GENTLEMEN –
YOUR PRESIDENT!

Jack Glasier succeeds Alex Biggs

“We intend to ride herd on major and minor problems as they develop, and they always develop, but we don’t intend to tilt at windmills,” says J.F. “Jack” Glasier, elected president of the ACA at their business meeting yesterday.

“With the good representation we have on our board from both Toronto and Montreal in the consumer and industrial fields, we are able to stay alert to any situation that may develop.”

Glasier was pacing back and forth across his conservative fifth floor office where he directs advertising for Ford of Canada Ltd.

Glasier’s career to date includes 4 years as director of the Industrial Advertising Association, past president of the Montreal chapter of IAA, past president of the Bureau of Broadcast Measurement, which he rescued from near-fatal illness four years ago by rallying stronger tri-partite support from ACA, CAB and ICA, five years as a director of the Audit Bureau of Circulations.

Like his predecessor, Alex Biggs, he is very keen on “a long term project for the establishment of university courses in advertising.” Some excellent courses are available through the University of Western Ontario, the Ad and Sales Club, Sir George William College, and others, “But they are few and far between and there is no nation-wide standard,” Glasier said.

Regarding ratings and broadcast measurement, Glasier said, “The firmer establishment of BBM as a tri-partite body forced other research groups to improve their methods.”

On the social significance of advertising, Glasier laments that the public still does not fully realize that advertising is communication, not marketing. “I feel that people have tended to confuse merchandising methods with advertising, with the result that we are often the scapegoat.

Regarding commissions or fees, he feels most clients and agencies have working relationships for covering services rendered and are resolved to a long period of understanding.”

The full-page advertisements of two competitors are prominently on view on a notice board in Glasier’s office, and he studies them keenly. Regarding the current trend to mention other people’s products for comparison in company ads, he says: “In any hard goods advertising, where a product can be measured by nuts and bolts, you are going to find this in copy today.” He explained that for some years auto manufacturers have put out performance data on their cars and competitive models A, B or C. “But no one could guess correctly whose car A was, or B, so rather than hide behind code names, we put all our cards on the table and named names.”

His current campaign is to solicit testimonials from celebrated “European car buffs”, who agree after taking a ride in a Ford that it “is quieter than my custom job”. He sees nothing wrong in this type of advertising if it is done in good taste.

Glasier, 46 years of age, commutes daily to Oakville from his home in north Toronto, about 25 miles each way. He is married and has a daughter, 13, who attends private school. The Glasiers like the theatre, football and hockey. Although he lost a leg in the Air Force, Glasier still plays a good game of badminton.

He is so completely immersed in his work that he doesn’t belong to any clubs, except the Ad and Sales, and he hasn’t been there more than once in three years. He enjoys his annual vacation at a friend’s cottage and may usually be found paddling a canoe, a hobby from his younger days when he was a member of the Winnipeg Canoe Club.
When an advertiser wants to dominate sales of a product in a market, he finds the dominant media to reach it. Radio and television broadcasting stations are Canada's dynamic movers of goods and services. Radio-Television Representatives assist broadcast media in dominating through consistent, purposeful selling to national advertisers and their agencies; creating STABILITY through sales growth for the stations we sell - ask them!
Agencies and clients should team for world of tomorrow

“Canadian advertising agencies face the future with confidence. Some years ago we set up a long range planning committee, comprised of some of our keenest minds. We have been preparing ourselves not just to keep abreast of, but to keep ahead of the waves of change.”

Bryan Vaughan, first vice-president of the Institute of Canadian Advertising, told the Monday lunch meeting at the ACA Convention: “The Institute of Canadian Advertising is convinced that advertisers, and your ACA, feel the same way about the future.

Broader agency services
On the future, Vaughan said, “The specialization of skills and the broadening of agency services will lead to bigger agencies staffed by seasoned specialists. It takes more than 30 people working 500 odd man-hours to produce the average live action commercial. This opens up a host of fascinating new careers.

He said clients will look more and more to their agencies for marketing management counselling and fees will supplement commissions to a much greater extent.

“Creative people will not become any brighter, but their work will be better directed as the trend toward pre-testing creative work maintains momentum," he said.

Communications explosion
Speaking of the communications explosion, Vaughan said, “Advertising appeals that work in one country are going to be applicable to others, as there will be a levelling of the sophistication of the consumers.”

He said that Canadian creative talent was more and more standing on its own feet, and the French market in Quebec calms for separate continuation in every step of the marketing process.

“By 1975, there will be a high percentage of creative men in the agency hierarchy. Product teams of specialists will develop, crossing the lines of agency organization as we know it today.”

Cockfield Brown shoot color commercials on U.S. net for NHL

The first two Canadian color commercials ever aired on a national network were shown last month during a semi-final NHL playoff game.

Cockfield Brown Advertising produced the two 60 second color spots for Imperial Oil at Robert Lawrence Productions, Toronto.

The game was beamed from Chicago, via New York, and then tape via coaxial cable to Buffalo on the NBC network. The Canadian commercials were cut in at Buffalo for viewers with color sets in Southern Ontario and New York State.

Both commercials were shot in compatible color, but black and white copies had already been seen during the season on Canadian hockey telecasts. One featured Esso home heat service and the other Esso Unifil blue grease.

NBC showed NHL hockey playoffs for the first time in color on their entire U.S. network, in a special series of Sunday afternoon telecasts.

Gold Medal Day at the ACA

Tomorrow, at the Gold Medal luncheon, the Advertising man of the Year will be presented with the ACA Gold Medal for his contributions to advertising in 1965. Medalists are picked by a jury made up of representatives of media and other facets of the business.

This year the jurors were, left to right (seated): M. L. Munro, CBC; Howard Caine, CHWO Oakville, representing the CAB; B. E. Legate managing director, ACA; George A. Meen, chairman, Christie Brown & Co. Ltd.; Alex F. M. Biggs, ACA president, C.I.L., Montreal; J.H.C. Penaligon, Outdoor Advertising Association; W.E. Trevett, Cooper and Beatty Ltd., president, the Graphic Arts Industries Association; (standing, from the left) E. J. Mannon, Thomson Newspapers Ltd., director CDNPA; R. J. Eastcott, "Don Mills Mirror" CWNA; L. M. Hodgkinson, "Chatelaine", PPA.

