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TYPE 317B 50,000 WATT AM TRANSMITTER

Quality you can see and hear in the Type 317B 50,000 watt AM Transmitter. High level screen modulation of the 5,000 watt RF driver stage makes possible the excellent performance. The amplifier is a high efficiency linear stage using the "Weldon Grounded Grid"* circuit.

All transmitter components, with the exception of the PA blower, are housed in five frameless aluminum cabinets. Dry rectifiers are used throughout, with selenium types used in the bias and low voltage circuits. Silicon rectifiers are used in the plate rectifier. Vacuum and ceramic capacitors are used in all RF tank circuits.

The driver stage may be optionally delivered as a complete, self-contained 5,000 watt or 10,000 watt transmitter, making it possible to cut-back and operate at 5,000 or 10,000 watts on an efficient, high quality basis, completely independent of the 50,000 watt amplifier and associated power supplies. All wiring required for Continental’s Type TRC remote control equipment is included in the transmitter. Size: 78" high; 144" wide; 72" deep. Weight: approximately 10,000 lbs. (including blower). *U. S. Patent

QUALITY YOU CAN SEE AND HEAR!

Commercial and government stations throughout the world have installed these new Continental Electronics Transmitters.

TYPE 315B/316B
5,000/10,000 watt AM Transmitter with instantaneous power cut-back to 1,000 or 5,000 watts. Factory equipped for remote control. Size: 78" high; 72" wide; 36" deep. Approx. net weight: 315B, 2,100 lbs; 316B, 2,300 lbs.

TYPE 314D
1,000 watt AM Transmitter factory equipped for remote control. Size: 75" high; 32" wide; 32" deep. Approx. net weight, 1,000 lbs.

TYPE 105
1,000,000 watt transmitter designed and installed by Continental for VOA installations. Three of these transmitters have been in operation more than six years, two on standard broadcast range, one on low frequency range.

TYPE 420A
50,000 watt short wave transmitter designed and built by Continental for VOA.

ASSOCIATED TRANSMITTER EQUIPMENT

TYPE TRC transmitter Remote Control; dummy antennas; antenna coupling and phasing equipment; MAGNIPHASE® Line Protection System.

Designs include transmitters for VLF, LF, MF, HF, VHF, UHF and SHF services.

MANUFACTURED BY
Continental Electronics
MANUFACTURING COMPANY

DISTRIBUTED IN CANADA BY
Northern Electric
COMPANY LIMITED
THE TRANS-CANADA AIR Lines account, estimated at two million dollars, is juggling agencies, effective July 1, returning to one left in 1961, retaining one and dropping two.

Cockfield, Brown & Co. Ltd., a TCA agency until 1961, will take over the North American and southern route business. Foster Advertising Ltd. will continue to handle the trans-Atlantic advertising, won in 1961. Agencies being let go are F. H. Hayhurst Co. Ltd. and Stanford, Johnstone & Hill Ltd., both of which were appointed in 1961.

McCann-Erickson will continue to handle the TCA account in the U.S., which is estimated at more than one million dollars.

McCALL - ERICKSON (Canada) Ltd. has acquired the account of Q-Tips (Canada) Ltd., manufacturers of cotton-tipped applicators. The account was formerly with the combined agency operation of Colyer Advertising Ltd. and Kastor, Hilton, Chesley, Clifford and Atherton (Canada) Ltd.

The move was designed for closer advertising co-operation between the affiliated enterprises. Q-Tips and Chesebrough-Pond's (Canada) Ltd., whose Vaseline brand and Pertussis products are handled by McCann-Erickson now, with more to come in September. Television will be the primary advertising medium. Account executive is David Jones.

THREE NEW STAFF members at Foote, Cone & Belding Canada Ltd. are Gordon Compton, Chris Peck and Donald Grant. Compton, now FC&B's art director, had been art director at Spitzer, Mills & Bates Ltd. for the past six years. Peck, new research manager at FC&B, was formerly with Grunewal Research as a project director. Grant, an account executive, was previously with Procter & Gamble Co. of Canada Ltd.'s branch department.

NEW ACCOUNT executive at Cockfield, Brown & Co. Ltd is David J. Lawrence, formerly director of marketing for Ovatta Food Products in Canada.

JOHNSON & JOHNSON Ltd., Montreal, has appointed Allen Clark as its first vice-president, advertising. Formerly vice-president and general manager of the first aid products division, Clark will now be responsible for co-ordinating and developing all advertising, packaging and public relations programs for the company.

NEW MANAGER of Radio and Television Representatives Ltd., Montreal is Bruce R. (Skip) Young, replacing Stewart Green. Young has been with Television Representatives Ltd., Toronto, for the past year and a half prior to that with Cockfield, Brown & Co. Ltd. as a time buyer.

Taking Young's place in the Toronto office is Art Patterson, formerly with All-Canada Radio & Television Ltd. and Hardy Advertising Co.

STAFF PROMOTIONS at CCF- TV Radio and TV. Montreal, see S. B. (Bud) Hayward promoted to the position of assistant manager of the broadcasting division of Canadian Marconi Co., assuming managerial responsibility for CCF-Radio but not relinquishing his interest in TV, where he has been program manager for the past three years. He replaces John Funston, station manager of CCF-TV Radio for the past three years, who is now station manager of CKSL, London.

New program manager of CCF- TV is Sam Pitt, who has been with the station for three years, since before it went on the air, as executive producer.

New retail sales manager of CCF-Radio is Harry Moll, who has been with the station for eight years, most recently in the retail sales department. He succeeds Ken Dobson, who leaves to become manager of CHSJ Radio, Saint John, N.B.

THE WINNIPEG OFFICE of Paul, Phelan and Perry Ltd. has moved to more modern and spacious offices, suites 411-413 in the Paris Building at 259 Portage Avenue.

AS OF MAY 1, CFRR-FM became CKFM Toronto, separate call letters to match the programming, which has been separate from CFRR's AM programming since July 1961.

THE NATIONAL CONVENTION of the Federation of Canadian Advertising and Sales Clubs is being held at the Hotel Palliser in Calgary June 13 to 16. The 16th annual conference gets under way the 13th with registration in the afternoon and a Western "Whoop-up" evening.

On the 14th, the Eye-Opener Breakfast will feature keynote speaker James E. McConnell, president of the CAAA and president and managing director of McConnell, Eastman & Co. Ltd., speaking on "Building for More Profitable Marketing in Canada".

The morning business session features two speakers, Frank Johns of the Alberta Real Estate Association on "Salesmanship, the Western Outlook" and Perry Carey, president of Wallace & Carey Ltd., "Where Did You Go? Broke! What Did You Do? Plenty!"

The opening luncheon will be addressed by A. E. Child, president of Intercontinental Packers Ltd. on "Sales Management in the Food Industry". In the afternoon "total participation" workshops will be moderated by Ron A. Owen, general manager of O'Keefe & Johnson, and Dennis Bowering (Manitoba) Co. Ltd. A barbecue supper, entertainment and dancing will take place in the evening.

The business breakfast on the 15th will feature George Brown, sales manager of CHCT-TV Calgary. The annual business meeting and election of officers will be held in the morning, followed by a trip to Banff and lunch. In the evening there will be the president's reception, banquet, awards presentations and ball.

SIGHT & SOUND

News from Advertising Avenue

About Radio and Television... Accounts, Stations and People

News...from Johnson & Johnson

CLARK APPOINTED VP ADVERTISING

A new position has been created at Johnson & Johnson and Allen W. Clark will be the company's first Vice-President, Advertising. President W. G. Braley made the announcement this week and described Mr. Clark's role as "coordinating and developing all advertising, packaging and public relations programs of Johnson & Johnson in Canada".

Allen Clark joined Johnson & Johnson in 1950 as a product director, following several years of experience as advertising manager of one of Canada's largest merchandising organizations. He served as director of merchandising in the old General Line Division of Johnson & Johnson for nine years. Two years ago he was appointed vice-president and general manager of the First Aid Products Division.

Mr. Clark is well known in advertising, merchandising and packaging circles across Canada. He has served in an executive capacity with many leading advertising associations and with the Packaging Association of Canada.
SHARE OF MIND — SHARE OF MARKET

FLEXIBLE BUDGET

Requesting his ad budget, he stressed that it should be flexible, enabling strategy switches to meet competitive provocation and to adjust to consumer attitude studies.

The presentation included recommended ad expenditures by month, related to industry sales by month and by market. Specific messages and media were outlined by the agency account executive, talking costs.

The sales promotion man also took the floor, discussing merchandising problems, coming up with solutions, professing a sales promotion activity chart.

Summing up, the ad manager presented the advertising plan costs in chart form, distributed brochures on the presentation to the management team, and asked for its authorization "by Monday".

"And so, as in all effective selling presentations, we conclude by asking for the order," said the commentator.

Films of the closed circuit presentation can be made available on request. It was produced through the co-operation of CTV, who provided the closed circuit facilities; Robert Lawrence Productions Ltd., who videotaped the program; Canadian Teleprompter, who provided the giant screen and projection; Art Associates, who provided the art for visual aids; and Robert Simpson Co. Ltd., who provided the furniture.

Bank Breaks Through

A BREAKTHROUGH for radio in bank advertising was made last month by CFMB, Montreal's new multi-lingual station, as the Montreal City and District Savings Bank contracted for ten foreign language newscasts per week from April 1 to January, 1964.

To create goodwill among the nearly 400,000 people of foreign origin in CFMB’s market and to inform them of the services and conveniences of dealing with the Montreal City and District Savings Bank, the client will sponsor the five-minute newscasts in Italian, German, Polish, Ukrainian and Greek, five of the 17 languages in which the station broadcasts.

Figures don’t lie — but girdles condense the truth

Canadian Broadcaster
Editorial

Dawn of a New Day

Out of the CAB Convention, held last week in Toronto, comes the definite certainty that the government is going to take a long re-appraising look at broadcasting in Canada and that the new look which will emerge can not but be an improvement on the old.

This move, announced at the convention by the Secretary of State, the Hon. J. W. Pickersgill, comes as the result of a lot of campaigning on the part of Don Jamieson, president of the CAB, who has been encouraged in his efforts by the concordance and co-operation of both the chairman of the Board of Broadcast Governors, Dr. Andrew Stewart and the president of the CBC, J. Alphonse Ouimet.

The minister outlined his government's basic ideas on the subject in his statement at the convention, as reported in this issue. Dr. Stewart has agreed to hold meetings with both Don Jamieson and Alphonse Ouimet, in an effort to find out where the CBC and the CAB agree and where they disagree. On receipt of the report, the government will launch its inquiry, and there is every indication that satisfactory solutions to many of the time-worn problems will be found and disposed of in an equitable manner.

As far as the private industry is concerned, it is under a debt to Don Jamieson because, under his guidance, the CAB appears to be about to take its case to the government with the complete endorsement of the industry.

Through the years, before parliamentary committees and other tribunals, private broadcasters have had opportunities to state their case. But invariably it has been found necessary or thought desirable to temper and dilute the briefs submitted to the authorities because of a feeling they might be asking too much and end up getting nothing.

In actual fact, a decade or more ago, the government was more than once known to express surprise that the broadcasters did not come out and state bluntly what they were after rather than beating around the bush. It was found out after that the government had a mind to give them what they wanted, but could not find out what it was!

But this bit of hindsight dates back ten or fifteen years, and indications are that the picture has changed.

One of the most heartening indications of a united industry standing staunchly behind its president was that after two years of dedicated service Don Jamieson is back for a third. The spontaneous approval that was voiced by a unanimous meeting when he expressed far more than conventional appreciation for the continued loyal dedication of his executive vice-president, Jim Allard, was further evidence of this unity.

Those who have fought through the years just for recognition of private broadcasting as a legitimate business operated by decent citizens — and this paper is among them — must be heartened today with the knowledge that at long last their case is to be given an unbiased hearing, and that they now have available definite evidence of the failure of the system as it has been operated, and will be able, when the time comes, to present tangible examples rather than ominous possibilities of injustices and other abuses occasioned by the Broadcasting Act.

Beyond this, the three groups concerned with this problem, the Board of Broadcast Governors, the Canadian Broadcasting Corporation and the Canadian Association of Broadcasters, all dedicated to the good of broadcasting, unanimously agree that the time for re-appraisal is here. And this is a very good start.
CKTM-TV blankets the rich industrialized area of the St. Maurice Valley. A perfectly balanced audience for your test campaigns at the lowest cost per 1000.

consumer dollars flow where industries grow!
CFQC style. Working as a tight, productive unit comes naturally to the people of CFQC, radio and TV. They function that way daily in providing Saskatoon with "major market" broadcast operations. And they also function that way in serving their collective community. Most recently the 'QC staff decided to take a stand for local and regional live theatre. They initiated, recruited and organized the "Stage 8 Players" — a group that promptly entered its own play in the Saskatchewan Region of the Dominion Drama Festival . . . held in Weyburn March 11th to 16th.

