



QUESTION: Program or Commercial? The transition is painless on the musical show "Bras Dessus Bras Dessous" (Arm in Arm) sponsored by Texaco Canada Ltd., through Ronalds-Reynolds & Co., on the CBC-TV French network. The dancers, singers and orchestra featured in the program appear in the integrated commercials. **Answer: Commercial.**

Canadian
BROADCASTER

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

Vol. 23 No. 4

TORONTO

February 20th 1964

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- TV gets Top Billing 8

quadruplex
new, TV Tape Recorder

Compact...completely transistorized...
compatible recorder at a budget price!



You can change your sights on low-cost TV taping equipment—it doesn't *have* to be incompatible! For the first time you can have budget equipment that's completely compatible with all standard quadruplex recorders. Fully transistorized for compactness and dependability, the TR-4 provides professional broadcast quality. This is a complete quadruplex machine for both record and playback. It's standardized and modularized for ease of installation and simplicity of operation. Uses standard modules (like those used in RCA's deluxe TR-22 Recorder). Has space for color modules. A compatible recorder at a compact price! Completely contained in one 33" x 22" x 66" unit.

NEW TR-4

See the TR-4 before you buy something less!



RCA VICTOR COMPANY, LTD.

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

SIGHT & SOUND

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

JUDGES FOR THE FIRST MacLaren Advertising Research Award of \$1,000 have been announced by the directors of the Canadian Advertising Research Foundation: Dr. George A. Edwards, Toronto marketing consultant; John F. Graydon, president of Canadian Facts Ltd.; Dr. D. S. R. Leighton, professor of marketing at the University of Western Ontario, London.

Entries, with the best theoretical solution to a problem faced in the measurement of media effectiveness, must be submitted by March 31.

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CUTTING DOWN FROM SIX to five agencies, Lever Bros. Ltd. will drop Foote, Cone & Belding Canada Ltd. The Pepsodent account, with billings estimated at \$500,000 per year, will move to Needham, Louis & Brorby of Canada Ltd. on May 1. Imperial margarine will also leave FC&B, but the agency to take it over has not yet been announced.

• • •

ADVERTISING FOR THE HOME Entertainment Products Division (TV and hi-fi sets) of Philips Appliances Ltd. has moved from McKim Advertising Ltd. to Foster Advertising Ltd. Philips had been with McKim for five years, and last fall moved tape recorders, appliances and radio to Needham, Louis & Brorby of Canada Ltd., who already held Philishave and dictating equipment advertising.

R. C. Baker, vice-president, client services, has overall responsibility for the new account at Foster.

• • •

A MONTREAL OFFICE has been opened by Goodis, Goldberg, Soren Ltd. at No. 1 Place Ville Marie. Manager is Roy Melliush, who moved over from Canadian Industries Ltd., where he has held several positions in advertising, sales promotion and merchandising over the past nine years.

The agency's Montreal clients include CIL, Domtar Construction Materials Ltd., and National Drug and Chemical Co. of Canada Ltd. All creative work for Montreal clients will continue to be handled by the Toronto office.

NEW PRESIDENT OF BREITHAUPT, Milsom & Benson Ltd. is Douglas L. Breithaupt, succeeding P. S. Milsom, who has resigned to devote more time to other business interests. His shares in the company have been taken up by the Canadian directors to ensure continuing Canadian control of the agency.

BM&B also announce the appointment of five new directors to the board: Peter Charles, vice-president and director of media services; J. P. Northey, vice-president, finance; W. A. Maas, v-p, client services; Ed Roncarelli, v-p, operations; and H. de Quetteville, a director of S. H. Benson Ltd. in England, who replaces R. A. Bevan, CBE.

• • •

AN EXECUTIVE COMMITTEE has been formed at Baker Advertising Agency Ltd. with the appointment of Leonard "Sandy" Akerman and David E. Gillespie as executive vice-presidents, joining president W. R. Baker in the management troika.

Akerman is responsible for the administration and co-ordination of the creative and production areas, as well as public relations and sales promotion. Gillespie is responsible for media and research, business development and the agency's Montreal operations. Both are directors of the company. With the move upstairs by Gillespie, who has been media director, research director Earl M. Kliman has been made director of media and research. He joined the agency last year and is a specialist in psychological research.

• • •

Also promoted is Donald O. Kimball, a media buyer for the past two years and now media supervisor, Montreal accounts. He will remain in Toronto, at least at present, but supervise media for accounts handled by the Montreal office of Baker and its associate French agency, Publicité Chanteclair Ltée.

Dr. Cesare G. Ruscone recently joined Baker as media research supervisor. He came to Canada last year with a wide background in advertising research in Europe and in South America, where he has his own agency in Montevideo.

NEW ACCOUNT EXECUTIVE at McKim Advertising Ltd. is John W. Van de Kamer, who moves over after a year as account exec with Baker Advertising Agency Ltd. and prior to that was two and a half years with Batten, Barton, Durstine & Osborn Inc. He is on the General Foods account.

• • •

ADDITION TO THE MEDIA department at Cockfield, Brown & Co. Ltd. is David Newell, who has been a time buyer with Ogilvy, Benson & Mather (Canada) Ltd. for almost a year and prior to that was with Spitzer, Mills & Bates Ltd.'s media department.

• • •

WINNER OF BRISTOL-MYERS Co. of Canada Ltd.'s merchandising contest is CJAY-TV Winnipeg, with CFCN-TV Calgary and CHCH-TV Hamilton close runners-up as second and third prize winners. Twenty-two Canadian TV stations took part in the competition to develop local retailer co-operation, increase displays and get local advertising to tie in with national campaigns.

**BOOKS
By Mail**
Canadian Broadcaster
219 Bay St., Toronto

ANNOUNCEMENT

CHAB LTD. APPOINTMENTS



TED. R. KELLY

RICHARD J. BOURNE

Mr. George F. Lawlor, Radio Manager for CHAB Ltd., is pleased to announce the appointment of Ted. R. Kelly to the position of Program Director, CHAB Radio, Moose Jaw. Mr. Kelly joined the staff of CHAB as an announcer in 1959, and was appointed Production Director in early 1963.

Coincidental with this appointment, Mr. Lawlor announced the appointment of Richard J. Bourne to the position of Promotion Director. Mr. Bourne joined the announcing staff of CHAB in 1962.

Both appointments were effective January 15th, 1964.

First prize is the handsome ME (for merchandising excellence) Cup and \$100 cash. Second and third prizes are smaller replicas of the cup and \$75 and \$50, respectively.

ANNOUNCEMENT

CFGM APPOINTMENT



GEORGE M. MACDONALD

Mr. Stewart H. Coxford, Station Manager of CFGM, is pleased to announce the appointment of George M. Macdonald to the position of General Sales Manager.

Mr. Macdonald was formerly Sales Director of the Radio Sales Bureau. He has previously been General Manager of CKRM Regina and held sales executive positions in Edmonton and Montreal.

ANNOUNCEMENT

You will always find some Eskimos ready to instruct the Congolese on how to cope with hot weather.

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

Irvine heads Broadcast Division of BC Institute

by DORWIN BAIRD

THE LAWS OF LIBEL, beer and wine advertising, news from the BBG and a new scale of association dues were some of the highlight topics during the annual meeting of the BC Association of Broadcasters at Harrison Hot Springs February 3 and 4. A total of 61 persons registered, including representatives of 17 radio stations and five television outlets.

President Roy Chapman reported that the executive had met with the Attorney General of BC in relation to beer and wine advertising. Long discussions were had, but it was not possible to foresee when any change might be made in the BC regulations.

Liaison with government will continue, with the BCAB hoping that a long range project might be successful.

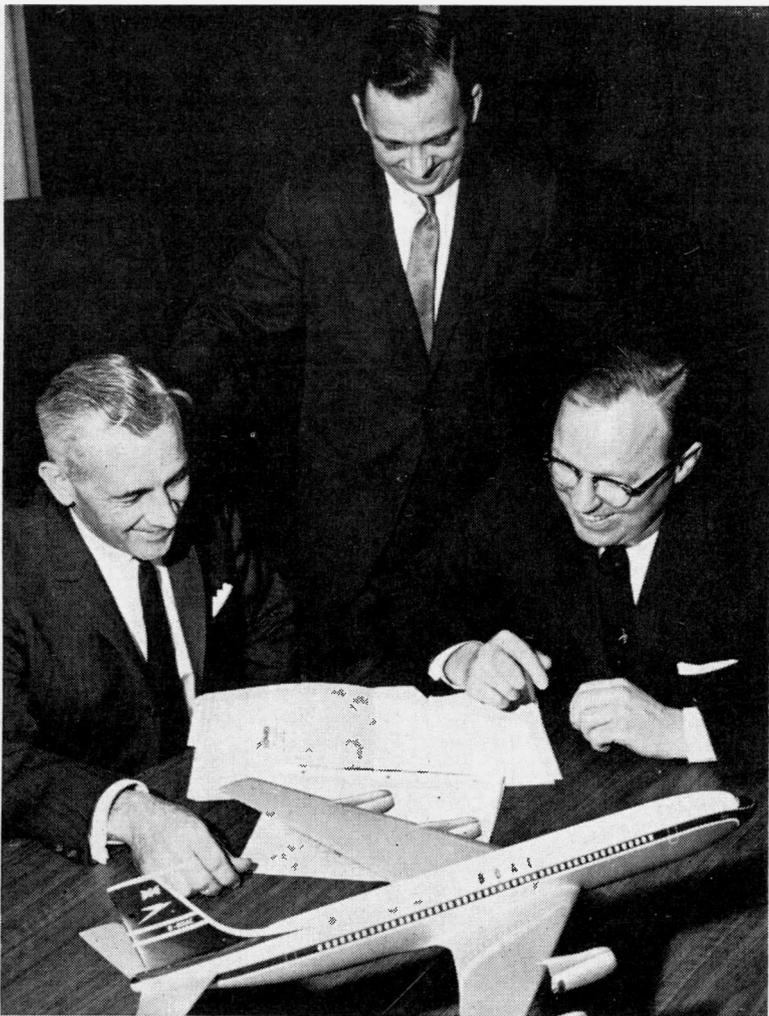
Following Chapman's recommendation, the delegates voted to reduce the monthly dues for BCAB members, and, as an experiment for one year, to equalize the dues for all sizes of stations. With no immediate project in sight in the UBC - BCAB committee, fewer funds will be needed in the forthcoming year.

EDUCATION AND RESEARCH

Murdo MacLachlan reported that the association had maintained a relationship with UBC since the mid-50's. In that time more than \$60,000 was spent in various projects. The co-operation between the broadcasters and the university had been exceptionally worth while, he added, and it is to be hoped that it will be continued with special projects from time to time.

(Advertisement)

OFF TO A FLYING START WITH BOAC !



BOAC signs first Stephens & Towndrow FM contract with CFPL/FM. Adding this 52 week contract to those already scheduled on CKY/FM, CHUM/FM and CKGM/FM, advertising manager, Fred Miles, commented, "FM gives BOAC sustained low pressure coverage of the best travel prospects".

With Fred Miles are "Bud" Knight of CFPL/FM and Dick Sheppard of S & T F/M. Account executive John Moore of P.F.M.M. in Europe at the Olympic games, at time of photograph.

Over the years the broadcasters have financed several research projects in communications at UBC, a series of seminars for management, and some night courses for staff and potential staff members. The advent of the new B.C. Institute of Technology, with its Department of Broadcast Communications, will move some of the emphasis away from the campus.

Laurie Irvine, who has been appointed to head up the broadcast department at the Institute of Technology, reported to the convention that his first classes will be accepted this fall. Two year courses will be given to students who have graduated from high school with university entrance requirements. There will be a production option and a technical option, with a total of about 30 students to be in the first classes.

The institute has a generous installation of modern broadcast equipment for both TV and radio. Some of the instruction to be given will be from volunteers from the industry, whose practical experience should be of value to the students.

With his move into the BC Department of Education, Laurie Irvine moves from a long career in radio broadcasting. Starting in Kamloops in the mid-thirties he moved to CKWX, Vancouver in 1939, where he has remained ever since, except for a short hiatus at CFCF, Montreal, where he remained two years, returning to 'WX in 1961.

His appointment was encouraged by the industry committee of the BCAB which has been working with the authorities setting up the Broadcast Communications Department at the Institute. His will be a full-time post and he will have one or two full-time staff members. The rest of the lecturing will be from members of the industry on a voluntary basis.