OMISSION

"Fifteen Minute Presentations" heard yesterday morning have not been reported in this issue, but will appear in tomorrow morning's Daily.

May 3, 1966
## THE TOP 20 SHOWS*

<table>
<thead>
<tr>
<th>#</th>
<th>SHOW</th>
<th>HOUSEHOLDs</th>
<th>VIEWERS</th>
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<th>THAT OTHER TV STATION</th>
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<tr>
<td>1</td>
<td>CRE BASILE</td>
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<td>CINEMA KRAFT</td>
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<td>8:30</td>
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<td>ALORS RACONTE</td>
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<td>9:30</td>
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<td>TELE QUEBEC</td>
<td>81,400</td>
<td>238,800</td>
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<td>233,600</td>
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<td>229,000</td>
<td>6:00</td>
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<td>SUR BOUM</td>
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<td>19</td>
<td>PERRY MASON</td>
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**QUEBEC'S ANNUAL PURCHASING POWER IS OVER $915,758,000.**

**SALES REPRESENTATIVES:** Hardy Radio and Television, Montreal and Toronto
Stephens & Towndrow, Vancouver
A. J. Messner & Co. Ltd., Winnipeg
Forjoe-TV, Inc., New York.

*NIELSEN FEBRUARY 1966*
Towards a True Partnership

The music keeps on going round — and round — and round, but little, if anything, seems to come out here — or here — or here.

We are referring, of course, to the industry-government hassle which, while it is growing in momentum, seems to be producing fewer and fewer results.

Is it really so complicated?

In a nutshell, CBC excels in the production of serious programs for both radio and television. These run the gamut from public affairs in all their guises to Bach fugues. Ilsen dramas and Fokine ballets. What it seems unable to do is to keep its spending inside its budgets — in other words operate its stations and networks on a business-like basis.

Private stations, on the other hand, may not be as competent in the fields of erudite drama and music, but opposite this shortcoming they have shown themselves extremely adept in interesting the people and showing a profit.

To us it seems evident, beyond contradicition, that the actual business of broadcasting is in the wrong hands.

CBC does not attract a significant audience to the type of programs it was designed to produce. Its efforts in cultural channels act as inspiration to the souls of the aesthetes and stimulation to the hearts of the intellectuals, but these people need neither inspiration nor stimulation of this type because they are already receiving it — as likely as not from books, theatre and records.

The crux of the problem as we see it is that our devotedes of rock and roll and "the funnies" in CBC-style programs as well.

Obviously this can be more effectively done, not by a heavy concentration of classical culture, but by insinuating these "better" programs between what are already the favorites of the masses.

CBC's commendable efforts have made ratings soar astronomically, unfortunately those of competing stations.

Quite successfully, the CBC has lureed mass audience to programs imported from the American networks. But this could be achieved by any broadcaster, given the law on his side and a studio operator who knew which button to push.

When it comes to CBC's own mass-appeal productions, it is licked from the start because, notwithstanding the high calibre of its producers, performers and technicians, the erudites who direct CBC's serious programming policies from on high just do not come through when they segue from deep culture to mass entertainment.

CBC's enlightening programs are a precious asset. They should be treasured, fostered and developed. But they lack one thing — audience.

Private stations are admittedly not in the culture business, but no one can deny that they have built up, with their popular programs and adroit promotion, an audience which includes virtually everyone.

So why not give the production of these programs to the CBC and their transmission to the private stations?

This paper has long advocated the transformation of the CBC into a production organization akin to the National Film Board.

To spell it out, our suggestions are:

1. That the government sell its network and station properties to private interests.

2. That the CBC, as a tape and film production house, devote its time to the production of programs of high artistic value, which are "basically Canadian in content and character."

3. That private stations be required, as a condition of licence, to carry X hours a week (possibly ten to twelve) to be chosen at their discretion from CBC productions.

4. That the CBC be free to sell its productions to broadcasting, theatrical and other interests, both in Canada and abroad.

(This would assure the fulfillment of the basic principle of the Broadcasting Act and avoid the new CBC to operate at a break-even point or even a profit, rather than costing the Canadian public nearly two million dollars a week.)

The effect of all this would be to relay CBC productions to the ready-made audiences of the private stations.

Under the Broadcasting Act, CBC and the private stations are said to be partners in the national broadcasting system. This is the theory. But under this plan, the partnership would become a fact in very truth.

Strangely more applicable today than it was when it first appealed, this editorial is reprinted from Canadian Broadcaster for September 6, 1962. This idea was reprinted last week by Dennis Brackwade, writing in Globe and Mail.
Eight advertisers show how they achieved their goals by creative advertising and sales promotion.

For the third year, a session of dramatized case histories was presented at the ACA convention yesterday. The session was entitled "Advertising in Action," and each speaker told how a particular advertising or marketing problem was faced, and how creative advertising and sales promotion played a major part in achieving the goals.

The chairman was W. D. Kelly, vice-president, marketing, Quaker Oats Co., and the first speaker was Leslie Berenyi, product development manager, Clairtone Sound Corporation.

Berenyi spoke on, "How to achieve a reputation for quality on a limited budget," which illustrated how, for Clairtone, a highly creative campaign did twice the job with half the exposure.

Berenyi said, "In eight years Clairtone moved from the smallest manufacturer to the largest in the packaged hi-fi and stereo business, on a limited budget."

David Broome "Our research indicates that two thirds of all menthol smokers are women or young adults, apart from seasonal smokers who use menthol when they have a sore throat or bad cold," said David Broome, advertising manager, Rothmans of Pall Mall, as he described the problems of his company in introducing a new product into the small, six per cent segment of the total cigarette market, on a limited budget.