A direct way of getting to the heart of the problem. The play: Moliere's "Tartuffe". The result: 7 of the 12 Festival awards. Plus an invitation to appear in the D.D.F. finals in Kitchener, representing Saskatchewan, Manitoba and Northern Ontario . . . only the third time in the history of the Festival that a Saskatoon entry has been chosen to compete. Pretty thorough, the people at CFQC and CFQC-TV. Active participation you might call it. And they'll happily tackle your problems in their market area . . . CFQC CFQC style. Just ask them and see.
BBG-CAB-CBC MEETING WILL PRELUDRE INQUIRY

by DICK LEWIS

THE STATEMENT of the Secretary of State, Hon. J. W. Pickersgill, was the focal point of both major speeches delivered at the Canadian Association of Broadcasters convention in the Royal York Hotel, Toronto last week. The two speakers, Dr. Andrew Stewart, chairman of the Board of Broadcast Governors and Don Jamieson, now entering his third year as president of the CAB, were asked to supply the minister with a report on the state of broadcasting in conjunction with J. Alphonse Ouimet, president of the Canadian Broadcasting Corporation, preluding a full government inquiry. The full text of Mr. Pickersgill’s statement appears on this page.

Interpreted by private broadcasters attending the convention as evidence of the dawn of a new day, the minister’s remark contained in his statement:

"It is our position that there should be scope for the parallel development of both public and private initiatives in broadcasting with an impartial agency of control."

Many believe such an impartial agency was intended in the transfer of control of both public and private broadcasting from the CBC Board of Directors to the Board of Broadcast Governors, but it had failed to materialize due to doubtful phraseology contained in the present Act.

Using the minister’s word “parallel” as the key, a situation comparable to that of the state-owned Canadian National Railways and the privately-owned Canadian Pacific, running side by side without obligations to one another, under the overall jurisdiction of the Board of Railway Commissioners, might well be the outcome.

Mr. Pickersgill also said it is the government’s view that “the budget for public broadcasting should be determined by parliament for a period of years in such a fashion that it cannot be changed or influenced by the government of the day, in order to preserve public broadcasting from partisan political pressure.”

To this he added his personal hope that “public expenditures could be concentrated to the greatest possible extent on broadcasting itself and that the greatest economy consistent with technical efficiency could be exercised in the addition of capital facilities for broadcasting.”

This could be interpreted to mean that the CBC will have its financial future plotted out ahead clearly. It also could mean that the BBG’s recent tendency to recommend licenses for the CBC in preference to private stations, in such cases as TV applications in Edmonton, Quebec City and St. John’s, Newfoundland, will be changed.

Most of the broadcasters present took heart in the unquestionable recognition of private broadcasting as an entity unto itself.

While the act bespeaks this recognition in broad general terms, it still makes it mandatory for many of the CBC’s stations by private stations with CBC networks, and such extraordinary situations as last autumn’s battle over telecasts of the Grey Cup game between the CBC and CTV networks.

STATUS AND STATUTE

The chairman of the BBG, who had come to the convention with a prepared speech, but made alterations and deletions following the minister’s statement, stood firmly behind the position of his board in the light of the act, but felt the legislation needed amendment.

Obviously approving the idea of the proposed inquiry, he expects Canada’s private broadcasters to give a good account of themselves.

He expressed the BBG’s view that CAB members “have not only gained in status, they have also gained in stature,” since the BBG came into being under the Broadcasting Act of 1958.

He said he had written the prime minister last week urging an early review of broadcasting policy and legislation.

Stating that the Broadcasting Act was “in a sense experimental” he said he was not surprised difficulties arose.

Many of these “difficulties” came about, he said, through the “parallel” existence of private broadcasting and the CBC. He rejected criticism that the BBG favors the CBC. He admitted that “the board has seen the national service, as distributed by the CBC as the primary service, because “the public pay for it; and they are entitled to receive it.”

Dr. Stewart said, “The board has recognized the CBC as an organization, and its spokesman as the mouthpiece, of broadcasting stations which are accepted as integral parts of a national broadcasting system and service, committed, as is the public service, to the national purpose.”

As a matter of fact, he said, “the essential meaning of the (Broadcasting) Act... appears to have been concurred in by, and acceptable to, the private broadcasters. As we understand the position of the (CBC), the essential meaning of the Act... has not been concurred in by, or acceptable to, the Corporation.”

Dr. Stewart said.

(continued on page 9)

Secretary of State’s Statement on Broadcasting

HON. J. W. PICKERSGILL

C.A.B., TORONTO, MAY 1, 1963

FIVE YEARS have passed since the present Broadcasting Act was adopted. Both the Chairman of the Board of Broadcast Governors and the President of the C.B.C. have suggested that there should be some form of public inquiry into broadcasting in the near future. I am sure that the President and the Members of the Canadian Association of Broadcasters also feel that there are many aspects of broadcasting which need further investigation before any new attempt is made to define public policy in the whole complex field of broadcasting.

Before deciding to recommend any form of public inquiry to the Government, I feel I should like to have the advice and assistance of those with the greatest experience in broadcasting. With the concurrence of the Prime Minister I have therefore asked Dr. Andrew Stewart, the Chairman of the BBG, to have a series of discussions with J. Alphonse Ouimet, the President of the CBC and Mr. Don Jamieson, the President of CAB with a view to preparing for the consideration of the Government a statement of those areas of public policy on which all three are in full or substantial agreement and those points in which there is a divergence of view.

I would hope that such differences would be clearly and fully set out as they would inevitably be an essential part of the subject matter of any subsequent inquiry.

The Minister of Transport has assured me that the Telecommunications Branch of his Department will cooperate fully in the preparation of such a report to the government.

I am most grateful to Dr. Stewart, Mr. Ouimet and Mr. Jamieson for their readiness to undertake this task which I believe will prove to be an essential first step to a new definition of public policy in broadcasting.

In order to save their time in preparing a report I feel I should indicate certain fixed points of public policy to which the present government is already committed.

It is our position that there should be scope for the parallel development of both public and private initiatives in broadcasting, with an impartial agency of control. We believe it should be a prime objective to bring broadcasting in both official languages within the range of all Canadians as rapidly as circumstances and finances permit.

It is our view that the budget for public broadcasting should be determined by Parliament for a period of years in such a fashion that it cannot be changed or influenced by the government of the day in order to preserve public broadcasting from partisan political pressure.

Speaking as a citizen and taxpayer, I would hope that public expenditures could be concentrated to the greatest possible extent on broadcasting itself and that the greatest economy consistent with technical efficiency could be exercised in the addition of capital facilities for broadcasting.

Broadcasting obviously must expand as the country grows, but the greatest care must be exercised to get full value for public funds devoted to this essential means of preserving and strengthening our distinctive Canadian identity.
(Continued from Page 8)

Regarding the Act, the BBG chairman said any legislation coming out of a government inquiry must establish "without reasonable doubt, both the scope and the limitations of the authority of the board."

He listed three difficulties in operating under the Broadcasting Act:

1. The private objectives are too frequently the subject of dispute.
2. The authority conferred on the board is too wide and general.
3. Some parts of the bill were badly drafted.

VIEW WITH MISTRUST

CAB President Don Jamieson, in an impromptu speech in which he said he was expressing his personal views, said private broadcasters must start from the assumption they are opposed to authority.

"We should look at government tribunals and such bodies with mistrust," he said.

Admitting there must be a degree of authority over our affairs, he warned, "Eternal vigilance is the price of living."

Continuing in the same vein, he said, "We should view every action of the BBG with mistrust, because it is only in this way we can remain sharp in our analysis of what is going on."

He urged his audience to examine every act of such bodies to see if they have the authority, because "some of them do things they weren't originally intended to do."

It was pointed out that the BBG has full-time members and its chairman who are all sitting at the speakers' table when he said that they — these three — "have stuck to administering... have enforced the law... not determined it."

He said the broadcasters bring hardship along the lines of controls on themselves by seeking government intervention in their private problems.

MUST BE CONFLICT

On the subject of "freedom" he said you can measure a road and see it is the required 20 feet wide, but with us, it depends on individual human beings. The fact that "we can never spell out broadcasting, makes it almost essential it be surrounded by any measure of conflict."

Turning to news, he said, we are aware of the potency and tremendous impact on the people broadcasting possess.

"Yet," he continued, "we have never evolved a system of unbiased reporting.

"It is important that people get all sides of every contentious problem" and it is up to those responsible for national news to see to it that this happens.

Invoking the old saying, "He who pays the piper calls the tune," he wondered if this meant the advertiser or the public.

Jamieson said newspapers, in the majority of cases, do not criticize private radio and television on a purely commercial basis.

"We have to resist this at all costs," he said. "They are citizens and cannot turn their backs on these problems."

He called on all advertisers and agencies "to help this medium, which so valuable to them, evolve new techniques."

One other problem he brought to the meeting's attention was the "pressure group."

"Pressure groups discredit ratings on one hand," he said, "and then say we know that all of Canada reflects such and such."

"We are trying to find out — spending millions of dollars in the process. How do they know?"

He said he would like to challenge such organizations as the Canadian Labor Congress to prove their spokesmen really represent the opinions of the hundreds of thousands they claim to be speaking for.

"It is part of the responsibility of the Board of Broadcast Governors to challenge the authority of these pressure groups," he said.

INTERNATIONAL TV

Private broadcasters are in a position to provide leadership in the field of international television, Jamieson said.

The stations must recognize that international broadcasting can become the most vital weapon in the cause of peace, through its relay satellites. "They can make International Television a tremendous weapon in communications, or build a space-age Tower of Babel to foster international turmoil and confusion."

He said.

CJGX Yorkton
serves a
207.3 MILLION DOLLAR
FARM MARKET

The facts: average Saskatchewan farmer's net '62 income is $5,375.00 — the highest since 1953 — and CJGX serving 38,581 of these farmers 24 hours daily makes a total farm market worth a tremendous $207,372,857.00. CJGX Radio not only gives effective coverage in this KING SIZE market — the fact is — it sells!

Dial 940
CHCT-TV
YORKTON, SASKATCHEWAN

REPRESENTATIVES: Tyrell & Nadon Broadcast Representatives Limited, Toronto, Montreal; Scharf Broadcast Sales Ltd., Vancouver; A. J. Messner & Co., Winnipeg; Young Canadian Ltd., U.S.A.

May 9th, 1963
CFCF-TV, MONTREAL

CFCF-TV's MAGIC TOM Talent Hunt, held in conjunction with the station's Monday - through - Saturday program Surprise Party, provided talent auditions for over 300 youngsters, and, to successful applicants, four stage shows in Montreal theatres and an hour-long television "special" on CFCF-TV.

The mechanics of CFCF-TV's search for youthful talent were quite simple. On two Saturday mornings, prior to each on-stage presentation, interested and aspiring performers between the ages of 8 and 15 attended open auditions at a designated theatre; the following Saturday, the open-to-public stage show was held, with first, second and third place winners being chosen by a panel of judges. These youngsters then became eligible to perform in a final competition, which, following the four stage shows in the series, was presented as an hour-long program, produced in the CFCF-TV studios and hosted by Magic Tom of CFCF-TV's Surprise Party.

In order to provide each youngster with a chance to audition at a theatre near his home, the theatres used in the Magic Tom Talent Hunt were at widely varied locations throughout Quebec and Ontario — some more than 100 miles removed from Montreal.

From the more than 500 children auditioned during the ten-week talent hunt, two girls and one boy walked away with the trio of top honors.

An old-fashioned square-dance was eleven-year-old singing Montrealer Elizabeth Walker; second, fourteen-year-old trumpeter Lyndon Stark; and third, fourteen-year-old Janice Wheeler, a dancer from suburban Lachine. Bank accounts were opened for each of the winners at his or her neighbourhood branch of the Bank of Montreal.

Ralph Mellanby, producer-director of the series, explained the reason for the talent hunt. "As we tried to point out at the opening of the show, there is presently no real training ground for young talent in Montreal. Now that vaudeville and the service shows no longer exist, and outside entertainment has taken the glamour away from the old church basement shows, someone must take the first step to help these young people develop their talent. I feel that CFCF-TV realizes the industry's responsibility to the future and has taken that step."

Mr. Mellanby pointed out that "over 400 calls were received after the show, complimenting CFCF-TV, also, many letters of appreciation arrived from the parents of the children involved."

Probably the best summation of the entire Magic Tom Talent Hunt has come from CFCF-TV Program Manager, Bud Hayward. Speaking of the series, Mr. Hayward called it "one of the most surprising and rewarding experiences we have had in some time." Surprising because of the overwhelming talent response for auditions and by the large turnouts at the Saturday morning theatre shows. And, he continued, "it has been rewarding because of the great crop of junior talent uncovered by these shows."

"Finally," Mr. Hayward added, "this has been such a great success that we are already making plans to do it again, hopefully getting under way next fall."

"Often I am asked 'Where will we ever find talent in Montreal?'" he concluded. "now we know for sure where at least one important source lies, and CFCF-TV hopes that many important Montreal talents will go on to big things in the entertainment world as a result of the opportunity given them through the Magic Tom Talent Hunt."

CJAY TV, WINNIPEG

A NEW SERIES of programs, titled Mother To Be, will be produced by C-JAY TV and carried on CFRN-TV, Edmonton, CFCC-TV, Calgary and CHAN-TV, Vancouver. The 15 minute series, conducted by the Manitoba Department of Health in co-operation with the Manitoba Medical Association, will follow two women from their fourth month of pregnancy to one month after their babies are born.

