



Photo by Herb Nott and Co. Ltd.

*Canadian*  
**BROADCASTER**

IN OUR 22nd YEAR OF SERVICE TO THE INDUSTRY AND ITS SPONSORS

Pre-taping the closed circuit TV program seen by the ACA, "Presenting the Advertising Program to Management," at Robert Lawrence Productions Ltd., Ron Colnett of Vickers & Benson Ltd. (standing) briefs (clockwise) M. N. Brown, vice-president of Christie, Brown & Co. Ltd.; E. T. Gater, vice-president of Sterling Drug Ltd.; Robert Bras, vice-president of Nestlé (Canada) Ltd.; E. A. Seaborn and R. Strutt, Vickers & Benson, Ltd. (Story on page 6).

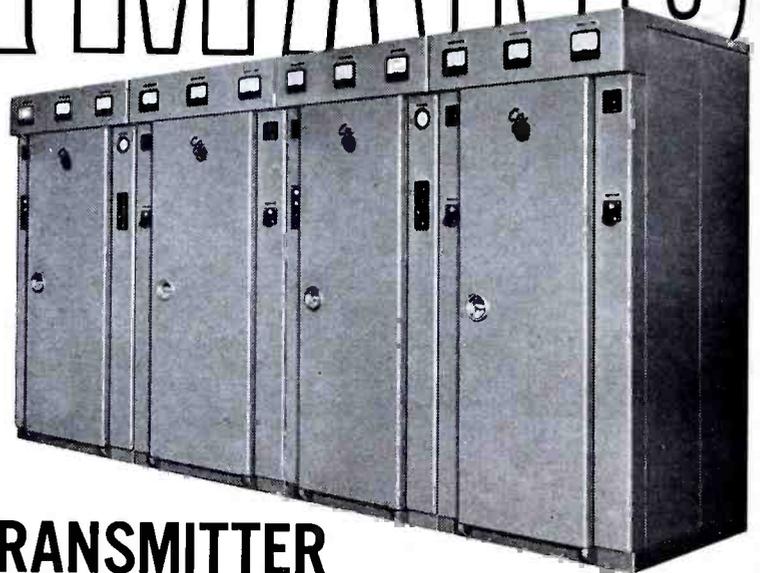
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TORONTO

May 9th, 1963

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# PROVEN PERFORMANCE



## TYPE 317B 50,000 WATT AM TRANSMITTER

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

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

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

### QUALITY YOU CAN SEE AND HEAR!

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

#### TYPE 315B/316B

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

#### TYPE 314D

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

#### TYPE 105

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

#### TYPE 420A

500,000 watt short wave transmitter designed and built by Continental for VOA.

#### ASSOCIATED TRANSMITTER EQUIPMENT

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

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

MANUFACTURED BY

*Continental Electronics*

MANUFACTURING COMPANY

LTV SUBSIDIARY OF LING-TEMCO-VOUGHT, INC.

DISTRIBUTED IN CANADA BY

*Northern Electric*

COMPANY LIMITED

# SIGHT & SOUND

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

THE TRANS-CANADA AIR Lines account, estimated at two million dollars, is juggling agencies, effective July 1, returning to one it left in 1961, retaining one and dropping two.

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

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

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

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

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

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

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

NEW MANAGER of Radio and Television Representatives Ltd., Montreal is Bruce R. (Skip) Young, replacing Stewart Green. Young has

been with Television Representatives Ltd., Toronto, for the past year and a half and prior to that was with Cockfield, Brown & Co. Ltd. as a time buyer.

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

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

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

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

THE WINNIPEG OFFICE of Paul, Phelan and Perry Ltd. has moved to

more modern and spacious offices, suites 411-413 in the Paris Building at 259 Portage Avenue.

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

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

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

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

The opening luncheon will be addressed by A. E. Child, president of Intercontinental Packers Ltd. on "Sales Management in the Food Industry". In the afternoon "total

## PAUL L'ANGLAIS INC. APPOINTMENTS



A. BEDARD



J. G. SAUCIER

Paul L'Anglais, president of Paul L'Anglais Inc., announces the appointments of Jean-Guy Saucier as divisional sales representative, Montreal, and of Alex Bédard as radio sales representative, Toronto.

These two appointments follow a reorganization designed to offer advertisers and agencies a broader scope of services for the radio and television stations represented by the Paul L'Anglais company.

Mr. Saucier, well known in broadcast circles, will now devote his full time to the new division formed in the Montreal office of the company. This division will represent CKLM, Montreal; CKTS, CHLT and CHLT-TV, Sherbrooke; CJPM-TV, Chicoutimi and CKRB, St-Georges de Beauce.

Mr. Bédard brings to the organization vast experience in the broadcast field and an intimate knowledge of the French Market. His appointment is coupled with the formation of a separate radio division which will serve Paul L'Anglais' present clients.

participation" workshops will be moderated by Ron A. Owen, general manager of O'Keefe Old Vienna Brewing (Manitoba) Co. Ltd. A barbeque supper, entertainment and dancing will take place in the evening.

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

News...from  
*Johnson & Johnson*



### CLARK APPOINTED VP ADVERTISING

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

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

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

# SHARE OF MIND — SHARE OF MARKET

"HOW TO PRESENT the Advertising Program to Management" was dramatized for ACA members and guests with a pre-videtaped closed circuit television production demonstrating an effective approach for advertising managers to take in presenting their case to top brass.

Crux of the presentation, said commentator J. W. Kirkconnell, account supervisor, Vickers & Benson Ltd., was the "share of mind" and "share of market" rationalization. This link was elaborated upon by T. W. Kober, director of marketing at V & B and ACA consultant on the presentation.



James W. Kirkconnell

"Case histories demonstrate that the advertising level which a company supports relative to its main competitors has a direct bearing on sales performance," he said. "What we refer to as the advertising level corresponds to establishing a specific 'share of mind' or consumer preference relative to competition. This consumer preference should relate, in

turn, to the company's share of market. It is this important relationship which advertising management must interpret to business management."

To illustrate how to do this, the presentation enlisted three prominent management men "acting in an uninformed capacity only for the sake of our demonstration," said Kober; E. T. Gater, vice-president of Sterling Drug Ltd., M. N. Brown, vice-president of Christie Brown & Co. Ltd., and Robert Bras, vice-president of Nestlé (Canada) Ltd.

"Starring" as the ad manager making the presentation was R. H. Colnett, account supervisor at V & B, backed up by E. A. Seaborn, a director of V & B and an account supervisor, playing the agency account exec. and Robert Strutt, V & B account executive, playing the company's sales promotion manager.

## LONG-TERM SALES

Setting the scene, the company was described as the Canadian subsidiary of a British firm whose sales of Safer-On, a roll-on deodorant, were declining because of "lack of reality by top management in assessing the role of advertising". They, it seems,

were "concerned only with immediate profit dividends for stockholders and unaware of the role advertising must play in increased long-term sales and profitability."

"Advertising management today must be concerned with advertising as an investment," said Kober. "Advertising budgeting is just as necessary as budgeting for the cost inherent in the manufacturing itself. Profit opportunity is directly related to a company's selling effort and advertising is the only way in which a company can sell to consumers en masse to reduce its cost of selling."

The presentation presumed a high level of professional advertising management in which the advertising manager asks for approval on policy and budget only. On this basis, the ad manager opened his presentation with a review of the marketing objectives and considerations on which his plans were based, backing up his facts and recommendations with charts.

Defining his advertising goals as (1) to increase consumer preference, (2) to present a superior quality message, and (3) to create strong awareness of the company name, he emphasized the share of mind, share of market relationship.

"With our advertising we can do no more than predispose consumers to our product. We can only buy their 'share of mind'. Other factors in the marketing mix . . . can adversely affect sales in spite of achieving a specific share of mind goal. However, if we are competitive in the other areas of our marketing mix, gaining a desired share of mind will relate to a similar increase in market share."

To back up the "share of mind, share of market" rationalization and to work up to his request for a large increase in budget, the ad manager presented charts based on past advertising budgeting and results, consumer research and market data comparing his company with the competition, with projections for 1963.

"We have been decreasing advertising expenditure while our competitors have not," he said. "When we cut back advertising investment it resulted in decreases in consumer preference with corresponding drop in market share."

## FLEXIBLE BUDGET

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

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

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

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

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

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

## Bank Breaks Through

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

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

## A BONUS of

- 18,000 TV Households
- 2 - 3 million vacationers
- Thousands of TV equipped Motels & Hotels

in Canada's greatest summer playground — Lake Simcoe, Southern Georgian Bay, Muskoka, Haliburton and the Southern half of Parry Sound district. Added to the 117,400 Households and 500,000 people reached every week, this summer audience is a fabulous "plus" . . . And we have special Summer Plans, too.

Only one station can reach them all

**CKVR-TV, Barrie**  
**and CKVR-TV-1, Parry Sound**

Call our reps for availabilities.

Figures don't lie —  
but girdles condense the truth

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

# Dawn of a New Day

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

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

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

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

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

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

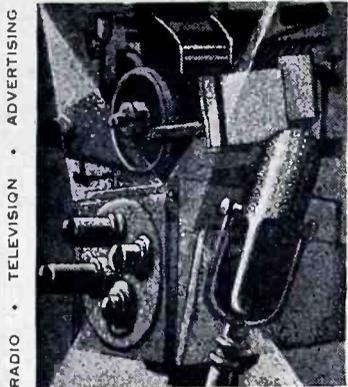
Those who have fought through the years just for recognition of private broadcasting as a legitimate business operated by decent citizens — and this paper is among them — must be heartened today with the knowledge that at long last their case is to be given an unbiased hearing, and that they now have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

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

Beyond this, the three groups concerned with this problem, the Board of Broadcast Governors, the Canadian Broadcasting Corporation and the Canadian Association of Broadcasters, all dedicated to the good of broadcasting, unanimously agree that the time for re-appraisal is here. And this is a very good start.

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

In actual fact, a decade or more ago, the government was more than once known to



## BROADCASTER

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RADIO RBS

by Harkley

CAB CONVENTIONS USED TO BE SUCH BEAUTIFUL BENDERS, HAMSTEAD

I KNOW, GRIGSBY, BUT THEY NEVER WORKED LIKE THEY DID THIS YEAR

ALL WORK AND NO PLAY MAKES JACK

# THIS IS TROIS-RIVIERES INDUSTRIAL COMPLEX!

CKTM-TV blankets the rich industrialized area of the St. Maurice Valley. A perfectly balanced audience for your test campaigns at the lowest cost per 1000.

*consumer dollars flow  
where industries grow!*



## CKWX Gives Boost To Logging Industry

BRITISH COLUMBIA'S forest industry and the figures on CKWX Vancouver's sales reports both got a boost recently as the station promoted the 20th annual Truck Loggers Association convention.

Twelve hundred independent logging operators and equipment company representatives gathered at the Bayshore Inn for the three-day convention and CKWX was on the scene, neatly combining public service with sales revenue.

The promotion began when the convention chairman proposed on the spot interviews and programs from the convention, designed to make the public more aware of B.C.'s forest industry and its contribution to the province's economy. But he didn't have a promotion budget.

