criticism of radio and other media which raised their rates for election broadcasts.

He suggested that radio and TV stations provide a limited number of free broadcasts to all candidates. This would help ensure that a person didn't have to be a millionaire to be elected to parliament.

Gerald W. Baldwin (PC — Peace River) said election campaigns are far too long. The idea seemed to be: "First we stun the people, then allow them to vote."

A period of 30 days should be allowed for political broadcasting during elections, ending the day before voting.

CJVI

VICTORIA
B.C.

FIRST STATION
IN B.C.'s SECOND MARKET

SIGHT & SOUND

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

CANADIAN COMMERCIALS took honors during the fifth annual American TV Commercials Festival in New York last month. Judged best in the Cleansers, Polishes, Waxes, category was "Penny" for Twinkle Copper Cleaner, Drackett Co. of Canada Ltd., produced by Rabko Television Productions Ltd. for Young & Rubicam Ltd.

Runner-up in the Oils, Dressings, Toppings category was "Ribbon . . . Thread" for Pluffo Shortening, Procter & Gamble Co. of Canada Ltd., produced by Peterson Productions Ltd. for Benton & Bowles, New York.

Runner-up in the Packaged Foods category was "Quartet" for Heinz Pickles, H. J. Heinz Co. of Canada Ltd., produced by MKB Productions for MacLaren Advertising Co. Ltd.

A special citation in the Beers & Wines category went to "Blended", O'Keefe Old Stock Ale, O'Keefe Brewing Ltd., produced by Peterson Productions for Foster Advertising Ltd.

Special citation for the best video tape production went to "Right Now" produced by Advertel Productions Ltd. for the Marathon Oil Co. through Campbell-Ewald, Detroit.

Judged best in the Canadian market was "Quick Cuts" for Nestlé's Quik, Nestlé (Canada) Ltd., produced for Ronalds-Reynolds & Co. by T.D.F. Productions. Best French-language commercial was "Chef" for Westinghouse Frypan, Canadian Westinghouse Co. Ltd., produced for Goodis, Goldberg, Soren Ltd. by Advertel Productions Ltd.

(Further details of Canadian Market winners and winning commercials by Canadian TV stations will be found in next issue's coverage of the Canadian TV Commercials Festival of this date.)

THE HAZEL BISHOP OF CANADA LTD. account which has been estimated at \$1,000,000 in annual billings, has been awarded to Goodis, Goldberg, Soren Ltd. The account covers advertising for both Lanolin Plus products and Hazel Bishop cosmetics, and a new line of fragrances called Angelique will be introduced soon.

Major introductory campaigns for Sudden Change, a wrinkle-erasing lotion, and Setique, a hair setting lotion, will break mid-month using TV, radio and print. GGS president Jerry Goodis will direct the creative team on the new account.

NEEDHAM, LOUIS & BRORBY OF CANADA Ltd. has purchased an interest in La Maison Publicitex Ltée, Montreal, and will close NL&B's office in that city. A joint announcement said La Maison Publicitex will perform all French services for NL&B clients while the international resources of NL&B will be

at the Montreal-based agency's disposal.

John Willoughby, president of NL&B of Canada, and Gerard Normandin, formerly manager of the Montreal office, are now directors of La Maison Publicitex, and Normandin is now veepee and director of creative services, supervising all French-language activities for NL&B clients.

TWO VICE-PRESIDENTS of Leo Burnett Co. of Canada Ltd. have been elected to the board of directors "in recognition of the part both men have played in the expansion of Burnett's billings in Canada". Canadian billings have doubled in the past five years, president E. M. Sinclair said in announcing the appointments.

Edward L. Bailey, vice-president and creative director, helped organize the agency's first creative group in Canada, moving from five years with Burnett in Chicago. Harold Johnston, vice-president and account supervisor, joined the agency in 1962 from Cockfield, Brown & Co. Ltd. where he had been veepee and marketing director.

SALES PROMOTION HAS BEEN ADDED to the services offered clients by Goodis, Goldberg, Soren Ltd. A four-man department is headed by sales promotion director David Leckie, formerly an account executive with McKim Advertising Ltd.

The department will prepare sales promotion meetings, flip charts, training films, film strips, product literature, p-o-p material, incentive programs and generally provide what Jerry Goodis calls "the missing communication link" between advertiser and consumer.

GGs clients taking advantage of the new service include Greb Shoes Ltd., Canadian Westinghouse Ltd., Salada Foods Ltd. and McBrine Co. Ltd. Senior art director of the group is Al Sneath, formerly with James Lovick & Co. Ltd; senior copywriter is Don Mitchell, previously creative planner and copywriter with Southam Specialized Marketing Services; copywriter is Ross Jarvis, who moved over from the agency's production department.

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Sales Inc.
TORONTO MONTREAL

NEW OFFICERS OF THE ADVERTISING and Sales Club of Toronto are headed by new president, Ernest J. Fowler of International Business Machines Co. Ltd. First vice-president is Harry T. Davis, vice-president of Grant Advertising of Canada Ltd.; second vice-president, R. Keith Garrett, account executive with Ronalds-Reynolds & Co.; treasurer, H. Allister Blenkhorn, Maple Leaf Mills Ltd.; secretary, Jack O. Young, advertising manager of *Canadian Boy*.

THE ANNUAL EXHIBITION of advertising, editorial and television art organized by the Art Directors Club of Montreal will travel across Canada this year, for the first time. The exhibition is being presented in Montreal till June 27, then will move to Toronto, London, Vancouver, Halifax and other centres for three-week displays.

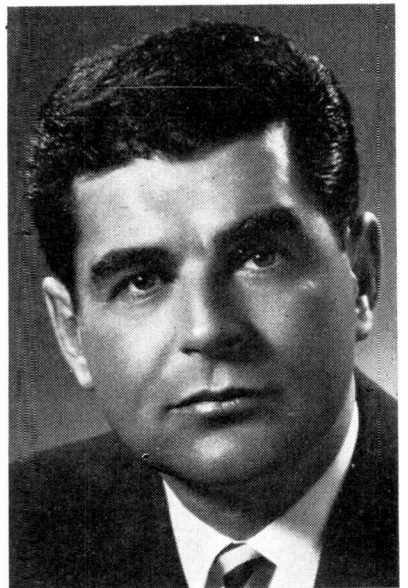
THE FIRST OF ANNUAL SEMINARS combining Toronto and Montreal chapter members of the Association of Certified Advertising Agency Practitioners will be held at Queen's University in Kingston June 12-15. Theme of the meetings is "The Marketing Concept and Its Role in the Agency Business".

Forty or more CAAPs are expected to attend, to hear Dr. D. D. Monieson, associate professor of Commerce and Business Administration at Queen's, on "The Marketing Concept"; H. Poole, vice-president, research, Young & Rubicam Ltd., on "The Advertising Agency Market", D. B. McCaskell, executive vice-president of McKim Advertising Ltd., on "The Agency's Role in the

Market"; Dr. F. D. Barrett, in charge of executive development courses at Queen's, on "Utilizing Human Resources"; Professor R. Dent, associate professor of Psychology at the Ontario Agricultural College, on "Communications"; Dr. V. J. Butler of Queen's on "The Agency's Internal Problems"; and Dr. Monieson on "The Plan for Action".

ANNOUNCEMENT

LEN BRAMSON JOINS STOVIN-BYLES, MONTREAL



The appointment of Len Bramson to the Radio Division of Stovin-Byles Montreal office is announced by President W. D. Byles. Mr. Bramson is a native Montrealeur with an extensive background in the advertising and broadcasting industries in that city. He has worked in broadcasting as a sports editor and commentator, and for the past eight years has been a vice president and senior account executive with Schneider Cardon Limited.

ANNOUNCEMENT

COCKFIELD BROWN ANNOUNCEMENT



JOHN L. WATSON

J. ROSS MacRAE

At the recent annual meeting of Cockfield, Brown & Company Limited, John L. Watson and J. Ross MacRae were elected vice-presidents and directors of the company. Mr. Watson heads the creative services department and Mr. MacRae the broadcast services department in the agency's Toronto office.

All stations to aid in producing two TV shows

TAKING ITS FIRST STEP — and a giant one — into actual TV program production, the CAB TV Program Exchange has plotted two television series, tentatively titled *Canada at Work* and *Canada at Play*, which will be produced both by and for the member stations across the country.

The venture is based on the co-operation of each and (hopefully) every station, which will be required to produce an eight-minute film on its community at work or at play or at both. These films will channel into the program exchange office in Toronto from across the country, to make up a program bank from which stations will make withdrawals of selected segments and build their own programs around the suggested formats.

"We wanted a project every station could participate in, and

these series fill the bill," says Program Exchange Manager Gerry Acton. Even the language barrier is hurdled, as it's expected most of the film will be silent, with the originating stations supplying scripts for voice over narration.

While the program exchange is waiting for a majority vote to go ahead with the project, initial response has been enthusiastic and Acton fully expects the series will be on the air on member stations from coast to coast next summer.

"It's a project to which the stations could point with pride, and we feel sure they will want to participate," he says. In addition to giving national exposure to the stations' communities, the series will showcase the stations' production talents.

The proposal sent out to member stations outlined three

suggested formats, for either 10-minute, 15-minute or half-hour shows, adaptable to using live studio facilities and telecine, or just a booth announcer and telecine. With full co-operation, 26 half-hour programs could be produced.

The mechanics of the project have been thoroughly blueprinted by CFCF-TV program director Sam Pitt and production supervisor Don Forsyth, complete with suggested assignments for each station for both series.

Canada at Work topics range from potato farming (CFCY-TV Charlottetown, P.E.I.) to the naval dockyards (CHEK-TV Victoria), through a tannery works (CKX-TV Brandon), a flour mill (CKNX-TV Wingham), boat building (CHEX-TV Peterborough), and the tourist industry (CFCM-TV Quebec).