Irvine goes into his new post with the confidence of the BC broadcasters, who feel his background in both production and technical matters will stand him in good stead in his efforts to "train young people to work in broadcasting, not write books about it."

LIBEL AND SLANDER

Lew Roskin, CKLG, reported on a study of the laws of libel and slander in BC, one of the provinces that has not amended these laws to give broadcasting the same general protection as is afforded to newspapers and other print media. The BCAB will press for such a change, in view of the ever present possibility of defamatory material being broadcast under innocent circumstances.

Under present B.C. law, which dates back to 1936, publishers may reduce the possibility of action being taken against them by the publication of retractions where the alleged libel had been printed without malice. The extension of this principle to broadcast publications has been included

in more recent libel and slander legislation in some provinces, including Ontario. The BCAB will ask the government of BC to consider similar action.

QUESTIONS AND ANSWERS

Dr. Andrew Stewart, chairman of the BBG, attended the meeting and subjected himself to questions from the floor for more than two hours. The informal nature of the exchange made it for the most part off the record. Discussion ranged around such topics as Community Antenna TV, possible changes in commercial content regulations for TV, separate programming for FM, and the future of the CBC.

Special mention was given by the BCAB officers to the reappointment of Joe Brown of Vancouver to the BBG. Brown, who attended the Harrison meeting, was credited as being an active and understanding member of the board. The convention gave him a vote of appreciation for his past services, and congratulations for being one of the few reappointments to the board.

BOOST PROGRAM EXCHANGE

Directors Bill Speers and Ray Peters of the BCAB urged the members to expand their contributions to and support of the CAB Program Exchange. The growth of this Exchange will allow private broadcasters to make a very real contribution to national unity and understanding. Jim Allard, executive vice-president of CAB, during his report on national activities, also urged support for the Exchange.

Broadcast News' Charlie Edwards was host at a special luncheon, during which he gave a progress report on BN's growth. The "voice report" is fast becoming an important service of BN, and has contributed to the increasing number of national news beats scored by BN, he said. The British Columbia members re-elected Bill Guild of Victoria as their representative on the BN board of directors for the next two years. The provincial meeting of news editors of BN stations will be held in Victoria in June.

The meeting voted to join with Western Association of Broadcasters again this year for a summer meeting. Don Hartford, president of WAB indicated that his organization may yet change its dates to avoid conflict with other meetings, but that this can only be done with some difficulty.

(The WAB meeting is at present scheduled for August 27-9 at Jasper Park Lodge. This immediately precedes the meeting of the Atlantic Association of Broadcasters at the Isle Royal Hotel, Sydney, N.S., which has been announced for August 30 to September 1).



BROADCASTER

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Editorial

What is all the shouting about?

The Board of Broadcast Governors came into being in 1957 for the sole purpose of regulating the broadcasting business, so it would be indeed surprising if regulations were not passed.

While many broadcasters wince quite often at some of the rules which have been put into force by the BBG, the industry at large regards the governors as a fair-minded and conscientious group of people, always willing to discuss new measures before they are put to work, and eager not to cripple the broadcasters economically in their efforts to improve broadcasting from the public's standpoint.

Unfortunately it is an impossibility for the BBG, designed as we have said, to impose and enforce a code of regulations, to stand still. On the face of it, it might seem practical to draw up a suitable code and then administer it for the remainder of their years in office. In actual practice though, this cannot be, because broadcasting is the fastest-moving business on earth and changing conditions give the authorities a wonderful excuse to change the rules over and over again.

Right now the question before the house concerns the frequency of commercials, a state of affairs which has brought forth complaints in the form of angry letters from members of the public to the BBG.

The BBG, it would seem, has decided that something must be done about it, and is apparently proposing to reduce the number of commercials permitted in an hour of broadcasting from the present 20 or a time limit of 16 minutes to perhaps 17 spots in 14 minutes. (The BBG is going to announce its proposed limits before the matter comes up at a public hearing March 10).



Before looking into the angry letter angle, it might be well to consider who writes them.

People may curse the commercials, or go to the refrigerator or the bathroom whenever they come on. They may even shut off the set and go to bed. But, we respectfully submit, you could put in your eye the number of sane

people who sit down and write angrily to the BBG. So would it be unreasonable to suggest that the BBG is allowing itself to be swayed in this case by a small group of sub-, or at least ab-normal people?

As far as the number of spots is concerned, is the elimination of four spots or three minutes an hour really going to make any difference? Will people sit back in their arm-chairs in front of their sets with sighs of relief because of this step? Would not a more realistic approach to the question be to say: "Either we have advertising on our radio and television stations or we don't."

In exploring the second alternative it will be found that quite a number of people - perhaps even a majority - would prefer to get their radio and TV programs uninterrupted by commercials. (It is rather similar to asking them if they like paying for the movie or going in free).

The next question asked is whether they would be willing to pay \$50 or \$100 a year to cover the cost of advertisingless broadcasting. And what is the answer? A resounding "no".

In other words, while people would rather be without the advertising, they do not dislike it enough to make them willing to pay the shot themselves. So our system, which has always been a commercial one, and which is now and always will be a commercial one, is, if not the most desirable, at any rate the least undesirable in the public mind.

So what is all the shouting about?

Nobody, in his right mind, can really believe that the elimination of from two to four commercials in each hour of broadcasting would have any effect whatsoever on the all-over image of radio or television. Total elimination of commercials would be the only satisfactory solution.

But somebody has to pay the shot for the programs. The public won't and the sponsors will. And, what is more, the public endorsement of broadcasting, commercials and all, cannot be questioned, in terms of its investment in sets and the hours it spends with them.

So what IS all the shouting about?

RADIO RVBS



Inside French Canada

Programs outrate 'numbers' in station's pitch to admen

by DICK LEWIS

FACED WITH DISAFFILIATION from the CBC Television network next October, when the Corporation will establish its own station on Channel 11 in the Quebec capital, CFCM-TV, Quebec City is not as concerned with its own ability to program independently in a way which will hold a good share of its thus-far captive audience as it is to convince advertisers and their agencies that this is the case.

This must have been the motive of La Télévision de Québec (Canada) Ltée this year for its annual presentation during the Quebec Carnival.

In the day-to-day life of a trade paper serving the broadcasting field station pitches come and station pitches go. Gatherings of advertising and broadcasting people over canapés and drinks in Toronto and Montreal Hotels are pleasant social functions, where old friends meet and chat, and the guests listen politely as the host station and its reps, with due apologies for interrupting the festivities, present their pitch — largely statistical, with innumerable slides and charts — to "sell the market."

Strange as it may seem, little if any consideration is given to how audience is reached — by screening or auditioning programs and personalities — beyond share of audience and such statistics.

CFCM-TV apparently takes the opposite view. Its presentation, in its own studios, put on display its fine array of French-speaking Quebec talent, wrapped up in a way that would convince the ad-men that it entertained its audience by the simple expedient of entertaining the English-speaking ad-men themselves.

Statistics were given, but they were given entertainingly, in such a way that they were subordinated to the entertainment, without in any sense losing conviction.

CFCM-TV is faced with two problems as its move towards independent operation. First it must become self-sufficient in its programming against the day the network prop will be removed. This, in common with most Canadian private stations, it is well able to do. But there is another point.

The second, and perhaps most important problem, is for the station and its reps to convince sponsors and their agencies that here, in their own productions, is a fitting substitute for the familiar and excellent programs of the French Network. Further than this it must sell the idea that the fact that the bulk of their programs are locally produced for their own audience, rather than for the whole of French-Canada offers, from an advertiser's as well as a viewer's standpoint, an extremely acceptable medium.

To the advertisers, the agencies and the television industry itself, we unhesitatingly commend the CFCM-TV presentation, The Eternal Triangle as we were privileged to see it.

We believe it should be seen by every national advertiser and every advertising agency as will undoubtedly be the case. We believe also that it would be a service to broadcasting if it were shown at conventions, not as a promotion for CFCM-TV, but as a promotion of a system of promotion which CFCM-TV has used to sell its French-language programming philosophy to English-language advertisers.



BONHOMME CARNAVAL was the honorary host of the CFCM-TV reception. He is seen here with Lynn Fontaine and Jean LeNoir (respectively extreme left and right) who were responsible for the 100-minute taped station profile, "The Eternal Triangle," which was seen and enjoyed by 114 Toronto and Montreal advertising people at CFCM-TV Quebec City early this month. The other two in the top picture are (second from the left) Managing Director Jean Pouliot and (second from the right) Assistant General Manager and Sales Manager Arthur P. Fitzgibbons. In the centre picture are the two men responsible for the technical production of the Great Tape, left to right, Gérard Fortin, chief engineer and Claude Vézina, technical operations supervisor. In the lower picture is one of the three plane-loads of Toronto and Montreal guests, snapped on arrival at Quebec.

ONE HUNDRED AND ELEVEN Toronto and Montreal agency men and advertisers and three reporters boarded TCA planes, chartered by Télévision de Québec Ltée, Thursday morning February 6, for a 24-hour visit to the Quebec capital and CFCM-TV, at the height of the Quebec Carnival.

This is an annual event, but this year there was an added purpose.

On October 1, 1964, CFCM-TV will cease to be an affiliate of the French network when the CBC opens its own Quebec City station on Channel 10.

As Managing Director Jean A. Pouliot put it in his address of welcome:

"I know very well that you know we have not flown you all the way to Quebec City during the Carnival, only for altruistic motives. You are so right.

"We expect to get full return for our investment, not by asking for special favors, but simply because we firmly believe that, after you have seen our presentation this afternoon, you will realize that we have something to offer which can be of great value to you, and thus to our mutual advantage."

Pointing out that they welcomed the arrival of the CBC, because they believed in the basic value of competition, he went on to say: "...as independent operators, we shall have better time periods to offer to our clients and a better opportunity to produce the type of programs which the public undoubtedly favors."

"...our purpose this afternoon is to show you that we have the physical facilities, the capable personnel as well as the first rate talent, to supply you with the tools you need in this market."

This was the cue for the beginning of the specially prepared video taped presentation, *The Eternal Triangle*, described in advance publicity as: "Station Profile 1964."

THE ETERNAL TRIANGLE

What this actually consisted of was a tape, one and three quarter hours in length, made up of 124 sequences.

Program sequences, ranging in length from two to 90 seconds, were chosen from Télé-4's actual and future programs. These were integrated with real commercials. Tying the whole package together was a story line around a young couple on their wedding day.

Throughout the show, the bride had considerable difficulty in tearing her groom from the third angle of the triangle, the TV set, in order to allow the marriage ceremony and ensuing rites to be performed.

The program sequences and segments, as well as the commercials, were part of the "story", representing what the groom was watching when he should have been standing at the altar, attending the reception, and driving off on his honeymoon.

The climax came in the hotel, when the bride had literally to tear off his clothes to get him away from a sportcast on the TV in the hotel bedroom before she could persuade him to tear himself from the set and climb into bed.

(In a personal appearance before the audience after the show, the bridegroom rather dispelled the illusion when he said "The hell with television.")

STATISTICS CAN BE FUN

Integrating the statistics was novel and most entertaining. A very magnified face of a rep, viz and to wit Art Harrison of Hardy Radio & TV Ltd who rep the station, broke into the middle of the wedding ceremony and anywhere else equally as impossible with:

"Boy this girl is a cutie. Are there many like her in metropolitan Quebec?" To which a voice from the back of the hall replies: "185,340 and there are 172,000 males. Do your own arithmetic."

"Hey! This girl is French! By the way, how many people are French in Metropolitan Quebec?" The reply - "265,200 French-speaking only, 86,700 bilingual."

In the middle of the ceremony: "I hate to interrupt, but I really would like to know what the average salary

is in Metropolitan Quebec." Answer: "Oh shut up!"

After the ceremony: "Would you please answer my question about the average salary?" Reply: "According to my boss, it's close to \$5,000."

"I know there are 82,000 urban homes in your market but how many rural ones do you have?" The answer - "84,000."

And then the final question, posed in the nuptial chamber: "...I wonder what will be the population of your coverage area in 1965." Answer: "950,000 people." for which Harrison appended: "Gee girl! You have work to do."

