

Broadcaster

June, 1968



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Study finds some ads almost lost in space

Television stations may be pressed to change their rate structure for grouped commercials following a study by Baker Advertising Ltd. The study, conducted with station CFPL in London, Ont., this summer, showed a marked falloff in viewer recall for the third commercial in a group.

Robert G. Rogers, president, said lower sales and profit resulted from continual curtailment of newsprint production and rising costs of materials and labor. Expanded newsprint capacity in the United States and Canada, coupled with lower import requirements in the United States, forced ca-

the nine months ended Sept. 30 was \$7.1-million or 93 cents a combined common share. Class A share, compared with \$9,129,000 or \$1.19 a year earlier.

Is three a crowd?

I guess we all agree that if commercials there are too many, we would prefer to have them in groups instead of one at a time because this means fewer interruptions. Now, the trade thinks so: bunched commercials are the trend and, as researcher Dr. Cesare G. Ruscone admitted the other day in the peculiar language of advertising, only a successful trend can find such a wide and firm following.

Ruscone is worried about bunched commercials. He has just completed a survey of advertising agencies that rate commercials together. He says it is qualified of lost in fairly contained in a group, the one to be viewer. We survey, a different conclusion every world of. But I think we can assume Ruscone's findings will form the basis for group-versus-isolated agencies and the sponsors. That bunching weakens commercials a move back to the bad of interruptions. But it all depends on the return to Dr. Ruscone of the objections to grouping. It is that the longer interruptions more time for people to lose in, the dog out, to get some. Obviously, these objections come to me. For us, the long is a come of efficiency (especially for those who think he has to come).



One at a time

Media/scope

750 THIRD AVENUE, NEW YORK, NEW YORK 10017

An SRDS Publication

Also Code 212 TN 7-0300

February 16, 1968

Baker Advertising Limited
20 Toronto Street
Toronto 1, Canada

Attention: Dr. C. G. Ruscone, Research Director

Dear Dr. Ruscone:

We are happy to inform you that the judges for the Media Research classification of the Annual Media Awards have awarded Baker Advertising a Certificate of Merit for your study of the effect of clustering television commercials.

It is especially gratifying to me that one of the Annual Media Awards is given to a Canadian advertising agency.

Congratulations upon this achievement.

Sincerely,

Carroll Swan

(Carroll J. Swan
Editor, Media/scope)

leave the room for various reasons so without risking a hernia, before the commercial commercials make this possible. ere, are eminently in the view of what benefits and pleases to benefit and enrich the sponsor's impact of plugs one, two and three; even some of Dr. Ruscone's. What the survey shows simply, "How do you do it? Bunches a lot of it."

1967

It would be... If advertising... the

(left) copy-pie-February Year in York

Baker survey shows 'clustered' commercials not as effective

Television commercials DO decrease in effectiveness when "clustered" to cut down interruptions, according to a survey carried out by a Canadian advertising agency.

A number of stations have adopted the clustering technique to help eliminate viewer resentment against commercials. But how does clustering affect the ads?

Dr. Cesare G. Ruscone, research manager of Baker Advertising, Toronto, sought the answer in a three-week survey which, he says, is the first of its kind ever made in Canada. This week he gave his findings to the Broadcast Research Council.

It is rather unfortunate that the decision to group commercials has not been taken and put into effect without any serious attempt being made to measure beforehand how it would affect the efficiency of advertising," Dr. Ruscone told.

Problems started arising only after the new trend went into effect.

Dr. Ruscone carried out his fourth CFPL-TV, London, Ont., in June and August because the station had not yet started the clustering technique, which allowed a first reading to be taken. He had been willing to co-operate and switch to the technique for a period long enough to take measurements to be taken.

It was decided that day-after-recall would be measured. Nine commercials were selected — and nine advertising agencies co-operated in order to rotate the commercials according to requirements.

After six weeks three commercials were studied in detail, being alternated in first, second and third positions during the groupings.

"As far as the summer audience situation is concerned, we contacted 2,652 people in the first wave, 2,519 in the second, 2,482 in the third and 2,566 in the fourth," said Dr. Ruscone.

"The percentage of people not watching television between 7 p.m. and 8 p.m. was 79.9% in the first wave, 80% in the second, 76.2% in the third and 72.3% in the fourth.

"The rating of the program chosen—'Lost in Space'—for four measured weeks was 5.9, 5.1, 6.1 and 5.6—surprising, isn't it."

Was this due to the fact that the episodes were re-runs, or that fewer people watched television in the summertime?

"I do not have the answer, but I certainly hope that somebody will continue from here and survey the summer audience, its habits and preferences," said Dr. Ruscone.

The average unaided recall for the nine commercials when shown (See Survey, p. 38)

SKOKIE, ILL. LOS ANGELES

Canada Agencies Study Grouped TV Spot Plans as Survey Shows Declining Recall

TORONTO, Nov. 7—Canadian television stations will likely be pressed to consider changes in their rate structure for grouped commercials following publication of a study by Baker Advertising Ltd.

A number of Canadian agencies are already re-examining booking plans following the study, which shows a marked decline in viewer recall for the third commercial in a group.

Baker carried out a three-month study this summer with CFPL (tv), London, Ont. Four surveys were made of "Lost in Space" viewers in the 7-8 p.m. time slot.

The Baker study showed that for every 100 viewers who recalled, unaided, an isolated commercial, 69 recalled the first commercial in a grouping, 67 a re-

of commercials dropped significantly over the three-month period. For every 100 viewers who could recall a commercial in the first survey, only 41.8 could recall the commercial in the final survey.

Mr. Ruscone said he was unable to give any explanation for the drop, but he did reject the idea of wear-out of the commercials. "It seems to have been proven a long time ago that advertising has a cumulative effect," he said.

The study was conducted in four phases. The first involved a survey of the recall of the commercials in isolated positions. The others compared recall when the commercials were grouped.

The study was financed by Baker, with cooperation from CFPL-TV and nine advertising agencies using nine commercials

Quotes from:
Marketing, October 27, 1967
The Globe and Mail, October 28 & 30, 1967
Advertising Age, November 13, 1967

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AND YOU STATE THE CASE
FOR ALL-CANADA'S PRESENTATION

"SELECTIVE
TELEVISION"

GIVE US A CALL



All-Canada Radio & Television Limited

TORONTO		NEW YORK
MONTREAL		CHICAGO
WINNIPEG		ATLANTA
CALGARY		DALLAS
VANCOUVER		HOLLYWOOD
SAN FRANCISCO		



cover story

A new French voice for Ottawa

NEWEST NEWSMAKER in Canadian radio, and the first new French voice in Ottawa-Hull since 1933, CJRC, programming as Radio Capitale, serving the nation's capital area, was officially launched on the air June 3.

Fourth station in the chain owned and operated by Raymond Crépault, the well-known Montreal broadcaster who now owns CJMS Montreal, CJRS Sherbrooke, and has just been granted CRTC approval for the purchase of CKTR Trois-Rivières, the new Ottawa-Hull French station serves Canada's fourth largest market which is also the third largest French-speaking market.

With a combined Metro Ottawa-Hull population of 572,850 plus an area population of 228,000, for a total of 800,850, CJRC serves the 53 per cent French-speaking segment, or, an impressive total of 424,000 persons...the "forgotten 53 per cent", the station says, in its lavish brochure on the market.

Represented by Stephens & Towndrow, who handle all the Crépault stations, CJRC will now serve this "forgotten 53 per cent" of the capital area population in competition with CKCH Hull, the CBC's CBOF and the French daily newspaper, *Le Droit*, published in Ottawa.

CJRC will program a "pop-pourri" of music, especially selected for its French-speaking listeners. It will back this up with a news operation for which a fleet of well-marked mobile units (like the one shown on the cover) will provide fast and complete coverage of all activities in the capital area.

On-air personalities for CJRC include an eight-year veteran of TV and radio from Quebec City, Laval Provencher, as morning man; Claude Lafrance, who spent five years

with CHLT-TV Sherbrooke, hosting the 9:30-noon slot; Robert Arcand, after five years with CJMS Montreal, will host the early afternoon show, and return for the 9-midnight slot; Gaetan Santerre, with five years experience in Montreal, and billed as "the young swinger of CJRC", will host the 4-6, and 6:30-9:00 slots, with Yolanda Lisi, a top radio personality in Quebec, taking over the all-night show from midnight to six a.m.

CJRC will dedicate itself to community involvement, in its editorial and public service coverage of the daily affairs in the Ottawa-Hull area.

For its opening, CJRC has billed "a three-month spectacular" with 31 international celebrities from North America and Europe "on-mike" with specially-taped salutes to the new station.

Jacques Filteau, who comes to CJRC from Quebec City, where he was executive assistant to the general administrator of CFCM-TV, has been named general manager. Filteau is also vice-president and director of PR for the ACRTF.

Donat Bazinet, the sales manager for CJRC, has had an outstanding record in sales with Shulton of Canada, where he became Eastern Canadian franchise manager and later sales manager for all divisions, being named Canadian Man of the Year and winning the President's Cup in 1966.

Paul-Émile Beaulne, who formerly handled PR and commercial publicity at Radio-Canada in Montreal, then joined CJMS as assistant program director, and won three first prizes at last year's Radio Commercials Festival, is the director of programs for CJRC.

At 1150 kcs. on the dial, CJRC operates 24 hours a day, 10,000 watts daytime and 5,000 watts at night.



JACK DENNETT



BETTY KENNEDY



BOB HESKETH

the **CFRB** secret



WALLY CROUTER



GORDON SINCLAIR



BILL DEEGAN



BILL McVEAN

Throughout 41 years, Radio Station CFRB, Toronto, has developed an attitude about people; whether broadcasters or listeners, people respond best when regarded as individuals.

This has proven highly successful on both sides of the microphone. CFRB broadcasters have become among the best known individuals in the country. Throughout Toronto and nearby, there are more people

listening to CFRB day-in and day-out, than to any other radio station in Canada.

Let CFRB do a sound selling job for you in Canada's largest retail market, whether alone or as a vital part of your Toronto marketing mix.

FOR AVAILABILITIES, call Standard Broadcast Sales in Toronto and Montreal; Western Broadcast Sales in Winnipeg and Vancouver; and Canadian Standard Broadcast Sales Inc., New York.

CFRB  **1010**

ONTARIO'S FAMILY STATION

"Many Canadian copywriters imitate New York copywriters, many Canadian art directors imitate New York art directors. They look like New York agency men, they act like them, they even talk like them."

Dear Sir:

This quotation is from an article by Jerry Goodis, printed in the May 23rd, 1968 edition of the *Canadian Broadcaster*.

Mr. Goodis might have used the word "mimic" rather than "imitate."

The following is the recreation of a dialogue recently enacted in a Toronto agency office:

Agency Man: Read the script for me, will ya?

Performer: ... (starts to read)

Agency Man: No! No! That's no good. Look, what I want is Mason Adams. Do Mason Adams for me, will ya?

The Agency, by the way, could well have been Goodis, Goldberg and Soren, or any other agency in Montreal or Toronto.

Surely with the pressure for copying, mimicking or imitating stemming from the agencies as described by Mr. Goodis, the performer is in a difficult position to resist. Who is it, after all, who is going to hire and pay the performer?

It must be admitted that Mr. Goodis is extremely perceptive in his discovery that the actor in Canada who uses the French language as a medium of expression has developed a style of his own. He seems however to forget that a copywriter in French has to create his own copy and in many cases has too much pride to imitate. Surely Mr. (Bruno) Gerussi will be very interested to learn that he has been overexposed on TV commercials. Perhaps Mr. Goodis can remember the last time he was used, I can't.

Let it be understood that we agree with Mr. Goodis when he says that Canadian commercials should be more Canadian. In fact we would go so far as to say that all commercials shown on Canadian television should be Canadian.

Perhaps what is needed is a challenge to Mr. Goodis. If he can find a copywriter, an art director and a

producer who are not preoccupied with the need to imitate (and there is no reason why not, there are many), if Mr. Goodis will allow the performer the privilege of creating a performance instead of instructing him to imitate, and if all their personnel have been well chosen, we will guarantee the best damn commercial ever seen, anywhere.

It is a fact that in ninety cases out of a hundred, when a producer comes to audition performers for a commercial he already has a fixed image of what he wants to see and hear and it is usually something or someone he has seen or heard on American Television or Radio. There is a surety that every Canadian performer has been told at some time that he is too stiff, or too formal, or too something that doesn't fit because (and he is told to his face) "sorry you are not American enough."

There is every surety that it has happened continually (and examples and personalities in the business will attest to it) that a performer will be invited to a cattle call, and be treated as just that, because he is Canadian and of little importance in the advertiser's scheme of things.

He will be asked to read a script and act a role and be told insultingly by a vacuous, fatuous, overblown representative of an advertising agency that "my, oh my, your English is very good, you pronounce and enunciate so well that you will never work for us because you will never reach the lowest common denominator. That is what we are aiming for, that is who we have to reach, the slob that buys the crap, and he won't believe you because you'll sound too mucky-muck for him. You'll talk over his head."

And all because, you as a performer with a background of training, and hard work, and sweat, and a lot of hunger getting where you are, you've tried to treat the whole thing intel-

ligently and with grace, and with consideration for what the client is trying to sell.

There is every surety that a large percentage of the men and women in Canada who perform in commercials are in the theatre or have a theatrical background. And, because they are professionals, they know how to deliver a line to achieve the most powerful impact, they know how to treat their audiences. They would never talk down to their audiences, nor would they ever contemplate, as most agency men do, that the performer must descend to some mythical level or nadir, or cheap huckstering level of banality to put a message across.

There is every surety one of the reasons Canadian actors and performers are welcomed with open checkbooks in London, New York and Los Angeles is because of their solid training, their working background, their command and enunciation of the English language, their lack of fulsome, meaningless gesture. The fact that they know where their noses are, their capability, discipline, willingness to work, ability to take direction, understanding of the script, in point of fact their civility, politesse, talent, knowledge, courtesy, discipline, reliability, and general excellence. The fact, baby, that they are professionals.

But, anger aside, quite obviously Mr. Goodis is beginning to feel the weight of his responsibilities towards Canada and its people, hence his elaborate rationalization of previous practices. Would that all advertisers and agencies would feel the same, for we must come to it. We must make Canadian Television Canadian, and commercials are just as much a part of television as programs.

Sincerely,

Victor Knight,
National President,
ACTRA.

WHEN YOU'RE REACHING FOR THE STARS...



Look for your favorites in the extraordinary feature film library of television entertainment from Warner Bros.-Seven Arts:

An outstanding television library of quality family entertainment. 1930 feature films (526 in color) from Warner Bros., 20th Century-Fox, Universal, and other major studios including the largest selection of color programming made available for television. 461 titles available in French (288 in color).

FROM WARNER BROS.

Vols. 1, 2, 3: 114 Features (61 color)
Vol. 5: 45 Features (15 color)
Warner Bros. "One": 25 Features (25 color)
Warner Bros. "Two": 14 Features (10 color)
Warner Bros. "Three": 23 Features (12 color)
Warner Bros. "Four": 30 Features (18 color)

FROM 20TH CENTURY-FOX

Vol. 4: 40 Features (21 color)
Vol. 7: 45 Features (19 color)
Vol. 8: 39 Features (20 color)
Vol. 10: 33 Features (29 color)
Vol. 11: 44 Features (26 color)
Vol. 12: 55 Features (28 color)
Starlite I: 38 Features (23 color)
Starlite II: 49 Features (37 color)

FROM UNIVERSAL

Vol. 9: 215 Features (109 color)

21 CHARLIE CHAN FEATURES: Direct from THE MUSEUM OF MODERN ART Film Festival (March 4-17, 1968).

766 ADDITIONAL WARNER BROS.-SEVEN ARTS FEATURES:

13 selected groups — 58 outstanding productions in each, plus top quality group of 12 prime attractions. (23 color)

16 JOHN WAYNE FEATURES

THE FAST 23: Canadian content action features.

26 SPECTACULARS: Late release action productions. (25 color)

68 ASSOCIATED BRITISH-PATHE PRODUCTIONS: Canadian Content numbers assigned. (8 color)

48 BOWERY BOYS FEATURES: Popular family fun one-hour programs.

118 ROBT. LIPPERT PRODUCTIONS: Variety of family-type features —Action—Western—Adventure—Drama—Suspense. Some have Canadian content numbers. (11 color)

9 FOUR STAR SPECIALS: (6 color)

18 SPECIAL FEATURES: A variety of quality features.

8 PENDENNIS PICTURES: British top attractions—Canadian content.



WARNER BROS.-SEVEN ARTS LIMITED

Write, wire or phone: Chas. S. Chaplin/W. K. (Bill) Moyer • 11 Adelaide St. W., Toronto 1, Ontario • EM 4-7193

GROWING INTEREST in the investment aspect of the nine Canadian companies engaged in the broadcasting business, whose stocks are traded on the Stock Exchange, has inspired this department which is to appear each month in *The Canadian Broadcaster*.

CHUM LIMITED issued a news release dated May 23 in which CHUM Limited President Allan Waters announced officially that his company has purchased from Geoffrey Stirling his one-third interest in Ralph Snelgrove Ltd., owners and operators of CKVR-TV, Channel 3, Barrie.

This gives CHUM Ltd. control of the Barrie company. Ralph Snelgrove, its founder, and one-third shareholder, continues as president and general manager. Snelgrove is also a director of CHUM Ltd.

This transfer of interest is subject to the approval of the Canadian Radio-Television Commission.

(Two months ago, it was announced that the CKVR property had been purchased by Western Broadcasters Ltd., Vancouver, B.C. The deal was later abandoned because Western had acquired a larger interest than it had in CHAN/CHEK Vancouver/Victoria, according to reports.)

A group headed by Ralph Snelgrove founded CKVR-TV in 1955.

Immediate reaction to the announcement was a fractional increase in the price of CHUM Ltd. stock from 18 to 18½.

THE PROPOSED SALE of the interests of Famous Players Canadian Corporation Ltd. in radio and television properties to Famous Communications Ltd., a new Canadian public company to be incorporated, awaits the approval of the Canadian Radio-Television Commission.

Properties involved are CFCM-TV and CKMI-TV Quebec City and CKCO-TV, CKKW-AM and CFCA-FM, Kitchener, Ont., in which Famous Players has a 48 per cent interest in Kitchener and 50 per cent in Quebec City. There is also a deal pending with CHAN/CHEK Vancouver/Victoria involving acquisition by Famous Players of a small additional interest.

The transfer would also include approximately half interests held by Famous in 21 cable companies across the country.

Eugene FitzGibbons, Vice-President, Communications Management, of Famous Players, reports that nearly all the associated companies favor the deal, and would like to participate when the new public company is launched.

When the CRTC gives its approval and other formalities are attended to, Famous Communications Ltd. will be in business and stock participation offered to the public, presumably with eventual listing on the Toronto Stock Exchange. The initial issue will be a limited one. Voting and non-voting shares will probably be available.

The question whether present Famous Players stock holders will be given rights to buy stock in the new company or exchange their FP stock for Famous Communications shares has apparently been discussed.

Back of this move is a regulation under which non-Canadians may not hold more than a 25 per cent equity in any broadcasting station. Being a subsidiary of the U. S. Paramount, Famous Communications, an entirely Canadian company, divorced from Famous Players, will increase its participation in the Canadian broadcasting industry.

SELKIRK HOLDINGS LTD., with radio and television interests in Ontario, British Columbia and Alberta and operating, as a wholly-owned subsidiary, the national sales representation firm of All-Canada Radio & Television Ltd., had a profit increase over 1966. However Stuart MacKay, Selkirk's president, reports that "earnings have been affected as a result of national sales, which continue to run below projected estimates for the first quarter of 1968." He indicated that reduced expenditure by advertisers affected first quarter profit, and results for the current year were unpredictable. This coincides with the statements of a number of communications companies.

MacKay reports optimistically regarding "the long-term picture", and says: "In this regard, your company has entered into an agreement subject to the approval of the newly-formed Canadian Radio-Television Commission to purchase a major interest in British Columbia Television Broadcasting System Ltd. in conjunction with Famous Players Canadian Corporation Ltd.

(see above) and Saturna Properties Ltd., a subsidiary of Western Broadcasting Co. Ltd. (See *Western Broadcasting Co. Ltd. below*).

The report also advised stock holders of approval by the Minister of Transport during March and by the Board of Broadcast Governors of the acquisition by Selkirk Holdings Ltd. of the outstanding shares of Lethbridge Television Ltd., CJLH-TV. The purchase price was settled by the issue of 21,000 Class "A" shares.

Distribution of the Class "B" voting shares of B.C. Television is: Selkirk Holdings Ltd. 51 per cent; Famous Players Canadian Corporation Ltd. 20.32 per cent; Saturna Properties Ltd. 28.68 per cent.

Last year Selkirk showed a gross of \$5,308,446 against a 1966 gross of \$4,063,527 and a net profit of \$454,597 against \$424,142.

STANDARD RADIO LTD., owners of Stations CFRB and CKFM Toronto and CJAD and CJFM Montreal, will be renamed Standard Broadcasting Corporation Ltd. at a special shareholders' meeting June 26. At this same meeting, the shareholders will be asked to approve a stock split of five for one. Subject to their approval and after complying with certain formalities with the federal government, four additional shares for each share now held will be mailed to stockholders, tentatively on July 10.

