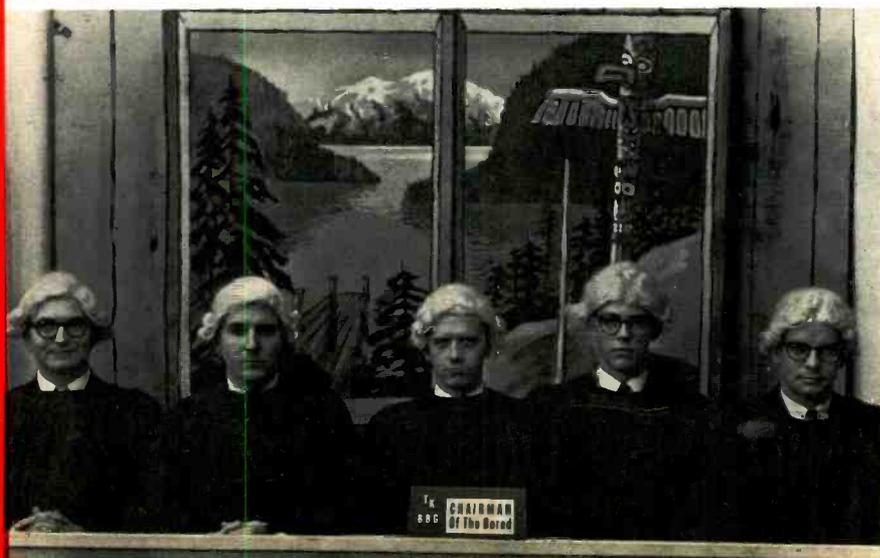


Now in our twenty-third year of reaching people who reach people



Heralding the opening of CJAD Montreal's 50 Kilowatt transmitter earlier this month, the station presented its "Show of Shows" starting a firmament full of predominantly Canadian stars. In the top picture, Lorne Green introduces children from the Province of Quebec Society for Crippled Children for whose benefit the show was staged.

Thirty years of network broadcasting will be celebrated on "Don Messer's Jubilee" on the CBC-TV network shortly. Back in '34 the first radio shows featured (left to right in the second picture) Messer, Duke Nielsen, Ned Landry, announcer George Cromwell and Charlie Chamberlain. Nielsen and Chamberlain are still with the show, while Landry is now internationally known for his country-style fiddling and Cromwell is now general manager of CHSJ and CHSJ-TV Saint John.

Tawana, a tame cheetah, takes a quick look at the script for his first appearance on KVOStV, Vancouver-Bellingham. In the second picture are (from the left) Tawana's owner, Canadian naturalist Al Oeming, appearing in Vancouver on a wild life conservation lecture tour, and Gordon Reid, president of KVOStV (BC) Ltd. Always accompanied on his trips by Tawana, Al Oeming is noted for his work with wild animals and for his Alberta game farm.

To familiarize the agencies and advertisers with CKTK, Kitimat, B.C., now simulcasting with CFTK, Terrace, clients who book "good quality" commercials have their campaigns doubled free of charge. Commercials are assessed by the stations' own "BBG", pictured in the lower picture, from the left: Ron Paulsen, Terrace Sales Representative; John Ford, Sales Manager; Wayne Seabrook, Assistant Manager; Al Parfitt, Production Manager; Rick Walton, Kitimat Sales Rep.

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Stuart Craig,  
Vice-President & Operations Manager

Humphrey Davies,  
Chief Engineer

John B. Craig,  
President and General Manager

Doug Allen,  
RAC Victor

## FM Comes to Brandon Manitoba

John B. Craig, President and General Manager of CKX AM-FM-TV, signs on the dotted line for new FM facilities including an RCA Victor BTF-10-C Transmitter. Station commenced broadcasting in January of this year with 12 hours a day of separate programming, and reports from all over the area are enthusiastic about this new service. Grandfather station CKX-AM commenced broadcasting in December

of 1928 and father station CKX-TV went on the air in January 1955.

Other Canadian stations currently using recently delivered RCA Victor FM Transmitters are CFPL-FM • CKFM-FM • CHLT-FM • CHOM-FM • CJBR-FM • CJOB-FM • CFMW-FM • CJFM-FM • CKPR-FM • CHFM-FM • CKLW-FM • CBU-FM • CKGM-FM • CJMS-FM • CHML-FM • CHFI-FM and CJIC-FM.



**RCA VICTOR COMPANY, LTD.**

Technical Products,  
1001 Lenoir St., Montreal 30, Quebec.

T H E M O S T T R U S T E D N A M E I N E L E C T R O N I C S

# SIGHT & SOUND

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

NEW ADVERTISING/PUBLIC relations agency has been formed by William Freedman, a 20-year man in business communications, formerly PR and advertising copy director with Chris Yanoff Ltd. for several years. Unique aspect, says Freedman, is that he didn't "swipe" a single account from the Yanoff house.

In the early stages, Freedman will be the only full-time staffer of William Freedman Associates Ltd., with un-named principals devoting much of their time to the enterprise. CAB and PPA franchises have been applied for, and accounts will be named shortly.

Office is at 480 Lawrence Avenue West, telephone RUssell 7-9313.

FOUR EXECUTIVES OF Cockfield, Brown & Co. Ltd. were elected vice-presidents and directors of the agency at the company's recent annual meeting — J. Ross MacRae, head of the broadcast department, John L. Watson, head of the creative services department, both of Toronto; and R. G. Bartlett and E. C. Morris, senior account supervisors in the Montreal office.

Two new media supervisors in the agency's Toronto office are Sheldon Lodge and Tim Foster. Lodge was formerly a radio sales representative with Paul Mulvihill & Co. Ltd., Montreal for three and a half years, and prior to that was three years as media director with McCann-Erickson (Canada) Ltd. in Montreal. Foster moved from six months as TV producer with Academy TV Productions and previously was six years with Procter & Gamble Co. of Canada Ltd. as a media supervisor and in TV commercials production.

THREE NEW VICE-PRESIDENTS have been appointed by MacLaren Advertising Co. Ltd.: Robert McAlear, manager of the creative department; John Milne, director of research, who joined the agency in 1955; and John Reynolds, account supervisor, who has been with MacLaren since 1959.

On the Imperial Oil account, David Rae has been promoted from account executive to account supervisor, succeeding H. M. 'Bud' Turner Jr., who is taking on additional management responsibilities.

McCANN-ERICKSON(CANADA) Ltd. has announced the appointment of three new vice-presidents: Harry K. Hutchins, account director in the Toronto office, who has been with the agency for seven years; David Jones, a management service director, who joined McCann-Erickson in 1958; and B. Griff Thompson, director of research, who has been with the agency four years.

NEW VICE-PRESIDENT AT Spitzer, Mills & Bates Ltd. is Bruce T. Currie, who has joined the agency as a group supervisor, from McCann-Erickson (Canada) Ltd., where he was a senior account executive.

Kenneth E. Burt has joined SM&B as senior account supervisor on the Nestlé (Canada) Ltd. account, from McKim Advertising Ltd., where he was an account supervisor.

RE-ORGANIZATION AND EXPANSION of the media department at McConnell, Eastman Co. Ltd. sees no overall director of media, but responsibility split between a media manager, planning and a media manager, purchasing. Latter is Mrs. O. J. Reynolds, formerly media manager, who has been with the agency four and a half years.

New media manager, planning, is Dan Dailleboust, research manager for Thomson Newspapers Ltd. for the past two and a half years, and prior to that media manager for the House of Seagram for six years.

Recent newcomers also include Ed Nodwell, account supervisor on General Foods Ltd., formerly marketing director of the Edward Dalton division of Mead Johnson of Canada Ltd., Grant Beaver, account executive on the General Foods account, previously a product manager with Colgate-Palmolive Ltd.; and Mrs. Dorothy Hoffman, cumograph supervisor, who moved over from a year and a half as media research supervisor at Ronalds-Reynolds & Co.

NEW MEDIA SUPERVISOR on the Jell-O account at McKim Advertising Ltd. is Mrs. Jean Kennedy, formerly media supervisor with Cockfield, Brown & Co. Ltd.

Recent addition to the research

department at McKim is Miss Eve Zaremba, supervisor of consumer research and information services, who was formerly with Recon Research Consultants.

OFF TO A SYLVAN SETTING, Heggie Advertising Co. Ltd. has moved to new headquarters overlooking Wilket Creek Park in Don Mills, at 1129 Leslie Street. The new offices occupy about 7,000 square feet in an ultra-modern building with floor-to-ceiling windows.

New telephone number is 445-1101.

ROTHMANS OF PALL MALL have made CKWW Windsor the twelfth station on their coast-to-coast network of radio stations carrying *Music Till Dawn* from midnight to six ayem seven days a week for Craven A cigarettes.

NBC TELEVISION has purchased ten programs from CBC-TV's half-hour variety series, *Parade*, for showing on the U.S. network this summer. The programs selected by NBC all feature American artists as headliners and range from July 1961 to February '64. The series was devised by CBC-TV producer Norman Sedawie as a summer replacement in 1960 and he is still executive producer.

*The Open Grave*, the controversial CBC-TV program depicting a modern day version of the resurrection, which caused debate in Parliament and protests from religious leaders before it was shown — and plaudits after — was sold to the BBC and shown in Britain on Whitsunday, May 17.

THE TELEVISION BUREAU OF Advertising has announced that spot and network television expenditures in January this year showed an increase of over \$1,000,000 over the same month last year. Categories showing substantial increases were automotive, breweries, drugs and toilet goods, food products, public utilities, and travel and hotels.

NEW SALES REPRESENTATIVE of the CTV Television Network is Bruce Crickmore, formerly assistant

general manager with *Canadian High News*. His 18 years experience in sales and marketing positions with Advisory Sales of Canada and Canadian Car and Bus Advertising.

THE CBC HAS APPOINTED Donald Bennett to the newly-created post of director of program policy, to be responsible for developing programming policies and standards for the CBC radio and television networks. Bennett joined the Corporation in 1951 and has worked in public affairs in Montreal, Toronto and Ottawa, was the CBC representative in London, England from 1957 to 1960, and since then has been executive assistant to the general manager, network broadcasting, in Ottawa.

CFMW-FM WINNIPEG HAS appointed the FM division of Hardy Radio & TV Ltd. as its sales representatives, effective June 1. The station was formerly repped by Radio Representatives Ltd.

ADDITION TO THE SALES STAFF of the radio division of Stovin-Byles Ltd. Montreal office is Len Bramson, formerly vice-president and senior account man with Schneider, Cardon Ltd., where he had been for eight years. He has also done some broadcast sports commentary in Montreal.

## Announcers Wanted

We require:-

A dee-jay for varied daytime shift including phone shows.

A newsman to gather, write and read in a three man newsroom operation.

These men must be experienced.

Send tape to:

DON LeBLANC,  
Radio Station CJOY,  
Guelph, Ontario.

Get your western cash with

## BIG

WESTERN RADIO

## CJDV THE RODEO STATION

DRUMHELLER, ALBERTA

CALL

## Radio & Television Sales Inc.

TORONTO MONTREAL

OUR CAMERAS WHERE PEOPLE WANT THEM...

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



**CFCM-TV \* CKMI-TV**  
Télévision de Québec (Canada) Ltée.

**Media Mix**

**Combine spots and billboards  
in Coke campaign**



IT WAS HANDS ACROSS THE media barrier as (left) CKEY sales representative Pat Hurley and (right) Sandy McKague of E.L. Ruddy Co. shook hands on the success of the Sprite promotion combining radio and billboards. Also on this inspection tour of the billboards were Coca-Cola Ltd.'s sales promotion manager Norm Bracegirdle (second from left) and Gary Cooper, Sprite a.e. at McCann-Erickson.