"The Eternal Triangle" was the brainchild of Jean Lenoir, the station's promotion manager. Jean is a 29-year-old Parisian bachelor. He shares the glory with the producer, 26-year-old Lynn Fournier, who graduated from Ryerson Institute in 1960, and was 'put on display' at the CAB convention that year as one of the top students. At this time he lined up his job with Télévision de Québec, where he has been ever since.

Practically the entire staff of the station turned to for five packed weeks of after hours work to get the 124 sequences of local talent onto tape.

Technical credits go to the technical staff, under Gérard Fortin, chief engineer, and Claude Vézina, technical operations supervisor, for the innumerable taping sessions and the editing of the finished job.

During 1963, Télévision de Québec paid out nearly \$175,000 for various categories of artists.

The most indicative statistic concerning the whole presentation was that 114 posteriors were glued to an equal number of hard chairs for an hour and three quarters without a break. There was spontaneous applause at the end of the show, and at the cocktail party which followed, nary a negative comment.

**Say You Saw It
in
THE BROADCASTER**



"NOT
TOO
FAR
OUT"

Margaret and Ken Johnston with their two sons, Brent, 9, and Gary, 15, are another young family who listen regularly to CJVI in Victoria, B. C.

Margaret, a charming English girl whose quiet good taste is reflected in the comfortable living room of their home at 4460 Kulshan Place, likes CJVI's programming because it's "not too far out". She and Ken particularly enjoy the on-the-spot news reports from around the world, while athletic Gary and exuberant young Brent get a kick out of "Fun Time", CJVI's happiest program.

All four Johnstons are "Joe's Notebook" fans, and the musical variety offered on the station pleases the entire family.

CJVI is proud to number this attractive young Canadian family among its thousands of satisfied listeners.

CJVI VICTORIA
B.C.

FIRST STATION
IN B.C.'s SECOND MARKET



Limited category list gives TV top billing over all media

by **BEN HOLDSWORTH**

LUNCHEON MEETINGS IN the television industry in the past several years have offered not only rubber chicken and fruit salad. All too frequently the fare has included speeches filled with dire warnings.

Television is in trouble, the speakers say.

Television has become the whipping boy for the politicians, for the pressure groups, for the columnists and the intellectuals, say these orators.

"Why pick on TV?", they cry. Television is being maligned, roasted with fire which should be aimed elsewhere!

Is television in trouble? Let us look at the facts.

Television came to Canada just fourteen years ago, following a series of government hearings, commissions and edicts during the 1948-51 period. Since that time, the industry — both government-owned and private — has grown in phenomenal fashion by any standards.

It is today a several times/over \$100 million industry.

It is the top advertising medium in the country.

It has become part of the daily life and habits of a nation in the short period of actually less than a decade: *as a national medium only since 1958!*

How can the speakers say the industry is in trouble?

Perhaps most striking of all the criticisms has been the statement that *Television Strikes the Lowest Common Denominator* in all it does. This is the essence of many of the accusations. It is a sob sister whose most remarkable value is selling soap to millions of wretched housewives...

Since TV is so many things, let us limit our analysis at this time to the advertising side of national television. This is logical, since so many of the critics on all sides decry the commercials!

We asked the Television Bureau of Advertising for its most recent data on advertising expenditures. The most widely accepted base for such figures is the Elliott-Haynes national advertising analysis, *the most recent complete year being 1962 - 1963* will be available in a month or so. The TvB's figures, therefore, will have several points of weakness inevitably;

They are not as up-to-date as we would like;

They represent national advertising lineage, and time-and-line costs, only, and do not include items such as locally placed advertising, production, or rights, and several categories such as direct mail;

They do not reflect the total weight of advertising message or expenditure by individual advertisers in such items as display, sales promotion, co-operative arrangements etc.

Nevertheless, all advertisers are treated in the same manner in this measurement, with the same basis of comparison — the best available at this time in Canada.

In the year 1962, television accounted for 31.4% of all national advertising — Number One by 3.3% over the next medium, Daily Newspapers.

Here is the ranking by media:

Television	\$65,678 million	31.4% of total
Daily Newspapers	\$58,868 million	28.1% of total
Radio	\$24,698 million	11.8% of total
Week End Supplements	\$20,226 million	9.7% of total
Consumer Magazines	\$19,548 million	9.3% of total

TOP 50 NATIONAL ADVERTISERS

in order of

1962 Expenditures for Time and Space

ADVERTISERS	TOTAL TV TIME AND LINES (\$000)	TV PERCENTAGE OF TOTAL TIME AND SPACE
1. General Motors of Canada	\$1,175	15.9%
2. Canadian Breweries Ltd.	1,622	34.6
3. Procter & Gamble Co. of Canada Ltd.	3,995	99.5
4. General Foods Limited	2,521	70.2
5. Ford Motor Co. of Canada Ltd.	749	22.4
6. Lever Brothers Ltd.	2,489	78.0
7. Imperial Tobacco Sales Co. of Canada Ltd.	910	29.1
8. Rothmans of Pall Mall Canada Ltd.	707	27.2
9. Imperial Oil Ltd.	682	28.0
10. Colgate-Palmolive Ltd.	1,394	65.2
11. Kraft Foods Limited	953	47.0
12. Kellogg Co. of Canada Ltd.	1,106	56.6
13. Chrysler Corp. of Canada Ltd.	280	15.4
14. Molson Breweries Ltd.,	526	29.9
15. Standard Brands Ltd.	286	17.1
16. Trans-Canada Airlines	123	7.5
17. Campbell Soup Co. Ltd.	609	37.7
18. Coca-Cola Ltd.	540	33.8
19. American Home, etc. (including Boyle-Midway, Whitehall)	1,120,156	74.7
20. Government of Canada	377	25.3
21. B. Houde & Grothé Ltée.	379	27.6
22. Sterling Drug Ltd.	962	71.5
23. H.J. Heinz Co. of Canada Ltd.	292	22.1
24. Canada Packers Ltd.	390	30.4
25. Canadian Pacific Railway Co.	188	15.0
26. John Labatt Ltd.	299	24.0
27. Benson, & Hedges Canada Ltd.	411	33.3
28. Robin Hood Flour Mills Ltd.	102	9.1
29. Pepsi-Cola Canada Ltd.	539	51.9
30. Bristol-Myers Co. of Canada Ltd.	460	453.0
31. Javex Co. Ltd.	723	73.8
32. Salada Foods Ltd.	173	17.7
33. Gillette Safety Razor Co.	740	75.7
34. Hiram Walker-Gooderham & Worts Ltd.	Nil	Nil
35. Canadian Industries Ltd.	426	44.9
36. Clairol Inc. of Canada	273	30.3
37. Nestle (Canada) Ltd.	640	71.2
38. Vick Chemical Inc.	438	49.2
39. S.C. Johnson & Son Ltd.	812	93.0
40. Canadian National Railways	89	10.6
41. Distillers Corp. Ltd.	Nil	Nil
42. Shell Canada Ltd.	521	63.8
43. American Motors (Canada) Ltd.	341	42.4
44. Hydro Electric Power Commission of Ontario	417	52.6
45. Kimberly-Clark Canada Ltd.	433	55.8
46. Bell Telephone Co. of Canada	155	20.5
47. Canadian Kodak Co. Ltd.	218	29.7
48. Quaker Oats Co. of Canada Ltd.	344	47.8
49. Philips Electronic Equipment Ltd.	268	38.8
50. Canadian Oil Companies Ltd.	340	50.5

*NOTE: these measurements are limited to space for print media, time — and — lines for television. Production costs, and rights and talent are not included. Nor are locally placed or co-operative expenditures through local dealers.

SOURCE: TvB from Elliott-Haynes Ltd.

DE WOLFE RECORDED MUSIC CATALOGUE

This fine, modern and extensive catalogue of background and mood music is now available for listening at our downtown audition room.

Contact: Miss Viola Wright,
846 Yonge Street,
Toronto, Ontario.
Telephone: 921-4492

CANADIAN MUSIC SALES CORPORATION LIMITED

58 Advance Road,
Toronto 18, Ontario.

Outdoor	\$ 7,400million	3.5% of total
Farm publications	\$ 5,467 million	2.6% of total
Transportation	\$ 4,238million	2.0% of total
Weekly newspapers	\$ 3,330million	1.6% of total

CATEGORY BREAKDOWN

The most striking single point to notice in this comparison is the figure for national television expenditures: \$65,678 million.

Fifty advertisers make up almost half of this!

Fifteen advertisers make up over \$22 million of the total!

Who are these dominant advertisers?

In the top fifteen television advertisers: four are in the household — soap and detergent category; three are in foods; three are in drugs; one is a beverage advertiser; two are tobacco manufacturers.

Only two of the dominant fifteen are in the hard goods category, and both are in the Automotive group.

In the next ten top television spenders are: four food advertisers; three beverage companies; two automotive; one drug manufacturer.

At this point, you may muse, where are the others?

Where are the other important advertisers in other categories? Go down the rest of the list of important advertisers in TV and you won't find the pattern changing to any significant degree. (See Table).

Where are the insurance companies?

Where are the travel advertisers?

Where are the major metals industries? Construction? Textiles? Appliance and White-goods manufacturers?

Indeed, where are many of the big industries of the country who have an interest in public opinion? (We suppose this means the so-called institutional advertisers of all kinds).

If the critics had said, simply, that television has too few eggs in the Basket — they would be right!

In the industry, too few agencies, too few advertiser-clients have, evidently, taken the medium of television seriously as a medium to sell products other than the consumer package group. . . or to promote services and intangibles.

There seems to be good reason for wishing the Television Bureau lots of luck! That is, we hear, the reason for its existence.

Our view is that the advertising industry has a job on its hands — a complete re-evaluation of the medium of television. It's a way of selling that too few advertisers of consequence have tried!

Perhaps the critics could change the tune over the luncheons and the chicken if many more industrial groups saw the real values of television — and settled down to business in recognizing it as it really is — the most effective way of communications yet devised!

at your SERVICE

ADVERTISING SPECIALTIES Pens • Pencils • Memo Books Hats • Balloons • Rulers, etc. FOR TRADE SHOWS—CONVENTIONS, DEALER MEETINGS NEIL S. O'DONNELL LTD. Free Scripto Pen if you mention this ad with your enquiry 1652 Bayview Ave. Tel. 485-0781 Toronto 17	PRIZES FOR QUIZ SHOWS COMPLETE PROMOTION PACKAGES FOR BROADCASTERS  Contests Associates PRIZE BROKERS 10 Castleknock Rd., Toronto. HU. 8-8601
RESEARCH CANADA'S MOST COMPREHENSIVE MARKET RESEARCH SERVICE  Elliott-Haynes LIMITED TORONTO — 515 Broadview Ave. MO 3-1144 MONTREAL — 3290 Birmardin Street. RA 8-5360	MISCELLANEOUS  CLIFF McKAY Music 107 Carlton St. Telephone Toronto EM. 3-3525
FILM SERVICES  INDUSTRIAL FILM MAINTENANCE TV FILM SERVICE 131 Peter St., Toronto, EM. 2-2501 Film Procurement and Monitoring T.V. off air For Agencies	FLOWERS for every occasion WINONA FLOWERS LIMITED 413 Bloor St. E., Toronto, WA. 1-2303
THIS SPACE will deliver your message TWICE A MONTH FOR ONE YEAR for \$5 per insertion.	BOOKS By Mail Book Dept. Canadian Broadcaster 217 Bay St., Toronto
ATU COMPONENTS 2 Hour Service GELECO Electronics Ltd. Phones: 1262 Don Mills Rd., 444-5991 Don Mills, Ont. or BA5-2497	 T elephone A nswering S ervice Answers your phone whenever you are away from your office or residence. Phone for Booklet in Toronto 924-4471 Montreal UN. 6-6921
SAY YOU SAW IT IN THE BROADCASTER	Want a Man? Want a Job? TRY A SMALL AD in Canadian Broadcaster
PRINTING  IMPERIAL PRESS LIMITED PRINTERS We have expanded to serve you better. New Address 548 King St. W., EM. 4-9261	

"ACTION STATIONS!"

CFCN RADIO/TV CALGARY

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

RADIO-1280 RADIO-1280



LA VOIX DU CANADA FRANÇAIS À MONTRÉAL *

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

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

The salesman's volume is only the beginning

Excerpt from an address to the Advertising & Sales Club of Toronto

by THE HONORABLE WILLIAM HAMILTON

This is the second of three excerpts from Bill Hamilton's recent speech. Originally secretary of the Advertising & Sales Executives Club of Montreal, he next was elected to Parliament, where he became Postmaster General in the Diefenbaker government. Now he is in Vancouver, where he is president of the distillery Park & Tilford Limited.