Writing in *The Financial Post* under the pseudonym of Nestor, a prominent financial advisor says: "Earnings of Standard Radio Ltd. are expected to score another substantial gain in the current fiscal year ending March 31, 1969. Some analysts," he says, "expect earnings to rise to \$1.85 per share, up from the \$1.60 level estimated for the year just ended." (\$1.36 was earned in the previous year).

Basis for the optimistic view is, we feel, an increase of 20 per cent in the station's prime time advertising rate. The significance of the proposed name change from Standard Radio to Standard Broadcasting lies in the company's efforts to obtain a license for a third Toronto TV station, and that the word "Broadcasting" rather than "Radio", encompasses both electronic media.

Orbits
Super Spots
Prime time equivalents
Realistic 30-second rate
Audience delivery plans
Per second rates
Summer stock

NTV Marketing

We never stop starting things. 

The People Who Market CHCH-TV Toronto-Hamilton
and CHLT-TV Sherbrooke.

Central Canada region BN-RTNDA to meet in Montreal in '69

Montreal was chosen as the place of meeting for the 16th annual Broadcast News-RTNDA Central Canada regional seminar, in 1969, by news directors of Ontario and English-language Quebec stations who met last month in Kitchener, Ont.

Some 80 news directors and editors attended the two-day session, which devoted one day to business concerning stations which subscribe to Broadcast News Ltd., and the other to affairs involving the news directors' association.

Two new RCA contracts for space systems total \$5 million

Contracts totalling \$5 million for special space electronic equipment have been signed within the past few weeks by RCA Victor Co. Ltd., Montreal, for earth stations in India and Brazil, designed to participate in the global satellite system.

RCA will furnish technical services for India's first commercial communications satellite earth station,

which marks that country's entry into the global satellite communications network, providing high quality, multi-circuit telecommunications and television exchange with European countries, Australia and Asia.

India's \$4 million project will be financed under the Canadian External Aid Program. The station, to be located in Poona, 120 miles east of Bombay, is expected to be completed in 1969, and will be similar to Canada's second earth station being built by RCA Victor at Mill Village, N.S.

The project will be managed by RCA's Space Systems facility in Montreal, headed by G.B. MacKimmie, with a technical staff of over 200. Formed in 1965, this facility represents Canada's leading enterprise in the supply of both satellites and earth stations.

RCA also completed the \$1 million sale of special space electronic equipment to Hughes Communications International, El Segundo, Calif., a subsidiary of Hughes Aircraft Co. This equipment is for application to Brazil's first earth station, for operation with the global satellite system. To be operated by Embratel, the station is due for completion in early 1969.

These two major sales bring to ten the number of countries to which RCA has sold complete stations or major earth station subsystems, including those in Panama and Argentina.

ANNOUNCEMENT



JOHN C. HIERLIHY, B. Sc.

Mr. Tom Reynolds, President, is pleased to announce the appointment of Mr. John C. Hierlihy as Vice President Sales for both Multi-creative Productions Limited and the Miss Canada Pageant.

Mr. Hierlihy has extensive knowledge of broadcasting and distribution throughout Canada and the world, having been with NBC International in the United States and for the past five years with Four Star Entertainment Corporation, most recently as Vice President of Foreign Sales.

Multicreative Productions produce and distribute television programs and radio sales packages in Canada, United States and Australia. The Miss Canada Pageant is the highest rated annual program "Special" on Canadian television. Miss Canada herself is used extensively by industry and government for publicity and promotional purposes throughout the year of her reign.

Mr. Hierlihy attended Trinity College School in Port Hope, Ontario, and obtained his Bachelor of Science Degree at the University of Florida. This appointment is effective June 17.

Look Mom! No wires! FCC authorizes U.S. cableless cable

A new type of cable TV utilizing extremely high frequency radio communications rather than the conventional cable is being experimented with in New York City and two rural areas.

The experiment was given the green light by the FCC after applications made by TelePrompter Corporation of New York to renew an experimental station and establish a new one.

The cableless cable system proposed by TelePrompter will use ultra short wave frequencies in the 18 million megacycle band, or 18 gigahertz, to transmit a variety of TV and FM programs to apartment house and other master antennas within the coverage area.

Conventional cable systems use wires or cables or transmit programs to the homes of their subscribers. In this case, the only wires would be those from the master antenna to the subscriber's set.

The FCC made a condition that TelePrompter must afford other CATV franchise holders in New York City an opportunity to participate in the experiment, if they wish.

TelePrompter, in a separate petition, had asked the Commission to allocate frequencies in the extremely high frequency band. This was denied.

U.S. stations hard hit in FCC crackdown on violations

Fines totalling \$8,000 were levied by the FCC on three U.S. radio stations for stated violations in their operations, and three others were warned they faced a docking totalling another \$1,700.

The FCC pulls no punches. WAKO Lawrenceville, Ill. was hit the hardest, being slapped down for \$5,000 for operating without a first-class engineer, falsifying logs, and a variety of other lapses. The commission didn't cut back the amount as the station didn't deny the violations but simply blamed the chief engineer.

For operating with too much power at the wrong times, KEEP Twin Falls, Idaho, got tagged for \$2,000. WTCW AM-FM Whitesburg, Ky., was nicked

for \$1,000, for a number of technical violations.

Interestingly, in the case of WTCW, the FCC said that "the fact that a station has performed an outstanding public service to the community does not relieve it of responsibility for complying with applicable statutes and rules. All stations are expected to provide public service for their communities, and the commission may grant no application for a license unless it finds that the public interest, convenience and necessity will be served thereby."

Warned of possible fines, all for alleged technical violations, were KROD El Paso, and KOKE Austin, Texas; and KAYL Storm Lake, Iowa.

Dial-a-film ETV planned for Ottawa

Educational Telecommunications is the name proposed for a new system of on-demand ETV planned as a two-year, \$1 million experiment in Ottawa, to be launched next year.

The proposal, made by the research and development laboratories of Bell Canada's subsidiary, Northern Electric Co. Ltd., and the Ottawa public school board, will involve provision for each classroom to have access to more than 2,000 films, videotapes and kinescopes by dialing an electronic library in Bell Canada's Britannia office. Connections will be by coaxial cable.

If successful, the experiment could set a pattern for ETV development in several provinces. During the trial period, teachers in four Ottawa schools (two elementary, one intermediate and one secondary) will be able to consult a program catalogue and dial the code number for the program desired. Within minutes it will appear on the classroom TV screen.

The ETS project is a joint venture of the Ottawa public school board, the Ottawa Collegiate Institute Board, the Ontario Institute for Studies in Education, and Bell Canada.

Assistance in stocking the film library will come from Encyclopedia Britannica, the CBC, the Ontario Department of Education, and the National Film Board. Videotapes made by the Ottawa public school board and collegiate institute board in their own joint studio also will be used.

Laval offers degree course in news communications

A three-year course, leading to a degree, in news communications will

be offered starting next September by Laval University, Quebec City.

The course will embrace the history of communications, sources of news, editing, public opinion probes and news gathering.

Laval's decision to establish the new course was said to be based on the need to maintain the supply of professional journalists versed in the communications media.

35 new Canadian TV sales of feature films and series reported by WB/7A

Warner Bros.-Seven Arts, Toronto, reports 16 new Canadian sales of its feature films for television, including Volumes 5, 7, 9, 10 and 11, Starlite 1 and 2, 99 Film Favorites and Special Features, and 19 new sales of the WB/7A TV series including *The Lawman*, *77 Sunset Strip*, *The Professionals*, *The Avengers* and *F Troop*.

The sales, announced by Charles S. Chaplin, vice-president and Canadian general manager, included feature films to CHCT-TV Calgary; CHCH-TV Hamilton-Toronto; KCND-TV Winnipeg-Pembina; CKBI-TV Prince Albert, Sask.; CFCM-TV Quebec City; CKCK-TV Regina; CJON-TV St. John's, Nfld., and CJCB-TV Sydney, N.S.

Series were purchased by CHEX-TV Peterborough, Ont.; CJIC-TV Sault Ste. Marie, Ont.; CHAN-CHEK-TV Vancouver-Victoria, and CJAY-TV Winnipeg.

WAB engineers elect 6-man conference committee

The engineering section of the Western Association of Broadcasters doubled the number of conference officials for 1969 and selected Vancouver as the site of next year's gathering. This decision was made at the 18th annual Engineers' Conference held last month at the Palliser Hotel, in Calgary.

Earle Connor, CFAC Calgary, was named general chairman, a new post, with Jack Quinn, CFEN-TV Calgary as conference chairman, succeeding Jim de Roaldes, CFGP Grande Prairie, who chaired the '68 sessions.

Quinn, who was secretary-treasurer, and arranged for the presentation of some 16 technical papers and special speakers at this year's conference, will be succeeded by Merv Pickford, CHAB-CHRE Moose Jaw, as general secretary, with Bill Martin, CKXL Calgary, named finance chairman.

Herb Bateman, CHAN Vancouver, was named manufacturers' liaison

OKAY . . .

LET'S TALK NUMBERS!

ST. CATHARINES IS ONTARIO'S 7th MARKET. 338,000 PEOPLE LIVE IN OUR TRADING AREA; 115,100 IN THE URBAN AREA.

THOSE LIVING RIGHT IN THE CITY EARNED NEARLY \$230,000,000 LAST YEAR. THEY SPENT OVER \$140,000,000 IN RETAIL PURCHASES.

NOW . . .

LET'S TALK REACH!

SINCE CHSC AM & FM STEREO TALKS TO MORE PEOPLE LONGER EACH WEEK THAN ANY OTHER RADIO STATION SERVING THE AREA, IT FIGURES THAT YOU SHOULD INCLUDE CHSC IN YOUR REACH PLANS FOR THIS VITAL MARKET

IN TOTAL AUDIENCE BBM, MARCH 68 REPORTS CHSC LEADING IN 31 OUT OF 36 TIME PERIODS 7 A.M. TO 7 P.M.



PAUL MULVIHILL
& COMPANY LIMITED

TORONTO

MONTREAL

officer, with Peter MacIntosh, CKLG Vancouver, elected to a new post, in charge of registration and accommodation.

WAB president Blair Nelson addressed the opening session, and suggested the engineers study the possibility of arranging their conference to have a one-day overlap with the WAB management convention. Despite three specially-called executive meetings outside of the regular sessions, it was decided not to act on the proposal at this time.

Jim de Roaldes received the Alex L. Clark Memorial Plaque, presented to each retiring conference chairman.

It was agreed that the Engineering Section of the WAB would send a representative to the CCBA meeting, October 20-23, in Montreal.

162 engineers attended, and there were 41 manufacturers represented.

Trans-Canada ad agency network to convene in Toronto June 21-23

Member agencies in the Trans-Canada Advertising Agency Network, from ten Canadian markets, will convene in Toronto June 21-23, at the Ascot Inn, Rexdale Blvd., for their 6th annual conference. Also attending will be two new members, one from New York City and the other from London, England.

Some highly pertinent and much-debated topics will be discussed by the twelve-member group, with highlights from the agenda including (1) Is the 15% agency commission outmoded? Should it be 22%? Or straight service fees? (2) Is retail advertising a dirty word? Why no

commission on agency-handled and financed accounts? (3) Pitfalls of agency operation. (4) Are advertising awards really worthwhile? Digests of these, and other topics, will be reported in our July issue.

As an innovation, this year, the TCAAN has invited representatives from major Canadian media to attend a buffet supper and participate in an open discussion with owners of the twelve member agencies.

The Trans-Canada Advertising Agency Network was founded in 1963, with Whitehead, Titherington & Bowyer Ltd., Toronto, as one of the founding members. The group has gained increasing influence as a collective force representing smaller and medium-size agencies in the Canadian market.

Attending, in addition to John Titherington of W.T.B. Ltd., will be John Anderson of John C. Anderson & Associates, London, England; Bill Galbraith of Galbraith, Hoffman & Rogers Inc., New York City; George Skelton, Skelton Advertising Services Ltd., Calgary; Harley Tarvin, Harley A. Tarvin & Associates, St. John's, Nfld.; Bruce Wood, Wood-Anderson & Co., Winnipeg; Phil Backman, Backman Advertising Ltd., Halifax; John Doherty, John Doherty & Co. Ltd., Ottawa; Maurice Leroux, Dubuisson Publicité et Conseil Inc., Quebec City; Manny Dunsy, Dunsy Advertising Ltd., Montreal; Stan Lorrman, Lorrman Advertising Agency, Kitchener, Ont.; and Gordon Rowntree, Gordon Rowntree & Co. Ltd., Vancouver.

FM study ordered by CRTC

FM broadcasting will be probed by the CRTC in a move to ensure its orderly development, the Commission announced when turning down four bids for new FM stations in decisions stemming from the first public hearings of the new regulatory body April 23-25.

In ordering the FM study, the Commission said that "during the period of the survey, applicants for new FM stations, or for amendments to existing licenses, will be examined for their contribution to the program developments sought by the Commission.

"FM channels are public assets and the Commission is determined that they be developed in such a way as to contribute to a more varied program

service which will complement and enrich services already available."

The turned-down applications came from CFCN AM-TV Calgary, CHQR Calgary, CKBB Barrie, Ont., and Radio FM Saguenay - Lac St. Jean Ltée, who sought an FM outlet at Alma, Quebec.

The CRTC decision said "the applicants did not undertake to provide significant new or different programming opportunities to the communities concerned."

In the case of the Alma proposal, the Commission said it was not satisfied commercial revenues would have been enough to sustain the station, nor that the area could support another radio station.

Citizens of Candiatic get cable TV service charged on tax bill

Community-wide CATV service, charged on each individual's tax bill as part of his overall assessment, may make Candiatic, Que., near Montreal, what is believed to be the first community in Canada with a master cable television hook-up. The service is expected to start October 1.

The mayor of Candiatic, Jean Leman, once envisaged a modern suburban town unspoiled by the ugly sight of clusters of rooftop TV antennas. So when the municipally billed cable service goes into operation, about 80 per cent of Candiatic's population of over 4,000 will be linked up with the master antenna at a total cost of \$24 a year, or less than fifty cents a week.

Leman said the plan is strictly voluntary, and anyone not wishing to have cable television will be free to turn down the service at no extra cost.

About 800 initial hook-ups are planned for the start of the project, but the mayor said the cost is expected to be reduced to about \$18 annually when the total number of hook-ups reaches 1,500.

Under the plan, existing residences are being provided with cables leading into the homes. But, homes being built in the future will automatically have provision for the cable hook-up, just as telephone companies now provide lines to all parts of a town or city without additional cost to the subscriber.

FM 101 AM 1540

CHN 1

Do you know there are more
Italians in Toronto than in
the city of Florence.

*There are also 130,000 Germans.
Plus 200,000 other new Canadians.*

Quebec City's only English-language radio station folds August 1

Ceasing operation after almost 20 years service to the steadily-dwindling English-language minority group in Quebec City and area, CFOM Quebec, the only English radio station in the Ancient Capital, will end its broadcasting era on August 1.

The startling announcement came from the station's general manager, Mrs. Mary Bush, who said the decision resulted "due to circumstances beyond our control."

All employees had been advised in advance of the station's management decision to discontinue further operation.

GFOM, a 250 watt operation, has employed about 12 persons in recent years. It is owned by Goodwill Broadcasters of Quebec Inc., of which Henri Lepage is president.

First on the air in 1949, as CJNT, when it was owned by Narcisse Thivierge, the call letters were later changed to CJQC, for Quebec City. Four years ago the station became known as CFOM. It has been a CBC English-language affiliate in the Quebec City area.

Public support rallies behind ailing station to keep it on the air

CFOM Quebec City, which faces cessation of broadcasting activity on August 1, "unless a miracle occurs" said station manager Mary Bush, has drawn "almost unbelievable" public reaction to aired pleas for support.

The city's only English-language radio station, established in 1949, has been through three different administrations in an effort to keep its head above water, but its financial plight has grown worse year by year, having consistently lost money.

Now, faced with closing, the station told its story to the listeners and asked for support in making a bid for government aid to keep it on the air. The reaction came fast.

Besides offers of moral and financial support, from both French and English-speaking residents of the provincial capital, there were offers of \$1,000 for an engineering study, and another man said he would donate land for a future station site.

Donations began to pour in, and Mrs. Bush said a Quebec City bank is administering a trust fund to handle these contributions.

However, a major factor in the station's plight is that a non-renewable lease on the present

facilities is about to expire, and relocation has been estimated to cost between \$75,000 and \$100,000.

Members of the staff are extremely loyal, *The Broadcaster* learned, but many are sending out feelers and beginning to negotiate for possible openings in case their jobs are out the window if the station folds.

Moffat Broadcasting Ltd. forms radio net to carry Western Conference Football

A permanent radio network will be set up by Moffat Broadcasting Ltd., under authority granted by the CRTC, to broadcast all Western Conference professional football games.

The network will originate live broadcasts of all games played by the British Columbia Lions, Calgary Stampeders, Edmonton Eskimos, Saskatchewan Roughriders and Winnipeg Blue Bombers.

Network administration will be handled by Moffat's Calgary office, with key stations handling broadcast originations including CHQM Vancouver, CKXL Calgary, CJCA Edmonton, CJME Regina and CKY Winnipeg.

A number of other radio stations in Western Canada will carry selected broadcasts, including 24 in B.C., three in Alberta, seven in Saskatchewan and one in Northern Ontario, CJRL Kenora, near the Manitoba border.

B.C. stations on the network include CJAV Port Alberni; CFCP/CFWB Courtenay/Campbell River; CHWK Chilliwack; CFJC Kamloops; CKOV

Kelowna; CKOK/CKOO Penticton/Osoyoos; CKEK Cranbrook; CKCQ/CKWL Quesnel/Williams Lake; CKPG Prince George; CFBV/CFLD Smithers/Burns Lake; CFTK/CKTK Terrace/Kitimat; CHTK Prince Rupert; CKNL/CFNL Fort St. John/Fort Nelson; CKXR/CKCR Salmon Arm/Revelstoke; CJDC Dawson Creek; CJAT Trail, and CFAX Victoria.

Saskatchewan stations linked with the network are CHAB Moose Jaw, CKOM Saskatoon, CJNB North Battleford; CKBI Prince Albert, CJGX Yorkton, and CFYL/CFSL Weyburn/Estevan.

In Alberta, the network stations will be CJOC Lethbridge, CHAT Medicine Hat and CFGP Grande Prairie.

Canadian TV premiere of "7 Surprises" set for CBC-TV network

Scheduled for colorcast on the CBC-TV network Wednesday August 7, at 9:30 p.m., the internationally-acclaimed motion picture, *7 Surprises*, will have its Canadian television premiere. The showing was announced jointly by Bruce Raymond, director of TV programming, CBC, and Charles S. Chaplin, vice-president and Canadian general manager, Warner Bros.-Seven Arts Ltd.

Produced by Harvey Chertok, now vice-president, advertising and promotion, WB/7A Inc., in association with the National Film Board, *7 Surprises* is composed mainly of seven NFB productions, suitably bridged and shows some of the aspects of man and his world, through both straight documentary techniques and animated sequences.

BBM adopts weight-reducing plan

BBM's Fall 1968 silhouette will be simpler, slimmer, trimmer. Weight lifting courses for reps will no longer be necessary. No more sore thumbs from leafing back and forth between Area and Station pages.

Because:-

Central Area Ratings and Station Total data will be on one page. Ratings for Men, Women, Teens and Children wherever sample size permits. Separate report books for each TV Market (Television only).

Other New Features:-

Age Breaks for Men, Women, Lady of House
Lady of House with Children
Time Block Averages for Men, Women, Teens and Children
Radio Reach data

*For further details contact BBM Client Service Manager
David Adams*

BBM BUREAU OF MEASUREMENT
120 Eglinton Ave. East, Toronto 12
416-485-9464



Honored by a special invitational showing at Expo '67, last August, the 77-minute color film has won over 25 international Film Festival awards in Venice, London, Berlin, Acapulco, Edinburgh, Brussels, Rome and Hollywood.

Currently being distributed by the NFB in Canada and abroad, and by WB/7A in the U.S., where it has been acquired by over 100 TV stations, *7 Surprises* has been telecast in some 40 U.S. cities, including second showings on six top stations.

U.S. film producer purchases interest in Williams Drege & Hill

Providing new scope for expansion of services and facilities of their film production house, Williams Drege & Hill Ltd., Toronto, retiring president Hal B. Williams has sold a large interest to Audio Productions Inc., New York City.

The sale, announced jointly by the new president of the Canadian firm, Heinz A.K. Drege, and Peter J. Mooney, president of Audio Productions Inc., represents "the first substantial investment by a major American film producer in a Canadian production company, whereby control remains in Canada," said Drege.

To reflect the new relationship, and to mark other significant personnel changes, Williams Drege & Hill Ltd. has applied to become "Drege-Audio Limited".

Over the past ten years, the Canadian company has completed more than 3,000 TV commercials for Canadian advertisers, as well as

handling many industrial and sponsored film assignments.

Audio Productions Inc. was established in 1933, and has facilities in New York, Washington and Los Angeles. The company has 150 full-time employees and is supported by an international operation with offices around the world, including Mexico City, Hong Kong, Amsterdam and Sydney, Australia.