Program director John Ansell, general sales manager Dick Lennie and retail sales manager Keith Bower came up with the promotion package, involving personalities Cal George and Buddy Clyde broadcasting four hours each from the lobby of the Bayshore every day of the convention. They interviewed out of town loggers and also beamed messages to listeners in the upcoast logging camps.

Continuity editor Doreen Janko worked fulltime for a week prior to the event compiling a list of 50 colorful "Forestry Facts" which were aired four-an-hour for a week before the convention. These proved so informative that the Vancouver School Board ordered 7,500 copies for distribution in elementary schools and many listeners complimented the station on the interesting material.

Sales-side, the station sold four-announcement packages to 40 of the companies displaying equipment at the convention and seven of them, all new to radio, have become regular advertisers.

Commenting on several letters of thanks, one from the province's forestry department, Ansell said, "In all modesty, we feel that we were of a real, tangible help to the community. And at the same time we introduced seven new companies to radio, which netted us an increase in our volume. Everybody came out a winner."

## CHUM CITED TWICE

TWO CHUM Toronto public service campaigns were honored recently by Hollywood Advertising Club International Broadcasting Awards. Two of the four awards presented in the Radio-Public Service category went to the station for its "Seat Belt" series of announcements, written and produced by creative director Larry Solway, and the "Black October" campaign created and produced by promotion director Allen Farrell.

CHUM was the only Canadian winner in the radio division.

# TOGETHERNESS

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

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



Radio Representatives Ltd. / Television Representatives Ltd. — Toronto, Montreal, Winnipeg, Vancouver;  
Young Canadian Ltd. — U.S.A.; Harlan G. Oakes & Assoc. — U.S.A. (West Coast)

# BBG-CAB-CBC MEETING WILL PRELUDE INQUIRY

by DICK LEWIS

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

Interpreted by private broadcasters attending the convention as evidence of the dawning of a new day was the minister's remark contained in his statement:

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

Many believe such an impartial agency was intended in the transference of control of both public and private broadcasting from the CBC Board of Directors to the Board of Broadcast Governors, but it had failed to materialize due to doubt-

ful phraseology contained in the present act.

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

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

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

This could be interpreted to mean that the CBC will have its financial future plotted out ahead clearly. It could also mean that the BBG's recent tendency to recommend licences for the CBC in preference to private stations, in such cases as TV applica-

tions in Edmonton, Quebec City and St. John's, Newfoundland, will be changed.

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

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

## STATUS AND STATURE

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

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

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

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

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

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

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

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

(Continued on Page 9)

## Secretary of State's Statement on Broadcasting

HON. J. W. PICKERSGILL  
C.A.B., TORONTO, MAY 1, 1963

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

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

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

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

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

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

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

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

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

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

(Continued from Page 8)

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

He listed three difficulties in operating under the Broadcasting Act:

(1) The public objectives are too frequently the subject of dispute.

(2) The authority conferred on the board is too wide and general.

The authority conferred on the Corporation, under the phrase "operating a national broadcasting service" creates conditions of potential conflict between the Board and the Corporation.

(3) Some parts of the bill were badly drafted.

### VIEW WITH MISTRUST

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

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

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

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

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

He commended the BBG full-time members and its chairman who were all sitting at the speakers' table when he said that they — these three — "have stuck to administering . . . have enforced the law . . . not determined it."

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

### MUST BE CONFLICT

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

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

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

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

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

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

Rather, he felt, publishers, editors and reporters are not well-informed about broadcasting methods. They are "print-oriented", and therefore have not done their homework. He picked out the reporting on the Grey Cup TV dispute last year and described the reporting as reflecting lack of knowledge.

Along these lines, he criticized the propriety of the CBC engaging in a public relations campaign on behalf of some policy matter concerning itself (such as Grey Cup).

**"The Grey Cup hassel was a complete tragedy," he said, "yet, ironically, a simple football game brought an important problem, brewing for years, into the light of day."**

### REGARDING RATINGS

Regarding ratings, and the turbulence in this area in the United States, Jamieson said we should not be smug about these matters "because we are way ahead," because the techniques of measurement need improvement here too.

"We must depend on advertising revenue for survival," he said, "but there still is not a sufficiently close liaison between advertisers and agencies on the one hand and broadcasters on the other."

What we call "research" is really "measurement", and what we need is research to analyze audience — qualitative research.

Jamieson had harsh words for agencies and sponsors who say that broadcasting's problems are not their concern.

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

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

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

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

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

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

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

### INTERNATIONAL TV

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

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



## CJGX Yorkton

serves a

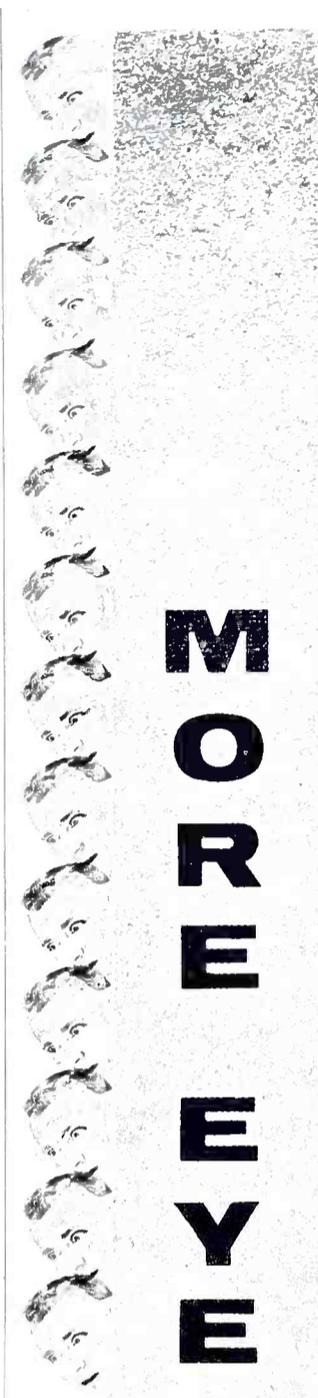
# 207.3 MILLION DOLLAR FARM MARKET

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



YORKTON, SASKATCHEWAN

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



# MORE EYES ON

CHCT-TV



IN CALGARY

Ask your ALL-CANADA MAN

# STATION CALLS

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

## CFCF-TV, MONTREAL

CFCF-TV's MAGIC TOM Talent Hunt, held in conjunction with the station's Monday - through - Saturday program *Surprise Party*, provided talent auditions for over 500 youngsters, and, to successful applicants, four stage shows in Montreal theatres and an hour-long television "special" on CFCF-TV.

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

In order to provide each youngster with a chance to audition at a theatre

near his home, the theatres used in the Magic Tom Talent Hunt were at widely varied locations throughout Quebec and Ontario — some more than 100 miles removed from Montreal.

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

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

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

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

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

crop of junior talent uncovered by these shows.

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

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

## CKGB, TIMMINS

ANYONE LOOKING FOR an inexpensive promotion? CKGB radio recently came up with a new and different type of give-away show where, instead of the usual prizes, they were offering their deejays for the day.

The show's format incorporated a mystery tune, played daily on each announcer's show. The listener identifying the tune would win that particular announcer for the day.

Mid morning man Mike Doody was won by a local pharmacy and spent the day washing windows and assisting the all-female sales staff. Night man Bill Cody was won by a member of the ladies aid of St. Mary's Hospital and spent the day at the worthwhile chore of handling the pushcart that supplied patients with cigarettes, magazines, etc.

"Everything was going along quite smoothly," said Dan Kelly, program director, "until a happily married personality was won by a beautiful blonde."

Exit, one promotional idea.

## C-JAY TV, WINNIPEG

A NEW SERIES of programs, titled *Mother To Be*, will be produced by C-JAY TV and carried on CFRN-TV, Edmonton, CFCN-TV, Calgary and CHAN-TV, Vancouver. The 15 minute series, conducted by the Manitoba Department of Health in co-

operation with the Manitoba Medical Association, will follow two women from their fourth month of pregnancy to one month after their babies are born.

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

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

## CKSL, LONDON

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

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

• • •

THE PRICE FAMILY of London recently had their car stolen, and, when found, it was badly damaged. This was particularly hard on the Price's, as Mrs. Price and one of her 4 children were polio victims and the entire family relied quite heavily on the family car.

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

OUR SPONSORS ARE BUSY PEOPLE!

CHOV RADIO-PEMBROKE

See Paul Mulvihill

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**  
**SUMMER**  
**SALES**

Contact your ALL-CANADA man

# DUPLICATE WORK WITH ADVERTISERS

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

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

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

to purchasing for payment. The agency again sends a one-line invoice, which may be a credit note, to the purchasing department, incorporating the revisions.

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

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

"We always recommend the use of blanket purchase orders to help

simplify production billing," Kershaw said.

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

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

## CHECKING THE AGENCY

The first thing the advertiser does to make sure the agency is doing its work properly is to audit the agency's procedures affecting purchase, pay-

ment and billing of space, time, talent and production. He makes sure it is satisfactory to him and then spot-checks the transactions.

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

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

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

## PRESS FOR SIMPLIFICATION

Having been both an advertiser and an agency man, Kershaw believes the impetus for simplification rests



Andrew G. Kershaw

with the advertiser, who must press for it. Five principles should govern this simplification, he said:

(1) The agency's time is better spent creating advertising than checking and billing; (2) the advertiser's time is

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

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

## KEY TO SIMPLIFICATION

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

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

If the revised total is within a previously agreed tolerance figure the ad department takes no further steps; if the tolerance limit is exceeded, they will approve the revision and send it



## LICENSED FOR PERFORMANCE

# 66%

## OF THE "TOP DISKS OF 1962"

**VARIETY**  
**Top Disks of 1962**

Listed below in alphabetical order are the top 50 disks during 1962. Compilation is based on the information contained in VARIETY's weekly Tune Index of Performance and Sales charts.

ACKER BILK—Stranger On the Shore	Alco
MARCIE BLANE—Bobby's Girl	Seville
BOOKER T & MG—Green Onions	Stax
PAT BOONE—Speedy Gonzales	Doh
FREDDY CANNON—Duke of Earl	Swan
GENE CHANDLER—Hey Baby	Vee Jay
BRUCE CHANNEL—I Can't Stop Loving You	Smash
RAY CHARLES—You Don't Know Me	ABC-Par
RAY CHARLES—Limbo Rock	ABC-Par
CHUBBY CHECKER—Slow Twist	Parway
CHUBBY CHECKER—Twist	Parway
CHUBBY COLE—Ramblio Rose	Capitol
NAT KING COLE—Do You Love Me	Gordy
NAT KING COLE—He's A Rebel	Philly
CONTOURS—He's A Rebel	Roulette
CRYSTALS—Lovers Who Wander	Laurie
JOE DEE & THE STARLITERS—Peppermint Twist	Dimension
DION—The Wanderer	Colpix
LITTLE EVA—Lovers Who Wander	Vee Jay
SHELLEY FABARES—Johnny Angel	Vee Jay
FOUR SEASONS—Big Girls Don't Cry	MGM
FOUR SEASONS—Sherry	AJO
CONNIE FRANCIS—Don't Break the Heart	ABC-Par
CONNIE FRANCIS—I Know	Decca
BARBARA GEORGE—Satisfied	Columbia
BRIAN HYLAND—Little Bitty Tear	Decca
BURL IVEY—Wolverton Mountain	Smash
CLAUDE KING—Break It To Me Gently	Monogram
BRENDA LEE—Let's Dance	Imperial
DICKY MONTEZ—Young World	Cameo
CHRIS MONTEZ—Young World	Cameo
ROY ORBISON—Dream Baby	Capitol
ROY ORBISON—Hang Up	Victor
ORLONS—Don't Worry	Victor
ORLONS—Wah-Wah	ABC-Par
BOBBY PICKETT—Monster Mash	MGM
BOBBY PICKETT—Only Love Can Break a Heart	Victor
BOBBY PICKETT—Good Luck Charm	Arco
GENE PRESLEY—Return to Sender	Cameo
GENE PRESLEY—She's Not You	Scepter
ELVIS PRESLEY—She's Not You	Hickory
ELVIS PRESLEY—She's Not You	Cadence
DAVID ROSE—Stripper	London
DAVID ROSE—Breaking Up Is Hard To Do	
NEIL SEDAKA—Let Me In	
SENSATIONS—Let Me In	
SENDEE SHARP—Mashed Potato Time	
SHIRLEY—Soldier Boy	
SUE THOMPSON—Norman	
SUE THOMPSON—It Keeps Right On Hurtin'	
JOHN VINTON—Roses Are Red	
BOBBY VINTON—Roses Are Red	



\* **BMI CANADA LIMITED**  
16 GOULD ST.  
TORONTO, ONT.