UNTIL NOW I HAVE BEEN discussing a basic philosophy which, if applied, will up-date your marketing processes beyond your competitors. Most of you will be too busy — which is a polite way of saying too lazy or disinterested — to seek out specific areas for consideration, and you won't think this speech is really worthwhile unless I do a part of that job for you as well.

Therefore, let me go ahead to explore a few areas where effort on your part might put you well ahead of more people's thinking. I want to talk to you in this connection about areas and ideas which are not "far out", but which are now reasonably well proven and in which work is already being done.

The first is the field of productivity. E. B. Weiss, after a pretty careful analysis, has concluded that a good many salesmen today actually only work a five hour selling week, in the sense that this time is directly involved in productive selling time.

We may argue with this particular figure, but we must agree the gradual reduction in the length of the work week, the transfer from commission remuneration to salaries for salesmen, and the increase in the cost of supporting a salesman, have made golden moments of our salesmen's time from which we must receive the greatest return by making them as productive as possible.

In industrial production, this is

a really hot subject today with a tremendous amount of effort being spent in determining what the productivity of labor actually is and how it may be improved. This is relatively easy to do in the factory because it usually deals with a mechanical, easily measured process.

In the case of our distillery in North Vancouver, we know to within one-hundredth of a gallon how much is produced from a bushel of grain, and we can measure with similar accuracy every other aspect of our business except our marketing performance.

In the area of markets we know the number of cases we have shipped, the number of salesmen we have, and the amount of money we spend on marketing. However, no matter how hard we work with these figures for the time being, like all other businesses, our measurements of productivity in marketing are far less reliable than our measures of productivity in manufacturing because outside influences, such as general economic conditions, competition, and a host of other factors directly affect marketing efforts.

MARKETING PRODUCTIVITY

Management, however, is getting accustomed to the idea that productivity measurement is one of its most valuable tools in the manufacturing end, and management is going eventually to demand similarly reliable statistics from the field of marketing.

The important part is that no matter what better measures will be

developed in the future, those marketing executives who think today in terms of productivity of their sales force — of measuring output in the most advanced possible way on a man-to-man and unit-by-unit basis — will actually be ahead of their time and will make more money as a result.

I underline, in my previous sentence, the connection between the "measuring output" and the words "most advanced possible way" because the significance lies there.

Everybody at first thinks they can measure a salesman's output by the number or volume of his orders, but that is just the beginning, and no real measure at all. Such a measure must be related to what should be produced, to the man's inherent capability, to outside factors such as your advertising and your competition, and to other things before you really end up with a true measurement of productivity in salesmanship.

To show you how this sort of thing then begins to bring beneficial results in its train, let us realize that once we begin to measure something, we almost automatically begin to think about improving the thing we are measuring. Thus, measuring the productivity of our salesmen's efforts leads directly to thinking about how we may improve that productivity.

There are two areas in which this may be done — the improvement of the customer and the improvement of the sales effort. Generally we assume that one customer, or one account, is just about as good as another, that all accounts are profitable, and that the intuition of the individual salesman is all that is needed to make decisions in this field — if any decisions are to be made.

Actually, a tremendous job can be done, with the information which is becoming available to us today in such detail through computers and in simpler fashion for smaller businesses, towards the upgrading of the customer roster, the elimination of less profitable accounts, and improved prospecting techniques, provided we can break away from the status quo.

Equally, there is room for change and improvement of the sales effort through such developments as more face-to-face selling time and the more effective use of this time through improved presentations, visuals, carefully planned sales talk, and so on.

Better methods of the selection of salesmen than are commonly used today will soon be commonplace. By the same token, as we become aware of the productivity of our sales force and the quality of the business which the man brings in as well as the

C KEY
To
BUSINESS

IN THE

WHOLE NIAGARA PENINSULA

Reps.

PAUL MULVIHILL & CO. LTD.

Toronto

Montreal

DIAL **610**
CKTB
ST. CATHARINES

TELEVISION

CKVR-TV barrie

CJCH-TV halifax

CHOV-TV pembroke

CFCL-TV timmins

*You can't beat the
Flexibility of
Spot Television*

And it is particularly true in these markets. When you buy these Stations selectively you get the type of audience you want through participations in top rated shows — shows that deliver big audiences at a good efficiency. Only spot Television provides maximum flexibility and at the right cost.

Paul Mulvihill & Co., Ltd.

TORONTO

MONTREAL

quantity. I feel that the pattern of remuneration for salesmen will undergo substantial changes in many firms, so as to reward superior performance on some more sound basis than commission or salary and commission.

Far too many sales executives are still living in the past, with their attitudes conditioned by a lifetime of experience which commenced in the era of the "drummer".

A lot of things — mass pre-selling by print and broadcast media, the development of the corporate image and the brand image, the injection of the technician into the purchasing process, are only a few — have radically affected the environment in which selling must be carried on, and sales techniques themselves. Only a percentage of management has yet adjusted to this fact.

Not so many years ago, industrial workers had really only two basic methods of pay: the straight wage and piece goods. Today there have been infinite refinements and recently, with at least one company, a substantial breakthrough by which each worker in this company was given the opportunity to choose between a salary increase and participation in a very substantial share of the company's profits. This kind of thinking will certainly spill over into marketing remuneration more than it has.

OBSESSED BY TODAY

By now you will have concluded that I am merely telling you things you already know, and in most cases, I think this is right. However, this means that it is about time to tell you the story of the farmer who was sitting one afternoon on his front porch, looking out over what was obviously a run-down, not too effectively operated piece of property. A bright young man came along who introduced himself as the government's local agricultural adviser and who launched off into an extended discussion of what various changes and new techniques could do for this farmer and his farm. The farmer listened patiently until the young man reached the point where he asked for the order by asking the farmer when he was going to try some of these new developments, and what the expert could do to help.

"Hell, son" the farmer said, "you go bother somebody else; I ain't farming right now half as well I know how."

Too many of us are like the farmer; we know about the things

that are going to come, but we allow our day-to-day problems to so obsess us that we don't manage half as well as we know how. We become enmeshed in the status quo.

Eventually, of course, we do get pushed into these new developments in order to keep up with our competition and maintain our jobs. I have never quite understood why it is that we wait for this, rather than being one of the relatively small groups who move ahead of the field and reap the very substantial benefits this can bring.

LITTLE AT A TIME

Perhaps I might make a suggestion here as to how you can do this, because I realize the difficulty of the day-to-day operating executive who is all too often overburdened with work in finding time for planning and for development. In my mind the way to do this is to break the planning and development down into little pieces and concentrate on them one at a time.

We have been talking about productivity — the measurement of a salesman's real effectiveness — as opposed to the simple measure of how many dollars did he sell or how many calls did he make.

If you wanted to, you could single out this one area for a six month period and concentrate a certain amount of your attention each week on measurements in this area and how they might be used.

It may well be — it probably will be — as you begin to think in this direction, you will find that even a single area such as this is too big and can helpfully be broken down into segments. For example, arising out of productivity, I spoke earlier about improving the customer and improving the sales effort. You could take one of these for a month, three months, or whatever period of time is needed by you to research and develop and put into action a program to measure and improve performance in a particular segment of your operations — a program which you feel utilizes every bit of available and up-to-date developments, ideas, and materials.

Then you can tackle the next project in a similar manner.

Certainly for the operating executive to start off and say he is going to produce a 1969 sales force and marketing operation in 1964 will just discourage and confuse anyone who tries it, because the over-all

demands of such a proposition are just too great to be met by a busy man in a short period. Tackled one area at a time, no matter how small or limited the area, the job becomes feasible and practical for any one of us.

FIGUREMEN VERSUS SALESMEN

To return to those procedures which will be commonplace in the 1980's, the second main area I would suggest is that of knowledge in detail of our business.

To my mind, the great dividing line between the salesman and the marketing executive is in their attitude toward knowledge, toward figure analysis for purposes of control. The nature of most salesmen — the very thing which makes them successful salesmen — makes them also skeptical about the value of figures the top marketing executive must have as guides, and impatient with their use.

As Alfred P. Sloan, Jr. — the man who created the greatest business corporation of all time, General Motors — said recently in *Fortune*. "There will always be some conflict between the figure men and the salesmen, since the salesmen naturally think they can do something about a statistical situation, as they often can." Nonetheless, the existence of a situation, its extent, and the measurement of whether or not anything is being done about it and how successfully it is being done, must always be reflected in figures. They are the primary tool of management, so that the marketing executive of the future will depend to an ever-increasing extent on statistical information which is made available to him by all the wonderful and complex systems which are actually available today.

(NOTE: In the third and final excerpt from this speech, which will appear in our next issue, Mr. Hamilton explores the new function of the computer in today's business).

RADIO NEWFOUNDLAND

VO₅₉CM · CK₆₂CM · CH₅₆CM
10,000 watts 10,000 watts 1,000 watts

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

WESTWARD HO!



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

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

CFQC
radio — Saskatoon

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

Who was it that described a head cold as rheum at the top?

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

ATLANTA



OVER THE DESK

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

What's Atlanta to do with it?
Easy.

Atlanta's one of the 11 All-Canada Radio branches in North America busily selling time . . . national time on 43 prime Canadian radio stations in all first, most second markets.

A-C stations deliver half of all Canadian households, more than half total national retail sales!

And FYI, here are the 11 branch offices that uphold A-C supremacy in Canadian radio station representation.

MONTREAL

922 Dominion Sq. Bldg. — UN. 1-5656

WINNIPEG

287 Broadway Ave. — WH. 2-6861

CALGARY

1230 17th Ave. S. W. — 244-2455

VANCOUVER

1161 Melville Street — Mu. 4-7461

NEW YORK

No. 518 10 Rockefeller Plaza —
246-1425

DETROIT

Sheraton-Cadillac Hotel — 961-5438

CHICAGO

No. 1528 333 North Michigan Ave.,
372-2528

SAN FRANCISCO

58 Sutter Street — 362-7159

HOLLYWOOD

6331 Hollywood Boulevard—462-6676

DALLAS

511 North Akard Bldg. — 747-3723

ATLANTA

No. 422 1371 Peachtree Street,
875-6644

TO REACH

ALL CANADA
TALK TO
ALL CANADA



All-Canada
Radio & Television
Limited

HEAD OFFICE: 1000 Yonge St., TORONTO

NOW WELL INTO HIS SECOND YEAR as manager of the CAB Program Exchange, headquartered in Toronto, Gerry Acton has acquired a good knowledge of what stations are looking for in the line of programs.

Every station did not reply to a questionnaire he sent out last fall but a fair cross section did — enough he feels, to act as a guide.

What seems to be needed more than anything else is short "drop-in" material.

This means little features — "featurettes" he calls them, — running one or two minutes, as many as five a day, dealing with lighter things. Some of the suggestions along these lines were: the lighter side of the news, short editorials on national and international issues, "did you know that?" (people, places, things events), odd "situational" with a punch ending, fashion tips, career guidance, criticism of Canadian arts.

Quite a number of stations replying to Gerry's quiz commented favorably on the fifteen half-hour *Barbershop Harmonies*, each distributed by a different station. Another musical project, a library of 22 Christmas selections, went down very well during the season.

CKLW Windsor's interviews and discussion, which they contribute, have gone down very well, Gerry says, with at least 25 per cent of the stations using them.

Included in these to date are an interview with Dr. George King, founder and chairman of the Aetherius Society, which communicates with flying saucers; a discussion with professors of the University of Windsor on the world effects of the assassination of President Kennedy; an interview with the Windsor Bulldogs, the hockey team which toured Russia last fall.



Considerable interest has been shown in several quite serious news-magazine series, such as *Dateline London*, *World Report*, both produced by the BBC; documentaries and con-

certs from the United Nations and a weekly program on popular science from the Radio Nederlands.

Gerry says he finds his job interesting and encouraging. He does feel, however, that most of the stations contributing programs so far are from Ontario, and he would like to urge both eastern and western stations to climb on the bandwagon.

French-Canada is beginning to come into the picture. CJMS, Montreal, is providing a program called *Eclaircz-moi s'il vous plait*, a half hour daily program in which two priests, Père Hogue and Père Lafortune answer questions phoned in by listeners on moral and spiritual matters. Eight French-language stations are using this program, and these stations' listeners are beginning to write in questions for the fathers to answer.