THOSE ARCH RIVALS, billboard and radio, co-operated so successfully on a cross-promotion campaign in Toronto recently that billboard-radio togetherness may spread across the country in a national promotion campaign for Coca-Cola Limited's Sprite.

The four-week campaign in Toronto combined 45 spots a week on CKEY and 44 E. L. Ruddy Co. Ltd. billboards, with the first week on radio and four of the billboards devoted to pre-promoting the "Spot the Billboards" contest. Forty Sprite billboards in Metro were "sniped" with a large number and "listen to CKEY Radio 59" in the upper right corner.

The following three weeks, CKEY announced a billboard number once each hour from 9 am to 6 pm, and the first listener to phone in and match the number to the correct location of the billboard won a free 24-bottle case of Sprite. In addition, if the winner had Sprite in the house a bonus prize of Sabre slims and a Columbia record was awarded.

"It was a tremendous success," says Gary Cooper, Sprite account executive at McCann-Erickson (Canada) Ltd. "More prizes were won than we had originally budgeted for" — one case in which the company was delighted to go over the budget.

The number of winners with the product in the home jumped by over 50% in the second week of the contest, and one day eight out of nine callers had Sprite on hand, reported Pat Hurley, CKEY's sales representative.

"This is the first time this sort of thing has been done, to my knowledge," says Sandy McKague, manager of sales administration for E. L. Ruddy, Canada's largest outdoor company. But Cooper intimates that it won't be the last.

"It's an excellent three-way promotion," he says. The client, of course, reaps the interest created by both radio and billboard, but radio and billboard also benefit, with each getting promotion in the other medium.

**TV SET SALES SOAR**

PORTABLE TV SET SALES were up a whopping 50.9 per cent in the first quarter of 1964 over the same period in '63, reports the Electronic Industries Association of Canada. Total television set sales to dealers were up 13.7 per cent in the first quarter, at 106,742 sets. March sales were up 16.8 per cent over the same month last year.

Drive courteously. Don't insist on your rites.

**"ACTION STATIONS!"** **CFCN**  
**RADIO-TV CALGARY**



# BROADCASTER

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## Editorial

# Unfair to gin 'n' tonic

One of the most interesting —and we thought amusing — stories to come out of last month's ACA convention was the one about the motivational research man who turned his guns on an audience of advertising wheels and had them up the Don River without a paddle.

We are referring to the presentation of Dr. Bernard Hymovitch, president, Marketing Research Centre, Montreal, who asked his audience to tell him what percentage of the amount of gin consumed went into martinis. He was talking to a packed meeting and invited everyone to whisper their guesstimates to their neighbor.

This done, Dr. H. gave them the correct answer — four per cent. The ohs and ahs that greeted this information indicated that most of the people in the audience were astonished. We know of upwards of a dozen who guessed in the fifty per cent area, and obviously most of the people there were way off base.

Dr. Hymovitch's purpose in this little demonstration was to show these (obviously martini-drinking) experts-in-the-art-of-persuasion that their way may not be the public's way and that people who think 50 per cent of gin goes into martinis are certainly not one with the Collins and Gin 'n' Tonic-drinking masses.

We, in our nasty way, cannot help wondering how far-flung this state of affairs may be.

When an advertising man sits down to conjure up reasons calculated to make the public, or the section of the public he is aiming at, want to buy a product, what is his tactic? Does he approach the problem on the basis of universal psychology, with the knowledge that people buy cars and clothes to impress their neighbors, and so forth? Or is he really actuated by the reasons why he — an avant garde oddball if there ever was one — bought his Ferrari with the orange body and green top?

A clerk in a men's furnishing store was trying his hand as a buyer. The product was men's ties — or neckwear as they call them behind the counter. Having made his selections from the traveler's samples, he called in his boss to give the green light on his proposed purchase.

The boss looked them over for a few minutes without saying anything, and the young man, em-

barrassed by his silence, said: "Pretty nice, aren't they, sir?"

The boss nodded his head sagely, and said: "Yeh, Jim, I guess you'd be quite proud to walk up the street wearing any one of them, wouldn't you?"

"You bet", said the new buyer.

"That's just it", said his boss. "One of the first lessons I learned when I started was that if I bought three out of a hundred ties or other articles because I liked them myself, it was the limit, and, what is more, we would probably be stuck with them."



How about programming?

Who decides on the specific shows?

Is there a research-in-depth project which decides this is it? Or is it simply a fact that the wife of the sponsor, account executive or station manager just lo-oves organ music? Conversely, we once met an advertiser who refused to use broadcast advertising because he personally hated the programs!

There is a growing tendency for advertisers to hitch their wagons not to a program but rather to a time period for which indications are, there are the most listeners or viewers. But who actually chose the program which occupies the period?

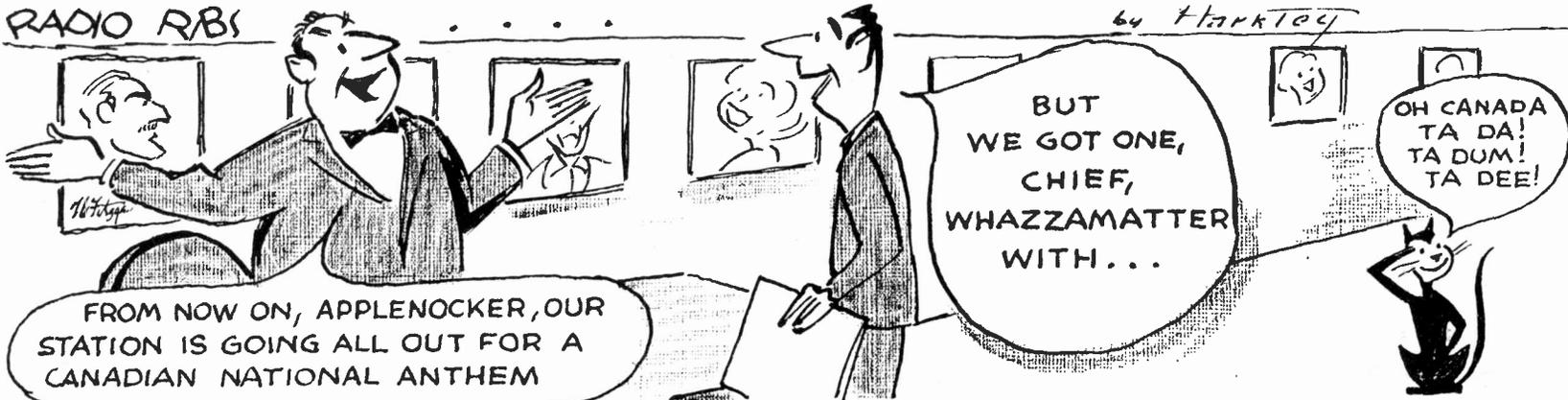
How many program managers are there who spend their leisure time at symphony concerts or serious theatre and excel in the production of rock 'n' roll programs.

Does the CBC producer of symphonic programs attend the symphonies for pleasure, or does the man who attends the symphonies for pleasure land the CBC job?



Finally, and to get back to where we came in, everyone can be wrong, and everyone may even include researchers. So will Dr. Bernard Hymovitch please tell us what system of higher mathematics or divine intuition enables him to deduce that four per cent of the gin consumed goes into martinis? Also how many advertising wheels attending his seance asked him (or themselves) this question?

## RADIO RB'S



## Board of Broadcast Governors

# April meet recommendations

AT ITS OTTAWA HEARINGS last month, the Board of Broadcast Governors extended its relaxation period for the Canadian content requirement for the summer months. Previously the Canadian summer quota of 45 per cent instead of the regular 55 per cent was allowed between June 21 and September 19. Now the board has lengthened the period to June 21 to September 30, inclusive.

Two of the three applications for new AM radio stations heard at this hearing were recommended for approval. These were:

**Calgary:** an application by Theodore S. Soskin on behalf of a company to be incorporated, for 10,000 watts DA-2 on 810 Kcs. The board felt the addition of another radio station in Calgary would add to the variety of programming in the area. The board made its recommendation for approval conditional on the new station living up to its programming commitments contained in its application, to operate as a "good music" station.

**Duncan, B. C.:** an application by William R. Jeffcot on behalf of a

company to be incorporated for 1,000 watts, DA-1, on 1500 kcs.

The third AM application, by Jean-Marie Duchaine, on behalf of a company to be incorporated for 1,000 watts day-time and 250 watts night-time, 1230 kcs., omni-directional antenna, at Dolbeau, Quebec, was recommended for denial.

### NEW FM APPLICATIONS

Two of the three applications for new FM stations were given an affirmative nod by the BBG. A third was recommended for denial.

The two recommended for approval were:

**Red Deer, Alta.:** an application by Gordon E. Spackman on behalf of a company to be incorporated for 1,330 watts ERP on 98.9 Mcs, omni-directional antenna, EHAAT 90 feet.

**Truro, N. S.:** an application by CKCL for 360 watts ERP on 100.9 Mcs., EHAAT undetermined.

The FM application recommended for denial was that of Tillsonburg Broadcasting Co. Ltd. for 1,135 watts ERP on 106.7 Mcs, omni-

directional antenna, EHAAT 127 feet.

### NEW TV STATIONS

The CBC won a recommendation for approval for a new TV station at Deer Lake, Newfoundland on Channel 12 with an effective radiated power of 246 watts (video), 123 watts (audio), directional antenna, EHAAT 425 feet.

### TV REBROADCASTING STATIONS

Four applications for TV rebroadcasting stations were heard and recommended for approval. These were:

**Ste. Rose du Dégele:** an application by CKRT-TV Ltée for a new French language rebroadcasting station to receive programs by off-the-air pickup from CKRT-TV, Rivière-du-Loup, and to retransmit them on Channel 2, 5 watts, directional.

**Fort Fraser, B. C.:** an application by CKPG Television Ltd. for a new TV rebroadcasting station, to receive programs by off-the-air pickup from CKPG-TV, Prince George, and to retransmit them on Channel 6, with a transmitter pedestal power of 5 watts, directional.

**Hixon, B. C.:** an application by CKPG Television Ltd. for a licence to establish a new TV rebroadcasting station to receive programs by off-the-air pickup from CKPG-TV and retransmit them on Channel 10, with a transmitter pedestal power of 5 watts directional.

**Quesnel, B. C.:** an application by CKPG Television Ltd. for a licence to establish a new TV rebroadcasting station to receive programs by off-the-air pickup from a proposed television rebroadcasting station at Hixon, B. C. and to retransmit them on Channel 13, with a transmitter power of 5 watts, directional.

**Mount Timothy, B. C.:** an application by Twin Cities Television Ltd. for authority to replace the existing lower power (5 watt) TV rebroadcasting station, CFCR-TV-6, Mount Timothy, B. C. with a TV rebroadcasting station having an ERP of 980 watts (video) and 490 watts (audio), on Channel 5-, omni-directional, EHAAT 1,871 feet to, retransmit programs received by off-the-air

pickup from CFCR-TV-4, Clinton, B. C.

**Clinton, B. C.:** an application by Twin Cities Television Ltd. for authority to replace the existing low power (5 watt) TV rebroadcasting station CFCR-TV-4, Clinton, B. C. with a TV rebroadcasting station having an ERP of 204 watts (video) and 102 watts (audio) on Channel 9+, omni-directional antenna, EHAAT 1,800 feet, to retransmit programs received by off-the-air pickup from CFCR-TV, Kamloops.