Follow  
your  
metro  
market  
north  
on  
**CKBB's**  
summer  
patrol.

•  
**Paul Mulvihill  
& Co. Ltd.**

**TORONTO — MONTREAL**

*Representing these quality  
radio stations*

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

# OVER THE DESK

APRIL 25 it was a 92-page edition; April 29, 30 and May 1 we did our eight-page Dailies for the ACA Convention. We attended the ACA, followed immediately by the CAB and are now putting the final touches on the 32-page edition of May 9 which you are reading at this moment.

Yes, it was quite a week.

I shan't be able to keep it up when I'm middle-aged.

And that gets rid of that gag.

There is a good deal of material left in the note stage regarding the CAB, but there just wasn't time to get it all in this issue. However we made a spread of the Pickersgill-Stewart-Jamieson speeches in the front of the book, and scratched off an editorial on the same subject. I have saved an item or two for this column, but watch our next issue for

further notes on the hardest working CAB convention we have covered in our existence. Incidentally this was our — I mean my — twenty-second.

And while I am still on the CAB kick, I should like to thank those kindly souls who invited me to their suites. I got to as many as I could manage before my 2 a.m. curfew. And as far as the ones I couldn't get to, I shall be writing them all notes, thanking them for their hospitality, hoping they didn't notice my absence.

One of these days, I am going to attend a convention for trade paper publishers where I can just vote and drink.

## QUARTER CENTURY CLUB

THIRTY-ONE NEW members were admitted to the Quarter Century Club of the CAB this year at the annual lunch in the Roof Garden of the Royal York. They were:

Rolfe Barnes, CJCA, Edmonton; Mac Bell, CFAC, Calgary; Mrs. Emma Bruce, CFCN, Calgary; Gerard Champagne, CKAC, Montreal; George A. Cromwell, CHSJ-TV, Saint John, N.B.; Don Dawson, CKCK-Radio, Regina; Mrs. Clare H. Dougall, CKPR, Port Arthur; Everell F. Dutton, CKRC, Winnipeg; William H. Gatfield, CKLW, Windsor, Ont.; Dr. Chas. H. Houde, CHNC, New Carlisle, P.Q.; Jack Kennedy, CFRB, Toronto; Jean Lalonde, CKJL, St. Jerome, P.Q.; Robert W. Lamb, CFCN, Calgary; J. Stuart MacKay, All-Canada Radio & Television Ltd., Toronto; Errol Malouin, CKAC, Montreal; R. E. Misener, CFCF-TV, Montreal; Karl E. Monk, CHOK, Sarnia; Victor Moquin, CKAC, Montreal; Murray Morrison, CJAD, Montreal; Mrs. R. B. (Marion) Mosher, CKTB, St. Catharines, Ont.; Nate Nathanson, CJC, Sydney, N.S.; D. Malcolm Neill, CFNB, Fredericton, N.B.; Eugene Pominville, CKAC, Montreal; Gordon Pfaff (John Gordon), CKLW, Windsor, Ont.; Archie Slater, CKOC, Hamilton; Rai Purdy, Rai Purdy Productions, Vancouver; Gordon Smith, CFOR, Orillia, Ont.; Harry A. L. Stephen, CHNS, Halifax; Reo Thompson, All-Canada Radio & Television Ltd., Toronto; Eric Williams, All-Canada Radio & Television Ltd., Toronto; Adam Young, Young Canadian Ltd., New York.

## PROGRAM EXCHANGES

IF ANYONE asked me to single out a young man most likely to succeed, it would be Gerry Acton, who came to Toronto from the CAB's Ottawa office to take charge of the association's radio and television program exchange bureaus.

In making his report to the meeting, we found Gerry able on his feet. His and his officers' reports on the bureaus indicated that he is developing the "Exchanges" extremely capably, and, furthermore, during the convention, when there was something I needed along publicity information lines, I found him willing and eager to help.

With the program exchanges such valuable ideas and in such capable hands, the industry can look forward to an extremely successful venture.

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

## HUNDREDTH LPRT

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

Early experiments with these small transmitters were carried out in 1938 and 1939 in British Columbia and the first installation was at Revelstoke, B.C. in October 1940. Because of its terrain and the relative isolation of many communities, radio service in B.C. is limited. It has the highest number of LPRTs in any province, with Ontario second with 25 and the Maritimes third with 13. There are ten in the far north, six in the prairies, four in Quebec and one in Newfoundland.

Eighty-seven of the LPRTs carry English radio network programs, 13 carry the French network service. All these transmitters are left on 24 hours a day in case of national emergency, but they are unmanned except for regular servicing. Though they are assigned call letters by the Department of Transport, their listeners never hear them because there is no local staff or studios.

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

## NEWS FLASH

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

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

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

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

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

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

*Dick Lewis*

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

**VOCM — St. John's**  
**CKCM — Grand Falls**  
**CHCM — Marystown**

**Prize Consumer — Reaction  
Sales Package**

\*During the week ending March 23, the actual total of contest mail received on the three Radio Newfoundland Stations was:

VOCM — 19,134; CKCM — 15,442; CHCM — 6,343.  
Certified in affidavits attested by notaries public.

*For Solid Leadership Always Buy*

**RADIO  
NEWFOUNDLAND**

*represented by All-Canada*



# DON'T PLAN AN AD — PLAN A CAMPAIGN

THERE MAY HAVE been some guilty squirming in the seats during the 1st afternoon's session on "The Don'ts and Dos of Economy in Advertising Production" as it opened with a slide and tape presentation of the "Don'ts".

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

Then, Eureka, the perfect ad — and the nightmare discovery that they had blown their media budget on production changes!

Don't laugh, "This year is going to see a lot of advertising money poured away in like manner," warned Paul D. Break, copy chief of J. Walter Thompson Co. Ltd., Toronto, making the presentation with JWT art director Howard Pain.

"There are certain agency men, and certain clients, who cannot focus their attention on a proposed advertisement until they see the final proof. Then they come to life. With gusto, they unsheath their pens and change, change, change. With every penstroke on the proof they are writing cheques against their own advertising budgets."

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



Paul D. Break

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

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

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

"Campaigns are your most profitable path to lowered versions of the necessary production costs," he said. "With careful and intelligent planning, one first-class photograph can

turn up a dozen times and lower its per-use rate to that of inexpensive spot illustrations. Type can be checked, corrected, counted and fitted before setting. A series of ads can use the same basic artwork against different and inexpensive backgrounds, or one ad can be repeated several times, changed each time by a simple change of color."

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

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

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

Summing up, Break said that true economy is not a matter of cutting a thousand dollar expenditure to nine

hundred, but of spending that thousand dollars so wisely that it returns five times its worth instead of only three or four times.

## DOS OF ECONOMY

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



Howard Pain

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

# In TORONTO — OSHAWA — HAMILTON and PENINSULA The "ETHNIC MARKETS" are COVERED EXCLUSIVELY BY CONSOLIDATED BROADCASTING CO. With over 100 HOURS weekly of "BI-LINGUAL ETHNIC PROGRAMMING" on CKFH — CKLB — CHIQ — CKTB

### ● 15 LANGUAGES

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

### ● ETHNIC PROGRAMS

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

### ● TALENT

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

### ● PROMOTION

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

### ● COMMERCIALS

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

### ● PRODUCTION

Complete facilities for studio or remote broadcasts — available for all productions.

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

# Consolidated Broadcasting Company

A DIVISION OF MULTI-LINGUAL COMMUNICATIONS OF CANADA

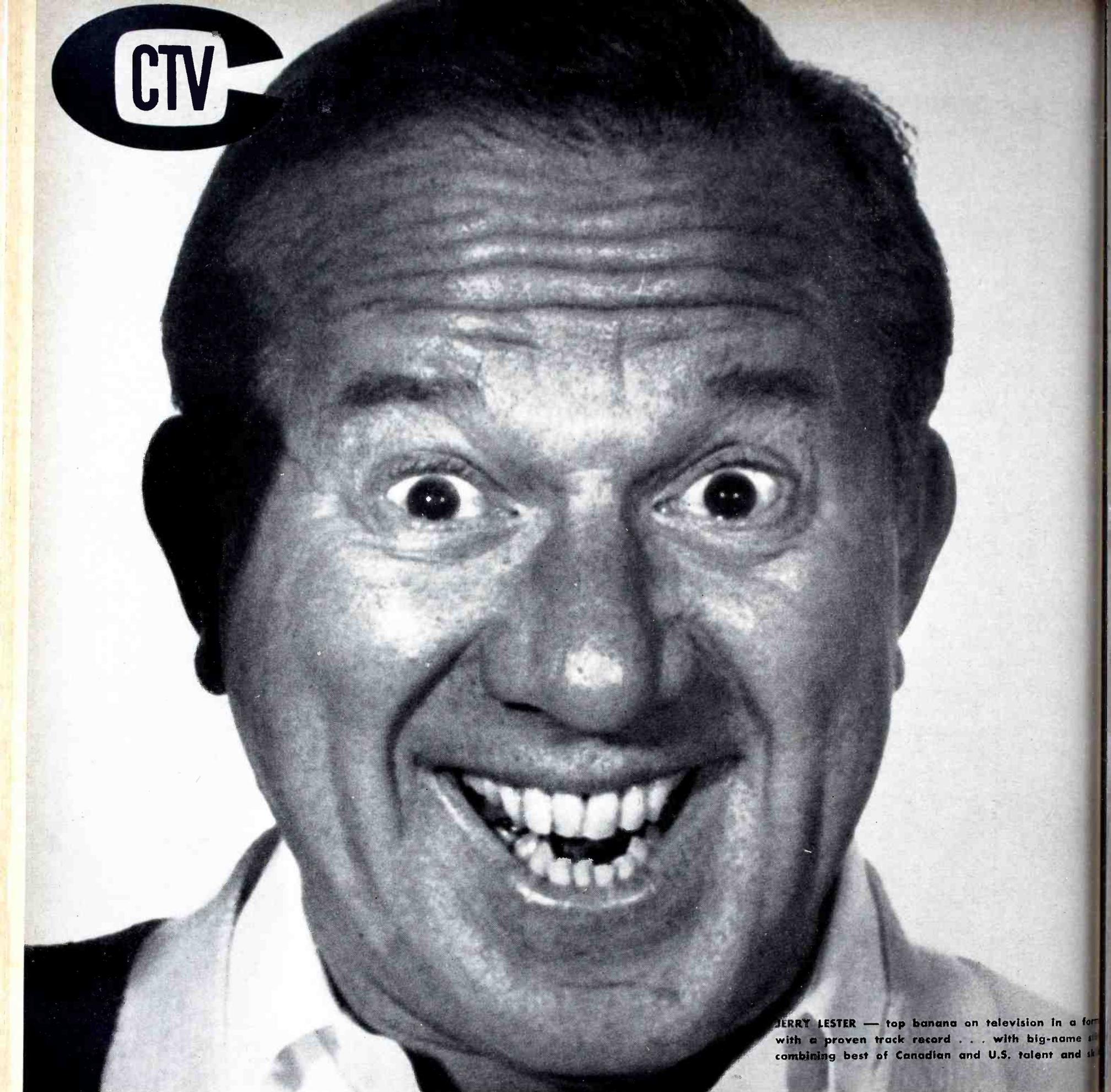
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JERRY LESTER — top banana on television in a form with a proven track record . . . with big-name talent combining best of Canadian and U.S. talent and skill

