



BILL RYPAC, production manager of the University of Manitoba Student Radio accepts the Western Association of Broadcasters' award in the annual competition between members of the Western Association of University Broadcasters at the WAB convention at Jasper last month. Making the presentation (left) is Rory MacLennan, CJOB, Winnipeg, chairman of the WAB's University Awards Committee. The interested bystander is Dr. Andrew Stewart, chairman of the B.B.G., himself a graduate of the University of Manitoba.

Canadian BROADCASTER

NOW IN OUR TWENTY-SECOND YEAR OF SERVICE TO THE INDUSTRY AND ITS SPONSORS

22, No. 19

TORONTO

October 3rd, 1963

- More about Supermarkets 6
- Automation for Efficiency 8
- Satire from the B.B.G. Chairman 10

RE-ELECT HUTTON TO HEAD RTNDA - CANADA

"THE MOST IMPORTANT MAN in a radio station is the news director." This statement was made by Don Jamieson, president of the Canadian Association of Broadcasters as he addressed the eighteenth annual International Conference and Workshop of the Radio and Television News Directors Association in Minneapolis last month.

Jamieson was one of a battery of speakers who addressed the 300 delegates gathered for their annual four-day meeting at the Radisson Hotel. Others included Robert F. Hurleigh, president of the Mutual Broadcasting System; Theodore F. Koop, vice-president, CBS, Washington, D. C.; Dr. Edward M. Litin, head of the Section of Psychiatry, Mayo Clinic.

The association elected Edward F. Ryan, news director WTOP Washington President for the coming year.

Bill Hutton, news director, CFRB Toronto, was re-elected president of the Canadian section. Other Canadian officers include first vice-president Doug Williamson, CJAD Montreal; vice-president of television Phed Vosniacos, CBC Montreal; vice-president for radio Larry Knowles CFNB Fredericton, New Brunswick; secretary, Earl Beattie, University of Western Ontario, London; and treasurer, Charles Edwards, Broadcast News Toronto.

Jamieson told newsmen that radio and television broadcasters should put the accent on the positive. He said that too much emphasis is placed on what the broadcast media cannot do. He said the value of broadcasting cannot be determined by comparing its achievements with those of other media. We must weigh our achievements against our vast untapped potential.

He urged news directors to help make management aware of the potential of broadcast news. "Broadcasting will become increasingly important in the shaping of public opinion," he said. "We must not let profits determine what is good programming. We must produce good programming and let this bring in the profits," said Jamieson.

The convention was told that a national conference on news film standards, to be held in New York City in the spring of 1964, will bring together leading news film producers, directors, camera men, writers, and technical experts for a series of definitive presentations of their specialties.

Proceedings of the two-day meeting will be filmed and recorded; a one-hour film and basic manual for station news film production will be produced and made available to all television stations. The conference, sponsored by R. T. N. D. A., will be staged in co-operation with Time-Life Broadcast. It will be held in the Time-Life Building.

Aim of the meeting is to establish two sets of standards: a basic primer of news film production and an "ideal" of production to which station news departments can aspire.

At a meeting of the Canadian Division of R. T. N. D. A. Hutton re-

ported that Canadian membership had grown to 78 in the past year. Some 20 delegates from Canada attended the Minneapolis meeting.

Hutton stressed that if R. T. N. D. A. was to become a vital part of the broadcast industry in Canada, it must assist news directors in doing jobs better. He said plans for the coming year included a series of workshops across the country aimed toward this end.

The 1964 convention will be held in the Rice Hotel at Houston, Texas, November 11-14.

THIRD TERM FOR DON HARTFORD

DON HARTFORD, CFAC, Calgary was re-elected president of the Western Association of Broadcasters for the third successive year at the WAB-BCAB Convention in Jasper last month.

Bill Stovin, CKOM, Saskatoon, a former member of the board, was elected vice-president. New directors elected, following a change in the constitution, were: A. J. Hopps, CFRN, Edmonton; Dennis Barkman, CFAM, Altona, Man; Arthur Shortell, CKSA-TV, Lloydminster. The sixth director is Stewart Craig, CKX-TV, Brandon.

People are a lot like teabags - you don't know their strength till they get into hot water

CFCN RADIO/TV CALGARY

Now that we are operating from our new radio and television plant, we feel this is an appropriate moment to reflect on the kindness and generosity of so many people in the industry who came to our assistance in March, 1962 when fire struck us down.

To the broadcasters, to the suppliers of equipment, to our representatives, and to all other individuals who helped turn disaster into an adventure, we offer our sincere thanks.

CKNX RADIO and TELEVISION, WINGHAM

W. J. "Doc" Cruickshank

G. W. "Bud" Cruickshank

President

General Manager

SIGHT & SOUND

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

THE OPENING PITCH of the 1963 World Series will mark the silver anniversary of Gillette of Canada Ltd.'s sponsorship of the baseball classic on the CBC Radio Network, the oldest continuing sports feature in Canadian broadcasting. Gillette will also sponsor television coverage of the Series on the CBC-TV network, for the 12th consecutive year.

Radio sponsorship began in 1939, TV in 1952, and this year the highlight of the baseball season will be carried on 86 radio and 53 television stations on the CBC networks. The agency is Maxon Inc., New York.

CANADIAN WESTINGHOUSE Co. Limited has announced the appointment of Goodis, Goldberg, Soren Ltd. as advertising and sales promotion counsel for the Appliance, TV-Radio Division, effective January 1, 1964. The balance of the account—general, industrial, lamps and lighting advertising—will remain with McCann-Erickson (Canada) Ltd.

It's estimated that the consumer products portion of the account, which topped \$300,000 in billings in 1962, will go higher this year. No budget has been set for '64, pending recommendations from GGS. Account supervisor is Reuben Blazer, account executive is John Edmunds.

THE GLIDDEN Co. Ltd., is advertising its paints via TV for the first time this season with a number of buys. The company has one-third sponsorship of the half-hour comedy series, *My Favourite Martian*, on 19 stations, participation in the hour-long *Richard Boone Show* on CHCH-TV Hamilton, and is into the French-language version of *Hawaiian Eye* on CFTM-TV Montreal, with a spot campaign in Quebec City and Sherbrooke.

The agency is MacLaren Advertising Co. Ltd.

STUDEBAKER OF CANADA Ltd. has made its first move into TV in Quebec with co-sponsorship of *Dans les Rues de Québec* on the CBC French TV network. The musical-variety show immediately precedes the NHL hockey telecast and is produced at CFCM-TV Quebec, one of the few French-language CBC shows produced outside Montreal headquarters.

Studebaker's ad and sales promotion manager, Paul H. Durish, says the half sponsorship of the half-hour French network show and quarter sponsorship of the hour-long *Ed Sullivan Show* on the CBC English TV network represents nearly \$500,000, a major investment in television. Agency is McConnell, Eastman & Co. Ltd.

CANADIAN MARCONI CO. has appointed Bryan Gregor-Pearse to the newly-created post of advertising manager, to be responsible for all

divisional and co-operative advertising. He joined the company in 1957 as advertising manager of the Home Electronics Division, with many years experience in the field.

CTV TELEVISION NETWORK Ltd. has appointed Lincoln A. Mayo as sales representative in the Montreal office. For the past six years Mayo has been sales manager of WPTZ Plattsburgh and prior to that was with NBC-TV and CBC Radio.

"HOW TO PRESENT the advertising program to management", a 42-minute film prepared last spring by Vickers & Benson Ltd. for presentation to the Association of Canadian Advertisers convention, was shown last month at a conference of the U. S. Association of National Advertisers in Princeton, N. J. V & B's director of marketing, T. W. Kober, introduced the film and answered questions following the showing.

Kober and the film have also been invited to the ANA's annual meeting in Hot Springs, Virginia, next month. The dramatized presentation on film deals with the "share of mind-share of market" rationalization, making the point that management must be concerned with advertising as an investment and as integral a part of product costing as manufacturing.