Canada at Play subjects include the reversing falls (CHSJ-TV Saint John), tug boat races (CKLW-TV Windsor), sightseeing in the Alberta Bad Lands (CHCA-TV Red Deer), blueberry picking (CJPM-TV Chicoutimi), and highland games (CJCB-TV Sydney). The stations are also encouraged to suggest other suitable material from their communities.

way Safety Council in Toronto last month. Via tape, he demonstrated private broadcasters' promotion of highway safety, to an audience of provincial attorneys-general, senior police officials and senior representatives of the provincial safety leagues.

The taped material was submitted by various stations as examples of successful traffic safety promotions, and ranged from straightforward announcements to dramatized productions, from messages spoken by children to reports from police officers. Included were CHUM Toronto's "Black Flag" promotion, in which station vehicles and police cars fly a black flag the day following a traffic death; and CFRB's Pro Driver Club which, in co-operation with the police department, encourages responsible driving in a youth organization.

This diversity of approach to safety promotions reflected the differences in program policy between stations, MacKay pointed out, suggesting that safety officials might tailor their material to the station. Recognizing the problems of budget, he suggested the traffic safety organizations might hire professional radio and TV writers to create special material for broadcasters, if possible.

"A closer liaison is called for if safety awareness is to take full advantage of broadcasting today," he said.

The presentation was a step in that direction, Exchange Manager Gerry Acton said. "This was the first time representatives of the broadcasters had sat down with safety people to discuss the most effective ways of promoting safety. Comment after the meeting was that we had made excellent suggestions that they would like to follow up, and that we had done a good deal to stimulate their thinking."

RADIO FOR SAFETY

Stepping into another new facet of operation on the radio side, CAB Program Exchange Chairman Stuart MacKay made a presentation to the tenth annual Conference of the Canadian High-

The trend is to balanced programming
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"ACTION STATIONS!"

**CFCN
 RADIO-TV
 CALGARY**



RADIO • TELEVISION • ADVERTISING

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Editorial

We stand on guard for what?

The question of a truly national Canadian flag for Canada, representing Canadians of British and French origins, as well as all the other nationals who go to make up the Canadian populace, and without implications of an entirely non-existent British dominance, is a very natural one. Coming as it does on the eve of the country's one hundredth birthday, makes the time appropriate for bringing to a head what has been a burning — or at least smoldering — question for many years.

Replacing the Red Ensign, and its meaningful link with early days, with another design, symbolizing a new Canada, holding its independent head high in the roster of nations, is inevitable — as inevitable as replacing a time-honored but outmoded landmark with a modern skyscraper.

Whether it is a building or a flag, the passing of the old naturally stirs nostalgic dismay among those who have grown up with it. But time fulfils its role of healing such wounds in very short order.

From where this English-born Canadian sits, the Red Ensign is right now the flag of our country. We pay it the respect and homage which are its due. We stand on guard for thee.

But is this the real question? Is it the design or the nature of the flag that really matters, or should our greatest concern be the country over which it floats as a symbol. We stand on guard for *thee*.

Is not the real issue the flagging unity between English and French Canada?



One of the main differences between the two breeds of Canadians is the patriotic enthusiasm — fervor even — of French Canadians, vis à vis the mental apathy and inertia of their English-speaking fellow citizens.

French Canada subsists, in the main, on its own initiative, because of the language barrier which exists between it and the rest of North America, far more than do English-speaking Canadians, who tend to become subsidiaries of the United States, not just in a finan-

cial business way, but in their whole scheme of living.

Perhaps it is the Gallic temperament, but whatever the reason may be, French Canada needs a standard to love and to fight for. English Canada has done nothing to help provide it on a unified national basis, so French Canada wants to go it alone.

French Canadians see in a truly Canadian flag a flag that is Canada's and Canada's alone, a symbol of the love for Canada which flows in their hearts, and for which the English-speaking majority has made no apparent effort to help provide an outlet.

This, we suggest, is the crux of the whole problem.

French Canadians want to be Canadians to the exclusion of everything else. English-speaking Canadians take their Canadianism completely for granted, and, more than this, consciously or subconsciously, go through life with a dormant (or in some cases not so dormant) thought that, some of these days, we shall all be swallowed up by the United States (which would have certain financial advantages), so what does it matter and who cares?

The Prime Minister must recognize this situation. No doubt he hopes, by the hoisting of a completely Canadian flag, to bridge the gap that exists between the two language groups.

Certainly it is a beginning.

It will give Canadians — *all* Canadians — one common object to love and to fight for. We stand on guard for thee.

But flags are only symbols. Besides a symbol, we need, drastically, the something the symbol symbolizes. This French Canada has found. English Canada has, in the main, failed to discover it.

If the hoisting of a new flag stands for the beginning of a new fervor for Canada in all our hearts — whether they beat in English or French — then Mr. Pearson and his government will have started us off on the right foot. But, again, what we *have* to remember is that a flag is *only* a symbol. Symbol of *what*? This is the *real* question.



Seek two AM one FM stations and seven TV repeaters

THE AGENDA FOR THE BOARD of Broadcast Governors' hearing to open in Ottawa June 16 includes applications for two new AM radio stations, one new FM station, seven TV rebroadcasting stations, and a number of requests for authority to change ownership, change control or transfer stock of stations.

A bid that has caused advance interest is one made by Rogers Broadcasting Ltd., about which *Globe and Mail* columnist Dennis Braithwaite commented "The continuing struggle of CHFI's Ted Rogers to secure a full-time AM radio station in Toronto is a fascinating story of imagination, persistence and salesmanship. Rogers' various presentations to the BBG have set new standards for complexity and inventiveness."

Rogers Broadcasting at present holds two licences, one for CHFI-FM to broadcast full-time at 98.1 mcs and CHFI-AM to

broadcast daytime only at 1540 kcs; and one for CHFI-AM night-time only with 10,000 watts at 680 kcs, which is not yet in operation.

The new application is for a change of facilities under the second licence, to broadcast at 680 24 hours a day, at 1000 watts daytime and 10,000 watts night-time, while continuing to broadcast down to dusk at 1540.

Rogers says his proposal is based on the need for both a full-time AM operation and extensive reach and coverage in order to make his minority-appeal policy of good music and limited commercials pay off. The 680 spot on the dial could be programmed full-time to Metro Toronto with a sharp cut-off to the west to protect CHLO St. Thomas on the same frequency, while the 1540 spot would continue to serve that market to the west of Toronto. Once in this position, 'FI would embark on engineering studies to

develop 680 without encroaching on CHLO and when this was successfully mapped out, would give up 1540.

CHFI's presentation to the Board will also point out that if full-time broadcasting on 680 is not authorized here, U.S. stations will increase their power following the lifting of an FCC freeze on AM expansion there, and the frequency will be lost to Canada. He also points out that, if CHFI was to relinquish its 1540 spot now, it would open up that frequency for yet another new Toronto station, which the market can ill support.

"He's ingenious," the *Globe and Mail* columnist said of Rogers' current application.

NEW RADIO STATIONS

A new AM radio station in Prince Rupert, B.C. is sought by a company to be incorporated, represented by J. Fred Weber, to broadcast at 560 kcs with a power of 1000 watts daytime, 250 watts night-time, omni-directional antenna.

Inland Broadcasters Ltd. is applying for a new AM station at Merritt, B.C., at 1230 kcs with a power of 1000 watts daytime and 250 watts night-time, omni-directional antenna.

A new FM station at Saint John, N.B. is proposed by Fundy Broadcasting Co. Ltd., to broad-

cast at 98.9 mcs with an ERP of 5500 watts, EHAAT 171 feet, omni-directional antenna.

TV REBROADCASTING

Newfoundland Broadcasting Co. Ltd. is bidding for a new TV rebroadcasting station near Bonavista, to receive programs by off-the-air pickup from CJON-TV St. John's and retransmit them on channel 10 with an ERP of 230 watts video and 115 watts audio, directional antenna, EHAAT 480 feet.

The CBC is applying for two new TV rebroadcasting stations in Newfoundland: at Placentia, to receive programs by off-the-air pickup from the authorized CBC-TV station at St. John's and retransmit them on channel 12 with an ERP of 1580 watts video and 790 watts audio, EHAAT 633 feet, directional antenna; and at Marystown, to receive programs by off-the-air pickup from the Placentia rebroadcasting station and retransmit them on channel 5+ with a power of 22,500 watts video and 11,250 watts audio, EHAAT 800 feet, directional antenna.

A new TV rebroadcasting station at Cloridorme, Quebec, is sought by the Association Co-operative de Télévision de Cloridorme, to receive programs by off-the-air pickup from CHAU-TV-7 Rivière-au-Renard and retransmit them on channel 6 with a transmitter power of 5 watts, directional antenna.

A society to be incorporated, represented by K. P. Hall, is applying for two TV rebroadcasting stations in B.C.: near Camp Woss, to receive programs by off-the-air pickup from CFKB-TV-1 Newcastle Ridge and retransmit them on channel 3 with a transmitter power of 5 watts, directional antenna; and at Nimkish, to retransmit programs from the proposed station near Camp Woss, on channel 6 with a transmitter power of 5 watts, directional antenna.

Twin Cities Television Ltd. is bidding for a new TV rebroadcasting station at Promontory Mountain, B. C. to receive programs by off-the-air pickup from CFR-TV Kamloops and retransmit them on channel 6 with a transmitter power of 5 watts, directional antenna.