# THE JERRY LESTER SHOW

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

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

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



CTV

THE NETWORK THAT MEANS BUSINESS

# ACA Teams With Industry in Many Projects

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

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

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

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

Mr. Glasier went on to report that the bureau felt particularly encouraged by the events of the past year, "because we did face a point at which the bureau could have been dissolved . . . we are now very optimistic for the future, and feel that the three association-sponsorship will continue to prove the best working arrangement."

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

## RADIO-TV JOINT COMMITTEE

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

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

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

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

Other problems attacked during the year, he said, had to do with the rate structure of the CTV network and its affiliates, with particular interest in co-sponsorship charges. "The committee has not yet succeeded in resolving all of these problems with the commercial network and its affiliates, but definite progress has been made," said Mr. Inch. "Commercial content has also been part of our representations with this organization," he concluded.

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

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

The new union structure in broadcasting is far more professional, he explained, "with more strength and unity than we have ever had before". The result of these consolidations, "may result in tougher bargaining, and it may be that our committee will recommend the securing of a professional union-bargaining man to assist in the new round of negotiations for the code, which will be coming shortly," Mr. Horler said.

## ADVERTISING RESEARCH

Advertising's activities in the research field were discussed by Jack N. Milne, MacLaren Advertising, in his capacity as chairman of the Canadian Advertising Research Foundation. In addition to practically constant liaison with other organizations

in the research and advertising areas, "CARF accomplished a good deal in the way of specific results," he said.

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

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

## ADVERTISING CODE

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

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

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

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

Public Service projects of the CAAB have not been forgotten during

the planning of the code of standards, he stated, but at this moment no specific endeavor is in the works.

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

Only One Medium —

**CFCL-TV**

blankets

the entire

Timmins

Kirkland Lake

Kapuskasing

Rouyn-Noranda

markets

**Paul Mulvihill  
& Co. Ltd.**

**TORONTO — MONTREAL**

*Representing these quality  
television stations*

**CKVR-TV, Barrie**

**CJCH-TV, Halifax**

**CHOV-TV, Pembroke**

**CFCL-TV Timmins**

**CJBQ**

RADIO

BELLEVILLE and  
TRENTON, ONTARIO

Another  
STOVIN-BYLES  
Station

SAIL INTO BRISK SUMMER SALES  
IN THE BAY OF QUINTE.

RESULTS ARE ASSURED WITH THE  
EXCITING SOUNDS

of  
**CJBQ**

# NEW STATION

## FOR AM, FM AND TELEVISION BROADCASTERS

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

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

of the consulting services and equipment scope of Canadian General Electric.

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

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

### AM TRANSMITTERS

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

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

### FM TRANSMITTERS

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

### TV TRANSMITTERS

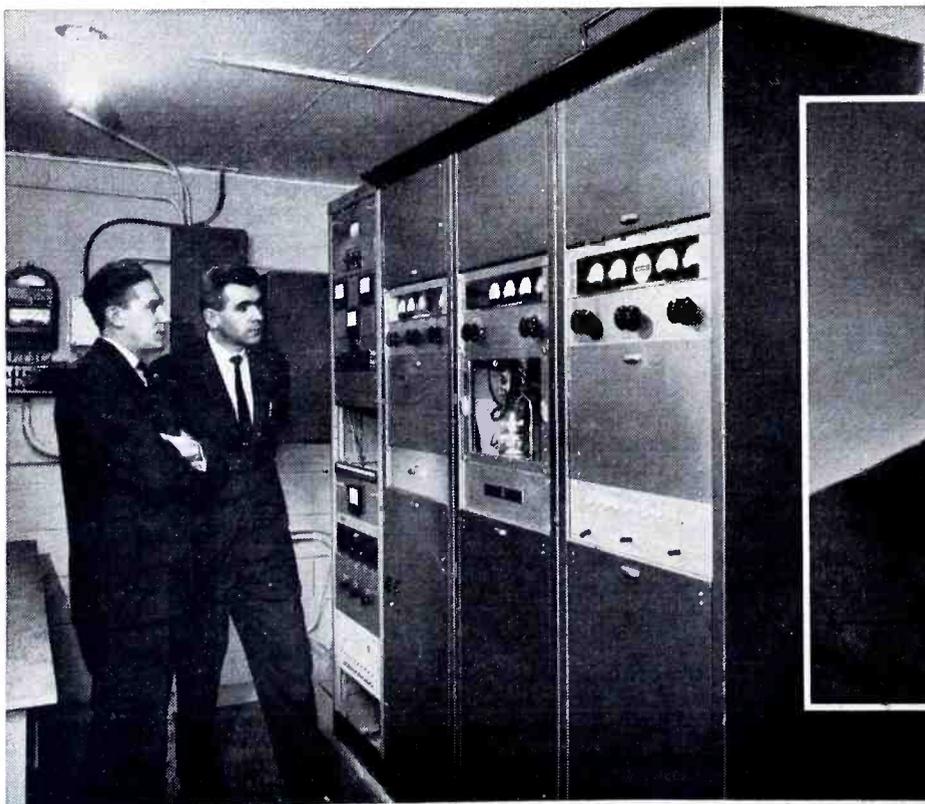
Modular TV transmitters were developed by CGE specifically for broadcasters faced with economic problems of limited audience, distribution and growth rate of population. They provide a simple and efficient method of increasing transmitter power without making the original equipment in the least way obsolescent.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

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

*CGE modular television costs less, dollar for dollar, model for model, in original, maintenance, and operational costs.*

### PROGRAM AUTOMATION

Automatic Tape Control units mean automation to broadcast stations. This equipment enables your staff members to record their material—whenever convenient—on special tape magazines, and when program time comes around your station operator simply slips the tape magazine into a playback slot and the message is immediately "On Air." Key staff are freed of station operation duties and are able to concentrate on program material production. You can record and playback spots, complete programs, special effects, music . . . anything up to thirty-one minutes on a single magazine. Each magazine cues itself automatically ready for re-use or storage.



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



C.A. "Arnie" Patterson, President

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

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

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

# EQUIPMENT

A new ATC development—the ATC 55—also available exclusively from CGE, permits automatic use of 55 consecutive magazines providing up to nine and one-half hours without reloading or resetting. Two ATC 55's will give a studio completely automated broadcasting twenty-four hours a day, using one operator. The signal produced by ATC equipment has extremely high fidelity. ATC units are designed to work in conjunction with the finest broadcast equipment made, and can be used to automatically control other equipment.

## ANTENNAS—TV

There is a dependable efficient CGE antenna matching your station requirements whatever its operating channel, rated power or topographical characteristics.

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

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

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

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

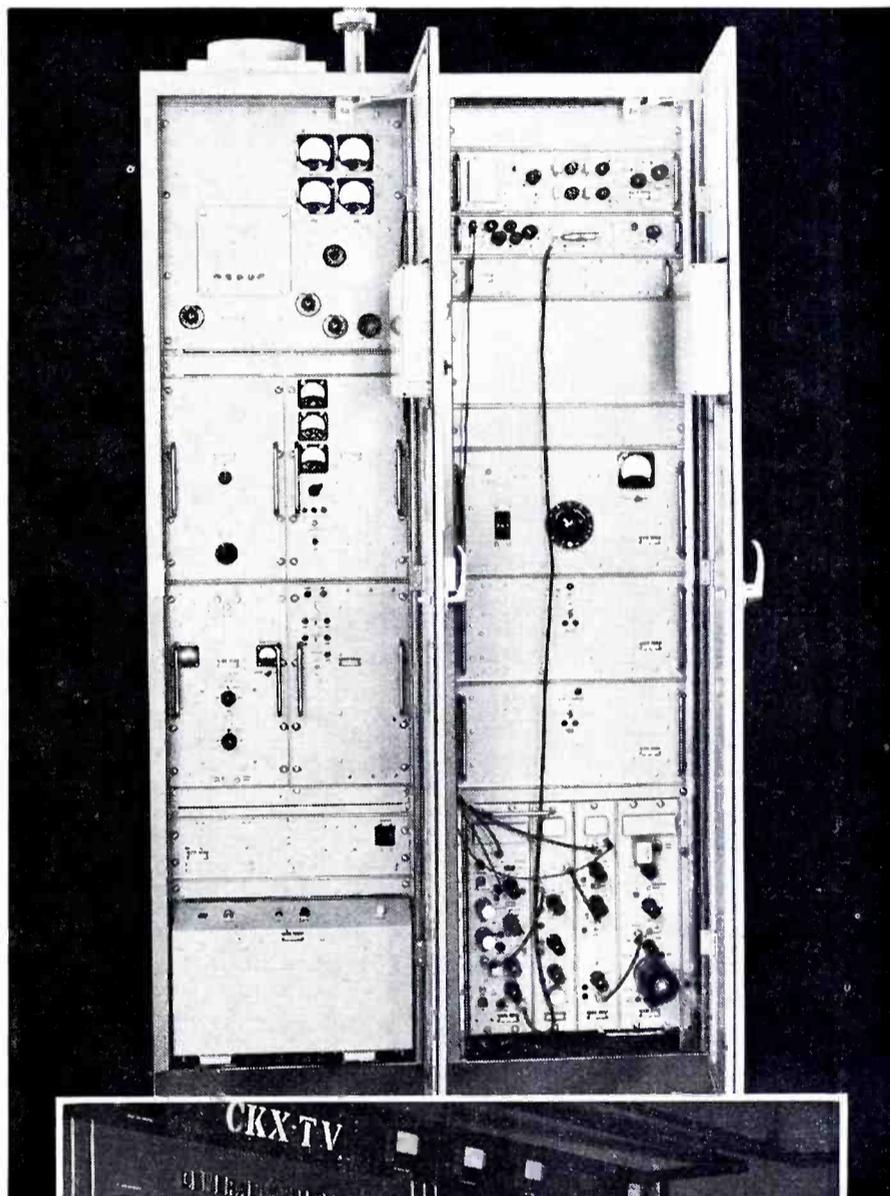
## AUDIO AND VIDEO EQUIPMENT

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

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

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

CGE brings you the best studio equipment of two continents. For example, the E.M.I., 4½" Image Orthicon camera gives a performance built on world-wide acceptance in the field of television production. This unit is representative of the many products and resources available from Canadian General Electric.