"Rothmans had concentrated for its first six years in Canada on the filter market, which we believed had the most growth potential. Then in 1964, based on U.S. trends, we decided to take menthol cigarettes out of the medicinal field, and we introduced Craven Menthol. With only one strong competitor in the field, we felt there was an excellent opportunity to move into their market," he said.

"We embarked on two campaigns aimed at women smokers of comparative brands, using initially radio, and sampling. We knew we had to get the product into their hands. We did away with running water, green fields, boys and girls and springtime and did a happy quality product sell jingle," he said. "To this was added a TV commercial with zing, pure entertainment but mentioning Craven Menthol eight times.

"We are now in the second stage of our campaign, concentrating on British Columbia and Ontario, our areas of greatest sales. We are now number two menthol cigarette in Canada, and sales are up 42 per cent over last year, and we have acquired about 25 per cent of the total market," he said.

Jerry Henry "Wouldn't a Dow go good now?" said Jerry Henry, advertising manager, Dow Brewery, Ontario Ltd., voicing the company slogan that had gained a large share of mind for his product in a field dominated by others.

Introduced in 1964, the slogan reached full impact last year and according to Henry, variations were quoted in cartoons, on TV shows, and even in the House of Commons. It was one of the creative objectives developed by Dow's agency, Breithaupt and Benson—names a product associated phrase. Five other objectives outlined by Henry at yesterday's session were—

1. To create a vital awareness for the brand.
2. To impart a vitality to the brand.
3. To develop a favorable extension of the advertising at the consumer level.
4. To provide opportunities for sales and promotional activities.
5. To allow for the development of subsequent advertising.

"The creative platform dictated the media," Henry said. "Thus, we turned our full advertising weight towards television, with support

Bienvenue!

ACA DElegates and Guests

You are invited to visit the

Paul l'AnGLAIS Hospitality Suite

15-146

at any time during the convention.

Drop in this evening

after the Annual Dinner

and meet the cast of the show

"Made in Quebec"

We know you will enjoy meeting them -

they are top stars

in French Canada.
from radio," he demonstrated with a series of Dow's Man from U.N.C.L.E. commercials, which ended with the company slogan, "Wouldn't a Dow..."

Henry said a survey carried out last October indicated 72 per cent public awareness of the logo, even though Dow's budget was small and only ran six months.

W. F. Heaslip

"A lot of people don't give a damn about pickles," said W. F. Heaslip, producer of USA Picked Products, in a brief but humorous presentation.

"And if that was the case, we'd rather have them giving a damn about others than not giving a damn about somebody else's."

This was by way of introduction of the company's award winning commercial for Rose Brand Pickles, created by McCann-Erickson Advertising, which had brand registration and share of mind as its main objectives.

Heaslip said that Rose Brand was amazed but delighted when the commercial won several awards, including the New York directors' show, Graphica 65, and a special class dividend time proved Packers International. The commercial also helped increase awareness and sales.

"The producer, Steve Bennett, is proud of the ad presented annually by his mother!"

Jack Burkholder

"The great grand-daddy of all low-intervention products is gasoline and it is matched at the bottom of the appeal league by its package," said Jack Burkholder, advertising and sales promotion manager for Imperial Oil Ltd., in his contribution to "Advertising in Action."

As far back as 1952, Esso affiliates had used the tiger symbol, widely suggestive, not only of Canada, but also of such places as Chicago, Holland, Britain, and Australia. Thus, in 1964, it made the scene for Humble Oil and Esso in the United States.

Burkholder said there were tigers galore at this time; in Canada there were tigers in Tide, Plymouth, Sunbeam and Revlon. But when B-A and Shell went for contests in 1965, Imperial turned to Canadian tigers full blast, in both English and French. Aided by full-color ads, point of sale stripes and three million tiger tails, "low interest became high enthusiasm," he said.

"Sales of Esso Extra rose 28 per cent and Regular jumped 19 per cent, while Imperial's sales were up at the orange and black striped stations," Burkholder told the ad men.

In 1966, with 83 per cent of the population identified as associating the tiger with Esso, and the company slogan to "put one in the tank," Imperial has moved into the contest field, too. He invited the advertisers to play the new Tiger Game, with ballots distributed throughout the audience by a quartet of tiger girls."

Burkholder concluded with a new version of the company slogan, "Always look to Imperial for the Beast!"

Norman Riddiough

How do you humanize a humble, remote, machine-like organization like a government department that has traditionally been regarded with suspicion, hostility and outright ridicule? One way, said Riddiough, is to have a mass of detailed information to seven million nervous clients in all walks of life, in all parts of the country, so that they will 'get their income tax form right.'

This was the problem of Norman Riddiough, Chief, Information Service, Taxation Division, Dept. of National Revenue.

Riddiough said both problems are being tackled by his department on a long-term basis. In the past, they had no information service and a department relies for advertising on paupers. "The result," he said, "was that after a few weeks, consumer demand exceeded production, and distribution was achieved almost overnight. RTS sales have improved marketing of regular oats, as well."

J. R. Grainger

A small Canadian company, with limited budget, successfully challenged established brands in the highly competitive scouring pad market and became a national brand in five years. The company is Householder Cleansers Ltd., and the president, J. R. Grainger, told how, having chosen Ronalds-Reynolds Advertising as their agency in 1961, a comprehensive marketing plan was drawn up for Jeta based on market and consumer research.

"There was evident certain product advantages could be incorporated in the new Jeta scouring pad which would substantiate the claim of product superiority," said Grainger.

He said these were its unique blue color, the extra rust inhibitors and the addition of a grease-cutting detergent.

"The main problem of marketing was that the Brand A name was generic and it had high consumer loyalty. Brand B had been on the market 15 years, but only had 7 per cent of the sales; Brand C was a failure and this one hoped to make Brand A more invulnerable.

"Our objectives became clear. It would be necessary to get our product into consumers' hands in order to prove Jeta's product superiority. To do this we used couponing and demonstrations to urban housewives, while featuring the package on spot television."

"This was scheduled in a market-by-market introduction in the hope that each local success would aid future presentation in other markets. Southern Ontario was the first market for the campaign."

Grainger said every incentive was supplied the trade to encourage purchases, including a major sampling program for urban media, using two-paid packs and six cent coupons in each.