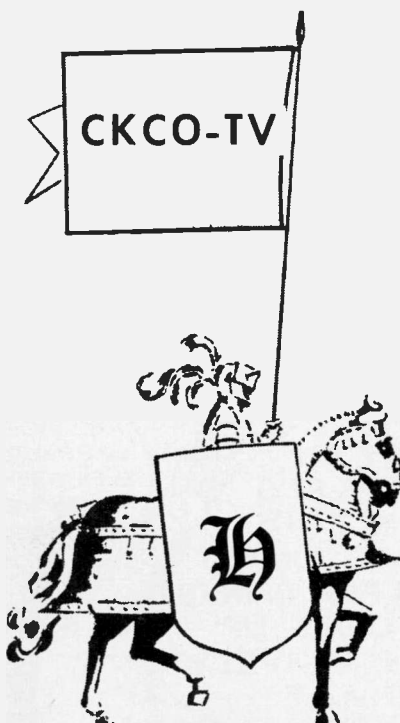
RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280

CJMS

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL *

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




CKCO-TV GROWS

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HARDY RADIO & TELEVISION

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OWNERSHIP, CONTROL & STOCK TRANSFERS

Permission is sought to transfer the ownership of CKML Inc., licensee of CKML Mont Laurier, Quebec, and change the name of the licensee company to Radio CKML Inc.

A change of control of CJOR Ltd., licensee of CJOR Vancouver, is applied for, to move from George C. Chandler, deceased, to Mrs. Marie Chandler.

A change of control is bid for, pertaining to Moffat Broadcasting Co., licensee of CKY and CKY-FM Winnipeg and CKLG Vancouver.

Third change of control application involves Lorado Investments Ltd., shareholder in Channel Seven Television Ltd., licensee of CJAY-TV Winnipeg.

A change of control of Radio La Tuque Ltée, licensee of CFLM La Tuque, Quebec, is also sought.

Stock transfer applications cover: transfer of 895 shares of common stock in Grey and Bruce Broadcasting Co. Ltd., licensee of CFOS Owen Sound; transfer

of 550 class A common shares and 50 class B common shares in Cariboo Broadcasters Ltd., licensee of CKCQ Quesnel and CKCQ-1 Williams Lake, B.C.; transfer of 243 shares of common stock in Radio Roberval Inc., licensee of CHRL Roberval, Quebec, to Benoit Levesque; transfer of 300 shares of common stock in Island Broadcasting Co. Ltd., licensee of CJVI Victoria, to Selkirk Holdings Ltd.

POWER INCREASES

Lake of the Woods Broadcasting Ltd. is bidding for full-time operation of CKDR Dryden, Ontario, changing from 1000 watts daytime only to 1000 watts daytime and 250 watts night-time.

An increase in the night-time power of CFCL Timmins is sought by Radiocon Ltd., J. Conrad Lavigne Enterprises Ltd., Conblain Ltd., Conren Ltd., from 10,000 watts daytime and 2,500 watts night-time to 10,000 watts daytime and 5,000 watts night-time.

C.H.I.Q. Ltd. is applying for an increase in the daytime power of CHIQ Hamilton, from 5,000 watts day and night to 10,000

watts daytime and 5,000 watts night-time.

The CBC is proposing an increase in the effective radiated power of CFLA-TV Goose Bay, Labrador, from 348 watts video and 174 audio to 870 watts video and 435 watts audio.

The Corporation is also seeking to establish a new low power relay transmitter at Rochebaucourt, Quebec, at 990 kcs with a power of 40 watts, omnidirectional signal, and to change the facilities of the following lprts: CBRG Prince George, from 860 kcs to 630 kcs; CBRB Burns Lake, from 860 kcs to 1170 kcs; CBRC Terrace, from 860 kcs to 1170 kcs; CBRS Smithers, from 860 kcs to 740 kcs; CBUF Ocean Falls, from 860 kcs to 1110 kcs; all but Ocean Falls to increase power from 20 to 40 watts.

MISCELLANEOUS

The CBC proposes to operate as a network the three FM stations, CBM-FM Montreal, CBC-FM Toronto and CBO-FM Ottawa, separately from their AM radio stations.

Niagara Television Limited, licensee of CHCH-TV Hamilton, is applying for authority to enter into an agreement with McMaster University under which the station will broadcast educational programms provided by the University.

Canadian Marconi Company, licensee of CFCF-TV Montreal, is bidding to extend by twelve months its contract with the Thomas More Institute for Adult Education to broadcast educational programs approved by the Institute.

Vertapower

For FM all through the house

IF FM IS TO HAVE ANY REAL impact in Canada, the "Vertapower" transmission system now in use in the U.S. will have to be introduced here, CHFI president E. S. 'Ted' Rogers told the Board of Broadcast Governors at last month's public hearing. Rogers hopes to be the one to introduce the new system here; the BBG has not handed down its decision.

All FM stations in Canada transmit their signal horizontally, but 25 FM stations in the U.S. have been authorized by the Federal Communications Commission to double their power and utilize dual-polarized antennas to split the signal between horizontal and vertical radiating elements. This does not increase the range of a station, but it greatly improves the signal.

It will "revolutionize FM listening, FM ratings, FM revenues," Rogers says. The vertical signal will match the vertical antennas on car radios and in the line cords of small table model FM sets; will correct low and inconsistent signal strength in downtown areas and in apartment and office buildings with steel construction; will eliminate much of the need for special FM receiving antennas in outlying areas; will improve FM stereo quality.

"Non-technical people are not taking this seriously enough because, as yet, they don't understand the full implications," says CHFI program director Vaughan Bjerre, "but it could be the biggest development in radio since stereo. It will change the

picture completely for FM broadcasters."

"It would put FM on a par with AM in the very important automobile potential audiences. It will give substantial improvement to table model FM radios and this should greatly speed up an increase in FM penetration, because it is easier to sell less expensive mantel radio FM sets to non-FM households than high-cost consoles," Rogers says.

Surveys in Metro Toronto show that 78.4% of existing FM sets are large consoles in the living room, and only 1.6% of the FM sets are in the bedroom, he said. With "vertapower" improving table model reception, FM would move into kitchens, bedrooms and throughout the home and result in an increase in daytime listening.

"It is currently the ultimate in FM transmitting efficiency," Rogers says.

CJBQ
RADIO
BELLEVILLE and
TRENTON, ONTARIO

Another
STOVIN-BYLES
Station

FM RADIO FACTS

- 28.03% of telephone homes in Belleville and Trenton have FM receivers.
- 68.15% of telephone homes in Belleville and Trenton listen most frequently to CJBQ - FM.
- 9 hours of separate programming now being presented by CJBQ - FM.

STATION CALLS

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

CFRA OTTAWA

THE TITLE OF P.J. D.J. (the P.J. standing for pajamas) of the year looks like going to Les Lye of CFRA Ottawa. While many radio personalities have broadcast from their sick beds at home or in the hospital for various periods of time, Les hosted his three-hour day, six-day a week *Les Lye Show* from Ottawa's Civic Hospital for over 7 months.

Instead of the usual glass panel separating the announcer and the control room, Les was separated from CFRA's control room by several miles. So he wore a telephone headset and gave and received verbal signals by this direct line to the control booth at the main studio. During the nine o'clock news, he checked his equipment, received the latest temperature and weather conditions, and gave the engineer the cue line for the first record. Then he got the "go" signal and this one man show was on the air for the next three hours.

He joked with Abercrombie,

his imaginary buddy, chatted with any visitors who decided to drop in on him, gave weather and temperature checks, and kept an eye on the clock.

As for the different things that make up a studio, such as sound-proofing, he didn't worry about them. He left his window open and whenever a huge truck rolled by or a jet plane came in quite low, he explained to his listeners exactly what was going on.

Between interviews and commercials, when a record was spinning, doctors and nurses got their chance at Les. These professionals could get quite a bit done in the two minutes it takes for a song to be sung.

Much of Les' time went into planning his daily show. Once a week the station's record librarian, Mrs. Carole Vallilee came to visit him, bringing word of the new record releases, current library holdings and logs of past shows. During these sessions the complete week's records were

picked.

The station also brought Les a program log each day, which he had to following during the following day's show. It included commercials, taped or live, and the time slots and titles of the pre-selected records. Also on hand was the joke file, containing over 5,000 jokes gathered over the years.

To name only a few of Les' visitors during his Saturday morning interviews, there was Rich Little, Kaye Vaughan, Kathleen Stokes, James J. Bradock, Bill Thompson, of the old *Fibber McGee & Molly* show, Maggie Morris, Ed McCurdy and Fred Davis.

The whole idea for the remote came when, after three months in the hospital and three operations, Les announced he wanted to do his three-hour per day show from the hospital bed. The station people were a bit shaken, but got together with the staff at the hospital. They received a great deal of co-operation from the staff there, who say that Les' cheerful "work as usual" attitude has been an example to the whole floor.

Henry Lane, control room operator who has worked with Les for many years, helped work out the details of operating the show and the problem of communications with the control room.

But although things were rather rough the first week, everything finally slipped into a routine and with the exception of a week after each of his operations, Les did a regular show from October right up until his release from the hospital May 16.

He is now home, getting about on crutches, and doing the remote broadcast from his living room. Les has hopes that, with summer here, he will soon be able to do his show from beside

the swimming pool in his back yard.

CKGM, MONTREAL

APRIL 1 MAY BE LONG GONE, but here's a delayed April Fools' joke. We bet CKGM thought we weren't going to run this little story. Well, April Fool!

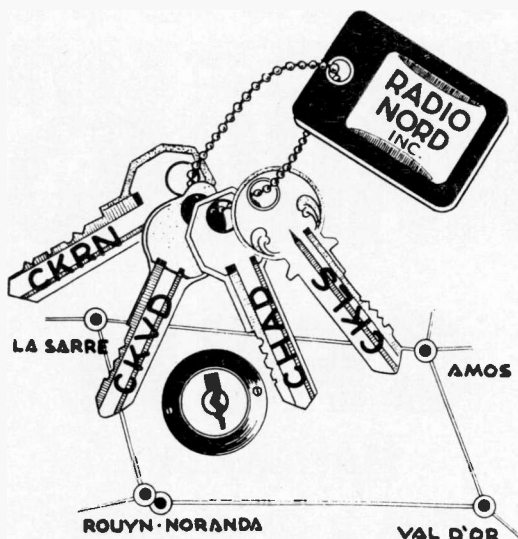
At 6:05 a.m. on April 1, listeners to CKGM Montreal were surprised to hear, not their usual 'Morning Mayor' Doug Burrows, but the voice of the one and only Jimmy Durante, who proceeded to give them the time, weather checks, comments on the city, and in general, entertain them as only Jimmy Durante can.