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

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



## COMPLETE INFORMATION AVAILABLE

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

### ATLANTIC:

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

### QUEBEC:

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



### CENTRAL:

H. K. Davis—Tel. 534-6511  
830 Lansdowne Ave., Toronto

### WESTERN:

J. W. Allsop—Tel. CH. 3-2781  
3603—8th St. S.E., Calgary

# CANADIAN GENERAL ELECTRIC

## NEITHER SAME NOR DIFFERENT

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

The background against which international marketing and advertising plans are being shaped, he said, is



Donald J. Martin

one of growth — between 1959 and 1962 more than 1300 North American businesses established themselves in Western Europe, where the standard of living will rise some 60% by 1970; Japan is expecting to double her gross national product during this decade; investment capital continues to pour into Latin America.

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

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

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

The head of a large Swedish agency took an opposite view, citing the success of the multi-language **READER'S DIGEST**."

World marketing men must carefully evaluate such diverse points of view, Martin said. In his own experience as international co-ordinator for JWT, he said, "I have been continually struck more by the basic similarities between markets than the differences."

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

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

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

WANTED!  
50,000  
WATTS  
!!!

## CAPTURED

for selling in Edmonton

CFRN • RADIO

1260 on the dial

Radio Representatives Ltd.  
Montreal, Toronto, Winnipeg, Vancouver  
U.S.A. Young Canadian Ltd.

### SELL A

### LEADING MARKET

### THROUGH A

### LEADING STATION

#### LOCAL AND REGIONAL SUPPORT

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

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

## CHFI OFFERS STEREO CHECK

A NEW SERVICE to listeners of CHFI-FM Toronto is their stereo equipment check, twice daily Monday through Friday and once daily week-ends. Each weekday morning on the *Music Box* program, host Chris Lawrence introduces a selection played only on the left channel, another played only on the right channel, and one in full stereo, while stereo buffs at home check their speakers to see that the multiplex adapter is adjusted correctly. The

same check is run weeknights during Lawrence's show between 10.10 and 11.30 p.m.

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

*The Pacesetter in New Brunswick*

# CHSJ

## SAINT JOHN

Representatives: CANADA — All-Canada Radio & TV  
U.S.A. — Sumner-Weed

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

# Hardware Industry Needs Broadcasters' Help

by BEN HOLDSWORTH

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

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

This is not an idle question in Canada today. The giant hardware retailing industry is in trouble, it has, indeed, experienced the drop in average net profit quoted above. Not only has the retailing aspect of hard goods gone through the wringer since the 1940's, the wholesale and producing levels have had equivalent troubles.

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

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

- (1) Small Goods Hardware — Manufacturers; Wholesalers; Retailers.
- (2) White Goods — Manufacturers; Wholesalers; Builders; Retailers; Jobbers.
- (3) Plumbing Supplies — Manufacturers; Jobbers; Contractors; Wholesale - Retailers; Manufacturers-outlets; Retailers.
- (4) Building Supplies — Manufacturers; Wholesalers; Contractors; Specialty Outlets; Retailers.

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

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

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

As an industry, most advertising men would agree, Hardware is under-advertised, although some of the major members of the industry on the manufacturers' side have been important national and regional advertisers — albeit in-and-outers, according to reports.

Facts?

Let us begin with the old-fashioned hardware store. There can be no question of the importance of this as a retail outlet for many of the standard items necessary to life. It carried many items. In fact, part of the problem now inherited starts with this point.

In 1940, the retail hardware store carried on the average 12,000 different items in inventory. There were over

3,000 of these stores. In addition, department stores, general stores, appliance and other outlets carried "hardware" items, to some extent. In 1960, there were about 4,000 retail hardware outlets — independent and chain — and they were still carrying about 10,000-12,000 items in inventory. Estimates for the present year remain about the same for these

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

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

**MUCH HAS BEEN** written about the plight of the "corner grocer" and the "corner druggist." Little attention has been given to that pillar of the community, the "corner hardware store." Many of us old-timers learned much of life in the familiar, personal atmosphere of the hardware store.

This article is written with one aim:

**Can we in advertising and broadcasting do a real job of work in helping to organize a TRULY EFFECTIVE program on behalf of this institution?**

**It's not only a big industry. It is part of our national life, and our national economy. We believe there is still room — indeed a fundamental need — for the "corner hardware store."**

**Many of Canada's national advertisers have a vested interest in the hardware store . . . many hundreds of such firms have built a good part of their steady profit-making volume on these outlets. They still depend on the hardware retailer (even with the encroachments of the other types of retailer). And, we suggest this always will be true.**

The real question is: Where do we start?

**Evidently the two key associations, retail and wholesale, are very willing to get together. Could we not consider a task force of advertiser, agency and broadcasting people, to sit down and be really practical with these groups? What may be indicated is a seriously-planned test market operation. Should we call it Operation Hammer and Nail . . . ?**

figures. (Wholesalers carry between 30,000 and 40,000 items!)

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

Whereas other types of outlet have taken on many of the traditional "hardware" items, thus taking away high profit items from their usual source of retail sale, the retail hardware outlet has been forced to carry the same number of items — with the low-profit items becoming the bulk of total sales. According to industry observers, the heart of one key problem lies here.

**The old-line hardware stores are still carrying the inventory they always did (plus more sizes and shapes), but the high-profit end of the inventory curve has been siphoned off by other types of retailer.**

What can be done?

The \$300,000,000 industry has indeed dropped in profit margins — but it is fighting back. New buying and marketing groups are emerging. The realization of the importance of advertising and promotion is growing within this tradition-bound industry, not only at retail level but at wholesale and supplier levels.

**importance of the hardware store to the community . . ."**

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

"Perhaps at the beginning we cannot expect a nation-wide effort . . . but we could consider starting on a regional basis, or a provincial basis. Somebody has to start the ball rolling. I see no reason why the broadcasting industry, whose values we respect very highly, cannot take initiative with our association, and with others representing wholesale and supplier-manufacturer levels. It will require a lot of working together . . . something our whole industry badly needs. We're not after gimmicks . . . we've already had presentations by several individual broadcasting firms in specific cities. We can't do it that way as an association . . . we can however look at a solid program for a region or a province to prove something which could later be applied nationally . . ."

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

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

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

John F. Kerk, head of the latter firm says, "Retailers are looking for an opening to get back into the race again." His partner, Gordon Finnegan, says the average dealer doesn't have time to be a good advertising and promotion executive . . . so Kerk Hardware acts not only as a group-buying organization but as a group-advertising centre.

F. C. Karns, owner of Karns Hardware (retailer) of Woodstock, Ont., says, "The small independent is at the crossroads . . . we have no alternative but to unite."

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

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

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

## TAKE LEADING ROLE

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

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

"The new Esso promotion, especially on television, on behalf of their high-markup hardware items, must be met with equally aggressive efforts," said one senior wholesaler.

## CJON Spurs Bowling Interest

Next to fishing, bowling is the greatest participant sport in Newfoundland. It has become so lately, mainly through an interest stirred by CJON-TV.

### BOWLING SHOW

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



**HOWIE MEEKER**

Since the show started, bowling alleys have sprung up in centres all across Newfoundland. Host **HOWIE MEEKER**, a former NHL star, is considered now to be an expert on the game.

### PROVINCE-WIDE

The current season was climaxed late in April when an all-Newfoundland Bowling Tournament was televised. Ten Newfoundland centres were represented in team and singles championships.

**See Our Hard-Working Representatives**

Stovin-Byles  
In Canada

Weed & Co.  
in the U.S.

## O'KEEFE'S SPONSOR RADIO AND TV SPORTS



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

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

### SPONSORED PROGRAMS

O'Keefe's, through their association with the Bennett Brewing Co. of St. John's, now sponsor a 7.30 a.m. Newscast on CJON Radio three days a week — Tuesday, Thursday and Saturday; and Howie Meeker's Sportscast on Television at 6.30 p.m. daily.

### PROMOTION

Recently visiting St. John's in connection with the launching of a great promotional campaign for O'Keefe's was Brigadier W. D. Whitaker, President of the O'Keefe Brewing Company.

### TOURS CJON

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

## UNIVERSITY EXTENSION PROGRAMS ON CJON

CJON TELEVISION seasons she received over again this season cooperated with the Extension Department of Newfoundland's Memorial University to produce two very successful shows for Television. 600 written requests for information, in addition to more than one thousand verbal and telephone requests.

### "AT HOME"

A half-hour weekly program, designed for the homemaker, entitled **AT HOME WITH EDNA BAIRD**, will present its 64th program in May, 1963. Hostess Edna Baird says that during the last three

### FOR FISHERMEN

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

## MARKET NOTES

**HIGHWAYS:** The Newfoundland Government is calling tenders for some \$25,000,000 worth of road reconstruction and paving in the province this year. The program calls for 87 miles of new paving and 78 miles of reconstruction on the Trans-Canada Highway. Highways Minister, Dr. F. W. Rowe says that by autumn approximately two-thirds of the trans-island highway should be paved.

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

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

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

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

### SPECIAL ISSUE SUCCESS

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

### AUDREY STUFF

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

### HAVE YOU HEARD?

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

### ADVERTISING COST EFFICIENCY

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

### SEPARATIST PROGRAMMING

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

### SIGNUS TROUBLE

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

### WOMAN'S WAY

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

### DIAGNOSING THE DIAGNOSIS

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

### SEE WHAT I MEAN?

Glasses are a great deterrent to vision — if you keep refilling them.

# MEASUREMENT TAKES TIME AND MONEY

DEFINITIVE MEASUREMENTS of advertising effectiveness take time and money.

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

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



Charles S. Carter

Carter posed two pertinent questions.

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

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

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

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

"The researcher should constantly strive to develop the techniques which will eventually lead to this kind of measurement," he said, but short of that, "perhaps the question we should ask ourselves is 'what other

dimensions of advertising can be measured to give us some idea of its effectiveness?"

## MEASURING EFFECTIVENESS

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

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

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

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

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

"The study procedure consists of comparing inclination indexes of a representative sample of people who have read the ad before answering the questions, with a similar 'control' or

unexposed group which has answered the inclination questions without having seen the ad. Comparison of inclination indexes of 'exposed' and 'control' groups reveals whether or not the people who read the ad are affected by it."

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

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

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

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

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



See  
PAUL MULVIHILL  
and SELL  
the PEMBROKE MARKET

## GASLIGHT IS QM'S SECOND DISC

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

The album, a promotion with

Craven A cigarettes, was launched simultaneously in Safeway, Super-Valu, Woodward's, Shop-Easy and Cunningham Drug Stores. The station believes this is the first radio promotion to go into all chain stores simultaneously.

The third record, "Q on the Aisle", was scheduled for release late last month.

## 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.

\*DuPont Trademark.