**Celista, B. C.:** an application by Okanagan Valley Television Co. Ltd. for a new TV rebroadcasting station, to receive programs by off-the-air pickup from TV rebroadcasting station CHBC-TV-4, Salmon Arm, and retransmit them on Channel 6, with a transmitter power of 5 watts, directional.

### FACILITIES

**CFFM-FM, Kamloops, B. C.** won a recommendation for approval for a power increase to 3,900 watts ERP, on 98.3 Mcs., omni-directional, EHAAT 469 feet, from 910 watts ERP on 98.3 Mcs., omni-directional, EHAAT 503 feet.

**CFCR-TV Kamloops' B.C.** also won approval in its bid for a power increase to 3,700 watts ERP (video) 1,850 watts ERP (audio) omni-directional, EHAAT 501 feet. Previous power was 950 watts ERP (video) 475 watts ERP (audio), omni-directional, EHAAT 532 feet.

The board recommended for approval the application of CKPG-TV, Prince George for a change of transmitter site and a change of channel to Channel 2, 778 watts ERP (video) 389 watts ERP (audio), omni-directional, EHAAT 1,714 feet. The present operation is on Channel 3, 220 watts ERP (video) 110 watts ERP (audio), omni-directional, EHAAT minus 78.5 feet.

**CJAV, Port Alberni, B. C.** was recommended for a power boost from 250 watts day and night on 1240 Kcs, omni-directional, to 1,000 watts day-time and 250 watts night-time on 1240 Kcs., omni-directional.

**CHWK, Chilliwack** was recommended for approval in its application for authority to change its day-time antenna radiation pattern.

Recommended for denial, was a bid for an increase in the day-time power of station CFVR, Abbotsford, B. C.

The application of CKEY, Toronto for a power increase from 5,000 watts DA-1 on 590 Kcs to 10,000 watts day-time and 5,000 watts night-time DA-1 on 590 Kcs., was recommended for approval.

The application of Radio Victoriaville Ltée, licencees of CFDA, Victoriaville, for permission to transfer all the issued shares of capital stock was also recommended for approval.

The trend is to balanced programming  
**G. N. MACKENZIE LIMITED HAS <sup>the</sup> SHOWS**  
 MONTREAL TORONTO WINNIPEG  
 1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

The cannibal is the only one who has proved, without reservation, his love for his fellow man.

**"ACTION STATIONS!"** **CFCN**  
**RADIO-TV**  
**CALGARY**

## FM is a Fast Moving Medium

### CFMW-FM

Radio Fine Music Greater Winnipeg joins Hardy's Specialized FM Division on June 1st.

Contact Hardy's FM Specialist  
 Gene Alton

For Full Information on FM Radio and these Hardy FM Markets

Quebec City CHRC-FM Kingston CKLC-FM  
 Brampton CHIC-FM Winnipeg CFMW-FM  
 Calgary CHFM-FM



**HARDY RADIO & TELEVISION** LIMITED  
 TORONTO - EM. 3-9433 MONTREAL - VI. 2-1101

**More listeners than television**  
 when you use  
**CKVL RADIO**  
 VERDUN - MONTREAL  
 CALL  
**Radio & Television Sales Inc.**  
 TORONTO MONTREAL



*CHUM President, Allan F. Waters (left) and Chief Engineer, George Jones, accept delivery of CHUM's long-awaited 50 kw transmitter // It took 12 men to move the valuable cargo from the truck to the main transmitter building on the property of the CHUM-owned Rockway Motel, Highway 2 near Clarkson // The six transmitting towers are up, construction of the six individual tower buildings is completed, and construction of the main transmitter building is nearing completion // **CHUM-1050... soon 50,000 watts***

WESTWARD HO!



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

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

**CFQC**

radio — Saskatoon

**"ACTION STATIONS!"**

**CFCN**  
RADIO/TV  
**CALGARY**

## TV Commercials Festival

# Add Savage memorial bursary and TV Bureau rosebowls to RATEC awards

The memory of the late Alan Savage, whose death in May, 1962 came as a blow to everyone in or around broadcasting, will be perpetuated on June 4, at the Canadian Television Commercials Festival. A \$500 annual bursary in his memory will be presented to the Ryerson Polytechnical Institute by Cockfield, Brown & Company Ltd., where Alan Savage was director of Broadcast Services when he died.

The cheque was accepted for the Institute by Dr. H. H. Kerr from C.W. "Wis" McQuillin, chairman of Cockfield, Brown. The cheque, for \$500, is to be used at the discretion of the faculty of Ryerson's Radio & Television Arts Course for assistance to one or more students.

Another feature of the TV Commercials Festival now going into its second year, will be the presentation by the Television Bureau of Advertising of TvB Rose Bowls for the best English and the best French commercials of all submissions.

Another innovation will be the staging of the afternoon workshop and the evening dinner and presentation in the ultra-modern studios of Ryerson Institute.

The Ryerson studios, with a 1,400-seat theatre, lavish catering facilities and the most modern equipment including two VTRs (one Ampex and one RCA), and an RCA mobile camera unit, are regarded by broadcasters who have visited the Institute as being second to none.

This year, there are 104 entries of English commercials and 25 French, a total of 129 compared with last year's 46.

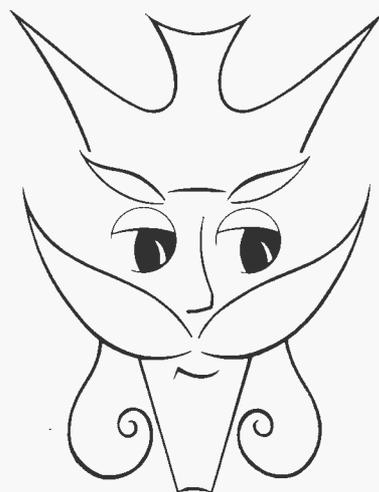
During the evening performance Dr. Andrew Stewart, Chairman of the Board of Broad-

cast Governors, on behalf of the broadcasting industry, will turn over Cockfield, Brown's cheque for \$500, the first of the annual Alan Savage Memorial Bursary awards, to Dr. Kerr. The faculty of the Radio and Television Arts Course will use these bursaries at their own discretion to benefit students taking this course.

Dr. Andrew Stewart commenting recently on the festival said, "The Board of Broadcast Governors is most interested in the continuing success of the Canadian Television Commercials Festival because of its overall objective, namely, the improvement of Canadian-produced television commercials. We might even hope that the constant stimulation to produce better commercials might one day lead to a desirable situation where Canadian-produced television commercials were being exported, in quantity, to the U.S., thus lessening the present dependency on U.S. firms for much of our product."

Other segments of the broadcasting industry speak approvingly of the objectives of the festival as follows:

"The C.A.B. regards the Canadian Television Commercials Festival as a most important annual event in the Canadian broadcasting calendar. At this



## **KING PETE'S KINGDOM**

CONTAINS MORE TV-HOMES THAN EITHER NOVA SCOTIA OR NEW BRUNSWICK

100,000 MORE TV-HOMES THAN P.E.I. AND NFLD. COMBINED

KINGSTON-PETERBOROUGH

**CKWS-TV**  
**CH EX-TV**

A COMBINED MARKET AT A COMBINED RATE

“...recognized...rewarded...encouraged...”

time those Canadians responsible for creating and producing the best television commercials of the year are recognized and rewarded — and encouraged to do better.” (Don Jamieson, CAB president)

“The Canadian Television Commercials Festival is striving for exactly what our organization is — better television programming with commercials that ensure the sponsors maximum results in proportion to the money spent.” (Jean A. Pouliot, CAB Vice-president.)

In announcing the annual Alan Savage Memorial Bursary recently, C.W. McQuillin, chairman of the board of Cockfield, Brown said, “During his career Alan Savage made some fundamental and important contributions to the development and maintenance of high standards in Canadian broadcasting. It is particularly appropriate that we commemorate his contribution by helping people prepare for careers in the industry Alan served so well as director of our agency’s broadcast services.”

On hearing of the bursary, Dr. H.H. Kerr, principal of Ryerson Polytechnical Institute commented, “We are extremely pleased with the Alan Savage Memorial Bursary, for students taking our Radio and Television Arts Course, made possible by Cockfield, Brown & Company. This is a living memorial to a man who contributed much in the field of broadcasting. We are also delighted that the R.T.E.C. have seen fit to use our new premises for their television commercials festival.”

The awards for the commercials will take the form of silver figures of the official Radio and Television Executives Club insignia, the “Ratec.” The categories to be competed in, include English and French language commercials for Retail Products;

Retail Services and Public Service.

These three broad groups are further divided into commercials for markets up to 100,000; 100,000 to 400,000 and over 400,000.

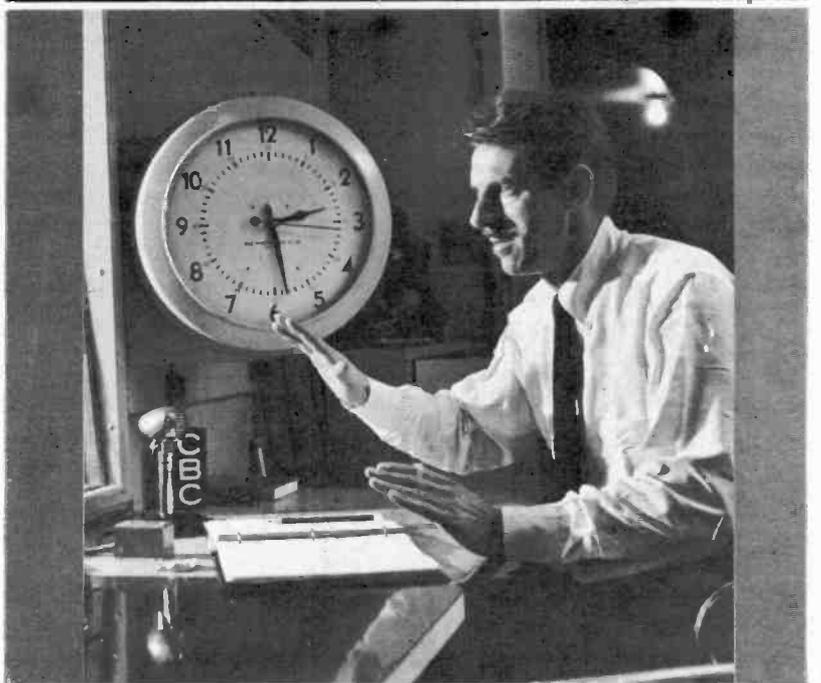
RATEC awards will be made to the best English and French commercial in each of the above categories. Second and third place commercials in each of these categories will receive handsome certificates.

The TvB Rose Bowl awards, being presented for the first time this year, will go to the best English and French television commercials as selected by the festival’s judges.

The executive committee responsible for the 1964 Television Commercials Festival are: Herb. Stewart, MCA Canada, chairman; Gordon Ferris, Radio and Television Representatives, co-chairman; Ed. Lawless, TvB Canada, co-chairman; Ross MacRae, Cockfield, Brown, Judging; Paul Herriott, Young & Rubicam, Workshop and co-ordination with American Television Commercials Festival.

This year’s panel of judges selected from leading advertisers and agencies in Montreal and Toronto are: Wally Bick (Spitzer, Mills & Bates); Mme. Ioana Bragadir (Cockfield, Brown); Lionel Brouse (McCann-Erickson); Wayne Currie (James Lovick); William Inch (General Foods); H.E. Karpus (Ronalds-Reynolds); George W. Leech (McKim Advertising); K. White Sonner (Procter & Gamble); Raymond Byrnes (Lever Brothers); Ross MacRae (Cockfield, Brown); R.F. Schelling (Thomas J. Lipton); D. Hardman (Vickers & Benson); Larry Trudel (MacLaren Advertising, all of Toronto.