Then, throughout the day, the regular CKGM air personalities were not to be heard from, but replacing them were the voices of Cary Grant, James Mason, Bing Crosby and Jimmy Stewart.

Listeners were both surprised and mystified as to what was happening, and many of them flocked to the studios, some to try and clear up the mystery, and some to try and catch a glimpse of Cary Grant, or any of those others whose voices they heard.

It had all started the previous weekend when CKGJ regulars Doug Burrows, Dick Varney, Bob Gillies and George Morris made bets on the outcome of the Montreal Canadiens' last game in Toronto. The management at the station threatened them with the loss of their jobs for such bets.

It was not until the following morning, when CKGM's Doug Burrows re-appeared, that the clever deception was revealed. One of Canada's most talented impersonators, Rich Little, who has now appeared on many major U.S. shows, was all of the voices heard.



4 KEYS TO SALES POWER IN NORTHWESTERN QUEBEC

These 4 keys open the door to 44,700 households. A healthy year round employment with a buying power of over \$175 million.

Represented by:-

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

For **FILM MUSIC** that really puts life in your picture and **JINGLES** that sell and sell!
contact

DON WRIGHT
Productions

77 Chestnut Park Rd., WA. 5-1631

Addresses RTEC on group broadcasters

First to gamble will be first to gain

THE DEVELOPMENT OF GROUP broadcasting in Canada was forecast at the May luncheon meeting of the Radio and Television Executives Club by guest speaker Thomas S. Murphy, executive vice-president of Capital Cities Broadcasting Corporation.

That group broadcasters (companies owning two or more stations) are already a force in the U.S. was shown by figures quoted by Murphy. Referring to television, he said that group owners control 120 out of 173 stations in the top 50 markets. In 1962, they accounted for 72% of all TV revenue and 79% of all profits.

These figures include the owned-and-operated stations of the three networks, which most people consider a thing apart, he said. Subtracting the network owned-and-operated stations, the percentage of revenue drops to 53% of the total, and the profits drop to 52%. This 52% is split among 99 group owners, of which Westinghouse is the largest with estimated TV sales of \$40,000,000 out of a total of more than \$900,000,000.

"Monopoly? Hardly," Murphy commented

4 CHARGES — 4 REBUTTALS

"The trend toward group broadcasters in the U.S.A. has provoked a great deal of talk, mostly talk of a negative character," he said, citing the four most common charges:

"Group broadcasters are big. Bigness is bad. Hence, they are bad.

"Group broadcasters control communications. Hence, they are dangerous.

"Group broadcasters put profits above everything else. Hence, they ignore the public good.

"Group broadcasters are centrally controlled and demand uniformity in programming. Hence, they stifle the creative flow."

Murphy countered the charges, point by point.

"Bigness can be bad, when it

is misused. But group broadcasters are performing a big job, a responsible job. Deriving their motive power from a free economy, group broadcasters operate both as an industry and a public trust. They have won numerous acknowledgments of their outstanding contributions to public service; more Peabody Awards, more Emmys, more DuPont Awards, than locally-owned stations."

As for dangerous control of communications, he said "broadcasting in general is perhaps the most genuinely democratic form of communication in the world today. Each viewer has as many votes as he likes and exercises his numerous franchises by simply flipping the dial. Also, we have a very active and ever-vigilant FCC.

"As to whether group broadcasters tend to ignore the public good by putting profits before everything else . . . a few fast-buck operators tried to gain a foothold among the group owners, but . . . the public discovered who he was and when that happened, the would-be confidence man was obliged either to change his ways or leave the industry.

"Finally, as to whether group broadcasters are monolithic, demand uniformity and therefore stifle initiative and creativity, the fact is that group broadcasters, because of their greater resources, are able to do more and do more to encourage creativity than those with lesser means."

Further repudiation of the "uniformity" charge is that in Capital Cities' group of four TV stations, two are CBS affiliates, one is affiliated with both CBS and NBC, and one is an ABC affiliate. A tape culled from air-checks of four Capital Cities' radio stations also demonstrated the lack of uniformity as the audience heard excerpts from good music programming on two stations, rock and roll on a third and middle-of-the road music on the fourth.

"Group broadcasters, who were

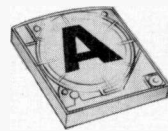
the first to take up the challenge of the new medium, who dared to gamble their capital, their energy and their time to build this new industry, will be first again to take the next big step in the expanding world of television, whatever it may be," Murphy said.

Fresh heir dept.

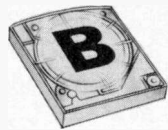
BOB TAIT, vice-president, clients' service, All-Canada Radio and Television Ltd. acquired his first grandchild, a boy, on May 7. Immediately on hearing the news, Bob left on the RTEC European tour, with his wife, May, thereby leaving his daughter, Bonnie (Mrs. Paul) Beesley to bring up her first-born, Christopher Robert, without any early grand-parental interference.

Here's an ABC on ATC*

*Automatic Tape Control



A is for Automation. Full or part-time automation within the budget of any size station. All with easy-to-use simplicity. Just slide the cartridge in the slot. Automatic Tape Control from Canadian General Electric, is the original tape-in-magazine system that plays any number of taped commercials, programs, themes, sound effects or other production aids. *No threading, no manual cueing, no rewinding!*



B is for Benefits. Lots of them. Like unlimited use of taped material. Maximum use of staff voices, from sign-on to sign-off with minimum effort and expense. Time and cost saving operation. New flexibility to your broadcast programming. Plus "on-the-air" proven performance and dependability.



C is for Contact. That's what you do to get all the money-saving details that Automatic Tape Control can mean for you. Just contact one of our Broadcast Specialists. He will be happy to tell you all about it . . . or write Canadian General Electric, Section 30, 830 Lansdowne Avenue, Toronto 4, Ontario.

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS ^{the} SHOWS

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

THE FRENCH VOICE OF THE OTTAWA VALLEY



HULL OTTAWA

Representatives:

STANDARD BROADCAST SALES, TORONTO, MONTREAL
WEED & CO., New York

An operator at CHEX (980 Kc), selects an ATC pre-recorded cartridge from a custom designed filing cabinet. CHEX's automatic tape control equipment—the original "tape in magazine" system—consists of three playback and one record unit. The record unit and one playback, are installed in the station's recording studio control room.



CANADIAN GENERAL ELECTRIC

For the Big Move to 50 kilowatts

Canadian Made

AMPLIPHASE

In today's continuing struggle for AM audience, the technical performance of your transmitter can assist the programming department in holding that top position in your market. And RCA Victor's BTA-50H Ampliphase delivers that kind of performance — absolute dependability — low installation and operating costs — low depreciation — service back up—but most of all that big, beautiful, clear "sound like FM" which makes the 50H stand out with attention-getting prominence on the dial. Ask any of the 29 AM Broadcasting Stations around the world who are cashing in on 50 Kilowatt Ampliphase performance.

19 Ampliphase Features to Think About . . .

- Entire transmitter and auxiliary apparatus can be housed in 16 by 20 ft. building.
- Lowest overall operating costs ever offered in a 50-KW transmitter; only 100 KW total input at average modulation.
- No transmitter adjustments required after complete tube change.
- Low R-F harmonic distortion — meets new FCC requirements for harmonic suppression.
- No modulation transformer: can handle 100% modulation, any frequency 50 to 15,000 cycles continuous duty.
- Wide range frequency response.
- Light weight tubes in final can easily be handled by one man without mechanical assistance.
- Designed for remote control operation.
- More modulation capability to take advantage of devices like Power Max.
- 50% of transmitter circuitry can be installed in duplicate for less than 10% additional cost.
- Reduced building heating requirements; transmitter will operate normally at minus 20° C ambient.
- Transmitter heat dissipation easily adaptable for warming of building.
- Less than 80 square feet of floor space with complete accessibility.
- Better reliability and simpler maintenance because of fewer major components (most in duplicate.)
- Self-contained blowers; no cooling duct-work required.
- Factory tuned and tested on customer frequency.
- Canadian-made.
- Solid state rectifiers throughout.



RCA VICTOR COMPANY, LTD.

