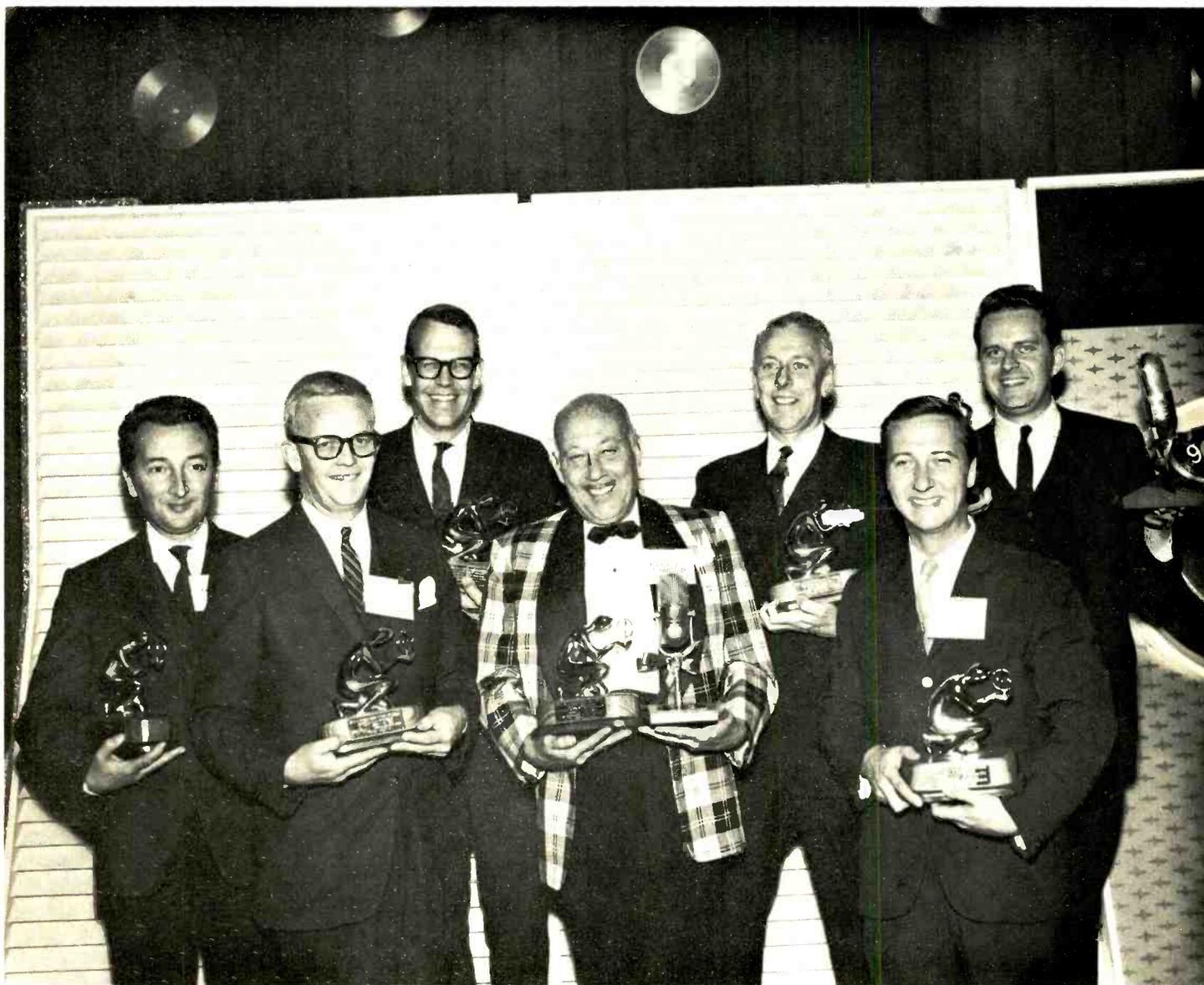


The Winners! 1964 RADIO COMMERCIALS FESTIVAL



THE 1964 WINNERS: Left to right: Jacques Durand – McCann-Erickson (Canada) Ltd.; John Bermingham – CKLC Kingston; George Leach – McKim Advertising Ltd., Toronto; Corey Thomson – CKVL Verdun; Stuart MacKay – for Pat Beatty, CKOV Kelowna; Achille Soucy – CJMT Chicoutimi; Garry Ferrier – CHUM Toronto.

Photo by Ron Vickers

GRAND WINNERS – RTEC Statuettes

GROUP 1 – Commercials created by personnel of stations in markets up to 100,000 population.

English – Pat Beatty, CKOV Kelowna

French – Pierre Tremblay, CJMT Chicoutimi

GROUP 2 – Commercials created by personnel of stations in markets of over 100,000 population.

English – Garry Ferrier, CHUM Toronto

French – Marcel Provost, CKVL Verdun

GROUP 3 – Commercials created in Canada, specifically for Canadian use, by personnel of advertising agencies. Commercials may have been produced outside of Canada.

English – McKim Advertising Ltd., Toronto

French – L. Soucy and L. G. Leduc, McCann-Erickson (Canada) Ltd., Montreal

Public Service – Groups 1 and 2 eligible only.

English – John Bermingham, CKLC Kingston.

RADIO SALES BUREAU TROPHY –

Golden Mikes for best English and best French language commercials.

English – Garry Ferrier, CHUM Toronto

French – Marcel Provost, CKVL Verdun

BEST IN CATEGORY WINNERS –

Certificate for the best English and the best French language commercials in each category for each group.

GROUP 1 – Commercials created by personnel of stations in markets up to 100,000 population.

(A) STRAIGHT VOICE ANNOUNCEMENT

English – Wayne Brown, CKNX Wingham

(B) JINGLE

English – L. E. Hohenadel, CKOK Pen-ticton

French – Pierre Tremblay, CJMT Chicoutimi

(C) ALL OTHER TECHNIQUES

English – Pat Beatty, CKOV Kelowna

French – Pierre Tremblay, CJMT Chicoutimi

(D) PUBLIC SERVICE

English – John Bermingham, CKLC Kingston

GROUP 2 – Commercials created by personnel of stations in markets of over 100,000 population.

(A) STRAIGHT VOICE ANNOUNCEMENT

English – Larry Solway, of CHUM-FM Toronto

(B) JINGLE

English – Garry Ferrier, CHUM Toronto

French – Jacques La Roche, CJLR Quebec

(C) ALL OTHER TECHNIQUES

English – Garry Ferrier, CHUM Toronto

French – Marcel Provost, CKVL Verdun

(D) PUBLIC SERVICE

English – Gene Kirby, CKEY Toronto

GROUP 3 – Commercials created in Canada by personnel of advertising agencies.

(A) STRAIGHT VOICE ANNOUNCEMENT

English – Mike Rakmil, Doyle, Dane, Bernback Canada Ltd., Montreal

French – L. Soucy and L. G. Leduc, McCann-Erickson (Canada) Ltd., Montreal

(B) JINGLE

English – John Straiton, Ogilvy, Benson and Mather, Toronto

French – Pat di Stasio, MacLaren Advertising, Montreal

(C) ALL OTHER TECHNIQUES

English – McKim Advertising Ltd., Toronto

French – L. Soucy and L. G. Leduc, McCann-Erickson (Canada) Ltd., Montreal

In addition, 32 Certificates of Recognition were awarded in all categories. The Festival this year drew 416 entries.

(Story on page 6)

You Have To

TELL

If

You Want To

SELL

So-o-o

T **S** TELL it to the Advertisers*

T **S** TELL it to the Agencies*

who have been reading
broadcasters' sales messages
for nearly 23 years **

in

CANADIAN BROADCASTER

Meeting Place
for the industry and its Sponsors

217 BAY STREET
TORONTO

* Ask 'em!

** Strewth!

Program Exchange

CAB reports steady growth

THE PROGRAM EXCHANGE service of the Canadian Association of Broadcasters has a success story of the slow and steady type to report.

The Exchange began two years ago as a radio program bank and clearing house for CAB stations. It has since signed up 130 of CAB's 178 members, has built up a library of well over 300 half-hour radio tapes (most of which break down into numerous short programs), and is circulating 500-700 items of broadcast material a month.

A year ago monthly circulation was only about 300 broadcasts.

So far the most popular programs handled by Exchange have been *Cars and Comments*, a series of interviews from American new-car previews put together in five-minute chunks by Austin Grant of CKLW Radio Windsor (*Cars and Comments* scooped the Canadian new-car previews, which come later), and CAB President Don Jamieson's *Minitorials* (all 575 of the quickie commentaries).

Another series, of 15 half-hour barbershop quartet programs, each recorded by a separate member station using local old-time harmony groups, saw a lot of service — at close to 60 stations, to be more exact.

Gerry Acton, manager of the CAB Program Exchange, finds heaviest demand in the area of short Canadian material that the stations can work into their own programming — items that can be inserted into newsmagazine and similar formats.

Seventy-five per cent of Acton's stock is of a public affairs nature, he says, and a substantial amount is from international sources. The BBC is now sending three 15-minute and one half-hour program a week,

and one additional five-minute tape comes weekly from Radio Nederland.

A questionnaire sent out to members brought back such diversified program requests that Acton shrugs and flings his hands up in mock despair.

Some of the more frequent requests were for short items on sport, and brief women's programs.

Until the service can do something along these lines, it is bustling ahead with other projects it has in the mill.

Currently, 40 two-minute broadcasts by doctors, answering questions about socially acceptable diseases, are being prepared. Hopes are that the series will be ready for distribution by late December.

The Exchange is constantly digesting new ideas and material but, says Acton, it can handle a bigger flow from the stations without developing ulcers.

Television Too

The cost of duplicating videotapes kept the service out of the television end of broadcasting until a short time ago.

From its inception the service was set up to handle TV program swapping, but its videotape bank to date is nil, says Acton, with little joy.

In an effort to correct this situation, the Program Exchange launched into a project, *Canada at Work and Canada at Play*, for which 30 television stations are each preparing two eight-minute segments.

Films are beginning to come in now, Acton notes, and the TV Exchange appears to be well under way.



NOW DOUBLY EFFECTIVE

IDENTICAL PROGRAMMING
SEPARATE 10 KW TRANSMITTERS

RADIO SOUTHERN MANITOBA

1290 C F A M C H S M 1250

Get the whole story from Radio Reps

SIGHT & SOUND

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

RAY COLLETT, SENIOR VICE-PRESIDENT of McCann-Erickson (Canada) Ltd., has left off managing the agency's Montreal branch, after nearly four years, and is now back in Toronto office.

Henry Arn, until recently of J. Walter Thompson Co. Ltd., is handling the Montreal operation for the time being from his capacity as director of account planning.

• • •

CJOR RADIO VANCOUVER is trying to form its own network to carry a dial-in program called *Hot Line*, with interviewer Pat Burns.

Burns brought some hot words to the BBG November hearing on CJOR's application.

He had a pat answer for Chairman Andrew Stewart's worries about local control along the network of "such a program as *Hot Line*." (The show is not going to carry milk and pap, according to Burns.)

Burns said he saw no difference between the proposed set-up and that of the CBC, which feeds entire programs to network stations that have to "take what they get".

The CJOR proposal would also provide for persons from areas where stations run the program to call in their opinions to Vancouver, where the show would originate.

• • •

JACK KENT COOKE'S NAME is in the news again.

The American Cablevision Company (a division of Jack Kent Cooke Inc.) has bought its first five community antenna television systems in Texas, Cooke recently announced.

Cooke said he expects to report several more acquisitions soon.

The purchase represents his biggest U.S. investment since he sold practically all his Canadian enterprises - CKEY Radio Toronto, *Saturday Night, Liberty*, and the Maple Leaf Baseball Club.

• • •

TWO PART-TIME MEMBERS of the BBG finished their terms last meeting, Leslie M. Marshall of St. John's Newfoundland, and R. Louis Burge of Charlottetown P.E.I.

No successors have been named as yet.

• • •

BAKER ADVERTISING AGENCY Limited announces three new creative appointments: Peter Evans to vice-president and creative director, Paul Muir to copy director, and Colin Moore to art supervisor.

As creative director in Toronto Evans will also assume creative responsibility for Baker's expanded Montreal operation.

PLANS FOR SETTING UP a Montreal branch of the Station Representatives Association of Canada Inc. are being discussed at a meeting of the reps in Montreal, according to a decision taken at the October meeting of SRAC under chairmanship of Gordon Ferris, president.

In October it was agreed that Montreal reps have some problems that are different from those in Toronto and would benefit from an exchange of ideas.

The annual meeting of SRAC will be held in Toronto's Ontario Club in December. Andy McDermott has been named chairman of the nominating committee.

• • •

BILL STOEKEL IS THE new general sales manager at CKTB St. Catharines.

He was formerly sales manager and vice-president at Standard Broadcast Sales Co. Ltd. of Toronto.

• • •

SOME AMERICAN TV REPS are reported to be unhappy over an unorthodox Bristol-Myers strategy supposedly adopted for spot buying, according to *Sponsor* (Nov. 2).

In case the alleged technique is tried in Canada, here's what Bristol-Myers are supposed to be doing.

B-M negotiates for bulk blocks of spots, instead of buying by the rate-card.