Audio's outstanding television commercial unit serves a wide number of major American advertisers. The current spectacular and award-winning Eastern Airlines and Excedrin commercials are the work of Audio Productions.

Other Audio clients run the gamut of blue chip companies both in the U.S. and Canada, where for many years the firm has been extremely active.

News awards presented at B.C. seminar of the RTNDA

The "Charlies" and "Dans" for outstanding news reporting in B.C. were awarded at the annual B.C. seminar of the RTNDA, held in Port Alberni. All four awards, two for radio and two for TV, were presented by Charlie Edwards, general manager of Broadcast News Ltd., Toronto.

The Charlie Edwards awards for outstanding spot news reporting went to CKWX Vancouver for its coverage of the Castellani murder trial, and CBUT-TV Vancouver for its coverage of a prison break.

The Dan McArthur Awards for outstanding reporting, outside of

regular newscasts, were won by CKXR Salmon Arm, for a report of a Rogers Pass bus accident, and by CHAN-TV Vancouver for a documentary on the plight of Indian girls in that B.C. city.

The "Dans" are named after Dan McArthur, founder and first director of the CBC news department. The "Charlies" honor Charlie Edwards for his many years of service to the industry.

CJBQ Belleville airs live broadcasts of council meetings

Real community service is being stressed by CJBQ Belleville and Trenton, Ont. by providing the public with alternating weekly broadcasts of the respective municipal council sessions, in their entirety. CJBQ has been publicly airing the Belleville City Council meetings since 1956. A month ago, Trenton Town Council, at their own request, also went on the air, live, for the first time.

Frank C. Murray, CJBQ general manager, said "as far as we know, we are the only radio station in Canada that carries broadcasts of this nature in their entirety, without any editing at all."

"It is perhaps interesting to note," he added, "that audience data available reveals that City Council broadcasts get a slightly larger audience than musical programs generally heard at seven in the evening."

CJBQ records the Belleville City Council sessions on alternate Monday afternoons at 4 p.m. and they are aired on a delayed basis at 7 p.m. Trenton Town Council, however, goes live, each alternate Monday, beginning at 7 p.m. direct from the council room.

Indicative of the citizens' right to know how their money is being spent, and how their Council acts in matters concerning the community, is that whenever attempts have been made by various aldermen to have the broadcasts discontinued, public reaction has been firmly in favor of continuance.

A few weeks ago, some discussion ensued concerning broadcast of a special meeting, dealing with Belleville's capital works budget, and the Council broke with tradition to allow radio and press coverage of these discussions usually held behind closed doors.

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MONTREAL 29 QUE.
CABLE: PAPPACO

The station has an understanding with the two councils that matters concerning personnel and industrial committee activities will not be broadcast.

Procedural rules have been established and are followed attentively, so there is no hitch to a smooth-running session, and because delays and quibbling are minimized the meetings are over in half the usual time.

CAB Program Exchange helps boost interest in Canadian music

Launched in Ottawa June 10, through CAB Program Exchange promotion, Polydor Records presented the first album of what is hoped to be a CAB Canadian Music Library. The initial offering is entitled *Polydor Proudly Presents—The Billy Van Singers*.

Gerry Acton, manager of the Program Exchange, said that while they are interested and dedicated in providing member stations with the broadest possible area of programming, "we have always felt most keenly about the eventual establishment of a Canadian music library. To this end, we have held discussions with all manner of people in an attempt to find

a method in which we could, if not produce, certainly co-operate in promoting the use of top Canadian music."

The first LP, featuring The Billy Van Singers, is designed to fit any station's music policy, including FM, MOR, C & W, and Top 40, and should find ready acceptance by Canadian broadcasters both as to content and quality.

All 12 selections on the disc were written by Bob Hahn, well-known broadcaster, song writer and producer of commercial jingles such as Dominion Stores' *Mainly Because of the Meat*. Orchestrations are by Hahn's long-time associate, Art Morrow. The nine singers, under the direction of Billy Van, were recorded and the music was mixed on eight track equipment.

To assist stations in programming this first album, the CAB Program Exchange recorded specially-prepared intros to each selection by both Billy Van and Bob Hahn. This tape is available free of charge upon request to the exchange, Suite 347, 12 Richmond St. E., Toronto 1, Ontario.

London Board of Education will set up own TV station

First in Ontario, and well in advance

of the provincial educational TV network, the London Board of Education will go on the air early in January '69, with its own television station.

Beaming its programming, at first, only to the city's secondary schools, the Board says it will offer some of the best facilities in the province for student teaching of TV electronics, communications, drama and the arts.

I.R. Sanderson, the Board's superintendent of curriculum, said: "Our station is not to be confused with ETV, in the sense of provincial educational television. What we are doing is setting up our own TV facilities primarily for student use. We will be the first in Ontario to set up our own transmitting station."

The London Board of Education station will be established at a cost of \$370,000, with \$278,000 paid by the province. The 250 megahertz system will have a range of between 25 and 30 miles.

The Board received permission to operate their own station about the middle of May, with the issuance of a DOT TV license, which was issued only after an extensive survey of the area to ensure that the operation would not interfere with other television systems.

(See page 28)

(MONEY-MAKING) THINGS ARE HAPPENING IN OKANAGAN-MAINLINE LAND!



Casabello Wines Limited, producing a full range of fine table and dessert wines in Penticton, B.C., is one of dozens of new industries and two new wineries established in Okanagan-Mainline Land during the last few years. With its companion wineries, it forms the basis for the burgeoning new vineyards of the area — a major and dependable source of agricultural wealth. Everything grows bigger and faster here, including advertising results.

OKANAGAN MAINLINE RADIO

CFJC KAMLOOPS CJIB VERNON CKOV KELOWNA CKOK PENTICTON

Just call



the All-Canada man.

"Bonnie and Clyde" shoot into radio

A new radio comedy series, *The Amazing Radio Adventures of Bonnie & Clyde*, is now available in Canada, from National Program Services of Toronto.

Capitalizing on the Warner Bros. film success scored by the two stars of bank robbery fame, *Bonnie & Clyde* is produced by Harry O'Connor, formerly vice-president, production, for Mel Blanc Associates of Hollywood. O'Connor opened his own Hollywood-based production firm in January, and started his B & C radio show as a feature for d.j. Gary Owens, on KMPC Los Angeles.

Each mini-show is in capsule form, 90-seconds, for insertion in a d.j.-type program, and some stations schedule them more than once a day. 65 episodes are already produced, sufficient to provide a full 13-week scheduling and sponsorship format, if desired.

Roles in the radio production have Joanie Gerber as Bonnie and Dave Ketchum as Clyde, with Bruce Gordon as Frank Nitty-Gritty, king of the underworld. Veteran character actor Jesse White plays the murderous duo's

theatrical agent, who books them at supermarket openings.

CRTC ratifies BBG recommendations

Acting under its authority to license, rather than just recommend, the CRTC has approved 16 applications for station licenses, previously recommended to the DOT by the now-extinct BBG.

Approvals, each for a five-year term, stemmed from licence applications heard by the old Board at the February 6-8 public hearings in Ottawa.

Given the green light to establish and operate new broadcasting stations were:

Kokanee Broadcasting Ltd., for a new AM station at Creston, B.C., with another studio at Nelson, B.C., operating at 250 watts day and night, ND, on 1340 kcs.

Radio Temiscamingue Incorporée, for an AM station at Temiscamingue, Que., with studios at Ville-Marie, Que., 250 watts day and night, ND, on 1340 kcs.

Radio NW Ltd., for an FM station

at New Westminster, B.C., on 101.1 mcs., ERP 100,000 watts, horizontal and vertical polarization, EHAAT 709 feet, omnidirectional.

CJOY Limited, for an FM station at Guelph, Ont., on 106.1 mcs., ERP 50,000 watts, horizontal and vertical polarization, EHAAT 249 feet, omnidirectional.

Kootenay Broadcasting Co. Ltd., for a new FM station at Trail, B.C., on 106.7 mcs., ERP 12,600 watts, horizontal and vertical polarization, EHAAT 1,485 feet, omnidirectional.

Television licenses were approved for the following stations:

CFCN Television Ltd., for a new station at Lethbridge, Alta., on Channel 13+, ERP 36,700 watts video, 7,340 watts audio, directional, EHAAT 582 feet, with part-time programming by off-the-air pickup from CFCN-TV Calgary, and part-time from a studio at Lethbridge.

CFCN Television Ltd. also received the O.K. for a rebroadcasting station at Drumheller, Alta., to receive programs by off-the-air pickup from CFCN-TV Calgary, for retransmission on Channel 10, with a transmitter power of 5 watts, directional.

The CBC received licenses for a new AM station at St. Anthony, Nfld., 10,000 watts DA-2, on 600 kcs.; for new TV stations at Inuvik, N.W.T. on Channel 6, ERP 3,000 watts video, 300 watts audio, EHAAT 394 feet, directional; Pine Point, N.W.T. on Channel 4, ERP 7,100 watts video, 1,400 watts audio, EHAAT 500 feet, directional; Uranium City, Sask., on Channel 8, ERP 28 watts video, 2.8 watts audio, EHAAT 276 feet, directional; and at Grand Rapids, Man., on Channel 8, with a transmitter power of 5 watts, directional; also for four LPRTs, at Waterways, Alta.; Valemount and Edgewood, B.C.; and Carmacks, Y.T.

Two Toronto sportcasters elected to the OSSA

Two radio sportcasters were named to the executive of the Ontario Sportswriters and Sportcasters Association at their annual meeting held in Toronto.

Bill Stephenson, sports director at CFRB Toronto is 1st vice-president, and Fred Sgambati, sportcaster for CBL Toronto, was elected a director.

Other officers are Hugh Bowman, sports editor, *Guelph Mercury*, president; Jack Marks, *Toronto Globe & Mail*, 2nd vice-president; Ray

ANNOUNCEMENT

CHCH-TV APPOINTMENTS



D.F. MARTIN



D.C. GALE

Syd J. Bibby, Vice-President and General Manager, Niagara Television Limited (CHCH-TV) announces the following appointments:

D.F. Martin — Assistant General Manager and D.C. Gale — Station Manager. Both Mr. Gale and Mr. Martin have been with CHCH-TV since 1954; Mr. Gale most recently as Program Manager, and Mr. Martin as Production Manager, positions they will retain in addition to their new responsibilities.

Alviano, sports editor, *Kitchener-Waterloo Record*, 3rd vice-president.

John Macdonald, *Toronto Daily Star*, is secretary-treasurer. Other directors include Louis Cauz and Gerry Loughheed, *Toronto Globe & Mail*; Charles McGregor and Bob Pennington, *Toronto Telegram*; Wayne Redshaw, *Welland Tribune*; Bill Jones, *Niagara Falls Review*, and George Campbell, *Oshawa Times*.

Bob Black, co-ordinator of radio/TV/films at Expo rejoins Crawley Films

Robert H. (Bob) Black, 31, who handled liaison for film makers at Expo '67, is back in the film production industry, having rejoined Crawley Films Limited of Ottawa.

Black, who has an MSc in Communications from Boston University, has 16 years experience behind him in radio, television and films. He began in private radio in Quebec City (where he was born) with CJQC, formerly CJNT and now CFOM.

Since 1960, he has been a producer-director in ETV in Boston, with CJOH-TV Ottawa, a CTV affiliate, and with the CBC in Toronto, as well as with Crawley in Ottawa and Montreal.

His career has twice been interrupted by World Exhibitions. He was "on staff" of the Canadian Pavilion in Brussels in '58, and in Montreal he was in charge of broadcast PR as Expo's co-ordinator of radio/TV/films, last year.

Olive-Jane Reynolds named manager of Crawley's Toronto office

Mrs. Olive-Jane Reynolds has been appointed manager of the Toronto office of Crawley Films Ltd.

Former media manager at McConnell-Eastman Ltd. and media director for J.M. Eastman & Associates, she has just returned from a cross-country tour managing Miss Canada.

Possessing a B.A. from the University of Toronto, Mrs. Reynolds has worked for *Canadian Home Journal*, CFTO-TV, Morgan's, Simpson's, and Ronalds Advertising Agency.

Appointments

W.R. (Bill) Kitching, 41, vice-president and creative director of F.H. Hayhurst Co. Ltd., has been named manager of the Montreal office, where he has been a creative director and account

administrator since 1951, and a v.p. since 1961.

J.P. Seitz has been appointed to the newly-created post of director, research and development, for Stephens & Towndrow Co. Ltd., Toronto, in an announcement made by Allan Slaight, president. Seitz, a graduate of the University of Western Ontario, gained extensive experience in marketing, advertising and media with Procter & Gamble Co. of Canada Ltd. and F.H. Hayhurst Co. Ltd.

Robert J. Cody has been named research director at Young & Rubicam Ltd., Toronto, in an announcement by C.H. Geoffroy, president. Cody is a graduate of the University of Toronto, has had broad marketing research experience at the manufacturing level, and joins Y&R from McKim/Benton & Bowles. Also at Y&R, Geoffroy announced the appointment of Ruth K. Pinkerton, CAAP as media manager. Mrs. Pinkerton joined Y&R in '62, and was appointed associate media director in '66.

Anthony C. (Tony) Cowl has been appointed an account supervisor with J. Walter Thompson Co. Ltd., Toronto. A native of Worcester, Mass., he graduated from Harvard with an A.B. degree and later obtained his M.B.A. from Harvard School of Business. He began his career with the marketing department of Procter & Gamble Co. of Canada Ltd., in Toronto in '63, as an assistant brand manager. From 1966 until he joined JWT he was associated with Ogilvy & Mather as an account representative.

E.H. (Hart) Kinnear has been named marketing manager for Tele-Radio Systems Ltd., Toronto. Formerly director of marketing with White Electronics in the language laboratory field, he also spent nine years with the Ampex Corp., both in Canada and the U.S.

Account changes

Bradley-Vale Advertising Ltd., Toronto, has been appointed to handle the account of Grant Products Ltd., Don Mills, Ont., effective immediately. GP, a privately-owned Canadian company, specializes in supermarket products. Account supervisors for the agency are John Bradley and Carl Noylander. The account was previously handled by Canaline Advertising Ltd.

Spitzer, Mills & Bates Ltd., Toronto, will take over the complete account in Canada, effective September 1, for Fulford Dodds Ltd., previously handled by Street & Finney Inc., New York, which has been the company's agency for many years. Decision to select a Canadian agency was reached after a

BULLETIN

Prime Minister Trudeau, having completed his recent speech in St. Thomas, climbed into his limousine for the 25 mile trip to Tillsonburg and found he was sitting beside **CHLO** Newsman Rick Smith. They were 20 miles down the road before the P.M. realized he was talking to a reporter, and not one of his security people. Rick got a great interview and enjoyed waving at the 80 other newsmen who were there but didn't get that close.

CHLO celebrated its 20th Anniversary in May by holding a monster party (with real monsters) all month on the air. Dozens of lucky **CHLO** listeners got the prizes in **CHLO**'s Birthday Box Contest. **CHLO**'s present was the biggest billing month in the station's history!

Rumor has it that Liberace was abroad last year!

Harold Allaster, Manager of the Beaver Lumber store in St. Thomas is sold on **CHLO**. This year, **CHLO** was the only medium used to promote his May Holiday Sale and his volume was three times greater than last year when he wasn't using us. Beaver Lumber sales executives heard our comerks during a recent meeting and said they were the best spots they had ever heard. (Beaver Lumber Company Limited, 90 Wilson Avenue, St. Thomas.)

Donate to Little League; Be an Athletic Supporter.

Grand Prize in **CHLO**'s Trivia Contest which is on the air right now is a beautiful automatic dishwasher. Housewives all over Southwestern Ontario are knocking themselves out to get to the phones for this one and of course our advertisers get the benefit because the gals have to LISTEN!

Somebody told me selling is relative so I called my uncle to see if he would buy time on **CHLO**. (He wouldn't.) Be nice to our Reps, won't you? Remember, every **CHLO** order you give them counts as a point for them in the big "CHLO Keep Your Job Contest". Keep your zipper up. Best regards,

Peter Webb
Sales Manager

CHLO Radio

LONDON - ST. THOMAS

CANADA - RADIO & TELEVISION
SALES INC.
U.S.A. - WEED & COMPANY

thorough study of the changing nature of the company's business and the need for a closer, local agency relationship, said John Pennington, Fulford Dodds' general manager.

Canada Trust changes agency

Ronalds-Reynolds & Co. Ltd. will replace McConnell-Eastman Ltd. as the advertising agency for Canada Trust, effective January 1, 1969. The changeover was announced by Donald E. McLean, manager, marketing services division, of the trust company.

RR will service the account out of its Toronto office. Although not taking over officially until the first of the new year, the agency will begin immediately on its recommendations for '69.

Headquartered in London, Ont., The Canada Trust Company has 56 offices serving 34 communities from coast to coast. Recently, merger negotiations were announced with Waterloo Trust, which has 11 offices in the Kitchener-Waterloo-Guelph-Galt area.

Ad manager of Canada Trust is Frank W. Pratt.

Lever Bros. reduces number of agencies from five to four

Lever Bros. Ltd. announced the

reassignment of several products among its advertising agencies in Canada, coincident with the decision to reduce the number of agencies from five to four, effective September 1.

The new alignment, made for solely economic reasons, resulted in termination of the relationship with Needham, Harper & Steers of Canada. T.R. Hart, Lever's marketing service manager, emphasized that the move "does not reflect in any way on the quality of NH&S service. The agency has performed to Lever's complete satisfaction for many years, and the need to end the association is sincerely regretted."

The four agencies continuing to serve the Lever account are Ogilvy & Mather, J. Walter Thompson, and Doyle, Dane, Bernbach, who also serve Lever in the U.S. and other parts of the world, and MacLaren Advertising Co. Ltd., an independent Canadian agency employed by Lever since 1952.

Ted Soskin of CHQR heads WAB for '68-'69

Elected president of the Western Association of Broadcasters, at the conclusion of the annual meeting held in Jasper, Alta., Ted Soskin, president and general manager of CHQR Calgary, succeeds G. Blair Nelson of CFQC-TV Saskatoon.

Directors elected, in addition to

Soskin, are R.M. MacLennan, CJOB Winnipeg, and Tom Laing, CFSL Weyburn, Sask.

Continuing as directors are Randall Moffat, CKY Winnipeg; Cameron Perry, CJCA Edmonton; Jim Struthers, CKCK-TV Regina, and Bruce Alloway, CFRN-TV Edmonton.

Moffat and Struthers were elected WAB representatives on the board of the CAB for 1969-71.

Perry was named to complete the '67-'69 term of WAB representative Dalt Elton, now of CKWX Vancouver, formerly of CJCA Edmonton.

Continuing as representatives are Roland Couture, CKSB St. Boniface, Man., Orville Kope, CHAT Medicine Hat, Alta., and R.L. Skinner of CKOS-TV Yorkton, Sask.

The 1969 annual meeting will again be held at Jasper Park Lodge, in June.

Three Toronto ad clubs elect new officers

Elections held by the Women's Advertising Club of Toronto, at their annual meeting in the Park Plaza Hotel, saw Blanche I. Evans, advertising supervisor of The Distillers Company (Canada) Ltd., named president, and The Young Men's Ad & Sales Club of Toronto elected Charles K. Noble, ad rep with *Weekend Magazine/Perspectives*, as their new president, during their annual general meeting at Peppio's Restaurant.

The Advertising & Sales Club of Toronto elected E. Ray Purves, sales manager of CKFM Toronto, to head the senior group for the coming year. The annual meeting took place at the Boulevard Club, Lakeshore Blvd. The entire slate (published in our May 9 issue) was elected.

Other officers of the Women's Ad Club are Shirley Sellen, of Norman, Craig & Kummel (Canada) Ltd., first vice-president; Kay Dale, MacLaren Advertising Co. Ltd., second vice-president; Candace Carroll Wilson, of Muter, Culiner, Frankfurter & Gould Ltd., treasurer; June Ardiel, The Ardiel Advertising Agency Ltd., corresponding secretary; Jeannette Conway, CDNPA, recording secretary.

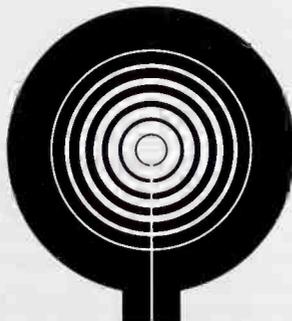
WAC directors are Louise Crafter, Bermuda Trade Development Board; Fran Hetherington, Canadian Engineering Publications Ltd.; Joe-Anne Roberts, Sun Oil Co. Ltd.; Natalie Stepanchuk, Bell Canada; Mary Tsinonis, Westbury Hotel, and Betty Wilson, Puma Ltd.

now look here!

TV8 — One of the two most powerful SELLING media in Saskatoon. (The other is Radio 600.)

CFQC TV8

SASKATOON



Supporting Charles Noble on the executive of the YMASC are Jim Rosenthal of Davies & Peterson, executive vice-president; R.G. (Bob) Rae of Daystrom, vice-president; with Gary Reinblatt (Dominion Dairies), Gerry Oldroyd (TTC), Terry Mulcahy (Might's Directories), Paul McDermott (Radio & Television Sales), John Hyde (Sears Ltd.) and Dan Babick (Star Weekly) as directors. George Alexander (McGraw-Edison) is treasurer, and Jim Risk (A.B. Dick Ltd.) is secretary.