Gradually Gerry is gathering advance obituaries on noted people, and was able to supply his member stations with a tribute to Pope John XXIII at the time of his death. This was pre-produced and recorded by CFCF, Montreal.

ACA, GOLD MEDAL

A HEADLINE EVENT in the world of advertising is each year's presentation, by the Association of Canadian Advertisers, of its annual Gold Medal Award for presentation at the ACA convention, which takes place this year at the Royal York Hotel, Toronto, April 27-9.

Awarded for contributions to Canadian advertising, winners are chosen by an Awards Jury, made up of representatives of the Association of Canadian Advertisers, the Canadian Association of Broadcasters, the Canadian Broadcasting Corporation, the Canadian Daily Newspaper Publishers Association, the Canadian Weekly Newspapers Association, the Graphic Arts Industries Association, the Outdoor Advertising Association of Canada and the Periodical Press Association.

The jury chooses the winner from nominations it receives from people in all fields of advertising, and asks that such nominations be mailed to ACA headquarters by March 11, 1964.

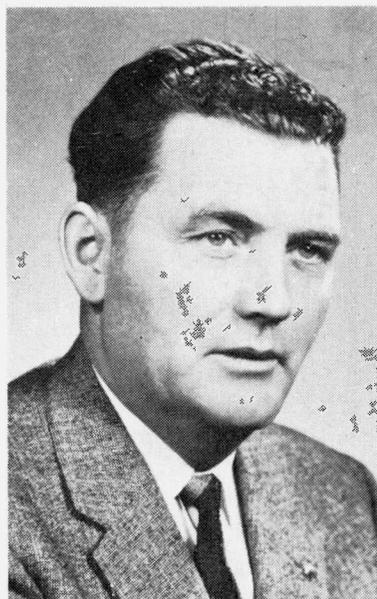
The address is B. E. Legate, Association of Canadian Advertisers, 85 Richmond Street West, Toronto 1.

Nomination forms can be obtained from Ernie Legate.

There was one other thing I wanted to say. Oh yes! Buzz me if you hear anything.

ANNOUNCEMENT

APPOINTED TO STOVIN-BYLES PRAIRIES REGION OFFICE



HAROLD OLSON

Two new appointments to the Stovin-Byles Prairies Region office at Winnipeg, are announced by President W.D. "Bill" Byles.

Harold Olson who becomes Manager, Prairie Region has, for the past six years been associated with one of the most successful television stations in the West. Prior to this he spent many years in local and national sales, and marketing throughout the Prairies.

Miss Olson, in the capacity of Assistant Manager will handle station and agency services for Stovin-Byles on the Prairies. Miss Olson also has a background of six years in broadcasting.

The Stovin-Byles Prairie Region offices are now located at 1440 Rapelje, Polo Park, Winnipeg. Telephone 722-2714.



KRISTIN OLSON

TV and Press co-operate in program

PEACEFUL CO-EXISTENCE between newspapers and television as media of information and education was illustrated on CFCF-TV's *Let's Find Out* this month. The program demonstrated that the two forms of journalism — print and electronic — support each other, with TV providing immediate impact and newspapers developing the news in detail and depth.

The program opened with scenes filmed in the library of a high school where two students are reading *Montreal Star* coverage of events in the Panama Canal area. The next sequence showed the pupils in class as their teacher explains the Canal Zone and U.S. control there, and then leads into a discussion of the annexation issue in Montreal. The class then starts work on the *Star's* 50-question current events test, planned by the paper's public affairs department.

In part two of the show, another group of students was given the test in a CFCF-TV studio, and the answers were presented in television's inimitable fashion, with story after story told on film, videotape, by Relay satellite, stills, slides, painting, contemporary cartoons and graphics.

The program wound up with a brief resumé of the work of the newspaper's public affairs department, and interviews by *Let's Find Out* host Steve Montague with the students about researching in print after being motivated by television.

PIONEER PASSES

A PIONEER OF THE CANADIAN film and television scene, Oscar C. Wilson, 61, died February 8 in hospital in Toronto following a stroke. At the time of his death he was consultant on television films for the CBC-TV network, having resigned as manager of TV programs on film almost a year ago.

Mr. Wilson became interested in films in his youth in Vancouver and was active in the film society movement there. From 1938 to 1942 he was the first permanent secretary of the National Film Society, now the Canadian Film Institute, in Ottawa.

In 1942 'O.C.' joined the CBC as assistant supervisor of school broadcasts. In 1949 his background and knowledge of films led to his designation to prepare for the advent of television, advising on equipment and sources of filmed programs. He supervised the film department of CBLT Toronto in its first year on the air and in 1953 was made the manager of the CBC-TV film service, to develop a network film service.

Mr. Wilson, who was born in England, is survived by his wife, Elsie, his mother, and a son, Warren.

Experienced RADIO NEWSCASTER required

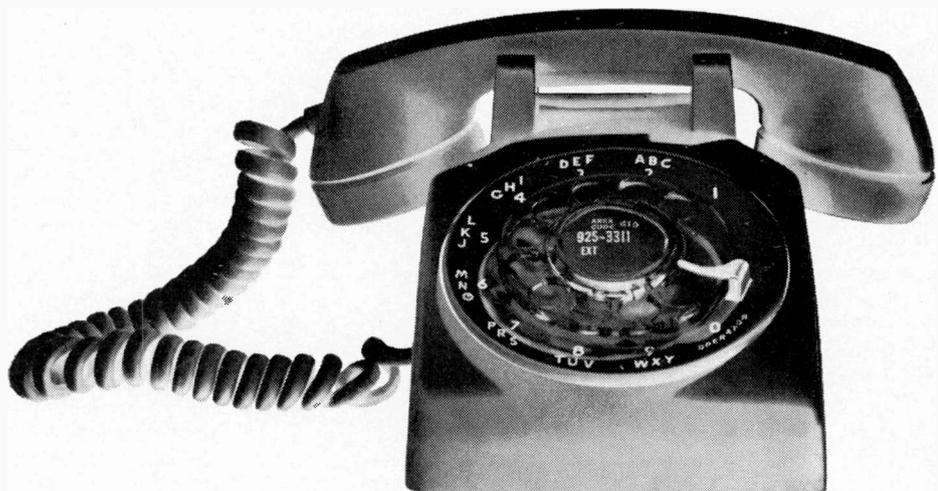
Background in writing and reporting as well as on-air. Information, tape and picture to:

BOB WOOD
CFCO-RADIO
Chatham, Ont.

Films of the experiment in the use of newspapers and television as complementary media will be provided to educators across Canada for screening and further discussion. "The program is an example of 20th century co-operation in the field of 'viva voce' education," says Clifford Brown, producer of the weekly *Let's Find Out* series.

The older a man gets, the farther he had to walk to school as a boy.

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



This remarkable device
can help prevent a 17 billion dollar robbery

Hurry. The robbery is taking place now. And tomorrow. And the day after tomorrow. But you can stop it if you act quickly. Simply follow these instructions: Phone the CBC. Ask them about availabilities on their 8 owned and operated TV stations. (They're called the Big Seven Plus One and they're located in the major markets across Canada. Plus one station in Corner Brook Nfld.) Jot down some of the more staggering facts. For instance, that these eight CBC O & O stations blanket 60% of the TV households in Canada. And that one phone is all that's needed to fill you in on availabilities for all of the Big Seven Plus One. (Same goes for information on programming. Ratings. Audience information or market data). One Phone call. A few minutes. That's usually all it takes. A CBC rep will have all the facts on your desk that same afternoon. Next, approach your clients. Explain to them that if they're not advertising on the Big Seven Plus One, they're robbing themselves of a share of 17 billion dollars. (The net effective buying income of the area covered by these stations). If more proof is asked for, show them our rating data. (It's very impressive). And, for the finishing touch, produce a list showing the cost per M situations offered by the Big Seven Plus One. (They're ridiculously low). So low in fact, you might even call them . . . a steal.

Oops.



CBC NATIONAL SELECTIVE TV SALES — CBUT Channel 2 Vancouver/CBXT Channel 5
Edmonton/CBWT Channel 3 Winnipeg/CBLT Channel 6 Toronto/CBOT Channel 4 Ottawa
CBMT Channel 6 Montreal/CBHT Channel 3 Halifax/CBYT Channel 5 Corner Brook (Nfld.)

CUTS & SPLICES

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

FIRST MOVE INTO PRODUCTION in Canada by MCA is a series of six hour-long documentaries on comedy, a co-production between MCA's Revue Ltd. (Canada) and the CBC. Johnny Wayne and Frank Shuster are hosts-narrators of the specials, which are titled *Wayne and Shuster Take an Affectionate Look at . . .*

The first affectionate look is at W. C. Fields; second show is on Abbott and Costello; then Jack Benny; the Marx Brothers; Bob Hope; and the final show will be an affectionate look at Burns and Allen, perhaps with a glance at Olsen and Johnson. The comedians analyze the comedians via film clips and some stills.

Shooting is being done at CBC's studio seven, with CBC crews under MCA's executive producer Gil Rodin. Rodin's TV credits include the *Bob Crosby Show* for CBS for five and a half years, the *Eddie Fisher Show* on NBC for one year, five color specials for NBC's *Ford Startime*, a Fred Astaire special, a Jack Benny special, and the syndicated *Liberace* series. From Toronto Rodin moves along to Australia for a similar co-production deal there, to star Jack Benny.

ADVERTISING AGENCIES are calling Screen Gems (Canada) Ltd. to ask for screenings of the pilot of the *Moxie Whitney Show*, general manager Ray Junkin says — a reversal of

roles which has the company very happy.

After viewing the pilot, Screen Gems signed Whitney to a three-year contract, confident that the show will sell for the coming season and become a hit.

The pilot was taped early this month, a half-hour of the music of Moxie Whitney and his orchestra with singing star Margaret Whiting, in the posh Imperial Room of the Royal York.

Whitney is emcee of the show, which will feature the entertainer currently appearing in the Imperial Room whenever possible, and at other times a star of the same high calibre will be signed as a guest. Producer Selig Alkon, who also produces Screen Gems' *The Pierre Berton Show*, plans to have a celebrity table to stop the cameras on their pan over the dancers and around the Room, to which visiting entertainers and theatrical people would be invited.

HERSHEL HARRIS, vice-president and general manager of ITC of Canada Ltd., has been named to the board of directors of the parent company, Independent Television Corporation. He joined the Canadian subsidiary in 1959, was made general manager in '61, and was elected veepee last year.

ITC series for the upcoming television season include: a new hour-long *Danger Man*, starring Patrick McGoohan, an adventure series which went over well in a half-hour format on CBC-TV a couple of years ago; *Sentimental Agent*, a series of hour-long shows starring Carlos Thompson as an import-export businessman involved in foreign intrigue; another series of *The Saint*, starring Roger Moore, the first series of which is now on CBC-TV; and *Sting-Ray*, a new half-hour by the creators of *Supercar* and *Fireball XL-5*, featuring the electronic puppets.

IN A YEAR-END STATEMENT issued to Fremantle International offices in Canada, Britain, Australia and Italy, company president Paul Talbot said the distribution firm placed a total of 5,750 hours of film TV programming in 41 countries in all six continents. The company is also producing over 100 hours a week of live programming, through an agreement with Bert Claster Productions, creators of *Romper Room* and other live-local formats.

In 1963 Fremantle also moved into co-production — with the Australian Broadcasting Commission and Pacific Films on a series of 39 half-hour adventure shows called *Magic Boomerang*, and with the RAI in Italy on a color series on Egyptian history titled *The Secret of the Pharaohs*.

Leading in new film sales in 1963 were the first and second series of *Biography*, placed in 13 countries, while old stand-bys such as *Hop-along Cassidy*, which has been distributed by Fremantle for over ten years, continued to sell. The company distributes a total of 126 series.

"We are planning several innovations in the field of international distribution and production for 1964 and 1965," Talbot's review promised.

SEVEN ARTS ASSOCIATED will release a second series of 13 one-hour TV Concert Specials featuring the 104-piece Boston Symphony Orchestra, Canadian general manager Charlie Chaplin has announced. The initial 13-week series has been shown in more than 40 cities in the U.S. and Canada and is now being re-released.