"Procedure is to approach a station and ask how many rating points, over a 52 week span, it is willing to provide for a stipulated number of dollars," says *Sponsor*.

Reps are upset, the publication claims, because deals of this sort entail discounts that are above and beyond a station's card rate and deliver a more advantageous end rate than obtainable for spot TV's biggest buyers.

Sponsor says the reps are afraid the big advertisers will demand that the stations with Bristol-Myers deals grant them discounts equal to the B-M end rate.

CFGM RADIO, RICHMOND HILL, and CFCO Radio in Montreal have decided to take Rick Guest and Bill Hazell into their tents as national sales reps come the new year. January 10 is quoted as starting date for the two stations to rep themselves.

Radio-Television Representatives Ltd., will lose the accounts.

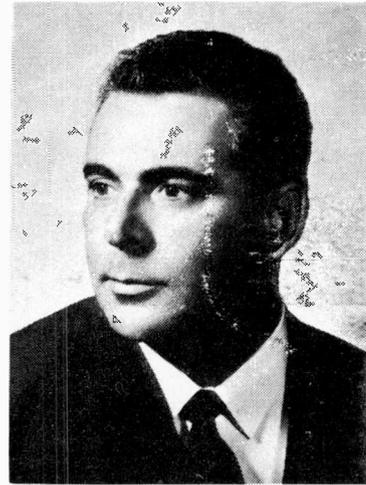
The new 'GM-'OK salesmen were with Radio-TV Reps.

ANNOUNCEMENT

CKCV, QUEBEC, APPOINTMENTS



YVAN FRENETTE



JACQUES M. GOULET

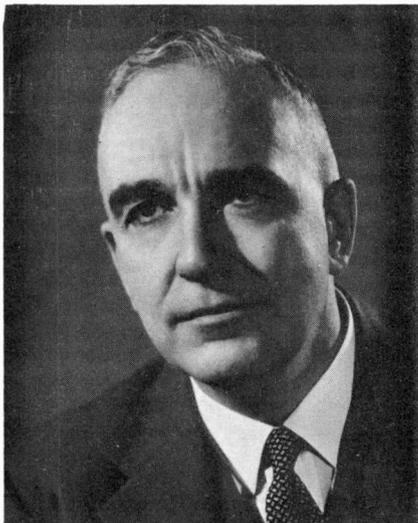
Gaston Pratte, president of radio station CKCV, Quebec, is pleased to announce the nominations of Jacques M. Goulet as commercial director and Yvan Frenette as program manager.

Since 1951, Mr. Goulet was with *The Gazette*, in Montreal, as senior account executive. He was also the general public relations officer of the Montreal Flying Club and of the Regiment Maisonneuve, and a member of the Chambre de Commerce de Montreal.

Mr. Yvan Frenette started his radio career 14 years ago. Having worked for a Quebec radio station, then for CKRS and CKRS-TV, in Jonquiere, he was with CHLT and CHLT-TV, Sherbrooke, for the last six years.

ANNOUNCEMENT

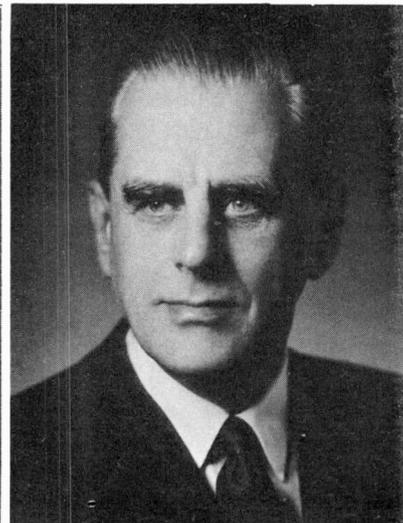
CHANGES AT CANADIAN MARCONI



S.M. FINLAYSON



J.A. BOYD



W.V. GEORGE

Following a recent meeting, the Directors of Canadian Marconi Company announced the following changes: S.M. Finlayson, previously President, to be Chairman and Chief Executive Officer. J.A. Boyd, previously Vice-President, to be Vice-Chairman. W.V. George, previously General Manager, appointed a Director and elected President.

CAB seeks color go-ahead without compulsion

IN THE CLOSING REMARKS of a 28-page brief submitted to the Fowler Committee on Broadcasting on the subject of color, by the Canadian Association of Broadcasters and the Independent Television Organization, it is pointed out that there are three fundamental decisions to be considered.

(1) Should Canada have color telecasting?

(2) If so, when should color telecasting be introduced?

(3) And how should color telecasting be introduced?

"It is doubtful," the brief continues, "whether or not a responsible body, association, industry or individual could be

found who would say 'Canada must never have television transmitted in color.'

"Although the first decision is fundamental, it also appears elementary — the answer must be 'Yes'.

"The second decision is one which has plagued all broadcasters and legislators of broadcasting — the problem is never the same as it is in any other country — U. S., U. K. or elsewhere. When?

"The answer must be 'now'. If the introduction of color into Canada is delayed much longer there will be left a vacuum which will take years to fill when the decision is made to go ahead.

"The following areas will present future major problems:

(1) Lack of know-how in color telecasting.

(2) Lack of Canadian color programs.

(3) Reduction in Canadian station audience in border areas.

(4) Disorganization of the receiver manufacturing industry.

The brief goes on to say that "to allow the broadcast industry to transmit color will not mean that every station in Canada immediately transmits every hour of its day in color. It's doubtful whether this ever would be the case. It would mean, however, allowing the industry to proceed

in an orderly and progressive manner to establish color broadcasting in Canada.

"How should it be actuated?

"On a purely permissive basis with no restrictions whatsoever — existing regulations already take care of the possible influx of non Canadian programming. In this manner, each broadcaster can adjudge his own participation and rate of participation depending upon that delicate balance of economic capability to audience demand.

"For private stations in Canada we feel that the timing and pace of introducing color should be left to the individual decision of each station."

The last paragraph, the final one in the CAB-ITO brief, was taken from the report of the Royal Commission on Broadcasting 1957 (page 194).

The commission's report continued: "If any private station wishes to introduce color tomorrow using colored films or live in color, it should be permitted to do so. On the other hand, import of colored programs for the Canadian network using microwave relays from the United States should await the introduction of color transmission by CBC stations."

The CAB-ITO brief cites this entire paragraph from the 1957 report, and then says: "This statement, up dated to accommodate the changed pattern of telecasting in Canada in 1964 is endorsed by both associations."



Meet the Millers

Victoria's new vitality stems from the verve and energy of such young families as the Alan Miller's. Alan, a department store executive, and his beautiful fashion model wife, Carole, are pictured here with their two bright-eyed sons, Tod, 8, and Jason, 2½ in their modern apartment at Christie Point.

Victoria's progressive and dynamic radio station, CJVI, (900 on the dial) caters to just such families as this; young families that set the pace and the fashions; vital, intelligent families with taste and imagination who enjoy the good things life has to offer here in Victoria.

In this city, CJVI is the station that keeps in touch with the young people who count.

CJVI VICTORIA B.C.

FIRST STATION IN B.C.'s SECOND MARKET



DETROIT NEWSPAPER STRIKE

AN OCTOBER 29 NEWS RELEASE from the news bureau of MacManus, John & Adams Inc. of New York quotes Ernest A. Jones, president, as saying:

"A survey conducted by my agency among Detroit newspaper readers and retail advertisers shows that while both need newspapers to function completely, they can muddle along without them when forced to do so.

"Newspapers are a habit with most Americans. Deprive them long enough and they will find a new habit."

Jones found that the longer the Detroit newspaper strike continues, the more acceptable the substitutes become.

"So that despite the lack of newspaper advertising Detroit crowds visiting automobile dealerships to see the new cars doubled last year's".



RADIO • TELEVISION • ADVERTISING

BROADCASTER

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- WALTER R. WATKINS - London



Typography and Make-up by Canadian Broadcaster

Lithographed by Bickerton Litho

Editorial

People don't tune in commercials

Congratulations are in order for the fine work done with the second annual RTEC-RSB Radio Commercials Festival by the large number of industry-minded people who were responsible for the phenomenal success of the project. Incidentally it seemed significant to us that the list of chairmen in charge of the different functions included station men, reps, agencies and clients.

The chairmen were:-

Henry Nimmo, Nestlé (Canada) Ltd., overall chairman; Allan Slaight, CHUM and Bud Hoffman, RSB, vice-chairmen; Gordon Ferris, Radio & Television Representatives Ltd., facilities; Peter Charles, Breithaupt, Benson & Co. Ltd., entries; Ernie Towndrow, Stephens & Towndrow, Ltd., judging; Roch Demers, CJMS, Montreal, judging - French; Bob Simpson, Foote, Cone & Belding, Canada Ltd., publicity; Ross M. Downey, O'Keefe Brewing Co. Ltd., ticket sales.

Helping behind the scenes was a large number of others, including Ruth Hancock and Gerry Acton of the CAB.



In view of the fact that broadcasting in this country depends for its existence not just on commercials but even more on their effectiveness, these Festivals perform a good service to the industry and its clients in improving the medium to everyone's advantage.

In addition to this, easily the greatest beefs of broadcasting's many and voluble critics concern commercials from one angle or another and this studied effort to improve them should please (or maybe displease) these critics no end.

There is however another angle which might benefit the whole broadcasting spectrum, and it is this.



People don't tune in commercials, they tune in programs. The sellingest, funniest, ecstasicest commercial goes straight down the drain unless an adequate number of listeners have their sets tuned to the station over which it is broadcast.

For this reason it seems logical to us that broadcasters and those interested in

using their facilities to promote the sale of their products should be concerned with the acceptability of programming to at least the same extent as the commercials.

There is also the question of the compatibility of commercials with the programming during which they are to be heard.

Should the spot be in tempo with the mood of the music or other show, or is a direct contrast more desirable?

Should advertising of an institutional nature be placed in a long-hair musical or panel discussion because each - commercial and program - is of the same serious nature? Or should this type of commercial be heard during a popular type show to attract people who might not otherwise be interested?

While we in no sense subscribe to the idea that advertisers or agencies should be allowed to interfere with station programming, we do believe that, in their efforts to interest more advertisers by increasing the effectiveness of broadcast advertising, those on the selling side should pay more attention than they currently do to the sales merits of various program types vis à vis specific products.

McDonald Research Company's "Product Media Bank", a new research project (*Broadcaster*, November 5) seems to be designed to delve into such questions.



A few years ago, a man with a summer cottage, a small son, a radio and a noisy windmill was wakened one morning by his son calling to him: "Turn off the radio Daddy; I want to listen to the windmill."

Here is a case where the most ably written, produced and delivered commercial would have been a complete waste.

Possibly the sponsor could arrange to have his commercial integrated into the sound of the noisy windmill. We doubt it. On the other hand, a broadcaster, up on his facts, might be able to suggest another time or another kind of program which would sell his breakfast food or yo-yo tops more effectively.

BBM, Nielsen and other ratings tell advertisers how many people are listening at a certain time. What they do not tell is how many are buying.



New sounds - New twists -- New success

by FRANK KELLEY

THE SECOND EDITION of the Canadian Radio Commercials Festival used hard and soft sell approaches to put its product across to 300 assorted broadcasters and advertising men gathered at Toronto's Park Plaza Hotel on November 5. The Festival came out under the same brand name as last year, but changed its package into a background mockup of a mantle radio, and threw a premium or two into the box. The Radio and Television Executives' Club and Radio Sales Bureau were co-sponsors for the occasion.

Contents of the package, besides the prize trophies hidden under the popcorn, turned out to be a full afternoon's food for thought.

Before touching off the workshop part of the day, the Festival tried an amiable experiment calculated to pit the congregated wits of the broadcast and advertising industries against a consumer panel of 98 women in a radio commercials rating game.

Six commercials, judged before hand as to believability, originality and informativeness, using a sample of women selected by McKim Advertising Ltd., were played for the predominantly male Festival audience. Comparison of ratings pegged to the ads by the female sample and by the audience was expected to be amusing, if not confusing.

However results were held back to the end of the afternoon session.

Exploring the facts

Robert Alter, vice-president of the Radio Advertising Bureau in New York, led the three scheduled work sessions with a tape-and-comment presentation billed as a world premiere — actually a digest of a complete clinic on creativity in commercials, still in the making for American agencies and stations.

He emphasized the possibilities inherent in sound as a communication medium, and new commercial-sound techniques be-

ing experimented with Stateside.

As Alter said, "The purpose of stating a fact is to get it out and then explore it in all its possibilities." This philosophy should be applied to the communication of facts through commercials.

Sound is a form of energy, he continued, which scientists say can neither be created nor destroyed. In the case of radio commercials, the energy needs to be converted into an impulse in the consumer's mind. The vehicle for getting ideas across to the listener is his imagination, which Alter called "the extra dimension in radio".

In creating a commercial close attention must be paid to the basic elements, he said — some of which are obvious, some not. But equal attention must be given to what's going on around you in terms of commercial production. As Alter jibed, "To steal from one source is plagiarism; if you steal from many, it's called research."

And new sound innovations are in evidence everywhere. They have advanced to a "staggering degree", as Alter put it, while radio finds itself taking new directions.