Liberal nominee in Toronto gets radio program axed

CHUM Toronto was ordered by the Canadian Radio-Television Commission to take the program *Give 'n Take* off the air because the Commission termed it a "partisan political broadcast".

Created by the station to feature ex-Toronto mayor, Philip Givens, *Give 'n Take* was aired in 45-second spots, 55 times a week, with CHUM's program manager, Larry Solway, host of the *Open Mind Show*, fielding questions to Givens, mainly on matters of civic affairs.

The Commission decided that, since Givens had been nominated the Liberal candidate for York West, the program constituted a "partisan political broadcast", and CHUM was ordered to take it off the air, or, according to Givens, provide equal time for each of the other candidates in the riding.

Rothmans purchases Argus investment in Canadian Breweries

Two of Canada's top industries, Rothmans of Pall Mall Canada Ltd. and Canadian Breweries Ltd. joined hands on June 6, following signing of a \$28.8 million deal giving Rothmans the 11 per cent interest (2.4 million shares) which Argus Corporation held in Canadian Breweries.

The combined sales of Rothmans and Canadian Breweries are in excess of \$550 million per year. This represents 36 per cent of all the beer, and 23 per cent of all the cigarettes sold in Canada.

The two firms rank well up in the Top Twenty of Canada's national advertisers, in all media, and in the Top Ten for radio alone.

The combined assets of the two companies are in excess of \$360 million, and jointly they rank 11th in earnings and 10th in total sales (excluding excise taxes) amongst Canadian industrial companies.

John H. Devlin (president of Rothmans) was appointed chairman of the board of Canadian Breweries, with CB president John G. Campbell retaining his post, and Wilmat Tennyson, who has been vice-president, marketing, for Rothmans named to the same post with Canadian Breweries.

Baby named after CFCH morning man gets bank account

CFCH North Bay, Ont. promoted Baby Week, on the station with a contest on the Bob Wood morning show, during which the first baby born between 6-9 a.m. that week received a Heinz Baby Kit, plus \$25 in cash from CFCH.

If the parents gave the baby the name of Robert or Roberta, in honor of Robert (Bob) Wood, the show's host, CFCH promised to open a bank account in the baby's name, and deposit \$10 yearly for the next 17 years.

On Thursday of Baby Week, CFCH was notified that a baby had been born at 6:02 a.m. at one of the North Bay hospitals.

The lucky baby, Robert John Terrance Wojcik, will be well nourished on Heinz Baby Foods, and on his 18th birthday will have a personal bank account worth \$195, thanks to CFCH Radio.

ANNOUNCEMENT



JOHN D. GIBSON

Radio House Limited is pleased to announce the appointment of Mr. John D. Gibson as MANAGER, Montreal. Mr. Gibson is well qualified to provide knowledgeable assistance to MONTREAL clients in planning successful radio campaigns for Radio House group of key stations. Having spent more than 12 years with major advertising agencies, he has earned valuable experience in all phases of media, marketing and account planning. Mr. Gibson's appointment is effective immediately and indicates the continuing expansion of one of Canada's finest representative companies.

1
/ 3
of
**VANCOUVER
ADULTS
ARE 20-35 YEARS**



**BUT IT'S A
BIGGER THIRD...**

...with much more than a third of the purchasing potential. CKWX reaches and sells the young adult market efficiently (BBM R/F Profiles) with

**FOREGROUND RADIO
IN VANCOUVER**

**CKWX
dial 1130**

represented by



All-Canada Radio & Television Limited

TORONTO
MONTREAL
WINNIPEG
CALGARY
VANCOUVER



NEW YORK
CHICAGO
ATLANTA
DALLAS
HOLLYWOOD

SAN FRANCISCO

KOSTER



MARSHALL



GIRARD



VALE



RAY

ROLLS

NORM MARSHALL, whose forte is sport, and who is said to possess "the most familiar name, face and voice in Hamilton (Ont.) radio and television for the past quarter century", has been named station manager of CHAM Hamilton. He was formerly operations manager.

His appointment, coinciding with the promotion of Roly Koster to his new post with Rogers Broadcasting Ltd., was announced at CHAM's "Key to Success" dinner last month, by president Ted Rogers.

Marshall has been sports director of a number of major Canadian and American stations including CKLW Windsor-Detroit, CJAD Montreal and WKBW Buffalo, N.Y. He has broadcast almost every major sports event in Canada, and was chosen play-by-play announcer for the first-ever-televised Grey Cup Game, for the CBC. He combines his CHAM duties with the added fillip of being sports co-ordinator for Channel 11, CHCH-TV Toronto-Hamilton.

Over the past twelve months, Marshall established his all-time record for play-by-play broadcasts and telecasts, completing 146 in radio and TV during that period, including pro and college football, hockey, basketball, swimming, wrestling, tennis, golf, pro soccer and college volleyball.

Described by *Radio-TV Mirror* as "Canada's complete radio-TV performer", Marshall combines administration with a successful record as a sports announcer, news commentator, disc jockey, commercial announcer and night club emcee.

ROLY KOSTER, 41, former production manager for CHFI AM-FM Toronto, who was sent to CHAM Hamilton as

station manager, following the purchase of that station (then CHIQ) by Rogers Broadcasting Ltd. last October, was named manager of operations for all Rogers Broadcasting Ltd. stations, as of June 1. Rogers recently received CRTC approval for the purchase of CHYR Leamington. Koster will be headquartered in Toronto.

A native of Hamilton, he studied electronics at Westdale Secondary School, in Hamilton, and at National Radio Institute, Washington, D.C.

He began his career in radio in Hamilton in 1944 with CKOC, and for several years was involved in all phases of production with CKOC and CHML Hamilton, CHUM Toronto and CKSL London.

While with CKSL, and later with CJOR Vancouver, Koster held positions of program director and account executive.

He joined Rogers Broadcasting in 1965.

OMER GIRARD, a native of Magog, Que. (near Sherbrooke) where he operates Transvision Magog Inc., has been named president of the National Community Antenna Television Association of Canada for '68-'69. He was elected at the NCATVA convention in Vancouver, last month.

Girard, who graduated from St. Patrick's High School in Magog, served in the RCAF during the Second World War, where he won his pilot's wings. After his discharge from the air force in 1945, he completed a technical course at the Octave Cassegrain School in Montreal in 1947, then worked for Atlas Wholesale Radio Inc. and Electroline Television Equipment as a sales representative for a number

of years before starting his own business.

Girard graduated from the Salesmanship Course at Laval University, Quebec, in 1957, founded Transvision Magog Inc. in 1958, and established another firm, Entron Canada Limited in 1963.

He is currently president of five companies associated with cable television.

RECENT APPOINTMENTS at Philips Appliances Ltd., Toronto, include Darrell Rolls as advertising co-ordinator for distributor products in Canada, Bill Kay as national merchandising co-ordinator, and Donald M. Vale as advertising administrative co-ordinator. All three appointments were announced by Ron C. Ward, advertising and sales promotion manager.

Rolls, born in New Brunswick, was educated in Toronto where he gained his business experience, in advertising, promotion and sales. He was formerly with Copp Clark publishing house, worked for CFGM Richmond Hill-Toronto, and more recently was advertising manager of *Canadian Teen Magazine*.

Ray, born and educated in Winnipeg, joined Philips there in 1965 as a regional merchandising co-ordinator, later being transferred to Vancouver.

Vale, born in London, England, was educated there, and gained early business experience with a senior British bank, being involved in commercial and industrial development work. He came to Canada in 1965, and has handled management and marketing research projects for an international oil company and a national consumer publication.



**The first new
French voice in
* OTTAWA-HULL**

since 1933

Serving over 400,000 French Canadians

On the Air June 3rd

*** (Canada's 4th largest market)**



Represented nationally by
Stephens & Towndrow Limited
Montreal — 844-3975 / Toronto 363-9391
Vancouver — 684-6277

TvB is now selling television --- not just talking about it

SPOT TELEVISION IS SOMETHING they always knew about at the Television Bureau of Advertising. They worked with it, but didn't necessarily talk about it. The reason was simple.

TvB had, since its inception, counted the two networks, CTV and CBC, on its membership roster and the open discussion of network versus spot television, with agency and client people, was not exactly welcomed or encouraged, much to the consternation of station representatives and private station members. Television was simply discussed in generic terms.

Then things changed. The two networks pulled out of TvB and in January of this year, the Bureau altered its structure by installing a full time president, Ross Downey, armed with a simple and clear cut objective—to sell television, on buyers' terms.

Downey interpreted this to mean the entire spectrum of the television world and since he felt the needs of TvB's members should be met first, spot television became the Bureau's number one priority.

Thus TvB is currently making presentations to agencies and clients on spot television, not to the exclusion of network, but as a very important aspect of TV advertising, which if the advertiser is looking for optimum results, he cannot afford to overlook.

Indeed in their story, after giving the vital statistics of Canadian television, TvB discusses some of the exclusive advantages of network television such as sponsor identification, merchandising possibilities;

the availability of in-program commercial positions plus opening and closing billboards; the opportunity to reach the consumer during peak viewing hours; the sizable discounts involved on both time and microwave charges and of course, generally speaking, network is easier to buy.

But with advantages must come disadvantages and the one the TvB presentation points to is market variances that exist in network program ratings.

To illustrate this they point to an A.C. Nielsen analysis of two network programs, one on CTV, the other on CBC (*See charts 1 & 2*). In the case of the CTV show, the national rating is 15.3, while the market by market rating ranges from a low of 14 in Vancouver, 17 in Toronto to a high of 45 in St. John's, Newfoundland. Similarly with the CBC network program, the national rating is 21.2, ranging from a low of 8 in Toronto to a high of 31 in London.

Spot TV suits local market needs

This raises a question. Since the advertiser must decide his marketing strategy on a local market to market basis, shouldn't he also be able to determine his advertising weight on the same basis?

The answer, according to the TvB presentation, is yes. Spot television is the medium best suited to meet local market requirements, for the following reasons:

- Spot television allows the client to weigh his advertising in relationship

to the individual market objectives of his product.

- Spot television gives the advertiser selectivity.
- With spot television, the advertiser can select the time of day he wants his commercials scheduled, the specific day of the week, the specific months or seasons of the year.
- Spot television allows the advertiser to aim his commercial message to a target audience group.
- With spot television, an advertiser's commercials can vary in length from 60 to 30 to 20 to 10 seconds and tomorrow he may even be able to buy time in units of seconds.
- Because of spot television's flexibility, it can be tailored to match an advertiser's individual market needs. For example, competitive promotion can, overnight, reduce shelf facings in any given market, calling for an immediate change in advertising plans.
- Spot television allows the advertiser the complete opportunity to achieve his individual market objectives—and adjust them—as required.

Households vs. demographic audiences

Having made all these claims about spot television, the TvB presentation then proceeds to prove it with a hypothetical case of an advertiser who markets his product nationally, whose target is households and whose network budget is his total television budget.

The Bureau chose households, as against demographic audiences, as the base for comparison for two reasons.

(1) Many advertisers still find it more convenient to work on a household consumption/viewing basis.

(2) Because TvB has and will be presenting this story to advertisers who appeal to a wide variety of target audiences, the base must be applicable to all.

Chart 3 shows that this hypothetical advertiser was using both Canadian networks and he was sponsoring or participating in two programs on each. All of the programs are fairly strong, delivering a total gross rating of 82 per cent.

Typical variance in the number of households reached by individual programs in each market can be seen when the performance of his purchase is examined in four major markets (Chart 4).

Program "B" reaches 43 per cent of the households in Winnipeg, but only 11 per cent in Toronto. Program "C" reaches 41 per cent in Edmonton, but only 20 per cent in Vancouver. (This analysis only included those stations which are reported by Nielsen as penetrating these markets. It does not include those stations which do not penetrate these markets, but to such a small extent that their audiences are so small to be accurately measured.)

Overall the advertiser's net household reach in these four markets is 52 per cent, ranging from 78 per cent in Winnipeg to 44 per cent in Toronto. Only Vancouver is anywhere near average.

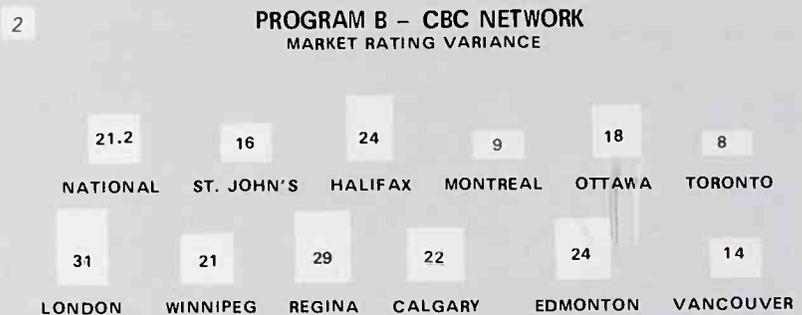
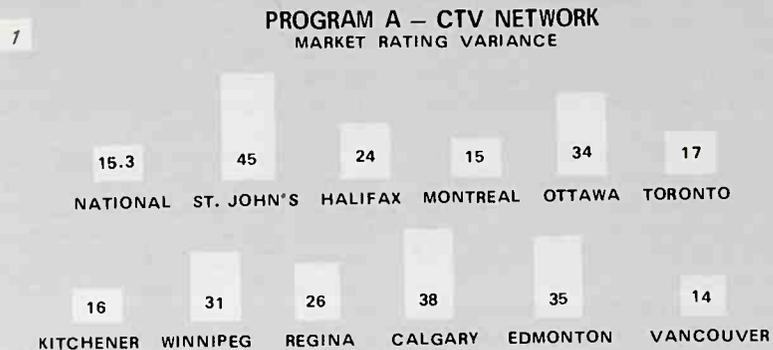
To determine this advertiser's dollar investment, his network costs were pro-rated to his market performance. Thus had the commercial in program "A" cost \$4,000 and in total reached 40,000 homes, the cost to reach one home would be 10¢. If then, in Toronto, the program reached 20,000 homes, he would be spending \$2,000 in that market.

Applying this formula to the four programs it is possible to determine the cost per thousand impressions the advertiser was getting in each market by his network delivery. From Chart 5 it can be seen that it ranges from a high of \$3.62 in Vancouver to a low of \$3.33 in Winnipeg.

This hypothetical advertiser, the TvB presentation continues, decided to drop one of the networks and convert the savings into supplementary spot TV purchases.

Chart 6 shows the result. The individual market dollar budgets have remained stable. Household reach in each market increased, while CPM efficiency improved.

In Vancouver, using one additional announcement, the reach climbed from 51 to 57 per cent. The average frequency remained constant but the CPM dropped by 21¢.



3 NETWORK ADVERTISER "X"
WEEKLY BUDGET \$13,625.00

Network	Program	Network Rating %	Homes Reached
Y	A	24.5	1,248,000
Y	B	26.9	1,372,000
Z	C	21.7	826,000
Z	D	19.4	740,000
			4,186,000 (Gross 82%)

4 FOUR MARKET PERFORMANCE

Market	HOUSEHOLDS DELIVERED				Gross H/H (%)	Net H/H (%)
	A%	B%	C%	D%		
VANCOUVER	22	24	20	19	84	51
EDMONTON	24	34	41	28	127	71
WINNIPEG	27	43	42	31	143	78
TORONTO	11	11	19	19	60	44
TOTAL	16	20	24	21	81	52

5 MARKET INVESTMENT
PRO-RATED TO MARKET COST

Market	Market Investment \$	Net Reach %	Frequency	CPM \$
VANCOUVER	1,142	51	1.4	3.62
EDMONTON	881	71	1.7	3.42
WINNIPEG	961	78	1.8	3.33
TORONTO	2,342	44	1.3	3.56
Total	5,326	52	1.5	3.50

6 NETWORK "Y" PLUS SPOT TELEVISION

Metro Market	Announcements	Net H/H Reach %	Frequency	Investment \$	CPM \$
VANCOUVER	2 + 3	57	1.4	1,118	3.41
EDMONTON	2 + 2	76	1.8	914	3.19
WINNIPEG	2 + 11	82	2.5	987	2.29
TORONTO	2 + 10	53	1.7	2,376	2.45
Total	34	59	1.7	5,395	2.68

In Edmonton, where an additional \$33 was spent for the same number of announcements, the reach was increased from 71 to 76 per cent. The frequency was slightly higher, but the CPM dropped 23¢.

In Winnipeg an already high reach figure of 78 per cent was increased to 82 per cent by the addition of nine spots. The frequency increased from 1.8 to 2.5 and the CPM fell by over a dollar to \$2.29.

In Toronto great improvement took place. Reach increased over one-fifth to 53 per cent by the addition of 8 spots. Average frequency rose by 4

points to 1.7 and the CPM dropped by \$1.11.

The effect of this advertiser taking the same market budget and converting it into a total spot television purchase can be seen in *Chart 7*.

In Vancouver eight spots were bought. The reach obtained was 8 percentage points more than the network plus spot plan. Frequency was slightly higher and the CPM was substantially improved from \$3.41 to \$2.79.

In Edmonton five spots were used, one more than in the previous plan. The household reach remained constant

at 76 per cent, frequency was up to 1.9 and once again the CPM was reduced.

In Winnipeg 14 spots were bought, one more than before. Reach was up from 82 to 84 per cent, frequency from 2.5 to 2.7 and the CPM dropped to \$2.07.

In Toronto two additional spots were bought and household reach rose from 53 to 59 per cent. The frequency remained constant, but the CPM was reduced from \$2.45 to \$1.93, down 52¢.

Comparison of schedules

The TvB Spot Presentation continues by comparing these three schedules in another way.

By indexing schedule "A"—the all network schedule—at 100, it can be seen from *Chart 8* that in Toronto, by using spot in place of one network for the equivalent amount of dollars, the following took place:

The number of announcements increased by 200 per cent, reach increased by 21 per cent, household impressions by 93 per cent and the cost per thousand came in 31 per cent lower.

In schedule "C", the all spot buy, slightly fewer dollars were used. However 250 per cent more announcements were purchased, giving 36 per cent more reach, 135 per cent more impressions at a cost per thousand of nearly half that of schedule "A", the pure network schedule.

A similar pattern emerges in the other three markets as can be seen from *Charts 9, 10 & 11*.

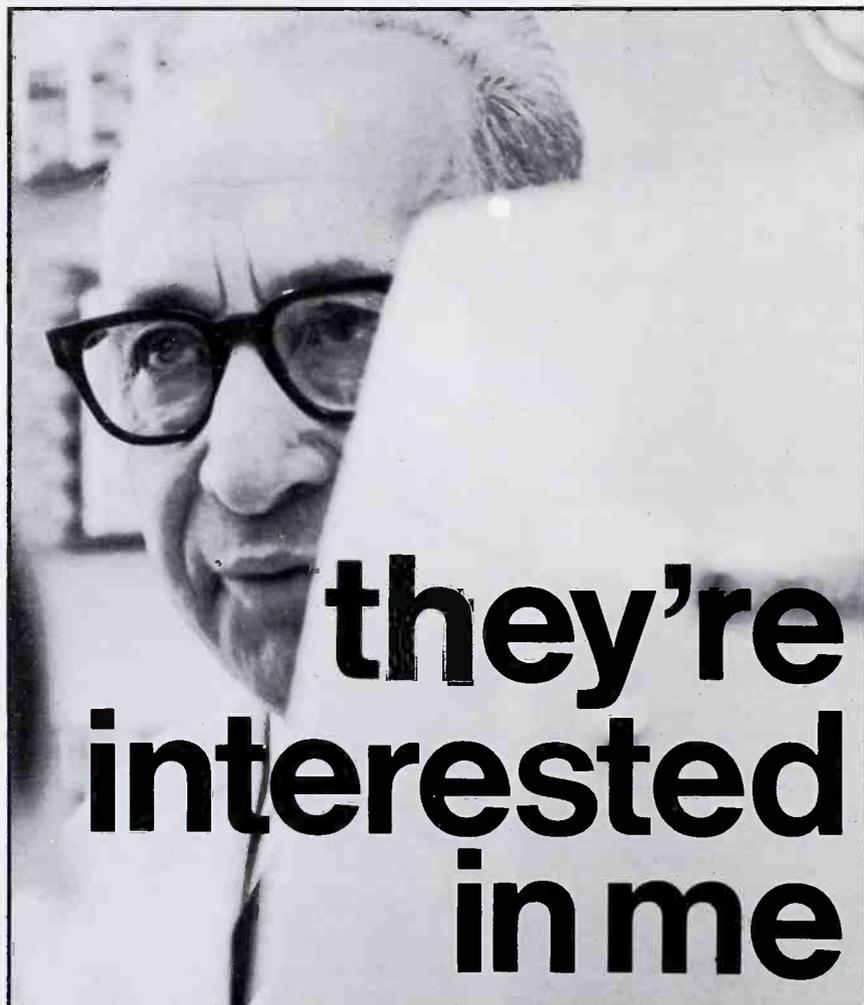
Chart 12 shows the market budget allocated by the network programs examined above, as a percentage of our advertiser's total network TV budget. Also shown is the share that these markets obtain of his total sales. As can be seen, overall these markets bring him 40 per cent of his business, to which has been allocated slightly over 39 per cent. However, only in one market—Vancouver—is he anywhere near par. In both Edmonton and Winnipeg he is over-spending and in Toronto he is vastly under-spending.