On the first of each month a qualified doctor will answer all questions from the two expectant mothers and any questions sent in by the viewers. A registered public health nurse will conduct exercises, talks on diet, relaxation, types of clothing, etc. Through illustrated charts, the mothers and the viewers will see the month by month development of the baby.

When the 'mothers to be', in their ninth month, go to the hospital, the cameras will record the labor room scenes and show the baby minutes after its delivery. The program for the month following the birth will deal with post-natal care.

CKSL, LONDON

In CKSL's LATEST promotion, based on the recording "Putt the Magic Dragon", they asked youngsters in their coverage area to submit drawings of what they thought "Putt" looked like. Over 900 entries were received in a 10 day period, many from public school classes who undertook the drawings as an art project.

The two top artists received a bicycle each, while 30 consolation prizes of the recording "Putt" were awarded to runners-up. The best drawings were placed on display at the Children's Branch of the London Public Library during Library Week.

THE PRICE FAMILY of London recently had their car stolen, and, when found, it was badly damaged. This was particularly hard on the Price's, as Mrs. Price and one of her four children were polio victims and the entire family relied quite heavily on the family car.

When CKSL heard of the family's predicament, they immediately broadcast an appeal to listeners for transportation for the family. Within minutes, arrangements with a local car dealer were made to provide the family with a car, at all times, for just as long as they needed it and at no cost.

Daily happenings on radio and television stations from coast to coast.
DUPLICATE WORK WITH ADVERTISERS

AN AGENCY'S TIME is better employed creating advertising than checking and billing, and the advertiser's time is better employed on policy planning and execution than on checking estimates. (4) the said Andrew Kershaw, managing director of Ogilvy, Benson & Mather (Canada) Ltd., at Monday's ACA meeting.

"One of the many problems that advertisers and agencies have in common is too much paper, too much duplication of clerical effort, too much waste of time on very small things," he said. "In such a situation both advertiser and agency waste money but we must not throw out the baby with the bath water.

"Simpler procedures must stand the test of maintaining or improving control of budget, and efficiency and economy in buying media and production," he said.

PRESS FOR SIMPLIFICATION

Having been both an advertiser and an agency man, Kershaw believes the impetus for simplification rests with the advertiser, who must press for it. Five principles should govern this simplification, he said:

1. The agency's time is better spent creating advertising than checking and billing; (2) the advertiser's time is better spent on policy planning and execution than on checking estimates and billing; (3) for both advertiser and agency, clerical labor is a costly and unnecessary expense; (4) the advertiser should be satisfied with the procedures and methods used by the agency and thereafter should control and audit agency transactions but not check in detail; and (5) recognition that minor changes in estimates do not affect budgetary control.

Underlying these principles, he said, must be a relationship of confidence and mutual trust.

KEY TO SIMPLIFICATION

Saying that the key to simplification is to use the estimate as the basis for all billing, Kershaw showed, on slide, an OBM monthly media estimate which summarizes 18 pages of full details. After it is approved (but not checked in detail) it is sent by the advertising department to the purchasing or treasury department as their authority to pay. At the end of that month the agency sends a one-line billing to the purchasing department for the estimated amount.

Sixty days later, when the agency has completed checking, measuring, haggling over rate changes and mistakes in insertion, a revision showing variations from the estimates is sent to the advertising department.

If the revised total is within a previously agreed tolerance figure the ad department takes no further steps; if the tolerance limit is exceeded, they will approve the revision and send it to purchasing for payment. The agency again sends a one-line invoice, which may be a credit note, to the purchasing department, incorporating the revisions.

"Our examples deal with newspaper advertising," said Kershaw. "The system can be applied with equal ease to magazine, spot TV and spot radio advertising and, with some minor changes, to network TV and outdoor.

As a further refinement to the process of giving the purchasing department authority to pay, he said, you can use a blanket purchase order once quarterly or annual ad budgets are set. This is authority for the purchasing department to pay agency invoices up to the total amount and eliminates monthly estimates to purchasing.

"We always recommend the use of blanket purchase orders to help simplify production billing," Kershaw said.

His agency, he said, prepares a quarterly production estimate summary with detail sheets for each job at a stage that can be detailed, and the advertising department approves this estimate. The agency account executive approves individual approximate production estimates.

When invoices against these quarterly estimates have accumulated, the agency invoices the purchasing department. It sends a final statement when all these quarterly production jobs are closed. These are unsupported invoices, with supporting vouchers retained by the agency.

CHECKING THE AGENCY

The first thing the advertiser does to make sure the agency is doing its work properly is to audit the agency's procedures affecting purchase, payment and billing of space, time, talent and production. He makes sure it is satisfactory to him and then spot-checks the transactions.

"Audits should be frequent, two or three times a year. They should be made at irregular intervals. They should never be announced well in advance.

"Control of budgets is essentially a problem of knowing at all times how the budget is spent and committed," Kershaw concluded. "The system I have described allows this to be done quite easily. The system avoids duplication of effort, the agency does the work it was hired to do and the advertiser controls and audits the work. Both client and agency save time and money. In our experience, mutual respect is created.

"Good relations between agency and client are founded on mutual respect."

May 9th, 1963
Follow your metro market north on CKBB's summer patrol.

* Paul Mulvihill & Co. Ltd.

TORONTO – MONTREAL

Representing these quality radio stations

CJFX, Antigonish
CKBB, Barrie
CFNB, Fredericton
CJCH, Halifax
CKLC, Kingston
CHOV, Pembroke
CKTB, St. Catharines
CHOK, Sarnia
CFCL, Timmins

RADIO NEWFOUNDLAND PULLS 40,919 LETTERS IN A SINGLE WEEK*

VOCM – St. John's
CKCM – Grand Falls
CHCM – Marytown

Prize Consumer — Reaction Sales Package

*During the week ending March 23, the actual total of contest mail received on the three Radio Newfoundland Stations was:
VOCM — 19,134; CKCM — 15,442; CHCM — 6,343.
Certified in affidavits attested by notaries public.

For Solid Leadership Always Buy

RADIO NEWFOUNDLAND

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

HUNDREDTH LPRT

A MILESTONE WAS reached in CBC's national radio service last month when its one hundredth low power relay transmitter went into operation in Hearst, Ontario, the first centre to have both an English language and French-language LPRT. The 100 LPRTs carry CBC radio network programs to 99 communities from coast to coast which otherwise would have had little or no radio.

Early experiments with these small transmitters were carried out in 1938 and 1939 in British Columbia and the first installation was at Revelstoke, B.C. in October 1940. Because of its terrain and the relative isolation of many communities, radio service in B.C. is limited. It has the highest number of LPRTs in any province, with Ontario second with 25 and the Maritimes third with 12. There are ten in the far north, six in the prairies, four in Quebec and one in Newfoundland.

Eighty-seven of the LPRTs carry English radio network programs, 13 carry the French network service. All these transmitters are left on 24 hours a day in case of national emergency, but they are turned off except for regular servicing. Though they are assigned call letters by the Department of Transport, their listeners hear them because there is no local staff or studio.

"These installations fill gaps in the Corporation's service which could not be filled economically by an ordinary radio station," says the CBC. "How many more will go into service during the next 20 years is not known, but the CBC continues to study the needs of all communities not receiving the national radio service."

NEWS FLASH

QUESTIONNAIRES are in the mail and many of them have been returned for our Directory issue, due to appear June 20.

We have been publishing this "special" twice yearly for a number of years, but due to many requests we have decided to double the frequency and make it a quarterly effort.

In it appear lists of AM, FM and TV stations, their power, frequency, channel, key people and representatives.

We list the advertising agencies and their broadcasting executives; national sales reps with their stations and branch offices; equipment suppliers, networks, and so forth.

It is gratifying to know that these issues are kept from one to the next, and we hope that the agencies and stations which tell us they find them useful will find them even more so and more accurate on the quarterly basis.

And with these few words I shall bring this effusion to a close with the customary invocation to buzz me if you hear anything.

Dick Lewis

Canadian Broadcaster
DON'T PLAN AN AD — PLAN A CAMPAIGN

THERE MAY HAVE been some guilty squirming in the seats during the first afternoon's session on "The Dos and Don'ts of Economy in Advertising Production" as it opened with a slide and tape presentation of the "Don'ts".

There were the client and the account man struggling to produce the perfect ad, changing the type, the artwork, the size, the colors, the headings, the type again, art two or three times more.

Then, Eureka, the perfect ad — and the nightmare discovery that they had blown their media budget on production changes! Don't laugh. "This year is going to see a lot of advertising money poured away in just such a manner," warned Paul D. Break, copy chief of J. Walter Thompson Co. Ltd., Toronto, making the presentation with JWT art director Howard Pain.

"There are certain agencies men, and certain clients, who cannot focus their attention on a proposed advertisement until they see the final proof. Then they come to life. With gusto, they underline the pen and change, change, change. With every pen-stroke on the proof they are writing quibbles against their own advertising budgets."

The secret of eliminating unnecessary production costs, saving on the incessant redos, and getting a better return on your production investment, said Break, is planning.

"You have all heard it before. Planning Your Advertising is one of the great advertising principles. But great advertising principles, like great advertising, can rarely be repeated too often.

"Plan not for an ad, for the works — newspapers, magazines, trade ads, P.O.P., outdoor, direct mail, radio and TV. Plan for a campaign.

"If you think in terms of job-by-job and insertion-by-insertion, you'll be swept up in a higher-than-necessary production charges. It's going to be extremely difficult to determine the real makes or possible weaknesses, of a creative idea if you see it as only a budget.

"Campaigns are your most profitable path to lowered versions of the necessary production costs," he said. "With careful and intelligent planning, one first-class photograph can turn up a dozen times and lower its per-use rate to that of inexpensive backgrounds. Type can be checked, corrected, counted and tacked before setting. A series of ads using the same basic artwork against different and inexpensive backgrounds, or one ad can be repeated several times, changed each time by a simple change of color."

Also, said Break, "Campaigns force you and your agency to think in broad terms and visualize the overall result. You'll appreciate where you are now, where you should be going, and how you ought to get there. Goals become more easy to see and to achieve."

"When you ask your agency for a campaign, you are paying them, and yourself, the compliment of showing trust, of giving responsibility. In return, the agency will repay you with more value in your campaign."

"Once you've settled your campaign, take one final bold, economical step. If everything meets with your complete approval, then approve it. Commit yourself to run with it, intact. You'll save time, you'll save money, and you'll save the idea that makes your campaign great."

Summing up, Break said that true economy is not a matter of cutting a thousand dollar expenditure to nine hundred, but of spending that thousand dollars so wisely that it returns five times its worth instead of only three or four times.

DOS OF ECONOMY

The session wound up with a slide presentation by art director Pain of the "Dos" of economy in ad production, specific examples of how imagination and planning have cut production costs for JWT clients on varying campaign budgets.

The first example was the Oakville United Appeal campaign, which didn't cost the client a penny. The second demonstrated king-size economy measures worked on the modest budget of the Royal Exchange-Atlas group of insurance companies. The third campaign, for Chesbrough-Pond's (Canada) Ltd., illustrated how expensive photography can be made economical in the long run. The fourth example showed that some of the economics practiced on the Ford Motor Co. of Canada Ltd. account equal other accounts' total production budgets.

In TORONTO — OSHAWA — HAMILTON and PENINSULA

The "ETHNIC MARKETS" are COVERED EXCLUSIVELY BY CONSOLIDATED BROADCASTING CO.

With over 100 HOURS weekly of "BI-LINGUAL ETHNIC PROGRAMMING" on CKFH — CKLB — CHIQ — CKTB

- 15 LANGUAGES
  English • French • Italian • German • Polish
  Ukrainian • Dutch • Jewish • Hungarian
  Scandinavian • Greek • Finnish • Etc.

- ETHNIC PROGRAMS
  All programs are packaged in segments of 25 and 55 minutes. All programs are bilingual (English plus another language). Special productions available on request for broadcasters.

- TALENT
  All programs are produced by the most experienced Canadian and European talent who have gained a minimum of 5 years broadcasting experience in Canada.

- PROMOTION
  All programs are consistently promoted and advertised through their respective ethnic newspapers. Promotions are done weekly on remotes to continually build up audience.

- COMMERCIALS
  All commercials translated and creative copy supplied in 15 languages, production, jingles etc.

- PRODUCTION
  Complete facilities for studio or remote broadcasts available for all productions.

We are ready to talk NOW about your needs — just call

Consolidated Broadcasting Company

A DIVISION OF MULTI-LINGUAL COMMUNICATIONS OF CANADA

Offices and Studios — 52 St. Clair Ave. East, Toronto, Ontario — Phone: 924-2129

May 9th, 1963
THE JERRY LESTER SHOW

HOUR-LONG, AVAILABLE NOW FOR THIS FALL ON CTV ... YOUR MAJOR-MARKET NETWORK

The same zany, variety tv-series . . . successful in the U.S., out of New York. Now to be produced in Canada for international distribution in co-operation with Arrowhead Productions and CBS. Want to see our pilot print? Call CTV sales or programming and arrange for a special screening, today.