Alter illustrated his "new wave in sound" theme with the slick, striking evidence of some top, taped U.S. radio commercials.

He went into the question of music in radio advertising first.

Music in Advertising

"There are two ways of using music," he said. It can be explicit, forming an integral, essential part of the communication. Or it can be implicit, a background or setting for the message.

Using music as a vehicle for lyrics is the simplest illustration of music's explicit function. But music, even without words, can become an indispensable part of a commercial by giving the

spoken word space to register, he added.

When music carries words, the important consideration is melody, and the key to any successful commercial melody is tonal memory factor.

"Hoot-a-nanny-nanny shoes", a commercial new to most of the the Canadian audience, was one of several jingles picked out by Alter, and played, to drive home his point about tonal memory. Repetition of two "nanny-nanny" notes fixes the tune in the listener's mind.

Alter also re-emphasized a point familiar to creative people — that a melody standing alone should bring about an identification with the product it's selling. He played the Winston cigarette theme as a choice example. "Familiarity breeds confidence," said Alter, paraphrasing the old adage.

Right Sound and Meaning

Moving on to the subject of lyrics, Alter argued flatly that lyric writing isn't rhyming. Getting the meaning across is the most important thing.

But, he continued, it's vital to give lyrics the right "sound" as well as meaning. The words "things" and "go" in the familiar Coca-Cola jingle have subtle side implications in our culture. Associated with Coca-Cola, the words help set a tone of desirability.

Besides, this, the spoken word, can be orchestrated like music to get desired effects, Alter noted. He demonstrated with the tape of a well-modulated, secure-voiced announcer in a safety-belt ad, to back up his contention.

The drawback to humor in commercials, as agencies know so well, is the fact that cartooning in sound jogs creative people off their aim, which is generally conceded to be selling a product. To make matters worse, Alter warned, comedy relies heavily on performance for its

double-header

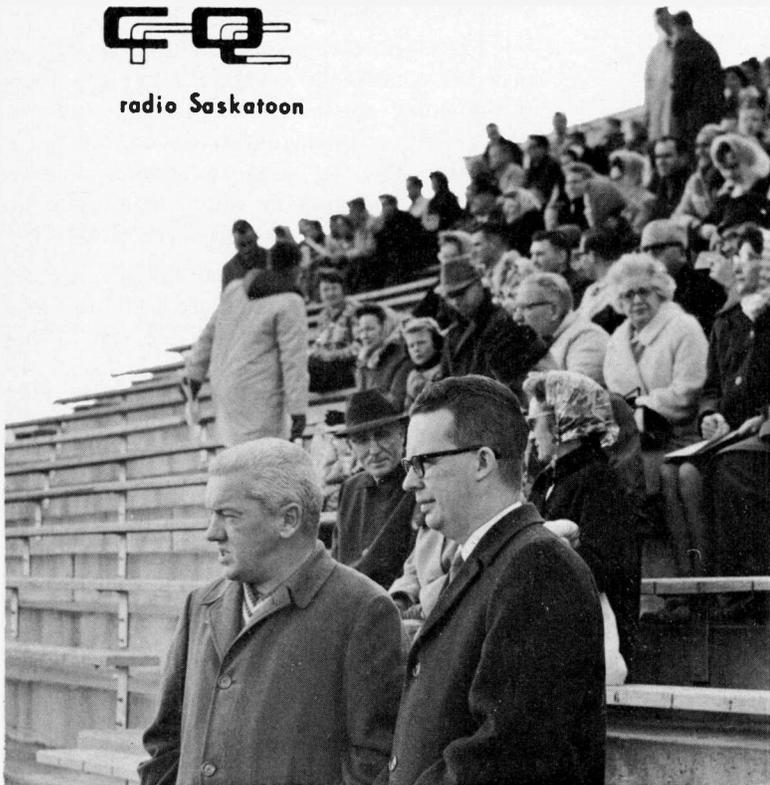
And what a pair of heads!

On your left Chuck McManus and to the right Ned Powers, the Huntley-Brinkley of sports here at CFQC. This is a team to beat, indeed. Two veteran sportscasters and reporters busily engaged in bringing the good people of Saskatoon comprehensive sports coverage. Two heads, in this case, are enormously better than one.

Chuck and Ned are typical of the double or nothing way in which CFQC serves the community. May we go to bat for you?



radio Saskatoon



Many people are unskilled at counting calories — and there are figures to prove it.

"ACTION STATIONS!"

**CFCN
RADIO-TV
CALGARY**

"...Customized commercials...high creativity...radio saturation"

impact. Acts that should slay audiences too often slay the commercial.

In an effort to make himself sound unduly pessimistic, he demonstrated with a Bank of America "Americard" commercial, and had to admit that "not once was the selling point lost to humor."

An additional investment is required to take advantage of the latest technical feats in sound, said Alter, and come up with a top-rank production. But it's well worth the cost.

"The question is, to do the usual, or do it different?" he said. "There's a challenge in radio and a good part of it is in areas just being explored.

"There are new musical effects," he went on, "like the heclaphone used by one station for identification. And offbeat musical ideas can be catchy.

"People up to now haven't gone into the possibilities of electronic music too deeply. At the same time new ground is being broken in vocal singing techniques for commercials — the Greek talking chorus for example."

"Comedy is moving 'way out', being geared in some cases to a more sophisticated listener. The one-liner seems to be gasping its last brief breath, being replaced by humorous commercials slanted toward off-beat attitudes. A few innovators are trying to string comic commercials together in series, building week on week, for sustained effect."

Alter summed up his message in three words — "use your imagination."

At this point the audience of expert Canadian commercialists was slightly chastened, if not downright reverent. It had been treated to a hit parade of sounds excerpted from the top 50 or so creative U.S. radio commercials.

And more was yet to come.

The Religious Spots

During four weeks of July this year, Toronto's Anglican and United churches tried the noble, if gamey, experiment of running satirist Stan Freberg's religious commercials over nine stations in about 200 spots a week. The commercials were originally concocted by Freberg for American Presbyterians in 1963.

Nancy Montizambert, supervisor of broadcasting for the Anglican church of Canada, introduced session two of the meeting by playing the two Freberg spots aired in Toronto. One of the spots used "Out on a limb, without Him" as a jingle motif; the other touched on a death theme with the notion that people

are "pencilled in", ready for erasure. Both were thought-teasers, rather than sermons.

How effectively did Freberg put it over?

Peter Flemington, director of research for Berkeley Studio, handed down the results of a survey completed in collaboration with Market Facts of Canada Ltd.

The survey used telephone contact to reach 492 people who had heard the spots, or heard about them.

In terms of impact, the commercials came off better than many a hard product commercial.

84 per cent of the sample found the spots interesting.

73 per cent found them helpful.

49 per cent found them amusing.

86 per cent found them in good or reasonable taste.

An intriguing sub-finding of the survey placed the most negative responds among better educated groups, primarily the university trained business and professional category. Differences in denominational reactions were not significant.

Dandy Success Story

No commercial-makers' conference would have been complete without a success story. Needless to say, the RTEC-RSB Festival lined up a dandy for the occasion.

Toronto's Golden Mile Chevy-Olds dealership had rung up a whopping 160 per cent overall increase in sales since appointing Leon Shaffer Golnick Advertising, Baltimore Maryland, to its account last June. So stated Owner Relations Manager Bryan Rowntree.

The whole success story was told by a triumvirate — Rowntree followed by Leon S. Golnick, followed by Michael Sillerman, the Golnick Agency's General Sales Manager.

Golnick confessed that his agency once looked down its nose at the retail end of advertising, and fell into auto dealership promotion accidentally, as a favor to a friend of the agency's media director.

Golnick's is now one of the agencies in the automotive retail field, and has nearly 100 car markets throughout North America in its camp. As Golnick said, "It's pretty unusual for a national agency to come into being as a result of handling local markets."

He maintains Detroit should take care of pushing the various car brands; "our job is to sell the dealership."

Golnick plumps for customized commercials, a high degree of creativity, and radio saturation, that create a unique personality for the dealer. He once deluged listeners with 1248 spots in four weeks on behalf of a dealer.

Sillerman elaborated on the Golnick story by pointing out that when Golden Mile Chevrolet appointed the Golnick agency, the auto dealer promotional formula was already proved out, under the most rigorous competitive circumstances.

The need was to create an additional image to mount on top of Golden Mile's existing reputation. The technique? Humor and a first-class catch-line. — "You don't walk away from Golden Mile; you drive away."

And as Sillerman said, one of the outstanding characteristics

of the campaign has been its continuity. This year, "you '65 away" from Golden Mile.

The results of the rating game that started and wound up the afternoon brought on a mild case of black-face type hysteria for one Toronto newspaper columnist.

As scores were announced, it turned out that the meeting had twinned three of the female sample's choices perfectly — and more to the point, had the two top-rated women's selections in exactly matched order.

"...It was frightening," said Bob Blackburn of the Toronto Telegram.

"These guys know what they're doing."

ANNOUNCEMENT

CKPG APPOINTMENT



ROBERT A. MCGAVIN

R. T. Harkins, President of CKPG Radio and CKPG Television is pleased to announce the appointment of Robert A. McGavin as Director of CKPG Television.

Mr. McGavin brings many years of broadcast experience to his new position which includes fourteen years in radio in the Edmonton and Vancouver markets and five years with CKEK Television in Victoria, and CHAN Television in Vancouver.

RADIO

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

CHOV Radio offers

a
BIG BONUS
to
advertisers*

11,000 people in Camp Petawawa* not measured by BBM.

CHOV PEMBROKE

Paul Mulvihill & Co., Ltd.
TORONTO MONTREAL

Separate programming can win non-listeners

Digest of an address by

E.L. Dillard

Executive Vice-President and General Manager, WASH-FM Washington

CANADIAN RADIO WAS MORE PREPARED for the advent of television than we were, and today, that phase of utter despair undergone by the U.S.A. AM & FM broadcasters in the face of new TV competition, will never occur to that extent in Canada. There will be no FM band changes in your country. The likelihood of a few thousand more Canadian AM stations being built, at this late stage of saturation of the AM broadcasting spectrum, is nil. The faults of the earlier FM receivers no longer exist today, in either of our countries. AM-FM and FM-only receivers are becoming cheaper. Car radios with FM are generally available. Audio quality is excellent. With modern AFC stable circuitry and transistors, there is no turning drift. They are sensitive and will respond with adequate "noise" quieting with only a few microvolts of signal input. And even more important, the set manufacturers are building and are anxious to find new markets for their FM sets. You are indeed fortunate that from a system and product standpoint. FM is ready to go. Time has worked in your favor.

What part do you, the Canadian broadcaster, play in this development?

First, as Canadian broadcasters, I believe you will be interested in some facts, figures, and trends in FM in the States.

How is ownership of FM stations distributed in the USA? By 1963 there were a total of 1071 FM stations, of which 772 were owned by AM licensees, 294 by non-AM licence holders. Only 28% of our FM stations were then owned by non-AM licensees.

As to growth, latest figures are significant. Since 1963, and as of September 1964 the total number of commercial FM stations on the air increased to 1205, and there were 190 more in construction. In addition there were 248 educational FM stations on the air, with 12 more being built.

The biggest question which confronts the Canadian AM station operator who acquires an FM outlet, is whether to "duplicate" or "simulcast" his AM programming over FM. The three

most frequently given reasons for doing so are:

- (1) Simulcasting provides an immediate full-time program service on the FM band.
- (2) It adds nothing to program costs.
- (3) It is "insurance" against the day, when and if, FM might take over.

None of these offer the listener anything he does not have. The incentive to buy FM sets is not created.

What are the disadvantages of program duplication?

- (1) Basically, duplication adds no new listeners to the duplicating station within the community.
- (2) Management and operating personnel have no interest in furthering or promoting the FM operation, for there is nothing new in programs or extra audiences to sell.
- (3) It adds nothing in the way of new or specialized program appeal to the Public, for which FM is ideally suited.
- (4) It limits FM programming ideas to existing and generally inflexible AM programming.
- (5) It cannot be used to reflect an increased advertising rate, and ends up by giving away FM, and selling AM time.

These 5 disadvantages can only tend to diminish the interest

of both the broadcaster and the Public in utilizing the full potential of the new and available broadcasting service.

Goes With The People

To a certain extent you are confronted with the chicken and the egg situation; namely, which comes first, "Stations" or "Receivers"? More appropriately it should be stated as "Programs", or "Audiences". Actually, they grow together and the kinds of new audiences that grow are those created by the types of programs they want to hear. From where are these additional audiences to come? Take one look at "sets-in-use" figures and you'll get the idea. People not now listening to radio can be enticed to do so, if what *they want to hear more of, is made more readily available to them.* Radio, and this includes FM, goes with the people. People can listen where, and when they *want to.*

There is a natural inclination because of FM's low noise level, large dynamic range, low distortion, and wide frequency range, to exploit the broadcasting of classical music. As a matter of fact Bach, Beethoven, and Brahms have never had it so good . . . nor sounded so terrific!

But the best of anything can be overdone. Don't make the mistake of sloughing off and categorizing FM as an entertainment medium, limited only to the interests of the classical music lover. FM offers far too many new programming opportunities, to permit this to come about.