Each market is different

But, the presentation concludes, rarely can market advertising budgets be based solely on current sales. Many factors must play their part as to how many dollars are to be invested in a given market, and each market is different, requiring employment of separate brand management decisions.

Spot television is capable, whether as part of a media mix or by itself, of providing local market flexibility. The advertiser decides what, when, where and how.

Discussing their spot presentation TvB president Ross Downey said some



"I'm convinced that Channel 10 bends over backwards to put on programs so that everybody gets what they want . . . I think they're interested in me."

Ralph Waldman of Silverstein's Fish Market in London is just one of the more than a million people in our coverage area . . . and we're interested in all of them.

CFPL-TV serves Western Ontario—*completely*.



people will probably wonder how we achieved reach figures such as those shown, bearing in mind the "tight" spot availability situation in markets such as Toronto.

"The fact is that perhaps the situation is changing, because these schedules were made up from times that were open for the week of March 24 and were available for purchase during the week of March 11, two weeks before. I can guarantee that no favoritism was shown TvB. All the packages and individual spots we bought were cleared by the stations and representatives as being orders they would accept from any agency.

"Naturally," he said, "our 'buys' were not restricted to peak viewing hours. As with most spot plans, daytime and fringe time television were used in conjunction with prime time. By this utilization of all time periods, television invariably becomes more efficient."

Agency and advertiser reaction to this presentation is, said Downey, very important and, he thinks, predictable.

"If I were being given this pitch I think my reaction would be—What does TvB think they're doing, wasting my time telling me what I already know—telling me what any time buyer knows?"

"If I am right and this is the reaction, I would like to ask how recently agencies and advertisers have made comments such as 'Spot television is pricing itself out of the market—it's not efficient any more' or 'I can't buy prime time, so I won't worry' or 'Who do they think they are, telling me I have to buy a scatter plan?'"

"I think, if nothing else, our spot presentation proves that it is not impossible—sometimes difficult, yes—but impossible, no!" he said.

"You can buy spot efficiently and effectively. You can achieve very acceptable levels of coverage, frequency and at very acceptable CPMs, particularly if you calculate the CPM on the total package in a market."

Public Service Awards

■ ■ STATION AWARDS for public service were received by CHUC Cobourg-Port Hope, Ont., from the Cobourg office of Canada Manpower Centre "for outstanding public service in providing news of employment opportunities for area residents", and by CJIC-TV Sault Ste. Marie, Ont. from the Navy League of Canada, recognizing "long and active interest in creating better citizens through public service contributions to the Navy League of Canada and such other organizations dedicated to the welfare of youth in the community."

7

SPOT TELEVISION ONLY

Market	Investment \$	Announcements	Net H/H Reach	Frequency	CPM \$
VANCOUVER	1,144	8	65	1.5	2.79
EDMONTON	872	5	76	1.9	2.86
WINNIPEG	963	14	84	2.7	2.07
TORONTO	2,274	14	59	1.9	1.93
Total	5,253	41	65	1.8	2.22

8

TORONTO MARKET

	Schedule A	Schedule B	Schedule C
	INVESTMENT	100	101
NO. OF ANNOUNCEMENTS	100	300	350
HOUSEHOLDS REACHED	100	121	136
HOUSEHOLD IMPRESSIONS	100	193	235
CPM H.H. IMPRESSIONS	100	69	54

9

WINNIPEG MARKET

	Schedule A	Schedule B	Schedule C
	INVESTMENT	100	103
NO. OF ANNOUNCEMENTS	100	325	350
HOUSEHOLDS REACHED	100	106	108
HOUSEHOLD IMPRESSIONS	100	150	162
CPM H.H. IMPRESSIONS	100	69	62

10

EDMONTON MARKET

	Schedule A	Schedule B	Schedule C
	INVESTMENT	100	104
NO. OF ANNOUNCEMENTS	100	100	125
HOUSEHOLDS REACHED	100	107	107
HOUSEHOLD IMPRESSIONS	100	111	118
CPM H.H. IMPRESSIONS	100	93	84

11

VANCOUVER MARKET

	Schedule A	Schedule B	Schedule C
	INVESTMENT	100	98
NO. OF ANNOUNCEMENTS	100	125	200
HOUSEHOLDS REACHED	100	111	127
HOUSEHOLD IMPRESSIONS	100	104	130
CPM H.H. IMPRESSIONS	100	94	77

12

MARKET FACTS

Market	% National Share	% Network Investment
VANCOUVER	8.0	8.4
EDMONTON	4.2	6.5
WINNIPEG	4.0	7.1
TORONTO	23.8	17.2
Total	40.0	39.1

Source: A.C. Nielsen

ONCE UPON A TIME, top subject of conversation at Monday morning coffee breaks was a comparison of notes on the gags used by Jack Benny and Charlie McCarthy in their Sunday night shows. But all this happened thirty or forty years ago and we are talking about today. Yesterday is dead. But is it really?

This is not in any sense to suggest that these once popular programs should be exhumed and replayed. Nothing could be more asinine, because even the oldest of us would find them dated, corny, technically inferior and, for any one of a hundred more reasons, just plain boring.

What needs to be resurrected is the excitement which radio of the pre-television era aroused in its

programming summarily cut off the well-loved old favorites which had become such vital parts of everyone's life, because "nobody will listen to them when they can see them as well."

Audience measurement techniques had not yet developed even to present standards of efficiency, and this may be a valid reason why radio's actions were based more on a hunch — a logical one — than on a careful study of public opinion.

For a time it worked this way, for television that is, but not for long.

Working on the not unreasonable, yet completely fallacious assumption that television was radio-with-pictures, quite a few of the old radio favorites bobbed up on our telescreens.

Presumably they found, just as

Is yesterday really dead?

by Dick Lewis

listeners back when these two programs (to say nothing of Cecil B. deMille's *Lux Radio Theatre*, Rudy Vallee, Eddie Cantor, Jack Pearl and his *Baron Munchausen*, Vivian della Chiesa and the *Album of Familiar Music*, Fanny Bryce and her *Baby Snooks*, and, of course, the inevitable *Amos 'n' Andy*) brought people home or at least to a radio set, at the right time on the right day.

Again, this is not to suggest that these old friends of a previous generation should be brought back, but surely present-day radio could take steps to reincarnate in itself specific sound programs which would become weekly or daily "musts" with the public. This might well be in addition to, rather than instead of, the present program fare.

Television ousted radio

Years ago, when television first loomed over the horizon, somebody said, "Radio has moved out of the living room." The simple answer of course is, "push it back in again." But maybe it's not as simple as this.

It seemed logical when television added its dimension of sight to radio's sound, that such radio programs as these would be doubly effective on television, when they were transferred to the new medium. And this is exactly what they did.

Those responsible for radio pro-

gramming summarily cut off the well-loved old favorites which had become such vital parts of everyone's life, because "nobody will listen to them when they can see them as well."

A prime example, again, was *Amos 'n' Andy*.

A whole generation of North Americans had literally grown up along with two black-faced comedians from Chicago vaudeville (or was it burlesque?) They started with an experimental skit, called *Sam and Henry*, which developed into the national — no, international — *Amos 'n' Andy*.

This was not an "act" in which a couple of minstrel-show-type darkies — generally white beneath their make-up — swapped vintage wisecracks. *Amos 'n' Andy* gave the North American continent a slice-of-life-as-it-is, with its joys and sorrows and its loves and hates.

Revolving around the office of Andy's "Fresh Air Taxi" they had their love affairs, Amos' Madame Queen for example; they had their personal problems; they had their business deals, with a character named George Stephens or "The Kingfish" usually pulling a fast one over genial but simple-minded Andy.

When a romance between Amos and Madame Queen was at the on-again-off-again stage, they strung it out from night to night, week after week, and people were either sincerely worried about it or wagering on the outcome.

People literally knew and liked (or hated) all these characters, whose words came out of two once small-time comedians, Charles Correll and Freeman Gosden, who between them played all the parts, and, as the years passed by, grew to know these performers too.

Contracts for sponsorship ran for years. First it was Pepsodent Toothpaste, and then Campbell Soup.

Once, during the depression years, when getting old sets fixed or replaced was beyond average means, CHML Hamilton was flooded with complaints because their signal (900 kcs) was interfering with WBEN Buffalo (920) and preventing people from hearing the nightly *A 'n' A*.

Worried about their image, though the word in its now accepted sense had not been invented yet, CHML was really befuddled until the commercial manager—it was the late Jack Murray—sold the 7 to 7.15 pm time slot to a Hamilton lumber company whose name escapes me. The opening commercial went something like this: "And now, through the courtesy of the Blank Lumber Company, CHML leaves the air to permit you to enjoy tonight's episode of *Amos 'n' Andy* without interruption."

Came television, and *Amos 'n' Andy* went out of the continent's livingrooms along with the radio sets.

Television had a shot at it, with a new team of course, and real bodies, of necessity, for the other characters Correll and Gosden had played to such perfection. Memory dims on the details except that they floundered along with it for a short time and then it just petered out.

TV is not hopped up radio

It took several years for television to realize that, after all, it was definitely not a hopped up kind of radio, but a completely new medium.

Strangely enough, while you would think the sight of the actors and their actions on the screen, along with their familiar voices, would give the performance far greater reality, in actual fact it did not work out this way.

In radio—take drama for example—all that was required in an actor (or other performer) was that he or she would sound like the character portrayed. Television opened a whole new vista, in that your TV actor not only has to *sound* like the character but *look* like him as well.

In addition to this, there is a psychological difference in the two broadcast media.

With radio, there is no yardstick available for the purpose of comparison. They might at times air a drama adapted from a book or a short

story, but radio programs were written and produced for radio by radio people. Television is different.

It is possible to see a television play which has also been a Broadway production and a motion picture. Comparisons can be more than normally odious when they try to squeeze a multi-million dollar production into a 30 or 60 minute teleplay, with about one per cent of the budget.

Especially ironic is the fact that technically it is possible to run the same film—literally the same reels of celluloid—on television as has been shown in movie houses across the country, and this is precisely what has been done.

Television has taken the easy route and shows the by-products of Hollywood, taking advantage of the talent and the money only Hollywood can afford.

To its credit, TV has, at far greater expense, struggled manfully to produce its own shows, making a truly creditable job of them, but is outrated in terms of public interest as reflected by the ratings when you set a first run TV original alongside a rerun of a Hollywood extravaganza which wowed 'em in the fifties.

This is one reason why, when they decided that radio had been pushed out of the livingroom with the coming of television, TV has not taken its place.

Another reason is that television never has, and in my opinion never will, replace what radio used to be, in terms of becoming a part of the family circle, or, in a word, intimacy.

Advertiser's standpoint

From the standpoint of an advertiser, television, because of its high cost in relation to radio, dare not go on the air without an assured maximum audience.

Radio, in its "feature" days, could ask its sponsor to bear with it, while it built the audience to its peak, and then stay with it, in order to reap the benefits of the audience it has built.

The television sponsor, for his part, must be sure of a major audience before he dare bankroll the show. He must see that it is promoted to the hilt, to keep the viewers on his channel. (He is usually more concerned about the number of people who are *not* exposed to his commercials than the numbers that *are*).

And then, when he feels the show has reached its potential, he decides there is no place to go but down and cancels or at least fails to renew.

Because of its phenomenally high cost per program, although it is often amazingly low per viewer, he

refuses to take a chance. In this respect, he subscribes to the view that you cannot be higher than top. But he shuts his eyes to one fact.

In the process of attaining his peak, he has inured his viewers into the habit of tuning Channel X at 9 pm on a certain night every week to watch the *Such and Such* program. He has developed a loyalty among X million viewers, a reasonable percentage of whom—consciously or subliminally—will have become users of his product.

Color is the criterion

Newspapers and magazines and the other media are pushing the panic button, in a sense, because television is making such inroads into their revenues, and the resurgence of radio is the miracle of the age.

But panic is not really the word for the mood of these other media. They are not waving their arms in the air crying "What shall we do?" Rather they are performing in a very intelligent way by doing everything in their power to improve their products.

The most evident improvement is the greater use of color in print, just as it is being used on television.

Gratifying but dangerous

Radio has evolved a system of programming, transforming itself into a medium of information rather than entertainment. It uses music of course, but this is largely for background.

The phenomenal success it is making in increased use by advertisers is gratifying. But it is also dangerous, because it tempts broadcasters to overlook the plain truth that one of its strongest appeals is its cheapness, and to say, smugly, "We've got it made, boys. Let's stick with it as it is."

This won't do because those other media are far from standing still. Color has come to newspapers as well as television. Now people are beginning to forecast a new kind of newspaper, an electronic one, delivering its news—and possibly its advertisements—over an electronic device something like a teletype called "facsimile." Then what?

The wonders of satellite transmission are following hard in the wake of the coming of color. But is it TV's intention to send the same programs, the same commentators, the same sportcasts, the same dramas and the same movies out into space, when the whole world is its prime viewing area? They did it with color. Is there any hope that the satellites will make a difference?

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Ontario opposition leader charges American monopoly

TV TENDERING that created a virtual monopoly for a U.S. based firm to supply equipment for a Canadian ETV station raised the ire of the Ontario Liberal Leader. Robert F. Nixon voiced strong criticism in the legislature against the granting of a license to the London Board of Education for a new instructional TV station, because, he said, the transmitter will be of American manufacture.

In objecting to the methods employed in awarding the contract for the transmitter to the U.S. based company, the opposition chief said public tendering has long been the accepted method of ensuring fairness in the commitment of public money to projects, and other things being equal, public money should support the employment of Canadian workers in industry.

Nixon noted that on April 25, 1968, the DOT issued a Letter of Approval authorizing the London Board of Education to operate a four-channel instructional television fixed system to serve London area schools. "The license is issued in strict accordance with the technical brief submitted to the DOT and any departure from the specific equipment listed in that brief will result in a revocation of the license," he said.

Although public tenders would be called for shortly, he felt this was a mere formality, since only one firm selling American equipment was in a position to tender, and, in fact, its equipment had already been accepted as the basis of the license.

American monopoly

"In the practice of the broadcast industry," he said, "it is usual for an applicant to engage a firm of consulting engineers to survey the area, propose and assemble a system and prepare the technical brief on the basis of which the license is issued or refused. These consultants assemble a system piece by piece, from

trade catalogue offerings, and the system as a whole is the basis for license issuance.

"The approval of the Canadian Radio-Television Commission is not required for such kinds of transmission as 2500 Megahertz broadcasting, which cannot be picked up by the general public with normal receiving apparatus.

"Even though public funds are involved, instructional television is classed, like police or fire department systems, as 'Private/Commercial' under the Radio Act regulations."

Nixon added that "this pattern of practice means that public tendering *must precede* the submission of a license application to the DOT. In the case of the London station, this was not done, since several of the Canadian firms indicated they could not meet the March 1969 on-air date proposed.

"This has resulted in a virtual monopoly for Jerrold Electronics (Canada) Ltd., which markets the American equipment of Jerrold Corp., Philadelphia, Pa.

"Jerrold equipment is excellent," Nixon stated, "but Canadian manufacturers feel they too could meet the stringent technical specifications, given a little more time in which to set up facilities.

"The short lead-time and impossible deadlines are reckoned from December 1967, the date when the industry finally gave its approval to DOT Standard Radio System Plan 300, which covers this equipment."

Ground rules needed

In his statement issued to the press, Nixon said that "the London system is only the third of its kind in Canada, and is the first in Ontario. The time is therefore appropriate to lay down the ground rules for *prior* public tendering, and the encouragement of Canadian industry in this multi-million dollar market.

"Unreasonable lead times should not be set, of such a nature as to effectively preclude Canadian industry from competing. There is also a good case to be made out for an independent technical advisory panel to the Ontario Department of Education in this developmental area," he said.

Deadline may hamper Canadian bids

Canadian electronics firms still have an opportunity to bid on the equipment for the London station, I.R. Sanderson, of the London Board of Education, told the *Toronto Globe & Mail*, but the short deadline for delivery might prevent them from qualifying.

Sanderson said "when we call for tenders, we don't call for Jerrold equipment. The specifications will be laid out and I expect they will be Jerrold or equivalent, and it's possible there will be a bid by a Canadian firm.

"If there is, and it is lower," he added, "the Board will recommend use of the Canadian equipment to the Department of Transport." But he noted the probability of a three-months deadline for delivery might hamper Canadian firms to meet the requirements.

Sanderson claimed there has been no Canadian market for 2500 Megahertz TV equipment, which the London station requires, and he said "there will not be a large market for years" as he disputed Nixon's earlier statement of "a multi-million dollar market."

He said the cost of the equipment (transmitter) is about \$50,000, and "there isn't a multi-million dollar market in Canada, and there never will be if we don't have a pilot project going first."

Sanderson said it will be years before a Canadian manufacturer could come up with equipment competitive with U.S. equipment. "They couldn't get within 200 per cent of what U.S. firms can do," he added.

Is yesterday really dead?

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Programming trails the field

If the media of broadcasting, both radio and television, will examine their consciences, they will find that they have not kept pace with the developments, both technical and otherwise, which surround them.

It is in their programming departments that the deficiency lies, because just as *Amos 'n' Andy* was a fine show in its day, it would not fit into the pattern of today in its old form. Whether present production personnel is capable of making the changes is beside the point, but there are programs and program structures which need to be rebuilt, if not completely demolished. This notwithstanding the fact that TV has been going only a relatively few years.

Programs belong to broadcasters

Is it such an outlandish thought that a television station must eventually own and control its own shows? Having established its own variety or dramatic program, chosen by the

seasoned showmen on its staff, should it not then, and only then, offer it for sponsorship, just as it does its eleven o'clock news? But, when the contract ends, is there any valid reason why it should yank the program, any more that it would pull its major newscast? Should any vestige of control lie in the hands of an advertiser or his agency, when neither is a showman, neither is really equipped to stand in judgment.

By the same token, when a show becomes offensive or in some other way undesirable to the station, shouldn't that station's experts be in a position to take it off the air, even though the sponsor is completely satisfied?

Maybe the current crop of production experts is not qualified to assume this responsibility. Most of the showmanship on which broadcasting was built has long since moved into the sales department. Maybe it is time to push it back into the studios.

Radio has come close to achiev-

ing this programming independence under most of the current programming systems. It sells most of its spots on a run-of-schedule basis, so sponsor interference is virtually impossible. But, as has been expounded at some length in this article, radio has seen fit to remove most of the programs from its schedules, replacing them with somewhat depersonalized information services, so the sponsors are happy, provided the station's sales representative can come up with the requisite numbers.

One thing radio has done in making this change is to replace programs that people regularly tuned in with others they just don't tune out.

The age of change

Today's youth is crying from the rooftops that this is an age of change. In many respects youth is so right. The only thing is let's not just make it an age of change, kids, but rather an age of change for the better.



BEST WISHES
ON THE LAUNCH OF THE
S.S. CANADIAN BROADCASTER
NEW MONTHLY VOYAGE
SKIPPERED BY DICK LEWIS

CFRN-TV · RADIO · FM STEREO
SUNWAPTA BROADCASTING LIMITED
EDMONTON

Public relations firms become offshoots of many advertising agencies

by James Montagnes

"PUBLIC RELATIONS is merchandising of an image, either corporate product or personal, with a contribution towards selling of merchandise or a service."

This is the way Jack Shayne, vice-president of The Public Relations Board of Canada, Toronto, defined the subject. A graduate of the sales end of a number of organizations, he feels strongly that public relations is a major part of marketing, and will become increasingly so in the years ahead.

relations has been defined as the collective effort of any group to win the understanding and esteem of people, by its conduct to deserve that esteem and by its communications to maintain it.

"This implies that public relations comprises a great variety of tasks. Its operations are not as clearly defined as those of many longer established vocations. Moreover, public relations does not depend solely on techniques that can be described in a book. Public relations

thing a client desires, according to Robert M. Campbell, vice-president and assistant to the president of Paul, Phelan & Perry Ltd., Toronto. "We try to help in anything our clients require, but we do not encourage public relations operations. We recommend public relations consultants to our clients who need basically that type of work, rather than advertising as such. We do not plan to develop into a public relations agency," he said.



"More marketing-oriented people are needed in public relations," said E.A. Cowan, president of Carleton Cowan Public Relations Ltd., Toronto. "The field is now dominated by newspaper-oriented people, not trained marketers."

"A good public relations person must be a good reporter and a good marketer," stated Frank Duckworth, president of Rapport Public Relations Ltd., Toronto. "He or she must know company objectives, be able to talk the same language as the corporate client."

And the Canadian Public Relations Society, Inc., points out in its occupational guide to those interested in choosing public relations as a career that "the practice of public

is partly a 'philosophy', a perspective in thinking about things. The development of the 'public relations point of view', which comes more readily to others, is perhaps only gained through time and experience."

It is generally felt that public relations is the fastest growing sector of the Canadian advertising agency field. How it should grow varies from agency to agency.