Here's a new all-star, Canadian-content show to be seen exclusively in Canada on CTV, in choice prime time . . . and you can tie in your merchandising and sales promotion plans now, while it is being produced.
Joint Effort

ACA Teams With Industry in Many Projects

CO-OPERATION WAS THE key word at the 1st ACA morning session, under chairman Phil J. McGrath.

Four presentations were made to members during the special general meeting — representing the major joint activities of the ACA with other advertising and marketing groups. The theme for the morning might well have been "How the ACA works with others."

Jack F. Glasier, Ford Motor Co. of Canada Ltd., president of the tripartite Bureau of Broadcast Measurement, reported on the revived interest shown by the industry in BBM during the past critical year. He reported that membership in the bureau is at an all-time high, and that during the past few months an additional 10 per cent in station members had been noted with particular satisfaction by the board of directors. All 21 CBC radio stations have now signed up, and, said Mr. Glasier, the bureau is hopeful that all of the corporation's TV stations will soon join as well.

The U.S. congressional inquiry into broadcast measuring services and methods has provided an ironic twist to the current situation in Canada, "since the now-defunct U.S. counterpart of BBM may very well be revived," said Mr. Glasier. "It gives us satisfaction to feel that the bureau, now twenty years old, may indeed, become the pattern for the industry in the U.S., since all of the reports we receive from ANA and other sources seem to indicate a trend toward industry-wide administration of broadcast measurement... which we already have, and which we are constantly trying to broaden and improve."

Mr. Glasier went on to report that the bureau felt particularly encouraged by the support of the joint sessions held by BBM and the Canadian Advertising Research Foundation and the Broadcast Advertising Cooperative Association during the past year, "because we did face a point at which the Jureau could have been dissolved for lack of need, but that has not happened and we look forward to the future, and feel that the three association-sponsored will continue to prove the best working arrangement."

BBM's Spring 1963 report, said Mr. Glasier, was in distribution at the very moment of his making his report, and would be in the hands of all BBM members that week.

RADIO-TV JOINT COMMITTEE

Second report to the general meeting came from the joint committee on radio television of the ACA, and the CAAA. William Inch, of General Foods, representing the former, and Hugh Horler, of Maclean Advertising, speaking for the agency association, presented the two-part review.

Co-operation and efforts in connection with other groups were underlined by Mr. Inch. The committee's series of meetings with the Board of Broadcast Governors constituted much of the work during the past year. The net result, he said, is that the committee now feel that the board have increased understanding of the place of commercial broad-

CASTING in the national scheme. Frequent contacts have been made as well with the CBC, and there will continue in the next year. Recent attention has been directed by the joint committee to the problems of language in French commercials in relation to the interests of the CBC French network.

"The problems and conflicts we discovered in our work with the network in relation to the use of vernacular French have, we believe, now been resolved," said Mr. Inch. "We will carry forward our series of meetings on other subjects with senior CBC officials in Ottawa."

Other problems attacked during the year, he said, had to do with the rate structure of the TV network and its affiliates, with particular interest in co-sponsorship charges. "The committee has yet succeeded in resolving all of these problems with the commercial network and its affiliates, but definite progress has been made," said Mr. Inch. "Commercial content has also been part of our representations with this organization," he concluded.

Hugh Horler introduced his part of the committee report by explaining that he was really describing a new feature of the broadcasting scene, "The Univolables" Members at the morning chatted when Mr. Horler described the "alphabet soup" of the various unions and other organizations with which the committee has to deal in negotiating blank rates for talent and other production costs in broadcasting.

"It was a quiet year — relatively — in this area," he said, "but we feel that the next period will be very busy."

The new union structure in broadcasting is far more professional, he explained, "with more strength and unity than we have ever had before."

The result of this consolidation, he said, was a move toward bargaining, and it may be that our committee should recommend the securing of a professional union-bargaining man to assist us in the new round of negotiations for the code, which will be coming shortly," Mr. Horler said.

ADVERTISING RESEARCH

Advertising in the research field were discussed by Jack N. Milne, MacLaren Advertising, in his capacity as chairman of the Canadian Advertising Research Foundation. In addition to practically constant liaison with other organizations in the research and advertising areas, "CARF accomplished a good deal in the way of specific results," he said.

"During 1962, in conjunction with the Canadian Daily Newspaper Publishers' Association, we worked hard on the 'In-Home Study of Media,' which will be published in its massive form very shortly. It is a tremendous compendium of information of interest to all branches of the industry," he reported.

"We also undertook two studies in co-operation with The Toronto Star, one a characteristics study of daily and weekly readers, and the other a virtual repeat of the In-Home Study in the Toronto area," said Mr. Milne. "These will be available in a short period," he said, stressing that CARF is constantly seeking other useful ways in which to help in bringing impartial standards and procedures to advertising.

ADVERTISING CODE

One of the most dramatic activities undertaken by ACA and CAAA was described by Allan B. Yeates, Spitzer, Milis & Bates, speaking as vice-president of the Canadian Advertising Advisory Board. "The Canadian Code of Advertising Standards" has been accepted by all 17 of the media and advertising groups in the country, he announced.

"This is a world first for Canada," said Mr. Yeates, "a past-president of the ACA, and one of the founders in 1957 of CAAB.

"The twelve standards are designed as a yardstick for the entire industry — for everyone who buys and sells and creates and produces advertising," he said. "The publication of this code, 20,000 copies of which will be distributed during the next few weeks, is an educational enterprise of which the ACA and the CAAA can well be proud," he continued.

"Now we come to the problems of administration of the code," he stated, and announced the appointment of a committee to consider all aspects of this subject. "The new committee will represent ACA, CAAA, the newspaper publishers, the magazine publishers, the broadcasters and the poster advertising group, each through duly appointed official delegates. This group — which will be a serious working one — will act under the chairmanship of Einar Rechnitzer, MacLaren Advertising, CAAB president," said Mr. Yeates.

Public Service projects of the CAAB have not been forgotten during the planning of the code of standards, he stated, but at this moment no specific endeavor is in the works.

"I would like to tell you, however," Mr. Yeates announced, "that the Education project of 1956 must have had some real effect in behalf of Canadian schools. I think we can all agree that measurable changes have been effected in this vital national interest. We cannot by any means take all the credit — but I think we can look with pride as an industry at the $1,000,000 of free space and time given to this CAAB effort in 1958. And we might also remember that voluntarily the media groups are still using this material. I know I still see it from time to time... and you do, too. It has been a great co-operative endeavor."

Only One Medium — CFCL-TV blankets the entire Timmins Kirkland Lake Kapuskasing Rona-Noranda markets

Paul Mulvihill & Co. Ltd. TORONTO — MONTREAL Representing these quality television stations

CKVR-TV, Barrie
CJCH-TV, Holifax
CHOV-TV, Pembroke
CFCL-TV Timmins

CJBQ RADIO
BELLEVILLE and TRENTON, ONTARIO Another STOVIN-BYLES Station

SAI INTO BRISK SUMMER SALES IN THE BAY OF QUINTE.
RESULTS ARE ASSURED WITH THE EXCITING SOUNDS OF

CJBQ

May 9th, 1963
FOR AM, FM AND TELEVISION BROADCASTERS

If you are planning new station construction or expansion in AM, FM, or Television, be sure you call on the consulting services of a Broadcast Specialist from Canadian General Electric. These thoroughly experienced experts—stationed coast-to-coast—regularly meet with broadcast station owners and staff, assisting them in many vital and important phases of planning and equipment selection for new and established broadcast stations.

Complete equipment and system checks—at the factory and on-site—are all part of CGE Engineering Services, determined that you get exactly the station performance you wanted. This important double checking procedure is one of the many reasons why almost half of Canadian broadcast stations took advantage of the consulting services and equipment scope of Canadian General Electric.

Broadcasters also appreciate the advantages of a one-stop source of supply, responsibility and control, where they can obtain major equipment made in Canada plus an extremely wide choice of carefully selected auxiliary units, matched into reliable and effective broadcast systems meeting all technical and operating specifications.

Canadian General Electric help broadcasters in facilities planning, equipment selection, preparation of technical briefs, construction supervision, performance proving, operator training, and many other services all wrapped up in one of the most complete packages ever offered to Canadian Broadcasters.

AM TRANSMITTERS
Tops in performance, trim in appearance, and featuring instant accessibility, Canadian General Electric radio broadcast transmitters are being specified by progressive broadcasters in Canada and abroad. Designed and made in Canada, AM transmitters from CGE give you high quality construction, simplified circuitry, fewer tubes and components—resulting in easier maintenance, fewer outages, and the economy of lower cost-per-hour on the air. From 1 KW to 50 KW, from Tuning and Phasing equipment to the many essential accessories, all CGE supplied equipment is engineered for economy and performance.

Every Canadian General Electric transmitter is fully guaranteed; be sure to specify CGE for your new station or station expansion.

FM TRANSMITTERS
As more and more Canadians become interested in the high quality of FM broadcasting, broadcasters themselves are keeping pace with this growing audience interest. Canadian General Electric through its association with General Electronics Laboratories, brings to broadcasters in the rapidly expanding FM market, the finest in FM broadcast transmitters incorporating the latest achievements in FM transmitter performance, styling and design. This line includes 1 KW, 5 KW, 10/15 KW, and 20/30 KW transmitters, plus multiplex systems for the addition of stereo programming. GEL STERE-O multiplex equipment, field proven and successful, is already in operation in Canada (e.g. CHFI-RM Toronto) backed up by the complete CGE sales and service network coast-to-coast.

TV TRANSMITTERS
Modular TV transmitters were developed by CGE specifically for broadcasters faced with economic problems of limited audience, distribution and growth rate of population. They provide a simple and efficient method of increasing transmitter power without making the original equipment in the least way obsolete. A new station can start broadcasting with transmission power matched to its immediate market—adding modules as the market grows, to increase its ERP to the maximum.

Low power packages from 5 or 15 watts provide economical transmitters, rebroadcast facilities, or main stations in remote localities. All CGE television transmitters can be operated unattended.

CFDR—(790 kc), first radio station for Dartmouth, Nova Scotia, and completely equipped by CGE.

Technically CFDR is a "second-to-none" station, from its completely automated console to its two transmitting towers; all equipment, including a CGE 5000 watt AM transmitter, was supplied and installed by Canadian General Electric.

Illustrated at left is the CGE transmitter together with Vincent J. Currie, company secretary and John F. Cruikshank, vice-president for CFDR.

President C.A. "Arnie" Patterson says, "Automation plays a big part in the operation of CFDR, enabling us to considerably reduce normal overheads. CGE was given our contract because their price was right, their representatives really gave us service, and the large part of the CGE supplied equipment was made in Canada, a point we think is important. Excellent equipment performance and top service, more than justified our choice of Canadian General Electric."

C.A. "Arnie" Patterson, President
A new ATC development—the ATC 55—also available exclusively from CGE, permits automatic use of 55 consecutive magazines providing up to nine and one-half hours without reloading or resetting. Two ATC 55's will give a studio completely automatic video equipment in conjunction with fidelity. ATC units are designed to work in conjunction with the finest broadcast equipment made, and can be used to automatically control other equipment.

ANTENNAS—TV

There is a dependable efficient CGE antenna matching your station requirements whatever its operating channel. Medium or high powered or topographical characteristics.

For many years a top ranking team of antenna design and manufacturing specialists have worked on your behalf and uncovered the secrets of antenna design, construction and performance. This full-time program has resulted in today's wide range of CGE antenna models—ULTRA-POWERED BATWING—built for full-time durability under all kinds of operating conditions.

New materials, better production, superior testing techniques, and more efficient manufacturing methods all came from this intensive research program for high performance CGE TV antennas.

In addition CGE have included in their antenna range, units produced by manufacturers who are all fully recognized as leaders in their own particular field of antenna design and construction.

Whether standard or custom installation, the full range of CGE antennas will—without danger of wind or power interruptions—give you all the coverage your transmitter can produce. And you will appreciate the lower installation and maintenance costs that go hand-in-hand with every CGE antenna system.

AUDIO AND VIDEO EQUIPMENT

One studio? Two studios? Three studios? Whatever your studio requirements, Canadian General Electric supplies and integrates equipment covering every single phase of studio systems and operations.

From microphones to complete mobile television studios, intercom to special effects; studio systems by CGE are tailored to meet a station's complete programming needs.

Of the many new audio and video products available from CGE, be sure to investigate the G-E transistorized audio equipment, the sync generator, STL stabilizing amplifier, studio and film vidicon, vertical integral switching, CMP, studio and portable television cameras, and many others from suppliers with whom we are associated.

CGE brings you the best studio equipment of two continents. For example, the E.M.I. 415* Image Orthicon camera gives a performance built on world-wide acceptance in the field of television production. This unit is representative of the many products and resources available from Canadian General Electric.

Two new Rebroadcast stations for CKX-TV, Channel 5, Brandon using CGE Modular TV construction.