Ontario communities without an AM station have been assigned one or more FM channels. Moreover, many of your cities along our common border already receive and will receive more FM programs from our side of the border, as the number of our own domestic stations increases.

I can only offer this suggestion. Do not fear competition. Assume that some added competition is inevitable, and take advantage of it. Become an active part of that competition.

More stations can ease the programming burden of the established stations with more general formats, because what develops therefrom are the specialized stations. . . the *all* classical, *all* Negro, *all* talk, *all* cultural, *all* news, *all* of this, and *all* of that . . . aimed to reach speciality audiences of sufficient size to

Have you noticed the
new YUBAN spots?

rlp

ROBERT LAWRENCE PRODUCTIONS
(CANADA) LIMITED

38 Yorkville Ave., Toronto, WAlnut 5-5561

IN THE RACE FOR SALES?

Here are two odds on favourites
at Nova Scotia

1000 Watts TO 600 Kcs ON CKLC Truro

1000 Watts TO 900 Kcs ON CKDH Amherst

Your Hardy Man Has All The Track Records



HARDY RADIO & TELEVISION

market a profitable product, and most important to serve sizeable Public minority needs. The larger your community, the greater the opportunities for different kinds of specialized programming. Remember that specialized audiences make up for numbers by their enthusiasm. Also, it seems almost paradoxical, but it is true, that the greater the number of specialized stations on the air, the greater the overall diversity of service the community receives.

If you program your FM station separately, don't program in such a manner that you compete for your own AM audience. Select a program service that will attract *different* or *new* listeners. By so doing you can sell your FM separately and maintain your AM rate, because it attracts a different audience.

With upcoming FM, the entire horizon of imaginative radio programming is newly opened.

Now don't think I am an oddball, an impractical idealist, or a crackpot. I can assure you that I am not — that I value the profit buck as much as anybody else. I take pride that I am a successful AM operator. . . as most of you do here, today. No single one of us would dare an overnight substantial change of our own successful AM images, or station characters. Yet I am sure that all of us agree that an unchanging diet of music, news, and sports, leaves something to be desired from the public's standpoint.

FM gives you a chance to develop new programming, new services to the Public, and new "selling" ideas. You are limited only by your imagination. Starting up in FM, you have everything to gain — nothing to lose. FM will find its level, and so will you. The time it takes to level off depends to a considerable extent on you and what you do with your FM station.

Sound-in-dimension

I would be remiss, if I did not touch briefly on the subject of FM-Stereo. Briefly, stereo-casting is the transmission of sound-in-dimension, accomplished by multiplexing and transmitting a second audio channel along with the main FM carrier. Truly, it is sound in dimension. Don't let anyone tell you that a monaural FM transmission, even FM transmission, even in its "Highest Fi", has the realism and presence of which FM Stereo

is capable. The Canadian and U. S. standards for Stereo are identical. FM Stereo gives you a "plus", because AM, due to system limitations cannot multiplex stereo. Almost 300 stations in the United States transmit FM Stereo.

Our mutually adopted Stereo system is compatible, that is, the owner of an FM monaural set of the ordinary kind gets comparable Hi-Fi reception equal to what he would receive were the Stereo station transmitting only a monaural signal. The owner of a stereo receiver, tuned to the same station transmitting in stereo, hears a completely wonderful and different World of Sound in dimension. It is hard to describe, perhaps best described, by saying that if by chance, you haven't heard FM-Stereo, you don't know what you have been missing!

Stereo is a "plus". . . it offers sales and promotion aspects that are hard to come by in ordinary AM or FM selling.

At our WASH in Washington, D. C. we transmit FM stereo for our full 17 hour daily schedule. Latest and reliable estimates of FM receivers in our market include upwards of 70,000 FM stereo sets. Four of our area stations transmit stereo programs. Here again, may I emphasize that it is a misconception to assume that Stereo is only for the classical music listeners. We broadcast the better and established popular music standards all day long — in FM Stereo! The "Big Band Sounds" are wonderful in Stereo.

Basically, whether mono or stereo, it is the programming content that attracts the numbers, but FM Stereo adds to these audience numbers, to the extent of FM Stereo receivers in the market. (I would like to add that it is simpler and cheaper to start out all-stereo from the very beginning in FM than to make the conversion later, if you have any long term plans for stereo in the future.)

I only wish that I could have eliminated the terms, "AM" and "FM". Both are Radio, both can serve a real public need. Had I been able to call them "Band 1" and "Band 2" Radio, probably much of what I have said, would not even have been necessary.

Don't put FM on a pedestal — but don't put it on a shelf either. Put it to work! It will mean more dollars for you, and more service to the public.

FM Broadcasting

Selective now with mass potential

ADVERTISING IN THE UNITED STATES is veering from national magazines (*Saturday Evening Post* — circulation, 6½ millions) to selective or specialized magazines (*New Yorker* — circulation 450,000). In Canada, "where even national magazines have a very hard time", selective publications are economically unsound (due to small population). All competing media have too high operating costs to do this selective job. FM with its low capital and operating cost structure can do it. So why not sell specialty audiences of sufficient size to market a profitable product — and to serve a public minority need which is what the BBG wants you to do anyway?

Acting as chairman of the FM panel at the Central Canada Broadcasters Association in Niagara Falls last month, Dick Sheppard of Stephens & Townsend Ltd, and winner of this paper's Press Table Trophy for the most newsworthy contribution to the convention, summed up the thoughts of the panel in this way.

"So long as FM set penetration of a market like Toronto was only ten or fifteen per cent," and ownership was generally by upper income, high education sort of people, then the medium had to be selective. With FM ownership snowballing, this enforced selectivity will rapidly diminish. FM will increasingly have the potential to be 'mass', to deliver numbers.

"Broadcasting in Canada — both TV and radio — has always been mass media, with some such exceptions as ethnic," Sheppard said. "All the training, all the instincts of the industry, both producer and buyer, have been numbers-oriented.

"Now the big question facing most FM broadcasters is whether to go 'mass' or 'selective'.

"An advertiser wants to buy people. For buying them in the mass, Canada has very efficient media, far more so than in the U. S. Not only in radio and television, but *Reader's Digest*, *Weekend* and so forth.

"So, if you really decide to go the numbers route, and sell on ratings, you are climbing into the ring with some tough, well-established competition — including your own AM station."

The question facing FM broadcasters, as Sheppard sees it, is whether to go "mass" or "selective".

If they all go "mass", they will just divide up the present radio audience into smaller units. This will "fragment" the audience and benefit no one.

If they go "selective" and deliver audiences of definite characteristics, they will offer the advertiser something new and of value, in other words enabling him to reach specialized segments of prospects with minimum waste.

Selling the Sports-minded



CONTACT ALL-CANADA RADIO & TELEVISION LTD.

Have you noticed the
new **SWIFT** spots?

rlp

ROBERT LAWRENCE PRODUCTIONS
(CANADA) LIMITED

38 Yorkville Ave., Toronto, WAlnut 5-5561

FM must be sold and resold to fill media gap

TO DICK SHEPPARD'S IMPLIED question: "Will the advertiser buy a selective, segmented audience?" John Tomlinson, media director of McCann-Erickson (Canada) Ltd, replied with a "yes", but, he added, "my agency training cautions me to make this a qualified 'yes'."

In explanation: "Due to the nature of this country — its vast size, scattered population and the expenses involved in setting up a publication — it is nearly impossible for a selective *Canadian* publication to succeed. So

you have the opportunity to fill the entire selective media gap via FM radio.

"In order to take advantage of this opportunity, just like any manufacturer, you must design your product, research it, then sell it. To make the sale, you must first have *policy*, then patience and perseverance.

"Your policy must be to bring something different to the market place.

"FM must segment the market or create a new market of present

non-listeners, not merely to fragment the already existing audience.

"All the short-term pressures will be towards numbers, reach etc., and as a result sales will be very slow in coming. Hang onto your policy of selectiveness; don't quit when the going gets tough."

Stating that "slide rules and machines and the mass nature of existing available media have set a trend towards mass audiences, reach and frequency formulas, cost efficiency etc., and rightly so, he said, everyone is after the mass market, but with the rising costs of mass media, some of us must be selective — we are being forced to.

"Further, with the advent of computers, we are going to be able to pinpoint our prospects. We will continue to buy mass audiences and total reach of course, but when we can also pinpoint our prospects we will be more interested in cost per thousand prospects, and actual return on dollars spent, than on cost per thousand homes.

With the era of computerization, buying will become more scientific; selling must match it. When we, with our computers, have reached this point, will you be ready with a medium that offers us these prospects, and will you be able to prove it?"

Computing Cost Per Prospect

Tomlinson went on to explain that while buyers will still insist on some number and efficiency, more importantly we will want to know we are being selective — buying the best prospects for our particular products."

Pointing out that the lack of selective media today is your

(FM broadcasters') opportunity, he said: "It is also your problem. While there is a definite trend towards selectivity, it is still in the very early stages.

"Today's Canadian media buyers are not buying selective media because up to now there haven't been any. But the mere filling of the gap is not enough. It must be sold and resold. It can only be sold if the buyer is convinced it will do the job. The numbers and the research that are available in the industry today will not satisfy the demands of the FM buyer of tomorrow.

"What you must provide is the same kind of research provided today by the selective media in the U. S.

"For example the 1963 U. S. *Consumer Magazine Report* (prepared annually by Daniel Starch), compares the audience of the *New Yorker* with the mass average and the *New Yorker* has:

- nearly five times as many professional people;
- over five times as many airplane trips;
- spend a whole lot more on food and groceries — probably because their income is over \$12,600 compared to a U. S. average of less than \$6,000.

"This is the data we need," he said.

Make Need A Demand

Pointing out that the need for such a medium as FM is growing, Tomlinson urged the broadcasters to turn this need into a demand. "You must be ready with the proof when we are ready to buy," he said, adding: "When advertisers start to know *who* their customers are, you must be ready to *prove* you have them."

WANTED

Single Announcer, with 6 months minimum experience. Send all resume and audition tape to:

Box A-768,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ontario.



PETERSON PRODUCTIONS LIMITED
TV COMMERCIALS

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS *the* SHOWS

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1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

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<p>PRINTING</p> <p>IMPERIAL PRESS LIMITED PRINTERS</p> <p>We have expanded to serve you better.</p> <p>New Address 548 King St. W., EM. 4-9261</p>	<p>Telephone Answering Service</p> <p>Answers your phone whenever you are away from your office or residence.</p> <p>Phone for Booklet in Toronto 924-4471 Montreal UN. 6-6921</p>
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<p>Want a Man? Want a Job? TRY A SMALL AD in Canadian Broadcaster</p>	

Theatre 5 heralds return of challenging drama

THE CURRENT CAMPAIGN by G.N. Mackenzie Ltd. of Toronto to revive radio-play programming packs most of the elements of a bang-up dramatic story in itself. G. N. (Norris) Mackenzie, president of the program production company, is optimistic that *Theatre 5*, a spanking-new American-made drama series, will catch on like wildfire with Canadian radio broadcasters.

Mackenzie's promotion of the ABC produced package of 130 half-hour radio dramas has the element of conflict (with the broadcast industry's entrenched pattern), humor (but nobody's laughing), and a beginning. He hopes it will have no end.

So far, Mackenzie's personal struggle to lift radio out of its formula rut lacks only sex and violence — but then, it's just getting properly rolling.

CFQC Saskatoon was the first Canadian station to join the 94 U.S. radio broadcasters signed for the series by ABC. Since then, despite the minimal publicity fired out so far, CFRA Ottawa, CFBC Saint John N.B., and CJGX Yorkton have made their stage entrances, and nibblers are apparently waiting in the wings.

Mackenzie calls *Theatre 5*, radio's "potential resurrection".

He feels that if *Theatre* goes over, it will open the door for the return of challenging adult drama programs to the roster of news and music, lightly larded with documentary and discussion, carried by most radio broadcasters.

Here's an indication of *Theatre 5*'s content.

Episode One. "Hit and Run". A cold-blooded hoodlum who scoffs at the law once too often is the key character in a dramatic story of a fast car, a nice girl and murder.

Episode Two. "A House of Cards". Time, food and oxygen begin to run out on a young couple and their two children who have spent several months in a fallout shelter. Despite a high degree of radiation and temperatures too high for humans to exist outside the shelter, the family hears a persistent scratching sound at the door.

Episode Six. "Rebellion Next Week". A junior high school English teacher discovers that one of his students is not of this earth. With the help of others like her, the student is about to begin a revolution against the earth's governments.

And here's the background to *Theatre*, as Mackenzie sees it.

The Problem of Cost

What stood in the way of earlier attempts to produce radio drama — to make a *Theatre 5*? Plain cost.

The arrival of TV hiked the price for actors up so sharply — "out of all proportion," Mackenzie claims — that the radio drama producer, who also faced increases in the costs of basic production and overhead, found himself in the position of having a huge nut to crack. (In the case of ABC's *Theatre 5*, the nut is \$260,000.)

In other words, cost virtually drove production houses out of radio's diminishing market into the arms of the TV sugar daddy.