From Montreal there will be: Yves J. Menard (Johnson & Johnson); Laurent Jodoin (Vickers & Benson); Marcel Provost (Ronalds-Reynolds) and Lou Soucy (McCann-Erickson).



AMONG THE TROPHIES and other recognitions tied in with the Radio & Television Executives’ Club’s TV Commercials Festival, are, in the top picture, the “Ratec”, silver figures of the club’s official insignia; a \$500 bursary is to be presented to one or more students of the Ryerson Polytechnical Institute, where the festival is being held, by Cockfield, Brown & Co. Ltd., in memory of Alan Savage, their late broadcast director (centre picture); in the third picture is seen one of the Rosebowl awards being presented for the best English and the best French language TV commercials by the Television Bureau of Advertising.

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

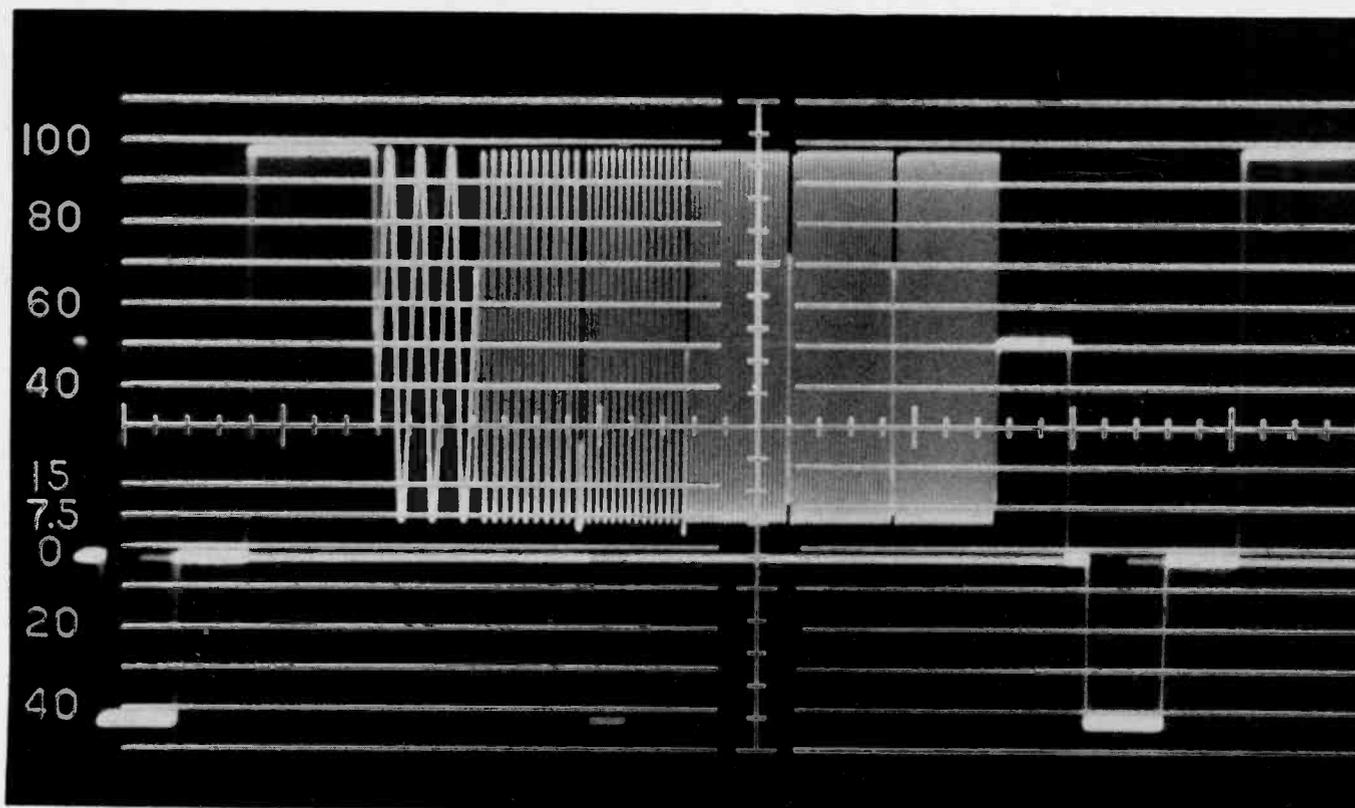
**CJMS**

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL \*

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

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

# CUT Video System Maintenance COSTS



## A CONVINCING PICTURE

*from Richmond Hill Labs.*

*When this RHL Test Signal shows your system is ready to handle that big job, you can be sure it is.*

*A white flag and six bursts of this quality takes a lot of the guesswork out of video system maintenance, at a surprisingly low cost as all RHL equipment is made in Canada.*

*This is just one of many reasons*

*why CBC, CTV, Bell Telephone and a host of well known system operators choose equipment designed, developed and manufactured by RICHMOND HILL LABORATORIES LIMITED.*

*The first step to up-date your system is to call the exclusive distributors in Canada:*



**AMPEX OF CANADA LIMITED**

1458 Kipling Avenue North  
Rexdale, Ontario  
CHerry 7-8285





## Ad & Sales Club

Groups are promoted individuals are sold

### SHARING THE CALORIES

Even a fat man can order a dinner for two — provided he has someone to eat it with.

• • •

### AUDREY STUFF

Then there's the gal who was so dumb she thought driving a bargain was what happened when you bought a second hand car.

• • •

### NOTHING TO DECLARE

Every day he walked across the U. S. border with a wheelbarrow full of sand. Time and again puzzled customs officers made him unload it and could find nothing contraband. But they didn't look very far. He was smuggling wheelbarrows.

• • •

### HOW'RE YOU FIXED FOR BLADES

With all the commercials about stainless steel blades, it might be apropos to mention I know a man who shaves fifty or sixty times a day. . .he's a barber.

• • •

### IT'S THE TRUTH THAT HURTS

It wasn't so much the lies he told about everyone in the office. The trouble was, it was usually the truth.

• • •

### OH THAT PRESSURE!

The new stenographer's hair is growing grey with worry — about whether she should be a blonde or a brunette.

• • •

### PERISHING BOOTSTRAPS

The salesman who was always going around bragging that he was a self-made man, obviously had no regard for the dangers of cheap labor.

• • •

### HIGH COST OF BREATHING

With taxes and welfare the way they are, it's all a man can do to live within his credit.

• • •

### RAN FOR COVER

The editor said the story about a nude girl could not be used on the air, but the newscaster covered her with remorse in the second paragraph and got away with it.

IT IS A COMMON ERROR to confuse the selling and promotion functions. The only real resemblance between the two is that they are both applications of persuasion.

Nicholas Samstag of the New York company which bears his name told the Advertising & Sales Club of Toronto last month that there the resemblance ends.

The speaker, who enjoys the reputation of a master promotion man, went on to say:

“ . . . promotion has to do with persuading a group, a mass audience whereas selling has to do with selling an individual.

“The successful salesman takes a single prospect and moves him all the way to a sale. The successful promotion man takes a whole market and moves it just a little closer to a sale with the purpose of lessening the distance over which the salesman will have to move the individual in that market to complete the sale to that same individual prospect.”

Only mail order promotion attempts to move the prospect all the way to a sale.

Promotional techniques, devices, and starting points cannot be based on the experience of a single salesman, but must be based on study, and the perception of relationships following such study, of the experiences of large numbers of salesmen.

“The good promotion man researches, tabulates his research, ponders it, and then formulates his plans; and lets no individual salesman — or sales executive — interfere with the carrying through of those plans.”

“The criterion of the success of an advertisement, for example, should be how many people you can get to read how much—the net number of maximum impressions. The criterion of success in promotion is summed up in the question: what is the least complicated story that promotion can tell that will mean profitable operation of sales personnel?”

“Three words,” concluded Mr. Samstag, “hold the key to all successful promotion— *clear*, *quick*, and *clever*. Of these the most important, the most basic, is the first. Once you are satisfied that your promotional device or plan is *clear*, you can concentrate on making it *quick*. Then, when you are satisfied that it is *clear* and *quick*, you can see what you can do to make it *clever*.”

# NOW, A NEW DIMENSION IN RADIO!

For the advertiser and local station that moves fast and first in its market in Canada.

## Newly Produced Radio Programs

GPS is proud to announce Exclusive Canadian Distribution Rights for the U.S. Nana Radio Programs.

### Half Hour Program

★ ARCH OBOLER'S PLAYS — Narrated directed and edited by Mr. Oboler.

### Quarter Hour Serial Dramas — Five per Week.

★ BIG SISTER — Starring Paul McGrath, newly edited, recorded and cast.

★ PEPPER YOUNG'S FAMILY — Newly edited, recorded and cast.

### Five Minute Strips — Five per Week.

★ DEAR DOROTHY DIX — Based on the famous syndicated feature.

★ HOLLYWOOD TALKING — Army Archerd with the biggest names in show business.

ALL ABOVE SHOWS SUPPLIED ON TAPE.

These features offer ideal merchandising potential in to-day's programming —

BOOK NOW!

wire, write or phone



GENERAL PRODUCTION SERVICES

2 Belmont Street, Toronto 5

Telephone 922-4177

## GPS PUTS THE PROGRAM IN RADIO PROGRAMMING

# CUTS & SPLICES

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

"OSCAR NIGHT IN CANADA", May 8, saw a record crowd of nearly 500 turn out for the 16th annual Canadian Film Awards. The large audience, compared to some 175 at last year's event in Montreal, was seen as significant further evidence of the growing awareness of the growing film industry in Canada.

French-Canadian film-makers carried off top honors, as the National Film Board's *Pour La Suite du Monde* (So That the World Goes On) was acclaimed the Canadian Film of the Year, and was also given a special award, while *A Tout Prendre* (Take It All) produced by Les Films Cassiopée/Orion Films was named the best feature film of the year.

The event began with a screening of some of the nominated films at Film House Ltd., and moved to the Royal York Hotel for the cocktail party sponsored by the Association of Motion Picture Producers and Laboratories, the annual awards banquet and presentations, and wound up with a dance sponsored by the Directors Guild of Canada.

A message from Secretary of State Maurice Lamontagne, represented by special assistant Gordon Sheppard, was greeted with applause by the film-makers.

"Indeed it is my hope that soon there will be some important developments concerning Canadian feature film production and distribution/exhibition," said Lamontagne's letter, "developments which will assist our feature film production to flourish even more in the future, for the enrichment of our cultural life at home and of our reputation abroad."

Comedians Wayne and Shuster presented the awards for the best films, selected by 54 judges from a field of 149 entries submitted by 43 companies.

The Canadian Film of the Year, *Pour La Suite du Monde*, is a "cinema vérité" documentary re-creating the tradition of porpoise fishing and life as it was forty years ago on the island of Ile aux Coudres in the St. Lawrence. It was directed for NFB by Pierre Perrault and Michel Brault, with camera work by Brault and Bernard Gosselin, sound by Marcel Carrière, editing by Werner Nold, under executive producer Fernand Dansereau.

The same film won a special award for "its visual qualities, its perception and artistry which involve the audience in a revival of earlier traditions. . ."