Within six months, Jeta had captured ten per cent of the Ontario market. Brand B had lost all sales, and over the coming months, Grainger said the Prairie market was attacked next. This one-brand market proved to be vulnerable to a coordinated marketing attack, as Jeta had captured all sales in Quebec which were up next, using sampling, couponing, market charts, brochures, etc.

"We were able to spurge on a second TV commercial this time," said Grainger, as Jeta now had acquired 20 per cent of the Ontario market. The company next distributed Jeta in three pack-

age sizes—four pads, ten pads and giant economy 18 pads.

Next came British Columbia and the Maritimes. The psychological successes in other areas proved to be an important factor in gaining instant acceptance there. Jeta rose to 3 per cent of the market within six months on the two coasts. By this time, Jeta had gained 25 per cent of national sales.

Solway and Ferrier

Larry Solway and Gary Ferrier, respectively copy chief and writer at CHUM Toronto, completed the afternoon session with a spoof on the entire "How to do it series."

Their presentation was entitled, "How we made a million dollars by selling sacharin-coated LSD pills to fat junkies."

Solway said the pair had acquired a low interest product, namely, 200,000 storm trooper jack-boots for the left foot only, left over from the German invasion of Europe, so they set out to make a marketing test survey.

He revealed they decided to call the product, Hush Panzer, and use the media of radio and TV. For TV, they composed a jingle combining the melody of a well known beer commercial with Deutsche Uber Alles. Solway and Ferrier sang the jingle.

"Panzer, Panzer, buy Panzer,
Put your foot into the stirrup, Comfy, cosy, with Hush Panzer, makes you want to conquer Europe!"

HARDY has the PULSE of the MARKET

Every Hardy station is a community station, with a loyal local audience. Every Hardy man is special. It's our job to make sure you're after.

HARDY RADIO & TELEVISION STATION REPRESENTATIVES

Toronto 363-9433
Montreal 861-5461

May 3, 1966
Young rebels speak . . . management listens

by ROBERT E. JONES

The job of agencies and media men is to lead the way and lighten the load of management, says Robert E. Jones, A C A past president, former advertising manager of General Foods and Colgate Palmolive, now an advisor to management.

Young revolutionists like Jerry Good and Chris Yaneff are creating the headlines these days. They’re winning international acclaim by speaking out forcefully. Their first-generation agencies are forging ahead . . . while on the sidelines, treading water, are many older, more experienced “diplomats” who raise their eyebrows at the audacity of these young rebels, while losing management’s vote of confidence.

Ad men like Jerry and Chris refuse to be crammed by precedent and old rules. They respond eagerly to challenge. By taking a stand they stir up controversy, serve as catalysts, force others to identify their views. (And from the broadened variety of views expressed, management can judge and decide.)

Managing Can Be Frustrating

We, who have the privilege of working intimately with management on broad principles and basic policies, know how frustrating and lonely the job of managing can become. All around are cautious “yes” men . . . soft-soapers who hedge and try to observe the bosses’ reaction before expressing an opinion. Instead of giving crisp, decisive answers, they hesitate, confuse and complicate by introducing too much detail.

Marketing is Complex Today

It is virtually impossible for management to keep on top of the rapid developments in our industry. (Color-ed TV, breath-taking multi-color press realism, the miniature transistor and car radio revolution that is extending radio’s reach, rear-lighted plastic subway cards, technimation and spectacular outdoor motion displays.) Agencies and media men simply have to keep expressing their frank opinions based on their broad background of study and effective service to a wide variety of different types of clients.

Flexibility and Change Inevitable

Today’s management is caught up in a world that is moving so fast that decisions must be made quickly. Flexibility and change are inevitable. Sharing opinions with decisive knowledgeable people before making decisions, is a “safety valve” for management. This “reveals andquot; for the thoughtful opinions of others is evident in church, in state and every walk of life.

Church leaders are brushing aside tradition, discussing revolutionary policy revisions with a wide variety of knowledgeable people. Out of this are coming momentous decisions involving hundreds of millions of people. Government leaders are being forced to take definite stands on integration, biculturalism, automated education, birth control, care of the aged and under privileged, atomic energy, outer space research, even deep sea gardening as a means of reducing starvation in poorer nations.

On the lighter side, we’ve seen a radical musical revolution sparked by a group of long-haired guitar-playing English boys, who have created a tremendous market for new types of electronic music equipment, teenage clothing, records, radio and TV programming. In the auto business, the impregnable “big three” have at last acknowledged that compact cars do have a place in today’s way of life.

You must have an opinion — and express it.

There just is no place today for dodging. When management sends up a “trial balloon” to test our opinion, we’d better have one and express it forcefully, along with our reasons for doing so. Our only justification for existence is to stimulate and guide management, to inspire forceful decision that will keep sales and profits rolling.

Don’t fear criticism and mistakes

Some of the hesitant “diplomats” in business today got that way because they once-upon-a-time made a bad decision and were criticized. So what! That’s part of the game. Like Harry “Red” Foster, that rugged old footballer who has spearheaded so many revolutions in advertising, and built one of Canada’s largest agencies, you have to pick yourself up, shake yourself, reconnoitre . . . and try again!

People respect you when you have opinions and keep trying . . . particularly managers who have to make decisions and push on. They want, and have to keep around them, forceful, decisive innovators.

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4. This area represents less than 50% of our total farm market.

Get further details from your All-Canada Man.

(*) Second Largest in Canada

[CKBI]

Television & Radio
Prince Albert, Saskatchewan

[CFGM ~1310]

RADIO HOUSE LTD. ~ TORONTO ~ MONTREAL

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Church leaders are brushing aside

...AND COLOR US READY!

We've been working with color for two years at Channel 11. Remember the CNE last year when we ran a closed-circuit TV network in color sixteen hours a day? If you've seen Canadian color television, that was us.

So when experimental colorcasting starts July 1 TV 11 won't look too experimental. No green men. No red grass. No blue sunsets. Just your favorite shows, the best of the new shows and more great movies - all in color from Channel 11, and October 1 is the official start date for regular color programming.