CKEY TORONTO HAS COME UP with a "merchandising catalogue", a 25-page expandable file of merchandising and sales promotion ideas to back up advertising campaigns on the station. The catalogue outlines each idea in detail and gives the cost of the merchandising gimmick on top of a minimum purchase of time. More plans will be added in the future.

The station will also tailor non-listed schemes to suit a particular client's needs, but the catalogue makes clear the station's stand on merchandising - no deals.

Beverly Dales joined CKEY recently as merchandising expeditor, after experience in merchandising and promotion at CJSP Leamington, CFTO-TV Toronto and the *Toronto Telegram*.

NEW TV PROMOTION and research man at All-Canada Radio & Television Ltd. is Mervyn L. "Tommy" Thomas, who was sales promotion manager of the Radio Sales Bureau since its founding over two years ago. He joined RSB from All-Canada, where he was in radio market research, and prior to that was program manager of CHIQ Hamilton and in sales at CFOS Owen Sound.

NEW MAN ON CTV's national news team in Ottawa is Jack Alexander who was CHCH-TV Hamilton's first newscaster, with the station three and a half years. Since 1957 Alexander has been with Massey-Ferguson Ltd., most recently as public relations services manager travelling through Canada and the U. S. Early this year he resigned to do free-lance pr and return to broadcasting.

THE BROADCAST DIVISION of A. C. Nielsen Co. of Canada Ltd. has announced four promotions and appointments. Wayne Mondville is now an account executive, responsible for client relations with respect to Nielsen Coverage Service (NCS '64), and will continue to service NBI and NTI clients.

David J. Mudie, with the company nine years, has been made assistant manager, production. Luc Ste-Marie has been named manager of field operations, Eastern Division, after experience as a field representative. New manager of field operations, Western Division, is E. W. Collins, a member of the original Broadcast Division field force.

NEW MEMBER OF THE Board of Broadcast Governors, appointed for a five-year term, is Joseph W. Grittani Jr. of Toronto, who succeeds Edward A. Dunlop. Grittani is associated with his father in an insurance agency and is well-known for his work in promoting Italian-Canadian trade.

THE APPOINTMENT HAS BEEN announced of Terence W. L. MacDermot of Lennoxville, Quebec, to the board of directors of the Canadian Broadcasting Corporation, succeeding R. L. Dunsmore for a three-year term. MacDermot is associate professor of political science at Bishop's University. He was Canadian High Commissioner to Australia from 1957 to 1961.

AN ASSOCIATION FORMED some ten years ago has been renewed as Paul Giguère, once account executive on the Dominion Dairies Ltd. account with Cockfield, Brown & Co. Ltd., has joined Dominion Dairies' sales and merchandising department. Giguère was vice-president and Toronto manager of Richard N. MelTZer Advertising (Canada) Ltd. and prior to that was an account executive with D'Arcy Advertising Co., James Lovick & Co. Ltd., and Young & Rubicam Ltd., Montreal.

STOVIN-BYLES APPOINTMENT



A. A. PANZA

"W. D. "Bill" Byles, President of Stovin-Byles Limited, announces the appointment of Mr. A. A. Panza to the position of Comptroller. Previous to his new appointment, Mr. Panza was associated with Spitzer, Mills & Bates Ltd. for 17 years".

**INSTANT
COMMERCIALS**

**INSTANT
ANIMATION**

**Offers Top Animation to
low-budget accounts**

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

BILLINGS INCREASE BUT PROFITS SHRINK

THE STABILITY of the advertising industry and its people was upheld by J. E. McConnell, president of McConnell, Eastman & Co. Ltd., at last month's meeting of the Women's Advertising Club of Toronto. Contrary to the unstable, unreliable types depicted in fiction, movies and TV, advertising people are "down to earth business men and women intent on doing their jobs to the very best of their ability, talents and knowledge," he said.

The trade press and advertising columns, making the most of client-agency partings and new agency ap-

pointments, also give this impression of a state of flux, he said, whereas the total number of changes recorded in any one year in truth represents a small percentage of national advertisers.

CLIENTS STAY PUT

Quoting a study of Canada's ten top advertisers, McConnell said, "After 15 years, five still worked with the same advertising agency that represented them in 1946, with additional agencies added to service new divisions or to promote new products. Three of the remaining advertisers still employed one or more of their 1946 agencies, but had dropped one in the interim period. One had changed its original agency, but after an association of almost 40 years. And there was one advertiser, and one only, that made those headlines with a number of agency changes."

He estimated that the average record among hundreds of smaller advertisers is even more stable.

"In Canada, advertising is the only major industry that has shown an increase in billings every year since the war. In the last twelve

months, the total advertising investment reached an all time high of well over \$600,000,000," he said. "This is the second largest per capita advertising expenditure in the world, and is second only to that of the United States."

NARROWED PROFITS

However, the constant growth of service and the steady expansion within the industry have created problems, mainly narrowing profit margins.

"In 1947, there were 57 advertising agencies that had an average profit, before tax, of \$25,663. In 1960, the last year for which Dominion Bureau of Statistics figures are available, a total of 131 agencies showed an average profit before tax of \$19,693," he said.

"During this period, the volume of business had increased by approximately four and a half times, but with a resulting decrease of 25.26% in average net profit. This has caused the percentage of net profit to volume of billings, during the same period, to drop from 2.26% in 1947 to as low as .95% in 1960."

McConnell said the margin of profit for the industry as a whole is dangerously low. The net profits of the 100 agencies billing \$5,000,000 or less in 1960 totalled \$347,692, an average of \$3,476.92 per agency, before tax.

"This figure is dangerously low, dangerous not only to the owners of the 100 agencies, but to the 1647 advertising men and women they employ," he said.

Steps are being taken to improve the situation by charging fees for additional services like marketing and media advice and research and public relations work, he went on. "However, to charge fees in all cases where they are applicable needs the co-operation and understanding of advertisers and all advertising personnel, and a clear-cut explanation of the need for more fees by all agency employees who contact the client."

President of the Canadian Association of Advertising Agencies, McConnell touched on the objectives and accomplishments of the Certified Advertising Agency Practitioner diploma course, the Canadian Advertising Personnel Bureau, and the Canadian Code of Advertising Standards.

INSTANT COMMERCIALS

INSTANT ANIMATION

Animated Commercials on a "slides" budget



S. CAMPBELL RITCHIE, started in broadcasting in 1934 in his native Hamilton. He joined CKLW, Windsor in January 1936 as an announcer and singer. After service overseas, where he rose to the rank of major, he resumed his duties at CKLW, successively, as traffic manager, program director, and, with the coming of TV, as operations manager of CKLW-Radio and TV. He succeeded the late J. E. Campeau as president in September 1961. He is a past president of the Central Canada Broadcasters Association and a director of the Canadian Association of Broadcasters.

Cam Ritchie of CKLW, Windsor says:

"...fast, factual and colorful reporting..."

"Many years ago, CKLW went seeking a complete news wire service. The search ended with UPI.

"Through UPI, CKLW Radio News Room came up with a complete service package, larger than any known before.

"Six Printers bring UPI Canadian News, UPI U.S. News, sports, races, U.S. and Canadian business notes and market closings.

While UPI unifax brings pictures to CKLW-TV Channel 9 News and UPI direct-line Audio ties CKLW with the news voices of the world.

"We have a big package of service from UPI at CKLW. Yet, after many years, we remain confident we bought our big package from the proper source.. for fast, factual and colorful reporting."

S. C. RITCHIE,
President and General Manager,
AM-CKLW-TV, Windsor.

UNITED PRESS INTERNATIONAL

575 University Street, Montreal, Phone 866-9357





Editorial

Is FM TV Without Pictures?

BROADCASTER

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The popularity, power and sales pull of AM radio have never been disputed, and to these qualities can now be added a continuing and quite phenomenal growth, as stations have settled down to the new order of things in what might be called "The Television Era".

At first, nobody realized that radio and television were to be completely different. They fell into the trap of thinking of television as "radio with pictures".