THE SCHEDULE OF PAPERS FOR the 95th technical conference of the Society of Motion Picture and Television Engineers has been announced as follows:

April 13: morning, Motion Pictures, Television and Education; afternoon and evening, Television Engineering and Production.

April 14: morning, Laboratory Practice or Television Engineering and Production, concurrent sessions; afternoon, Photoinstrumentation, including Medical Photography; evening, The Motion Picture Industry in the Soviet Union

April 15: morning, Equipment Papers and Demonstrations; afternoon, Sound Recording and Reproduction or Instrumentation and High-Speed Photography, concurrent sessions.

April 16: morning, Special Photographic Effects and Cinematography or Instrumentation and High Speed Photography, concurrent sessions; afternoon, Special Photographic Effects and Cinematography; evening, Time-Lapse Photography.

April 17: morning, Small-Format Film; afternoon, Projection Practices.

The conference is being held at the Ambassador Hotel in Los Angeles.

THE CANADIAN HIGHWAY Safety Council estimates that CHSC safety messages have been seen on television 7,500,000,000 times since 1960, through film.

Four years ago the CHSC had Crawley Films Ltd. produce five 60-second TV films on road safety which were supplied to every TV station in Canada. As new stations went on the air, prints were sent to them, and as old prints wore out, new ones were provided, and it's estimated these have been shown 5,000,000,000 times.

Since then the National Film Board has produced five cartoons which carry the CHSC credit; the Pan American Coffee Bureau has provided one film; two films produced for the Rubber Association of Canada are being shown with CHSC approval; and another film on frost shields also mentions CHSC approval; and these account for another estimated 2,500,000,000 TV exposures.

THE MONTREAL PRESS Photographers Association has named Ed O'Neil of CFCF-TV as Cameraman of the Year for 1963 in its annual TV News Film competition. There were 51 entrants in the contest, in which 159 film clips submitted quarterly were judged in three categories of spot news, general news and feature news.

Out of a possible 360 points, the CFCF-TV supervisor of photography had 165 points. Second place went to Jim Grattan, formerly of CFCF-TV and now with CBC-TV, with 150 points. Mike Brociner, formerly with CFCF-TV and now free-lance, was third with 135. Honorable mention went to Jean Laurence of CFTM-TV, who had 95 points.

CANASTAR FILM PRODUCTIONS EXPANDS ANIMATION FACILITIES



MARY ELIZABETH EDGAR



BARRY HELMER

Two new artists, both from Winnipeg, have been added to the Canastar Roster. Canastar is a division of KVOS-TV (B.C.) Ltd. Miss Edgar, brings a wide background of art experience to the slide, film and animations department. From catalogue art in Winnipeg, she progressed to commercial art in Toronto: and five years free-lance in the Eastern cities. Versatile, enthusiastic "Liz" brings a fresh approach to animation and slide film work: plus the undeniable feminine intuition in a formerly all-male department.

Barry Helmer, also from Manitoba, has settled his wife and three sons on the slopes of North Vancouver. Barry was co-director in 1954 of a National Film Board production "Riches of the Earth", an award-winning film about geology in Canada. In '58 his Television Art work for Plymouth Company won acclaim in the Art Director's Show, in Toronto.

Committees? What do they achieve?

by ERNEST BUSHNELL

The rumor factory has it that another Parliamentary Committee to examine broadcasting may be swinging and singing in the next session. If this develops — and it likely will — then it would appear that either the Troika (Dr. Stewart*, Mr. Ouimet** and Mr. Jamieson***) have not been ploughing in the same fields or, if they have, have done little more than stake out a few headlands. Even that much might be regarded, by some, as commendable.

Having been associated, in a lesser or greater degree, with 15 Parliamentary Committees and three Royal Commissions, let me say categorically that, in my judgment, if the performance and the end results of more than a handful of them have produced much of tangible benefit to private broadcasting, — considering the industry's size, scope and responsibilities, as well as its effect on the public mind over the last two decades, — I must have been living in Rip Van Winkle land.

Why is this so — if it is so?

Committees on broadcasting in the past have been set up by Parliament primarily to examine the affairs of the CBC. Seldom has a private broadcaster, or representative of any segment of the private broadcasting industry, been allowed to do more than present one short brief and been given a part of a two-hour committee session to provide answers to a few damn silly questions, which for the most part were asked by some members of the Committee who know less about broadcasting than the average seven-year old child.

If you don't believe me, read Hansard! Even the most competent of CBC officials at times have been badgered, bullied and bewildered, by one or several parliamentarians whose sole interest seemed to be to get "on the record" on behalf of either a local boy who, it was claimed, was a better cowboy announcer than "some fellow from the United States who didn't know one end of a horse from another" (a good example of the pot calling the kettle black), or by the member from North Inca who demanded full CBC service for all two thousand of his electorate. What blooming tripe!

If that is what is likely to happen again — and I predict it will if someone doesn't start claiming "foul" before the brawl begins — then I suggest another Parliamentary Committee will be a waste of time except for the CBC and its supporters, the Canadian Radio League, the Canadian Federation of Agriculture, the Canadian Labor Congress and such like, all of whom will be whipped into action by Mr. Ouimet — and Mr. Fraser.

I had the temerity to refer to private broadcasting as an "industry". Mr. Massey in his report made it quite clear that broadcasting must not be regarded as an "industry". Why not? It's certainly not an Art Gallery, or the National Museum — or the Mint either, for that matter! The service, be it radio or TV, received by a substantial majority of Canadians is provided by private capital and is

supported solely by advertising dollars. Advertising is a legitimate business and is probably one of the vertebrae of our economic backbone. At least it's a part of the fabric, the warp and woof, of business as we in the western world know it today. Then why can't an important segment of our method or selling goods and services be regarded as respectable enough to call itself an industry — and no pussy footing about it? This is a theme which could be developed at greater length and maybe some day when the embers are cooler I'll take a whirl at it.

But should the industry be permitted to speak its piece before many of the Members who used broadcasting as one method of getting elected? I suggest, indeed I recommend, that not only the CAB but the ACA, the CAAA, the C.C. of C. and other worthy organizations (who claim to be protagonists of private enterprise) should demand (not just request) the fullest opportunity to express their views on what in their considered opinion should be a right and proper course of action for their elected representatives to recommend.

Better step up to the plate, boys, before the umpires rule you out of the game.

One bright note to close on. While I don't envy the job of Dr. Stewart and his associates in being pitched into this kind of a fracas, I feel confident that at least the private segment of broadcasting will receive fair play. May I remind you this may be the first Parliamentary Committee on Broadcasting for which both the rules and the play will not have been called by one side? Perhaps for too long we as private broadcasters have been playing under Olympic rules — nobody checks — no "nothin" but conduct befitting gentlemanly amateurs.

—:from CJOH-TV "Reports"

FM Sales

Alton heads Hardy division

EVIDENCE THAT another group of FM radio broadcasters is interested in the commercial development of FM comes to light with the announcement, by Hardy Radio & Television Ltd., of the appointment of Gene Alton as director of the FM Division of that rephouse. He will be stationed in the Hardy office in Toronto, but will also be taking care of their Montreal FM business.



Alton, who is bi-lingual, having spent the past five years as chief announcer and news director at CKMI-TV, Quebec City, has a background of 19 years in radio and television, including writing, producing, promotion and announcing. He has been with CFAB, Windsor, N.S.; CJLS, Yarmouth, N.S.; CKCW, Moncton, N.B. and CKDH, Amherst, N.S.

He starts out with the four FM

stations on the Hardy list. These are CHFM-FM, Calgary, an FM-only station; CHRC-FM, Quebec City, French-language offshoot of CHRC-AM; CHIC-FM, progeny of CHIC-AM, Brampton and CKLC-FM, allied with CKLC, Kingston.

Hardy thinking is that FM is an entirely different medium from AM and TV, and so the FM Division is to function independently of the others.

At least in part, the three FM stations will be programming apart from AM. Actual programming policies have not been announced, but the intention is to aim at the more discriminating audience traditionally attracted by the type of programs usually broadcast on FM.

Alton hopes to draw on his experience in the programming field by working in close liaison with station program people, in order to evolve the kind of shows which will appeal to the listeners at whom they will be aimed.

SAC NAMES COMMITTEE

NEW MEMBERS OF THE CAB sales advisory committee (radio) have been announced by Bill Brennan, director of sales for CFRB and CKFM, who was recently appointed chairman of the committee: Fred Arenburg, CHNS Halifax; Mel Cooper, KKNW New Westminster; Jim Grisenthwaite, CKCK Regina; Jean-Paul Lemire, CKCH Hull; Jack Jackson, CJOY Guelph; Richard Diesel, CKTB St. Catharines; Gord Garrison, CKLB Oshawa; Arthur Harrison, Hardy Radio & Television Ltd.; Mike C. Callahan, Air-Time Sales Ltd.; and Bill Stephens, Stephens & Towndrow Ltd.

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS  SHOWS

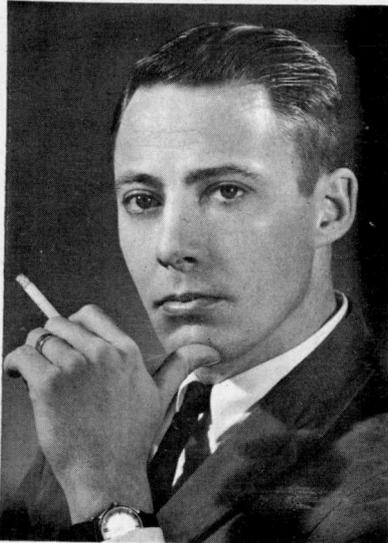
MONTREAL 1434 St. Catherine St. W. TORONTO 433 Jarvis St. WINNIPEG 171 McDermott

Memo

from Radio-Television Reps Ltd.
to Art Shortell and
Jim Findlay,
CKSA-Radio,
Lloydminster.

Recent BBM shows big increase in households listening by half-hour periods. Looks like your area is growing and likes you as it grows.

GORDON FERRIS
Radio-Television Reps Limited



JOHN BARLEE

Vantel Broadcasting Company Ltd. announces the appointment of Mr. John Barlee as Manager of Tides & Trails. Formerly General Sales Manager of CKPG-TV, Prince George, B.C., Mr. Barlee was most recently Commercial and General Manager of Independent Broadcasters Inc., Spokane, Washington, U.S.A. Tides & Trails is sponsored by Rothmans through F.H. Hayhurst Co. Ltd. and is produced by CHAN-TV, Vancouver, for 23 western Stations.

"Romper Room"

Think Tokyo's tough?--Try Toronto!

HOW TOUGH A MARKET is Toronto for the program peddler? Well, it would seem that it's a tougher nut to crack than New York, Tokyo, Aberdeen, Brisbane and Anchorage, just to name a few. In its eleven-year history Romper Room, the syndicated live TV kindergarten, has cracked over 100 markets in the U.S., more than a dozen in Canada, made the grade in Australia, Japan, Scotland, Mexico, Puerto Rico and Venezuela, but only just last month broke into Toronto with CFTO-TV.

The program was created eleven years ago in Baltimore by Bert Claster, a vaudeville impresario, and his wife Nancy was the first Romper Room teacher. Since then "Miss Nancy" has trained over two hundred personable young women to be the local teachers on what is believed to be the only television program that is syndicated live, produced with

sets, props, scripts and special materials created in the Baltimore headquarters.

Canada was the first country to import Romper Room — the show is into its fifth year on CKCW Moncton and is still going strong — and Puerto Rico followed. Then last year Fremantle International took over international distribution and the program grew into a world-wide property with an estimated audience of six million pre-schoolers. England and Brazil are next on the list of markets to break into.

No matter what language the scripts are translated into, the show is called Romper Room everywhere but in French-Canada, where it is *La Jardinière*, though sometimes it slips out as *Lomper Loom* in Japan. There the program is produced in color on the network, the only in-

auditions. Applicants in the hundreds are the rule, Fremantle president Paul Talbot says, there were 700 girls from all over the U.K. vying for the post in Aberdeen, literally thousands of applicants in Japan.

Big test in the auditions — and later, on the air — is six children, four or five years each, who appear live on the show each weekday for two weeks and then "graduate" to make room for more young fans. In Brisbane, Talbot reports, one woman registered her as-yet-unborn child to appear on the show four or five years later.