GET THE PICTURE?

You will, if you have two things: a strong station signal and a home aerial tuned the right way. In the Toronto-Hamilton-Kitchener area, where four million of us live, you won't get a better signal than our exclusive Channel 11 UltraColor. Stripped of jargon, that means an exceptionally clear picture from a top notch signal.

WHERE THE ACTION IS:

If you get a color set, what's to see? Well, in the Greater Toronto area you already have the greatest choice of television programming in the world. Color is just going to reinforce that fact. Everybody in town is getting into color broadcasting. As the pioneers in Canadian color, we know the important thing is still going to be program content. So we've had our program people searching world-wide and buying the best color shows in all categories for Channel 11.

LOOK TO FIRST FOR COLOR

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The TV spots are related by
element in the copy to

we're
ready for color-
how about you?

THINGS
YOU NEED
TO KNOW
ABOUT
COLOR TV.

WHEN'S IT COMING?
Color comes to Canada mid-
eight July when the first in
experimental broadcasts will
be allowed. Regular pro-
gramming begins October 7.

WHO'S GOT IT?
Right now, about 20% of
homes in our area have color
TV. Researchers say there'll
be 180,000 in Canada by the
end of the year, over 36
million by 1970.

ARE CANADIAN TV
STATIONS READY?
Well, we are and our competi-
tors in the Greater Toronto
area also feel they have the
antenna and personnel to
produce first-class color pro-
duction.

HOW'S RECEPTION
AROUND HERE?
Potentially very good. Your
location makes a difference.
with color, which is sensi-
tive stuff, and your signal
must be checked. See your
sanitization and you'll be as
ready as we are.

11

MORE ON
COLOR

This week talk CTV

May 3, 1966

Chase Returns

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It is virtually impossible for management to keep on top of the rapid developments in our industry. (Color-ed TV, breath-taking multi-color press realism, the miniature transistor and car radio revolution that is extending radio's reach, rear-lighted plastic subway cards, telemarketing and spectacular outdoor motion displays.) Agencies and media men simply have to keep expressing their frank opinions based on their broad background of study and effective service to a wide variety of different types of clients.

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Today's management is caught up in a world that is moving so fast that decisions must be made quickly. Flexibility and change are inevitable. Sharing opinions with decisive knowledgeable people before making decisions, is a "safety valve" for management. This 'read-out' for the thoughtful opinions of others is evident in church, in state and every walk of life.

Church leaders are brushing aside tradition, discussing revolutionary policy revisions with a wide variety of knowledgeable people. Out of this are coming momentous decisions involving hundreds of millions of people. Government leaders are being forced to take definite stands on integration, biculturism, automated education, birth control, care of the aged and underprivileged, atomic energy, outer space research, even deep sea gardening as a means of reducing starvation in poorer nations.

On the lighter side, we've seen a radical musical revolution sparked by a group of long-haired guitar-playing English boys, who have created a tremendous market for new types of electronic music equipment, teenage clothing, records, radio and TV programming. In the auto business, the impregnable "big three" have at last acknowledged that compact cars do have a place in today's economy.

You must have an opinion - and express it.

There just is no place today for dodging. When management sends up a "trial balloon" to test our opinion, we'd better have one and express it forcefully, along with our reasons for doing so. Our only justification for existence is to stimulate and guide management, to inspire forceful decision that will keep sales and profits rolling.

Don't fear criticism and mistakes

Some of the hesitant "diplomats" in business today got that way because they once-upon-a-time made a bad decision and were criticized. So what? That's part of the game. Like Harry "Red" Foster, that rugged old footballer who has spearheaded so many revolutions in advertising, and built one of Canada's largest agencies, you have to pick yourself up, shake yourself, reconfigure . . . and try again.

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3. This prosperous group divide up about 75 million each year.
4. This area represents less than 50% of our total farm market.

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Lawrence P. Fraiberg, general manager of WNEW, said he will run the series in the fall, but has not yet decided on scheduling. He liked it because "it has a North American flavor and though made in Canada features guest stars easily recognizable to U.S. audiences."

Co-producer of Seaway with Miss Samuels is Lew Grade of Associated TV of England. Grade invested one and a half million dollars in the series, which cost $100,000 an episode, in black and white.

The last two episodes are currently being filmed in 35 mm color in the Toronto area, but during the series locations were used at many points up and down the 2000 mile inland waterway.

Regarding the sale, Miss Samuels said she was delighted, "as New York is one of the hardest markets to crack." She said the sale augured well for further syndication in the U.S. market.

Irv Unger, head of ITV in New York, acknowledged that the series would have had a far better chance had it been shot entirely in color. "However, we are optimistic," he said.

**“Air Canada Reports” is renewed**

Air Canada Reports, a series of short radio interviews with airline personnel, featuring J. Frank Willis has been renewed by the sponsor for another year.

Produced by G. N. Mackenzie Ltd., the series of two and a half minute interviews and 60 second spots is just completing a four week airing on 32 stations across Canada. Fourteen of the radio stations are in French Canada. Series will be resumed again in the fall.

On the programs, Willis interviews Air Canada personnel who relate details of their individual duties, giving humanized explanations of the airline's facilities. Foster Advertising, Montreal handles the account for Air Canada.

**PACKAGE PLANS**

The following examples of CTV Package Plans have been devised to supply adequate reach, frequency and efficiency to meet advertisers' particular marketing requirements. Other packages and rates are available from CTV Sales Department.

<table>
<thead>
<tr>
<th>WEEKLY ANNOUNCEMENT COMBINATION</th>
<th>TOTAL HOMES</th>
<th>CPMM</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA/C</td>
<td>871</td>
<td>$3.18</td>
</tr>
<tr>
<td>AA/B</td>
<td>847</td>
<td>$3.52</td>
</tr>
<tr>
<td>AA/C/C</td>
<td>1,200</td>
<td>$2.78</td>
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<tr>
<td>C/C/C/C</td>
<td>1,316</td>
<td>$1.84</td>
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Total homes based on average ½ hour delivery—NTI/Nov/65

Nestlé starts new ad trend

A strong departure from established coffee advertising in TV commercials has been announced by Spitzer, Mills & Bates, Ltd., the agency handling the new Crosse and Blackwell Instant Coffee campaign.