As things have developed, television is just this, with one reservation. TV has become, not radio but *old* radio with pictures.

Meanwhile radio - new radio that is - no longer presents programs which inspire people to say: "I must go home to hear *Lux Radio Theatre* or *Amos 'n' Andy*. Instead it has become a continuing sound, punctuated with brief flashes of news, information and humor.

Instead of sitting majestically in the living-room, the radio has become a mobile instrument which accompanies people from room to room, in cars, offices, summer resorts, beauty parlors and everywhere.

Because its appeal to advertisers is based almost entirely on numbers, broadcasters have striven for these numbers beyond all else, and have succeeded phenomenally.

Now comes a new, or relatively new, member of the broadcast family, called FM, which stands for Frequency Modulation.

Actually, while AM and FM radio are different technically, the significant difference is in their application.

This article has described our conception of regular Amplitude Modulation (AM) radio as it is now functioning. FM is different. It is being used as a living-room medium of entertainment, just as used to be the case with "old" AM radio. In other words FM radio is television *without* pictures, because people who now rush home to see *Dr. Casey*, *Don Messer* or *Jack Parr* on their televisions,

might equally well have a regular date with an FM opera hour, Broadway show or jazz concert.

While the functions of AM radio and television are really poles apart, FM looms up as a definite competitor for the TV audience, if it is used as "old" radio was once used.

At the present moment, FM appeals to advertisers, not on a mass or "numbers" basis, largely because so far there are no numbers. Right now the appeal to advertisers is based on the intensity and enthusiasm of the smaller number of listeners it is attracting, listeners incidentally, many of whom are more given to buying their diamonds at Henry Birks than the F. W. Woolworth Company.

They seem to be finding that people who regard some TV programs as ineffectual and banal can be attracted to an evening of opera or symphony, and that while there are fewer listeners, their interest is far more intense, and some of this enthusiasm cannot but rub off onto carefully and intelligently prepared commercials.

There is a temptation for FM broadcasters to try to attract mass audience by playing music, so aptly called "Chamber Music", but which is actually just "Nothing Music". While people may not rush home to tune them in, at least they will not bother to tune them out.

Others - notably within reach of these ears, the new CHUM-FM, Toronto - are starting out with programs which will never appeal to all and sundry, but which will inspire a definite reaction from a limited number of enthusiasts, whether this reaction is love or hate.

AM radio is here to stay. So is television. Now comes FM, more as a competitor to TV than AM. Mainly though we see for FM - FM that is which dares to be different - a medium which will reawaken a segment of the public which for decades past has been getting its entertainment from listening to the CBC, or reading a book.



NEW MARKETING TRENDS MEAN NEW STYLE ADVERTISING.

by Ben Holdsworth

THE FIRST TWO ARTICLES in this series indicated the highlights of a survey of trends and developments in the supermarket industry.

Among the predictions by experts in various facets of the field were:

- ◆ More competition for space in the supermarket -- on the "cubic" space principal;
- ◆ More concentration of buying and selling in fewer hands: of fewer buying and selling units, each becoming bigger and more influential;
- ◆ New store designs and policies, leading to greater standardization of package shape, shelf display, product purchasing policies, and storage and handling;
- ◆ Greater demand for the presentation of advertising plans by the manufacturer to the supermarket buying committees before new (or even old) products are listed;
- ◆ Resurgence of the small store-- either as a speciality outlet on its own, or as a franchise unit in the supermarket;
- ◆ Demand for more highly skilled sales staffs at manufacturer level;
- ◆ Greater diversification of product line by the giant manufacturers;
- ◆ New opportunities for advertising and marketing in new product groups;
- ◆ Automation;
- ◆ Greater need for liaison between the advertiser, the major consumer media (especially TV and Radio), and the supermarket for national and local planning;
- ◆ Greater room for "in-field" research and development by advertisers, their agencies (who have not impressed the supermarket executives on the whole--possibly through lack of exposure!), and broadcasters--in order to understand and take advantage of the revolution in supermarketing...

What does all this mean to the advertiser and broadcaster?

The following are offered as points brought out by the Broadcaster sur-

vey, not as this publication's opinions:

Product Packaging:

There can be no question of the importance of product space in three dimensions--not any longer in two dimensions. The concept of package design in terms of "shelf facings" must give way. All of the emphasis must be on "cubic" space. This could lead to the demand for multiple-faced packaging as close to the perfect cube as possible. The trend may be to the multi-stacked package, which could rudely eliminate the so-called "soft" container.

All of this, which is now taking place at an increasingly rapid rate, may call for a revolution in package design, both in terms of shape and materials. In turn this could seriously affect product design for TV display. For example, many of the dry products use a two-dimensional display value for maximum "shelf-frontage", based on single-course stacking (cereals, detergents, etc.). This may now be regarded as obsolete, insofar as the supermarket is concerned: the "cubic" approach must be adopted. The ideal--from the point of view of the supermarket manager--would be for all dry products to come in pure cubes. The consumer, however, may introduce objections to this degree of standardization (especially if the giant sizes come in cubic shapes too large to grasp!); the trend at supermarket level, nevertheless is in this direction. Art directors and package designers should have fun!

In addition to the "cubic" concept of package, the demand is increasing sharply for the non-breakable, the lighter-weight, the non-perishable package and product. Indeed, the non-returnable factor must be added for the soft drinks and dairy containers. New plastics, new, more rigid enclosures which permit stacking in multiples at both

storage and display levels are in!

In line with the pressure on space in three dimensions is the trend to the concentrated product. Perhaps, say supermarket executives, the growth of the concentrated bleaches may serve as a good example.

"These bleaches not only are easier to handle and store at retail level, they have the same advantages for the consumer," said one chain merchandising manager. "We'd like to see a lot more experimentation along this line in many of the other product groups." (Concentrated liquid corn flakes? Who knows?)

Thus, in terms of product development, the trends are to new concepts of both product itself and of packaging and display values. Advertisers and broadcasters will require a new flexibility of approach to these problems in the immediate future--as many are now realizing. At the same time, the challenge to advertising and marketing men in the introduction of new product concepts will be increasingly great, calling for heights of imaginative creativity not yet reached...

Product Diversification

Marketing men are constantly searching for growth. Supermarket men are searching for profit-per-cubic-foot (per minute, if you want to be thorough). To the supermarket, it is not simply space utilization, but speed of handling, storage and turnover.

In the long run, retail and manufacturing or marketing levels have the same objectives. But with automation (in the largest sense), entering the marketing cycle increasingly, decisions can be made more rapidly, more accurately and more thoroughly-based on performance of all factors.

So much for the lecture, said the marketing executive who made these observations, let's get down to the implications.

Some producers (processors, manufacturers, etc.) seek growth through a proliferation of a few, or even one or two, basic products. They spin off (that's a good term!) multiple sizes, uses, shapes and variations--and are successful in growing, in achieving a place in the supermarket sun.

Other producers have almost left the "production" function behind to become largely marketing organizations. This is done usually through the acquisition or "take-over" of other firms in other (related or not) fields. Often the selling organization grows to the point at which it is too large for the company's original product line to be operational at an optimum. This leads either to new-product development within the firm, or to the seeking-out of new product areas through take-over, often of smaller but potentially profitable firms in need of capital.

In the past, many examples of each type have been evident.

Today, and increasingly tomorrow, say many marketing people, we will see much more of the diversification trend. The company with a major sales force, marketing successfully in volume through the mass retailers, may go well beyond its presumed territory of products.

A recent example of this, mentioned by many in the survey, was the take-over of the Folger coffee business by Procter & Gamble.

Many more of these kinds of diversification may be expected--once again causing advertisers, agencies and broadcasters to be flexible, ingenious, and--shall we say it?--on their toes.

As far as the supermarket operators are concerned, all of these trends to proliferation and diversification of product line by known and trusted suppliers is to be expected and welcomed. "We like dealing with the pros," said one regional manager.