Hear the Tarzian story at the CAB Convention

**E. J. PIGGOTT ENTERPRISES, Limited**  
Instantaneous Recording Service Division  
40-42 Lombard Street • Toronto 1, Ontario, Canada  
Authorized Canadian Representative  
for Sarkes Tarzian, Inc., Magnetic Tape Div.

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

**CFCN** RADIO/TV  
CALGARY

# CITATIONS ARE EVEN SPLIT FOR BROADCAST AND PRINT

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

Introducing these prime examples of advertising art on the closing day of the ACA convention, editor Ted

Earl said they illustrated trends toward believability, friendliness and more imagination, ingenuity and experimentation in the creative approaches to all media.

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

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

## RADIO CAMPAIGNS

The outstanding radio campaigns were:

- **Shirriff Jelly Desserts, Salada Foods Ltd.**, by Vickers & Benson Ltd. The "think with your tongue . . . not all jellies are created equal" series with jazz improvisation background.

- **Kool-Aid, General Foods Ltd.**, by McConnell, Eastman & Co. Ltd. New musical intro to a familiar jingle, with "all the sparkle's in the taste" copy.

- **Dream Whip, General Foods Ltd.**, by McConnell, Eastman & Co. Ltd. Bright jingle intro and tag, with voiced body copy.

- **Pepsi-Cola Canada Ltd.**, by Batten, Barton, Durstine & Osborn. The familiar jingle and voice, but with geographical lyrics, "from Boundary Road to Horseshoe Bay. . ."

- **Bromo Seltzer, Warner Lambert (Canada) Ltd.**, by McKim Advertising Ltd. Humorous "what do you do when this happens to you" situations answered by "I Take a Bromo" jingle.

- **Ginger Ale, Schweppes (Canada) Ltd.**, by Ogilvy, Benson & Mather (Canada) Ltd. Localized copy with light touch, "how many gallons of Schweppes Dry Ginger Ale can be poured into a ten gallon hat?"

## TELEVISION CAMPAIGNS

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

The outstanding TV campaigns were:

- **Imperial Oil Ltd.**, by MacLaren Advertising Co. Ltd. The "Gingham Gown" commercial typifying the series with special folk song and guitar background.

- **Dutch Cleanser, Purex Corporation**, by Goodis, Goldberg, Soren Ltd. Far-out humor of an alligator gobbling up a friend, a counterfeiter's ink staining the sink.

- **Anacin, Whitehall Laboratories Ltd.**, by Young & Rubicam Ltd. Silent documentary treatment of headache, catching cold, height of believability.

- **Volkswagen, Volkswagen 1500, (Canada) Ltd.**, by Ronalds-Reynolds & Co. Voice-over dialogue, pin-point lighting, suspense situation, simplicity.

- **Milk and Ice Cream, Borden Co. of Canada**, Young & Rubicam Ltd. 20 second silents, showing children enjoying product, supered slogan.

- **Red Cap Ale, Carling Breweries Ltd.**, by McKim Advertising Ltd. Masculine, outdoor sports theme for regulatory "fill", neat tie-in with "cap" trademark.

## NOTABLE CAMPAIGNS

The 36 notable campaigns were made up of 23 print, nine television and four radio.

The notable television campaigns were:

- **Chex Cereals, Ralston Purina Ltd.**, by James Lovick & Co. Ltd. A combination of mime in an art background and real-life dramatization, with familiar jingle.

- **Philishave Electric Shaver, Philips Appliances Ltd.**, Needham, Louis & Brorby of Canada Ltd. Situation comedy with a hint of slapstick, the old car on the desert.

- **Schweppes (Canada) Ltd.**, all products by Ogilvy, Benson & Mather (Canada) Ltd. Documentary approach, tied to round-the-world print campaign.

- **Success Heavy Duty Wax, Lever Bros. Ltd.**, Cockfield, Brown & Co. Ltd. "Marching Colonel" animated cartoon with "Success shine shines like a new shine should shine" jingle.

- **Aunt Jemima Pancake Mix, Quaker Oats Co. of Canada Ltd.**, by Spitzer, Mills & Bates Ltd. Visual "reason-why" approach, appetizing product close-ups.

- **Monarch Pie Crust Mix, Maple Leaf Mills Ltd.**, by Cockfield, Brown & Co. Ltd. Old pie-in-the-face routine with new tag that it must be good, in 20 seconds.

- **Traditional Cake Mixes, Robin Hood Flour Mills Ltd.**, by Young & Rubicam Ltd. Historical Canadian homes provide setting for quiet persuasion to gracious living.

- **Thomas J. Lipton Ltd.**, soups as chip-dip by Young & Rubicam Ltd. Party scene to music, as you snip — tip — whip — and dip into party dip made from soup mixes.

- **Jell-O, General Foods Ltd.**, Baker Advertising Agency Ltd. Fresh fruit and Jell-O linked with effective stop motion.

The notable radio campaigns were:

- **Twinkle Cake Mixes, Ogilvie Flour Mills Co. Ltd.**, by MacLaren Advertising Co. Ltd. Impersonator Rich Little in a series of take-offs, Ed Sullivan, Dickens' Sydney Carton.

- **Clearasil, Vick Chemical Inc.**, F. H. Hayhurst Co. Ltd. The up-tempo "feel pretty again" jingle that made the Top Ten in Vancouver.

- **Woodbury Soap, Andrew Jergens Co. Ltd.**, by Vickers & Benson Ltd. A soft sell jingle set to splashing, bubbling water and vibes.

- **Betty Crocker Buttercake Mixes, General Mills Inc.**, by Ronalds-Reynolds & Co. Light music background to a believable all-sell commercial with a jingle closer.

## AGENCIES STATIONS REPS

Have you returned your Questionnaire for our June 20 Directory issue?

Advertising forms for this issue close June 6.

**BRIAN MacDOUGALL**  
Production Dept.  
Canadian Broadcaster  
219 Bay Street, Toronto

## CFTO-TV Executive Appointments



**W. O. Crampton**  
Vice-President  
and General Manager



**Murray Chercover**  
Vice-President  
Programming

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

Mr. Crampton and Mr. Chercover have extensive backgrounds in television, both in Canada and the United States.

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

# Party Line

by KIT MORGAN

A DISTINGUISHED head table, the presentation of awards, a fine dinner, top entertainment, all were eclipsed at the CAB annual dinner by a group of four terpsichorean terrors who were lured on stage by a ruse and had to be lured off by an attractive, leggy dancer. The infamous four were CAB president Don Jamieson; AAB president Jack Fenety; Vern Dallin, a past-president of the CAB; and a trade paper editor who, after his performance of the "black bottom", should prefer to remain anonymous. But it wasn't Ted Earl or Sam Elber.

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

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

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

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

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

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

The evening's entertainment was emceed by Dick Curtis, a favorite on CTV's now-defunct *Network* program, and featured impressionist Rich Little, an amazing acrobatic act and dancer Geri Drier. This young lady put Messrs. Jamieson, Fenety, Dallin and Lewis through their paces, dancing with each individually and then leading them in a kick chorus. Music, during dinner and accompany-

ing the performers, was by Ellis McLintock and his orchestra.

P.S. from asst. ed. — thank you very much CFCF, for the gorgeous orchid.

## Party Line

TO THOSE WHO PHONED for asst. ed. after 3.30 last Thursday and were told she was going to the dogs, an explanation. She was off to a press reception held by CTV to introduce the stars of its new fall program, *The Littlest Hobo* — the stars being four of the handsomest German Shepherd dogs this side of Champion Rocket of Cara Mia.

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

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

But these are thinking-type dogs. Eisenmann asked one (and this is as verbatim as asst. ed.'s shorthand can be) "would you procure for me something that aids a person's vision?" And the dog went to Doug MacKinnon of CTV's sales department and gently removed his horn-rimmed glasses.

Eisenmann asked a dog to pick up a package of matches and put them in an a-s-h-t-r-a-y (spelled out) and the dog did. A trick which impressed the men in the spell-bound group even more was the dog's immediate compliance with the request to "bring me a b-l-o-o-n-d-e".

In all seriousness, one reporter asked, "do they read?" and the trainer replied, in all seriousness, that dogs' vision differed from humans' and type size presented an obstacle.

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

As asst. ed. left, she asked Eisenmann if he'd ask her favorite dog to kiss her goodbye. Without repeating the phrase, he asked if the dog "would like to do as the lady wishes?" London obliged, moistly, and the lady swooned.



## A SALE HAS BEEN MADE

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

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

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

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

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

\*Sales Management.



# Got a Minute?

## QUESTION

What form is filled out by ONE HOME in every 206 in Canada?

## ANSWER

The BBM log. This price-less document measures radio listening and TV viewing in over 22,000 homes spread over every province of Canada.

## QUESTION

Who takes over this log when it is returned and gives you the answers you need for your buying or selling of broadcast time?

## ANSWER

The KCS computer. BBM data are scanned and memorized by a computer that works at a fabulous speed and remembers, better than an elephant can, the daily listening and viewing behaviour of John Doe and his family.

## QUESTION

Who gets the benefit of this fast service?

## ANSWER

You, the Sponsor, the Advertiser, the Time Buyer, the Media Man, the Station Manager, the Sales Manager—everyone connected with the advertising world—you benefit from the fast, impartial, standardized, authenticated, comparable, continuing, practical audience measurement service provided by BBM.

THE NEW BBM PROVIDES A WEALTH OF INFORMATION ABOUT A STATION'S DAILY REACH, AVERAGE NUMBER OF HOURS TUNED, FIVE DAY CUMULATIVE AUDIENCE.

Bureau of  
BROADCAST  
MEASUREMENT

75 Eglinton Avenue E.  
Toronto, 12  
Phone 485-9464

## Mystery Medium

# SPONSOR FILMS FOR TV, PR AND TRAINING

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

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

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

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

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

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

## 2 TRENDS IN COMMERCIALS

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

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

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

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

## LOW COST PER HEAD

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

Examples of this cost per head, lowered through free time showings on TV, included the Ontario Hospital Services Commission's *A Simple Detail* which had 25 telecasts in its first two years and, with group showings, reached 1,800,000 people at a cost of 2¢ per person for 27 minutes of attention; Salada Foods Ltd.'s 14-minute promotional film, *Tea*, which has been seen by some two million people at 1.7¢ per head; and the Manitoba Government's 14-minute tourist promotion film, *Big Country, Big Fish*, which has had 240 telecasts in the U.S. alone and, overall, is down to 1/6 of 1¢ per head and distribution is still going strong.

## SIX FILM PLUSES

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

(1) **Guaranteed Readership** — virtually no one walks out on a good motion picture;

(2) **Impact** — the combination of

sight, sound, motion, color and drama;

(3) **Long Life Span** — the average film has an active life of five years, though many are good for ten, even twenty years;

(4) **Versatility** — the technical advantages of animation, the telescoping of time and place, the ability to take a million viewers on a plant tour or inside a hot atomic reactor, demonstrate snow removal in July;

(5) **Retention of the Message** — 94% of what we learn is through the eyes and ears, and studies have shown an average of 35% greater retention of the message when film is used.

(6) **Low Cost Per Person** — especially when the preceding five points are considered.