CKX-TV will soon be adding new rebroadcast stations at Foxwarren (CKX-TV1) and Melita (CKX-TV2) both utilizing CGE's technique of made-to-measure Modular TV construction. Two kilowatts and 150 watts respectively, they will increase CKX-TV's viewing audience substantially. CKX-TV1's modular 2 kw unit is illustrated above right. Inset is CKX-TV President Mr. J.B. Craig, and his son Stuart Craig, station program manager, with their main CGE transmitter in Brandon, Manitoba. To quote President Craig, "Nine years ago CGE supplied our original 5 kw transmitter, later they maximized our power by supplying an 8-slot Ultrapower Antenna, and now their Modular TV construction technique is equipping our two new rebroadcast stations. If the equipment being supplied for our rebroadcast stations proves as satisfactory as our original equipment purchased from CGE, we will be more than satisfied."

COMPLETE INFORMATION AVAILABLE

For further information on specific items you need—to perform the functions you require, whether for new station or expansion—get the complete story from your local CGE Broadcast Specialist. Or you can write direct to: Canadian General Electric, Section 19, 830 Lansdowne Avenue, Toronto 4, Ont.

ATLANTIC:
J. P. Watson—Tel. RE. 3-9911
5000 Jean Talon St. W. Montreal

QUEBEC:
P. G. Bowers—Tel. RE. 3-9911
5000 Jean Talon St. W., Montreal

CENTRAL:
H. K. Davis—Tel. 334-6511
830 Lansdowne Ave., Toronto

WESTERN:
J. W. Allsop—Tel. CH. 3-2781
3635—8th St. S.E., Calgary
Selling a Leading Market Through a Leading Station

Local and Regional Support

Local and regional advertisers use the facilities of CHSJ-Radio, because they are right on the scene and know that to local and regional listeners CHSJ is "their station".

Wise national advertisers are guided by the local advertisers who use CHSJ to help them retail the manufacturers' products.

CHFI Offers Stereo Check

A new service to listeners of CHFI-FM Toronto is their stereo equipment check, twice daily Monday through Friday and once daily weekends. Each weekday morning on the Music Box program, host Chris Lawrence introduces a selection played only on the left channel, another played only on the right channel, and one in full stereo, while stereo buffs at home check their speakers to see that the multiplex adapter is adjusted correctly. The same check is run weeknights during Lawrence's show between 10.10 and 11.30 p.m.

Originally the station offered the checks now and then, but listener interest encouraged the regular schedule and technicians have praised the service as an installation or repair check-point. Stereo dealers, too, are getting a boost as the daily checks make non-stereo owners want just what they're missing.

International Marketing

Neither Same Nor Different

"The challenge of world marketing and advertising is one of the most fascinating business adventures of the mid-twentieth century," said Donald J. Martin, vice-president of J Walter Thompson Co., Chicago, at the ACA convention.

The background against which international marketing and advertising plans are being shaped, he said, is one of growth - between 1959 and 1962 more than 1300 North American businesses established themselves in Western Europe, where the standard of living will rise some 60% by 1970; Japan is expecting to double her gross national product during this decade; investment capital continues to pour into Latin America.

"As incomes rise all over the free world, discretionary spending is also increasing and the importance of advertising is rising to new levels.

"As regional trading areas develop (European Economic Community, European Free Trade Area, Latin American Free Trade Association), questions arise as to whether or not advertising in the next decade will be bound by language and national patterns, or whether it will cross the barriers of communication set up by national boundaries of custom, tradition and language.

"Can selling campaigns assume a like homogeneity abroad? Last year a Parisian agency president was quoted as answering with a flat 'no'.

"The head of a large Swedish agency took an opposite view, citing the success of the multi-language Reader's Digest." World marketing men must carefully evaluate such diverse points of view, Martin said. In his own experience as international co-ordinator for JWT, he said, "I have been continually struck more by the basic similarities between markets than the differences.

In a slide and film presentation, Martin showed the types of advertising appeals being used in different media in different countries. His demonstration covered posters ("French poster techniques place far more emphasis on strong visual techniques and a minimum of emphasis on product argumentation"); print ("unquestionably some of the finest marketing-oriented advertising in the world today is originating in Australia") and cinema ("for an advertiser who wishes to take advantage of colour and movement, cinema spots provide the only solution"").

Martin's survey of the world TV scene was interesting as he went from Germany, where the state-owned TV networks allow only 12 minutes of commercial time per broadcast day, to Brazil, where there is some 20 minutes of advertising between every two programs. France does not have commercial TV, he said, and it is the leading country in Europe in the field of cinema commercials.

"In the world of international marketing and advertising, everything is not the same, but everything is not different," he said, pointing up similarities and differences as he commented on some 60 slides and 15 films from the world market.
Hardware Industry Needs Broadcasters' Help

by BEN HOLDWORTH

IF AN ENTIRE industry dropped in average net profit from over 11 per cent to 3 per cent or less, you might say it is in trouble.

You would not only be right, but you would wonder about the reasons for such a drop — and also you might want to ponder what could be done to change the trend.

This is not an idle question in Canada today. The giant hardware retailing industry is in trouble, it has, indeed, experienced the drop you would expect to 3 per cent to 1 per cent, to quote above. Not only has the retailing aspect of hard goods gone through the wringer since the 1940's, the wholesale and producing levels have had equivalent troubles.

Brand name products are involved — by the hundreds and possibly the thousands of trade names and trademarks used by large corporations over many years.

Yet it is not so simple as all this. The industry may be divided into the following parts:

(1) Small Goods — Hardware — Manufacturers; Wholesalers; Retailers.

(2) White Goods — Manufacturers; Wholesalers; Builders; Retailers; Jobbers.

(3) Plumbing Supplies — Manufacturers; Jobbers; Contractors; Wholesales — Retailers; Manufacturers-outlets; Retailers.

(4) Building Supplies — Manufacturers; Wholesalers; Contractors; Specialty Outlets; Retailers.

Are you confused? Don't be ashamed. The industry is — and has been for some years. Some logic, however, exists here, and some hope.

Radio and television have been exposed to some of these problems; seven stations in the Eastern Canadian area have reported that "hard goods have spent a lot on time with us — but not as much as we might have expected. They seem to be much too highly seasonal."

Another group of broadcasting representatives report: "They seem to be unsure — they will start out with a definite schedule, but we cannot expect completion, and it happens every year . . . ."

As an industry, most advertising men would agree. Hardware is not advertised, although some of the major members of the industry on the manufacturers' side have been important national and regional ad

vertisers — albeit in-and-outers, accor

ding to facts.

Facts? Let us begin with the old-fashioned hardware store. There can be no question as to the importance of this as a retail outlet for many of the standard items necessary to life. It carried many items, indeed.

In 1940, the retail hardware store carried on the average over 12,000 different items in inventory. There were over 3,000 of these stores. In addition, department stores, general stores, appliance and other outlets carried "hardware" items, to some extent. In 1960, there were about 4,000 retail hardware outlets — independent and chain — and they were still carrying about 10,000-12,000 items in inventory. Estimates for the present year remain about the same for these figures. (Wholesalers carry between 30,000 and 40,000 items.)

You would say, at this point, there is no problem. But, as indicated, this is the problem.

Whereas other types of outlet have taken on many of the traditional "hardware" items, thus taking away high profit items from their usual source of retail sale, the retail hard-

ware outlet has been forced to carry the same number of items — with the low-profit items becoming a big part of total sales. According to industry observers, the heart of one key problem lies here.

The old-line hardware stores are still carrying the inventory they always did (plus more sizes and shapes), but the high-profit end of this inventory (so-called "hardware" items) has been stripped off by other types of retailer.

What can be done? The $600,000,000 industry has indeed dropped in profit margins — but it is fighting back. Now buying and marketing groups are emerging. The realization of the importance of ad

vertising and promotion is growing within this tradition-bound industry, not only at retail level but at whole-

saler and supplier levels.

"There is a desperate need for industry-wide promotion," says Donald M. Giffen, president of the wholesale firm, Crown Hardware of Kingston, Ont.

This promotion must come from all portal in the hardware business — we would be willing to help in such an effort, to help build up the image and the im-

portance of the hardware store to the community . . . ."

Retailers echo these views. In fact, one of the senior members of the Canadian Retail Hardware Association, E. E. (Bud) Harvey, says, "The time is definitely ripe for organized advertising in the hardware industry."

"Perhaps at the beginning we cannot expect a nation-wide effort, but we could consider starting on a regional basis, or a provincial basis. Somebody has to start the ball rolling.

I see no reason why the broadcasting industry, whose values we respect very highly, cannot take initiative with our association, and with others representing wholesale and supplier-manufacturer levels. It will require a lot of working together to achieve something our whole industry badly needs. We're not after gimmicks — we've already had presenta-

tions by several individual broadcasting firms in specific cities. We can't do it that way as an association . . . we can however look at a solid program for a region or a province to prove something which could later be applied nationally . . . ."

Mr. Harvey, manager of membership services for the association, went on to point out that the manufac-

turer level is not represented by one association — which both retail and wholesale believe that leadership must come from leading firms of suppliers and from their advertising agencies. He felt that the wholesale and retail associations would be "tremendously interested in such a move."

At least two new group-buying organizations have made their appearance in the industry. Both concerned with stepping up the promotional activities of retailers — by combining a budget with equally aggressive or metropolitan district for consumer advertising and promotion. These are Link Hardware Ltd. and John F. Kerk Hardware Ltd., both expanding rapidly in Central Canada.

John F. Kerk, head of the latter firm says, "Retailers are looking for an opening to get back into the race again." His partner, Gordon Finne-

gan, says the average dealer doesn't have time to be a good advertising and promotional operative. Kerk Hardware acts not only as a group-buying organization but as a group-advertising centre.

F. C. Kurns of Kurns Hard-

ware (retailers in Woodstock, Ont.) says, "The small independent is at the crossroads — we have no alter-

native but to unite."

Kurns is a member of the Kerk group, and believes that this type of uniting for buying also brings with it group advertising, "We get better promotion this way."

According to Wayne Flemington of the Canadian Retail Hardware Association, and editor of the official association journal, "Hardware Trade," observes that many it not most hardware retailers figure on 3% of gross for advertising and promotion — which means that the individual retailer cannot make such a dent, but that groups of five or ten retailers can do something reasonably effective.

"If wholesalers and manufacturers would also contribute to regional advertising plans, perhaps the industry would be able to take a new lease on life. It's starting to, we feel, but what is needed is a far more impressive professional effort, which has been talked about in the past, but never really put to the test."

TAKE LEADING ROLE

The feeling of many in the industry, at all levels, is that the media, perhaps especially radio and television must "take a leading role in helping to organize all this."

Most retailers and wholesalers interviewed are mindful of the advertising activities of the department stores, the chains, the new moves by the giants of the automotive industry, who have recently invaded the hardware field in an even more aggressive way.

"The new Esso promotion, especially on television, on behalf of their high-mark-up hardware items, must be met with equal aggressive efforts," said one senior wholesaler.
Next to fishing, bowling is the greatest participatory sport in Newfoundland. It has become so lately, mainly through an interest stirred by CJON-TV.

**BOULLING SHOW**

CJON Television broadcast a weekly hour-long bowling show, in which local bowlers compete for championship honours. It is one of the most popular shows on television.

Touring CJON's radio and television building in St. John's, Nfld., were (left to right): Mr. George Knowling, Vice-President and General Manager of Bennett Brewing Company; Brigadier W. D. Whitaker, President of O'Keefe Brewing Company; E. J. Bonnell of the publicity firm of Bonnell Associates; and CJON Operations Manager Charlie Pope.

A well-known Canadian brewery — O'KEEFE'S BREWING CO of Toronto — has signed an agreement for sponsorship of a news cast on CJON Radio and a sport-cast on CJON-TV.

**SPONSORED PROGRAMS**

O'Keefe's, through their association with the Bennett Brewing Co of St. John's, now sponsors a 7:30 a.m. News cast on CJON Radio and a sport-cast on CJON-TV.

**TOURS CJON**

Mr. Whitaker toured the CJON radio and television building, and the distinguished businessman also was introduced to Newfoundlanders through a 13-minute interview on television.

**UNIVERSITY EXTENSION PROGRAMS ON CJON**

CJON TELEVISION again this season cooperated with the Extension Department of Newfoundland's Memorial University to produce two very successful shows for Television.

**“AT HOME”**

A half-hour weekly program, designed for the homemakers, entitled AT HOME WITH EDNA BAIRD, will present its 64th program in May, 1963. Hostess Edna Baird says that during the last three seasons she received over 600 written requests for information, in addition to more than one thousand verbal and telephone requests.

**FOR FISHERMEN**

DECKS AWASH, an educational series for fishermen, began its second season on January 13th. Its participants over the two years have included representatives from every field having anything to do with the fishing industry.

**HIGHWAYS: The Newfoundland Government is calling tenders for some $25,000,000 worth of road reconstruction and paving in the province this year. The program calls for 87 miles of new paving and 78 miles of reconstruction on the Trans-Canada Highway.**

**SHIPPING:** The CNR ferry William Carson loaded on April 10th the one millionth ton of cargo since she entered service in 1955 carrying freight and passengers from Sydney to Port aux Basques, Nfld. It was a ton of sugar. CNR officials say the ferry has carried much more freight this year than for the corresponding period in 1962.