Selling

"The number of major buying decisions made by the supermarket industry today, made by fewer and fewer people because of automation and because of centralized control, is becoming the biggest fact in our life. Perhaps a dozen or so selling organizations dominate the complete marketing cycle today..." said one chain retailer.

What does this mean?

The retailers are becoming fewer in corporate number. They buy new and old products by committee (and by Giant Monster). The need for a

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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

CFAC

CALGARY

RADIO

1

FOR
HOMEMAKERS

Contact your
ALL-CANADA man

vast sales force to "sell and detail" tens of thousands of retailers by manufacturers is gone, insofar as supermarkets are concerned.

Today, and increasingly tomorrow, the supplier will have fewer--and far more highly-trained--salesmen. They must understand the retailers' ways. They must know many aspects of the marketing cycle yesterday's sales force ignored. Selling to a committee means training in making presentations, often very sophisticated, which not only include product advantage-points, but marketing concepts, advertising plans, research findings.

The survey concluded overwhelmingly that the salesman of tomorrow will be a professional marketing man--well educated, literate, working at the executive-committee level. Such detailing as may be necessary will be accomplished by fewer men than ever before, at supplier level.

The major complaint heard from supermarket executives was: "The suppliers have got to train more men as professionals--some of the older men in the grocery trade, and some of the juniors too, are lost with us."

Advertising:

The demands on space in-store have many implications. The fact that supermarket outlets carry from 6,000 to 7,000 items--with many more competing to get in--means that any new product must fight hard even to get "listed" by the central buying offices.

"Today, we want to know a lot about the planning for a new product, including market research, product features, advertising and marketing plans," said many of those surveyed at supermarket level.

"We would like to know more of

these things before we make a decision to add a product to our list--even on an experimental basis," said one member of a merchandising committee.

Meaning: advertising people, market research people, creative people are closer to the decision-making than ever before.

Many of those surveyed stated that "the advertising people have been too long divorced from us." Included were not only advertising department personnel, but agency people and media people.

"We operate by committee in buying and merchandising, you know," said the district manager of one of Canada's largest retail supermarket chains. "We must know something about the planning for products--and not just the volume discounts, or delivery dates. We want to have some assurance that the consumer will buy...that's turnover to us!"

The place of the small or speciality outlet remains confused at this time. As far as advertisers are concerned, planning for distribution and advertising based on this type of outlet will require close study--the situation is evidently very fluid at this time, with many developments to be measured.

The supermarkets of tomorrow? Smaller in floor area (double-deckers may yet appear), fewer in total number, larger in dollar turnover per unit, and without doubt even more important a challenge tomorrow to advertising and selling!

But apart from all this, and of vital importance, the marketer, the media man and the merchants must face the fact that their individual problems are actually one common problem--automation.



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.



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 undistorted. There are four sizes, from which you can choose the right one for every recording requirement:

- 1½-mil acetate in 3, 5, 7, 10½, 14-inch reels plus hubs;
- 1-mil acetate or 1-mil Mylar* in 3, 5, 7, 10½, 14-inch reels plus hubs;
- ½-mil tensilized Mylar in 3, 3¼, 5, and 7-inch reels.

Look at a reel. The oxide surface is smooth, tightly bonded—your protection against flaking, abrasion, wow 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 2½% at maximum recording level (as measured by U. S. Navy Specification W-T-0061); uniformity that stays within plus or minus ¼-decibel from "Record" or "Play-back" to "Stop."

We don't know where you can find better audio tape than Tarzian—at 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.

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TV STAFF WORKS MORE EFFICIENTLY...

AUTOMATION IS NOT a new word in the Broadcast Industry. Certain forms of it have been in use for over a decade.

In 1950, the Department of Transport authorized the operation of "Unattended AM Transmitters" and one of the first stations to have its transmitter site operate from a remote point was CKVL, Verdun. Because of the economic advantages that this type of operation afforded station management, unattended operation of AM Transmitters today is the rule rather than the exception.

In 1953 CHAB-TV in Moose Jaw was the first television station in Canada to be authorized to operate its TV transmitter from a remote point. Since that time several Canadian TV stations have installed remote control equipment, thus allowing certain technical personnel to be more efficiently employed.

Operational costs of TV stations have been continually rising, and aggressive station management personnel have been looking at many parts of their operation and policies to see where they could increase efficiency. Methods of increasing the technical operational efficiency are I am sure of high interest to you.

Site to Studio

From transmitter site automation to studio automation is the logical step, so let us examine the possibilities.

Since the number of functions a man can perform is determined by

how well he can see and reach the required operational equipment, it appears desirable to have a closely knit operational area. This area would include live and film camera controls, projector controls, television tape recorder, audio and video switching controls and so on.

In most present station arrangements it is not possible for one man to handle all these functions and the number of people vary as determined largely by the programming of the

of Automatic Gain Control Amplifiers on the audio channels.

These aids allow the station to approach a "hands off" policy for some of the operation. Stabilized live studio cameras introduced to the industry within the last three or four years minimize the need for constant technical adjustments.

Remote Control from an operational position of the pan, tilt, zoom, focus and iris of cameras in the studios allows the reduction of the

- dousing if required.
- (b) On/Off and Slide Change of all slide projectors.
- (c) Multiplexer Control.
- (d) Start-Stop of all audio magnetic tape recorders.
- (e) Start-Stop of all audio turntables.
- (f) Start-Stop of a television tape recorder.
- (g) Switch incoming audio sources to the transmitter line or STL Microwave for program.
- (h) Switch incoming audio sources to the preview bus for checking purposes.
- (i) Switch incoming video sources to the transmitter line or STL Microwave for program.
- (j) Switch incoming video sources to the preview bus for checking purposes.

Two approaches toward the accomplishment of the above are the use of "panic period" equipment and all-day programming equipment. The panic period refers to the operation during the period associated with the station break. Station break equipment can be provided for the pre-set switching of a relatively small number of events in automatic sequence. Its main purpose is to avoid confusion and likelihood of error which often occurs when a number of quite short events must be switched in rapid succession.

All-Day Automation

In contrast to station break automation, the all-day type of automation equipment permits pre-setting the switching of an almost unlimited number of events. In practice it is possible to cover the complete sequence of all events in a day's program schedule.

Automation equipment for station break or all-day programming basically consists of a large number of relay switches coupled to a memory. The memory generally takes the form of punched paper tape which, when inserted in a tape reader machine, gives commands to its associated switching system, which in turn operates the station's film projectors, television tape recorders, audio

COURT BROAD, manager of the Technical Products Division (Atlantic Provinces) RCA Victor Company of Canada Ltd., contributed this talk to the panel discussion on automation at the 1963 Atlantic Association of Broadcasters' Convention at St. John's, Newfoundland.

individual station. As well, each manager will have his own ideas as to how many people would be required in this area for good operation.

The operational attention necessary for the above mentioned arrangements can be reduced by eliminating the necessity of continually "riding" or controlling the film camera controls and audio level controls. Within limits, controlling of these levels is possible by the proper use of Automatic Light Control (or Automatic Sensitivity Control) on the film chains and the use

number of cameramen required in a studio for some types of shows and I understand this is now being done very successfully at CBXT, Edmonton.

Single Push Button

Further efficiency can be realized from the available manpower if an operator is relieved of the following functions, or if he can initiate a complete event by the actuation of a single push button.

- (a) Start-Stop of all projectors and

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	ATLANTA 404-875-6644	DALLAS 214-747-3723		

equipment, etc., in the proper pre-determined sequence.

The automatic sequence of events is started by manual operation and the tape is advanced to perform each switching function required by either a time clock system or upon the cue from the last event put into operation.

The all-day type of system more nearly approaches an automatic program device. Such an automation system allows the station to prepare in advance the sequence of all master control and operational events switching desired during the broadcast day, and by the use of an information handling system, causes the events to take place with a minimum of manpower and errors.

When one thinks of automation, however, a false sense of economy may be presented because, although operating personnel are reduced, they are not completely eliminated and the extra burden placed on other areas is not always realized.