If these six selling points have sold you, Fraser suggested five basic questions to think through before launching into a sponsored film: "What is your message? To whom do you want to convey it? What should viewers do, or feel, about it? Is film the best medium to accomplish this purpose? Is now the right time to make it?"

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

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

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

The National Film Board distributes many sponsored films.

Over 600 community film libraries and film councils are eager for new informational films.

The Canadian Film Institute handles such productions.

Schools use educational sponsored films extensively.

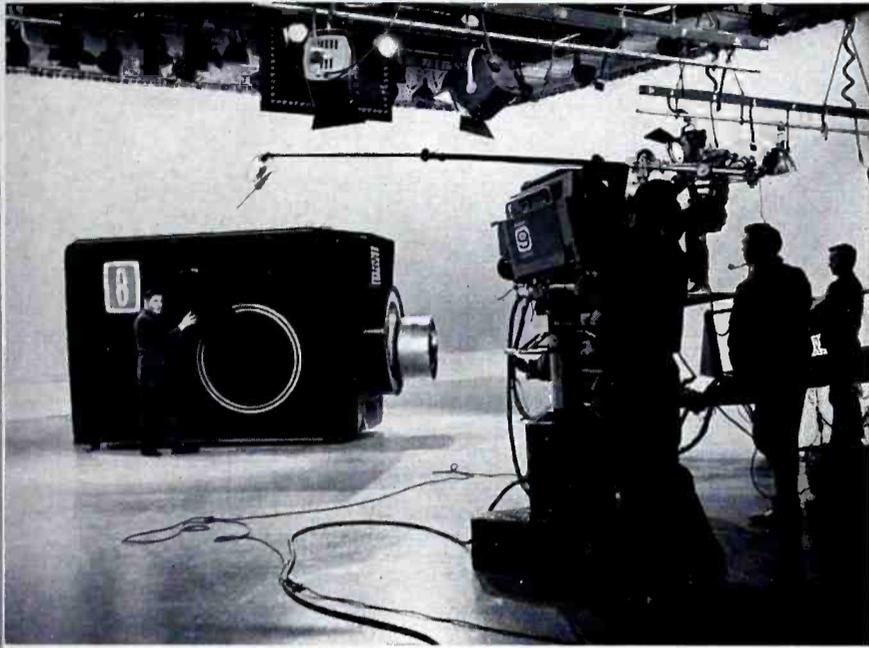
For the client interested in export, every Trade Commissioner abroad is equipped to show such films.

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

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



# MAMMOTH CAMERA DWARFS 200-POUND BROADCASTER



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

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

The project was completed in 72 hours. The camera is 7' 6" high, 13' long, 5' wide, and it weighs three-quarters of a ton. The finish on the camera was the biggest challenge and it was met with plastic paint, textured paint and flat black, to a texture finish scale of 25 to 1.

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

## CBC SUBMITS FOUR FOR INTERNATIONAL AWARDS

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

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

# I DON'T DRAW - - I THINK

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

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



Robert Pliskin

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

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

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

Also, he said, you need a few key phrases. Two of his most useful, which have kept him out of trouble for years, were revealed as "I don't

draw, we have illustrators for that," to be said with indignation, and "the copywriter is a graphic illiterate," to be used to shift any and every blame to the copywriter.

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

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

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

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

"He tries to make complex messages simple.

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

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

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

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

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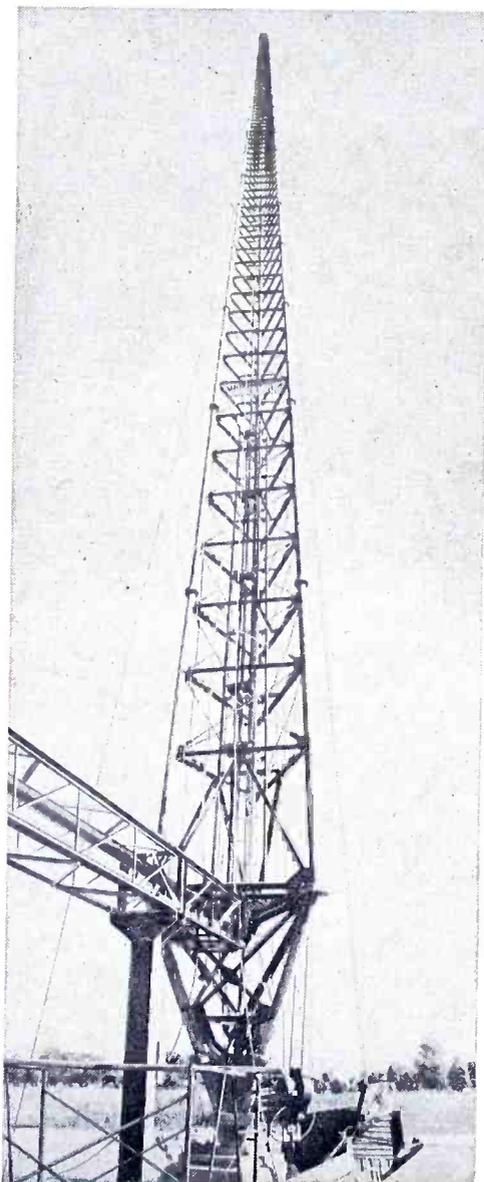
The trend is to balanced programming

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Athol McQuarrie

## DEATH CLAIMS ACA PIONEER

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

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

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

"Over the years, it is probable that 'usefulness' was the key word in Mr.

McQuarrie's program. 'Usefulness' among other things, meant getting more members for ACA. More members meant more strength for ACA, and the ability to add still further to its usefulness."

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

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



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

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

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

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

R. G. L.

Canadian Broadcaster

# BOB OLIVER NEXT ACA PRES



companies who buy 75 per cent of the estimated \$500,000,000 expenditure on national advertising in Canada each year.

Other officers elected include: George A. Meen, advertising manager, Christie, Brown and Company Limited, executive vice-president; J. W. Cook, advertising supervisor, The Shawinigan Water and Power Company, vice-president and treasurer, and A. F. M. Biggs, advertising and public relations manager, Canadian Industries Limited; J. F. Glasier, car advertising manager, Ford Motor Company of Canada Limited; W. T. McFarlane, advertising manager, Canadian Pacific and Robert M. Sabloff, director of advertising, The House of Seagram Limited, vice-presidents.

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

ROBERT E. OLIVER, public relations and advertising supervisor for The Bank of Nova Scotia, was elected president of the Association of Canadian Advertisers at the ACA convention last week.

Membership in the Association includes 165 large and small Canadian

## Today's Admen—Tomorrow's Prexies

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

"I feel that, in the process of its evolution and its breeding of skilled, modern advertising people, advertising has been providing for the business community the greatest wealth, the best equipped, best



Ralph E. Sewell

attained and most broadly-conditioned pool of potential candidates for general management," said Mr. Sewell, president, Coca-Cola, Ltd.

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

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

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**Want a Man?**  
**Equipment for Sale?**  
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**SMALL AD**  
in  
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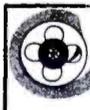


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ask the all Canada man

Read your own copy of  
**CANADIAN BROADCASTER**

Complete coverage of the Broadcasting Industry

\$5.00 for 1 year — \$10.00 for 3 years

# SHORTER COMMERCIALS ARE MORE EFFICIENT

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

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



Harry Wayne McMahan

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

products as Dristan and Saniflush being paired.

The classic success story of TV advertising, that of Alberto-Culver, was McMahan's prime example of the swing to shorter commercials. The company, he said, puts 95% of its ad budget into TV, and about 95% of that TV budget goes into 30-second commercials. Four of its eleven products are number one in their markets, two hold the number two spot, none of them are dragging their feet.

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

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

"How many of you have the guts to produce them and put them on

the shelf?" he challenged the audience.

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

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

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

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

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

"There's a very important new trend to strong name identification,

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

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

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

This commercial, he said, also illustrated the success with which TV can reach a specific and limited audience. Xerox ran a series of commercials in a lighter vein on the news and documentary show, *CBS Reports*, to reach business executives. At the end of the year, research in 31 top office equipment cities in the U.S. showed that the program reached more \$10,000-plus executives at a lower cost than the company's print advertising in *TIME* and *BUSINESS WEEK*. In Texas, the print campaign drew 17 inquiries over several months while 100 inquiries followed the first TV program.

## They're Tearing the Heart out of SASKATOON!

And it's an bit as drastic it sounds: a operation every and ruthless as massive site to be opened for development with the re-location of CNR facilities that now take up 32-acres in downtown Saskatoon. The prospect excites city planners no end and conjures up visions of progressive architecture . . . dramatic new traffic concepts . . . green areas . . . play space . . . and parking, parking, parking . . . all in the city's heart. Visionary so far, but cool heads see the project as limitless in possibilities, with one thing sure — a re-vitalized Saskatoon will become Saskatchewan's biggest centre within a very few years. If you live there, it's nice to watch your city growing bigger, more important. And if you do business there, it's pleasant to watch your market expand. Consider the inclusion of CFQC in your marketing plan. It's the best way to reach a market on the move. **CFQC.**

All some men want out of life is a little peach and quiet

# CFCN RADIO/TV CALGARY

## In the Lower St. Lawrence market ...

\* In Charlevoix-Saguenay Kamouraska L'Islet Rivière-du-Loup Témiscouata and Northern New Brunswick

188,000 people\* in 30,000 homes\*

can best be sold through

CJFP CJAF CKRT-TV CKRT-TV-1  
Rivière-du-Loup Cabano Rivière-du-Loup Baie St. Paul

Reps: Hardy Radio and TV Ltd., Montreal — Toronto

## CKNW'S JACK WEBSTER

# A LINK BETWEEN LIFE AND DEATH



A weary Webster leaves prison after a harrowing night. Webster has gained national recognition for his bold reporting on CKNW.

Prison unrest smouldered, then burst behind the high stone walls of B.C. Penitentiary on the evening of April 19th. An urgent call went out from the Prison Warden for CKNW's Jack Webster. A guard was being held at knife-point after an attempted prison break. Desperate prisoners demanded Webster as negotiator. For 14 long hours that saw the prison riot, Webster remained the lone link between officials and prisoners. Outside, hundreds of helmeted police and armed soldiers stood by. At home, listeners followed

the tense story. Then at 11:10 a.m., the guard was freed . . . the last prisoner taken and Webster's night of terror was over. Said Warden Hall . . . "Webster, a courageous radio reporter, lived up to his reputation today — we're all indebted."

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



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



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



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

# CKNW dial 98

...one of Canada's great news stations!

# CUTS & SPLICES

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

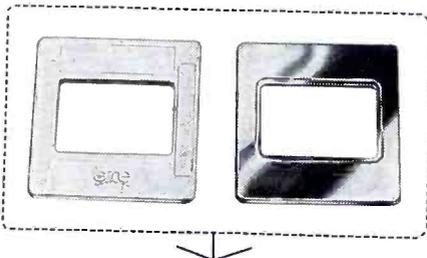
A MILLION DOLLARS' worth of video tape production equipment is now controlled by a new company, VTR Productions Ltd., pooling the resources of York Television Ltd. (a Robert Lawrence affiliate) and Meridian Films Ltd.

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

VTR Productions' facilities include four Ampex video tape recorders, three with AMTEC; six 4½" image orthicon TV cameras; three 3" image orthicon TV cameras; two high definition tape-to-film transfer units, one electronic editor; two fully-equipped video tape recording mobile studios.