As a result, the radio business had to fall back on out-of-country productions if it wanted drama at all. Some English and Australian radio plays were run, but accent and lack of North American themes were both big strikes against the outside product.

Not that American and Canadian radio people weren't interested in radio drama. . .

But the Mutual Broadcasting System, for instance, ran into grief when on one occasion, it tried to produce four half-hour radio plays in New York. MBS found it couldn't get over the cost hurdle for the sponsor, and had to do the shows in Australia.

Even the North American Newspaper Alliance (NANA), with

no captive network, took a stab at updating a few old serials (*Pepper Young's Family*, *Big Sister* and a couple of others). But for lack of a national sponsor to handle the basic cost, NANA had to watch the project frizzle to a bare sputter.

It took Robert Pauley, ABC president, to conclude that if anyone was going to make the effort to produce radio drama it would have to be someone with resources.

Result? *Theatre 5* — a speculative proposition, in view of the cost, but one that looks as if it should "go".

Mackenzie says, "This is the first breakthrough into modern-day radio drama. It should come as a great relief to people in radio who have been suffering through."

The New New Sound

At the moment, there are no available ratings to indicate what pull the new dramas are having in competition with TV. But Mackenzie points out that ratings seem to be a secondary consideration with U.S. stations taking

the package. Emphasis appears to be on prestige and "not sounding the same as the station across the way."

The package is designed to be aired five-a-week for 26 weeks, but can be stretched out over a full year if necessary. The episodes are set up to be spot carriers, with four or five spots available on each program. They are also open to full sponsorship, of course, especially practical for local advertisers, Mackenzie feels.

Over 100 programs of the series are in the can at present, and it's expected the balance will be completed soon.

Theatre 5, if producer Ed Byron's claims are borne out, is not an attempt to recapture an audience of old timers that might be drawn by nostalgia for the good old days of radio.

It's an attempt to present modern radio drama reflecting the world as it is today, in terms that will interest the younger set — a whole generation that, in many cases, has never had a chance to hear what radio can do with a good story.

BBM does it.....

Sample Drawn Entirely BY COMPUTER

The Bureau of Broadcast Measurement announced last year that its sample would be drawn entirely by computer. This was put into effect during the Summer Survey, results of which have just been published.

O. E. McIntyre of Canada Ltd., one of the largest direct mail specialists in Canada and the U. S., was granted the exclusive contract to carry out this mammoth task six months ago. O. E. McIntyre maintains on I B M punch cards a listing of over three and a half million Canadian families compiled from all available telephone directories in Canada, to which is added a list of rural families specially compiled for BBM. The McIntyre computer randomly selects the required number of names and addresses in each area for each survey.

For twenty years BBM has maintained that the best sample is a constantly changing sample. Every BBM survey is based on a fresh sample and the McIntyre operation now helps to speed up the process of selecting a scientific, accurate, complete and different sample.

When you itch for something — scratch for it.

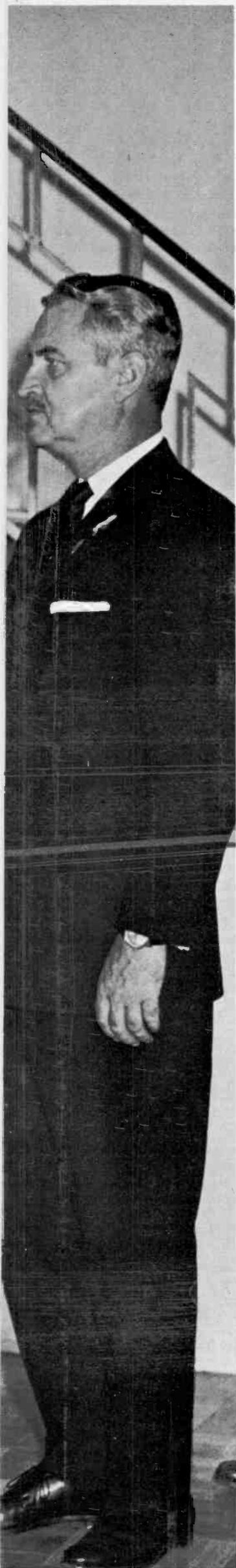
"ACTION STATIONS!" **CFCN**
RADIO-TV
CALGARY



Court Broad of RCA Victor discusses with Fred Lynds, President Moncton Broadcasting, some of the many significant operating economies of his new transmitter.

CKCW Moncton

installs a gleaming new RCA Victor BTA-10U 10 Kilowatt AM Transmitter, and after 19 years of trouble-free service regretfully retires to standby the first BTA-10F unit built in Canada after World War Two.



President Fred Lynds dramatically points out to Keith McConnell and Hubert Buttons of CKCW, and Court Broad of RCA Victor the serial #1 plaque on the old RCA Victor 10F Transmitter. Approximately forty of these units were delivered to Canadian broadcasters in the 1946—1950 period of AM expansion.



RCA VICTOR COMPANY, LTD.

Technical Products
1001 Lenoir St., Montreal 30, Canada

OVER THE DESK

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

ANNOUNCEMENT

CKPG APPOINTMENT



A.D. (Ab) WIEBE

R. T. Harkins, President of CKPG Radio and CKPG Television is pleased to announce the appointment of A.D. (Ab) Wiebe as Film Production Manager. Television filming and its related fields will be under his direct supervision. Mr. Wiebe studied Television at Syracuse and Columbia Universities, New York, and University of British Columbia. He just recently returned from Hollywood, California where he studied production methods. He has been with CKPG-TV since 1960. He also will continue in his capacity as radio-television copy chief.



WHEN FRED LYNDS — CKCW-AM-TV, Moncton and "Lionel" of the Lionel Network told me he wanted to find "an accountant everyone will learn to hate," he completely missed the boat. Instead he engaged Marjorie Laws who now, ten years later, has completely organized the confusion, and at the same time endeared herself to the whole CKCW crew.

Born in London, England, Marjorie came to Canada in 1941. She joined Moncton Broadcasting Ltd. as accountant October 24, 1954.

On her tenth anniversary, staff members gathered in Fred Lynd's

office to present her with a gift, not so much in recognition of her ten years with the company as for the honors she gained in taking her examination in Accounting Three.

She led all of Canada with a mark of 99 in the third year accounting exams of RIA (Registered Industrial and Cost Accountants).

Not only did she head the list in the exams, but she was also the first woman in Canada to become chairman of a local RIA chapter. She is also vice-president of the Atlantic region of the Business and Professional Women's Club.

Long before she joined CKCW, Marjorie Laws was making her name as an intrepid female pilot.

After coming to Canada, she enrolled in the Moncton Flying Club and in 1948 was runner up in the cross-Canada competitions for the Webster Trophy, awarded annually to the pilot judged to be the most outstanding in navigation tests by the Flying Clubs of Canada.

THE ELLIOTT-HAYNES OCTOBER newsletter reports on a survey the firm conducted among the private television stations in Canada, asking about their use of free films supplied by government or commercial organizations.

Modern Talking Picture Services in Toronto sponsored the survey, which indicated that 95 per cent of all the TV stations used free films once a month or oftener, and 80 per cent used them at least once a week.

At the same time *Television Age* (October 12) said, "there is still room for the old-fashioned 'free' film." Association Films, a distributor of sponsored films made by industry, found that 99 per cent of U.S. stations used approximately five free films a week.

The majority of stations preferred half-hour films, with quarter-

hours running second in choice.

This adds interest to Crawley Films Limited's announced release of its new Directory of Sources of Free 16MM Sponsored Films in Canada.

The Directory lists 426 sources, giving access to over 15,000 free films.

Crawley notes that since first publishing the booklet in 1952, it has filled requests for well over 100,000 copies.

CJOB RADIO WINNIPEG has a top morning show featuring host Red Alix, who also runs three city hardware stores.

Recently Red got off his morning show and walked in to jaw with CJOB Retail Sales Manager Steve French, with the idea of buying a sale-promotion campaign for his stores.

He couldn't. French could only put Red on the waiting list for time on his own show.

"THIS IS AUDIENCE BIGGER than television," says Radio CKVL Verdun-Montreal. "And less costly."

CKVL has just announced a new package sponsorship deal for eleven radio dramatic serials (soap operas) it produces. The latest production is one "that no English language station would dare to touch," according to the publicity. It's an adaptation of a "sexy, punchy Carter Brown series of pocket books."

\$7,500.00 buys a full four weeks of any one program, with opening and closing announcements, spots, and extra promos.

CKY RADIO WINNIPEG endeared itself to local Beatle fans by making arrangements to sponsor chartered flights from Winnipeg to see the long-hair group when it appeared in Vancouver.

CKY listeners got round trip air fare, bus transportation to and from the Legion Stadium, and a choice seat to see the Beatles for \$99.00 — \$27.00 less than "the normal round trip air fare alone," to quote the CAB publicity release.

It's not stated what the air fare might be with others on the plane.

T. T. F. N.

This brings me to the end of the column, as any damn fool can see, so chin, chin and buzz me if you hear anything won't you?

Dick Lewis

Want a Man?
Want a Job?

TRY A SMALL AD
in

Canadian Broadcaster

ANNOUNCEMENT

MacLAREN APPOINTMENTS



F. H. Horler



W. H. Graham

G. G. Sinclair, President, MacLaren Advertising Co. Limited, announces the appointment of F. H. Horler as General Manager, and W. H. Graham as Executive Vice-President of the company. Mr. Horler was formerly Assistant General Manager. He joined MacLaren 24 years ago as a radio director in the company's Winnipeg office. Mr. Graham joined MacLaren 26 years ago as a copywriter.

Makes full scale one hour documentary without big budget

ONE OF TORONTO's big private stations recently set out to grab a programming bear by the tail and swing it into the realm of practical commercial production.

CFTO-TV, prompted by President John Bassett, decided this summer to go it alone and make a big-budget, full scale, one-hour documentary — only without the big budget.

CFTO producer-director David Cook, who had assisted in production of *Explorations* and *Background* for the CBC from 1956 to 1960 before joining CFTO, said he wanted to show "private stations could do this kind of program at a cost that would let you go to a sponsor and ask him to buy."

So CFTO rallied a crew of three (writer-director Cook, camera-sound man and editor Jack Vandermeij, and unit manager Wilf Copeland), and sent them off to explore the Canadian army battle areas of France and Holland with instructions to bring back a documentary alive.

Normandy to Nijmegen, the dream child of Cook and parliamentarian Douglas Fisher, was the goal. It was to be developed as a portrayal of attitudes toward the Canadian army's post D-Day role in World War II.

For eight days the crew filmed Canada's First Army's battlefields and interviewed former Canadian servicemen and local witnesses.

Much of the documentary was aimed as a study of the bitter 1944-45 struggle for Dutch territory. "Many Canadians don't realize that one main thing the Canadian army did during the war was to liberate Holland," Cook points out.

In fact the crew was grateful when it reached Holland. It was their first chance to get a decent drink of water in Europe. "In all our travel through France we hadn't seen a clear glass of water," Cook said. "Of course, we were nowhere civilized in France," he continued. Canadian battle grounds in France were, for the most part, rural.

Needless to say, CFTO's decision to take a budget plunge on *Normandy to Nijmegen* without a committed sponsor, wasn't reached without a few divots of hair being torn from worried business scalps.

As Cook points out, "We were thinking originally of a series of half-hours, until the business of war film footage came up. Then we found out the People's Democratic Film Unit (Cookese for the National Film Board) charges outrageous prices for the material — something like \$2.50 a foot, and ten cents a foot for dupes."

This might be all right for a network, Cook implied, but not for a lone private station trying to produce a documentary at a cost that could be swallowed whole by a sponsor.

Low Cost Production

The CFTO crew shot 5,500 feet of film in order to net 2,400 (the ratio was a trifle low and risky, Cook admits). But Cook is sure (if "reliable sources" can be trusted) that the CBC, for a documentary that was similar in purpose though scaled up to network proportions (*D-Day: The Canadians*), shot 70,000 feet, "which is just ridiculous". (At that, the CBC used reams of existing war footage, as well as gleanings from German archives.)

"I don't think you'd be far wrong in saying *Normandy to Nijmegen* cost ten per cent or less of a comparable CBC production," Cook claimed.

CFTO feels *Normandy to Nijmegen* has partly exploded the myth that documentaries have to be overdone to be done well.

If CFTO's effort can bring the documentary back down to the commercial earth, it might crack open many horizons for enterprising private stations and free-lancers, Cook believes.

"Canadians have the opportunity to go into places where the British and Americans can't go," says Cook. "Cuba, China, the Middle East."

"And other nations will accept Canadian work," Cook goes on, noting that documentaries often have good chances for foreign sale.

Small Outfit Is Good

The CFTO crew discovered that there are advantages to working as a small outfit.

"It's a lot easier to talk to people with a small crew," Cook said. "You can get closer to them than with an imposing 25 man crew. If you come with a



DIRECTOR DAVID COOK watches over cameraman Jack Vandermeij's shoulder, as Wilf Copeland, unit manager, keeps track of the action for a short scene shot in a Dutch town liberated by the Canadians during World War II. The trio spent eight days in Europe putting together a one-hour documentary *Normandy to Nijmegen*, for CFTO-TV Toronto.

small, informal group, you're taken into the local pub and feted."