*A Tout Prendre*, which won the certificate of merit in the Theatrical Feature category, was cited for "its imaginative, cinematic interpretation of a story which is presented with an extraordinary dramatic power". It was directed, scripted and edited by Claude Jutra, who starred in it with Montreal model Johane. Cameramen were Michel Brault and Jean-Claude Labreque, with production by Robert Hershorn.

Other certificate of merit winners were:

**Theatrical Shorts** — *Anniversary* by the National Film Board, "for its success in creating an absorbing, nostalgic commemoration of the 60th anniversary of the motion picture business in Canada." The film was narrated by Walter Pidgeon, with production and script by William Weintraub, animation by P. L'Amare and Kenneth Horn, editing by Tony Lower, music editing by Norman Bigras. Executive producer was Nicholas Balla, and consultant was Hye Bossin, publisher of *Canadian Film Weekly*.

**Films for Children** — *Origins of Weather* by the NFB, "for a most effective use of animation and a well-paced narrative in creating an outstanding classroom film". Executive producer was Tom Daly, with direction and script by Joseph Koenig and research and animation by Kenneth Horn.

**General Information** — *Fields of Sacrifice* by the NFB for the Department of Veterans' Affairs, "for its style in integrating war sequences with contemporary scenes to create an imaginative treatment of a difficult subject". Production, direction and script were by Donald Brittain, photography by Eugene Boyko, CSC, editing by Rex Tasker sound effects by Victor Merrill, re-recording by Roger Lamoureux, and executive producer was Peter Jones.

**Public Relations** — *Brampton Builds a Car*, produced by Crawley Films Ltd. for American Motors (Canada) Ltd., "for its dynamic description of automobile assembling and its effective presentation of a company image". Production and direction were by Jim Turpie, cameraman was Stanley Brede, CSC, script by Judith Crawley, editing by Paul Harris, sound by David Cochrane and music by Larry Crosley.

**Training and Instruction** — *Mrs. Reynolds Needs a Nurse*, produced by Robert Anderson Associates Ltd. for Smith Kline and French, "for skilful use of the hospital environment in presenting an approach to a common psychological problem". Production, direction and script were by Robert Anderson, cameraman was Jack V. Long, editing by Don Evraire and sound by Richard France.

**Sales and Promotion** — *Land on the Move*, produced by Westminster Films Ltd. for the Township of Toronto, "for its achievement as the best sales and promotion film produced during 1963". It was produced and directed by Don Haldane with co-director Peter Alford, cameraman was Josef Seckeresh, CSC, script was by Len Marquis, editing by Peter Alford, and montage design by Robert McMillan.

**Travel and Recreation** — *Rogers Pass*, produced by Peter J. Elkington for the B.C. Department of Highways, "for its bringing to life a piece of Canadian history and for its

clear presentation of the facts in modern avalanche control". Production, direction and script were by Elkington, with camera work by W. Gray and Peter Parsons, and editing by Werner Franz.

**Travel and Recreation** — *Stanley Cup Finals 1963*, produced by Chetwynd Films Ltd. for Molson Breweries Ltd., "for its communication of the color, excitement, drama and tension of the game". Direction was by Ross McConnell, photography by Bob Brooks, CSC, script by Thom Benson, editing by Bob Barclay and sound by Bill Street.

**TV Entertainment** — *Education of Phyllistine*, produced by CBC Vancouver, for "an absorbing, powerful film of excellent overall quality which interprets a particular Canadian situation with an authentic regional feeling". Production and direction were by Philip Keatley, script by Paul St. Pierre, photography by Kelly Duncan, editing by John Fuller and Majo F. Hader, and musical director was David Jones.

**TV Information** — *Cardiac Team*, produced by CBC Vancouver, "for a tightly-knit dramatic presentation distinguished by editing and an effective use of visuals to tell its story". Production was by Doug Gillingham, script by William McCarthy, editing by R. R. Brown, photography by Kelly Duncan, sound by Bill Terry.

**TV Commercial, public service** — *What Shall I Be?*, produced by CBC Toronto Graphics Department, "for its artistry and its striking technique in showing the importance of students continuing their school education". Direction and design were by Warren Collins with photography by Lutz Dille.

**TV Commercials, products** — *Wheels*, produced by Film Assistance Productions Ltd. for Cockfield, Brown & Co. Ltd., Molson Export Ale, "for the quality of its design, music and its imaginative style". Production was by A. J. Chesterman, direction by Al Guest, design by V. W. Goetzelman, script by Les Gregor, camera work by Tom Minchin, music by Don Wright and opticals by Film Opticals of Canada Ltd.

**TV Commercials, products** — *Kiln*, produced by Williams, Drege & Hill Ltd., for Goodis, Goldberg, Soren Ltd. for Domtar Construction Materials Ltd., "for the effectiveness of its technique and for its compact, informative approach". Production and direction was by Colin Y. Smith, with photography by M. Jackson Samuels, CSC, and executive producer was Heinz Drege.

The Canadian Society of Cinematographers' awards went to *The Hutterites* produced by NFB, for the best black and white cinematography, by John Spotton, CSC, and to *Brampton Builds a Car*, produced by Crawley Films Ltd., for the best color cinematography, by Stanley Brede, CSC.

The AMPPLC Trophy for the

best amateur film produced in Canada in 1963 went to *House of Toys*, produced by the London Film Society with direction, photography and editing by Don Carter. Certificates of merit for amateur films went to *The Day of the Beginning* by John P. Fitzgerald, *Fête de Nuit* by Claude Savard, *Perspective* by Derek Davy, and *Summer's Come to the City* by Howard F. Pole.

(The star-director-producer of this year's best feature, Claude Jutra, won an award in this amateur category at the Canadian Film Awards 15 years ago).

The Canadian Film Awards is sponsored by The Canada Foundation, the Canadian Film Institute, and the Canadian Association for Adult Education.

THE ASSOCIATION OF MOTION Picture Producers and Laboratories of Canada, at its 16th annual meeting, re-elected Charles H. Everett, vice-president of Crawley Films Ltd., as president of the Association. Also re-elected for a second term were first and second vice-presidents, Dean Peterson of Peterson Productions Ltd. and Roger Beaudry of Pathé-Deluxe of Canada Ltd.

Directors are David Bier of David Bier Studios and Film Laboratories, Robert Désrosiers of Rodesfilm Inc., Pierre Harwood of Omega Productions Inc., and André Préfontaine of Trans-World Film Laboratories Ltd., all of Montreal; Mort Lesser of Lesser Studio Ltd. and Bill Kennedy of Crawley Films Ltd. in Toronto; and E. W. Hamilton of Trans-Canada Films Ltd., of Vancouver.

THE CANADIAN SOCIETY OF CINEMATOGRAPHERS elected a Montreal slate of executives at its annual meeting, returning Denis Gillson, CSC, of the National Film Board, as president of the Society. Vice-president is freelance George Fenyon, CSC; secretary is Robert Humble, CSC, of the NFB; and treasurer is François Sequillon, CSC, of the NFB. Committee chairmen are: education, Wally Gentleman, CSC; membership, John Spotton, CSC; public relations, Eugene Boyko, CSC; all of the NFB.

Chairman of the Toronto chapter is John Gunn, CSC, director of photography for ASP Productions Ltd. Committee members are Bob Brooks, CSC, supervisor of photography at Chetwynd Films Ltd., Grahame Woods of CBC, and Gordon Petty, CSC, president of Film Technique Ltd.

Art Benson, editor of *Canadian Cinematography*, was made an honor member of the Society.

# Seeks government aid in financing and distribution

A THIRTY-PAGE BRIEF with a one-page title — “A Brief Urging the Development and Encouragement for a Feature Film Industry in Canada with Emphasis on the Need for Governmental Assistance in Financing and National Distribution, including a Specific Proposal for the Establishment of ‘The National Film Distribution and Financing Scheme’ and a Recommendation for Improved Participation by the Canada Council” — has been submitted by the Directors Guild of Canada to the Inter-Departmental Committee of the Government of Canada on the possibility of a Feature Film Industry in Canada.

“Today, in no country of the world of the size and importance of Canada, has the supplying of film product and its production been left so completely and utterly in the hands of other nations,” the brief states.

“Other countries, when faced with the problem of foreign domination in this field, took immediate steps to ensure a continuation of national production and distribution.

“The production of feature films was looked on as a livelihood for many, and more important, these countries recognized in film a source of national identity equal to other forms of communication, but one faced with such a complexity of economic conditions that severe aid was required for it to survive.”

Also, the brief states, there is unassailable evidence that the foreign trade of a country is greatly influenced by the foreign distribution of its films.

“The fact that most of Canada’s theatres are controlled by foreign interests, the same that control distribution, the same that produce films in their own country for Canadian consumption, fairly well denies the action of the market place to Canadian film-makers. Also, it is essential for Canadian film-makers to secure distribution in their own country if they are to secure distribution in other countries.”

In every country but the United States the government has had to support the film industry to some degree, and authorities foresee government aid becoming necessary in the U.S. within ten years, says the brief. “Canada needs government aid to start an industry, rather than to save one.

“We are starting late. We have no steady outlets, no steady public. As a new industry, Canadian film will have no past re-

cord with which to attract capital. To build this record, to prove that it can make films, it must first produce them and second, get them before the public. Some form of government assistance is necessary in both these areas.”

In its suggested “National Film Distribution and Financing Scheme”, the Directors Guild brief proposes that the government use its influence to encourage a voluntary quota system among film distributors here. It recommends that the National Film Board be the central force in a scheme charged with securing financial aid and national and international distribution.

Under the proposed plan, a committee would be formed of representatives of the NFB, the appropriate government film financing agency, the distributors and private producers.

Distributors would be required to guarantee Canadian distribution of Canadian feature films (to extend to U.S. distribu-

tion later) and a certain number of Canadian features would be allocated to each distributor on some equitable basis.

The joint government-industry committee would be responsible for selecting films to benefit by the scheme, and producers would submit plans for film production to it. Films approved for production would be assigned a distribution commitment.

With distribution set, the government financing agency would be assured of a minimum return on which to base its financial assistance. The producer would arrange whatever further capital was necessary through private investment.

At the same time, NFB would assist in procuring foreign distribution guarantees for the film.

Following the completion of a film, the film itself would be judged and its distribution contracts and other facts would be considered, with a view to the government financing agency as-

suming part or all of the remaining investment so that the producer and his backers could begin further production.

The brief specifies that such a scheme should not cover production in Canada by foreign producers, or by Canadian distributors, who can ensure their own distribution and financing.

Also, the Directors Guild submits that the Canada Council, as a body created “to encourage the Arts, Letters, Humanities and Social Sciences”, should amend its charter to include grants to Canadian film-makers to develop screenplays for feature films.

With high hopes that the federal government will take action, the Directors Guild is now collating material for briefs to Ontario Premier John Robarts and to the CBC. The Guild is exchanging information and working closely with the Association Professionnelle des Cinéastes, which has already presented a brief to Quebec Premier Jean Lesage on the provincial subsidy question.

## RADIO NEWFOUNDLAND

**VOCM** · **CKCM** · **CHCM**  
<sub>59</sub> 10,000 watts    <sub>62</sub> 10,000 watts    <sub>56</sub> 1,000 watts

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

### RADIO

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

### P. S...

It sometimes makes the big difference on a successful campaign. These stations recognize the value of promotion and they know how to make it work for your products. When planning your next campaign be sure to include these stations because you can depend on the proper support. — — —

**P**ROMOTIONAL **S**UPPORT

**Paul Mulvihill & Co., Ltd.**  
 TORONTO MONTREAL

# THE CANADIAN BROADCASTER

A Meeting Place for the Industry and Its Sponsors

Volume 1. Number 1

PUBLISHED MONTHLY

JANUARY, 1942

## HERE IS THE *News*

"It's a Woman's World," new "ladies only" radio game, offers cash prizes which are given to successful contestants' favorite charities. Something around 80 dollars are contributed weekly through this means. Heard over CFRB, Toronto, Mondays at 8:30 P.M. Produced by Tandy Advertising Agency for Dr. Jackson Foods Limited.