Additional equipment maintenance will be required by the station's engineering department and additional time and effort will be required in the preparation of the punched tape by the traffic department. The use of automation equipment may, as well, increase the burden on the film or telecine department where precise timing may be required, particularly during station break periods. However, it may be generally conceded that the use of automation equipment can affect a reduction in operating costs.

It may be argued that some stations in the smaller markets cannot afford automation, while the stations in the large markets do not need it because of higher operating budgets and revenues. It is believed that with the equipment currently available to the broadcaster, the amount and kind of automation is only limited by the imagination and budget of the station's engineering department.

As far as the large market stations are concerned, it is to their advantage to reduce their operational expenses just as acutely as the smaller stations, since management is always desirous of increasing

their company's profit position.

Positive Approach

Our company has taken a positive approach to automation in the broadcast industry. All of our video and audio products designed and produced since 1955 have been designed with future partial or whole automation in mind. As an example, the current Tape Cartridge equipment introduced by us two years ago can be designed into a simple station break automation system, controlling slide or film projector and supplying audio for station identification, spot announcements, etc., thus reducing the load on an operator at periods of peak activity.

Present television equipment which can be remotely controlled by the opening or closing of a switch can be integrated in future automation systems.

I believe that automation equipment in one form or another will be ultimately used by every TV station in Canada. It is a tool that will increase the station's operating efficiency, reduce or eliminate on-air errors, reduce operating costs and increase operating profits. It can provide a more professional polish in the eyes of the station's viewers, but yet not appear that the station has lost the human touch.

Automation equipment is a reliable and obedient machine, and it operates with machine-like precision.

In its relations with announcers and other people who participate in the program events, it is a hard taskmaster. It makes no allowances for tardiness, overshooting of time intervals, or other similar human errors. Alertness and accuracy are indispensable in producing such things as live ten-second spots in an automated panic period. Preparation of a program log and splicing of film sequences (including cueing) also require great accuracy, but the ultimate improvement in overall efficiency with automated operation should more than offset the additional effort needed in these areas.

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A NOS AMIS DE LANGUE FRANCAISE

Notre édition spéciale, "INSIDE FRENCH CANADA", paraîtra le sept novembre 1963.

Comme d'habitude, elle sera pleine d'articles préparés spécialement pour informer les commanditaires de langue anglaise des richesses et des puissances des marchés du Canada Français, et des méthodes effectives pour les atteindre par la promotion de ces produits dans vos régions.

Le "deadline" pour cet annuaire spéciale sera le 24 octobre.

Nous vous invitons à tirer avantage de cette édition, que nous préparons chaque année, spécialement pour vos besoins.

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ANDREW STEWART PLAYS THREE ROLES IN JASPER "TROIKA"

The President of the CAB, fog bound in Newfoundland for 9 hours, having arrived in Ottawa at 2 a.m. is surveying what he can see of his features in the mirror. There is a timid knock at the door.

JAMIESON: "Oh Hell!" (pats himself, gives a little skip, and advances toward the door, assuming his best welcoming smile. He opens the door. Outside is the Chairman of the BBG).

JAMIESON: (grasping the Chairman's hand and pumping it) "Come in. It's good to see you. How've you been? It's a jolly nice morning isn't it?"

STEWART: (looking wan and staggering under the load of his brief case) "I'm terribly sorry for being so early. I usually get to the office by 8:30. It sets a good example for Mr. Goulet. I didn't know where to go this morning. I'm so sorry".

JAMIESON: (in an understanding tone of voice) "You do have problems, don't you? Oh well, we all have problems, don't we?"

The Chairman of the Board sinks into a chair and starts cleaning his pipe on the carpet. Jamieson appears not to notice. There is a peremptory knock at the door. Stewart quickly puts his pipe in his pocket. Jamieson pats himself, gives a little skip, and proceeds to the door assuming his best welcoming smile. He opens the door. Outside is the President of the CBC. In the middle distance can be seen Mr. R. C. Fraser.

OUIMET: "Bonjour".

STEWART: (who is now attending Civil Service beginners' classes in "Bilingualism and Biculturalism", stands at attention, and speaks) "Bonn Djour" (Jamieson echoes him).

Ouimet advances to the middle of the room, followed at a respectable distance by Fraser. Fraser hands him his brief case. He opens it and produces two large red-bound volumes, which he hands ceremoniously to Jamieson and Stewart. The volumes are entitled "What the Canadian Public Thinks of the CBC".

OUIMET: (with an expansive gesture of his hands) "I thought you might like to read this before we begin". (Fraser nods).

Stewart and Jamieson stagger to their chairs and begin leafing through the volumes. Ouimet and Fraser, shoulder to shoulder, gaze out of the window.

"The Establishment"

First of a series "There Were the Days that Weren't", written, produced, directed and presented by the chairman of the Board of Broadcast Governors on the opening morning of the convention at Jasper Park Lodge last month.

Ole Doc Stewart got the meeting off to a merry start with his ribald presentation, which seemed somehow to revolve around the meetings he has been holding with the presidents of the CBC and the CAB.

What hidden meaning lurked behind his satirical remarks?

Only the Shadow knows!

CHARACTERS in order of appearance

Don Jamieson.....President of the Canadian Association of Broadcasters

J. Alphonse Ouimet.....President of the Canadian Broadcasting Corporation

Dr. Andrew Stewart.....Chairman of the Board of Broadcast Governors

(All characters portrayed by Dr. Stewart)

The Place: A room in the Chateau Laurier
The Time: 8:50 a.m.

The telephone rings. Jamieson obviously delighted at the interruption, picks up the 'phone. A long silence ensues. Finally, Jamieson is heard to say "But, Joey". The 'phone clicks, and Jamieson replaces the receiver.

Jamieson and Stewart continue their reading.

The 'phone rings again. It is the Globe and Mail after Stewart, who handles the 'phone like a hot potato. All that is heard is "Yes", "Yes", "No", "No", "Perhaps", "Maybe", "I'll think about it", "sometime", "probably not", "if you say so", "try again next week". He hangs up, and begins to read again.

OUIMET: (still gazing out of the window) "There is widespread public acceptance of the importance of the CBC efforts to achieve what the Corporation regards as some of the main objectives of public service broadcasting - to entertain, educate, encourage Canadian talent, and to help Canadians better to understand each other".

(He repeats the words with obvious relish).

FRASER: (still standing shoulder to

shoulder) "The only parts of the country where criticism of the CBC is particularly marked are Alberta and, to a lesser extent, Saskatchewan - and in Edmonton this unfavourable reaction is more pronounced than it is in the province of Alberta generally. Partly these criticisms would seem to stem from a genuine concern (greater than is shown elsewhere in the country) about programs which it is felt contravene standards of morality and good social behaviour, which offend viewers' sensibilities, shock them, or are otherwise in "poor taste". To some extent also, however, these and other criticisms of particular aspects of CBC activity would appear to be only the manifestations of an unfavourable attitude to the CBC in general in these parts of the country".

OUIMET: (smiling) "Andrew, you used to live in Alberta, didn't you?"

(The Chairman of the Board pretends not to notice).

OUIMET: I have always found it the best policy, if you don't like something, ignore it - it may go away".

(The 'phone rings. It is for Ouimet. He is heard to say: "Mr. Dunsmore - put him on the line".

There is a short silence. Mr. Ouimet says "Good bye", and replaces the receiver).

JAMIESON: (looking up from his volume). "I don't think it's fair. There are references to Alberta, and to a lesser extent Saskatchewan, but there is nothing about Labrador, Newfoundland, or St. John's".

The 'phone rings again. It is for Stewart. He is heard to say: "Mr. Allison - put him on the line" pause. "Hello, Carlyle, what's happening in Newfoundland?" pause. "Oh, oh!" pause. "Did you say 'cat'? Oh Oh" pause. "Well, do the best you can. Bye". Stewart returns to his chair, avoiding Jamieson's glances. Ouimet and Fraser continue to look out of the window.