**AIRWAYS:** Newfoundland's only airline company — Eastern Provincial Airways — put its first Handley Page Dart Herald into operation on April 17th — from St. John's to Wabush City, Labrador. Premier Smallwood was among passengers on this first flight. EAP has two Dart Heralds for use in Newfoundland — part of its fleet of 31 aircraft.

**FISHERY:** Newfoundland's sports salmon fishery is opening 12 days earlier this year. An announcement says that the season will begin on May 24th, instead of June 5th. The closing date is the same as in previous years — Sept. 15th. More than 26,000 salmon were taken from the province's rivers last year.

**FISH PLANT:** Newfoundland's commercial fishery, which had a record production in 1962, has been boosted by another new processing plant. The new fish plant, operated by the Earle Fisheries of Carbonear, comes into operation in Carbonear in May. It will employ 120 men and women.

**SPECIAL ISSUE SUCCESS**

Greater love hath no man than this, than that a man lay down his life for $96,785 profit before tax.

**AUDREY STUFF**

Then there's the gal who was so dumb, she hunted all over the convention for a Hospitality Suite, because she wanted to get her temperature taken.

**HAVE YOU HEARD?**

The U.S. army is said to have a new weapon so secret that even the toy manufacturers haven't been allowed to see it — Screen Gems.

**ADVERTISING COST EFFICIENCY**

The word is out that John Hurtle, eager to get publicity for his Bridgewater station at no cost, is opening roadside stands up and down the South Shore where they specialize in "Lunenburgers."

**SEPARATIST PROGRAMMING**

Now that CFRB has transferred its CFRB-FM to CKFM, "to enable listeners to more readily identify CKFM's different programming concept," we understand that Jack Bennett will be sporting a beret for his FM newscasts so that he will know which one he is on.

**SIGNUS TROUBLE**

Perched on the TV sets in Royal York Hotel suites "For Channel 9, please turn to Channel 5 (located next to Channel 4)."

**WOMAN'S WAY**

She went to her bossman intent on getting a raise. She was determined to sit it out for hours if necessary. But it only took a little while.

**DIAGNOSING THE DIAGNOSIS**

Then there's the new kind of doctor you go to in order to find out which specialist to call.

**SEE WHAT I MEAN?**

Glasses are a great deterrent to vision — if you keep refilling them.
MEASUREMENT TAKES TIME AND MONEY

DEFINITIVE MEASUREMENTS of advertising effectiveness take time and money.

Speaking to the ACA Convention last month, Charles S. Carter, chief statistician of the Bell Telephone Co. of Canada pointed out:

"There has to be experimentation on every experiment will not be a success. It takes long-range planning in advertising, one must know and be guided by measurement findings. We need objective people, with a solid foundation in psychology or sociology."

Carter posed two pertinent questions.

"Are we spending enough on research to tell us whether or not it is all worth while?"

"Picking a figure out of the air, would it be 1 cent of the advertising budget be too much to spend annually on research?"

Basically, he said, "the end objective of all promotional advertising is to make additional sales over some acceptable period of time which will yield a satisfactory return on the advertising investment."

"It means the ultimate measurements of the effectiveness of advertising should be in terms of dollars. Measurement of the dollar value of advertising has been much talked about...but practically nothing in the way of definitive studies of this type is being done successfully."

"The researcher should constantly strive to develop the techniques which will eventually lead to this kind of measurement," he said, but short of that, "perhaps the question we should ask ourselves is what other dimensions of advertising can be measured to give us some idea of its effectiveness?"

MEASURING EFFECTIVENESS

Questions that can be asked of a single ad or of a whole campaign, he said, were: How many people see the advertising and what kinds of people are they? How well do the messages register with these people? How effective is the advertising in improving general attitudes or increasing inclination to buy?

Dealing with the first question, he said, "There is a lot of information available on audience exposure, and a good deal of emphasis is placed on it by advertising people — maybe too much. In a strict sense this is not measurement of effectiveness; it simply gives some idea of how big an opportunity has been created to register a message, influence an attitude or make a sale."

As for message registration, he said, "These studies are useful to check out the job the material is doing in communicating properly. Some techniques permit quick and fairly inexpensive pre-testing of ads."

In the area of measuring effectiveness, Carter described Bell's method: "Our first step was to develop a way of testing customer interest in having one of our products in his home. A group of five questions was evolved by a system of scoring which gives credit to favorable responses and none to unfavorable, an index of interest or inclination to buy is computed."

This index has become one of the yardsticks. Its application is based on the theory that a 'sale in the mind' precedes an actual sale; if you can increase a person's inclination to buy, you can increase his 'inclination to buy' sufficiently, eventually he will buy.

"The study procedure consists of comparing inclination indexes of a representative sample of people who have read the ad before answering the questions, with a similar 'control' or uncovered group which has answered the inclination questions without having seen the ad. Comparison of inclination indexes of exposed and 'control' groups reveals whether or not the people who read the ad are affected by it."

Over 130 institutional and promotional ads have been tested thus far. Carter said, and perhaps most significant lesion learned has been that "A single print advertisement, with one exposure, can and should be expected to have a measurable effect on the attitudes of its readers."

Also, he said, ads that create the highest degree of reader involvement will produce the greatest change in attitude or inclination to buy.

"If the correlation is high enough, involvement measurements...might be improved and used instead of the inclination-to-buy measurements, at least in studying individual ads or commercials," he commented.

An important link in these measurement studies is the relationship between inclination-to-buy scores and sales. We are working to try to establish this relationship, but it is not easy to do. This in time will lead us to measuring advertising effectiveness in terms of sales — the big payoff."

GASLIGHT IS QM'S SECOND DISC

CHOM VANCOUVER has released the second of its Q label long playing records, "Gaslight," which reflects the mood of the station's 11 p.m. to 1 a.m. program of the same name. Eight thousand copies were sold in the first four weeks, making it, CHOM reports, the biggest selling LP in B.C. in '63.

The album, a promotion with

Research

A joint account is a modern device which allows your wife to you to the draw

A joint account is a modern device which allows your wife to you to the draw

CFCN RADIO TV CALGARY

Are YOU missing
the
$127,415,000.00
buying dollars in
the
PEMBROKE MARKET?
A modest budget
ASSURES
COMPLETE COVERAGE
when you buy

channel 5

See
PAUL MULVIIHILL
and SELL
the PEMBROKE MARKET

Why Choose Tarzian Recording Tape?

Tarzian Tape is manufactured to professional quality specifications by Sarkes Tarzian, Inc., a leading manufacturer in the electronics and communications industries. Given good sound in the first place, Tarzian Tape will keep it for you — and give it back undiminished and undisrupted. There are four sizes, from which you can choose the right one for every recording requirement:

- 1/4-mil acetate in 3, 5, 7, 10 1/2, 14-inch reels plus hubs;
- 1-mil acetate or 1-mil Mylar* in 3, 5, 7, 10 1/2, 14-inch reels plus hubs;
- 1/2-mil tensilized Mylar in 3, 3 1/4, 5, and 7-inch reels.

Look at a reel. The oxide surface is smooth, tightly-bonded — your protection against flaking, abrasion, wax and flutter. The windings are perfectly slit, perfectly wound — that's tape to capture every high, to give you virtually flat response for all recording frequencies. Now listen. You'll find distortion less than 2 1/2% at maximum recording level (as measured by U.S. Navy Specification W-T-0061); uniformity that stays within plus or minus 1/4-decibel from "Record" or "Playback" to "Stop."

We don't know where you can find better audio tape than Tarzian — a price that makes it practical for every recording assignment. We'll deliver a reel or a carload. Just say the words, Tarzian Tape. Write for a free sample and attractive prices.

*DuPont Trademark. Hear the Tarzian story at the CAB Convention

E. J. PIGGOTT ENTERPRISES, Limited
Instantaneous Recording Service Division
40-42 Lombard Street, Toronto 1, Ontario, Canada
Authorized Canadian Representative for Sarkes Tarzian, Inc., Magnetic Tape Div.
CITATIONS ARE EVEN SPLIT FOR BROADCAST AND PRINT

OVER SIX HUNDRED entries, a record number, were submitted this year to Marketing's annual exhibit of the leading advertising campaigns of the past year, and, of these, the 36 judges chose 24 as outstanding and 36 as notable.

Introducing these prime examples of advertising art on the closing day of the ACA convention, editor Ted Graphic said they illustrated trends toward believability, friendliness and more imagination, ingenuity and experimentation in the creative approaches to all media.

Among those judged as outstanding, the winning campaigns were split evenly between broadcast and print and, in broadcast, split evenly between radio and television. There were over 200 broadcast entries.

J. L. Watson, vice-president of James Lovick and Co. Ltd., representing the Copy Directors Club, presented the outstanding broadcast campaigns. The radio commercials, he said, showed a trend toward greater use of music and quasi-music, combinations of music and sound that resulted in a whole greater than the sum of its parts, a lower decibel count, more sophistication and wit, naturalness experimentation with appeals normally outside the medium of radio, and less fear of the off-beat.

RADIO CAMPAIGNS

The outstanding radio campaigns were:
• Shirriff Jelly Desserts, Salad Foods Ltd., by Vickers & Benson Ltd. The "think with your tongue ... not all jellies are created equal" series with jazz improvisation background.
• Kool-Aid, General Foods Ltd., by McConnell, Eastman & Co. Ltd.

Dream Whip, General Foods Ltd., by McConnell, Eastman & Co. Ltd.

Bright jingle intro and tag, with voiced body copy.
• Pepsi-Cola Canada Ltd., by Batten, Barton, Durstine & Osborn. The familiar jingle and voice, but with geographical lyrics, "from Boundary Road to Horseshoe Bay..."
• Bruno Selzer, Warner Lambert (Canada) Ltd., by McKim Advertising Ltd. Humorous "what do you do when this happens to you" situations answered by "I Take A Bromo" jingle.
• Ginger Ale, Schweppes (Canada) Ltd., by Ogilvy, Benson & Mather (Canada) Ltd. Localized copy with light touch, "how many gallons of Schweppes Dry Ginger Ale can be poured into a ten gallon hat?"

TELEVISION CAMPAIGNS

Introducing the outstanding television campaigns, Watson said many of the trends in radio applied to television as well. There is more warmth, believability and naturalness in dramatizations, visual and sound techniques worthy of art films, originality that is catching up with technical competence and the courage to take off-beat and even negative approaches.

The outstanding TV campaigns were:
• Imperial Oil Ltd., by MacLaren Advertising Co. Ltd. The "Gingham Gown" commercial typifying the series with special folk song and guitar background.
• Dutch Cleanser, Purex Corporation, by Goodlat Goldberg, Sport Ltd. Far-out humor of an alligator gobbling up a friend, a counterfeiter's ink staining the sink.
• Anacin, Whitehall Laboratories Ltd., by Young & Rubicam Ltd. Silent documentary treatment of headache, catching cold, height of believability.
• Volkswagen, Volkswagen 1500, (Canada) Ltd., by Ronalds-Reynolds & Co. Voice-over dialogue, pin-point lighting, suspense situation, simplicity.
• Milk and Ice Cream, Borden Co. of Canada, Young & Rubicam Ltd. 20 second spots, showing children enabling product, suped slogan.
• Red Cap Ale, Carling Breweries Ltd., by McKim Advertising Ltd. Masculine, outdoor sports theme for regulatory "fill", neat tie-in with "cap" trademark.

Mr. W. O. Crampton, General Manager, and Mr. Murray Chercov, Director of Programming, have been appointed Vice-Presidents of Baton Broadcasting Limited, owner of CFTO-TV, Channel 9, Toronto. It was announced on April 24th at the annual meeting of the Company.

Mr. Crampton and Mr. Chercov have extensive backgrounds in television, both in Canada and the United States.
A DISTINGUISHED head table, the presentation of awards, a fine dinner, top entertainment, all were eclipsed at the CTV annual dinner by a group of four terripochean terrors who were lured on stage by a nurse and had to be lured off by an attractive, leggy dancer. The infamous four were CAB president Don Jamieson; AAB president Jack Feeney; Vern Dallin, a past-president of the CAB; and a trade paper editor who, after his performance of the “black bottom”, should prefer to remain anonymous. But it wasn’t Ted Earl or Sam Elber.

A serious highlight of the banquet was the presentation of several broadcasting awards.

The Colonel Keith S. Rogers Award for outstanding and unusual service in the technical field of broadcasting, donated by Canadian General Electric, was awarded posthumously to Wilbur Smith, who was supervisor of radio regulations, engineering division, Department of Transport.

The Harry Sedgwick Memorial Award to an outstanding graduating student in the Radio and Television Arts Course, Ryerson Institute of Technology, donated by CHML and CHCH-TV Hamilton, was presented to Cameron J. Finley of Oshawa by Barney Goulet, full-time member of the BBG.

For the first time, the ACRTF trophy was awarded to the English-language radio station making the best contribution towards a better understanding of French culture in Canada. Henri Audet, president of ACRTF, introduced the award and it was presented by Phil Lalonde, manager of CKAC Montreal, to Fred Lynds, president and manager of CKW.