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

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



**No more taping and fussing.  
Mount transparencies  
between glass quickly in  
new Gepe binders**

Just slip your transparency between two sheets of glass. (They're bound along one edge to make it easy.) Slide the glass sandwich into a precisely cut plastic frame, slip on a smooth metal cover and seal it on a flip-of-the-wrist binder. Presto—your slide is permanently mounted. Moisture proof, dustproof and protected from Newton rings.

Gepe mounts are widely used in TV studios, hospitals, industry and audio visual fields. A standard 2" x 2" tray, they fit smoothly into any modern slide projector.

Price, \$1.98 box of 20.  
\$9.69 box of 100.

GARLICK FILMS LTD.

Bolex House, Tycos Drive, Toronto 19

Robert Lawrence Productions (Canada) Ltd.

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

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

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

THE 93rd SEMI-ANNUAL convention of the Society of Motion Picture and Television Engineers was held last month at The Traymore in Atlantic City and some two dozen Canadian members attended, with several taking part in the program.

In the laboratory practice sessions, two Canadian papers were presented. Henry Dussault of St. Zotique, Quebec, lectured on "Time-Delay System for Sound Picture Syncing" and Leo O'Donnell of the National Film Board read a paper, co-written by R. R. Epstein, also of the NFB, on "Operating Experience with the Pilot-Tone Synchronization System".

In the program on "Instrumentation and High Speed Photography", P. M. Carey of Central Dynamics Ltd., Pointe Claire, Montreal, spoke on "Simulating the Moving Perspective View from an Aircraft".

During the session on "Motion Pictures for Television, and Video

Tape" Harold Wright of CBC, Ottawa, delivered two papers, on "Factors Affecting the Determination of Monochrome Television Film Exposure" and "Drawbacks of the Traditional Exposure Meter and Techniques for Using Spot Photometers".

Also during this session, Rodger Ross, supervisor of technical film operations for CBC-TV, stepped into the breach and read a paper prepared by Fritz Lehr of Arnold & Richter K. G., Germany. The paper was submitted in German to Ross as assistant program chairman for papers from abroad and was translated with the help of Helmut Berger of CFTO-TV Toronto.

Considerable interest was shown in the New Levitron and Super Levitron Film Processing Systems exhibited by Guenter Schmidt of Houston Schmidt Ltd., Toronto, who delivered a paper on his revolutionary new processing equipment.

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

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

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

schedule is a 45-minute industrial film.

A NEW ORGANIZATION, L'Association Professionnelle des Cinéastes, has been formed by French-speaking film makers to expand opportunities and the industry, to co-operate with organizations concerned with the cinema and improve members' working conditions.

Founding president is Claude Jutra; vice-presidents are Jacques Godbout and Jacques Giraldeau; secretary is Guy Côté; treasurer is Marc Beaudet; and directors are Jean Yves Bigras, Jean Boisvert, Claude Caron and Arthur Lamothe.

There are some one hundred members, and membership requirement is professional involvement in the creation of at least one film in the last four years.

WHAT'S WITH THE USERS of reversal film in television? Ron Laidlaw, news director of CFPL-TV London, who conducted his own survey into the subject (BROADCASTER, Cuts & Splices, March 21) still doesn't know. In reply to 125 questionnaires sent to TV stations and film laboratories across Canada, he received only 14 completed questionnaires and 13 letters.

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

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

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

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

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

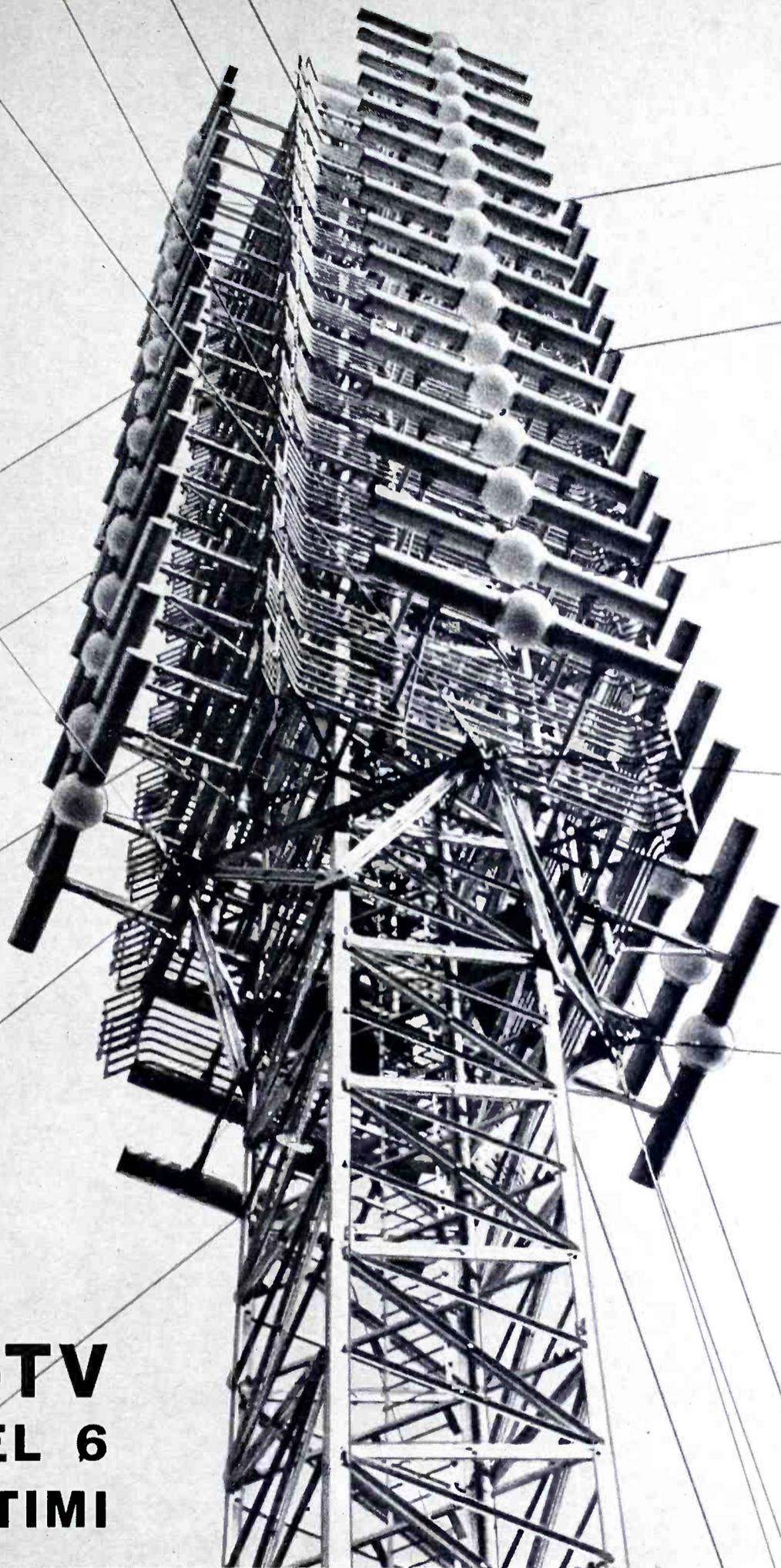
His last word to those interested in improving the reversal film situation is "The squeaking wheel gets the grease. Talk to your suppliers, technical representatives, other broadcasters, other labs, society members, and as you get ideas funnel them to me."

For FILM MUSIC that really puts life in  
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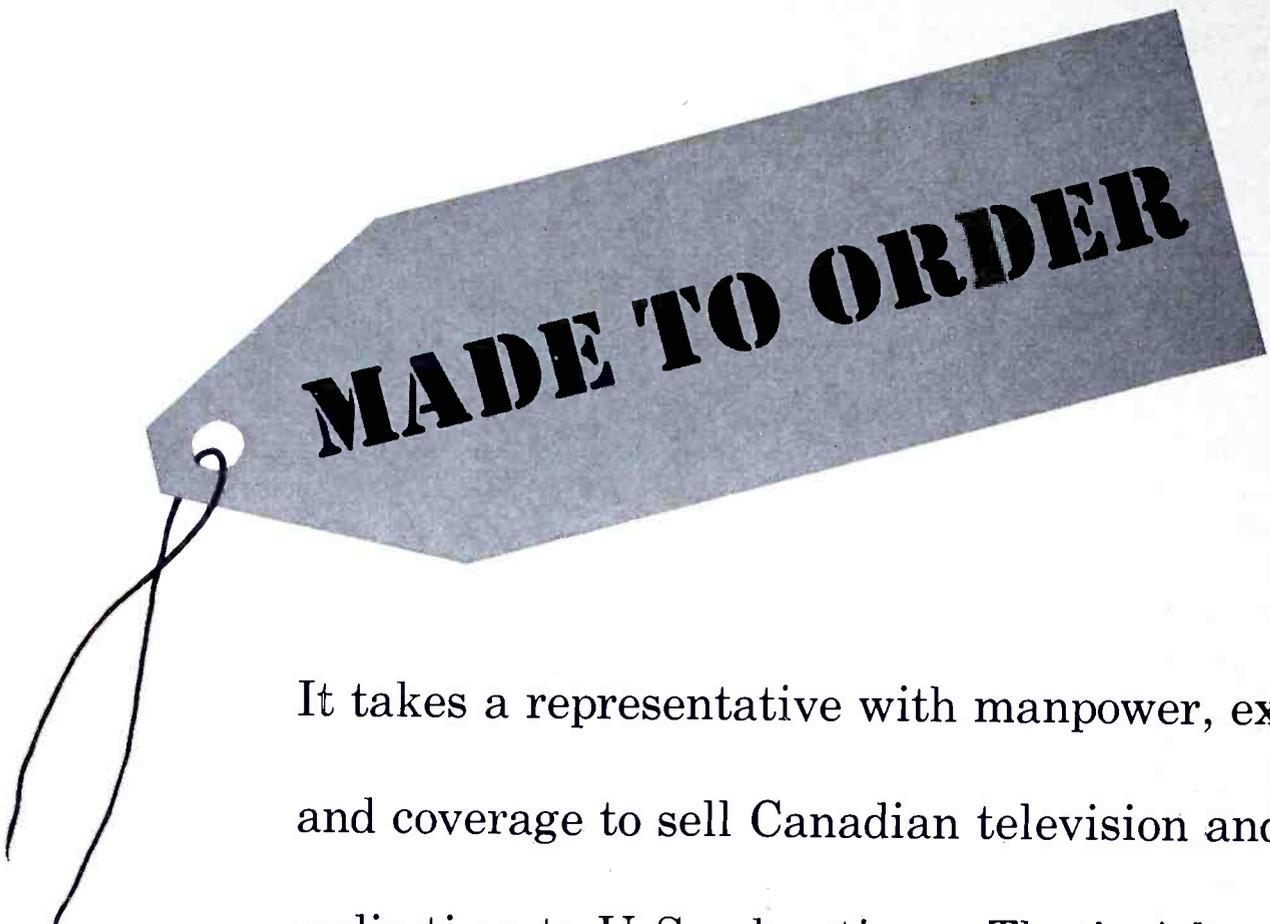


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