STEWART: (sounding somewhat embarrassed). "Don't you think we might begin?" (He pulls out a lot of paper, looks at it tenderly, and says: "I sent you copies of this thing in advance of our meeting. I don't suppose you've had time to read it?"

OUIMET: (to Fraser) "Did I get a copy of this thing?"

FRASER: (to Ouimet) "It came, I read it".

(Ouimet looks quizzically at Fraser. Fraser shakes his head).

OUIMET: "The trouble with you, Andrew, is that you always want to spell things out precisely. When you have had as much experience of broadcasting as I have had, you will realize that what is needed is the greatest possible flexibility. For example, take the words "operate a national broadcasting service". There's a nice phrase. It gives you lots of room to demonstrate your independence".

FRASER: "It sounds good, too".

JAMIESON: "I got a copy of this thing. Jim Allard brought it to me. I read it after he left at 3:30. I prepared some notes on it. They're being typed now".

The 'phone rings. Jamieson answers. "Hello, Jim. You have the first fifty pages typed. OK, hold on to them. There'll be some more coming over later. What's that, Jim? No, it's Vancouver on the 21st; Pittsburgh on the 22nd, New York on the 23rd, Toronto on the 24th. Yes, I'll see you on the 25th".

JAMIESON: "As I was saying, I can't understand why the CBC's costs are so high. Al, don't you

think there must be some inefficiency somewhere?"

(The 'phone rings again. Jamieson answers. There is a long silence. Jamieson says: "Thanks" and hangs up the 'phone. He explains it was the Chairman of the CBC TV Affiliates Committee).

(There's a knock at the door; a waiter comes in with coffee and a Coke. The group breaks off into desultory conversation; which becomes more animated as the stimulants begin to take effect).

STEWART: "Don't you think we should begin somewhere. Suppose we start with Section 10 of the Broadcasting Act. How about the words "have the final determination of all matters and questions in relation thereto".

OUIMET: "Oh, come on, Andrew. You're not going to start on that all over again are you? I told you before how that got into the Act".

The 'phone rings. It's Spence Caldwell wanting to speak to Fraser. Fraser takes the 'phone. He is heard to say: "Microwave. Sure it rings a bell, ha! ha!" pause. "Spence, you are not serious are you?" pause. "All right I'll talk to Al about it".

STEWART: "When are we going to report to the minister?"

(There is a silence. Jamieson rises to call "Room Service").

JAMIESON: "Help yourselves before lunch comes.

STEWART: "That reminds me, what are we going to do about the 'good taste' problem? What did you really think of 'Gallows Humour', Al?"

FRASER: "Did you hear the one about the man

There's a knock at the door. Lunch has arrived. They sit down. The Chairman of the BBG, his eyes staring into the distance is heard to mutter.

"For what we are about to receive, may the Lord make us truly thankful".

MISENER LEAVES CFCF-TV

R. E. (DICK) MISENER, manager of the broadcasting division of Canadian Marconi Company, comprising CFCF-Radio and CFCF-TV, Montreal, resigned his position effective October 1.

Misener has been with Marconi since 1954. He was in direct charge of the TV operation through the application for the licence and launching the station on the air. He has not disclosed his future plans.

Supervision of the broadcasting division, for the time being, is in the hands of W. Victor George, former broadcasting manager and now general manager of the Canadian Marconi Company. Present plans are to appoint a new manager of the broadcasting division in due course.



principal or principle?

Both. Principal man at CFQC radio, Station Manager Vern Dallin, doesn't mind a little fuss when there's a principle involved. As there was when Vern evolved the controversial "Dallin plan", a move that endeared him to some, annoyed others. In the course of his duties as school board member, Vern proposed the complex scheme by means of which Saskatoon children would be assured a maximum number of hours in overcrowded schools. An issue still hotly discussed in Saskatoon.

The scheme typifies the CFQC attitude to public service. No mere board members, the CFQC staff take an enlightened part in community affairs, including the most controversial. They're part of the community family . . . and that's why CFQC is part of the life of every Saskatoon family . . . a most important part.

CFQC

radio — Saskatoon

CBC AWARD

THE TOP AWARD for educational television films at the second International Television Festival, held recently in Alexandria, Egypt, went to CBC-TV for an episode titled *Locomotion* from the *Web of Life* series. Japanese and Polish entries placed second and third in the international competition sponsored by UAR-TV Cairo.

CBC-TV's prize-winning program was produced by Tom Connochie of CBC-TV Vancouver, with host and narrator Dr. Ian McTaggart-Cowan, head of the department of zoology at the University of British Columbia.

The show explains, by means of slow motion, the many ways animals propel themselves. Filmed material included footage from Australia and Uganda as well as local segments by CBC-Vancouver cameraman Robert Reid.

The same program, shown during the 1961-62 season, also won an Ohio Award in 1962.

The Corporation was represented at the festival by Spencer Moore, CBC representative in London.

The trouble with political jokes is that they sometimes get elected

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OVER THE DESK

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cabbages and kings



MART KENNEY & HIS WESTERN GENTLEMEN booked into the Imperial Room of the Royal York Hotel, Toronto in 1937. Here they are as they appeared during their third season, left to right (front): Georgia Dey, Don Skyles, Bert Lister, Art Hallman, Tony Bradan and Mart himself; (second row): Jack Hemmings, Ed Emel, Glen Griffith; (third row): Ted Elfstrom, Jack Fowler; (back): Hec McCallum.

AN ITEM WHICH BRINGS BACK nostalgic thoughts of his middle age to this writer is a just-released LP record of Mart Kenney and His Western Gentlemen called, after his old theme song, "The West, A Nest And You."

Just released by RCA Victor Co. of Canada Ltd. under its RCA Camden label, its contents are: (Side 1) *Some Time, Blue Tahitian Moonlight, Ramona, Heart of Mine, Beloved*; (Side 2) *I Wonder What's Become Of Sally, Surrender, Paradise, Gee It's Good To Hold You,*

and the title piece, *The West, A Nest And You.*

Now in his early fifties, Mart and his band won one of this paper's first Beaver Awards. This was in 1945, and the award was for his work, with his Western Gentlemen, playing in Canadian army, navy and air force camps, aired by the CBC and sponsored by the Coca-Cola Company. He now acts each year as one of the five Beaver judges.

Mart lives in Woodbridge, just

beyond the north-west limits of Metro-Toronto. Here, along with his songstress wife, Norma Locke, he owns, operates and fronts his current crop of "Gentlemen" in a unique Country Club he calls Mart Kenney's Ranch.

Twice a grandfather, Mart still "hires out" and plays for conventions and private dances an average of three nights a week.

It is difficult to write objectively about Mart in general and his new LP in particular, as a personal friend of his. But then who isn't?

One of them, Stuart Keate, publisher of *The Victoria Times*, has made such a good job of it, on the other side of the cover, I am succumbing to the temptation of communicating Stuart's thoughts which so closely coincide with my own.

Says he:

"One of the few rewards of a reporter in Vancouver's depression days was a pair of free tickets to the Saturday night dance at "The Grill". This was a dimly-lit estaminet in the darker recesses of the old Hotel Vancouver, executed in a style of architecture which may best be described as Spanish CPR, and suggesting the dungeon of Torquemada, complete with halberds, broadswords and dusty armor.

"On week-days, above the clatter of steam-trays and dirty dishes in adjacent kitchens, there emanated from this remote cellar a sound of music, so liquid and romantic it might have been poured into a bottle. The tune was a waltz of the day

entitled "The West, A Nest and You". From time to time the song was interrupted by a quiet voice saying: "All right, boys--once more, from the top."