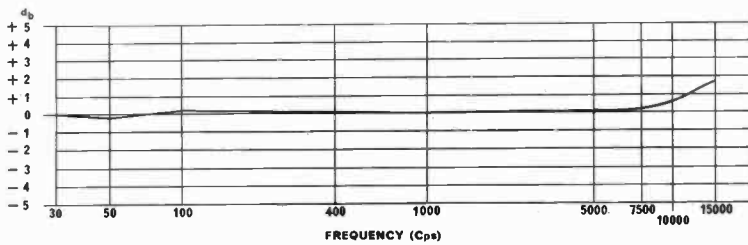
Technical Products

1001 Lenoir St., Montreal 30, Quebec.

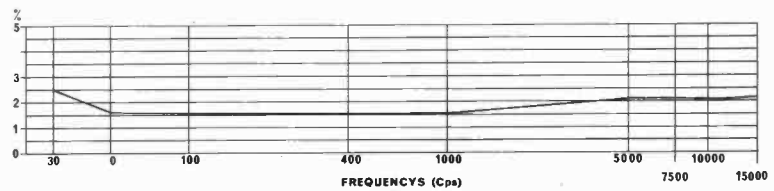
THE MOST TRUSTED NAME IN ELECTRONICS

formed Broadcasters Now Choose **L I P H A S E**

FREQUENCY RESPONSE @ 95% MODULATION

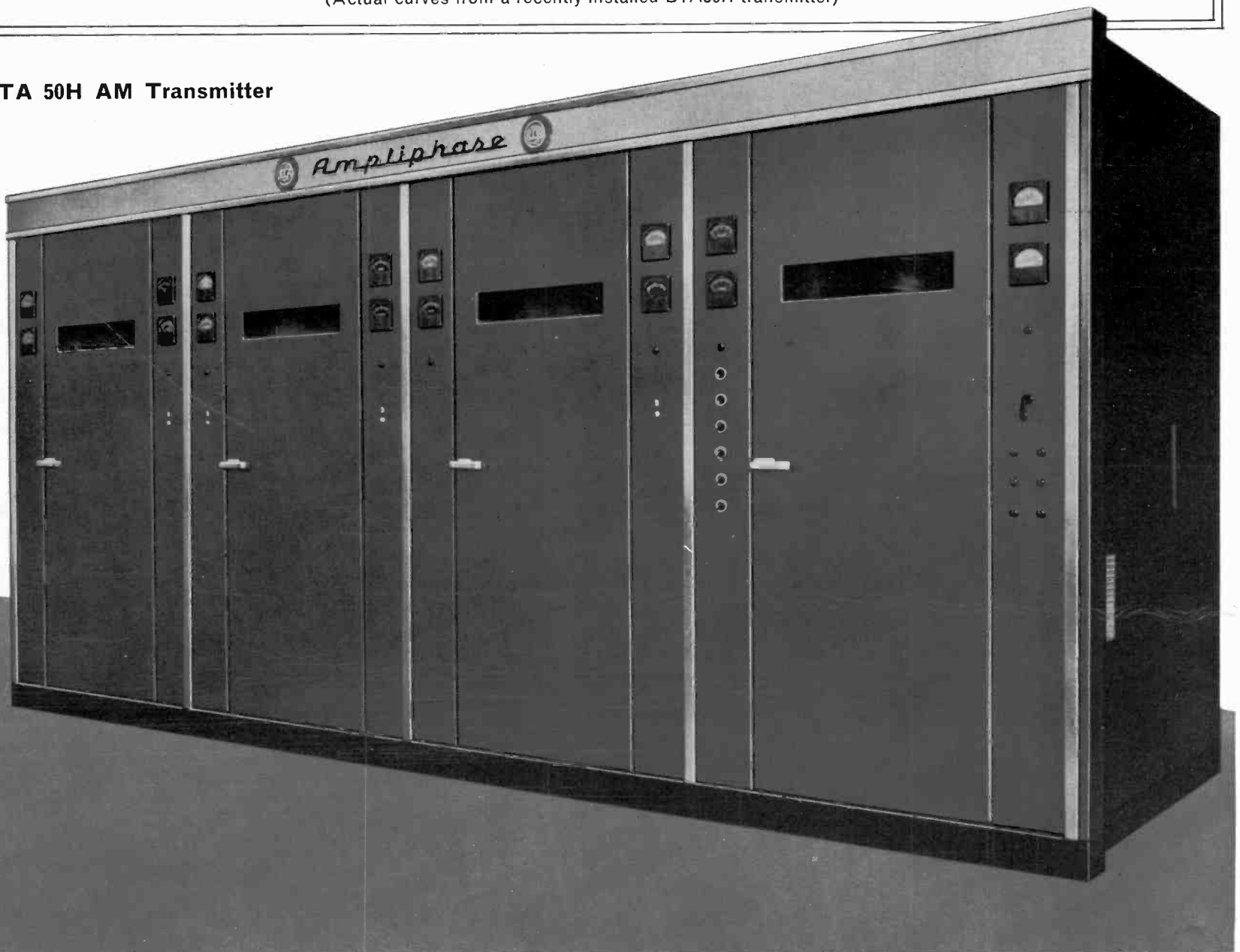


HARMONIC DISTORTION @ 95% MODULATION



(Actual curves from a recently installed BTA50H transmitter)

BTA 50H AM Transmitter



NOT JUST PEOPLE - - - BUT GOOD PEOPLE

by BEN HOLDSWORTH

HOW CAN WE HELP to get the best young people into the business — when can we reach them most effectively — how can we train them? These were questions raised once again in advertising circles last week as the Canadian Association of Advertising Agencies announced its new booklet on careers in advertising agencies.

What is at stake is the future of the advertising and broadcasting industry? What are we doing? Could we do it better?

“Look, I know only that we must have the best people available,” said Robert Wallace, manager of the Toronto office of J. Walter Thompson Co., “and this is true for everybody in the advertising business — all branches.”

“Advertising and broadcasting have a constant need for new people — but good people. We have to keep a constant watch on the flow of young trainees, no matter what the branch of advertising or communications,”

Last week, the Canadian Association of Advertising Agencies launched a new program of recruitment at the high school and university level. The occasion was the publication of a new booklet on Advertising as a Career, to be offered to all of the schools, institutes and university guidance instructors in the provinces of Ontario and Quebec and their students. Initial run: 8,000

said Reo Thompson, general manager of All-Canada Radio and Television. Mr. Thompson is a member of the Watch Committee of the CAB, concerned with the personnel situation in the broadcasting industry, and former course director of many instructional sessions at the school level in Eastern and Western Canada.

“We must help the very best people to enter our business — that is why we have established the Foster fellowships at the graduate School of Business Administration at Toronto,” said Harry Foster, president of Foster Advertising.

“Our reasons for publishing this booklet for students is to get more information to them at the time when they are becoming interested in career choice and want more information,” said Bryan Vaughan, chairman of the CAAA committee in charge of education and recruitment.

The industry has a number of problems to tackle, say these and other spokesmen.

At what age do our recruits first become interested in one or more of the skills which later become advertising or broadcasting careers?

“In my experience over the years, the first real interest in radio starts at about grades 7 or 8, before public school ends, and possibly as late as first year high school,” said Reo Thompson.

“I know my first indication of interest was at about age 13, but the real interest came later after the army,” said Bob Wallace. “This was not really in advertising, but in publicity.”

“It was certainly in high school, if not before, that I became interested in the things we call advertising and promotion skills,” said Adrian Egan, of Air-Time Sales Ltd., “and it may have been because of the advertising course offered at my high school, St. Mike’s in Toronto. Unfortunately, there is no longer such a course, but I was very happy last month to be invited to give the talk on Advertising for the Careers section of the School’s activities... It was the biggest turnout of the season, I’m told.”

So the advertising agency association’s booklet will hit the right age group, by all the evidence on hand.

What happens then?

“We should certainly have more courses for the education of the people who are to enter advertising,” said Fred Smith, committee member of the CAAA which initiated the booklet, and he points to the CAAA courses for people in the agency field conducted in Toronto and Montreal.

“How about the people who haven’t finished school yet?” said Reo Thompson. “What is available for them?”

Ontario has its technical institutes, principally at Ryerson in Toronto, but expanding now to other centres under a provincial-federal scheme, at which both broadcasting and advertising courses are taught.

In September of this year, similar technical institute courses will be offered to some degree in British Columbia, Saskatchewan, Manitoba, and possibly some Atlantic provinces. Alberta will offer advanced as well as primary courses in advertising and broadcasting at both technical and university levels.

At the high school level there is no pattern either by school or by province.

“Some of the so-called advertising courses offered right here in Toronto are nothing but jokes,” said one senior agency

RADIO NEWFOUNDLAND

VO₅₉**CM** · **CK**₆₂**CM** · **CH**₅₆**CM**
10,000 watts 10,000 watts 1,000 watts

“BEST BUY IN *Eastern Canada*”
ask the all Canada man

Memo

from Radio-Television Reps. Ltd.

to Dave Armstrong and
Keith MacKenzie,
CKDA, Victoria. B. C.

Latest McDonald, which shows your commanding lead in the Victoria market, makes you the best buy by far in Lower B. C.

Keep those ten thousand watts humping!

GORDON FERRIS
Radio-Television Reps. Ltd.

**Apprenticeship program...
something we are all aiming at**

man, who asked for a serious inquiry into such courses by the industry. "All I know is that I was asked to speak at one of the sessions at the night school (Name withheld by him) and I gave up after an hour — this was no introduction to our business for these people — but after all, who is offering to do better — I think this is a matter for the entire advertising business, for all associations and groups."

Said Bob Wallace: "There is no such thing as an advertising man," and he made this statement to *The Toronto Daily Star* on the same day we interviewed him for *Broadcaster*. "There are many specialists, many skills — but there is an advertising industry with many skills, even if there is not a single ad-man as there is an engineer or doctor or lawyer. . ."

If the future leaders and skilled people in the industry are

instructors who are professionals — at all levels and in all parts of the country.

And what about an apprenticeship scheme as many of us have talked about for many years?

"I believe we could organize something practical," said Reo Thompson. "It has been done before in Vancouver. Why can it not be done in all other centres?"

An apprenticeship program. Said J.K. Thomas, in charge of the CAAA personnel bureau: "This is something we are all aiming at, aren't we?"

An apprenticeship program. Said Reo Thompson, member of the CAB committee on training: "We must make it practical."

HOW DO WE DO IT?

**SAY YOU SAW IT
IN
THE BROADCASTER**

He's a true friend if he takes you to lunch even though you're not deductible.

"ACTION STATIONS!" CFCN RADIO-TV CALGARY

WESTWARD HO!



Name the richest province in Canada for the next 12 months. That's right. Saskatchewan. Little old Saskatchewan, producer of two-thirds of the nation's wheat...the province that has nosed out Ontario as Canada's richest in terms of per capita income due to the recent staggering sale of wheat to Russia. Westward ho, indeed.

Quote *Time*, Sept. 27th: "As it filters into the economy, the Russian wheat money will also seed orders for farm equipment, autos, clothing fabrics, refrigerators, TV sets," Selling any of these things? Your best bet is CFQC, the only radio station heard for hundreds of miles around in the rich farm lands outside Saskatoon.