Cook likes to compare the convivial welcome and co-operation he got, with the fate of a huge CBS documentary crew. "They completely overwhelmed the people, allowing them to feel pretty inadequate."

Normandy to Nijmegen didn't get a sponsor for its November 5 showing over CFTO-TV (the

program was tied in with Remembrance Day). And CFTO management refused to let it go as a spot carrier, preferring to run the documentary as a public service presentation.

But Cook isn't downhearted about *Normandy to Nijmegen* or the prospects for more documentaries.

"It's not that the sponsors didn't like the show," he says. "None of them took the trouble to see it."

TALENT FOR CYPRUS

THE DEPARTMENT OF National Defence and the U.N. have asked the CBC to send top Canadian entertainers to perform for the Canadian armed forces serving in Cyprus.

A CBC-originated troupe will therefore leave Canada December 3 for the beleaguered island, and be back December 12.

The group, calling itself *Cyprus Showcase*, will consist of Gordie Tapp as M.C., the Rhythm Pals, singer Janet Stewart, Vancouver dancer-singer Rosanne Hopkins, the dancing Lounsbury Sisters and a musical group under direction of Bert Niosi.

In Cyprus they will record the annual CBC radio armed forces variety Christmas Show for broadcast in Canada and abroad.

IDEAS THAT SELL

THREE YOUNG STAFF MEMBERS of CJGX Radio Yorkton believe they can make a name for themselves and their Ideas That Sell company. They have 17 years of combined broadcast experience packed into the 68 years total they can muster as a group.

Western Canadian commercial copy hasn't impressed them one whit, so they've decided to do it better, and they're offering customized commercials from ITS.

P.O. Box 96 Yorkton, reaches Peter Notenboom, 'GX continuity editor, Ron Thompson, assistant program director and early afternoon board man, and Del Archer, 'GX newsman and production voice.

RADIO NEWFOUNDLAND

VOCM **CKCM** **CHCM**
59 62 56
10,000 watts 10,000 watts 1,000 watts

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

People prefer pictures to words

WHAT DO THEY HAVE IN COMMON, the first grunt of primeval man, and the floating chiffon gown on a gorgeous creature in a television commercial? Both are examples of non-verbal communication, says Bob McAlear, vice-president and manager of the creative department at MacLaren Advertising Co. Ltd.

Enthusiastic about non-verbal communication, McAlear stresses that, though he talks it up, he hasn't got it patented. Aristotle articulated non-verbal communication in "The Rhetoric" (which McAlear considers the best text on advertising yet written) when he said that the art of persuasion rests on making an impression on your subject that will dispose him well toward you and, therefore, toward whatever is the goal of your persuasion.

"Every creative advertising man unconsciously practices non-verbal communication," says McAlear. "It's part of our art." But at MacLaren's, they try to practice it consciously as well as unconsciously.

The words, "non-verbal communication", especially when used in relation to television commercials, at first consideration might be taken to apply only to the visual. But the verbal can communicate non-verbally as well, in that all words have two

meanings, their rational meaning and their evocative meanings.

The rational meaning of the word "pipe", for example, is just the smoker's friend, into which tobacco is tamped down, lit, and puffed upon. But the evocative meanings of the word may conjure up the picture of a quiet, intellectual, tweedy man, because the pipe has become a symbol which communicates non-verbally far more than the word's simple rational meaning. To others, the pipe might be a stern symbol of a disciplinarian father. "Redhead" evokes more than just the mental image of a head of auburn hair, it symbolizes temperament, passion, and, to a man, goodness knows what else.

So words can communicate non-verbally as well as verbally.

Still, the main tool of non-verbal communication is pictures.

Security of Words

"The main problem with communicating non-verbally with pictures is that advertisers and agency people don't have confidence in pictures' power to persuade," says McAlear. "They

feel that their main tool is verbal concepts, and the rational meaning of these verbal concepts, because they feel secure with words.

"But the people prefer pictures to words. They can react subjectively to pictures, and they are freer in their reactions to pictures than to words. Consumers are suspicious of words, that words might put something over on them. They will look at them, but other things communicate faster than words."

Some of the things that communicate faster than words are:

Arbitrary symbols - e.g. the swastika, which in 1914 didn't have any meaning beyond design, but, through experience and usage, it is now an arbitrary symbol that is charged with emotion.

Conventional symbols - e.g. the pipe which is an object in its own right, but because of identification with other things, has taken on meaning beyond that of it as an object. Conventional symbols can also hold different meanings as related to sex - for instance, silk communicates entirely different non-verbal meanings when related to a man rather than a woman.

Animated characters - e.g. Aunt Jemima, whose smiling face, or just her name, non-verbally communicate "pancakes". Elsie the Cow, the Philip Morris pageboy, the Campbell Soup Twins, all communicate without a word.

People, of course, are vehicles of non-verbal communication. "Advertisers want women to be beautiful, untouched, and celluloid," says McAlear. "Non-verbally, these women tend to be neuter in their communication, but that is the safe approach.

The problem is to break through this celluloid barrier and speak, non-verbally, with conviction. We must say, non-verbally, what we mean.

"I think the word 'identification' is one of the greatest time-frayed clichés of our business. If that were the criterion, all the people shown in advertising would have to be non-exciting. I prefer the word 'involvement' - involvement with people as people, and with people in situations. Even fantasy will create involvement."

Backgrounds, props, and costumes - all communicate non-verbally, and their non-verbal message changes with the times. A few years ago, high fashion clothing and Gone with The Wind homes were used to communicate wealth and social status. Now, because of the egalitarian movement toward a classless society, casual clothing and settings can non-verbally communicate the same message in a contemporary way.

Shape, configuration - ovals and curves are feminine, squares and phallic shapes are masculine. While these are of more concern in packaging, they apply to graphics in television. The direction of movement, in the case of TV commercials, also communicates non-verbally. As the eye normally moves from left to right, an object or person entering the TV screen from the right and exiting left is contrary to the norm and may alter, non-verbally, the impression the commercial is intended to give.

Type faces - e.g. old English type and sans serif type communicate opposite things non-verbally. A type face may contradict the word it spells out, which is of concern in television commercials in the area of graphics and supers.

Music - one melody, through different arrangements, can communicate non-verbally all the moods and emotions in the human spectrum. "We have not used music to its full motivational

ANNOUNCEMENT
CFQC-TV APPOINTMENT



KEN HUTSON

Mr. G. Blair Nelson, General Manager of CFQC-TV, recently announced the appointment of Ken G. Hutson as Sales Manager of CFQC Television. Mr. Hutson will handle all national sales, as well as directing the local sales operation. He assumes his position after nine years as a sales representative with CFQC. A dedicated community man, Mr. Hutson is presently serving as President of the Kinsmen Club of Saskatoon.

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

CJMS

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL*

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

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

GERALD W. LEE and Associates
Consulting Radio Engineers,
1262 Don Mills Road,
Don Mills, Ontario.
Phone: 444-5991 or BA:5-2497

power because we still consider it as a background to words," McAlear says. "We are reluctant to use music as foreground, with the confidence that can motivate and sell, in many cases, as strongly as words."

Color — while color communicates non-verbally, its non-verbal message changes with the product involved. It is impossible to generalize on just what a color communicates, without specific research into that color when related to the particular product. "When color TV comes, we will have to go back to the fundamentals in color and learn to use it non-verbally," McAlear says.

Communicating the Image

Non-verbal communication is the tool with which to build a brand image. Words, with their rational meanings, convey the facts about a product, though because of the evocative meanings of words they also communicate an image non-verbally. But more and more, McAlear feels, non-verbal communication is becoming more important than verbal communication, because more and more consumers are making brand decisions based on their *attitude* toward the brand rather than on information they've been given about the product. They are buying emotionally, and the non-verbal methods of communication sell emotionally.

In most copy strategies, agencies deal with only the rational claims to be dealt with. McAlear thinks the desired image of the brand and the emotional objectives ought to be set out as well, and dealt with by non-verbal communication.

"We should take another look at the advertising of the thirties," he suggests. "They understood emotions and used them to persuade. Perhaps in this post World War II period, with all our 'science-isms' we

have gone to the other extreme and become too rational in our advertising. We shouldn't drop the rational approach, but we should give the non-verbal its due as a powerful partner in the business of selling.

"The biggest problem with non-verbal communication is that to explain it to others, you have to verbalize it, and the verbal explanation falls short of the complete story," says McAlear.

To combat this, he created an illustration of how attitudes can be re-directed non-verbally by adding elements to a photograph. Taking a picture of a beautiful girl, clad only in tiorador pants, lying on a beach, McAlear asked for reactions and found that on the rational plane, men said "so what", but on the id plane their reaction was "wow".

By adding a bottle of suntan lotion, he re-directed attitudes and women's rational acceptance went up, men's interest on the id plane dropped.

Remove the suntan oil and add a baby, and women's attitudes soften while men lose interest.

When the bars of a cage are superimposed, the female reaction is "hussy, she belongs behind bars", while to men the picture non-verbally communicates caged passion, or having the luscious creature his prisoner.

"This could be a do-it-yourself experiment in non-verbal communication," says McAlear. "Take a picture of anything, but preferably a beautiful woman. Add a product, or a baby, or a man, superimpose the bars, gather reactions as you go, and see how the various additions re-direct attitudes. You'll see your own reactions change, proof of the power of non-verbal communication."

Production

Canadian commercials for U.S.

CFTO PRODUCTION SERVICES Toronto, just finished taping their first major pool of Canadian-made television commercials for an American buyer.

The Manufacturers Bank of Detroit bought the deal for four 60's, four 20's, and four ten-minute spots through the Wm. B. Doner Agency.

Models and technical people used, and director Ron Zacharuk, were all Canadians. Peter Thompson, formerly of Toronto, came up from Detroit to supervise production.

Thompson holds out hope for a lot more Canadian export commercial production. He believes no other production centre in North America can provide so much at such reason-

able cost — a distinct advantage for American advertisers unable to get on TV at present U.S. production prices.

The Manufacturers Bank package was worth \$20,000.00 and took only a week to tape. Shooting the same material on film would have cost \$8,000.00 more and needed five weeks, Thompson said.

He also points out that videotape shooting techniques are coming closer to film methods. Scenes are done in several takes, the best being selected for presentation.

Sound tracks for the commercials were pre-recorded in New York. But Thompson explained that if any changes were required, he would gladly revamp the audio in Toronto.

Bankers should listen to Cash

CANADIAN BANKERS SHOULD give a listen to Norman E. Cash, President of the American Television Bureau of Advertising, Inc. Cash claims U.S. banks are now the third largest users of local television.

An unwritten and unadmitted compact seems to exist between the chartered banks precluding the use of radio-TV advertising except for new branch openings and then only for two weeks.

"Yesterday's bankers," Cash

says, "let a gap exist between them and the public. . . think their advertising messages should be directed only at the few who know them best."

"If you want to know why television is the way to (the public)," he goes on, "ask your banker." But not if you live in Canada.

**Say you saw it
in
The Broadcaster**

ANNOUNCEMENT

New Vice-Presidents



L. M. Nichols, left, has been appointed vice-president, finance, and E. J. Delaney has been appointed vice-president, sales, of Baton Broadcasting Ltd., it was announced recently. Mr. Nichols, formerly with Clarkson Gordon & Co., chartered accountants, joined the company in 1961, and Mr. Delaney joined the company as regional sales manager in 1960. Baton Broadcasting Limited is the owner of CFTO-TV in Toronto.

C KEY
TO
BUSINESS

IN THE

WHOLE NIAGARA PENINSULA

Reps.

PAUL MULVIHILL & CO. LTD.

Toronto

Montreal

DIAL **610**
CKTB
ST. CATHARINES

STATION CALLS

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

CKEY TORONTO

A RINGER HAS APPEARED in CKEY radio Toronto's *Metro Hot Seat* program, stealing some of the limelight from the civic election hopefuls hosted by the discussion-type forum.

CKEY introduced an open line telephone format for the first *Metro Hot Seat* broadcast October 25 and, says Advertising and Promotion Manager Harvey Clarke, "Public

reaction has been good, if somewhat violent."

"People representing interested groups have prepared questionnaires and seem to be just waiting by the phone," says Clarke, "hoping to pin a can on the politicians."

He feels that, as a result, questions have been fairly intelligent.

Clarke believes the dial-in format was made possible by the relationship built up between CKEY's public affairs specialists and the politicians in the past few years. (Forum moderator Ray Erikson, for instance, has been CKEY's municipal specialist for three years.)

During the election campaign, all candidates seeking major positions in Toronto and the twelve suburban municipalities will be given the opportunity to appear on *Metro Hot Seat*.

Dial a Prayer is produced with suitable background music and ends with the closing credit, "This has been a public service feature of CFAC."

Originally, *Dial a Prayer* was available to listeners on a single line, but the response has been overwhelming, in CFAC's words, and additional lines have had to be installed.



CBFCT-TV CHETICAMP

THE FRENCH LANGUAGE television network went a step further toward becoming a complete cross-Canada broadcasting service with the addition of CBFCT Cheticamp, Nova Scotia, to its roster of stations November 2.