CKMO (Vancouver) has inaugurated "News every hour on the hour" with newly installed British United Press Service.

George Temple, CBC Toronto producer, severs his connection with the Corporation as of January 1st, to freelance. He will continue to produce "The Happy Gang for Colgate - Palmolive-Peet through Lord & Thomas.

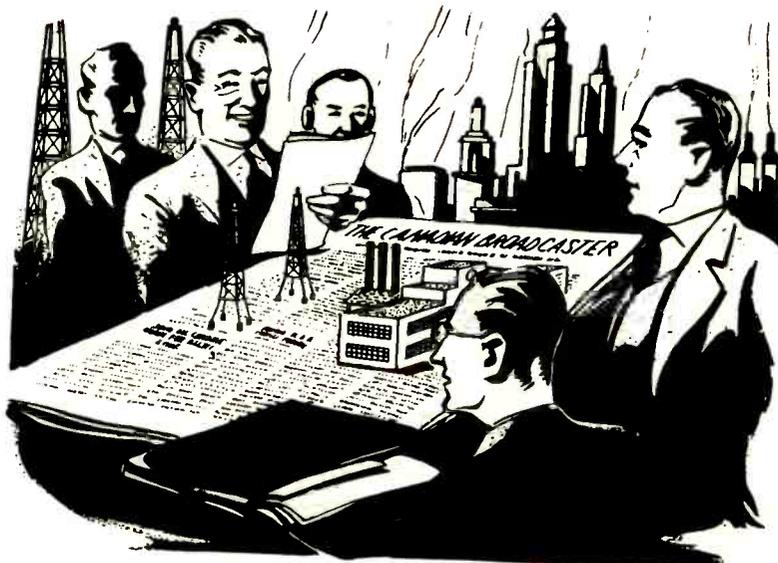
According to figures recently released by the Dominion Bureau of Statistics, the city of Timmins, Ontario, in the last census shows a population of 28,454, an increase of more than double over the previous figure of 14,200.

Treasure Trail starts fourth year of continuous sponsorship without summer lay-off, for Wrigley through Tandy Advertising Agency, CKAC to Quebec Network (French), CFRB to Quebec (English) and Ontario, CKY to Prairie Regional, and CJOR to British Columbia.

"Variety" cites CKCL (Toronto) for its successful blend of the public interest and its own interests. "This station" the citation begins, "has provided a well-balanced outline of how a radio station may serve its country and its home town during war time."

CKLW, Windsor used to grant free admissions to their Sunday Evening Tivoli Theatre Concerts. Latterly the free feature has been cut off and the public is required to purchase at least one war savings stamp to secure a seat.

## A Great Industry



Twenty years ago a miraculous squawk in the ether; today the most powerful medium of information and expression in the world —there, in brief, is the story of broadcasting.

In Canada commercial broadcasting has afforded industry a new and potent selling force, wherein the station men, engineers and advertising agencies combine to give business in general a new and effective means of merchandising its goods. The relatively few years of the broadcasting industry's existence prove the value of the medium beyond question.

"THE CANADIAN BROADCASTER" emerges today from birth pains in swaddling clothes. It appears as a Canadian forum for the exchange of news and views between broadcasting station operators, advertising agencies and their clients—all the ingredients that are needed to compound a potion that will accelerate the growth of the industry, and consequently advance the service it renders.

To advertising agencies and their clients we say—may "THE CANADIAN BROADCASTER" promote fuller use—to your greater advantage—of Canadian commercial broadcasting.

To station operators and the industry at large, —your news items, your experiences and your ideas are vital factors in the business. The exchange of these facts cannot but benefit the industry as a whole, and yourselves as integral parts of it.

Finally, to our advertisers in this first issue — Thanks! Thanks for the blind confidence that prompted you to support us —sight unseen.

*Richard S. Lewis*

Managing Editor

## C.A.B. ANNUAL MEETING

Dates are now set for the Annual Meeting of the Canadian Association of Broadcasters, which will be held in Montreal, February 9th, 10th and 11th.

Originally the meeting was scheduled for February 2nd and 3rd, but the change was made to ensure the attendance of Mr. William Shirer, of the Columbia Broadcasting System, until recently their Berlin correspondent, and author of "Berlin Diary".

We understand that arrangements are in the course of being made to have Mr. Shirer address a formal dinner of the association on February 10th.

A fully representative crowd of Canadian radio men is expected at the meetings, when a full agenda of matters of importance to the industry will come up for discussion.

## 1000 "CANDLES" ON CFRN'S BIRTHDAY CAKE

Accent on news and sport is the keynote of the Sunwapta Broadcasting Company, operating CFRN (Edmonton, Alberta), which celebrated its seventh birthday December 1st with newly enlarged and redecorated studios and a new thousand watt R. C. A. Victor Transmitter.

In conjunction with the regular R. C. A. Transmitter, the company also operates short-wave station VD 2 N, with its own gasoline-driven power plant, for use where regular current is not available. Also, under the same call letters VD 2 N, is the ultra-high frequency station on the 10 meter band. This transmitter is a small pack type unit, which can be carried on the announcer's back for special event broadcasting.

G. R. A. (Dick) Rice is manager of the broadcasting division of the company, and H. F. Neilsen manages the sound division.

# BROADCASTING

... "a world of ideas, information and entertainment, wherever you go, day or night."

**\*** We salute the Canadian Association of Broadcasters on the occasion of their Annual Convention, April 6, 7, 8, 1964.



*radio-television representatives limited* 76 ST. CLAIR AVENUE WEST, TORONTO

OFFICES: MONTREAL, WINNIPEG, VANCOUVER



Ask any bartender! It's the ingredients that count. And the same goes for television. The better the coverage, the bigger the audience, the stronger the programming, the more potent the point-of-sale merchandising - *the more success you'll enjoy in sales!* This is why advertisers on KVOS-TV enjoy so much success in Canada's third richest market - Vancouver, Victoria and the Fraser

**SET  
'EM  
UP  
JOE!**

Valley. We've got dozens of letters to prove it from some of the biggest names in the food, drug, toiletries and toy industries in Canada. Our reps can set you up with the full story - give them a call!

1345 BURRARD ST.,  
VANCOUVER, B.C.  
MU 1-1212

**KVOS-TV**  

Representatives: **CANADA:** Stovin-Byles Ltd. **NEW YORK:** Sumner Television **OTHER U.S. AREAS:** Peters, Griffin, Woodward Inc.

### MOVE UP WITH CKGM

Our continuous expansion into all phases of broadcasting results in a constant need to search for creative Canadian radio talent that wants to move up — so why not move up with CKGM — Montreal, by putting your name confidentially on file now, for top-paying future openings . . . professional air work, professional creative writing, professional production, professional newscasting, professional news writing. Tell us your news in confidence now. Write Don Wall, Vice President, CKGM — Montreal, CKGM Building, 1455 Drummond St., Montreal 25, P.Q.

### GOOD MUSIC ANNOUNCER

4½ year's experience at 2 stations, single, versatile. Ontario station preferred. **KEN LAING, 723 Queen St., Prestion, Ontario.**

### WANTED TRAFFIC GIRL CHML

A position will soon be available in our busy traffic department. If you are experienced and would like to be part of an aggressive organization send us full details immediately. All replies strictly confidential.

Write to:  
Station Manager,  
CHML,  
848 Main East,  
Hamilton, Ont.

### Letters

## Terminological inexactitude

BEN HILDSWORTH'S article in the April 2nd issue on GM radio spending contains an error on page 9. Since the error is of some significance it is worth a prominent correction, though I'm well aware that it was entirely unintentional. You refer to warranties, and of course, this is one of the most confusing issues in the car business today, principally because Chrysler has pushed a 50,000-mile limited warranty covering only the "power train". GM's warranty, on the other hand, is a guarantee on *all* parts except tires and tubes. The GM warranty, contained in full in each new-warranty Protection Plan Book, can be stated in brief as follows:

"The warranty provides that any defective part or parts (except tires or tubes) which are returned to the authorized selling dealer or to another authorized dealer of the same make of vehicle, within 24 months or 24,000 miles, whichever comes first, from the date of delivery to the original retail purchaser by the authorized selling dealer, will be repaired or replaced at the Manufacturer's option, including labor for such repair or replacement if made at such dealer's place of business, including the repair or replacement is not due to misuse, negligence, accident, alteration or repair, when such repair or alteration in the opinion of the Manufacturer, adversely affects performance and reliability."

M. B. CALLAGHAN.  
Public Relations Dept.,  
MacLaren Advertising Co. Limited.

### CKOX Woodstock

## Radio is an important factor in Credit Union growth

THERE ARE 4,653 CREDIT UNIONS in Canada, with nearly three million members and over two billion dollars in assets. Most of these are industrial or parish credit unions, with membership limited to employees or church members. But 265 or 270 are community credit unions, and CKOX Woodstock takes a bow as a force in the growth of the Rochdale Credit Union in that city.

"We have used radio campaigns for several years and acknowledge that radio has been an important factor in the outstanding growth of the Rochdale Credit Union," says Earle Reed, general manager of the Union.

"When we realize that today about five out of every seven workers in Woodstock belong to a credit union and when we see assets tripled in the last four years, we cannot help but give credit to our constant use of radio to bring our advertising message to the people."

Rochdale runs 30 spots a month on CKOX, concentrated in the last ten days of the month. A year ago a jingle was incorporated into the spots, which are pre-recorded by Reed, the credit union manager.

The jingle was financed by CUNA Mutual Insurance Society and is free to any credit union affiliated with CUNA, for use on radio (CUNA, Box 65, Hamilton, Ontario).

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- Complete coverage of Rich Niagara Peninsula
- Huge bonus audience in Toronto, Hamilton, S. Ontario
- 32 years of honest service and proven results

Reps:  
Paul Mulvihill & Co Ltd.  
Toronto Montreal

Dial 610  
**CKTB**  
ST. CATHARINES

# Ford feeds product news to TV on film -- to radio on tape

"PRESS" RELEASES, from a single typewritten page to elaborate printed press kits complete with 8" x 10" glossy photos, pour into the newsrooms of radio and TV stations every day. But "Radio and television shouldn't be lumped together with newspapers as 'press', they should have special treatment," believes Phil Murray, Ford of Canada's manager of automotive news services.

Hence, when Ford's new luxury family sports car, the Mustang, was introduced to a curious public, Murray supplied a one-minute taped report to 58 major market radio stations and a one-minute film clip to 36 TV stations, from coast to coast.

"From my own experience in radio, I knew that a newscaster looks for a change of voice to add color to his newscast, and sometimes to add authority or impact to the news. We felt that by providing our news on tape we would be helping the newscaster and, in that way, increase the chances of exposure for our news.

"With television, we felt that a film of the car in motion on the test track would be of interest to the viewer, by the news editor's standards as well as ours. So I test drove the prototype on the Dearborn test track, and the Ford photographer's footage was edited and the one-minute clip produced and distributed by the Motion Picture Centre in Toronto."

Both the radio tape and the film sound track were voiced by Murray, probably Canada's best known automobile news commentator. He has reported major automobile races in Canada and the U.S. for the CBC radio network for four years, hosted a 15-minute weekly series *Revvng Up* on CJBC Toronto for three and a half years, and the TV series *Wheel-spin* on CBLT Toronto in its first year.