There are those who, like Dave Farrell of Batten, Barton, Durstine & Osborn Inc., Toronto, feel that clients should be referred to public relations firms, that an advertising agency should not be in the public relations field.

On the other hand, an advertising agency should be available for any-

Major growth for the agency

"Public relations is the major growth area for the advertising agency," said Will B. Prentice, vice-president and Toronto manager of Canadian Advertising Agency Ltd., one of the oldest in Canada. "It is part of the marketing function. There will be a decided increase in fees for public relations work in the next five years. Currently our rates are not as high as in the United States. Even compared with the United Kingdom and European public relations practitioners, Canadians are underpaid."

Canadian advertising agencies over the past two decades were forced into the public relations field by client demands. At first

services were mainly publicity releases for media and were supplied free by the agencies. But as the demand became greater and more and more staff of specialists were required, agencies began charging fees.

In recent years the public relations departments of some agencies have become so large and the fees so numerous that it was decided to form separate firms to handle this outgrowth of the agency business.

Today some of these public relations firms are affiliated with advertising agencies and others are operated entirely apart from the parent firm, without any financial connections. In addition a number of companies have come into being which have no connection with an advertising agency.

Public & Industrial Relations, Toronto, which claims to be the largest firm of its type in Canada, began as a department of Vickers & Benson Ltd., Montreal, 22 years ago. Today it is a separate operation, according to Gerald Brown, its president. "We now work with many advertising agencies, do jobs for small and large clients," he said.

Carleton Cowan Public Relations is one of the more recent offshoots of an advertising agency, having been formed earlier this year from the public relations section of MacLaren Advertising Co. Ltd., Toronto. It does about a third of its business with its parent company.

"We are able to go after competitive accounts with all our own services now that we have separated," Ed Cowan explained. "We are a specialized public relations firm with our own small advertising department to supply the needs of promotion and advertising services. We can place advertising for non-competitive clients through MacLaren

if required."

Like some of the other public relations firms which are affiliated with an advertising agency, Rapport Public Relations splits its operating costs with its affiliate, Baker Advertising Ltd., Toronto. The two firms occupy space on separate floors in the same building, share costs through a holding company on switchboard, accounting, duplicating equipment, film and recording services and some clerical operations. Time is rented by each partner for use of jointly-owned studios, film laboratory, auditioning rooms and other services.

Another company operating this way is The Public Relations Board of Canada, affiliated with Muter, Culiner, Frankfurter & Gould, Toronto.

All public relations executives interviewed are of the opinion that the field will grow very rapidly in the next decade. Ed Cowan forecast that it will grow with middle industry, secondary industries, who need trade publicity, a modicum of advertising, straight public relations, and more marketing oriented services.

More emphasis on marketing

Jack Shayne felt that as more advertising agencies switch over to a fee basis, instead of the now almost universal 15 per cent commission from media, there will be a growth of public relations functions among agencies.

"Advertising and marketing will then come under one organization and the advertising agency of today will become a marketing advisory service, with specialists in each field, just as in a medical clinic today," Shayne explained. "There will be complete teamwork in all marketing aspects on one fee basis. This will give complete service to a client."

Another viewpoint is that of Frank Duckworth who forecast that

public relations firms are going to specialize more and more in various facets of the business and labor world. There will be public relations firms for trade organizations, labor unions, financial firms, even minority groups.

Duckworth plans to generalize for any organizations needing public relations work and for the growing number of firms who have a consciousness of their social responsibilities.

Courses in PR

As public relations work increases, opportunities in the field are growing. In the fiscal year 1966-67 the Canadian Public Relations Society's Toronto branch had 93 applications registered for young people wanting work, while many more inquired about career opportunities. Forty-four of the applications were interviewed and 15 placed in suitable jobs, according to Pat Martin of Rapport Public Relations, the Society's placement representative for the past four years. In the 1967-68 fiscal year, there were 102 applicants registered for work and 12 were placed in jobs.

Community colleges in Ontario have initiated public relations courses to turn out public relations technicians. Pat Martin feels that the present public relations organizations will not be able to absorb all the graduates of these community colleges.

He and other public relations executives interviewed feel that these graduates should have some years of experience before entering public relations firms. This should be in media doing writing, learning the actual techniques of the broadcast and print media, while also gaining some marketing and sales experience.

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Plagiarists rush in where creative men have trod

by Jerry Goodis
President, Goodis, Goldberg, Soren Ltd.

LOW PIRACY on the high seas of advertising makes me as furious as any 17th century admiral. The pirates are plagiarists and, given a chance, I'd hang 'em all from the yard-arm (and free their captive clients).

A plagiarist not only reaps benefits from another man's idea—he also waters down the impact of the idea itself. Greb Shoes, for example, has a slogan: "If you want barefoot comfort, put yourself in our shoes". Recently one of the big catalogues printed a line for another brand: "If you want barefoot comfort, these are the shoes for you". They'd twisted it a little, so maybe we can't sue them. But they did pirate our creative idea and watered down its value to us. That catalogue should have a skull and crossbones on its cover. I'd like to load the cannons with hobnails and rake it stem to stern.

Why does the advertising industry breed so many copycats? Are the pressures to produce too great for some people? If so, they should shave or get out of the bathroom (as Fred Gardiner once said); because all they're doing right now is steaming the mirror.

There's a Lawnboy commercial on the air which contains a direct lift from something Carl Ally once wrote for Volvo. That makes me sick; I'm going to tell Carl about it and he is just the guy who will hire a lawyer and sue Outboard Marine and the tired agency which created—recreated!—this ad.

Maybe the advertising manager of Lawnboy doesn't know that the ad has lifted material—although it would amaze me that an executive could keep his job in advertising and not know what's going on in the industry. And if he does know that it is lifted (the line about "Cheaper than Psychiatry") then he is an accessory to the crime.

If a client is aware that a line is stolen, he should fire the agency. I'm going to send this column to Ally and

say: "Carl, will you please do something about this because it stinks; it drags the whole industry down."

Are we in advertising so bankrupt, so barren, such creative eunuchs? Haven't we got enough juice in us to come up with original lines? Something is awfully wrong because today there is advertising plagiarism everywhere.

CBC, that stately three-master, is running promotions for the Russ Thompson Show that claim it has the best music, the best guests, the best announcer. A voice asks: "How do you know we have the best? Have I ever lied to you before?" We created that line for a commercial for Borg Fabrics two years ago.

Perhaps you think they're paying a compliment to our commercials by copying its punchline. Well, I don't want that kind of compliment; better they should give me a gold cup. Their theft dissipates our efforts. I don't want a client calling up—as he legitimately could—to say: "There's a second message on the airwaves using our line. You'd better take our commercial off the air." So I ask the CBC now: "Get that damned thing off the air, please."

In 1968 plagiarism is rising up like mud to engulf us. There is a Molson beer commercial that is a direct lift from a record called *You Don't Have to be Jewish*. The agency that created that ad should be kicked in the groin, and then fired. Because they are paid good money to create original material.

When somebody writes a book, the publisher doesn't want a rehash of *Gone with the Wind*. He wants something original so people can buy it and learn something new. That's the whole rule of life; learn something new, do something new, have a fresh experience.

Another tendency that I deplore in this business is close to plagiarism. Every time a bright agency finds a fresh new approach, half the other

agencies imitate it. Primary result: an instant fad. Secondary result: dissipation of impact. When everybody is dressed in grey, nobody stands out in the crowd. You can prick a man's hand 999 times and it hurts, but on the thousandth time he won't feel it at all.

For a while it seemed that every second commercial had the phrase, "Would you believe..." That started as a very funny story in a TV comedian's material, then was perpetuated as a running gag in *Get Smart*.

And then certain advertising copywriters—barren like court eunuchs—got in on the act. The first time might have been acceptable: it may have made a product seem contemporary, hip to the latest fad. But the second and third and fourth products to use the line gained all the impact of a hardflung marshmallow.

The Olympic Games could launch a new contest which agency men would win every time: the Great Bandwagon Leap.

An agency owes it to its clients to be fresh because people respond to fresh new ideas, not to tired old ones.

I admit that we, like others, were influenced in our corporate puberty by the giants in the industry. Painters, as they are growing up, might imitate Rembrandt and young violinists might want to sound like Heifitz for a while.

But eventually the real artist, the real professional, develops his own style and techniques and brings his own freshness, his genuine personality into the foreground. Today I'll gladly pay to hear Glenn Gould, even though I imagine he copied famous pianists when he was eight years old.

But some of our agencies who are about 100 years old don't have the excuse of puberty. If they and others are lifting ideas from the giants of the industry, it must mean they are tired and creatively bankrupt. If they lift ideas then they are plagiarists and plagiarists are pirates and they should all be swept from the seas.

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Gerald Brown said that his firm has taken arts or commerce and finance graduates out of university without any media experience, but prefers to take people who have had a few years experience in the public relations departments of industrial or financial firms. Media men, he felt, were at a disadvantage without public relations training.

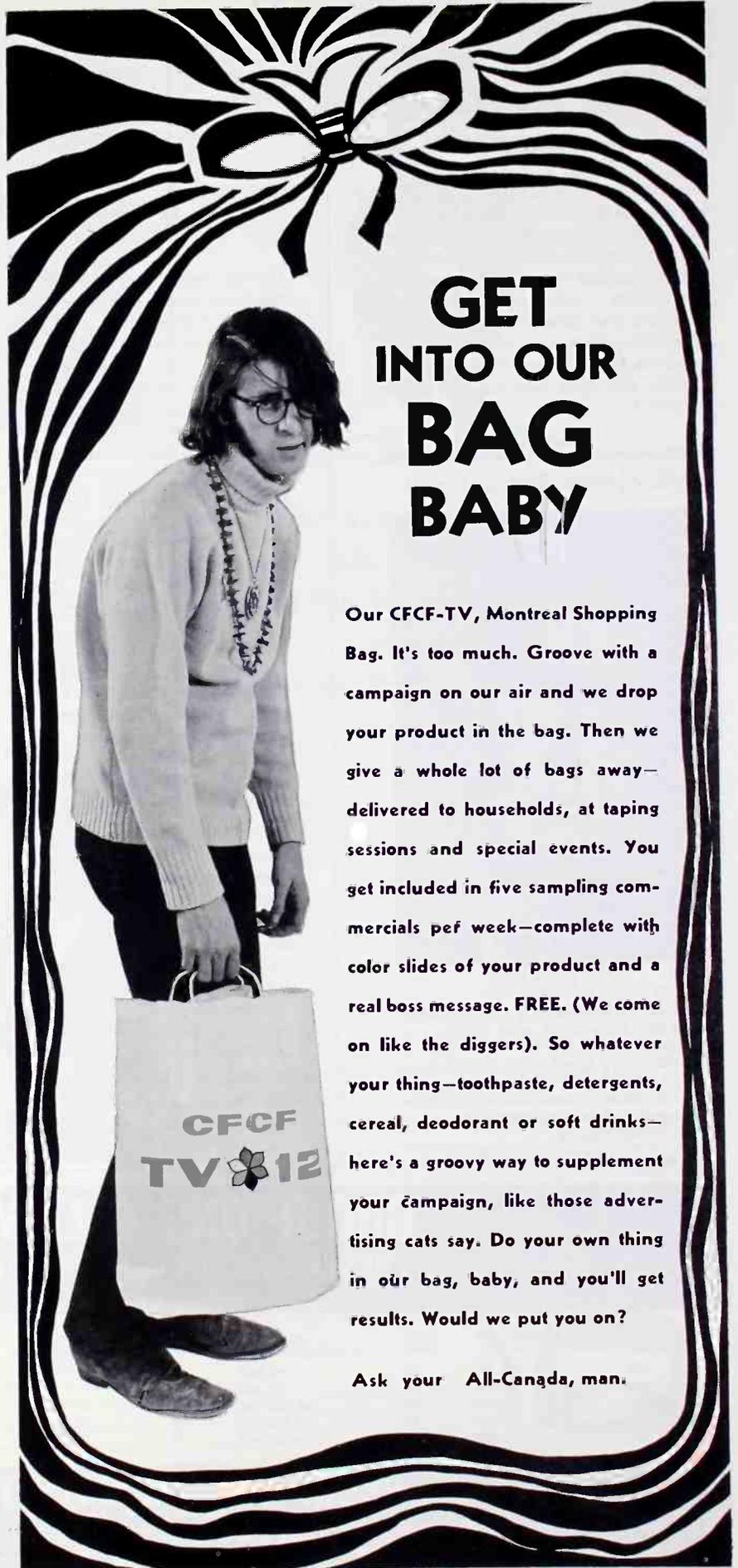
Bob Campbell was of the opinion that young people wanting to enter public relations as a career must have a facility for newspaper writing, have a nose for news, and good training.

Frank Duckworth pointed out that when he was going to Assumption College at Windsor, Ontario, he determined to go into public relations work as a career. He prepared for this by working on small and large newspapers, weeklies, radio and television stations right across Canada, including some years at the Canadian Broadcasting Corporation, CJOY Guelph, and CFCN Calgary. Then he joined the public relations firm of Tisdall, Clark & Lesly Ltd., Toronto, before beginning his own firm, now Rapport Public Relations.

Jack Shayne said that opportunities will be greater for professionally trained individuals who should plan their education towards that end. They should know what it is to produce, to market, to make a profit, and they should have a business background. He felt there were more opportunities for younger people in the larger advertising agencies with public relations departments. Smaller agencies were a better training school since there were more opportunities to take part in a wider variety of operations. However, it was not always economically possible for small agencies to take on inexperienced people.

Work in public relations firms ranges all the way from doing publicity releases for print and broadcast media on personnel promotions to arranging store openings and press conferences, from arranging promotion for television shows sponsored by a consumer product manufacturer to arranging for retail store outlets for a nationally advertised product.

Salaries range from \$5,000 a year for beginners to \$25,000 or more for topflight executives, whether with the public relations sections of advertising agencies or of affiliated or wholly separated public relations firms. The opportunities are good, the job openings for inexperienced people few, while the competition for experienced personnel is fierce.



GET INTO OUR BAG BABY

Our CFCF-TV, Montreal Shopping Bag. It's too much. Groove with a campaign on our air and we drop your product in the bag. Then we give a whole lot of bags away—delivered to households, at taping sessions and special events. You get included in five sampling commercials per week—complete with color slides of your product and a real boss message. FREE. (We come on like the diggers). So whatever your thing—toothpaste, detergents, cereal, deodorant or soft drinks—here's a groovy way to supplement your campaign, like those advertising cats say. Do your own thing in our bag, baby, and you'll get results. Would we put you on?

Ask your All-Canada, man.

**Marcel Ouimet
succeeds Hallman
as CBC v.p. programming**

MARCEL OUIMET, 53, of Ottawa has been appointed to the post of CBC vice-president, programming, succeeding Eugene S. Hallman, whose appointment as vice-president and general manager, English network broadcasting was announced in our last issue.

Ouimet, who has been vice-president and general manager, French network broadcasting, will continue to make his headquarters in Ottawa.

He will take over his new duties on July 1.

ANNOUNCEMENT

MacLaren Appointment



I. E. COLEMAN

The appointment of I. E. Coleman as Vice President and Treasurer is announced by G. G. Sinclair, President of MacLaren Advertising Co., Limited. Mr. Coleman has had eleven years experience in advertising agency financial management in the United States.

TV Commercials Festival

V & B Wins Again!

The top award, a gold BESSY, at the sixth annual Canadian Television Commercials Festival, was won by Vickers & Benson Ltd. for their production of "Bucket", rated as the best commercial in the Festival.

Produced by V&B for the Construction Safety Association of Ontario, "Bucket" was the brain-child of Terry O'Malley, V&B creative director, aided by Jack Bush, now associate creative director for the Montreal office of the agency. It was filmed by Lesser Studios Ltd., Toronto.

The other top awards, presented by the co-sponsors, the Broadcast Executives Society and the Television Bureau of Canada, were presented in four categories each.

TvB Rose Bowls, for outstanding commercials:

English (national): "Father and Son", Doyle, Dane, Bernbach (Canada) Ltd., for Fry-Cadbury Ltd.

English (local): "Little Boy", F.H. Hayhurst Co. Ltd., Vancouver, for the local area United Appeal campaign.

French (national): "Le Théâtre", J. Walter Thompson Co. Ltd. for Pepsi-Cola Canada Ltd.

French (local): "Fondation des Maladies du Coeur", JPL Productions Inc., for Fondation

du Québec des Maladies du Coeur.

BESSY awards for notable commercials:

English (national): (1) "Home heat army", Cockfield, Brown & Co. Ltd., for Imperial Oil Limited; (2) "Interviewer", Baker Advertising Ltd., for Yardley of London (Canada) Ltd.; (3) "Candlelight", Needham, Harper & Steers of Canada Ltd., for Lever Bros. Ltd.

French (national): (1) "Audio Kick", McConnell, Eastman Ltd., for Sanyo Electronic Trading Co. Ltd.; (2) "Famille", and (3) "Mille Baisers", both by BCP Publicité Ltée. for N. Bourassa Ltée.

In the English (local) category, markets under 100,000: "Mission Improbable", CKWS-TV Kingston, Ont. for Carl's Place Ltd. of Kingston. For markets 100,000-500,000: "Cowboy", by Goodis, Goldberg, Soren Ltd. for Greb Shoes Ltd., Kitchener, Ont. For markets more than 500,000: "Lunch", by Foster Advertising Ltd. for The Jockey Club of Ontario.

In the French (local) category, markets under 350,000: "Une famille magazine chez Pollack", CKTM-TV Trois-Rivières, for Pollack Ltée. For markets over 350,000: "Sécurité routière", JPL Productions Inc., for Télé-Metropole Corp.

**GROUP ONE ATLANTIC
BEST RADIO BUY IN NOVA SCOTIA**

8 STATIONS - ONE ORDER

	GROUP ONE ATLANTIC	% OF PROV.	HALIFAX & COUNTY	% OF PROV.	SYONEY GLACE BAY	% OF PROV.	BALANCE OF PROVINCE	% OF PROV.
POP	367,700	49	246,900	33	55,300	7	88,100	11
HH	89,000	49	57,300	31	12,400	8	22,600	12
RS	301,212,000	40	288,426,000	39	77,535,000	10	81,617,000	11
EBI	503,470,000	45	402,138,000	36	91,484,000	8	124,374,000	11
FS	72,976,000	38	74,151,000	38	21,881,000	11	24,713,000	13

GROUP ONE RADIO LIMITED

MONTREAL 932-8357 TORONTO 923-0919 WINNIPEG 942-1892 VANCOUVER 682-6391

Radio Commercials Festival

JACK C. MCGILL, vice-president, Imperial Tobacco (Ontario) Ltd., and immediate past president of the Canadian Advertising Advisory Board, has been named chairman of the Sixth Canadian Radio Commercials Festival, set for the Inn on the Park, Toronto, Wednesday, October 30.



His appointment was announced jointly by Frank C. Buckley, president of the Broadcast Executives Society, and Cedric P. Haynes, president of the Radio Sales Bureau, whose groups have co-sponsored the event since its inception in 1963.

McGill said that last year's Festival attracted a record attendance and drew more than 700 entries. "I am confident that we can exceed these marks this year," he said, "based on our preliminary program plans. I am particularly eager to see an increase in French-language entries."

Allan Slaight, president and managing director of Stephens & Towndrow Co. Ltd., will chair the Program Committee, with Peter Harricks of RSB as co-chairman. Robert L. Simpson of Foote, Cone & Belding Ltd. will again chair the Promotion and Publicity Committee, with Larry Heywood of RSB as co-chairman.

PMRS honors Jack Graydon



HONORED FOR HIS SERVICE and contribution to the field of marketing research, for almost 35 years, Jack F. Graydon, left, received an embossed scroll from the Professional Marketing Research Society, presented by Keith Bull, president, who is marketing research manager for the *Toronto Daily Star*.

Graydon, currently chairman of Canadian Facts Ltd., is a founding member and a past president of PMRS. He came to Canada from the U.S. in 1934 to organize the Canadian branch for a major U.S. ad agency. In 1940 he helped found Canadian Facts, later becoming principal shareholder and rising to the post of president, which he retained for 22 years, until he became chairman in 1965.

Besides his activity in the PMRS, Graydon was a founding member of Toronto Chapter, AMA, of which he was president in 1950, and is a member of the Sales Research Club, and the Toronto Advertising & Sales Club. In 1949 he chaired the first course in marketing research jointly sponsored by the ASC, AMA and University of Toronto.



The Account Executive
who discovered
that the WINNIPEG market
is equal to
Kitchener, Waterloo and London
combined

"RETAIL SALES — are the only true test of market potential"...this is the philosophy of the aggressive marketers (...not the follow-the-crowd group who refuse to look beyond their own perimeters).

This is why more and more Account Executives are taking a long, fresh look at burgeoning Winnipeg.

In total retail sales, Winnipeg tops Ottawa, Hamilton, London-Kitchener-Waterloo and Sudbury-Kingston-Kitchener-Waterloo with a whopping \$698,780,000 annual expenditure.*

Getting down to specifics, Winnipeg tops these "Must Buy" Ontario markets in Food Sales, General Merchandise Sales, Gas stations, Lumber-Building-Hardware and other diverse products. Hard to believe? Take a long hard look at your marketing data. There's the proof...