And it looks as if the program will still be flourishing then. According to Talbot, it is the highest rated morning show in all Australia — in Japan, where it is on seven stations, it is the highest rated morning show in the country — in Aberdeen, where

Say You Saw It
in
THE BROADCASTER

STELLAVOX

WORLD'S SMALLEST STUDIO QUALITY
TAPE RECORDER

Less than 6 lbs.



As convenient to use as a miniature camera.

- RADIO AND SPECIAL EVENTS
- TV INTERVIEWS
- NEWS REELS

Write for prices and information

PAYETTE RADIO LIMITED

730 ST-JAMES W.

MONTREAL 3



REFRESHMENT TIME on "Romper Room" is becoming a universal milk-break for pre-schoolers as the program moves into more and more international markets. Here six Japanese youngsters enjoy milk and cookies with teacher Midori Nomiki on the Japanese edition of the program.

stance in which the show isn't strictly local, and the children's favorites Do Bee and Don't Bee are called Niko-chan (happy smiling child) and Komata-chan (naughty, grumpy child).

Do Bee and Don't Bee — Do Bee a milk drinker, Don't Bee a milk leaver — perhaps sum up the program, which is designed to educate children in a happy playtime atmosphere. They learn the alphabet, manners, study nature, paint, but they also march around banging pans with wooden spoons, ride their Romper Room stick horses (it's a merchandising mint, but the angle is never overplayed), and play in sandboxes.

Leading all these activities is "Miss" someone. On CFTO-TV Toronto it's "Miss Sarah", Sarah Thompson, who taught Romper Room for a year and a half on neighboring CHCH-TV Hamilton. She won the position in heavy competition — 631 young women answered Fremantle's newspaper advertisements, 104 reached the personal interview stage, and a dozen were given on-camera

the time slot had a TAM rating of three (four or five before Romper Room), it rose to nine the first week and after ten weeks was up to 18 or 19.

With no ratings to go on as yet, CFTO-TV turned to its mail count for an indication of the program's initial impact and reports that after just one week on the air, there's a year-long waiting list of youngsters eager to appear on the show.

BBM PASSES 400 WITH TVB

FOUR HUNDRED AND FIRST member to join the Bureau of Broadcast Measurement is the CTV Television Network Ltd. This is a record all-time high in membership for BBM, which proudly refers to the 401 figure as a "spectacular achievement" and "an unqualified vote of confidence for which we are very grateful."

At the time of writing, BBM membership includes 198 radio stations, 56 television stations, 18 rep firms, 75 advertising agencies and 72 national advertisers.

TV advertiser sees big new bucks for radio in Canada

BIG DOLLARS FOR CANADIAN radio were forecast by Leonard H. Lavin, president of the Alberto-Culver Company, in Toronto this month to speak to the Radio and Television Executives Club. The company, through Cockfield, Brown & Co. Ltd., is testing radio's effectiveness now - with 20 to 30 spots a week for Command Hair Dressing on CKNW and CFUN in Vancouver - and "if it works as well here as in the U.S., we'll spread across Canada as soon as possible," Lavin said.

The company tried radio for the first time in the U.S. eight months ago, airing commercials for Command in six test markets, and "in three weeks we saw a doubling and tripling of sales that we hadn't been able to get with TV," Lavin said at a pre-luncheon press conference. "I must apologize to radio." The apology has taken the form of a multimillion dollar program of radio advertising in the U.S.; all new broadcast money, not dollars taken from the TV budget.

"A Broadcasting Success Story - the Alberto-Culver Company - Whence and Where To?" was the title of Lavin's speech to RTEC. The Whence was a company founded in 1955 with a borrowed \$500,000. They started with one product and sales of under \$400,000 the first year. As for the Where To, with 15 products and record sales of \$80,000,000 in 1963, it would seem that the sky's the limit.

"Growth in Canada has exceeded the rate of growth in the U.S.," Lavin told the press conference.

Three years ago Alberto-Culver of Canada Ltd. was formed with a 14-man staff and a 10,000 square foot plant. Now there are 120 employees under general manager Jack Soderling, the plant has tripled in size and another 45,000 square feet will be added this year. The Canadian subsidiary's 1963 sales leapt 175% over '62 (200% over '61 in 1962).

ADVERTISING - MOMENT OF CRISIS -

In telling the A-C success story, Lavin told the audience of over 200 at the RTEC meeting that the tale has, "as its core, what I consider the fullest exploitation of the potentials of advertising.

"We only go after the mass market. We only hit those segments of the mass market we know are vulnerable. When we create a product, we take our cue from the consumer. And when we have the product, we create the message that sells the product best."

Advertising is the moment of crisis for the product, he said. "For purposes of reaching the mass audi-

ence that we want to convert to the use of our products, television has struck us as the most effective tool. To our mind, television is inherently the strongest mass sales device.

Lavin said that although TV costs are "dreadfully high", A-C has been able to use it economically and it has always brought the company a profit. In 1963, approximately \$30,000,000 was invested in TV advertising for a return of \$80,000,000 in sales.

"Our aim has always been to create commercials that were at least twice as effective as the strongest commercial run by a competitor," he said. "We test before live audiences every commercial we think might best contain our selling message. For every new product, we have tested dozens upon dozens of commercials. Our search has always been for that one commercial that communicated the advantages of our product most convincingly."

RADIO TO GET IN ON \$

Known far and wide as a booster of TV advertising - he "stars" in a 15-minute filmed interview-testimonial produced by TvB in the U.S. and just received by the Canadian Bureau for screening here - Lavin said that he expects radio will play a big part in the company's media strategy in future because television is becoming more expensive each year. Also, "the stations in the States, prodded on the one hand by giant advertisers intent on reducing competition and on the other by critics of television, seem inclined to inhibit advertising.

"This will reduce the economic efficiency of the medium. When this happens, and it's happening now, we are naturally exploring other media."

In exploring radio, Lavin said he'd become aware of "something special." "I have come to the conclusion that the medium delivers an audience we had never really reached before. It was always my concern that with radio we would be simply duplicating our reach on television. Nobody could be happier than I if it is demonstrated to our satisfaction that this is not so."

CANADIAN SCENE

The bilingual aspect of advertising in Canada is "interesting and exciting" to the U.S. parent firm, Lavin said. "We thought the Quebec market might be difficult to move into, but we have had more than gratifying acceptance there." The company is now wondering whether its encouraging advertising experiences in French-Canada can be related to the French-France market.

A-C is already active in several European countries. It was its experience in TV in England that brought its back-to-back commercial policy to the U.S.

"I think we originated back-to-back commercials in the U.S.," Lavin

said at the press conference. "We noticed that in England 30-second commercials were used, and we used them there and they sold just as well as one-minute commercials, so we thought 'why not do this in the States?' A 30-second commercial does a better job of selling the consumer and, with rising costs, this uses one minute as economically as possible."



photo by Herb Nott & Co. Ltd.

THESE TWO NEW PRODUCTS mean two new advertising accounts for television and, it seems likely, for radio, too. Two of the broadcast media's biggest boosters are Leonard H. Lavin (left) president of Alberto-Culver Co., and (right) general manager of Alberto-Culver of Canada Ltd., Jack Soderling, whose father was the original "Shadow" in the gone-but-not-forgotten radio show of that name.

The back-to-back approach used in the U.S. is followed in Canadian TV advertising. Indeed, some U.S. commercials are used "as is" here, while others are adapted in varying degrees to local conditions and the dicta of the BBG and DNHV.

While advertising for competitive brands is handled by separate agencies in the U.S., Cockfield, Brown & Co. Ltd. holds the full, million dollar plus account in Canada with competitive products handled by separate groups within the agency.

The account continues to grow, both in dollars (advertising budgets are set, not by last year's sales figures, but on the projected sales figure for the current year) and in products.

MORE PRODUCTS MORE ADVERTISING

At both the luncheon and the press conference, Lavin discussed new Alberto-Culver products. New Dawn, a hair coloring as simple to use as a shampoo, has just been introduced in Canada (on TV of course), and even before the campaign began Soderling had to put on a special night shift at the plant to keep up with demand.

"This is going to be our biggest

product," Lavin forecast enthusiastically. "It will do as much as all other products put together in Canada."

In launching New Dawn, A-C pitted it against Bristol-Myers' Clairol, which controlled half the market. "Our strategy called for exploiting three specific areas," Lavin said. "First we developed a product superior to Clairol in terms of its hair coloring properties. We went after the women who have never used any hair coloring at home.

"The third area has to do with outlets. Only two per cent of the hair coloring volume is done through grocery outlets. Yet we know that women practically live in supermarkets today. The trade wanted nothing to do with hair coloring lines. They took up too much room . . . as many as 24 shades. This meant 24 shelf facings and income was not commensurate.

"A-C reduced the number of shades . . . to 12 . . . devised a display rack especially for food outlets that took up no more than three facings but held 36 packages. Results so far indicate we'll reach a grocery distribution of 50 per cent by April (in the U.S.)."

Second new product Lavin mentioned is Calm, a spray-on powder deodorant which he is confident will revolutionize the field, "turn the deodorant market upside down", to be introduced shortly both in Canada and the U.S.

At the press conference Lavin outlined the security measures involved in the development of Calm - a guard standing watch over the locked room where chemists formulated the aerosol anti-perspirant talc; top creative agency personnel moved into a Chicago hotel for six months virtually incommunicado; almost all instructions and information given verbally, with the minimum written notes referring only to Product X; commercials filmed with their own technicians; a section of the factory screened off for production of the cans; only half a dozen men within the company and half a dozen from the agency aware of the nature of Product X.

"Product Y" is now being readied to burst upon the mass market, and Lavin promises that it is a revolutionary product in a field as big as that of hair colorings or deodorants. And it will burst upon that mass market via TV and, most probably, radio.

BROADCASTERS WELL PAID

RADIO BROADCASTING EMPLOYEES make above average weekly salaries, according to DBS figures reported by the CAB. As of October 1963, the average weekly wage of Canada's 3,088,231 employed was \$84.67, while the 15,578 employed in radio broadcasting averaged \$105.11. The average for the communications industries was \$93.71.



first In Canadian TV

No. 1 Network*

Radio-Canada's French Network is **FIRST** — consistently! In Québec, the French Network leads all other networks in their respective areas, in % of TV homes reached with sponsored programs 6:00 p.m. to midnight . . . 7 days a week!

	RADIO CANADA	NET A	NET B
MAXIMUM for a single program:	63	46	33
MINIMUM for a single program:	30	17	6
Average	49	30	17

No. 1 Station**

In Metropolitan Montréal — Canada's No. 1 French-speaking market — CBFT leads Montréal's other French TV station in % of TV homes reached with sponsored programs 6:00 p.m. to midnight... 7 days a week!

	CBFT	Other Station
MAXIMUM for a single program:	46	36
MINIMUM for a single program:	9	8
Average	26	20

No. 1 Opportunity

Nielsen's figures establish that Canada's No. 1 Television is Radio-Canada's French Network and CBFT Montréal. Nielsen discloses that even afternoon television on Radio-Canada's Network and on CBFT has a volume audience.

Women's programs—175,000 homes
Children's programs—340,000 homes

This is your No. 1 OPPORTUNITY for impact, volume and value.

Discuss it with your Radio-Canada sales representative, network or selective.

Montréal:
868-3211
Toronto:
Zenith 6-3500
New York:
Enterprise 6350



*Nielsen Television Index, Nov. 1963
**Nielsen Broadcast Index, Nov. 1963



Advertising Agency

Silly advertising breeds scepticism

ARS GRATIA ARTIS

A true music lover is one who, when he hears a girl singing in the bathtub, puts his ear to the keyhole.

• • •

PAN MAIL

To "Disgruntled Reader", who bombards us with complaints every issue, we suggest an advertising contract — a large one — so that he may have the utmost satisfaction in cancelling it.

• • •

AUDREY STUFF

Then there's the gal who was so dumb, she thought the Hunchback of Notre Dame was an ace Montreal football player.

• • •

STONE'S THROWS

Thanks to Phil Stone for the one about the local TV actor who has found the pickings so lean he has had to go into the real estate business. Like he had to sell his house.

• • •

TIT FOR TAT

"A man of medicine, faced with an overflowing toilet bowl at midnight, put in a hurry-up call to his plumber. The plumber replied 'Give it a couple of aspirin and I'll be over in the morning'."

—Maggie Grant
The Globe & Mail

• • •

LENTEN SACRIFICE

Be tough! Start cigarettes again!

