

Now in our twenty-third year of reaching people who reach people



photo by C. O. Dean, Regina.

Chief Dakota O'Kshina, meaning "Little Sioux Boy", alias Roy Malone, vice-president and general manager of CJME Regina, is seen here shortly after his investiture as an honorary chief of the Sioux Indian Buffalo tribe, the third white man to be so honored. Left to right are the chief's brother, Gerald Goodwill, Roy Malone, a visiting Dakota chief, and Chief Max Goodwill. According to Roy, the gesture was made to recognize the public service contributions made to the tribe by CJME in promoting their sports and community events and generally communicating life on the reserve to the people of Regina.

Favorite of 15,000,000 TV fans in Britain for the past nine years, Hughie Green (centre) now appears on the eleven CTV stations and nine CBC-TV affiliates as host of the trans-Atlantic quiz game, "Double Your Money" - sponsored by Dominion Seven-Up, as hinted at in this photo. Replacing the 7up cups during the show are quiz questions in the hands of Ann Bennett (right) and cash prizes in the hands to Zianne Calbert (left). Hughie Green will commute from the U.K. to Canada, taping a batch of contestants at a time in trips to each of seven CTV affiliate stations.

"Three coins in the fountain" will be matched by three coins from CHAB Moose Jaw in the station's United Appeal Wishing Well public service promotion, in which the station will match, penny for penny and dollar for dollar, the contributions tossed into the fountain by passers-by. Throwing the first coins to launch the station's support of the United Appeal campaign were (left to right) Jack Moffat, CHAB president; William Vervoort, UA campaign chairman; Walter Spriggs, UA president; and Mayor Oswald Fysh.

Few camera crews from the West have been allowed into mainland China since the end of the second World War, but this summer a three-man CBC-TV team spent two months in the People's Republic of China, gathering material for a 90-minute special, "The Seven Hundred Million", to be shown on the CBC-TV network November 4. Producer Pat Watson, writer Roy Faibish and cameraman Erich Durschmied (shown here, right, filming a typical scene of students at work in an outdoor cafe) brought back rare coverage which has attracted the attention of U.S. television networks.

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# STATIONS!

Your  
Number 1  
Advertising  
Medium

# DIRECT MAIL\*

\* Twice a month

Canadian Broadcaster

**MAILS DIRECT**

to advertisers

and agencies across Canada

and the United States



# SIGHT & SOUND

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

AT THE ANNUAL MEETING of the Canadian Association of Advertising Agencies, held last month in Honey Harbour, Harry E. 'Red' Foster, president of Foster Advertising Ltd., was elected president of the association. Vice-presidents are Hal D. Roach, president of McKim Advertising Ltd., and Byran Vaughan, managing director of Vickers & Benson Ltd. Secretary-treasurer is John M. Milne, managing director of Pemberton, Freeman, Mathes & Milne Ltd.

Other directors of the organization are past president Kenneth G. Anderson, chairman of the board of Walsh Advertising Co. Ltd.; E. Clayton Daniher, president of F. H. Hayhurst Co. Ltd.; William H. Erskine, president of J. Walter Thompson Co. Ltd.; Donald R. McRobie, president of Cockfield, Brown & Co. Ltd.; James E. McConnell, president of McConnell, Eastman & Co. Ltd.; Ab A. Muter, managing director of Muter, Culiner, Frankfurter & Gould Ltd.; Lucien Parizeau, president of Canadian Advertising Agency Ltd.; Warren Reynolds, president of Ronalds-Reynolds & Co.; A. M. 'Scotty' Shoults, president of Jas. Lovick Ltd.; George G. Sinclair, president of MacLaren Advertising Co. Ltd.; Warren H. Wilkes, president of Tandy Advertising Ltd.; and John A. Willoughby, president of Needham, Louis & Brorby of Canada Ltd.

METRECAL AND PABLUM, from the Edward Dalton Co. division of Mead Johnson of Canada Ltd., move to Ogilvy, Benson & Mather (Canada) Ltd. effective December 1. Metrecal has been four years and Pablum two and a half years with Kenyon & Eckhardt Ltd.

TELEVISION IS THE ONLY medium being used in what is described as "one of the most powerful campaigns for a cereal product ever launched in Canada"—the introduction of Quaker Oats new Cap'n Crunch cereal. The launch started September 21 in Eastern Canada and will spread across the country into virtually a year-long campaign.

The Cap'n Crunch cartoon commercials are carried as far as Winnipeg in Quaker Oats' network TV shows, *The Ed Sullivan Show*, *Magilla Gorilla*, and *Thierry la Fronde*, backed up by spots in local children's programs. In all, the Cap'n's commercials are on close to 50 TV stations from the Lakehead to Newfoundland. Spitzer, Mills & Bates Ltd.'s TV director, Bob Stephenson, and his assistant, Archie Bressey, are visiting most stations with promotional materials, Cap'n Crunch hats, sample boxes, various displays.