C-JAY-TV will
carry your product
right to the rich heart
of this market

C-JAY-TV



WINNIPEG

first in the 4th Market

Put your dollars where you receive impact and full coverage... C-JAY-TV. C-JAY-TV reaches the fourth largest concentration of consumers in Canada. C-JAY-TV carries all CTV network shows as well as providing local flavour tuned to the local sales picture.

*Statistical data derived from Sales Management, June 10th, 1967.

Switch of control for Saskatchewan TV outlets may open door for CBC

APPROVAL OF A SHARE TRANSFER by the CRTC, switching control of CHRE-TV Regina and CHAB-TV Moose Jaw to Moffat Broadcasting Ltd. and Randall Moffat, company president, may open the door for the CBC to purchase its first television stations in Saskatchewan.

The Commission's approval stipulated that Moffat Broadcasting must find another purchaser for the two stations within a year or their licenses would be automatically revoked.

CHRE-TV and CHAB-TV, owned by Jack D. Moffat, uncle of Randall Moffat, are members of the privately-owned CTV network, and this led to special conditions being attached to the sale, which had a price tag of \$815,000.

The CTV network is owned by its affiliate stations and each station has an equal number of voting shares to enable it to have a voice in network

affairs. The CRTC has adopted a policy, set by its predecessor, the BBG, in 1966, that no person or group shall control more than one station along the network, to ensure that there will be no controlling interest in the network.

The problem in the Moffat Broadcasting proposal was that this company has held a 50 per cent interest in CJAY-TV Winnipeg, another CTV station, since 1960.

At the hearing, Randall Moffat promised that his company would divest itself of the Moose Jaw and Regina stations within a year if the transfer was approved. He also said the voting shares in CTV assigned to the two stations could be held in trust by a person acceptable to the CRTC during this one year period.

In announcing its decision, the CRTC said Moffat Broadcasting has agreed to transfer its rights, powers, duties and obligations as a CTV

member to G. Ross Sneath of Regina, for one year. Sneath would act as a representative of CHAB Ltd. on the CTV board of directors during this period.

Subject to Sneath holding these duties for the one-year term, and to the sale of the stations being completed within this same time, the CRTC approved the transaction.

The CBC has been anxious to establish its own TV station or stations in Saskatchewan, where it has none at present, and Ron C. Fraser, CBC vice-president, corporate affairs, said the corporation would be interested in opening immediate discussion with Moffat Broadcasting on the purchase of the two stations if the CRTC approved the first sale.

He said that without an opportunity to buy up the Regina and Moose Jaw stations it might take another 15 years for the corporation to get into Saskatchewan.

CJBQ RADIO

LIVELY
ACTIVE
COMMUNITY
RADIO

WELCOMED
NINE HUNDRED AND TWENTY
TWO THOUSAND, ONE HUNDRED
AND SIXTY TWO
VACATIONERS
FROM THE UNITED STATES,
ONTARIO AND QUEBEC, WHO
VISITED
PROVINCIAL PARKS IN
QUINTE COUNTRY IN 1967

TRULY
THE VOICE OF THE
BAY OF QUINTE
BELLEVILLE AND
TRENTON, ONT.

ask Major Market Broadcasters

Chaplin chides commercial cut-ins

AN AGENCY'S OBLIGATION to a client is to try and exercise control over the placement of television commercials, especially in feature films, to avoid annoyance and resentment against the sponsor's product.

Commercial insertions should not be measured by the clock, but, instead, stations should be asked to make presentations at fade-outs or dissolves, and very definitely not in the middle of a scene, which will only annoy the viewer, Charles S. Chaplin, vice-president and Canadian general manager, Warner Bros.-Seven Arts Ltd. told the Advertisers Guild of Canada, at the Boulevard Club in Toronto.

Speaking on "Advertising and Programming for Maximum Results in Television", Chaplin disagreed with ex-CBC president Alphonse Ouimet's recent statement that we have become accustomed to disagreeable advertising. "I say we have not, and never will, become accustomed to or accept disagreeable forms of advertising. The public will continue to resent the kind of advertising that treats the adult viewer as though he were a moron," he said.

The onus rests entirely with two phases in connection with the presen-

tation of TV advertising, he said—the content of the commercial particularly with reference to how its content fits in with its location in conjunction with a TV serial or a feature film, and, the proper placement of the commercial itself.

Chaplin, who chaired a CAB committee to improve film presentation standards, 1965-66, said "the best and really the only way to accomplish proper placing of commercials is by the agency or the advertiser, or both, complaining bitterly to stations which ignore the common sense approach of trying to present commercials so that they will at least be accepted, and watched without resentment."

Noting that "feature films are seen by a larger percentage of viewers than any other type of programming," Chaplin said he was positive that any advertiser who will arrange to sponsor a feature film, either on the local or national level, must get steady viewer results that will justify his advertising expense.

"But," he repeated, "the features must be of good quality and the commercials presented in a palatable manner."

Do I or don't I?



You bet I do!

Summer or winter . . . I'm still the best in the Quebec city market to demonstrate and sell your products to my ever faithful followers.

Don't be shy! I'm not!

Let's get together and have a ball moving your products off retailers' shelves.

MY PERCENTAGE OF VIEWING AUDIENCE

(Nielsen Broadcast Index)

	March '68	August '67
8:00 AM - 12:00	80%	87%
12:00 - 4:00	60%	59%
4:00 - 6:00	69%	70%
6:00 - 8:00	67%	71%
8:00 - 10:00	59%	67%
10:00 - 12:00	55%	61%

See my reps and make a date now.

CFCM-TV  **CKMI-TV**
TELEVISION DE QUEBEC (CANADA) LTÉE

QUEBEC CITY

CFCM-TV (French)

Announcements only:

Hardy Radio & Television Ltd.

TORONTO
MONTREAL
WINNIPEG
VANCOUVER

CFCM-TV (French)

Programs only:

Paul L'Anglais Inc.

TORONTO
MONTREAL

CFCM-TV (French)
CKMI-TV (English)

Programs and announcements:

Forjoe-TV Inc.

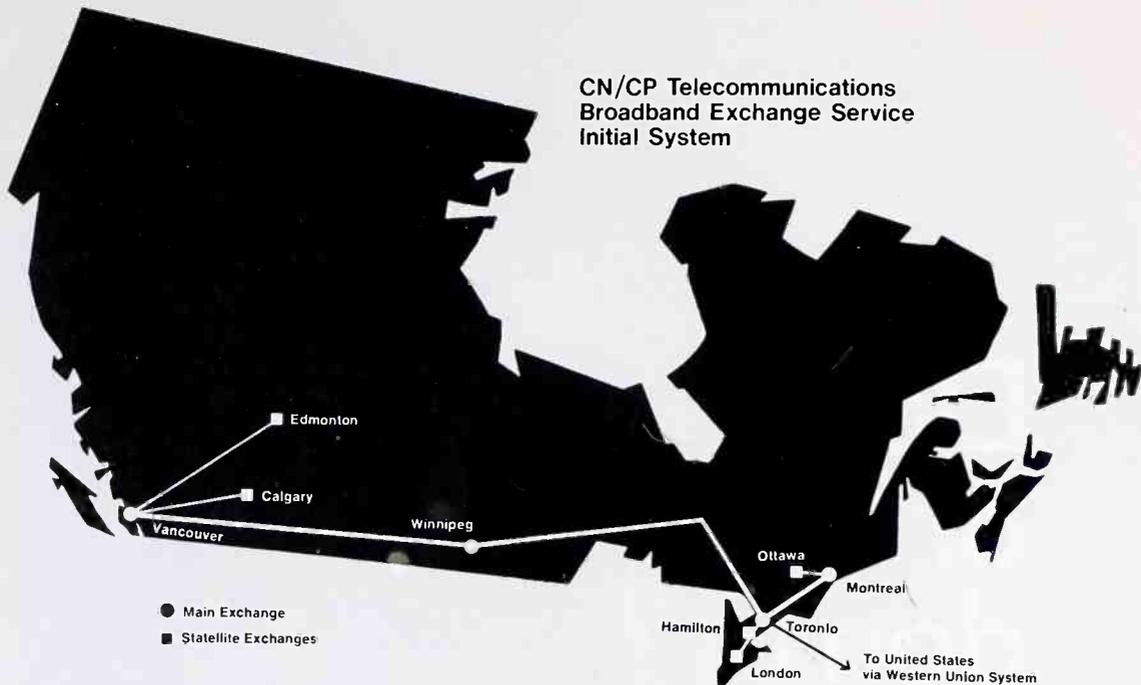
NEW-YORK
CHICAGO
SAN FRANCISCO
LOS ANGELES

CKMI-TV (English)

Programs and announcements:

Hardy Radio & Television Ltd.

TORONTO
MONTREAL
WINNIPEG
VANCOUVER



Broadband Exchange Service emerges as prime news carrier for 34 radio stations

INSTANTANEOUS COMMUNICATIONS across Canada have drawn over 100 subscribers to Broadband Exchange Service in its six months of operation marked last month. Operated by Canadian National-Canadian Pacific Telecommunications, it is known as Canada's fastest communications system, operated on a pay-as-you-use basis for data transmission.

Each of the more than 100 subscribers in industry and business has two or more terminals and Broadband even has three radio groups operating as networks with 34 individual stations linked together for news service. This represents some 250 Broadband installations, coast to coast.

First system of its kind in Canada, Broadband enables subscribers to exchange intelligence in many forms including magnetic tape, paper tape, punched cards, marksense cards, facsimile and high-speed teleprinter. Broadband circuits accommodate digital data such as that used by com-

puters and analogue data which includes facsimile and conversation.

The major advantage is the speed of Broadband's transmission facilities, which is why the system is particularly well-suited to the broadcast industry. The 4 kcs. bandwidth is presently being used, but the wider the bandwidth the higher the quality of transmission.

Up to 51,000 words a minute

On the 4 kcs. bandwidth it is possible to transmit paper tape at 2,000 words per minute, punched cards, magnetic tape and marksense card data at 3,000 words per minute. As higher bandwidths become available, transmission speeds will increase dramatically, and the 48 kcs. bandwidth will provide for transmission at the rate of 51,000 words per minute. This is almost 50 times faster than the present transmission rate of up to 1,100 words per minute on conventional switched networks.

The high quality of transmission

is one of Broadband's particular features, and voice reproduction is unbelievably clear. A Voice/Data set, with ten push-buttons, much like a touch-tone telephone, is the Broadband control centre.

Before Broadband was introduced, a long-distance call meant dialing 13 digits, and took 16 seconds. With Broadband's subset, seven digits are selected by push-button, with the time for placing a cross-Canada call only 3.5 seconds.

The Voice/Data set is used to make contact and the initial voice communication. A push-button switches from voice to data transmission. Abbreviated keying is also available, with assignment of two-digit numbers to establish even faster contact with up to 90 of a subscriber's most-frequently called numbers.

Saves time and money

Unlike other systems, Broadband uses separate paths for sending and receiving, and because it operates on a full

duplex basis, subscribers can send and receive intelligence simultaneously, cutting line time and costs in half.

And the costs are surprisingly low, since Broadband is operated on a pay-as-you-use basis. A subscriber's connection to Broadband costs only \$100 per month. Toll charges are calculated on the distance called, the bandwidth used, and the length of time on the line. For instance, it costs just ten cents for a 60-second transmission on the 4 kcs. bandwidth, from Montreal to Toronto. And Toronto to Vancouver one-minute calls are only 50 cents.

For subscribers who require instant Hot Line communication with another subscriber, they just lift the receiver and are connected—in two seconds. Manual or pre-set conference calls are also possible. A manual conference is set up by a Broadband operator, who makes the connection for the subscriber and then the conference is underway. The pre-set conference automatically establishes connections to a pre-determined number of stations all under the subscriber's control.

Industrial and business applications enable immediate contact with branch offices, and Broadband also offers special security and screening features to enable formation of security-conscious networks within an organization. Access to these networks is electronically denied to other subscribers, making possible the transmission of the most confidential internal information, and no one else on the network can interfere with the operation.

Participating stations

Grouped together under three different network designations, the radio stations making use of Broadband Exchange Service for their news highlights, include Standard Broadcast Productions Ltd., Toronto, serving CFRB Toronto; CKOY Ottawa; CHNS Halifax; CKNW New Westminster; CFRN Edmonton; CFCN Calgary; CFQC Saskatoon; CJAD Montreal; CHML Hamilton; CHSJ Saint John, N.B.; CJCB Sydney, N.S.; VOXM St. John's, Nfld.; CFPL London; CJOB Winnipeg; CKCK Regina; and Standard's Ottawa news bureau.

Mutual Broadcast Services serves its member stations at CJOC Lethbridge, Alta.; CJAT Trail, B.C.; CFGP Grande Prairie, Alta.; CKRC Winnipeg; CJVI Victoria; CFAC Calgary; CKWX Vancouver; CJCA Edmonton, CJIB Vernon, B.C.; the Ottawa News Bureau; and All-Canada Radio & Television Ltd., Toronto, which represents these stations.

The third group, known as CHUM

Ltd. and Associated Stations, includes CFRA Ottawa, CHED Edmonton, CKXL Calgary; CKLG Vancouver, CKY Winnipeg, CJCH Halifax, all using CHUM's Ottawa news bureau. CHUM Toronto initially used Broadband service, for the two recent political conventions, but as it has its own direct line to Ottawa, it has since dropped the Broadband service.

Standard Broadcast Productions makes the most frequent use of Broadband for distribution of news to its affiliated stations, 18 times daily, 16 times on Saturday and Sunday. Every hour, at 20 minutes before the hour, a new tape is prepared at the Toronto headquarters of Standard, containing items of national interest. The tape is transmitted simultaneously via Broadband to all member stations, where it is received on a tape recorder, turned on automatically by Broadband's unattended operation. All or portions of the tape can then be used by the individual stations on their hourly newscasts.

All these stations are presently served by the 4 kcs. bandwidth, but Broadband eventually will offer 8, 16 and 48 kcs. bandwidths, with the 16 kcs. channel planned especially for hi-fi program transmission and facsimile.

All network transmission is made over the existing CNT-CPT transcontinental microwave system, known as the "aerial super highway". Interconnections are available with points served by Western Union Broadband in the U.S., which pioneered the service.

The Broadband system was constructed by CNT-CPT at a cost of \$4

million. Four main switching centres are located in Montreal, Toronto, Winnipeg and Vancouver. Satellite exchanges connect five additional cities: Edmonton, Calgary, London, Hamilton and Ottawa.

ANNOUNCEMENT

APPOINTED PRESIDENT



JACQUES-M. GOULET

The Board of Directors of CKAC Ltée, Montreal announces the appointment of Jacques-M. Goulet as President of the Company retaining his post of General Manager.

Mr. Goulet has a vast experience in Advertising and Broadcasting as he was associated with The Gazette for several years before becoming Commercial Manager of CKCV, Quebec. In 1967, he became Commercial Manager of CKAC and subsequently General Manager and Director of America's first French language station.

RADIO HOUSE LTD. HAVE PLEASURE IN ANNOUNCING

Representation of Radio Station

CHQT

1110 ON THE DIAL

Quality Music in Edmonton
EFFECTIVE IMMEDIATELY

Also representing the following radio stations in Canada.

CFOX - MONTREAL - Montreal's leading "top 40" station (English).

CFGM - TORONTO - Toronto's Modern Country station and the most promotion minded station in Metro Toronto.

CHOW - WELLAND - Serving the most industrialized part of the Niagara Peninsula.

CFUN - VANCOUVER - With the new modern sound.

CFAX - VICTORIA - The top station on Vancouver Island.



radio house limited

For information call... MIKE MEZO
RICK GUEST
BILL HAZELL
Toronto: 64 Merton St., Toronto 7
Telephone 481-5101
Montreal: Laurentian Hotel Telephone 878-1470

CRTC sets standard fiscal year among decisions from first hearing of new regulatory body

AUGUST 31 WILL BE THE DATE to remember in the broadcast industry, from now on, since the CRTC announced their decision to establish a standard fiscal year for all stations, under regulations proposed at the April 23-25 public hearing.

Under previous regulations, stations submitted their financial returns at the end of their respective fiscal year, which varied widely from station to station, often depending on the time the station first went on the air.

Under the new terms, starting in 1969 all stations will be required to submit their financial statement within 120 days of August 31, which has been determined as a standard date to mark the end of the broadcast fiscal year, dating from September 1 of the previous year. The report must be filed with the commission on or before December 31, each year.

For this year, in order to adjust to the new schedule, the CRTC will allow stations to submit their report within 120 days after the end of their current fiscal year that ends after the coming into force of the new regulations (May 28) and *before* August 31, 1968, and, within 120 days *after* August 31, 1968, for the fiscal year or *portion* of a fiscal year that ends on that day.

In other words, for this year only, if a station's fiscal year now ends on June 30, the station will have 120 days after that date to file the report for the past year, and, after August 31 it will have another 120 days to file a second report for the period between July 1 and August 31. This will bring all stations up to date and able to report on a standard year from September 1, for 1969.

The original CRTC proposal was for a 90-day reporting period, after the cut-off date, but the extension to 120 days was made after the public hearing.

The Canadian Association of Broadcasters made a presentation claiming that the proposed regulations would impose hardships on some

stations, but the CRTC said the step is necessary to ensure that proper and up-to-date information is available to it in making decisions on the best use of broadcasting frequencies.

All broadcasting frequencies are public assets, the Commission said, and it is their job to see that such properties are operated in the public interest.

"In discharging this function, the Commission must analyze financial performance of broadcasters in relation to their license requirements. New applications must also be related to the economic situation of established broadcasting operations as well as national and community markets," the official announcement said.

Two AM applications get turned down

In denying the bid for a new AM station at Milton, Ont., for a company to be incorporated represented by Loren James Cassina, and another at Burlington, Ont. for a company to be incorporated represented by Andy Bathgate, the Commission gave identical reasons for the refusals.

"Granting this application," they said, "would result in further saturation of an area that is now served by a large number of broadcasting stations, and would not add a significant alternative to the choice of programs already being provided.

"The Commission is also concerned about the tendency for community stations without a broad enough basis of revenue to invade heavily saturated metropolitan areas. This in turn defeats the principle of local broadcasting service."

Other decisions

The bid for a power increase and change of antenna site for Capital Broadcasting System Ltd., owning and operating CKDA Victoria, B.C. was again denied, confirming the decision

made by the former BBG following a similar bid made at the June 1967 hearing.

Radio C-FUN Ltd. received approval to change the antenna site and increase the power from 10,000 to 50,000 watts day and night, for CFUN Vancouver, B.C., following an improvement in programming.

In also approving the application by Radio C-FUN Ltd. for permission to transfer all the issued shares of capital stock, 150 Class "A" and 50 Class "B" to Radio Futura Ltd. (Jack Tietolman) owning and operating CKVL Verdun, Quebec, and other minority shareholders, the Commission said the evidence it had showed the price was arrived at without regard to the proposed increase in power, which had subsequently been approved.

CHGB La Pocatière, Que. won approval for a daytime power boost from 5,000 to 10,000 watts, nighttime power to remain at 5,000 on 1310 kcs., DA-N.

A change of antenna site was approved for CFDR Dartmouth, N.S. "to provide a more effective signal", and approval was also given to change the main studio location of CKGM AM-FM from 1455 Drummond St., Montreal, to 1310 Greene Ave., Westmount, Quebec.

Great Lakes Broadcasting System Ltd., owning and operating CHYM-FM Kitchener, Ont. got the O.K. to change the antenna site and increase the ERP from 350 to 7,800 watts, day and night, EHAAT rising from 169 to 217 feet.

Frontenac Broadcasting Co. Ltd. received approval to operate a standby transmitter at the main studio of CKWS-FM Kingston, Ont., on 96.3 mcs., ERP 350 watts, EHAAT 100 feet, omnidirectional.

Radio 1540 Ltd., licensee of CHIN AM-FM Toronto, operated by Johnny Lombardi, won approval to broadcast

Continued on page 44

Self-enforced code of advertising ethics would benefit all concerned — Stanbury

A PLEA TO BROADCASTERS, advertising agencies and clients to "get together and establish some objectives, standards and ethics which express their common conscience," was sounded by Robert Stanbury during the luncheon at the Television Commercials Festival at the Inn On The Park, Toronto.

Liberal Robert Stanbury, who sat in the House during the last government's tenure of office, and is currently campaigning to recapture his seat, served as chairman of the Parliamentary Committee on Broadcasting during the framing of the 1968 Broadcasting Act. This he described as "a perennially political football" which "Parliament just didn't seem to want to drop".

He said he felt a "code of advertising ethics, with some machinery for self-enforcement, would be beneficial to you (broadcasters, advertisers, etc.) as well as to the public.

"It might reduce the need and demand for proliferating government regulation, if you can establish and enforce firm standards yourselves, in consultation with the public authorities concerned," he said, adding: "You and they might both find relief from having to contend with individual questions of taste and propriety...and might more clearly and adequately identify your collective role as a constructive, creative, responsible sector of Canadian society."

He reminded the cross-section of

broadcasters, film-makers and other businesses adjunct to broadcasting, how the Broadcasting Act now calls for "programming of high standard, using predominantly Canadian creative and other resources". This, he said, responds to the urging of the Broadcasting Committee to "advance Canadian cultural objectives" by "drawing on all available creative organizations and resources in the theatrical, musical and other artistic fields."

