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.
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.

See the TR-4 before you buy something less!

RCA VICTOR COMPANY, LTD.
Technical Products, 1001 Lenoir St., Montreal 30, Quebec
SIGHT & SOUND

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 by the means of media effectiveness, must be submitted by March 31.

CUTTING DOWN FROM SIX to five agencies, Lever Bros. Ltd. will drop Foote, Cone & Belding Canada Ltd. The PepsiCo account, with billings estimated at $500,000 per year, will move to Needham, Louis & Brody of Canada Ltd. on May 1. Imperial magazine 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 & Brody 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 VilleMarie. Manager is Roy Melluish, 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.

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

ACTION STATIONS!

CFCN RADIO-TV CALGARY

NEW ACCOUNT EXECUTIVE at McKim Advertising Ltd. is John W. Van de Kager, 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. He is on the General Foods account.

B&M 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 Honcarelli, v-p, operations; and H. de Quetteville, a director of S. R. 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. H. 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.

NEW PRESIDENT OF BREITHAUPT. Milson & Benson Ltd. is Douglas L. Breithaupt, succeeding P.S. Milson, 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.

B&M 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 Honcarelli, v-p, operations; and H. de Quetteville, a director of S. R. Benson Ltd. in England, who replaces R. A. Bevan, CBE.

ADDITION TO THE MEDIA department at Cockfield, Brown & Co. Ltd. in 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 in 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 sales and get local advertising to tie in with national campaigns.

BOOKS

By Mail
Canadian Broadcast
219 Bay St., Toronto

CHAB LTD. APPOINTMENTS

First prize in 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.

CFGM APPOINTMENT

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

MR. GEORGE M. MACDONALD

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.
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.

Laws 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

Mardo 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 cooperation 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.

BOAC signs first Stephens & Towndrow FM contract with CPFL/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 CPFL/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 had studied 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 equalize 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 remained ever since, except for a short hiatus at CFCC, 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, he 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 allow 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 retract any possibility of slander but are not 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, the 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 meetings 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).
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?
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 51 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 moves 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 the 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 quests, snapped on arrival at Quebec.
May 10.

so right.

and advertisers and three reporters from Toronto and Montreal agency men

and the commercials, as well as the producers.

and the commercials, as well as the producers.

Because it's "not too far out".

and the commercials, as well as the producers.

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 the census, 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 Quebec, where he has been ever since.

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.
Limited category list gives TV top billing over all media

by BEN HOLDSWORTH

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 sub 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 in the Elliott-Haynes national advertising analysis is 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 in the same manner by media:

Television $65,678,000 31.4% of total
Daily Newspapers $58,868,000 28.1% of total
Radio $24,698,000 11.8% of total

Week End Supplements $20,286,000 9.7% of total
Consumer Magazines $10,548,000 9.3% of total

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.
Where are the important advertisers? 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; four beverage companies; two automobile; 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 most effective way of communications in recognizing it as it really is - 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!
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 what 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 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 "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 into play, 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
quantity. I feel that the pattern of remuneration for salesmen will undergo substantial changes in many firms, as we turn toward superior performance on some more sound basis than commission or salary and commission.

Far too many sales executives are 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 name, 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 between a salary increase and participation in a very substantial share of the company's profits. 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 that I am sure 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 farm. 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.

"Hello, 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 obscure us that we don't manage half as well as we can now. We have come unencumbered 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 sales 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 1960'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 his 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 salesman, 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.)
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 Maville 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

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 "situationals" 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.

C.K.L.W Windsor’s interviews and discussion, which they contribute, are using this program, and conditions, the Outdoor Advertising Association, the Canadian Graphic Arts Industries Association, the Canadian Daily Newspaper Publishers Association, the Canadian Weekly Newspapers Association, the Graphic Arts Industries Association, the Outdoors 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.

Nominations forms can be obtained from Ernie Legate. There was one other thing I wanted to say. Oh yes! Buzz me if you hear anything.
TV and Press co-operate in program

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.

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.) Phone the CBC. 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 those 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.
CUTS & SPLICES

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 millions 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 specials, Television and Education; Features - Syndications.

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 vpeepee last year.