The station will serve about five thousand French speaking persons in Northwestern Cape Breton, including Grand and Petit Etang.

Programming will be carried from Moncton's CBAFT-TV by the microwave network of the Maritime Telegraph and Telephone Company Limited. The CBC French television network previously terminated at Moncton.



CFUN VANCOUVER

VANCOUVER'S RADIO CFUN has a personnel exchange going with the TV networks that suggests out West they sometimes forget the broadcast

media are supposed to be feudin' cousins.

To date CFUN regulars Red Robinson, Fred Latrimo and Tom Peacock have fraternized with video, without espousing it, on CBC-TV's *Let's Go* show for local young talent, and now on Peacock's CTV-TV *Dance Party*.

The *Dance Party* opus, started October 23, is an hour-long teen program, sponsored by Seven Up through James Lovick Limited, over CHAN-TV in Vancouver.

Let's Go gets CBC-TV network airing on the *Music Hop* series seen in Toronto on Mondays.



CKPT PETERBOROUGH

RADIO CKPT PETERBOROUGH lays claim to having promoted the *World's Biggest Wiener Roast*, a 15,000 hot dog and Coke hand-out sausageed into four days.

The promo was staged at a Simpsons-Sears store about a mile from the site of a local plowing match October 7-10, and was planned as an adjunct to the contest. The plow jockeys drew 50,000 spectators in spite of bad weather.

Don Rothwell, assistant manager of Simpsons-Sears, said the wiener roast brought about a 36 per cent increase in sales during its four days, and brought new customers into the store.

The CKPT on-air build up was a multi-sponsor affair, shared by Shopsy's Foods Ltd., French's Prepared Mustard, Rose Brand Relish, Christies Limited, White Swan Cigarettes, Mark Ten cigarettes and, of course, Simpsons-Sears Ltd.

ANNOUNCEMENT BCP ADVERTISING APPOINTMENT



MICHAEL WOOD

The appointment of Michael Wood to the position of Supervisor, Broadcast Operations, is announced by Bouchard, Champagne, Pelletier, Limited. Mr. Wood's background in the broadcast and advertising industries, as well as in sports, suits him very well to his new functions in which he will be mostly concerned with the administration of BCP ADVERTISING's newly acquired Canadian television football rights.

CFAC CALGARY

THE TELEPHONE FOUND a less controversial use with CFAC Calgary's institution of a *Dial a Prayer* service.

CFAC set up facilities so that anyone desiring spiritual assistance and inspiration, at any hour of the day or night, could phone in and hear a recorded prayer.

Clergy of all denominations are happy about the service, and have, in turn, recorded their individual prayers for presentation.

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS THE SHOWS
 MONTREAL 1434 St. Catherine St. W. TORONTO 433 Jarvis St. WINNIPEG 171 McDermott

BURNS BACKS A WINNER CKBI CASINO

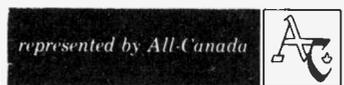
Eleven successful years and over 20 tons of mail have sold Burns and Company on CASINO . . . the sure approach to market dominance in Prince Albert. CKBI's ever-popular contest has brought in more than 8 million "proof-of-purchase" responses, providing impact and valuable market support for scores of regional and national advertisers in Central and Northern Saskatchewan.

Back the winner in Saskatchewan's big 3rd Market—CASINO.



RADIO
PRINCE ALBERT
SASKATCHEWAN

YOUR ALL-CANADA MAN WILL GIVE YOU THE DETAILS AND SUCCESS STORIES. IN CANADA AND UNITED STATES



Casino-host, Tony Klein, stands by as Frank Cowburn, Saskatchewan Sales Manager for Burns and Co., presents a cheque to lucky Casino winner, Mrs. Rose Deedman of Melfort, Sask.



The people speak out

(A Broadcaster opinion poll)

POINTED QUESTION

Would old-style radio programs have gone out the window if spots didn't pay better?

AUDREY STUFF

Then there's the gal who was so dumb, she bought herself a Living Bra and then wondered how to feed it.

PICK-ME-UP

Does a double Scotch make you feel like a new man or the old one you used to be?

NOTES TO YOU

The program director wept and with the coloratura gave with *My Old Kentucky Home* — not because he was a Kentuckian but because he was a musician.

TRUISM

One thing that's worse than finding a worm in an apple is finding only half a worm.

UNIDENTIFIED

Then there's the dangerous driver who, on being asked by the magistrate if it was a Jersey cow he hit, said he didn't know because he hadn't looked at her licence.

LOGICAL CHOICE

The reason they built the Malton Airport so far out of Toronto was that they wanted it to be near the runways.

SUBWAY EAVESDROP

Pardon me, but is my rib crushing your elbow?

TO HAVE AND TO HOLD

The best way for a girl to keep her youth is not to introduce him around to other girls.

ON THE THEORY THAT every man and his dog has wandered into the polling business in one way or another, particularly throughout the broadcast industry, *Canadian Broadcaster* has decided to initiate a new survey with this issue, calling it the *Above and Below Poll*.

We went upstairs and down through the *Broadcaster* office building at 217 Bay Street, and here is what happened.

Our aim is to query the public on subjects puzzling to broadcasters and advertising men, and we hope to find enough areas of uncertainty to continue the survey indefinitely, if sporadically.

Above and Below makes its debut of tackling a wide-open area of doubt in television programming. Launching the annual fall spate of new TV programs has always been hinged with slight misgivings for broadcasters. The big national surveys eventually indicate which shows grab the viewers. But none of them, to our knowledge, clearly say whether the public prefers the new programs to the old.

Short of seeing evidence of a mass withdrawal from the TV set, producers may have a hard time guessing if the latest program trend is in the right direction.

So *Above and Below* put this question to its sample:

"Have you found the new television programs introduced this fall, on the whole:

better than last year's _____
worse than last year's _____
the same as last year's _____

On the basis of the poll results, it looks as if television, as usual, has hit straight down the centre line of public opinion.

Six of our poll sample found the new fall offerings better than last year's, six found them worse, and nine rated them blah.

As might be expected, those that approved TV's new programs preferred them because they happen to be comedy fans, though one enterprising student of TV's swingin' tube thought new shows used "far more imagination and technique".

One of the "worse than last year" voters thought TV humor had dropped a notch, to the "less suitable" level. Another opposed "too many very corny comedy shows about witches and monsters, catering to people of very low mentality." Her vote was seconded by another female respondent deploring "offbeat and monster programs".

With the intention of side-lighting responses to Question One, *Above and Below* also asked:

"Were the kinds of programs introduced this fall, generally:

about what you expected _____
a surprise _____
not what you'd hoped _____

Those who indicated indifference to the fall program schedule in Question One, apparently based their reaction on TV's predictability.

Only two people that believed the new programs were "about the same as last year's", were at the same time surprised (unexplainably) by the new shows. The rest felt they were "about as expected".

TV knockers expressed universal disappointment in the fact that the shows were "not what they'd hoped". Their hopes ranged the gamut from "more cultural programs" to "more up-to-date movies".

In fact the poll results were reminiscent of the American election. Respondents that liked today's TV agreed on many points. Those that didn't were split over a battlefield of conflicting opinion.

It's worthy of note that nine *Above and Below* respondents indicated dissatisfaction with commercials, both in terms of excessive numbers and recessive quality.

Here are some of the poll's gleanings in the way of comment on commercials:

"They bring the product to us in a silly way."

"Not as many but longer please."

"Six one-minute commercials in a half-hour is ridiculous."

"I prefer one long commercial at beginning and end."

Viewers seem to be noticing too many spots in front of their eyes.

In summary, no positive reaction for or against the new TV shows was evident. As one respondent put it, "I really don't care, as long as it's worth looking at."

Some politicians shake your hand before election — and your confidence after.

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

Memo

from Radio-Television Reps. Ltd.

to All stations - radio

Congratulations to all award winners in second annual Radio Commercials Festival. A special thanks to all who entered, contributing their share to better creativity in radio.

Gordon Ferris
Radio-Television Reps. Ltd.

WANTED

General announcer for Middle of Road programming. Starting salary \$600 per month for right man. Apply:

Box A-771,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ont.

AVAILABLE

Experienced NEWS WORK-HORSE

No medals or diplomas. Just 13 years news digging, writing and airing. Age 38.

Looking for a permanent berth anywhere in Canada to make his home and bring up his kids.

Starting price: \$125.00 - a week that is.

References exchanged

Write, wire or phone.
(prepaid)

KEVIN FRILLMAN,
193 Mutual St.,
Toronto 2.

Phone UN 1-1493
(Area Code 416)

TRY A JOB AD IN THE BROADCASTER

Ryerson
Polytechnical Institute's

CJRT-FM

Toronto

requires immediately

2 ANNOUNCERS
- Ryerson Graduates -

Duties include:

PRODUCTION
and
OPERATION

For details write to:

A. SAURO
Registrar
Ryerson Polytechnical
Institute
50 Gould Street
Toronto 2.

BROADCASTER REQUIRED

University degree preferred plus considerable Broadcast-TV background. We require a man who can develop into the position of Chairman of the Department of Radio & Television Science at the university level.

Mount Royal College Calgary offers a two year Radio and Television program leading to a Diploma and possible transfer to senior institutions. Salary is open and the contract runs for 8 months of the year. Salary is paid on a 12-month basis although your services are required for the academic year only. Please send career summary to C. H. Cook, Mount Royal College, Calgary, Alberta.

TOP NEWSMAN WANTED

One of Southern Ontario's most aggressive radio teams needs a top news man to complete our power-play.

The man we seek must be reliable, resourceful, able to plan, prepare and present news becoming a major market. A working knowledge of sports is essential. Please send tape and resume to:

Box A-770,
Canadian Broadcaster,
217 Bay Street,
Toronto 1.

Our staff is aware of this advertisement.

TIME SALESMEN

If 20% commission for all new local accounts sold each year and 10% on all house accounts serviced appeals to you - add on 25% for ALL district accounts and include full commissions on all sales sent or brought in off your territory.

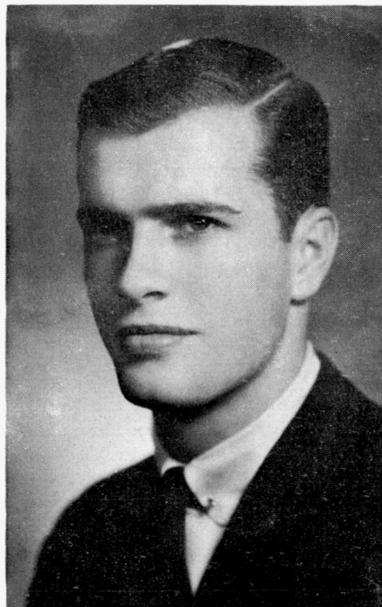
Further, consider a monthly draw (raised on performance) and a good - really good - potential, and perhaps this is your opportunity to join a station doing a six-figure business in Central Ontario. Sales managership in one year for top performer. Two salesmen currently on staff. Married preferred; singles all considered.

Write, giving full resumé plus volume for past two years to:

J.A. McNABB
President
Station CKLY,
Lindsay, Ont.

ANNOUNCEMENT

STOVIN-BYLES APPOINTMENT



JOHN ROURKE

Well-known Montreal Radio salesman joins Stovin-Byles. President W.D. Byles announces the appointment of John Rourke to the Radio Division of Stovin-Byles Limited, in Montreal.

Mr. Rourke's background in the broadcast sales field includes five and a half years in sales with CKGM, Montreal and with CKPM in Ottawa.

WANTED

Experienced AM Station Manager Wanted for large Canadian market. Should be a strong administrator with a good knowledge of programming. Salary requirements can be met for the successful applicant. Reply to:

Box A-769,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ontario.

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.

CITED FOR SERVICES

Toronto television station CFTO-TV received an award for reporting community affairs. The plaque, presented by Broadcast News manager Charlie Edwards, was accepted by CFTO's general manager, W. O. Crampton.

The winning documentary, entitled *Tender Loving Care*, is based on the work of the Sick Children's Hospital in Toronto.

The film was made available to 17 other Ontario television stations free of charge.

The news director at CFTO is Doug Johnson.

Judging for the award was conducted by the Radio and Television News Directors Association. The judges were Bill Hutton, CFRB Toronto, president of RTNDA; Bill Hogg, CBC Toronto, and Phil Carscallen, Toronto public relations man (Imperial Oil).

News Uses Third of Personnel

A STUDY CONDUCTED BY THE research committee of the American Radio Television News Directors Association, on radio-TV news operations, showed that:

The total of all American radio-TV station employees with responsibilities in news was 26,242, by estimate. This is slightly less than one-third of the 80,000 persons calculated by the U.S. labor department to be employed in all radio and television stations.

U.S. STATIONS BLANK PERTH

IF THE GOVERNMENT wants to send a message over the emergency radio warning system to Perth, Ontario, it better do it before night-fall.

The BBG was told that station CJET in Smiths Falls, a link in the emergency warning net, cannot reach Perth after dark. Perth is about ten miles away.

Interference from American stations at night is too strong, CJET Assistant Manager Hal Botham told the BBG. He applied for a power boost from 1000 to 10,000 watts.