Product innovation is being supported by new concepts in package design and labelling, a square-cut jar and a two year research program, which, the agency says, solves the problem of "strong coffee bitterness".

The TV spots are related by common element in the copy to full-color newspaper advertisements. The campaign is aimed at people who like strong coffee, and the agency says they have developed a product that culminates in "the first real consumer benefit in ten years". Crosse and Blackwell is one of a number of companies in the worldwide Nestlé organization. According to Marketing, Spitzer, Mills and Bates had $12,900,000 in billings in 1965, which ranked eleventh in Canada's 160 franchised agencies. This represented an increase of 35.5 per cent over the company's 1964 billings.

Dr. Chase Returns

Almanac is back

plus radio, television, farm and weekends

Remember old Doctor Chase's Almanac? It's back again, and according to Mike Haight of Tandy Advertising, over 200,000 copies will be distributed nationally this spring in conjunction with the first network promotion of Dr. Chase's Nerve Food on CTV.

Laurentian Agencies Limited, distributors of Dr. Chase products in Canada, are also using regional radio, farm papers and weekend publications in the new campaign.

Two new products, Spray Bandage and Oraxix, a denture adhesive, are also being promoted back-to-back with the Chase Nerve Food on the CTV Network.

The campaign was introduced to duggirists and wholesalers nationally via closed-circuit TV and according to Haight, "was a big success everywhere except Winnipeg, where the worst snowstorm of the year occurred on the day of the telecast."

This week talk CTV

May 3, 1966
Moose River is thirty year old memory

It was exactly thirty years ago, on Easter Sunday, April 12, 1936, that three Toronto men were trapped 140 feet underground in a worked-out gold mine in Halifax, Nova Scotia.

In the ten day vigil that followed at the shafthead broadcasting history was made as the whole world tuned in its radios to what came to be called The Moose River Mine disaster.

J. Frank Willis, stationed in Halifax as the only reporter east of Montreal for the Canadian Radio Broadcasting Commission (fore-runner of the CBC) was sent to the scene of the disaster. At 4:30 pm, AST, Monday, April 20, he broadcast the first radio network news report from Moose River. From that time until the final rescue April 23 he broadcast bulletins every half hour to the network for about 120 hours in all without sleep. (He had one brief nap on the third day). All 58 Canadian radio stations carried the reports as well as 650 stations in the U. S.

Willis was assisted by studio operator, Arleigh Canning, (still with CBC) who transmitted 90 consecutive broadcasts without a technical error, over rural telephone circuits. He borrowed an amplifier as there was no remote equipment available.

After Willis reported that two of the three men had been rescued alive, he sat down and cried for two hours to release his nervous tension. Even today, 30 years later, Frank says he still hasn’t caught up on his sleep.

Melfort Radio gets green light

Application for a 10,000 watt radio station for the central Saskatchewan town of Melfort has been approved by Order-in-Council.

The application was made last year by M. W. Hooge, on behalf of a-Melfort group to be incorporated as Valley Radio Development Corp.

The station will broadcast on 1420 kilocycles. Melfort is a town of 4500 inhabitants, 180 miles north of Regina.

Alex Biggs

Media need advertising or subsidization by the State

"Advertising people should take some of their own advice. If they sold their function as well as they do other products and services, there would be a much greater appreciation of the value of advertising in our society."

This is the view of A.F.M. Biggs, retiring president of the Association of Canadian Advertisers.

In a statement issued at the start of the fifty-first annual conference in Toronto yesterday, he said: "It's no coincidence that our standards of living have improved so dramatically during the time advertising has become a potent force for change. By stimulating the imagination, by communicating new ideas, by creating the desire for better things, advertising has been highly effective in helping to bring about the sweeping evolution in western civilization."

Accentuate the positive

Biggs said, "It is about time we stopped regarding advertising as a necessary evil and started assessing its worth as an essential good."

He pointed out that advertising is now itself a large factor in the economy and Canadian advertisers will spend an estimated $450 million in national advertising alone this year. About 70 per cent of this amount comes from ACA's 191 member companies. Biggs termed it an essential investment in the continuing economic growth and prosperity of the nation.

Advertising or state subsidy

"Although it is a very large sum in total, it amounts to only seven cents per person per day. The Canadian consumer," said Biggs, "benefits in many ways from the advertising dollar spent by national advertisers. Not only does it help to reduce the cost of goods and services by creating a larger demand which, in turn lowers the cost of production, but it pays for a large part of the cost of our newspapers, magazines, and radio and television programs. Without advertising, our media would either be heavily subsidized by the state and therefore the tax-paying public or at a much less advanced stage of development."

The greatest challenge to the advertising industry at the present time is to learn how to use the new tools and techniques for communication more effectively. "The information explosion is adding to the urgency for improved communication skills," he said.

Among recent ACA projects, Biggs cited a step-up in advertising research and auditing programs, improved advertiser-agency-media relations, and better training and higher educational standards for young people entering the industry.

CKTB
ST. CATHARINES
ONTARIO
SERVES THE NIAGARA PENINSULA
WITH BETTER LISTENING
DELIVERS THE PROSPEROUS HUB
CITY OF THIS RICH PENINSULA
WILL BOOST YOUR SALES
Reps: 
Poul Mulvihill & Co. Ltd.
Toronto - Montreal
RADIO 610

ADVICE FROM OUTER SPACE
GALT - CFTJ
WHY NOT AIM ONE AT THE APPLE?
GOLDEN TRIANGLE

MISS WILMA TELL TIME BUYER
See HARDY or WESNER

Good Impressions in Print

Print Division
Canadian Broadcaster

Printed Promotions
Mailing Pieces
Brochures, etc. etc
4-satellite system could serve 600 stations

Four to eight million dollars a year could be saved by each network through the use of satellites, says an NBC report released in Washington. The network was presenting a six satellite plan which could beam programs to every TV and radio station in the country. The amount saved would depend on how many networks used the service.