Mary Elizabeth Edgar

Two new artists, both from Winnipeg, have been added to the Canastar Roster. Conastar 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 and five years free-lance in the Eastern cities. Versatile, enthusiastic “Lisa” 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 geese in Canada. In 1961 his Television Art work for Plymouth Campion won acclaim in the Art Director’s Show, in Toronto.

I TC series for the upcoming television season include: a new hour-long Danger Man, starring Patrick McGoohan, an adventure series which went well in a half-hour format on CBC-TV a couple of years ago; Sentimental Agent, a series of half-hour 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 Supermac and Fireball XI-S, 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 Cluster Productions, creators of Romper Room and other local live formats.

In 1963 Fremantle also moved into co-production — with the Australasian Broadcasting Commission and Pacific Films on a series of 39 half-hour adventures called Magic Boomerang, and with the RAI 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 Hopalong Cassidy, which has been distributed by Fremantle for over ten years, continued to sell. The company distributes a total of 26 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 re-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.

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

April 14: morning, Laboratory Practice or Television Engineering and Production, concurrent sessions; afternoon, Printing, Instrumentation and High-Speed Photography, concurrent sessions.

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 or Instrumentation; afternoon, Projection Practises.

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

The Canadian Highway Safety Council estimates that CBS safety messages have been seen on television 7,500,000,000 times since 1960, through film.

Four years ago the CBS 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 times.

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

The Montreal Press Photographers Association has named Ed O'Neill 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 television 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 Gratton, formerly of CF-CTV and now with CBC-TV, with 150 points. Mike Brockett also placed second with CFCTV and now free-lance, was third with 135. Honorable mention went to John Laurence of CFTM-TV, who had 95 points.

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

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The rumor factory has it that another Parliamentary Committee to examine broadcasting may be swinging into action in the next session. If this develops – and it likely will – then it would appear that either the Troits (Dr. Stewart*, Mr. Ouimet** and Mr. Fraser***), have not been ploughing in the same fields or, if they have, have done little more than stake out a few bare acres. 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 Royal Commissions, Parliamentary Committees and three...
TIDES & TRAILS APPOINTMENT

"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 Freemantle International took over international distribution and the program grew into a worldwide 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 Jardiniere, though sometimes it slips out as Romper Room in Japan. There the program is produced in color on the network, the only instance in which the show isn't strictly local, and the children's favorites Do Bee and Don't Bee are called Noko-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's "Miss Sarah", Sarah Thompson, who taught Romper Room for a year and a half on neighboring CICT-CTV Hamilton. She won the position in heavy competition — 631 young women answered Freemantle's newspaper advertisements, 194 reached the personal interview stage, and a dozen were given on-camera appointments. 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 old, 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...
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 ability to spread sales 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, holding commercials for Command in six test markets, and "in three weeks we saw a doubling and tripling of sales that we had previously been unable 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 $100,000 the first year. As for the Where To, with 15 products and record sales of $800,000 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 dollars).

ADVERTISING — MOMENT OF CRISIS —

Intelling the A-C success story, Lavin told the audience of over 200 at the RTEC meeting that the tale has two causes: our commitment to the fullest exploitation of the potentialities of advertising.

"We only go after the mass market. We only hit those segments of every 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 company, 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 concept, with rising costs, it uses one minute as economically as possible."

RADIO GET IN ON 8

Known for wide and as a booster of TV advertising — he has just wrapped a 15-minute filmed interview-testimonial produced by TV by the U.S. and endorsed 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 now exploring other advertising opportunities." 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 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 concept, with rising costs, it uses one minute as economically as possible."

SECOND NEW PRODUCT

These two new products mean 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 dictates of the BBG and DNBW.

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 hair coloring. 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. The idea was to reach nothing to do with hair coloring lines. They took up too much room ... as many as 24 shelf facings and income was not commensurate.

"A-C reduced the number of shades ... to 12 ... devised a display that would fit into the grocery case and people who went into the store, the advertising in the store, 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 in Calm, a spray-on powder deodorant. "This is an attempt to 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; top creative agency personnel moved into a Chicago hotel for six months virtually incommunicado; almost all in communications 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 hit home upon that mass market via TV and, most probably, radio.

BROADCASTERS WELL PAID

Radio Broadcasting Employers' market workers were paid 15% higher salaries, according to DBS figures reported by the CAB. As of October 1963, median annual earnings of Canada's 3,086,231 employed was $84.67, while the 15,578 employed in radio broadcasting averaged $105. In 1962, the average for the communications industries was $93.71.
Canadian TV

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!