Also for the first time, the Television Station of the Year Award in memory of Ted Campeau was made, introduced by Warren Reynolds, president of Ronald-Reynolds & Co. and chairman of the judging committee. Selected as the station making the best contribution to public service in its community was CHCT-TV Calgary, and Dr. Andrew Stewart, chairman of the BBG, presented the award to Ron Chase and Norm Inkster representing the station.

The Radio Station of the Year Award to memory of John J. Gillin Jr., introduced by the chairman of the judging committee, Dr. Roby Kidd of the Humanities Research Council in Canada. It was presented by Carlyle Allison, vice-chairman of the BBG, to Frank Murray, manager of CJIBQ Belleville.

The evening's entertainment was enlivened by Dick Curtis, a favorite on CTV's now-defunct Network program, and featured impressionists Rick Little, an amazing acrobatic act and dancer Geri Drier. This young lady put Mesr. Jamieson, Feeney, Dallin and Logue through their paces, dancing with each individually and then leading them in a kick chorus. Music, during dinner and accompanying the performers, was by Ellis McSorley and his orchestra.

P.S. from ass't. ed. — thank you very much CFCT, for the gorgeous orchid.

TO THOSE WHO PHONED for ass't. ed. after 5:30 last Thursday and were told she was going to the dogs, an explanation. She was off to a press reception held by CTV to introduce the stars of its new fall program, The Littles Hobos — the stars being four of the handsomest German Shepherd dogs, this side of Champion Rocket of Cara Mia.

And intelligent? Ass't. ed. isn’t competing in any IQ tests with them. Readers who know the CAB convention and the do-it-yourself hangover kits known as hospitality suites may think German Shepherd stories are one past pink elephant stories, but truly, two of these dogs understand over 4,000 words in three languages — German, of course, English and French. The other two dogs are youngsters, still studying their Harvard five foot shell.

The dogs' trainer, Chuck Eisenmann, a former pro baseball player here and now a Californian, put them through a few simple paces, asking them in German to shut a particular door or in French to turn off a particular light. Sceptics could pass this off as obedience training, or tricks performed on a key word.

But these are thinking-type dogs. Eisenmann asked one (and this is as verbatim as ass't. ed.'s shorthand can be) “would you procure for me something that aids a person’s vision?” And the dog went to Doug MacKinnon of CTV’s sales department and gently removed his horn-rimmed glasses.

Eisenmann asked a dog to pick up a package of matches and put them in an a-2-h-t-a-y (spelled out) and the dog did. A trick which impressed the men in the spell-bound group even more was the dog’s immediate compliance with the request to “bring me a b-l-o-n-d-e-d”. In all seriousness, one reporter asked, “do they read?” and the trainer replied, in all seriousness, that dogs’ vision differed from human’s and type size presented an obstacle.

The TV series in which the dogs will appear, as one dog (they are identically marked), will be filmed across Canada and wherever the “littles hobo” might roam and will employ a Canadian crew and Canadian actors and actresses. If the dogs take a fancy to them, perhaps they’ll give cast members a game of chess now and then during breaks.

As ass’t. ed. sat, she asked Eisenmann if he’d ask her favorite dog to kiss her goodbye. Without repeating the phrase, she asked if the dog “would like to do as the lady wishes?” London obliged, moistly, and the lady swooned.

A SALE HAS BEEN MADE

No need to sell this customer on the desirable qualities of the drugs and toiletries she has just purchased. She was pre-sold by CFPL-TV.

Latest statistics* show that residents of London and Western Ontario spend more than 25 million dollars a year for drugs and toiletries. More than one billion dollars is spent on all retail sales. How big is your share? CFPL-TV will help you sell drugs and toiletries (or anything else) in Western Ontario.

Remember too, that CFPL-TV covers Canada’s Number One Test Market.

No other major market in Canada is so dominated by one television station.

Call your All-Canada man or contact CFPL-TV, London, Canada.

*Sales Management.

May 9th, 1963.
**Mystery Medium**

**SPONSOR FILMS FOR TV, PR AND TRAINING**

AN AGENCY MAN commented recently to Graeme Fraser, vice-president of Crawley Films Ltd., "To me, the motion picture is sort of a mystery medium."

At the Advertising and Sales Club of Toronto's April 23 meeting, and also at Ad Club meetings in Montreal, Ottawa and Winnipeg within the last month or two, Fraser "rendered the veil of mystery."

In the last decade, he said, the number of companies producing films in Canada has tripled, the dollar volume has grown by an amazing 600%, the lab work has tripled, and now nearly every TV commercial designed for Canadian audiences is made in Canada by Canadians, nearly every sponsored film designed for Canadian audiences is made in Canada by Canadians.

"In fact," he added, "the celluloid balance of trade is beginning to turn a little. Our own company found the other day that over the past five years a full fifth of our gross revenue came to us in U.S. or other foreign currency.

"Canadians now turn out almost twice as many new motion pictures as new books," he said. "And this 500 years after the invention of the printing press and only sixty years after the invention of the talking picture."

These impressive totals, he said, involved entertainment productions for theatres and television too, but interesting trends were being seen in TV filmed commercials and business films.

**2 TRENDS IN COMMERCIALS**

In commercials Fraser cited two trends: one, to realistic, documentary treatments of real life situations, and one to cartoon animation which, he said, could often be turned out at half the cost of good live action by using principles of simple, streamlined animation as pioneered by The Flintstones television program.

"In the business film field one new trend is that many more films are coming to us through advertising agencies, mainly marketing films but some public relations films too. Producing welcome this trend because the motion picture is then solidly integrated into the client's overall marketing program," he said.

Fraser touched briefly on films made for highly specialized audiences, like Alcan's Put This in Your Pipe, designed to sell aluminum for cross-country pipelines; The Canadian Forty-Four, produced to sell aircraft to carry very large loads over very long distances.

But the majority of sponsors, he said, are interested in reaching the broad general audience and to this end, "sustaining television can be a mighty answer."

**LOW COST PER HEAD**

"Because of the way TV gobbles up programming, and because of the BBM's famous Canadian content ruling, the average station in Canada, public and private, French and English, plans to use an hour and a half of sponsored films each week. This is 75 hours per year, the equivalent of 150 half-hour shows. They would use more if they could get them. And because the audience is so vast, the cost per head drops to less than the cost of a postage stamp, for a quarter or half-hour of attention of your affairs."

Examples of this cost per head, lowered through free time showings on TV, included the Ontario Hospital Commission's A Simple Detail which had 25 telecasts in its first two years and, with group showings, reached 1,800,000 people at a cost of 2¢ per person for 27 minutes of attention; Salada Foods Ltd.'s 14-minute promotional film, Tia, which has been seen by some two million people at 17¢ per head; and the Manitoba Government's 14-minute tourist promotion film, Big Country, from which has had 240 telecasts in the U.S. alone and, overall, is down to 1/6 of 1¢ per head and distribution is still going strong.

**SIX FILM PLUSES**

Forecasting that close to 1000 sponsored films will be produced in Canada this year, by big corporations and small companies, trade associations and welfare groups, professions and governments, Fraser listed the six advantages of the business film that will attract these sponsors:

1. Guaranteed Readership — virtually no one walks out on a good motion picture;
2. Impact — the combination of sight, sound, motion, color and drama;
3. Long Life Span — the average film has an active life of five years, though many are good for ten, even twenty years;
4. Versatility — the technical advantages of animation, the telescoping of time and place, the ability to take a million viewers on a plane trip and create the motion picture, to launch a product and bring people to your community, to make a million people laugh and cry at the same time, whatever your message is, whatever do you want to convey it? What should viewers do, or feel, about it? Is the film the best medium to accomplish this purpose? Is now the right time to make it?"

"Concrete answers to these questions can save a great deal of wasted effort," he warned.

If the concrete answers lead to production of a film, he outlined several sources of distribution.

Some sponsors distribute through their own film libraries, others put their films in the hands of commercial distribution companies who handle the entire production for a modest fee.

The National Film Board distributes many sponsored films.

Over 600 community film libraries and film clubs across the country are eager for new informational films.

The Canadian Film Institute handles such productions.

Schools use educational sponsored films extensively.

For the client interested in export, every Trade Commissioner abroad is equipped to show such films.

"Truly," Fraser said, "the owner of a good Canadian business film never had it so good. This is a visual age in which we live and work and bring up our children. The man who wants to sell, at home or abroad — the man who wants to build an image — to influence the thinking of millions of Canadians — cannot neglect consideration of the tremendous power and impact of the moving picture."

"Good training films are increasing productivity in Canada right now, good marketing films are selling goods and services in Canada right now, and good P.R. films, with television, are creating whole new concepts of certain companies and products in Canada right now," Fraser wound up.
MAMMOTH CAMERA DWARFS 200-POUND BROADCASTER

DWARFED BY THIS giant model of Kodak's Hawkeye camera, Ward Cornell introduced Esso's "special franchise dealer program" on the Imperial Oil hockey broadcast commercials on the CBC-TV network.

Construction of the mammoth camera, at a scale of two feet to one inch, was handled by CFTO-TV Toronto's staging services department for MacLaren Advertising Co. Ltd., Imperial Oil's agency. Under the supervision of MacLaren's creative director Alexander Ness and supervising producer Russell Moore, the assignment was carried out by CFTO-TV's designer, Geoff Holmes, and supervisor of staging services, David McCurdy.

The project was completed in 72 hours. The camera is 12 6" high, 13" long, 3" wide, and it weighs three-quarters of a ton. The finish on the camera was the biggest challenge and it was met with plastic paint, texturized paint and flat black, to a texture finish scale of 25 to 1.

The huge camera is actually equipped for practical operation with electric motors to turn the spools inside. It has a practical winder and fold mechanism, all built to scale. But how are you fixed for 192 millimeter film?

CBC SUBMITS FOUR FOR INTERNATIONAL AWARDS

THE NEW INTERNATIONAL Award and five special citations in the international category of the annual Emmy Awards have attracted four submissions from CBC-TV. The Corporation's entries are: The Offshore Island and Stravinsky at Eighty, both 90-minute programs from the Festival series; Kim, a drama from the Quest series; and Mort d'un Commis-Voyageur, a translation of Miller's "Death of a Salesman", a CBC-TV French network production.

The awards, sponsored by the Academy of Television Arts and Sciences in the U.S., will be presented on a special NBC-TV program from New York, Hollywood and Washington on Sunday, May 26.

I DON'T DRAW - - I THINK

"ANY RESEMBLANCE between art and art direction is purely coincidental," said Robert Pliskin, vice-president in charge of art, Benton & Bowles Inc., New York, at the ACA convention last week. "Yet agencies still hire art directors for their drawing, painting and lettering skills.

"The execution of an idea can never be as important as the idea itself. The good art directors contribute on this higher concept level. They search, and weigh, and ponder, then to create.

"I learned to draw in art school, and even to design. But the really important things had to be learned elsewhere. It seems a pity that our art schools don't teach semantics, the very basis for problem solving; poetry, because metaphor is the key to graphic illustration; psychology, because we influence people if we don't know how they think; photography, because the illiterates of the future are those who can't photograph; research and sociology; and even business administration.

"Pliskin's own title for his talk, "The Erasable Art Director (A Do-It-Yourself Kit)" set the scene for a very amusing session, which he opened with the confession "Art directing is the best racket in the world.

"No talent or previous art training is required. In fact, art training can be a burden." But, he warned, "You can't get by without any ability. You need native intelligence, a bit of shrewdness, a fine sense of business, and a little showmanship.

"Also, he said, you need a few key phrases. Two of his most useful, which have kept him out of trouble for years, were revealed as "I don't draw, we have illustrators for that," to be said with indignation, and "the copywriter is a graphic illiterate," to be used to shift any and every blame to the copywriter.

"I'm not against art and crafts-manship. Indeed, though these are secondary, they are still important to an art director because it takes a very great idea to survive a poor or muddy execution. But execution should be recognized for what it is, a lower level of invention than the idea," he said.

"If the art director doesn't draw, doesn't really function as an artist, what does he do?"

"He tries to make every ad that he works on the best ad in the magazine or on the TV screen."

"He tries to send the message right straight to the pocketbook of the consumer.

"He tries to make complex messages simple.

"He tries to make one picture equal to a thousand words, and believe me, very few pictures are used.

"He tries to exhibit the obvious in an unexpected and terrifying light."

This last point, in particular, was demonstrated as Pliskin took one photograph and, via slide, showed how cutting and pasting, a change here and there, could give it a dozen faces, without using "art."

"Perhaps the word 'art' is the culprit," he said. "Perhaps we should call ourselves Visual Directors. The A.D. Club would then be called the V.D. Club. That would drive some of the longhairs away!"
DEATH CLAIMS ACA PIONEER

ONLY A FEW DAYS BEFORE the opening of the 48th Annual Convention of the Association of Canadian Advertisers, Athol McQuarrie, who, as ACA general manager for fourteen years, organized and ran the conventions, died in Wellesley Hospital, Toronto after a short illness. He was 74.

Athol McQuarrie, as executive head of the association, saw it grow in membership and influence. Athol McQuarrie, as a man, saw his own circle of friends ripen and grow with each new member.