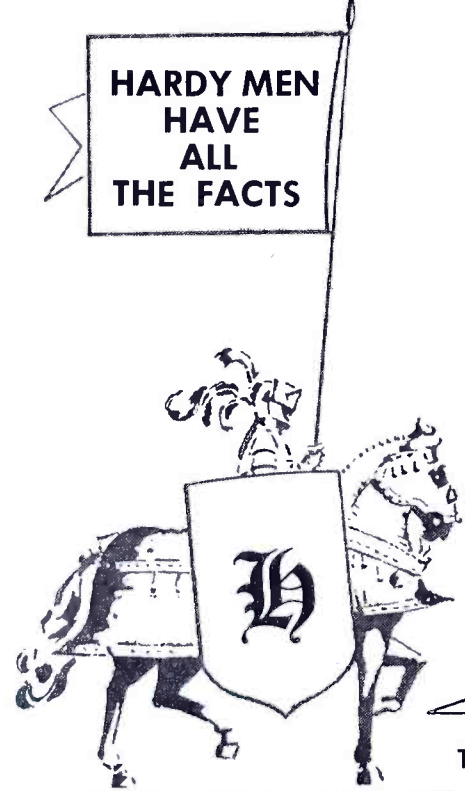
"This was the injunction of a debonair young maestro named Mart Kenney, whose music was already inflaming the debutantes and gay blades of the Pacific Coast. From time to time Mr. Kenney would tootle a saxophone, inclining his head with the beat. Then he would play a clarinet or a flute, and in moments of reckless abandon put his arms around two of his sidemen to intone a jaunty rhythm chorus.

"Such virtuosity was not confined to the leader. Indeed, the traffic of instrumentalists on the bandstand behind him had some of the aspects of a pantomimic track meet. A tenor named Art Hallman leapt from piano to microphone. A pianist broad-jumped to the affirmative notes of a trumpet. A trumpeter performed with an accordion strapped to his chest. A guitarist invoked rich melodies from a violin. Such elasticity gave the orchestra an infinite variety of arrangements.

"These were the 'Western Gentlemen'. They had come back to Vancouver after a safari into Waterton Park, where their 'Rocky Mountain Melody Time' had persuaded the moujiks of the CPR that they were worthy of plush engagements in their Calgary, Regina and Lake Louise hotels.

"The boys were young, good-looking, ambitious--and gentlemen. They rehearsed until each cadenza satisfied the maestro up front. What evolved was a distinctive Kenney style: clean, balanced, polished, in which the tune (horror of horrors) was easily identifiable.


"In the winter of '35-'36, they broke with tradition by persuading the CBC to broadcast a Sunday night program of 'Pops' appropriately called *Sweet and Low*. As a Sabbath spectacular, it was bigger than Aimee Semple McPherson. By 1937



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Mart and The Gentlemen were booked into the Royal York in Toronto and the CBC was expanding their fame to the nethermost reaches of the land. With the advent of World War II, they hit the road for troop shows and the label 'Western Gentlemen' became a misnomer; they belonged to the whole country, as did Lombardo in the U. S. and Ambrose in England.

"In this era, when people like to look back nostalgically to the 'good old days', it is altogether fitting that RCA Victor should collect some of the original Mart Kenney classics in enduring form. Times change. The old Hotel Vancouver is now a parking lot. But Mart and his music live on in this record, evoking warm memories of a happier, gentler time when "How Deep Is The Ocean, How High Is The Sky?" was a question for lovers and not scientists.

NASHVILLE CANTATA

THE FIRST COUNTRY and Western Broadcasters Convention, held in Toronto August 30 and 31, drew over 100 broadcasters from as far east as Woodstock, N.B., and as far west as Calgary, plus talent and recording and music publishing industry executives.

Only a handful of broadcasters turned out for the first such convention in Nashville, now an annual event drawing four or five thousand delegates, recalled RCA Victor Records vice-president Jack Burgess, sounding an encouraging note for the future of the Canadian venture.

The convention opened Friday night with a get-together party with entertainment by 34 Canadian C & W performers. Getting down to business Saturday morning, RCA Victor Records hosted a breakfast with guest speaker Jack Burgess.

The morning workshop featured a panel made up of Bob Martin, manager of sales promotion and advertising for Columbia Records; Ray Rutledge of *Billboard*; and Jack Ellis, RCA Victor record promotion manager.

The present and future, the ins and outs, the perils and profits, of country music were under discussion. A committee was appointed to attend the convention in Nashville: Martin, Rutledge, broadcasters Ed Laurence of C J G X Yorkton and

D'Arcy Scott of C F C N Calgary, and Al Allbutt, professional and promotion manager of Leeds Music (Canada) Ltd.

Columbia Records entertained delegates at lunch, with guest speaker Frank Jones, a Canadian now in Nashville as an A & R producer with Columbia, who called on the audience to promote not just the country sound but *Canadian* country music.

The convention was organized by Joe Forster, news director of CHIQ, Hamilton's C & W station, with the support of some of the leading record companies. It has been suggested that next year's convention should be under the aegis of an official body.

STILL PHILOSOPHIZING

"THE OLD PHILOSOPHER", Alec Phare, has returned to radio after a six month holiday with a five-minute weekly program on CHFI-AM-FM Toronto, sponsored by the Home Owners' Association on a 52-week contract. Thought to be the longest-radio, *The Old Philosopher and his Queer Quirks* has been on the air some 26 years, on the CBC network, a chain of Ontario stations, and single stations.

"The Old Philosopher" is the hobby, and alter ego, of Alec Phare, president of R. C. Smith & Son Ltd.

Which leaves me with nowt more to say except t.t.f.n. and buzz me if hear anything.

Dick Lewis

OUR SPONSORS ARE BUSY PEOPLE!

CHOV RADIO-PEMBROKE

See Paul Mulvihill

An optimist is one who, when confined to bed with a broken limb, considers he is not idle. His bones are knitting.

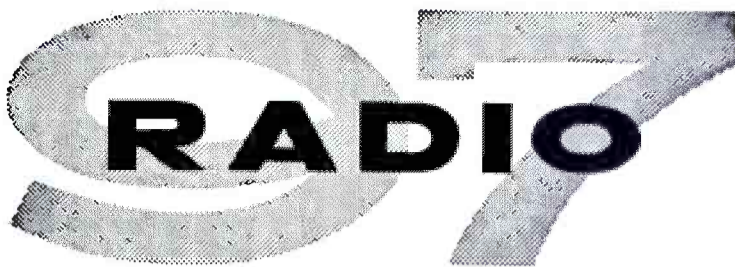
CFCN RADIO/TV CALGARY

The trend is to balanced programming

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YORKTON-MELVILLE SASKATCHEWAN

Serving and Selling the Midwest

CANADA'S GREATEST RURAL STATION NOW BEATS MOST METRO STATIONS FROM COAST TO COAST

Basis Spring 1963 BBM, All English Language Radio Stations Per Published Rate Card. Average 7 a.m.-12 noon Monday through Friday.

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Tyrrell & Nadon Ltd. Toronto and Montreal	Young Canadian Ltd. Chicago and New York	A. J. Messner & Co. Winnipeg
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VO₅₉CM · CK₆₂CM · CH₅₆CM

10,000 watts 10,000 watts 1,000 watts

"BEST BUY IN Eastern Canada"
ask the all Canada man

CUTS & SPLICES

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

FIRST LAB IN NORTH AMERICA to have the Houston-Schmidt Ltd. Levitron processor in operation for motion picture film (there are a few in service using microfilm techniques) is Chris Smith II Film Laboratories Ltd., just settling into a new location, a three-storey building at 49 Mutual Street, Toronto.

This is the new machine-invented, designed and developed by a Canadian-which has been hailed as the most important advance in motion picture processing in the

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COMMERCIALS**

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Productions Ltd.,
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Fruit Belt

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

past 30 years.

The Levitron processor completely eliminates scratching because the film is propelled through the developer solutions on liquid and air bearings, never touching anything that might scratch it. Also, no pull is exerted on the film from start to finish, eliminating the danger of stretching or abrasions at the sprocket holes. Another feature Chris Smith finds phenomenal is that the chemical baths are held to a tolerance of one-tenth of one degree in temperature.

Technicians have just completed work on refinements which were developed through testing at the Smith lab, and the machine will now be used for negative and fine grain processing of regular work coming into the lab.