Canada's French Network

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

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.

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

*Nielsen Television Index, Nov. 1963
**Nielsen Broadcast Index, Nov. 1963
Silly advertising breeds scepticism

“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 govern advertising, 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.”
AVAILABILITIES, MARKET COVERAGE to fit any marketing needs. Tailored-to-audience program sponsorship:

full • half • third • quarter • or sixth spots: network or selective.

COSTS — $170 worth of network programming, for instance, reaches 40% or 255,000 of Québec’s radio homes at peak 11:30 a.m. listening time. A $19.60 CBF spot at this time delivers 170,000 homes—at an amazing 12¢ per M. (B.B.M.—Nov. 1963)

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.

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

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

Tailored-to-measure radio?
It’s yours!
Party Line

by KIT MORGAN

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 Brenner, 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 $499 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 penned along the receiving line were Ontario Premier John Roberts; comedian Sid Caesar, appearing at the O'Keefe Centre in "Little Me"; Mel Torme, Caesar, appearing at John Robarts; and Ernie Towndrow, Murray Brown outstretched Beefeaters ...

Everyone was greeted by a handsome species were greeted with roses, Enthusiastic, and boy, were they!

"PL was welcomed to the Stephens & Towndrow fold by telegrams from the other stations on the rep's 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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ANNOUNCER WANTED

At least 2 years experience - For varied daytime shift on Southern Ontario Station.

Apply Box A-721, Canadian Broadcaster, 217 Bay Street, Toronto 1, Ont.

LA TELEVISION DE QUEBEC (CANADA) LTEE

CFCM-TV

Requires a Program Manager immediately. Must be bilingual, an organizer, idea man, and administrator. If you have experience in French television programming either at an agency or station level send resumé of your experience and background to:

Assistant General Manager, P.O. Box 2026, Quebec City, P.Q.

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

FOR SALE

Magnecord Model 748. Professional 3 1/2 and 7 1/2 ips. This machine is surplus to our requirements and has had a maximum of 30 hours use. $825 or best offer.

Contact: T. R. SERVICES LTD., 287 MacPherson Avenue, Toronto 7, Ontario, or Telephone: 924-7377

MOVE UP WITH CKGM

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

MISS E L L E N 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.

Selling the Homemaker
You can Increase Your Coverage at Nominal Cost by installing the

NEW AUDIMAX
11 RZ

from CBS Laboratories

Just one reason why we have Sold Over 60 of these units in the last 12 Weeks

To find out how you can Lower Your Cost Per Thousand call Bud DeBow at:

Caldwell A/V Equipment Company
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Canada's Largest Independent Distributor of Equipment for the Broadcast and Allied Fields.
NEW PHONE NUMBER 927-4822
Choose From 4 Transistorized Consoles

Gates Ambassador single channel transistor console. The 24-position touch-control nerve center handles many combinations of turntables, tape machines and projectors. Mixing is provided by five step-type faders.

Gates President dual channel transistor console, featuring a 24-position pre-set master control for medium level inputs. Program selection is by individual illuminated touch-control keys for precise fingertip command. Eight ladder-type controls accommodate 28 inputs for exceptional versatility in AM, FM, TV or recording.

Gates Diplomat 10-position dual channel transistor console. Designed for the most demanding monaural broadcast operations.

Gates Executive stereo transistor console, for either full 10-channel stereo operation or monaural AM, FM and TV dual channel broadcasting with stereo inbuilt for your future needs.

Summit Meeting

President . . . Ambassador . . . Executive . . . Diplomat . . . the "Solid Statesmen" of broadcasting. All from Gates. As transistor audio control consoles of a new era, they stand out in the crowd . . . combining the space age quality and reliability of solid-state devices with versatile control facilities for future expansion.

Naming all of the special features of these "Statesmen" takes thirteen pages in your new Gates catalog. If you need a copy, write for Catalog No. 95.

Contact your Canadian representative:

CANADIAN MARCONI COMPANY
BROADCAST & TV STATION EQUIPMENT SALES
Head Office: 2442 Trenton Ave., Montreal 16, P.Q.

HALIFAX MONTREAL TORONTO WINNIPEG CALGARY VANCOUVER