Writing about him at the time of his retirement, which took place in December 1955, Burton Lewis, editor of Canadian Markets said:

"Over the years, it is probable that 'usefulness' was the key word in Mr. McQuarrie's program. 'Usefulness' among other things, meant getting more members for ACA. More members meant more strength for ACA, and the ability to add still further to its usefulness."

Ernie Legate, who has been ACA's general manager since January 1957, said:

"Athol McQuarrie helped greatly to develop ACA into the strong force it is today. He was among the pioneers who worked intensely to give advertising the status it now enjoys."

Phil McGinnis, president of ACA and Advertising Manager of the Bell Telephone Company of Canada, Toronto, referred to him as a "stalwart in the early days of ACA."

"I knew him when he was our general manager, and I was a new member coming to our annual conventions from Montreal," he said: "I remember the warmth of the welcome he always gave out to members. I also remember him for the thoroughness with which he kept members from out of Toronto informed. He instituted various systems of keeping his membership aware of what was going on, and many of the bulletins and news letters he inaugurated are going out to members to this day."

In the early days of The Broadcaster, I found him a constant friend on whom I could always try out an idea. His knowledge of printing - he often said proudly he started out as a printer's devil - his familiarity with every phase of advertising, and perhaps more than anything else, his fondness for and understanding of people made him an invaluable counsellor, always eager to listen and willing to impart.

Athol McQuarrie leaves his wife, Fern; a daughter Margaret (Mrs. J. Crook); and a son, Donald, with MacLaren Advertising Co. Ltd. He was buried privately, April 23. Instead of flowers, donations were accepted for the Heart Foundation.
Today's Admen — Tomorrow's Prexies

RALPH E. SEWELL, described as "one of our boys who made it", gave Monday's ACA luncheon guests his reasons for believing that advertising has not only earned its spurs as a management tool in moving goods and services efficiently.

"I feel that, in the process of its evolution and its spreading of skills, modern advertising people, advertising has been providing for the business community the greatest wealth, the best equipped, best fitted and most broadly-conditioned pool of potential candidates for general management," said Mr. Sewell, president, Coca-Cola, Ltd.

"In sound modern marketing practice, the advertising manager who skillfully applies himself can hold in his hands the key to conceptual skills to most effectively communicate with consumers. It is no longer a simple function. It is not one that others can as effectively command or direct without experience..."

The advertising man today, Mr. Sewell stated, enjoys exposure to the entire business operation more than any other department head...more penetrating, more preparatory for the general management function. "We are past the day when it was thought to be the rule that one must come up through sales," he said, "and I need but cite a few of the scores of men who have advanced to top management...even the presidency. By Phener, Gib Clarke, Sandy Sanderson and Ernie Gater. And let us go on...Muriel McCullum...Bob Day...The opportunity is there, the time is right."

Want a Job? Want a Man? Equipment for Sale? Try a SMALL AD in Canadian Broadcaster

BOB OLIVER NEXT ACA PRES

companies who buy 7.5 per cent of the estimated $500,000,000 expenditure on national advertising in Canada each year.


New directors are: Leslie C. George, manager, consumer relations department, International Harvester Company of Canada, Limited; Miss Muriel McCullum, executive vice-president, Bulova Watch Company Limited; and Yves J. Menard, vice-president and general manager, Consumer Products Division, Johnson & Johnson Limited.

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Canadian Broadcaster

219 Bay St., Toronto

10,000 watts

YOCM, CKCM, CHCM

10,000 watts

1,000 watts

"BEST BUY IN Eastern Canada"

'ask the all Canada man

May 9th, 1963

27
BOOMING "now hear me good" to emphasize his points, a New York analytical consultant on TV commercials, Harry Wayne McMahan, addressed the ACA convention May 1 on "TV Advertising Today". Those who did hear him good left the crowded convention hall with pointers not only on TV advertising today, but also tomorrow.

"There's an accelerating trend to shorter commercials in the U.S. " said McMahan, with twice as many 20- and 30-second commercials on TV screens today than there were a year and a half ago. Most research shows, in general, that a 30-second, or even a 20, has 60% to 65% the efficiency of a one-minute spot, he said, and special creativity can increase that to 100%.

Quoting Schwerin research, he said surveys of the shorter commercials showed 71% recall on sales points, 92% brand name recall. Positioning doesn't matter, whether first or second of two 30s, he added, nor does product compatibility, with such products as Dristan and Saniflush being paired.

The classic success story of TV advertising, that of Alberto-Culver, typifies another of McMahan's points, in that it produces up to ten commercials to get one on the air. "Three major advertisers have discovered you have to produce more commercials than you are going to use," he said. You can't really pre-test a commercial from a raw storyboard, he explained, because different producers will interpret it differently.

The three advertisers he mentioned select the best possible approaches, take each one through to a finished commercial, then apply research and judgment to select the most effective and reject the others.

"How many of you have the guts to produce them and put them on the shelf?" he challenged the audience.

He challenged a segment of the audience on the subject of shorter commercials, too. "Creative people are lighting it all the way," he said, and told of a leading ad agency which asked him to show an hour of 30-second commercials to its creative staff, to show them what could be done creatively in that time.

"It's one of the best disciplines in the business," he said, a three-part discipline in which you must: (1) work harder on visual graphics; (2) relate your opening interest to the product story right away, and (3) stay with one primary claim.

Illustrating the effectiveness of 30-second commercials, he showed two:

The first, for Armour & Co's canned meats, showed the problem (busy with the children and the housework, husband home and hungry and solution (reaching for the product) in the first eight seconds, followed by a recipe and appetizing shots of the dinner. The second, for Armour's Dial soap, which is number one in the market, incorporated party scene, jingle, blackboard demonstration and wrap-up in 30 seconds.

"What more could you say in a minute?" McMahan commented.

Six hundred commercials are beamed at the average family every week now, an increase of one hundred a week over the past year, and it's getting tougher to break through and reach the audience.

"There's a very important new trend to strong name identification, handled with an adroit approach," he said, and illustrated it with an animated cartoon commercial for a fruit drink, Hawaiian Punch. The strong name identification came with one character asking the other, "Would you like a Hawaiian Punch?" and then giving him one, pow, in the kisser.

Other trends mentioned by McMahan were one by multi-product advertisers to extoll the merits of the individual product rather than the overall quality of the line, and one to increased emphasis on sound and greater use of music.

To demonstrate the use of music with a tempo technique, matching the picture and the beat of the music, McMahan showed several commercials, one of them for Xerox in which a monkey swung through the office and operated a copying machine, his actions punctuated by music.

This commercial, he said, also illustrated the success with which TV can reach a specific and limited audience. Xerox ran a series of commercials in a lighter vein on the news and documentary show, CBS Reports, to reach business executives. At the end of the year, research in 31 top office equipment cities in the U.S. showed that the program reached more $10,000-plus executives at a lower cost than the company's print advertising in Time and Business Week. In Texas, the print campaign drew 17 inquiries over several months while 100 inquiries followed the first TV program.
A weary Webster leaves prison after a harrowing night. Webster has gained national recognition for his bold reporting on CKNW.

Prison unrest smouldered, then burst behind the high stone walls of B.C. Penitentiary on the evening of April 19th. An urgent call went out from the Prison Warden for CKNW’s Jack Webster. A guard was being held at knife-point after an attempted prison break. Desperate prisoners demanded Webster as negotiator. For 14 long hours that saw the prison riot, Webster remained the lone link between officials and prisoners. Outside, hundreds of helmeted police and armed soldiers stood by. At home, listeners followed the tense story. Then at 11:10 a.m., the guard was freed . . . the last prisoner taken and Webster’s night of terror was over. Said Warden Hall . . . “Webster, a courageous radio reporter, lived up to his reputation today — we’re all indebted.”

CKNW is proud of Jack Webster for his fearless action . . . and of the entire news team for its continued leadership in Vancouver news coverage.

For 14 hours, Webster made trip after trip to the prisoners’ bastion in an effort to gain the guard’s release.

Webster broadcast exclusive interviews with prisoners, fed constant reports to other CKNW newsmen and later held press conference for all news media.

Webster accompanies prisoners to airport for transfer to Quebec prison as part of deal to gain freedom for guard.

A LINK BETWEEN LIFE AND DEATH

CKNW’s Jack Webster

one of Canada’s great news stations!
CUTS & SPLICES

A MILLION DOLLARS' worth of video tape production equipment is now controlled by a new company, VTR Productions Ltd., pooling the resources of York Television Ltd. (a Robert Lawrence affiliate) and Meridian Films Ltd.

President of the new company is John Ross, president of Robert Lawrence Productions (Canada) Ltd. David Breidendorf and Harry Mandell of TVA, a Taylor Associates, owners of Meridian, are officers of the new company. General manager is W. Jim Langston, vice-president of York. RLP's Peter Elliott will be responsible for video tape commercials and Meridian's John Winter will head up sales, tape-to-film transfer, programming and development. Under the heading of development, Winter will go after U.S. business.

VTR Productions' facilities include four Ampex video tape recorders, three with 8/5", 6/3/4" image orthicon TV cameras; three 3" image orthicon TV cameras; two high definition tape-to-film transfer units, one electronic recorder; two fully-equipped video tape recording mobile studios.

Meridian's equipment is being moved to Robert Lawrence headquarters on Yorkville, and Meridian's studios will be used with the mobile units.

With a staff of some 25 people VTR Productions Ltd. will handle TV commercials and programs and other industrial audio-visual communications. Sales will be via Robert Lawrence Productions (Canada) Ltd.

PRODUCTION IS SCHEDULED to begin this month on a new television series to be produced entirely in Canada by Storer Programs Inc., the programming arm of the Storer group of radio and TV stations in the U.S. Titled The Littlest Hobo, the series is in CTV's full schedule, a prime factor in its being produced in Canada, and Storer will distribute the show in the U.S., England and Australia.

Star of the show is a German shepherd dog, London, who understands 4,000 words and commands to English, French and German, according to his trainer. In the series, the dog wanders from town to town, getting involved in the problems and conflicts of his human friends.

Producers of the series are brothers Dorrell and Stewart McGowan, who produced the feature-length motion picture of the same title and also such TV series as Sky King and Death Valley Days. It is hoped that certain Hobo episodes will be used as pilot films for other series and if they are successful they, too, will be produced in Canada. The pilot of Hobo was filmed here last fall.

GIL CHRISTY PRODUCTIONS Ltd. has just completed its first full color-scale and-sound film production, a 25-minute promotion film for travelogue shot on the island of Grenada. The company is really just TV announcer-personality Christy who assembles a freelance unit to match the production. The operation has grown from his summer visits to Europe, during which he does interviews and feature material for such CBC television shows as Seven-O-One - last year he did seven shows in four countries in eleven days.

The film on Grenada was made for a Canadian land development firm, Levera Beach Developments Ltd., for showing to groups interested in investing in development on the island and/or living there. It explores the island, concentrating on the development area, and includes nine or ten minute segment on carnival time, during the filming of which Christy learned that the most sought-after musical instrument there is a 1938 Chevrolet brake drum.

Christy produced and directed the film and also did the sound, with a portable tape recorder. Associate producer and narrator was Keith Sandy, with script by Brian Swarbrick and photography by D. J. McMillan. Tentatively next on the schedule is a 45-minute industrial film.

WHAT'S WITH THE USERS OF reversal film processing? Ron Laidlaw, news director of CFPL-TV London, who conducted his own survey into the subject (Broadcasters, Cutters and Ductwork) still doesn't know. In reply to 125 questionnaires sent to TV stations and film laboratories across Canada, he received only 14 completed questionnaires and 11 letters.

Almost every reply indicated an interest in more information, more standardization and some help with the problems. But what about all those who didn't reply? Are they completely satisfied with their use of reversal film, or are they too busy with their problems with it to take time to answer the questionnaire?

Of those who did reply, eight said they were not 100% happy with their results using reversal film, while three indicated complete satisfaction. Sixteen of those who contacted Laidlaw would like to see a symposium on the subject. Some would like it combined with a trade show.

A letter from CBC said it would back any project to improve and standardize any motion picture film technique. NFB indicated it would offer advice and help, though it does not have much to do with reversal film.

"I don't know where we go from here," admits Laidlaw. "I'd like to toss the ball but I don't know where to toss it. In any case, stations, labs and individuals who replied to this survey will be kept on the mailing list for future developments."

Those who responded to the survey were sent copies of the results, and for those who like to start a second wave of replies, or get a copy of the results, Laidlaw's address is: CFPL-TV, Box 2880, London.

His last word to those interested in improving the situation is "The squeaking wheel gets the grease. Talk to your suppliers, technical representatives, other broadcasters, other labs, other members, and as you get ideas funnel them to me."
CJPM-TV
CHANNEL 6
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GAIN 17.8—VSWR 1.05 (OR BETTER) FOR 10 MCS. BAND-WIDTH—COVERAGE EXTRAORDINARY.

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Technical Products
1001 Lenoir St., Montreal 30, Quebec
It takes a representative with manpower, experience and coverage to sell Canadian television and radio time to U.S. advertisers. That's Adam Young Inc. for tv and Young Canadian Ltd. for radio.

Manpower/22 salesmen from coast to coast.

Experience/all together over 100 years in Canadian time selling. Coverage/not only in New York.

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