CFQC
radio — Saskatoon

TITLE	AUTHOR	PUBLISHER
Advertising Handbook	Roger Barton	'50 Prentice Hall
Advertising Management Texts & Cases	Neil H. Borden	'59 R. D. Irwin
The Economics Effects of Advertising	Neil H. Borden	'42 R. D. Irwin
International Handbook of Advertising	Samuel W. Dunn	'64 McGraw-Hill
Advertising Theory & Practice	Charles H. Sandage	'58 R. D. Irwin
Successful TV and Radio Advertising	Eugene Fred Seehafer	'59 McGraw-Hill

to come from those whose decisions are made at the ages of 10 to 15, what is being done to recruit them, to inform them?

Books listed above are the most-often-sought by high school and university students in Toronto:

Anybody in the business could suggest other books for the recruits and interested-ones. But, says the Toronto Public Library, "We simply cannot keep the books in. We only have one copy of each, in most cases. Why doesn't the industry think of supplying additional copies?"

There we are.

Help is needed in the schools for training.

Help is needed in supplying the books.

Help is needed for new training courses — and especially for

TELEVISION

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

**A BETTER 3
A BIGGER 3**

Now, CKVR-TV is 3. . . 3 Channels to provide better Television service to advertisers and viewers alike in Canada's 10th largest English-speaking marketing area. . .

- CKVR-TV, Channel 3, Barrie
- CKVR-TV-1, Channel 11, Parry Sound
- CKVR-TV-2, Channel 8, Huntsville

Paul Mulvihill & Co., Ltd.
TORONTO MONTREAL

Two radio stations team in bi-lingual discussion shows

HOLDING THEIR OWN COMMISSION on bilingualism and biculturalism, CHUM Toronto and CJMS Montreal are producing a unique series of six one-hour programs titled *Dialogue*. The title is appropriate, for it means the same thing in both the English and French language — a conversation — and the programs are a conversation between two cities, in two languages, about the two-headed question of bilingualism and biculturalism.

Springboard for the first show was an editorial on the Canadian Flag, written by CJMS and aired on that station in French and on CHUM in an English translation. The editorial launching pad for the second show was written by CHUM, about the irresponsible statements made by rabid separatists, and was translated into French for CJMS listeners.

With such controversial editorials throughout the day, the stations stimulate listener interest in discussing that particular issue and the overall bi- and bi- question, then hook up the two-station network and open the telephone lines.

At CJMS in Montreal, two translators stand by with moderator Claude Bruchesi, professor of Canadian History and Economic Science at Jean de Brebeuf College. CHUM's moderator is Larry Solway, who handles the station's nightly open-line show.

Telephone calls alternate between the two cities and the two languages, with a Torontonian calling CHUM to make his point, while a simultaneous translation goes out to CJMS listeners; then a CJMS listener phones 'MS with his opinion and it is heard on CHUM in instant translation

to English. In both cases the actual conversation is held at a low level as a background to the translations, to heighten the mood of the programs' purpose of a dialogue between the two language groups.

The technical problems of production are many, as the conversational ball bounces between Toronto and Montreal for an average of 14 calls, seven from each city, complicated by the simultaneous translations and further complicated by the standard seven-second delay to screen obscenity and libellous statements, which applies to both the original call and to the trans-

lation. But technical problems can be foreseen and forestalled, while the uncontrollable factor in an open-line show is the caller, and this unknown quantity becomes more of a gamble when provocative issues are the topic.

Dialogue is attracting callers with thoughtful, intelligent and worthwhile views on the important bi- and bi- question, the stations say. The same adjectives have been used by press and public in praising the series, which was conceived by CJMS and organized by Raymond Crépault and Roch Demers of 'MS and Allan Waters and Allan Slight of CHUM.

Seek own French news co-op

Establishment of a news co-operative by Quebec French-language newspapers and broadcasting stations was suggested during a three-day study conference on news by L'Institut Canadien d'éducation des adultes. (Canadian Institute of Adult Education).

The suggestion was made by Lorenzo Pare, editor-in-chief of *Quebec L'Action*, and David-Armand Gourd, president of The Radio-Nord Inc. chain of four radio stations and one television station.

Gourd said that although The Canadian Press has a French-language service, the great majority of events, sometimes even in Quebec, are originally covered by English-language reporters.

"We see the universe with the eyes of others," said Gourd. "But what is extremely more serious in my opinion, we see ourselves through the eyes of others."

He suggested Quebec newspapers, magazines and television and radio stations could set up their own news co-operative, perhaps called "Quebec-Presse", and "Liberate ourselves of our total dependence on the English-Canadian Press."

He said such an agency could have an agreement with CP to receive news from English Canada and, in addition to the services of Reuters and The Associated Press, reach an agreement with Agence France-Presse, the French news agency.

(CP's service in French is due to start distribution June 1 of news from Agence France-Presse to French-language newspapers on a trial basis. It has used news from Reuters French-language European service for the last year.)

He said he recently had "several conversations on the subject" in Paris and "the French would be very happy to have direct and constant exchanges with us."

A. F. Mercier, vice-president and general manager of *Quebec Le Soleil* and *L'évènement* and past president of CP, said it was CP's intention to acquire the service of Agence France-Presse for French news media but negotiations had proved difficult.

He said an independent Quebec news service would not be economically feasible and it would be preferable to improve the existing French-language service of CP, as was being done.

Pare said CP had never sent a French-language reporter on "permanent" foreign assignment, and of CP's 15 reporters covering parliament in Ottawa, only one was French-speaking.

It was obvious, he added, that French-language news media, which represented only ten per cent of the membership of CP, could not expect English-language newspapers to subsidize the existence and progress of French-language news coverage.

at your SERVICE

RESEARCH

CANADA'S MOST COMPREHENSIVE MARKET RESEARCH SERVICE

Elliott-Haynes
LIMITED

TORONTO — 840 Pape Avenue, 463-1143
MONTREAL — 3290 Bernardin St., RA. 8-5260

PRIZES FOR QUIZ SHOWS

COMPLETE PROMOTION PACKAGES FOR BROADCASTERS

Contests Associates
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OVER THE DESK

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

NOBODY CAN SEE the forest for the trees and this may be a valid reason why nobody has seen and heard Norma Locke on television, or had until Friday, May 22, when this "chanteuse", who has probably sung to more Canadian people and into more Canadian microphones than most, (and before they invented the word "chanteuse" even) stood up and sang for a solid half hour throughout CBC's *A la Carte*.



Not numbering knowledge of music among the various outlets for my genius, I can only report that I liked Norma's singing, in fact I was firmly convinced she was not singing to the "great unseen audience" but exclusively to me.

This reminded me of the day when this singing or talking individually to your girl friend or your mother or the funny looking guy in the control room was the basic principle of radio broadcasting. Not "ladies and gentlemen" but "darling, is your breath sweet?"

Actually, Mart Kenney — he's her husband you know — phoned to tell me Norma would be on the air. So I rushed home to catch her at 6 pm. I had just time to turn on the set, pour myself a bottle of beer, and sit back and watch and listen.

I'm not sure how you would describe the program, because Norma

sang one of those numbers you hear at a dinner dance to kick off with. I forget the name of it, but I imagine it would be no worse than No. 3 on your Hit Parade. Then she did a simple Christmas carol which she had written for her daughter Elizabeth, and sung in Woodbridge (where Mart Kenney's Ranch is located.) The next number I remember was a jazz lament. She ended the program with "I Believe in You" from the still current Broadway hit, "How to Succeed in Business without really Trying."

Norma's voice, with its warm familiarity, her friendly attitude which cannot be compared to anyone's except Norma Locke's, her complete naturalness, apparent assurance but devoid of ego, all gave me the impression that no one had ever told this veteran of the radio studio, the dance hall and the concert platform how difficult it is to sing on television.

But then I know nothing about music.

But I know this though.

It wasn't until after the program was over I remembered the beer in the glass in front of me. I drank it after the show ended, with a silent toast — Luck, Locke!

P. S. If you think this is a puff, dear reader, you're darn tootin it is. And, what is more, when she does it again, as I am sure she will, there'll be another, and next time I don't think I'll even bother to pour the beer!

HEAP BIG PLUG FOR TV

TELEVISION COMMERCIALS spur normally reticent Indians to open up and talk.

Cree and Blackfoot Indians have increased their English vocabularies through watching commercials repeated again and again.

Indian children who didn't know about soap are coming to school talking about detergents.

These were some of the remarks made by Rev. André Renaud, associate professor of education at the University of Saskatchewan, in his address to the annual conference of the Saskatchewan Television Asso-

ciation in Regina last month.

"Indians on the Prairies are known for their silence which becomes a handicap in the classroom. The question and answer pattern used by teachers won't work on Indians," the professor said.

But, he continued, "television has changed this, and homes which used to be silent all day now have the television set on all the time and children become conditioned to voices. Homes where television is present make Indian children ask lots of questions in school," he added.

Father Renaud said television had both good and bad effects on under-privileged people. For example, "by exposing themselves to the repetition of commercials, under-privileged people have accepted the very subtle conditioning that is part of the commercials. A positive result is the contribution to personal cleanliness."