At last year's Canadian Grand Prix, Murray had a mike in each hand, broadcasting to the CBC radio network and doing the commentary for an lp record, *The Canadian Grand Prix*. At the same time he covered the race for *Canada Track and Traffic*, of which he was editor before joining Ford.

A new show, *The World of Cars with Phil Murray*, five minutes, three-a-week, is now on the western region of the CBC radio network, sponsored by Gabriel of Canada Ltd. Shock Absorbers, that company's first venture into broadcasting advertising.

Reaction to the tailored-to-measure broadcast releases has been enthusiastic, Murray says. While no tally was made of radio usage, 20 TV stations returned their reply cards and 18 of the 20 had used the film clip. One west coast station complained that it hadn't received the film.

"The only problem is that the

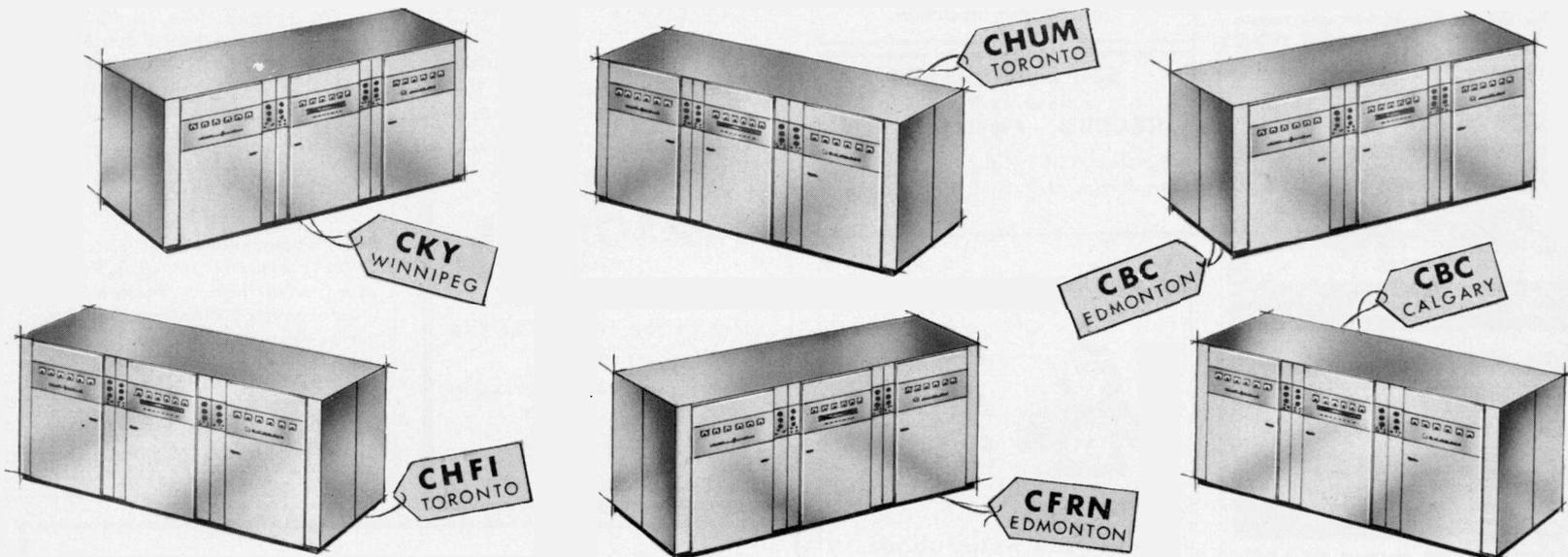
tape and film releases cost far more than the standard written release with photos," Murray says. "This will limit our use of tape and film to

events of particular importance, but we definitely plan to give broadcasters this special attention whenever possible in the future."

## Selling the Homemaker



64 - 1



... is chockful of acceptance facts, that frankly have our CGE design, development and engineering team glowing with pride.

And they've got a lot to be proud of. They have proved that a major piece of broadcast equipment—a 50kw AM transmitter—could be completely designed, developed, tested and manufactured in Canada by Canadians and be a winner.

Take a look at the CGE 50kw transmitters chosen since their introduction. They also represent every 50kw Canadian purchase made in 1963; accepted by Canadian Broadcasters, against stiff competition.

And that's something to be proud of!

We realized this revolutionary new advanced design unit would start a trend, bound to be followed, but it takes time to catch up with us. Meanwhile, Canadian Broadcasters are still admiring—and buying—this 50kw AM transmitter, from CGE.

The big "50" was designed and built up to a standard tough to reach by any

manufacturer. Rigid levels of quality control dictated every stage of construction, guaranteeing broadcasters long equipment life, matching their dollar investment.

We simplified the circuitry, got rid of unnecessary tubes, built and included new components, and successfully reduced cost-per-hour "on air" operation, to a low, low level.

We did a lot of other advanced things, too, you'll see them turning up in other transmitters after a while. But in the meantime we are still exclusive in so many ways.

Don't forget CGE technical consultation—always available to help you on complete broadcast systems, not just transmitters. We'd like you to meet one of our Broadcast Specialists... the man with the colorful "case". Write to us at Canadian General Electric, Section 32, 830 Lansdowne Avenue, Toronto 4, Ontario. You'll be glad you did.



# CANADIAN GENERAL ELECTRIC

# OVER THE DESK

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

BOB HESKETH, assistant news director of CFRB Toronto left on a lengthy safari last week which will take him to Germany, Russia, India and West China.

The tour, which seems to be the second of a series, was organized by the Cologne-based Osttourist travel agency under the aegis of the West German government, and is designed as an "information tour for journalists, so that they may obtain a personal impression of China and its achievements, visiting as many industrial enterprises, communes, schools, hospitals and such organizations as possible.

As far as Canadians are concerned, Bob said before taking off he believed he would be the only Canadian, that there will be no one

from the States, presumably because of that country's refusal to recognize Red China, and the rest will be some British but mostly Europeans.

The visitors will be allowed to take pictures except of military installations, but will not be able to bring home undeveloped film. The Chinese authorities will process them for them, eliminating any shots they consider undesirable.

Bob left Toronto for Frankfurt, Germany last Tuesday. The following day he picked up the Osttourist flight to Moscow and then to Karachi. From Karachi they went to Canton on the Chinese mainland. During their two day stay, they will visit the Exports fair, touring the city in the process.

The next hop is by train for a one-day visit to Changsa, and then,

by train again, to Wuhan to see the steel works. Next stop is the capital city of Peking, where they spend five days; then by train again for a two-day visit to Tientsin; a three-day stop at Nanking; then Chuchow; Shanghai (three days).

June 11, they start back to Karachi, Pakistani; Frankfurt and home June 13.

## ATTENTION ASSOCIATION PRESIDENTS

EVERY JANUARY this paper devotes a front page to an industry calendar for the coming year, indicating the dates of national and regional conventions, dates of Board of Broadcast Governors' hearings, as well as other dates of interest to the industry, and perhaps or even greater importance, its clients.

In addition to this, we reprint these calendars on cards, and send them to all our readers, in order that they may, if they wish, hang them in their offices, glue them to their desks or what have you?

There are definite indications that this service is appreciated, judging by the calls of enquiry we receive before they come out, and the requests for additional copies after they are sent.

Presidents of most of the associations co-operate by advising us of their dates in time for inclusion in the calendar. Some say they are unable to do so. Still others give us dates which later have to be changed, often because they have unthinkingly picked a date that coincided with that of another association.

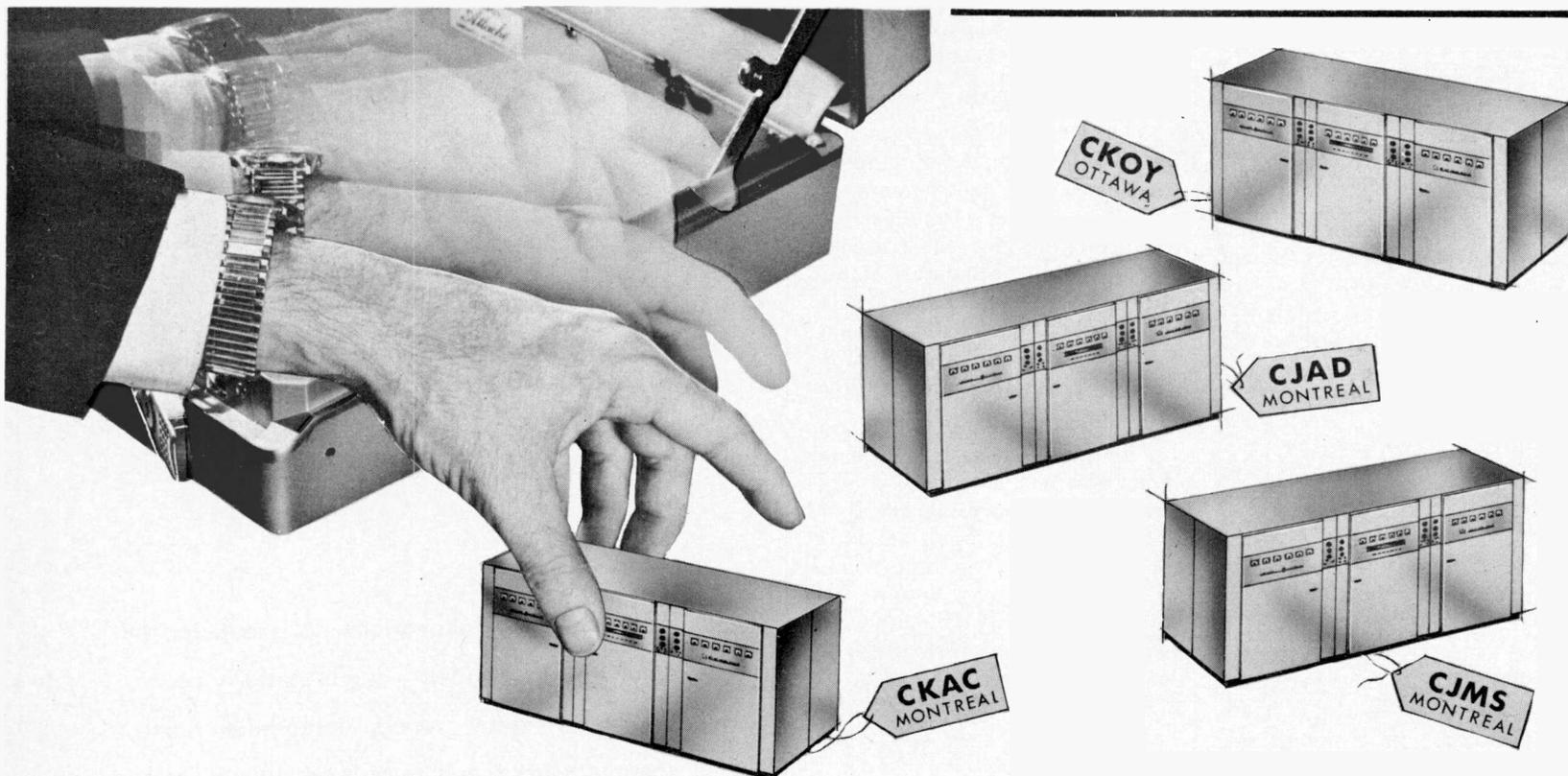
Preparation of these calendars, as well as reprinting and mailing them out entails a not inconsiderable expense. Because of the complications, we considered abandoning the idea. But investigation showed that they are found to be generally useful, and we are happy to have an opportunity to fill this need. We do however bespeak the greater co-operation of convention presidents, agenda chairmen and their ilk in supplying the information each year during the month of December, in order that we may continue to be of use to our readers, many of whom are their clients.