Meanwhile, Communications Satellite Corporation outlined to potential users a four-satellite system it said could provide TV programs to all 600 stations in the U.S.

Estimates of the investment and annual operating costs of the two satellite plans, NBC and COMSAT, were within 15 per cent of each other.

COMSAT Board Chairman, James McCormack said his company is the proper agency to own and operate a domestic TV satellite system – not only the space stations, but the ground stations also.

"It would be possible to tie stations in Canada and Mexico into the system as well," he added.

Dr. Joseph Charyk, president, estimated total investment cost of the COMSAT system would be about $90 million, with annual cost to users at about $30 million.

A spokesman for NBC said its six satellite system would cost $103 million to establish and $19 million a year to operate. "This compares favorably with the $184 million we spend annually on leased telephone lines for our network. With up to 20 channels, the satellites could be used by numerous broadcasters at the same time."

Charyk said COMSAT proposed to build 86 earth stations initially to serve 100 major metropolitan centres. This would be increased later to 225 installations to serve 600 centres.

U.S. sets increase as circulations drop

There are now over 66 million television sets in use in the United States according to a survey released by the U.S. TV Bureau of Advertising. This shows a growth of 4.2 per cent over the 1964 figure. At the same time, newspaper circulation dropped slightly, in spite of an increase in households, says the report.

"When you compare the cost of a TV set with even a year's supply of newspapers, the significance of this shift in public preference becomes clear," said Harvey Spiegel, TVB vice-president.
Nominations are in for film awards

Canadian film craftsmen will have a chance to cop a number of annual awards at three film festivals taking place over the next few weeks. Firstly, there are the Directors' Guild Awards for direction and editing to be presented at the Canadian Film Awards dinner, May 6. Five films have been nominated in each category.

Direction:
2. The Gift. (CBC, Ron Kelly, Director).
3. La Vie Heureuse (National Film Board. Gilles Carle, Director).
5. The Road. (CBC, Ron Weyman, Director).

Editing:
2. Bernard Shaw. (CBC, David Knight, Editor).
3. Animals on Land. (CBC, Moses Weingarten, Editor.)
4. High Steel. (National Film Board, Don Owen, Editor).
5. Saskatchewan Jubilee. (Crawley Films, Paul Harris, Editor).

Secondly, the Montreal International Film Festival and concurrently the fourth Festival of Canadian Films will be held July 29-August 4. This festival now consists of three categories.
1. Feature films (65 minutes or more in length);
2. Medium length films (20-64 minutes);
3. Short films (under 20 minutes)

In this festival, $8500 in prizes has been awarded since 1963 and ten features and 46 shorts were entered. A "special jury prize" will be given to the best actor, technician or writer, replacing the original awards for acting only.

Thirdly, the Wilderness Award Trophy and medals will again be presented in memory of the three members of a CBC film team killed in a plane crash in Alberta, in February 1963. Norm Caten, Len Macdonald and Charles Riegler were filming a wilderness episode for Camera Canada when the tragedy occurred. CBC inaugurated the awards in May 1964.

The trophy is a rock of Canadian gold ore and goes annually to the CBC production centre making the winning film. Gold medals were designed by Gert Pollmer, CBC Graphics, Toronto and executed by Canadian sculptor, Dora de Pedery Hunt.

Last year, the winner was a Camera Canada feature, The Thirties, produced by Ron Kelly. Several special awards were also given, including medals to the widows of the three men.

OVE RHEARD
"I know our show is pulling a fantastic audience, but my wife just lo-o-oves organ music."

SOLID FLESH
The salesmen were blaming their company's advertising for a sudden slump, so the sales manager told them to get up off their fat BBMs.

"I" FOR INGENUITY
The west coast fish canner processed a batch of superb salmon which was white and just wouldn't sell in competition with the traditional pink variety. So he labeled it: "Guaranteed not to turn pink in the can."

"SEVEN DAYS" TYPE COMMERCIAL
"If you want your husband to look his very best, send all his clothes to Instant Cleaners."

AUDREY STUFF
Then there's the gal who was so dumb that when they told her the Big Wind was flying in from Chicago, she phoned down to the drugstore for a family-size bottle of Pepto-What's-R.

TAKE IT EASY
They told the announcer to sample all the products he plugged on the air and then gave him six laxative commercials to read and now he's home sick.

ASK THE MAN WHO DRIVES ONE
It's hard to expect good selling copy for a car that sells on low price to come from a writer who drives to the office in an Aston-Martin.

HELP WANTED
Agency has opening for wide-awake and creative contact man for cigarette account. Will not be required to switch his brand.

EDITOR'S MAIL BAG
Sir: The Daily Broadcastern you publish each ACA Conference, with reports of all the speeches, is absolutely invaluable. Only think how we used to have to sit through all those dull meetings! --Your Fan
Fee system is coming - but not yet

To fee or not to fee. That was the question uppermost in the minds of ANA members last month at the Advertiser-Agency Financial Relations Workshop in New York.

In a presentation called, "15%, fact or fiction?", Maxwell Dane, vice-president, Doyle, Dane and Bernbach said, "The 15 per cent system is the worst form of compensation - except all those other forms that have been tried."

Dane indicated that there was almost unanimous agreement between client and agency that the 15 per cent income from media was not adequate. Therefore, supplementary income had to be derived from percentages added to materials and services purchased and/or fees for inside work such as layouts, story boards, research, promotion, etc.

Dane said the correct terminology for the traditional method of compensation should be "media commission-plus system", rather than "15 per cent commission system".

Another speaker, Kenneth Murison, vice-president, Edward Weiss agency, said his agency instituted a fee system seven years ago, and that now 13 of their 28 accounts are on some form of fee compensation. Out of this system, he said, "Fees account for about 38 per cent of our total income."

He said the Weiss agency evolved its own annual hourly rate plan, which it called the "Task system of Agency compensation". Eight clients use this plan - a system of fixed hourly rates applied against estimated annual hours of service.