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Opportunity knocks for teeners to tour and tape

A GROUND-BREAKING EXPERIMENT in the use of youthful Canadian talent still gets fatherly smiles, sighs and the odd groan at CKEY Radio Toronto — a month after final production and airing of "Conflict In Black and White", a 55-minute documentary on the American race question.

Two eager young men were financed to the tune of over \$700.00 for a fact-finding trip through Georgia, Louisiana and Mississippi this past summer, jointly by CKEY and All-Canada Radio and Television Ltd.

James White, 18, and David Goldsmith, 20, were amateurs as far as radio techniques was concerned (though Goldsmith was on short-term loan to the Metropolitan Education Television Association from the BBC). But this didn't stop the pair from buttonholing CKEY Vice-President and General Manager Douglas C. Trowell and hitting him with an idea for using their expedition to tape the deep-South situation as it affects teenagers.

"We thought we'd give these fellows a chance to do something they had strong convictions about," Trowell said later. "We were so impressed with their integrity, intensity and enthusiasm that we decided to underwrite their efforts."

It turned out, in Trowell's words, to be terribly expensive to let the pair handle the assignment, setting aside the fact that a \$700.00 cash outlay for one hour of material is heavy sugar from any single station's point of view.

But CKEY's derring-do points straight to an area of local talent development that might catch on with other broadcasters.

Every station owns its share of people setting off for interesting or controversial spots — either holiday-bound staff, friends of staff, or friends of friends.

There seems to be a wide-open chance to exploit the potential of trustworthy amateur interviewers and documentarists, pleasing the BBG at the same time, by letting willing amateurs lug along a bit of portable recording equipment on their jaunts.

The only pitfall appears to be cost. Since a fair percentage amateur tape is inevitably bound to be tossed in a handy reject

file, projects of this nature would have to be cheap to be practical.

Here's what happened at CKEY, and suggestions on how to beat the cost bug-a-boo in future.



DAVID GOLDSMITH conducts a rare interview in plain sight somewhere in Georgia as he talks to a teenaged negro girl while a local CORE worker looks on.

White and Goldsmith were given a plug-in portable tape recorder, a battery portable, batteries, professional mikes and a dozen half-hour reels. This tied up an unnecessary amount of equipment for seven weeks — much too long. One battery portable would probably have done the job.

CKEY staff spent a week coaching the pair in recording technique. With less equipment, less instruction would be required. Preferably, the amateur interviewer should have some advance familiarity with the tape recording process.

CKEY and All-Canada chipped in the full cost of the trip. Amateurs eager to try their hand would likely be delighted to do the job for nothing, perhaps a small payment if the tape was used.

CKEY let White and Goldsmith script, edit and generally prepare their own documentary after their return. They were aided by staff. CKEY

hoped the documentary would thereby hang onto its spontaneity. But a production studio worth \$20.00 an hour was tied up for 85-100 hours.

As General Manager Trowell pointed out, "With amateurs, factor all times up by five if you want to get an idea how long they'll take."

CKEY is now convinced that raw amateur tapes should be turned over to staff for quick professional treatment.

Stations should take their own standards and their audience's into account. In Toronto listeners are conditioned to slick, expert programming, are unlikely to accept an amateur production. Smaller centers offer "better opportunities for this sort of thing," Trowell believes.

E For Effort

In the end, CKEY got a documentary that certainly isn't above criticism, but does credit to the willing young men who put it together.

White and Goldsmith worked under soul-shattering conditions

of secrecy and actual physical fear — conditions that to some extent accounted for their inability to interview enough people to get the usual variety required for a full hour tape. They also had pick-up problems (air-conditioner hum is a constant background in the South).

The documentary has factual punch, right from the opening gun:

"Do you make certain that there is no one behind you when you eat in a restaurant?

Have you made sure that the interior light in your car does not go on?

How much would say on the telephone if you knew you were being overheard?

Do you drop your speed to ten miles an hour lower than the limit when you see a policeman?

Do you memorize your friends' telephone numbers rather than write them down?"

The answers are worth hearing.

They'll be offered to broadcasters by All-Canada as soon as tapes are released by CKEY.

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Don't just sell Canadian goods --- sell Canada

Digest of an address to the Board of Trade Club, Toronto

by Robert Freeman

Freeman, Mathes & Milne Ltd., London, England

THERE ARE MANY CHANNELS through which closer relationships and understanding can be established, between England and Canada but none is more effective than trading. Interchange of goods and services brings to one country the symbols and benefits of the other, providing the sources of supply are clearly identifiable. Therefore, it is the supporting promotion, propaganda and public relations which play such a vital part in image-building and understanding.

I believe that our manufacturers and advertisers and propagandists and our government are failing in the job of presenting the right image of Britain in Canada.

Exploitation Needs Promotion

You have been told, I know, so many times, that things like penicillin, radar and jet-propulsion and television originated in Britain. My point is that Britain has failed lamentably in following up and establishing herself as a natural source for these and many other things.

Since the conception of radar, for instance, Britain has continued to invent and develop under this heading so that today British ideas for aircraft navigation are used throughout the world and are, indeed, made under licence in the United States. But there is a possibility that people think that these are American ideas.

Britain can hold up her head with any of the world's producers of machine tools but it would be ridiculous to say that our image in this respect is what it should be. We have been leaders in medical research and development but this is not our image in

Canada . . . again, this is our fault.

Because of this failure to follow through with exploitation and promotion, Britain has failed to take the position of the natural source of supply for so many things which Canada could look towards Britain for.

It is not good enough for Britain to be looked upon as only a source of supply for things which are produced by leather-aproned craftsmen and people working in cottage industries.

It is probably true to say that the Volkswagen has done more for Western Germany than any other single product in terms of promotion and therefore an expectation that other products from Western Germany will also be good.

Having criticized Britain first, I should now like to talk about what seems to be the same dual problem which I believe faces Canada in Britain.

Product Identification

It may be felt that because Canada's sales figures to Britain are going up all the time, there is little need for anyone to be particularly concerned about making

still greater efforts and getting a still bigger share of the British market.

But I do submit that considering the volume of business that Canada is doing in Britain, the image of Canada in Britain is deplorably inadequate.

Britain is Canada's largest customer for wheat. In about 60 per cent of the homes in Britain, the daily bread is made from Canadian wheat. A pilot study made in London recently showed that less than 7 per cent of London housewives know that most of their bread is made from Canadian wheat. Perhaps this, as an individual item of ignorance, is unimportant. But it is symptomatic of a very much larger situation.

Agricultural products to the value of some 4½-billion dollars reach Britain every year from practically every country in the world. Canada's stake in the British market is a large one because Canada sells almost one billion dollars worth of merchandise to Britain every year, one-third of which is in food.

I am now going to quote from a publication issued by your Department of Trade and Commerce in Ottawa last December.

"To the casual observer wandering through a London food shop, Canada appears to be selling scarcely anything.

"Much of their Canadian identity is lost before the products reach the retail shelves. The casual observer in London is inclined to ask, 'What foods does Canada sell here?' and 'Why not more?'"

The writer goes on to say, "In these circumstances brand promotions become more important

. . . keen attention to quality and presentation and aggressive merchandising will be able to meet European competition, although Canadian sales are almost certain to be lower this year. What Canada requires is lines capable of reaching a volume sufficient to support promotion."

Certainly there is a considerable amount of branded Canadian foodstuff on the British market but the trouble is that there are far too many small, unidentifiable, nonentity brands. We can think of none of which the British housewife has any cognizance except perhaps Canadian cheese. Meanwhile, she is well aware of the varied produce of Australia, New Zealand, South Africa, Denmark and Israel.

We all know that large numbers of small brand owners cannot afford to market their products comprehensively. The economics of sales and distribution are known only too well. It is very much a matter of unity being strength.

I think it is interesting to note that the thousands of fruit producers in South Africa are able to promote and merchandise their citrus fruits under a few leading brands. I believe I would be right in saying that the South African brand "Outspan" is the best known name in citrus fruits in Britain.

You remember what I said about the British housewife not knowing that most of her bread was made from Canadian wheat? Much of the same thing applies to Canadian apples which tend to hide their identity light under a bushel.

All media rise or fall together

FRANK STANTON, PRESIDENT of CBS, speaking at a symposium in Hartford, Conn. on October 30, had a few challenging words for broadcasters that consider the media game a dog eat dog three-course feast.

Under the theme, "The Press and Its Changing Competition," he noted that the whole experience of American publishing and broadcasting and related fields is that the media feed each other on success, and that the success of one invigorates all the others.

In the decade before the rise of television, the 1940's, he said, the number of dailies decreased by 106 papers, an attrition pace of over ten papers a year. But in the

thirteen years since 1950, in spite of the rise of television, the attrition pace has leveled off, the number of dailies dropping from 1,772 to 1,754 - 18 papers, or a little over one a year.

Also, in 1950 book publishers reported sales receipts of \$500 million, representing 11,022 titles; in 1963, they reported sales of \$1.7 billion, representing over 25,000 titles.

"I have begun to think less in terms of one communications medium competing with others," said Stanton, "than its supplementing the others, meshing with them so that together all the media give the public what it needs to have and, for the most part, wishes to have."

CHANGES AT CANADIAN MARCONI

ANNOUNCEMENT



L.M. DALEY



A.G. McCAUGHEY

Following a recent meeting, the Directors of Canadian Marconi Company announced that L.M. Daley, previously Assistant General Manager, is appointed Vice-President, Operations and A.G. McCaughey, Secretary-Treasurer, is appointed Vice-President and Secretary-Treasurer.

I should like to talk about manufactured products for a moment. There is no doubt that Canada has a great deal of what the British householder would like to have, especially in the home.

As we all know, in order to be competitive it is necessary for products to be different and attractive: to be out of the rut of the traditional merchandise available.

Identified With Canada

For a great many years, we have had fine kitchen cookers on the market in Britain: very well designed, reasonable in price, functional and capable of doing everything which the most fastidious cook or housewife could demand. Nevertheless, there appeared on the British market the Canadian Moffat cooker.

The Moffat cooker set the whole of the British cooker industry by the ears because it was more advanced and, in many ways, unusual. To start with, it had more knobs and rang bells!

Today in Britain, the Moffat is the standard by which all cookers are judged. It is also the most expensive in the market. The Moffat has practically become a status symbol in the British kitchen. Sophisticated and elegant hostesses in Mayfair, showing their guests around,

say "That is our Renoir — and there is our Moffat". But the important point is this, gentlemen; the Moffat has done a good job for Canada.

The Moffat Company has never been coy about saying that the product is Canadian and typifies a high Canadian domestic level of living.

When the Moffat first arrived in Britain, women said, "But we didn't think things like that were made in Canada," but by now it can be said that the Moffat operation in the United Kingdom has contributed considerably towards making Canada a recognized source of supply for products in that category. But, of course, it takes far more than the efforts of one enlightened manufacturer to do the whole job that needs to be done.

I believe that the fashionable and smart thing for all our young people to want, most of all, should be *the Canadian look* in skiing clothing. Why not?

In a small and pleasant town called Pulborough, about 40 miles south of London, half a dozen Canadian houses have been erected. They are made of Canadian timber and contain all manner of intriguing Canadian ideas. Britain has an enormous housing problem. Canada has all sorts of techniques, especially including the use of timber, which could go a long way to helping

Britain to solve her housing problem.

These Canadian houses are just the thing for thousands of young married couples. If it hadn't been for the fact that one of your Agents-General in London told me about it, I would not have known that those houses were down there in Pulborough in Sussex, to be seen. Nobody else seems to know either. The whole thing is being kept deadly secret!

With all the goodwill in the world, that splendid body of men, the Royal Canadian Mounted Police, and the primitive Eskimo arts, are not the best suited for creating a climate of opinion in which the British housewife will expect to gain from the Canadian housewife, in terms of better kitchens, brighter homes, more exciting food, clothes for her children, high fashion and cuisine. Why should not Canada be the equivalent source of supply and inspiration to Britain for house design and construction, decoration, housewares, foodstuffs and even fashions in the more casual and recreational fields.

Image-forming Responsibility

What is the solution? I think it must be two-fold. The responsibility divides itself between the private entrepreneur and his government. The sponsors of commercial promotions must always

be aware of the image-forming responsibility of their propaganda material. But I think governmental enthusiasm and action can do most to create the favorable climate in which occur both expanding markets and expanding understanding.

Our company here in Canada handles the advertising account for a gravy-making product called "Bisto". The manufacturers of "Bisto" spend more money on advertising in Canada than the Canadian government spends on advertising Canada in Britain and more than Britain spends in Canada!

I submit that governments cannot reasonably, on the one hand, exhort their producers and manufacturers to export more and at the same time refuse to recognize their own responsibility to help.

Trade fairs and cocktail parties for delegations are not enough. I believe that both Canada and Britain need well-organized, highly professional and competent public relations departments under governmental aegis.

If you go to Canada House or MacDonald House in London, you will find that there is no such thing.



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Varotal V. (Our mobile comes very handy during our famous Winter Carnival. We cover all major events on the spot!) We have a separate mobile unit for film equipped with a SOF camera. We could go on like this for pages as we are equipped as well as any big network station and furthermore we do really bend over Backwards to produce the best!




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