This rude note cleans up the mess for this issue, so buzz me if you hear anything, won't you?

*Dickson*

The bon vivant is a man who regards being a good liver more desirable than having one.

**"ACTION STATIONS!"** **CFCN**  
**RADIO-TV**  
**CALGARY**



the "case" for 50kw acceptance...

Two carriage-trade advertisers have decided to use stereo-FM as part of their program of expansion to the mass market. They are Lufthansa and Mercedes-Benz, both German in origin. Why does this medium, thought to be carriage-trade in itself by some advertising people, make sense for these advertisers in their bid for the larger market they have determined they must have?

"The stereo-FM medium naturally attracts us," says Jack Milne of D'Arcy Advertising, Toronto. "It presents the realism of sound, and movement. Our commercials can give the drama and three-dimensional effects of the departure from a modern airport. . . make the listener imagine that he or she is about to take off to these places. . . and we think this realism will grow in importance as the availability of FM-stereo grows. The point is that those who have this type of reception now, are the right kind of people for our message. As it grows, it will attract more of the same people. It will become, for us, a mass medium. . ."

Said Craig Muir, account executive on the Mid-Continental Motors (Mercedes-Benz) account, "We think that the listeners to FM, and increasingly stereo-FM, represent the kind of people who are the starters, the leaders in the mass market of their kind — the big, young middle class whom we want to reach. . . the values of stereo in realism, in convincing sound, make sense in designing our message for this new-mass audience. It fits."

*Financial Post*, and radio including FM. We are using no TV at present. At this moment we cannot tell you what the new plans are; we are working on them now. I think I can say the new plans for Lufthansa will be newsworthy," said Jack Milne.

#### OLDEST AND MOST RESPECTED

Mercedes-Benz is one of the oldest and most respected names in the automotive world.

Its entry into the Canadian market a few years after the end of the Second World War was on a direct basis, with dealerships set up by the head office. No tie-up was made with any existing distribution system.

In the U.S., on the other hand, Mercedes made a distribution arrangement with the Studebaker Corporation, along with a management-production agreement for the U.S. This was expanded to include Canada last year.

The sales and marketing situation at present in Canada is, therefore, in a transitional period for Mercedes-Benz.

Thus, in Toronto the key Mercedes dealer is Mid-Continental Motor Car Limited — which does not handle Studebaker.

Further, to confuse the issue for advertising people, the Mercedes agency in Canada (national) is D'Arcy, which has had the U.S. Studebaker account and, as part of it, the U.S. Mercedes account, therefore the Canadian Mercedes account.

But the Studebaker agency in Canada is McConnell Eastman.

So what happens?

McConnell Eastman call in the CHFI national sales reps, Air-Time Sales of Toronto in order to work out a Mercedes FM radio program for the Toronto dealer, Mid-Continental Motor Car. (At virtually the same period, Air-Time sales people had been working with D'Arcy on the Lufthansa program for CHFI stereo-FM!).

Well, be that as it may, Mercedes now has a stereo-FM original as its commercial campaign on CHFI and, by tape transcription, on CKFM Toronto. (And, to add to the confusion, the voice used on the CHFI-produced stereo commercials for Mercedes' dealer is Richard Thomas of CHUM!).

#### NEXT COMES THE MID-INCOME

"The progress of Mercedes in the Toronto market — and probably in Canada — has been

built on the carriage trade up to now," said Craig Muir, account executive at McConnell Eastman on the Mid-Continental account. "The dealership has used *The Globe and Mail*, and some radio. The image of Mercedes-Benz as a carriage-trade automobile is well established. After all, the 600-D sells for \$27,000."

Mr. Muir went on to point out, "The 190 sells for \$4,187 equipped and delivered, and the largest sellers are the 220 series, in the \$5,000 range. The opportunity, as the dealership and we see it, is to broaden the base of potential customers from the sports and carriage-trade buffs to the big market of middle-income buyers. This was one of our reasons for thinking of the big young-adult audience on FM."

Stu Chapman, assistant manager of advertising for Studebaker of Canada, confirmed the Mercedes-Benz interest in broadening the base of the market for the line, and in the interest taken by Mercedes in radio — FM in particular.

"We have been on CHQM Vancouver from some time back, and the steady growth of this

market has shown the way for other areas," said Mr. Chapman. "Our present base of 700 units per year in Canada has a long way to go, in the opinion of our own people as well as the Mercedes-Benz management in Germany. We now have a new general manager for M-B in Canada, Mr. Rainer M. Lange-Macklin, and we are now working on plans for the future expansion of the Mercedes marketing operation."

#### STEREO FOR THE RIGHT MOOD

"FM-stereo? We are sold on it for the creating and strengthening of the right mood," said Craig Muir. "We can heighten both attention and mood by using the power of stereo devices. . . but these are not gimmicks. . . they have to be learned.

Mercedes-Benz has a target: Double the business each year. Media plans are now being studied, we are told, by both the factory and by advertising men — with the chances of FM and especially FM-stereo having better than average chances of becoming a major part of the Mercedes plan to tap the mass market in Canada.

## TWENTY YEARS OF SERVICE



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# CARRIAGE TRADE TO MASS MARKET

by **BEN HOLDSWORTH**

TWO GERMAN FIRMS who entered the Canadian market on a carriage-trade basis are about to change their policy to the mass market: And radio, including stereo-FM, will play an important part. The firms are Lufthansa German Airlines and Mercedes-Benz automobiles. Although both have roots in Germany going back many decades, their advertising in Canada has been noticeable only in the past few years. Both firms, however, have established a definite position with their respective markets, and are in Canada to stay, and to expand, each in a different way.

From the point of view of broadcasters, the two have created interest by their experimentation with the techniques of commercials designed for stereo-FM. The commercials were also to be used on monaural -FM, and possibly on AM when they were discussed. But the importance of the work done by both advertisers was the decision to learn about stereo-FM, and to take advantage of the dimensions offered by it. Very few advertisers have started with the stereo concept to date.

"We started by considering the values of FM-stereo in the future for Lufthansa," said Jack Milne, account supervisor at D'Arcy Advertising Co. "We know that stereo-FM reaches a small audience now, but it is the fastest-growing audience and offers the dimensions we want for realism. . . Lufthansa has a problem in Canada in changing its image. . . at the moment the passenger-list tends to be filled

with former Germans, or other Europeans — and businessmen of a certain interest. It means we have been reaching two groups up to this time: expatriates of Germany or other central European countries who return on visits, or business men who want to use Germany as a point of departure for buying and selling trips to the Continent.

"The true concept of Lufthansa as a major world-wide air carrier has yet to be established in Canada. That is the purpose of our next phase in marketing and advertising," said Mr. Milne, who co-ordinates Canadian planning with the two district managers for Lufthansa, E. J. Priebe in Toronto (responsible for Ontario and west, exclusive of Ottawa), and Helmut Schumacher, Montreal (responsible for Ottawa, and all of Quebec and the Atlantic provinces).

"Our next move is to advertise not just to the two groups

we are now reaching, but to the entire travelling population of this country," stated Mr. Milne. "And we have quite a story in the airline business to support our aims and objectives."

According to Mr. Milne and the Lufthansa people:

- In 1963, the airline was second in load factor on the trans-Atlantic service (that is, it had fewer vacant seats than all other lines except one);
- Lufthansa last year was fourth in total passenger payload, ranking well up with the giants such as Pan American World Airways, TransWorld Airlines, British Overseas Airways Corporation, Scandinavian Airlines, and Trans Canada Airlines;

Lufthansa has one of the major world-wide services, including one of the most complete on the African continent — in which Canada is showing increasing interest.

In spite of the traditional tendency of Canadians to fly by "ethnic or racial considerations", as Jack Milne put it, with the French-Canadian flying to Paris by Air France, the Dutch to the Netherlands via KLM, the Italians to Rome by way of Alitalia, and so forth (as well as the English-Canadians to London by TCA or BOAC),

the Lufthansa ambition is to convert the general travelling public to think of the line as truly international, and not just as a German service.

One of the present problems, however, is that for Canadians living outside of the Montreal area, Lufthansa flights do not originate in Canada. The line must be picked up either at Montreal on the through flights from San Francisco, or in New York. Some changes are under negotiation and changes in ex-Canada servicing may be forthcoming, according to industry sources.

## WHAT LIES AHEAD?

Expansion? What has Lufthansa in mind for its next marketing phase in Canada?

Currently, the airline is using *Time Magazine*, *Financial Post*, and dailies in the key travel-shed markets (heavily centred in Ontario plus Montreal. German-language papers are also used).

Radio is used in Vancouver, Winnipeg, Saskatoon (German-language), Toronto, Ottawa, and Montreal — all AM.

FM has entered the picture in Toronto and Montreal, by way of CKVL-FM, CHFI and CFRB's FM outlet, CKFM-FM.

"We thought of FM stereo as a serious experiment this spring, and we have proved to ourselves it works," said Jack Milne. "We have felt that FM appeals to and reaches a prestige audience of young adults — and that the stereo effect could heighten the values of our message. It is not just a matter of introducing some gimmicks as such. After all, an airline has plenty of three-dimensional sound effects to play with in stereo — but they can be used to do more than just be gimmicks. The realism of the airport sounds, the take-off and jet sounds can all add up to the creation of a real presence — a mood. The response to our first ten-day flight on CHFI in Toronto was tremendous."

What of the future?

"As I have said, we will be after the total travelling population from now on. We are currently using newspapers, *Time* and

## **Memo**

from **Radio-Television Reps. Ltd.**

to **Lew Roskin and Don Hamilton  
Station CKLG,  
Vancouver. B. C.**

**Congratulations on the spectacular MILLIONAIRES' HOLIDAY CONTEST that moved so much merchandise for so many advertisers in so little time. Your report and pictures excellent!**

**GORDON FERRIS  
Radio-Television Reps. Ltd.**

# LET'S TALK MONEY!

Here's how you SAVE with the NEW AMPEX VR660  
Broadcast Quality Videotape Television Recorder

## Initial cost:

	AMPEX VR660	OLD TYPE VTR
Price of Basic Unit	\$16,500	\$42,500 <sub>up</sub>
Automatic line element compensator	not requ'd	9,000 <sub>up</sub>
Intersync for vertical lock	not requ'd	6,000 <sub>up</sub>
Channel equalizers	not requ'd	1,000 <sub>up</sub>
Two spare heads	600	3,800
	<hr/> \$17,100	<hr/> \$62,300
		<hr/> 17,100

**You Save 72.5% - \$45,200**

## Operating Costs:

**TAPE** - The VR660 uses tape at less than a quarter the speed of old type VTRs  
Life expectancy of tape with the VR660 is three times that with old type VTRs

**You Save 92% on tape costs**

**HEADS** With the New Ampex VR660 head re-work cost is half that of old type VTRs  
Head life expectancy is three times that of old type VTRs

**You Save 83% on head costs**

## Stop Motion Bonus

The New Ampex VR660 is the only broadcast quality videotape television recorder with  
Stop Motion included as standard equipment

*Just a few of the reasons our new portable  
VTRs are so popular with the broadcasters of  
Canada and have been bought in quantity  
by all three United States networks.*

**Put an AMPEX VR660 to work in your station this Fall  
by ordering now**

**AMPEX**

**AMPEX OF CANADA LIMITED**

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