Murison introduced Richard C. Wright, Carling Brewing Company, who he said was a client happy with the fee system.

Wright said, "We didn't know how much we were spending for agency service. With our de-centralized organization (five autonomous divisions across the country), we could make a reasonable guess based on 15 per cent of media expenditures, but could not sort out or verify all commissionable items. With Carling, the issue was not really fee vs. commission, but the presence or absence of accountability."

Murison continued, "When Dick asked us to come up with an effective fee system for Carling, we presented our Task System, which had been operating successfully with other clients for a number of years. "First, we determine the necessary agency services and annual requirements in manpower hours. With new clients, this estimate is based on a survey of the account itself, agency involvement and experience with similar accounts. With existing accounts, such as Carling, we have a cost accounting history, plus data knowledge of future needs."

An ANA survey of 200 companies found however that most advertisers still feel the traditional system of compensation, media commission, is most practical. Out of 228 advertiser-agency relationships only 52 had some form of fee system. Most advertisers surveyed felt that significant changes will take place in the next ten years, but that the commission system will remain the dominant factor.

Beat vultures with relay transmitters

If you think you have problems, consider the plight of a British telecommunications firm which was installing wires along a highway in West Africa.

Vultures, weighing 20 pounds or more each, had a persistent habit of sitting in groups on the overhead cables and bringing them down. The alternative was to bury the cables, but engineers found they tended to be washed out by heavy rains, or eaten by termites.

The company solved the problem by setting up relay transmitters every two or three miles to carry the telephone signals from post to post without wires. Each transmitter was powered by solar batteries and the energy so stored would operate the sets even during the rainy season and at night.
Models, musicians and management make Foster seminar go

by FRASER FAIRLIE

CHCH TV Hamilton, to a color TV seminar presented by Foster Advertising, last month in Toronto.

He described the fifth dimension in the words of Neil Sutling, creator of The Twilight Zone, as "those things beyond our wildest imagination" to over 200 invited advertisers from Ontario and Quebec, who represented 37 client companies of the Foster agency.

Bruner described color TV as an innovation in an existing medium, that could be a great tool for knowledgeable businessmen who practiced sound modern marketing. "But it is no panacea, no one-shoot miracle drug, no all-embracing answer for tired inadequate businessmen," he said.

"For a 12-year-old, this is a mighty grown up kid. It's so grown up, in fact, that some of the pioneers of twelve years ago are out of touch. Canadian TV has already reached the fourth dimension. In that it has surpassed all previous experience in the universe."

"The fifth dimension - color - is less than a year away," he said.

"It is already exciting the Canadian public, who daily are bombarding the broadcast industry with questions."

"For us, color is here, now," Bruner said.

Color TV growth in Canada would be much quicker, and bring greater prosperity to the economy than was the case in the U.S., he said. "To enter the ball game with equipment that has already proven itself. The experimental phase is over, the play-off is about to begin." He noted that color set circulation in the U.S. had doubled each year since 1956, while black-and-white sales had saturated and stagnated.

"Canadian commercial production will be heavily pre-occupied with color. Right now in the U.S. there is no area of production that is without color consideration. Hollywood will be 100 per cent color this year. Color TV will reshape the advertising industry by supplying the public with a whole new set of values," he said.

Color is not just red and green

Sound implies color, and the words - color in sound - are redundant," said Herman Edel, Music Makers, Inc., New York, another speaker at the seminar. He introduced two associates, Tom Anth-

AL BRUNER

"Advertisers are asking their agencies, will color creep into Canada? Will set sales multiply rapidly? Should we wait and see? Do we have to go into color?"

Canadian Broadcasters
ony and Canadian musician Howard Cable, now associated with Music Makers, a company providing the audio dimension to TV commercials.

"Color is not just red and green" said Anthony, "it is energy, momentum, importance, strength and rhythm, and we can give all these elements to your commercial. Even the absence of sound gives commercials a color."

The music makers said they approached their work first as advertising men, second as marketing men and third as musicians. They showed samples of their 200 annual campaigns.

"In all of our work, you will see that advertising appeals to emotions, and with music we can serve up any emotion within the range of human experience," said Cable.

With the aid of a model in a bikini, Edel said the audience was listening to his voice, but their attention was riveted to the young lady on the other side of the stage. "Don't let the sound dominate your commercial," he warned.

Can't make a bad show good
Another guest speaker on technical matters was Carl Winkler, director, production standards, CBS, who said that color provided a broader field for programming, more impact and a more effective sales job. "But color can't make a bad program good."

Winkler said most of the problems with color were technical and that was a good place for them, as they would gradually be overcome.

He discussed the use and effects of color in the front, back and sides of a picture.

"In reality, we view only parts of a scene at one time" he said, "but on TV, we view the entire scene at once, and it disturbs us. Shadows really can be red, green and blue, and the TV camera sees them that way. We imagine them only to be grey, but they are not. TV gives us too true a picture."

He lamented that after transmission, control is lost of the TV program, and is left in the hands of the home viewer to tune in his set.

"He can do the most fantastic things to a picture, especially with his 9000 degree receiver tube, which will add a lot of blue to your commercials," he said.
Aim high... and sell "long range"... with Calgary's

"ACTION STATIONS!"

CFCN RADIO is Southern Alberta's most tuned-in radio station during the daytime listening hours 8:30 a.m. to 5:00 p.m. (February 1966 BBM). This is the station that packs 50,000 watts of selling power behind your commercials and delivers the biggest weekly households reach in the market. Across free-spending Southern Alberta, your message comes through — loud and clear!

CFCN-TV is the most "highly regarded" television station in Southern Alberta (check for yourself who has the 16 top shows in the market!). When you sell "long range" with CFCN-TV, you take advantage of more satellites than with any other television station in the province — covering prosperous rural areas and their business cores in Southern Alberta and B.C.

Big metro audience and impact — long range coverage — action-packed merchandising and radio/TV cross promotions! You can set your sights on top results with Calgary's "action stations":

CFCN RADIO
CALGARY

CFCN TV
CALGARY