The committee had underlined especially the need for "closer co-operation between broadcasters and film-makers" he said. "It also pointed out the multiple dividends which would flow from enlarging the pool of Canadian talent.

"These dividends," he said, "will accrue no less to commercial broadcasters, film-makers and advertisers than to other sectors of our culture. You share the responsibility and the challenge as well as the potential profit," he said.

Stanbury spoke kindly of the CBC as "perhaps the greatest vehicle for development of the performing arts in Canada."

CBC must justify existence

"Its graduates speak well for it and for our country's potential in this field," he said, "but graduate they do, and lately they don't seem to be getting replaced.

"If the CBC is going to justify its continued existence, which I think is

vital to our nationhood," he went on, "it must surely re-establish its reputation as an incubator of talent."

He felt perhaps Parliament had forced the CBC to look too much to advertising revenue for its subsistence, but hoped, with its new management, it will regain its old morale and sense of mission.

"Through entrusting it with a sensible degree of long-term financing and through a minimum of harassment and hounding," he hoped Parliament "will ensure that the CBC is given the chance to be not only what it was, but what it should be."

While, as he put it, "private broadcasters have made some contribution too, in developing and encouraging Canadian talent," he forecast that "they will be expected to do much more, in proportion to their individual circumstances," and hoped they "will invest more, not only in funds but in effort and in faith; take more risk in utilizing the talents of their fellow-Canadians."

Speaking straight at the people in his audience, he said: "I know some of the pressures of time and cost and choice which inhibit wider use of Canadian artists in production of commercials. But I think maximum use of Canadian resources should be expected here as well, and I hope you will treat this as a firm object (though an auxiliary one) as you go about doing, as effectively as you can, the job for which you are paid."

The new executive committee of the Publicité-Club de Montréal, elected at the tenth annual meeting, are left to right: vice-president, John Verge (Screen Gems Canada Ltd.); secretary, Pat di Stasio (MacLaren Advertising Ltd.); president, Lucien Roy (McKim/Benton & Bowles Ltd.); vice-president, Gilles Daoust (Foote, Cone & Belding Advertising Ltd.); president ex-officio, Maurice Watier (Maurice Watier Publicité Ltée); treasurer, Guy Bazinet (Sopec Ltée).



THE WESTERN ASSOCIATION of Broadcasters scheduled the Tuesday and Wednesday mornings of their Jasper Park Lodge convention to work, when work they did, and then retired unabashedly to the golf course for the relaxation and exercise (a paradoxical combination) that is traditionally part and parcel of these annual reunions.

Keynote of the Tuesday morning sessions was a call for co-operation between broadcasters and their regulators.

In his address of welcome, WAB President Blair Nelson, of CFQC-TV Saskatoon called on the broadcasters attending the meeting to co-operate with the CRTC for the good of the industry. He commended the CRTC for cancelling the public hearings scheduled for June 18.

CRTC Chairman Pierre Juneau, who was accompanied by his vice-chairman, Harry Boyle, said he is more impressed by the objectives expressed by the new Broadcasting Act than by the enforcement powers placed in the hands of the Commission. His emphasis would be on the accomplishment of these objectives.

This responsibility was shared by the whole broadcasting system in which private broadcasters are an essential element, he said.

It might be the Commission's task to remind broadcasters constantly what the objectives and expectations are. There might be tensions, because conflicts tend to be exaggerated when one part of the system does not understand the inner logic of another part. There should be both formal and informal consultations to ensure mutual understanding.

"It does not help broadcasters to refuse to try to understand the minds of those who are expressing demands upon them," he said, adding that the Commission would try to make more of

a dialogue and less of a battle between the two groups.

THE PRESIDENT OF THE CAB, Ray Peters, president of CHAN/CHEK Vancouver/Victoria said he hoped the new Broadcasting Act would be given a fair chance to work.

He pointed out that no industry in Canada had been subjected to such massive doses of Royal Commissions, and investigations of all kinds. He said it had been the industry's history that the ink is scarcely dry on one new Broadcasting Act or set of regulations before another body of investigators decides things must be changed.

Stating that the industry has "more information and less understanding than at any time in the history of broadcasting," he said he hoped that in the new atmosphere energies and finances could be directed to broadcasting with a minimum of diversion to unproductive ends.

A QUESTION PERIOD faced Pierre Juneau following his address. This brought forth a variety of information:

There would be possibly five regional representatives of the CRTC to maintain as much personal contact with the broadcasters as possible. They would not be watchdogs, a function the Commission could fulfill itself from afar.

The Commission would have regional hearings but would not hop across the country to consider particular cases.

Questions regarding Canadian content and Canadian talent are difficult matters. He thought the Commission could act more readily on such matters as commercial content than program content, which required greater study. He hoped some time in the fall to start talks about Canadian content.

He thought the electronic industry would receive a directive from the DOT on the question of equipping TV receiving sets with UHF facilities. Consultations between the government and the industry indicated no resistance in this area.

On the question of multiple ownership of stations, the Commission will be very realistic in its definition of any policy. There are cases where grouping is valuable, he said; others where it becomes a problem.

On the whole, he said, he tended to agree that some grouping of resources is indispensable if the

industry is to play a role in the international context. If it could not compete in the world market, it would be unable to hold the Canadian market.

THE PRESIDENT OF THE CTV Television Network, Gordon Keeble, reviewed his feelings about events of the past two or three months.

On the top of his list was the "deep study and the final realization of our new Broadcasting Act, an act which not only gives the private element of the Canadian broadcasting system formal statutory recognition for the very first time, but which also measures us for a new suit of responsibilities."

While the outcome can only be determined in the future, he felt "the significant fact of this past year in broadcasting" was, to him, "the final and complete recognition of private broadcasting as an essential element in Canada's communication makeup."

The new CRTC has been given "powers which are unique and greater and farther-reaching than ever before in our history," and "much of this power has been concentrated in fewer hands than ever before as well."

Keeble brought up the question as to the concept of "the dual public-private development of broadcasting," which he interpreted as a fully-owned-and operated CBC network with no private affiliates, and alongside it, "a completely parallel service made up of private elements alone."

He saw cost a problem in such a development, and also a need for "great care and finesse because our (CTV's) way of life is so vastly different from that which is proper and appropriate under CBC affiliation.

"Success in all this will require a great deal of co-operation between us and the CBC," co-operation which he likened to "the way we have been able to share in televising football over the past five years." He also mentioned the June 9 "Great Debate" of the party leaders, which will have taken place by the time this appears. He described it as "a completely new manifestation of co-operation, in that it is a true joint production of the two networks, and one which should result in the largest audience ever achieved by any Canadian broadcasting event."

Another item of interest was an analysis of a news department by Gene McPherson, Vice-President, News and Public Affairs, Avco Broadcasting Company (WLW) Cincinnati, Ohio, which will be covered in our July issue.

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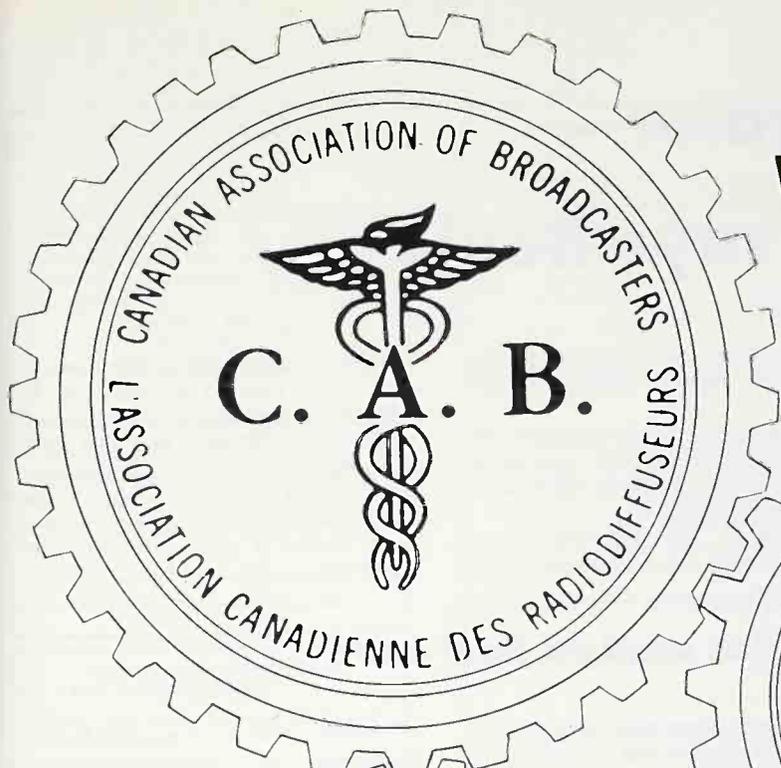
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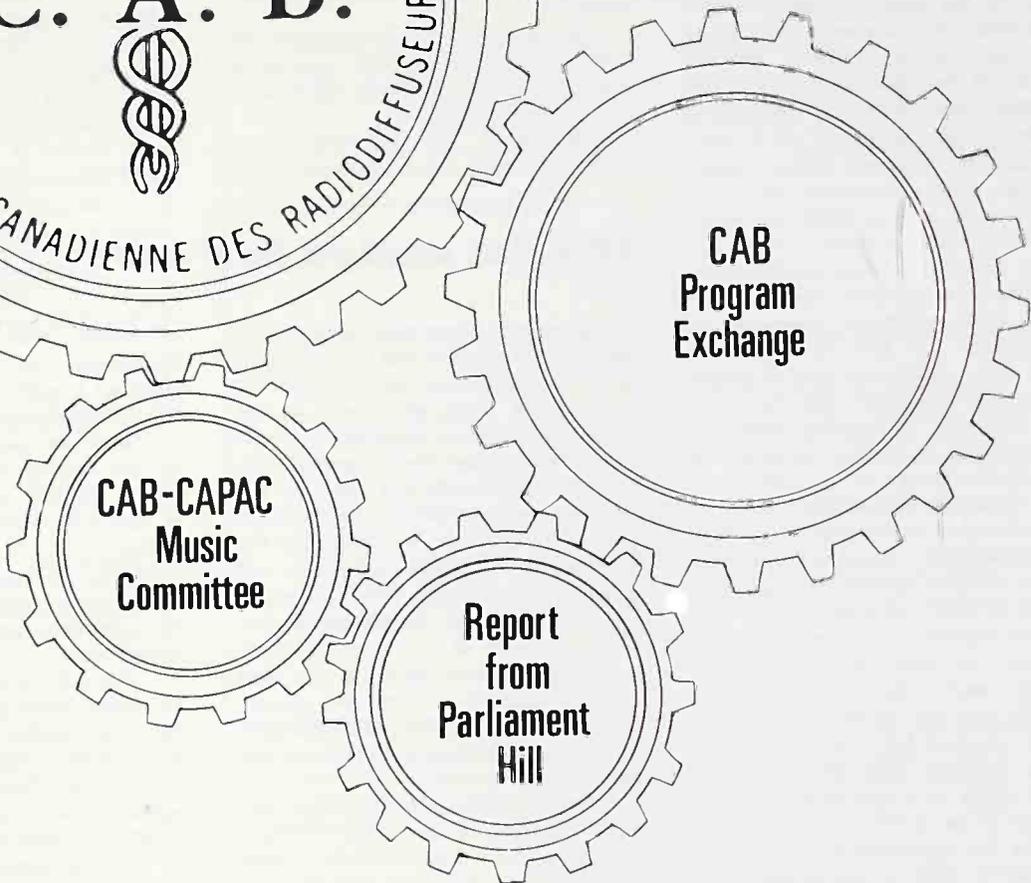
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The CAB Radio and Television Program Exchange acts as a clearing house for the programs pooled by many of the 342 privately-owned CAB member stations. The Exchange makes it possible for stations to share all the programs contributed by their fellow member-stations without cost. Keen public interest is reflected in the audience, thus offering advertisers an even better vehicle for their sales messages.

In past years, every Canadian has been acquiring an increasing interest in the course of current events. The CAB's "Report from Parliament Hill" has enabled them to

receive person-to-person messages from their own MPs, direct from The Hill while Parliament is in session, and comments from the Parliamentary Press Gallery between sessions. This project has been running continuously since 1944.

Working through the CAB-CAPAC Committee for the Promotion of Canadian Music, CAB member stations contribute to the development of Canadian composers and musicians through a series – now eight albums – made available to the public as well as to the stations themselves.

CRTC a co-operator - not a Big Boss, says Boyle

NEW BROADCASTING REGULATIONS

are designed to prevent abuse, not to prohibit initiative, and calling the CRTC the Big Boss of Broadcasting is a misnomer, vice-chairman Harry Boyle told the Central Canada regional seminar of the Radio-Television News Directors Association, in Kitchener, Ont.

Boyle, who appeared on a panel in place of chairman Pierre Juneau who was unable to attend, explained the position of the CRTC to representatives of the industry.

In reply to a question about the Commission's attitude towards editorials and editorial comment by broadcasters, he said he feels editorials are a necessary part of broadcasting and explained that the CRTC does not want to interfere with the viewpoints of a station on what the broadcaster feels is an important issue in the area he serves.

Boyle told the broadcasters that the Commission plans to establish regional offices where hearings may be held by the Commissioner and two part-time members. This was one way, he said, to make sure there was continual and close liaison between the CRTC and the industry.

He pointed out that the broadcasting industry must tell the CRTC what it wants so it can serve the best interests of the public. "The Commission has the responsibility to ensure that what is good is maintained," he added.

Boyle said the Commission's role should be interpreted as administering broad guidelines to encourage broadcasters to give the best broadcasting system possible.

This, he said, is an electronic age and the broadcasters are sitting right in the middle of it. He stressed that news is changing. 35 years ago it was a happening, occurring of its own volition, but today much of it is manufactured, through press conferences, official announcements and other public relations efforts.

On the subject of the regulation banning the breaking of newscasts with commercials, he referred to the present method of separating newscasts into national, local and feature sections, in order to insert commercials, and commented "it is foolish to perpetuate rules that everyone circum-

vents. It makes you (the broadcaster) feel guilty and it makes us feel stupid."

Boyle stressed, however, that the CRTC would demand that applicants live up to provisions under which their licences are granted.

He said the proliferation of signals in many areas is forcing some

changes in programming. Many people now could tune in as many as 35 stations, most of which offered similar programming. He said this will force a change in thinking, and indicated that in future stations may have to use an all-classical music format, an all-news format or even all-sports programming.

CRTC sets standard fiscal year . . .

Continued from page 40

in languages other than English and French "for periods that in the aggregate exceed twenty per cent but do not exceed forty per cent" of the broadcast time per week of each station. It noted that "the Commission is satisfied that there is a need for the proposed service within the coverage area of the station", which serves the rapidly-growing Italian community and other ethnic groups in Metro Toronto.

Newfoundland Broadcasting Co. Ltd., licensee of CJCN Grand Falls and CJOX Grand Bank, Nfld., was granted authority to form and operate a network to carry the programming of CJCN on CJOX during certain periods of the broadcast day.

Island Radio Broadcasting Co. Ltd., licensee of CFCY AM-TV Charlottetown, P.E.I. and CFCY-TV-1 New Glasgow, N.S., received permission to transfer ownership of their TV outlets to the CBC. The Commission noted it "is in favor of a CBC television station in each province, preferably in the provincial capital, and, there would be no reduction in local programming."

New TV stations win approval

The Commission approved bids for three new TV stations, and gave the CBC the green light to establish and operate LPRTs at Parent, Que. and St. Lazare, Man. in French; Fort Chipewyan, Alta., Boss Mountain and Cranisle, B.C., and Maynooth, Ont. in English.

British Columbia Television Broadcasting Ltd. won approval for a new TV rebroadcasting station at Brackendale, B.C., to receive programs by

off-the-air pickup from CHAN-TV-3 Squamish, for retransmission on Channel 3, with transmitter power of 5 watts, directional.

Approval was given to a company to be incorporated, represented by Hector Reid, to establish and operate a new TV rebroadcasting station at Ramea, Nfld., to receive programs by off-the-air pickup from CBNT-3 Marys-town, for retransmission on Channel 13, with transmitter power of 5 watts, directional.

The CBC won approval for a new TV rebroadcasting station at La Tuque, Que., to receive programs off-the-air from CBVT Quebec City, for retransmission on Channel 3-, ERP 9,700 watts video, 1,900 watts audio, EHAAT 357 feet, directional.

The application was approved for transfer of the assets of CFOR Orillia, Ont. from Great Lakes Broadcasting System Ltd. to Orillia Broadcasting Ltd., coupled with surrender of the current license by Great Lakes Broadcasting, and a new license to be issued to Orillia.

Radio CKAY Ltd., Duncan B.C. received permission to issue 1,180 common shares of capital stock, with stock issues and transfers O.K.'d for Sun Parlour Broadcasters Ltd., CHYR, CHIR Leamington, Ont.; Radio Maria-Chapelaine Inc., CHVD Dolbeau, Que.; TRI-CO Broadcasting Ltd., CJSS AM-FM Cornwall, Ont.; La Voix de l'Est Ltée., CHEF Granby, Que., and CKRT-TV Ltée., Rivière-du-Loup, Que. CKTR (1958) Ltd., Trois-Rivières, Que. won approval for the transfer of all issued shares of capital stock to Radiodiffusion Mutuelle Ltée-Mutual Broadcasting Ltd., headed by Raymond Crépault, owner of CJMS Montreal.

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Regulation is a two-way street

Public hearings for June 18 have been cancelled by the Canadian Radio-Television Commission, because its "new responsibilities under the Broadcasting Act of 1968 indicate the immediate necessity for further detailed studies in many areas of broadcasting."

It is interesting to note that the new regulatory body realizes it has little knowledge of the industry it is charged with regulating. This is to the good.

On the other hand though, there are people who expected to bring applications before the Commission on the prescribed date, to whom such delays must be time- and money-consuming beyond belief. Surely if the stations are obliged to bring their requests to the Commission it is incumbent on the Commission to make itself available to hear them.

In the main, the Commission's determination to know what it is talking about before it opens its mouth is commendable, as concerns the industry as a whole, though it places the individual broadcasters involved in a position which is nothing short of intolerable.

This whole state of affairs brings up the question as to whether a group of people, unversed in the vagaries of as complex a business as broadcasting, can ever acquire the practical knowledge needed to arbitrate its comings and goings.

While we heartily disapprove of the principle of imposing on an industry a system of punitive (and therefore negative) regulation beyond the Criminal Code, we believe, from our first and somewhat fleeting acquaintance with the five full-time members, whom we have had the pleasure of meeting, that they will prove to be understanding, considerate and co-operative people, intent on improving broadcasting according to the guide-lines laid down in the Act and their own interpretation of them.

There is another point, and this is the fact that there are ways and means whereby the industry might relieve itself of a lot of the regulation to which it is subjected.

First, there already exists an industry (CAB) Code of Ethics, which is definitely a step in the right direction. However, the Code as it is administered, could scarcely be described as "meaningful", and if it is to be given this quality, it has to have teeth, and the teeth have to bite when the occasion demands.

Under such a system, infringements would presumably be punishable by suspension from the CAB, which would impose a need to make sure that CAB membership is meaningful too.

In addition to this, when a station was adjudged guilty of an infringement of the Code, provision would have to be made for public announcement of the suspension and the reasons for it.

This would only penalize the occasional station which transgresses, but casts a shadow over the whole industry by its actions.

Publicity would warn borderline stations, on the verge of transgression. It would also alert the public that broadcasters, as good Canadian citizens, are themselves offering the public real protection against their own misdeeds. Finally, and of prime importance, it would show Ottawa that its solicitude, beyond the granting of licenses and the assignment of frequencies, is nothing but a waste of public funds.

One more area is that of the development and encouragement of Canadian talent.

For ten years, the BBG imposed its 55-per-cent-Canadian rule on television stations and found it did not work. Certainly it did help develop occasional worthwhile artists, but this was the exception, and, in the main, it just gave air time to mediocre performers who contributed nothing in terms of entertainment, but got stations off the hook by helping them fulfil their Canadian-content obligations. Now it is due for revision of some sort by the new Commission.

The basis for a do-it-yourself talent plan may well lie with the Program Exchange of the Canadian Association of Broadcasters, already functioning well in radio and now spreading itself into television.

The Exchange could be expanded in scope by a process of breaking it down into provinces or regions, so that its programs could have a more localized rather than entirely national appeal as they have now.

Pooling available talent on this exchange basis would enable stations to invest adequately in worth-while programs, because the system of mutual swapping would require each of say fifty stations to pay for and produce one show, receiving in return 49 programs of equal quality from the others at no additional expense at all.

Like it or not, we are faced with government regulation in this one among all industries. We can employ learned counsel to appear before the Commission to plead that the CRTC is subjecting his client to unreasonable hardship. He might even win.

But, there is good Canadian talent which has not yet gone to greener pastures in the States, if we take the trouble to look for it. Finding it would entail time, effort and even money. But the outcome would be to remove any excuse for government regulation in this field, and, believe it or not, it would be productive of far better programs with which to attract more listeners and viewers and, consequently, more advertisers.

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