• • •

EACH FOR EACH

Preacher: "I pray for all."
Lawyer: "I plead for all."
Doctor: "I prescribe for all."
Citizen: "I pay for all."

• • •

LOGIC YET

One reason they built the new Toronto airport so far from town was because they wanted it to be near the runways.

• • •

TIME IS LIMITED

Father Time may be the greatest healer, but he's certainly no beauty specialist.

"LACK OF MATURITY is the greatest single thing hurting advertising today," said Donald R. McRobie, president of Cockfield, Brown & Co. Ltd., at a recent meeting of the Toronto chapter of the American Marketing Association. "Silly advertising insults our intellect and makes us view all advertising with scepticism."

Topic of the address was "Honesty, Expediency and Deceit in Advertising — just how much of each is there?" "There is a lot of honesty, some expediency, and very little downright deceit," McRobie said.

Dishonesty has no place in the plans of advertisers, agencies, or media, he said. "Their codes are based on straight thinking and a genuine desire for integrity in their industries," but codes are not "worth a damn without the application of individual morality and discipline, not only in matters of honesty, but in taste and judgment, too."

The ideal state is for advertising to inform without misleading, to persuade without manipulating, and to help sell without resorting to false claims, McRobie said. "This cannot be brought about by a set of rules, there are too many grey areas of taste and judgment which can only be met by individuals constantly checking their conduct against the requirements of the industry to ensure that we preserve the values society holds important."

However, proposals to governments, to restrict advertising, consumer appeals for royal commissions for protection, and articles on the wastefulness of advertising and its excesses, would lead one to judge that the advertising business conducts itself with something less than

precision and assurance, he said.

Laws, the vigilance of competitors, and industry codes, all prevent dishonest advertising. "National advertising is the consumer's greatest protection against being taken in by fraud," he said. "Anyone who has ever purchased an unknown brand will know what I mean."

McRobie suggested that people who have a "flat, unthinking hostility" to advertising are not hostile so much because of deceit or expediency, but because of the sheer volume of advertising — some 30,000 advertisers beaming over 1,700 messages per day at the average city dweller — the impossibility of escaping advertising, its interruption of radio and television entertainment, and most of all, its "lack of maturity."

"More than one advertising authority has defined the problem as that of making advertisements more acceptable to the audience to whom they are directed, guarding against lapses of taste and judgment, and

showing a greater respect for the intellect of the audience.

"What it does not mean is that the advertiser should sell short on enthusiasm for his product. To progress he must adopt an aggressive advertising policy. But there will have to be a greater realism about what benefits it can confer on the public. Advertising needs to be more believable, to be more mature."



PETERSON PRODUCTIONS LIMITED
TV COMMERCIALS

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS *the* SHOWS
MONTREAL TORONTO WINNIPEG
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AUDIENCE REACH—Take news, for instance. Radio-Canada is recognized as the **most authoritative news medium** ...and to get it **first**, listeners turn to **Radio-Canada radio**. **The only** news and advertising medium that covers simultaneously **all French Canada**.

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Party Line

by KIT MORGAN



Photo by Jones and Morris

THE "HOT LINE" to CFPL London personalities was kept busy during the 'PL-S&T party. Chatting via photographs and tape were (left to right) Roy Jewell, farm director; Hugh Bremner, news director; air personalities (top to bottom) Dick Williams, John Dickins and Al Mitchell; and promotion gals Heather Erskine and Jean Barnes. Getting an earful were (left to right foreground) an unidentified listener, freelance broadcaster Peter Adamson, and John Hickey, time buyer with Foster Advertising Ltd.

"BAWE" SAID THE LABELS stuck on each of the guests arriving at the CFPL London-Stephens & Towndrow do, held the night of the blizzard of '64 in Toronto. The advertisers, agency types and fringe area folk — and there were some 800 of them present — were rewarded with a 1964 silver dollar if they could guess what the BAWE stood for. \$500 worth guessed correctly, or \$2 worth guessed it and \$498 worth eavesdropped and cashed in.

BAWE stands for Boy Are We Enthusiastic, and boy, were they!

Females of the advertiser-agency species were greeted with roses, everyone was greeted by a handsome Beefeater in full regalia (CFPL ... London ... Tower of London ... Beefeaters ... follow?) and by the outstretched hands of Bill Stephens and Ernie Towndrow, Murray Brown and Ward Cornell of CFPL, and company.

Amongst those who passed along the receiving line were Ontario Premier John Robarts; comedian Sid Caesar, appearing at the O'Keefe Centre in "Little Me"; Mel Torme.

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who sang pretty for the people before going on to his engagement at the Savarin; Rich Little, appearing at the Royal York, who did his Pearson and Diefenbaker take-offs. Walter Blackburn, head of the London Free Press-CFPL Radio and TV family, mingled.

'PL was welcomed to the Stephens & Towndrow fold by telegrams from the other stations on the reps' list, blown up to about 2' x 3' to decorate the walls of the Westbury's Maple Leaf Room. At one end of the room a large photograph of several of the station's personalities was keyed to a row of telephones, and when the curious guest lifted a phone, he got a short get-acquainted pitch on that personality's program or duties at the station. At the other

end of the room, Lou Snider's trio made music.

By the time the pitchless party wound up, the snow lay round about deep, if not crisp and even, and the CFPL crew was stranded.

In the ayem one of the two mobile units brought down for display, parked at the entrance to the hotel at party-time, was pressed into service for Johnny Dickins to broadcast his morning show on remote.

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All replies will be treated as confidential.
Starting salary for the right man \$10,000.00 per year, plus other benefits.

STATION CALLS

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

CKTB, ST. CATHARINES

SWITCHING ON THE MIKE FOR his 1,560th broadcast, Dr. V. Currey celebrated his thirtieth anniversary on the air on CKTB radio, February 11. His weekly programs on health began February 10, 1934 as 15 minute talks on various aspects of public health, but have grown through the years to half-hours, made up of a five-minute talk and a 25 minute question and answer period.

Saluting Dr. Currey on his anniversary show were: Hon. Matthew B. Dymond, Ontario Minister of Health; Dr. J. M. McGarry, M.O.H. for Lincoln County; Mayor Ivan Buchanan of St. Catharines; Reeve Reg. Rittenhouse of Louth Township; R. S. K. Welch, M.P.P. for Lincoln; and James McNulty, M.P. for Lincoln.

On the anniversary program Dr. Currey looked back over the years and recalled his early days and interesting and unusual experiences as a "radio doctor."

CFCF-TV, MONTREAL

A "MILK FOR INDIA" FUND, described by CFCF-TV's *Romper Room* teacher, Miss Ellen, as "a part of the continuing campaign by the Unitarian Service Committee", is the first cam-

paigned conducted in its three year history by this on-the-air school for tiny tots.



MISS ELLEN OF CFCF-TV's *Romper Room* collects pennies sent in by young viewers for the "Milk for India" fund. Thus far, a 1/2 pint, a pint, a quart and a 2-quart bottle have been filled and she is currently working on a 2-gallon jar.

Romper Room does not ask for large donations. When youngsters write to Miss Ellen or send her a

picture (she received over 1700 letters in the first two weeks of January) she asks them to include a penny for the children in India. These pennies are placed in a milk bottle so that the viewers can watch the gifts grow.

A wonderful surprise for Miss Ellen came when she was making a personal appearance at the Henry Morgan department store in downtown Montreal. Her *Romper Room* followers were aware of her visit and, as usual, turned out en masse to meet her.

Not a word was said about the "Milk for India" pennies, yet over 1500 of the children who came to see her brought pennies with them.

Over \$15. was collected for India that day, and, as Miss Ellen puts it: "It was a wonderful surprise."

CKY, WINNIPEG

CKY RADIO WINNIPEG has declared February as "Make A Deejay A Nosy-Cozy" month in Manitoba. What is a nosy-cozy you ask? Well, it is a little gadget that fits over your nose and keeps it warm when temperatures hover in the below-zero range.

Not many people wear them nowadays, but they certainly are a clever invention, deserving popularity.

Your clients are waiting for the **Broadcaster's Quarterly Directory Issue**, out April 2. Advertising forms close March 12.

CKY listeners are asked to make a nosy-cozy and mail it to their favorite CKY personality. The four cleverest entries received will win an electric blanket, which should keep more than their noses warm throughout the winter months.

CFCH, NORTH BAY

A NEW PASTIME WITH North Bay listeners is thinking up subjects of songs which might stump program director Bruce Ruggles on his twice-weekly afternoon show on which he plays tunes linked by any one word common to all the song titles.

Ruggles tried the new program idea in January, choosing his own subject and following through with 15 or 16 records all of which had one special word in their title, "love", "hands", the name of a month or a day, and such. Then he invited listeners to send in suggested subjects, giving three examples of songs with that subject in the title, and he would choose more songs on that topic to fill out the program. If he couldn't build an entire 55-minute program around the suggested subject, he promised to send the listener an lp of his or her choice.

Ruggles has paid the penalty only once. A listener submitted the word "Buffalo" and listed three songs with that word in the title. Bruce could only come up with six more songs on that theme and says, "that broke my heart. It's enough to make me shuffle off to Buffalo."

The idea has caught on well with listeners, and the mail has brought enough suggested subjects to last through April, and more keep coming.

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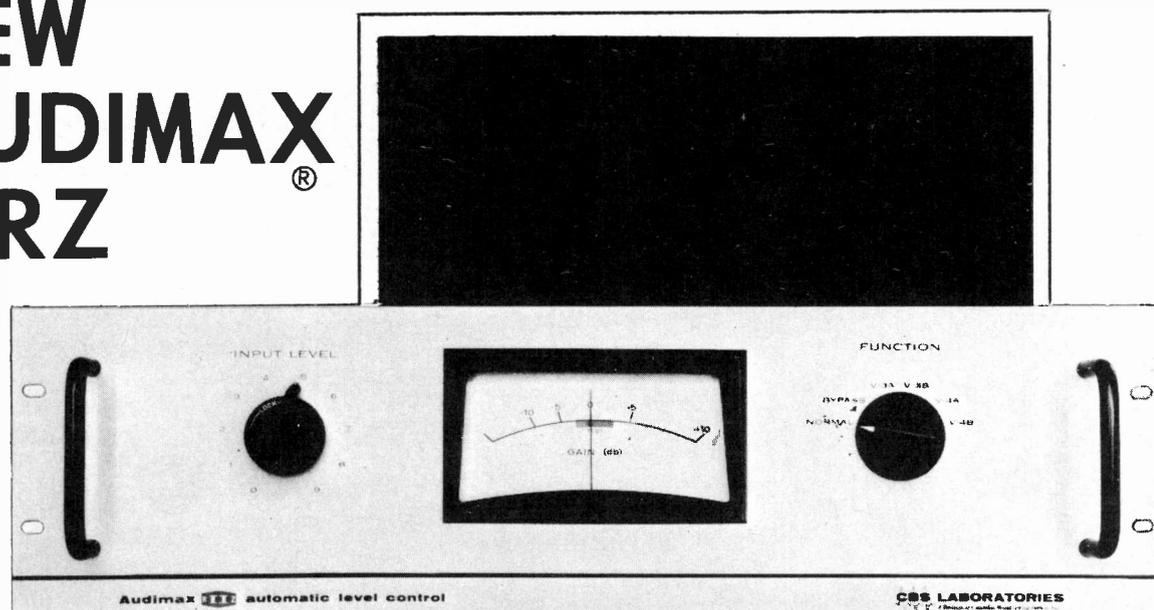
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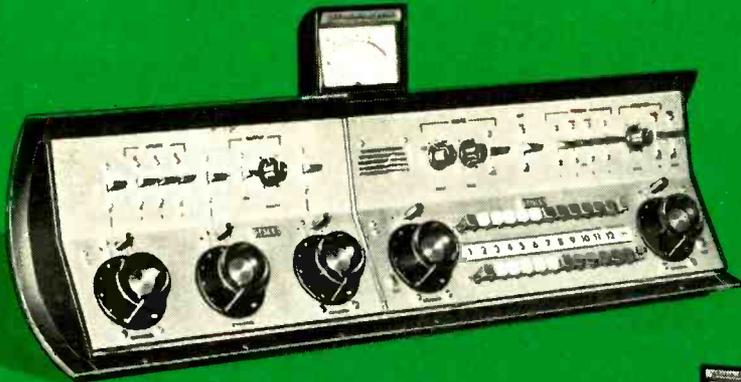
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