On the other hand, television

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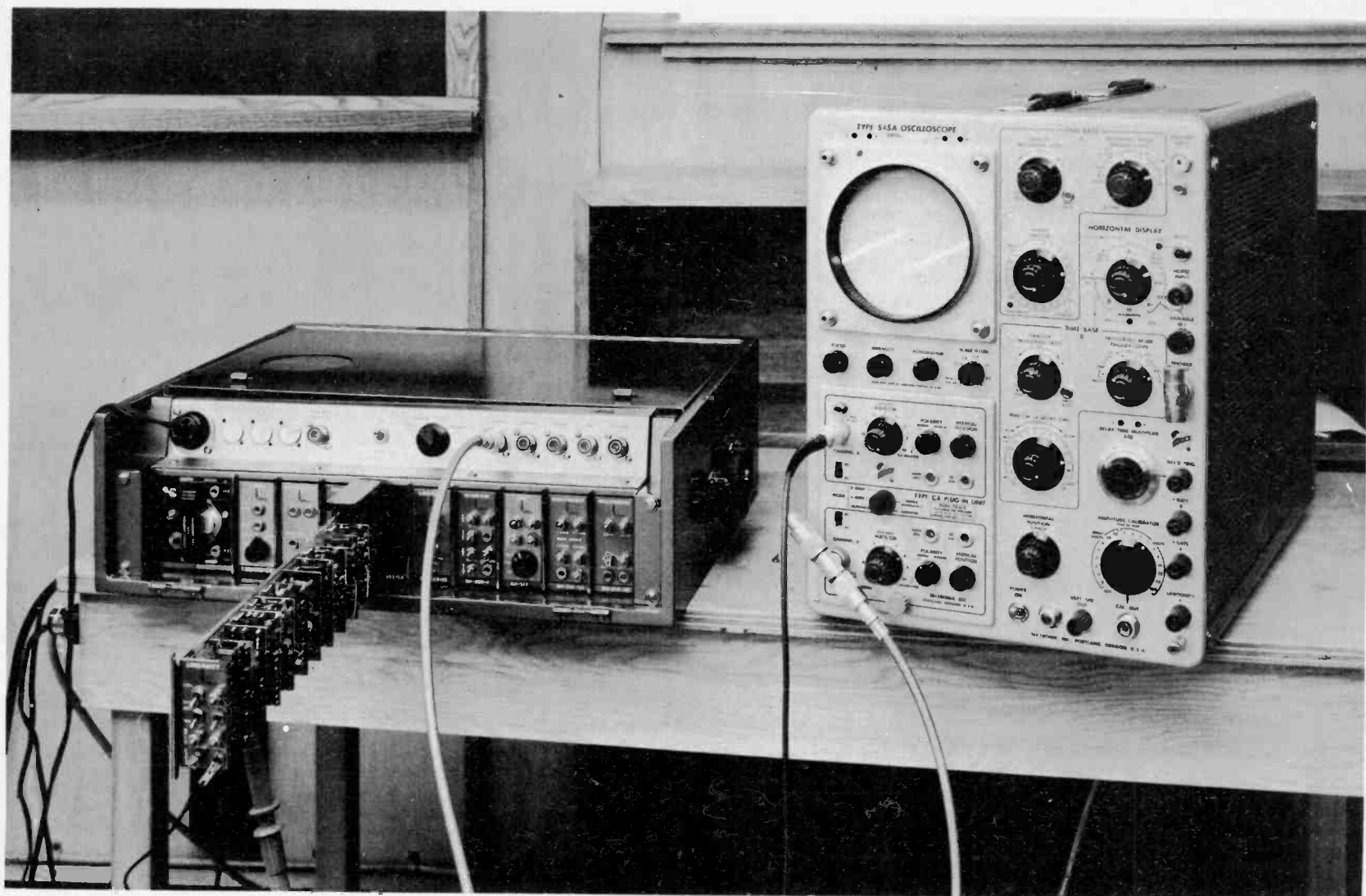
After a short indoctrination period, he will take over the responsibility of working with our advertising agencies on all phases of the television commercial production for major consumer brands. His job will be to do everything that can be done, from our point of view, to achieve top quality television commercial production. This will involve representing the company in production planning discussions with the agency and with the outside producer, attending the actual shooting of commercials and giving advice and guidance on matters such as casting, sets, etc.

While this position calls for a high degree of creative ability, it also requires good administrative ability, since a large part of this job is concerned with the business management of our production operation.

If you feel that you can qualify for this position, please write and tell us about yourself. All replies will be handled in confidence, and no contacts will be made until we have your permission.

Reply to: Personnel Supervisor, P.O. Box 355, Terminal A, Toronto, Ontario.

PROCTER & GAMBLE



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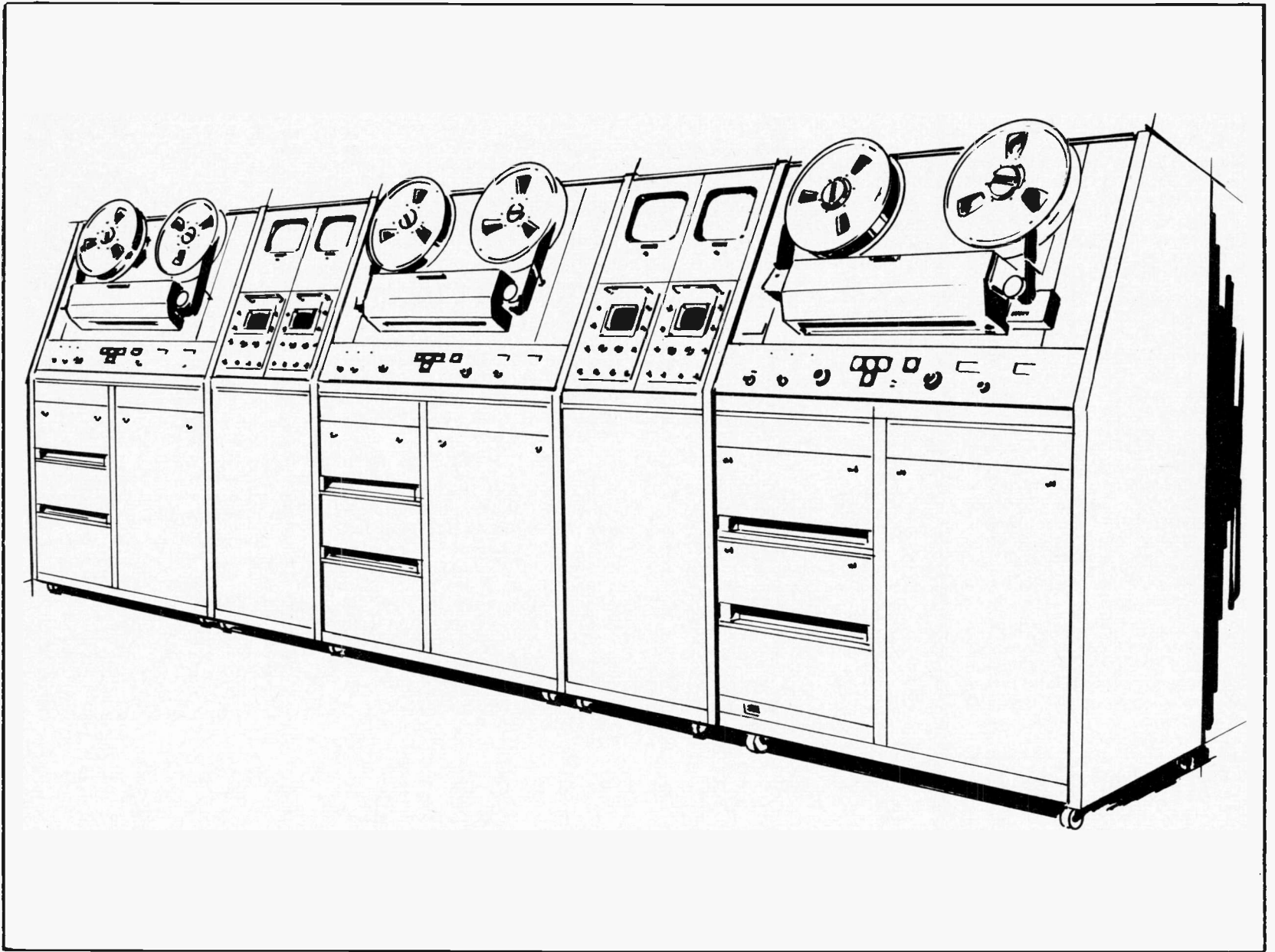
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CUTS & SPLICES

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

TWO U.S. FILM PRODUCTION companies have recently opened Canadian operations, both with their offices at Film House Ltd. in Toronto. Thomas Craven Films and Monarch Films Ltd. have both produced commercials for Canadian clients in the past in the U.S. and intend to concentrate on commercials initially here, branching out into other film fields in the future.

The president of Monarch Films, James Chapin, commutes from Hollywood at present, with plans to appoint a Canadian manager. Thomas Craven Films (Canada) Ltd. is a Canadian company, with Canadian James Swackhammer as president and executive producer. Swackhammer has over 20 years experience as a writer-director-producer for film and TV in Canada, Hollywood and New York, England, Sweden, France, Italy and Africa. His credits include shows for CBC-TV, CBS and NBC, and BBC; theatricals (*The Glass Cage*, Cannes, 1962), documentaries and industrials.

The Craven company opened in New York in 1951 with three people, now has its own sound stage, equipment, editing and screening facilities, and produces in the U.S. and five continents, doing commercials,

documentaries, industrial films and theatrical shorts. It has affiliations with studios in Paris and Rome.

Chapin formed Monarch Films in Hollywood in 1960, after working with Filmaster Productions, which produces TV series (*Have Gun, Will Travel*, *Gunsmoke*), features, commercials and industrials. His company specializes in intricate special effects work, complicated optical processes and complex physical special effects.

Both Swackhammer and Chapin are running into some prejudice against U.S. production companies in their calls on ad agencies here. Swackhammer, from United Empire Loyalist stock, is considering carrying photos of the family graves at Grimsby, Ontario, in addition to sample reels. Chapin counters with demonstration films illustrating effects techniques and processes which he says are not available here. Both report that they are breaking down the barrier.

And both firms plan to storm the barrier on the other side of the border, to sell U.S. agencies and advertisers on producing their commercials in Canada. Lower costs will be the big selling point, but Chapin adds, "I'm intrigued with Toronto as a city for location shooting. It's a pity that commercials don't employ locations more often, and utilize the physical assets of Toronto and the surrounding country."

"FILM EDITING — INTERPRETATION and Values", a half-hour film made for the American Cinema Editors Inc., was screened several times at Film House Ltd. last month for groups of film editors and others involved in film production.