Now Houston-Schmidt is developing a 100 foot permanent negative developing machine (the present model processes 15 feet per minute) for Smith.

In another phase of the expansion-improvement scheme, Smith is putting in sound transfer facilities.

A GROWING LIST of clients and titles has crowded Modern Talking

PREMIER

Film Handling Equipment



- SPLICERS
- PROJECTOR TABLES
- SOUND READERS
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- REWINDS

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Distributor

CAVECO

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**CALDWELL EQUIPMENT
CO. LTD.**
447 JARVIS ST. TORONTO

Picture Service Inc. out of its old offices and into larger, more modern quarters at 1875 Leslie Street in Don Mills, telephone 444-7347.

General manager in Canada, Bruce Thomas, reports that MTPS now has some 800 titles for free distribution to television stations and for group showings. Canadian clients with Canadian films include such big names as Abitibi Power and Paper Co., American Motors (Canada) Ltd., Massey-Ferguson Ltd., Steel Co. of Canada Ltd., Swift-Canadian Co. Ltd., Salada Foods Ltd., the Nova Scotia Travel Bureau and the Ontario Department of Highways.

Among the latest releases at Modern are three *Science off the Shelf* films produced for Imperial Oil Ltd. by the Motion Picture Centre Ltd. and coverage of the 1963 Canadian Open Golf tournament produced for Joseph E. Seagram & Sons Ltd. by Crawley Films Ltd.

The *Science off the Shelf* films, which may be the first in a series, are 13:25 minutes long, color or black and white. Designed to present general information on some of the by-products of petro-chemicals, they do so in an entertaining way, featuring actress Toby Tarnow and actor Bill Kemp. The three topics are detergents, rubber and cosmetics, and all three were directed by Dave Smith.

This is the 15th consecutive year that Crawley has filmed the Canadian Open for Seagram and the first year in which a French version has been made. Titled *Repeat Performance* and filmed under Budget Crawley, the production is in color, 28:30 minutes.

Modern Talking Picture Service Inc. was recently appointed distributors in the U.S. for Ontario Department of Travel and Publicity films.

A STATUETTE of St. Finbarr has been added to the National Film Board's collection of film festival trophies as *The Great Toy Robbery* took the top award in the animated

and cartoon category at the Cork International Film Festival held in Ireland last month.

The color cartoon - a western in which bad guys ambush Santa Claus and rob him of his toys, and then he's rescued by a guitar-playing good guy - was produced by Wolf Koenig and Bob Verrall, directed by Jeff Hale, with animation by Jeff Hale and Cameron Guess, under executive producer Tom Daly.

THE WORLD PREMIERE of Walt Disney's *The Incredible Journey* is set for November 6 in Port Arthur, home of Mrs. Sheila Burnford, author of the novel on which the movie is based. The film, distributed in Canada by Empire-Universal Films Ltd. goes into general release later that month.

The Incredible Journey is the fourth Disney production to be filmed in Canada (others were *White Wilderness*; *Nikki, Wild Dog of the North*, directed by Don Haldane; and *Big Red*) and was directed by Canadian Fletcher Markle with a Canadian cast of John Drainie, Sandra Scott, Marion Finlayson and Emile Genest.

The Disney-Markle association is being renewed now as Markle and director Bob Barclay are in Hollywood to explore *Walt's World* for the CBC-TV network series *Telescope*, which is hosted by Markle. The program on Disney is scheduled for Nov. 1.

FILMCRAFT PRODUCTIONS, formed in June by Roy Krost, formerly vice-president of Westminster Films Ltd., has three films in production now: a 25-minute color film on the beauties of Haliburton and the Madawaska Valley for the Ontario Department of Travel and Publicity; and two films for Du Pont of Canada Ltd., one on the remarkable advances in textile fibres and the other to teach children fire safety. The films for Du Pont are the tenth and eleventh Krost has made for that client, the previous nine produced while he was with Westminster.

D. T. C. (Don't Take Chances) produced and directed by Krost at Westminster for the Industrial Accident Prevention Association and Dominion Foundries and Steel Co. recently won a Chris Award at the Columbus Film Festival.

Filmcraft is at 55 Isabella Street, Toronto, telephone 927-2838.

DOLA FILMS LTD. president Leslie Allen has appointed Joe Morgan as vice-president and general manager of the company, with full responsibility for TV film distribution. Morgan joined Dola May first after a brief stay with I.T.C. of Canada Ltd. and five years as sales supervisor with Fremantle of Canada Ltd. Prior to coming to Canada Morgan was with British Lion Films for eleven years.

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

DON WRIGHT

Productions

77 Chestnut Park Rd., WA. 5-1631



STOP!

Before you donate archaic pieces of equipment to the CAB Museum, are you going to make absolutely sure this won't put you permanently off the air?

•••

SAME DIFFERENCE

Have you escaped domination of your programs by the agencies and their clients, or have you adopted a policy of putting on only those programs which you are positive will appeal to said agencies and their clients?

•••

INTROSPECTION

When a broadcaster makes a speech and finds himself misunderstood and misquoted by the entire press, isn't it time he hired himself a new ghost writer?

•••

DOS vs DONTs

Do Canadian Broadcasters regard the ratings as a yardstick with which to measure the number of people who DO tune them in or as a means of determining the number who DON'T tune them out?

•••

IMPERTINENT QUESTION

With Canadian private broadcasters vying with one another to be more and more useful to their audiences, is the Board of Broadcast Governors really necessary?

•••

TOUCHE

Do the financial and economic geniuses who are trickling into the broadcasting business propose giving the industry the advantage of their financial and economic genius, in which they are so well-versed, and do they intend to keep their cotton-pickin' fingers out of the programming department, about which they know absolutely nothing?

•••

TOUGH ALTERNATIVE

If broadcasters are really concerned about lack of commercials during the summer months, why don't they come in from the golf course and do something about them?

•••

POSITIVE NEGATION

In aired editorials, why must they take a long look at the problem which confronts them and then take a firm stand on both sides of it?

•••

STRICTLY FILLER

You can take a horse to water, but a pencil must be lead...

CJCH — TV

HALIFAX

Number One

*Station
in the*

Number One

Market

**Paul Mulvihill
& Co. Ltd.**

TORONTO - MONTREAL

*Representing these quality
television stations*

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CJCH-TV, Halifax
CHOV-TV, Pembroke
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*Specialists in supplying
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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 story in confidence now. Write Don Wall, Vice President, CKGM — Montreal, CKGM Building, 1455 Drummond St., Montreal 25, P.Q.

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We have an opening for an experienced media salesman. If you consider yourself an aggressive, creative sales developer and can demonstrate effectiveness in retail and/or national sales we'd like to talk with you.

EXCITING - REWARDING

The man we engage will be involved in both retail and national radio time selling to clients and agencies. If you're interested in a challenging, profitable selling career in Canada's Number One Advertising Market, send resume in confidence to:

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Top notch self-starting idea man for retail sales. Salary, plus commission and bonus. Reply by letter only, giving experience, age, marital status and references to:

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All replies confidential.

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STATIONS!"**

CFCN

RADIO/TV

CALGARY

CANADIAN BROADCASTER IS GETTING A NEW LOOK

Canadian Broadcaster has switched from conventional letter-press to offset lithography.

We have set up a typographic department right in our Bay Street office, where we are, ourselves, setting every word that goes into the paper on our spanking new VariTyper and HeadLiner machines.

This means a lot of improvements:

Our current issue, including this advertisement, is produced entirely by the offset process, but you ain't seen nothing yet

Ads

that are strikingly different yet cost little for production...

Ads

reprinted from other publications or mailing pieces with no production cost at all...

Ads

which readily transform into mailing pieces...

- ★ Greater Flexibility
- ★ Better Reproduction
- ★ Clearer Pictures

but most important of all

C - O - S - T

With our new process, it is no longer necessary to spend money on cuts.

Color is more practical at no increase in cost.

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