The film illustrates that three different editors will turn out three

different interpretations of the same sequence, working from the same daily rushes. A sequence from the television series *Gunsmoke* was used in the demonstration, which first showed the daily rushes as they were given the three editors, and then the three different edited versions, one of which went on the air.

Questions and discussion followed the film, with Fred Burger, past president of American Cinema Editors Inc. on hand after one day's screenings and James Chapin, now president of Monarch Films Ltd. and formerly a director of *Gunsmoke* with Filmaster Productions, fielding the questions at the second day's showings of the film.

NEW OFFICERS OF THE Directors Guild of Canada are: president, Dick Ballentine, president of Inter-Video Productions; first vice-president, Don Haldane, president of Westminster Films Ltd.; second vice-president, Bob Barclay, freelance writer-director; re-elected secretary, George Gorman, freelance director; treasurer, Syd Wayne, freelance producer-director.

Members of the executive board are Dean Peterson, president of Peterson Productions Ltd.; Paul Kimberley of Williams, Drege & Hill; Jack Lingeman, freelance director; Fletcher Markle, host of CBC-TV's *Telescope*; Peter Carter, freelance, presently with ASP Productions Ltd.'s *Forest Rangers*; all of Toronto. Montreal board member is Graham Parker, and Vancouver member is Bill Eley-Round.

TWO CANADIAN FILMS were among six honored with bronze plaques by the National Safety Council's Committee on Films for Safety as the outstanding safety films of 1963. There were 74 entries in the competition.

The Inner Mind of Milton Whitty, sponsored by the Construction Safety Associations of Ontario, was produced by Westminster Films Ltd. The 20-minute color film dramatizes events that lead to accidents in the construction industry, and it was shot at construction sites in and around Toronto, with actors Doug Master, Tony Van Bridge, Gordon Pinsent and Bill Brydon.

They Called It Fireproof, sponsored by the Dominion of Canada Fire Commissioner, was produced by the National Film Board and shows the chain of small infractions of rules that resulted in a disastrous hospital fire.

THE FILM PRODUCTION SIDE of KVOS-TV Bellingham-Vancouver has a new name, Canawest, and is moving into production of documentary films, commercial still photography and radio commercials, as well as television commercials. Production manager is Jack Gettles, with Keith Cutler as assistant production manager in charge of film, and specialized art and animation in charge of Tom Ashdown.

The station has the only Portman Animation stand of its kind in Western Canada, equipped with 35 mm bi-pack and rotoscope. The sound studios at the station have recently been renovated, with the addition of three-track 35 mm recording equipment, and the new layout allows film projection into the studio or announce booth for scoring or narration recording.

Osmond Borradaile, cameraman on many of the great movies of the '30s, *Elephant Boy*, *The Scarlet Pimpernel*, *Four Feathers*, and, later, *The Macomber Affair*, *Scott of the Antarctic*, is now a freelance cameraman doing many assignments for KVOS-TV and Canawest's clients.

LATEST SERVICE OFFERED by Film House Ltd. is the DeWolfe Music Library, which contains thousands of musical selections, many of them recently recorded by top British and European orchestras. Film, TV and radio producers can audition discs either at Film House or at the DeWolfe audition room at 1173 Bay Street, and after selecting the desired musical background have it transferred from master tapes at FH direct to the film or tape.

PROMOTION SEES RAY JUNKIN appointed a vice-president of Screen Gems (Canada) Ltd. He has been general manager of the Canadian subsidiary since 1962, when he joined the company, and prior to that had his own production and sales organization, Program Sales Inc.

People in Conflict, produced for Screen Gems by Rai Purdy Productions at CHAN-TV Vancouver, has been renewed for a third season on the CTV network's afternoon schedule this fall. *The Pierre Berton Show*, produced by Selig Alkon at CFTO-TV Toronto, will also be back this fall on several old and new stations.

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Now in syndication, all new radio shows. Written and produced by Majorie Purvey and featuring the children of the Toronto School of Drama.
Each half hour episode describes the adventure of Peter, a little boy who lives on a farm somewhere in the country with his Aunt Lou and Uncle Joe. He visits the "Magic Forest" on the end of the farm, and meets with the little dwarf Flip. They have many adventures in the Magic land of make believe.
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AIN'T IT THE TRUTH?

Gosh but I feel sorry for people who don't drink. Imagine waking up in the morning and saying: "This is the best I'll feel today."



AUDREY STUFF

Then there's the gal who was so dumb that when her boy friend kept knocking back the Bloody Marys one after the other, she finally broke down and said, "Give me a goddam lemonade."



IN THE SAME VEIN. . .

. . .who thought "The Virginian" was a cowboy who had never been married. . .or anything.



DEPT. OF ECONOMICS

One way a loss in the millions has less effect than one of a hundred or two is that it does not reflect on the lunch money.



HOW NOT TO NEWSCAST

"Small centre stations make one fatal mistake with their news. They try to copy the Toronto stations."

—:Dennis Braithwaite
Broadcast News Meeting



CANADIAN TALENT

" . . .and did you hear about the ingenious lady thief who was able to cover her floors with hooked rugs?"

—:Crawley Commentary



O! YOU KID!

A midget who fell into the alphabet soup, would have drowned if he hadn't been able to grab onto an O.



CERTAIN REMEDY

The best procedure for people who feel themselves succumbing to the temptations of alcoholism is to go on the wagon.



DEDICATION

Most dedications start the book But mine comes at the end — To you who've read the damn thing through,

In other words, my friend.



Every 7½ inches, the back of this magnetic tape promises you sound recording at its best.

(And every millimeter of the business side delivers it.)

EASTMAN Sound Recording Tapes come in these boxes.



Type A303 is of low-print designation. Type A304 provides high output with low noise. Both are "lifetime coded" with the Eastman Kodak legend to assure you of highest quality.

EASTMAN's tough DUROL Base won't stretch. This special tri-acetate for-

mulation has exceptional tensile and yield strength. Yet in case of equipment failure the tape breaks clean without stretching. Splices are quickly and easily made; program loss is reduced to an absolute minimum.

EASTMAN's new "R-type" binder greatly improves sound quality. A smooth, tough oxide layer of supreme uniformity suppresses tape noise and intermodulation distortion. High resistance to abrasion prevents oxide build-up at the recorder head. Great chemical stability results in long tape life.

EASTMAN Sound Recording Tapes are packed on Thread-Easy Reels to allow fast, easy loading. Each reel has indexing scales and splicing jigs on both sides.

For further information, write to: —

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OTTAWA

Royal commission chairman heads committee Stewart suggests no commercials for CBC

CLIMAX OF A YEAR OF DISCUSSIONS between the chairman of the BBG and the presidents of the Canadian Broadcasting Corporation and the Canadian Association of Broadcasters was reached last week when the secretary of state, the Hon. Maurice Lamontagne, announced the establishment of a three-man advisory committee to make a broad study of several areas of Canadian broadcasting.

Members of the committee are R. M. Fowler of Montreal, who headed the Royal Commission on Broadcasting 1955-7, Marc Lalonde Montreal lawyer and Ernest Steele, recently-appointed undersecretary of state.

News of the appointment of Robert Fowler, who will presumably chair the committee, was received in industry circles with amazement and concern on several scores:

As chairman of the Royal Commission appointed by the St. Laurent Liberal government, he recommended an independent regulatory body and this recommendation was implemented, with modifications, by the Progressive Conservative government with the establishment of the Board of Broadcast Governors.

The Fowler Commission urged the CBC to become much more commercially aggressive, which it has definitely done.

The commission gave an impression of being out of sympathy with the status of the private broadcasters, except as outlets for CBC programs and part of the "national system".

Among other prognostications, the Commission erroneously forecast that color television would be on the Canadian air by 1959.

As president of the Canadian Pulp and Paper Association, Mr. Fowler is closely tied in with the newspaper business, which is broadcasting's prime competitor, and, it is widely felt, cannot help but lean towards the publishers' interests at the expense of broadcasting.

Many are wondering if this committee can sit with an open mind.

In the individual reports of the "Troica" members, there is wide variance of opinion. All of them stressed the problems of public versus private broadcasting.

Mr. Ouimet (CBC) and Dr. Stewart (BBG) tended to favor creation of two broadcasting boards — one CBC, directly responsible to parliament, the other a private board having control of the private industry and responsibility to parliament for that sector.

The report of Mr. Jamieson (CAB) saw a need for one agency to have some kind of control in both fields but said there should be more separation of the two areas than now.

A COMMERCIAL-FREE CBC

Dr. Andrew Stewart, who generally regards his position as chairman of the Board of Broadcast Governors as that of a helmsman, steering the deliberations, rather than a campaigner for implementation of his personal beliefs, appeared in a new guise when his "Troica" report suggested that the publicly-owned CBC should be operated on a non-commercial basis, leaving advertising revenue to private stations.

His three reasons were:

- (1) The CBC would have greater freedom in its role of serving the national interest if it weren't obliged to seek programs that would sell commercially;
- (2) The CBC's commercial activities are a constant source of irritation to private broadcasters;
- (3) The CBC's administrative problems would be reduced.

Dr. Stewart felt it would not be possible to take this step immediately. Unless compensated by a corresponding increase in public funds, the CBC couldn't maintain the quality of the public service.

"In my opinion," he said "arrangements not tied to commercial policy should be devised to compensate private licensees for the use of their facilities in the distribution of the public service.

"In any case, I recommend strongly against any tendency towards a more aggressive commercial policy on the part of the Corporation."

The report of the president of the CBC, Alphonse Ouimet, emphasized the need for collecting \$30,000,000 of its \$90,000,000 revenue from commercials, to maintain the quantity and quality of its programs and services.

OUR CAMERAS WHERE PEOPLE WANT THEM...

***YOUR
ADVERTISING
WHERE PEOPLE
SEE IT.**



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Télévision de Québec (Canada) Ltée.