This is what is believed to be the first time a manufacturer has developed a French name and com-

plete French marketing concept for a Canadian cereal. Cap'n Crunch is Capitaine Crouche in Quebec, with an all-French package, and special versions of the Hollywood-made commercials show the French package with, of course, French sound track.

Account supervisor at SM&B is Lou McCartney, and account executive is Bill Moore, working with Quaker Oats ad manager Glen Huntley and product manager Wally Wilkins.

THE FALL SCHEDULE on CBC-TV (*Broadcaster*, September 3) includes the following additions:

Proctor & Gamble Co. of Canada Ltd., through Compton Advertising Inc., New York, additional sponsors of *The Ed Sullivan Show*.

American Motors (Canada) Ltd., through McKim Advertising Ltd., and Remington Rand Ltd., through Young and Rubicam Ltd., additional sponsors of *The Danny Kaye Show*.

H. J. Heinz Co. of Canada Ltd., through MacLaren Advertising Co. Ltd., additional sponsors of *Perry Mason*.

CARLING BREWERIES LTD., through McKim Advertising Ltd., is repeating its sponsorship of the Championship of Bowling this season, with a 15-week schedule of live half-hour local bowling shows on twelve Ontario television stations, beginning in February. Late next summer the stations will submit presentations on their technical and promotional handling of the shows, and a trophy will be awarded to the station showing the greatest creativity and workmanship in its production of the bowling series.

THIS IS THE SYMBOL of creativity designed by senior art director John Wiggins as the corporate symbol to go with the new agency name, Breithaupt, Benson & Company Ltd. (formerly Breithaupt, Milsom & Benson). The new name and symbol were introduced at the agency's eighth annual meeting which was attended by the 25 members of the Montreal staff as well as Toronto personnel.

THE INDEPENDENT TELEVISION Organization has purchased *The Red Skelton Show* for its eleven member stations this season, to be aired with national participating sponsors. The deal was negotiated with the production company and comprises 32 new programs as they will be released to CBS in the U.S. this season, plus seven shows from past years which have not been shown in Canada.

THE OCTOBER LUNCHEON meeting of the Radio and Television Executives Club of Toronto has been set forward a day to Wednesday, October 14. The guest speaker will be Don Jamieson, president of the Canadian Association of Broadcasters, and the members of the board of the CAB will be special guests at the meeting.

A NUMBER OF CHANGES in the station sales representative field see:

New vice-president of Stephens & Towndrow Ltd. is Terry Bate, who has been general manager of Quality Broadcast Sales in Toronto for the past 18 months, and prior to that was national sales manager of CHQM Vancouver. S & T veepee George Carter, who joined the firm in May after five years with radio rep firms

in Montreal, has moved from the Montreal office to Toronto headquarters.

Further expansion at Stephens & Towndrow, already the largest rep firm in Canada in terms of advertising placed, sees Don MacKenzie joining the FM division under Dick Sheppard. MacKenzie was formerly a salesman with CHUM Toronto. New S & T sales rep in Montreal is Len Bramson, formerly with Stovin-Byles Ltd. there, who prior to joining S-B in May, was with Schneider, Cardon Ltd.

New vice-president and manager of the radio division of Stovin-Byles Ltd. is Bart Gibb, who joined Stephens & Towndrow seven years ago and was made a vice-president there three years ago. He replaces Jack Turrall, new general sales manager of CHFI Toronto, who had been with S-B one year.

ANNOUNCEMENT

## STOVIN-BYLES APPOINTMENT



BART GIBB

Mr. W. D. (Bill) Byles announces with pleasure the appointment of Mr. Bart Gibb as Vice President and Sales Manager of Stovin-Byles Limited - Radio Division.

Bart Gibb has been involved in radio and advertising agency work in Edmonton, Montreal and Toronto, for the past fourteen years.

He comes to Stovin-Byles Ltd., after seven years with one of Canada's leading radio representation companies, Stephens and Towndrow, Toronto.

**C**ALGARY

(Richest City in the West)

**H**AS

(as of November 1964)

**AM** QUALITY

(Good Music -  
Limited Commercials)

**R**RADIO

(that makes people  
love to listen)

WITH THE OPENING  
of the sparkling new

**CHQR**  
AM

November 17, 1964

with

**AM** QUALITY RADIO for

**AM** QUALITY PEOPLE

OWNED AND OPERATED BY

**TED SOSKIN**  
president

**BENTLEY BROADCASTING  
COMPANY LTD.**

General Sales Manager  
**TOM PRIDDLE**

10,000 WATTS DAY & NIGHT

on

810 Kilocycles

Represented by

*Air-Time Sales*  
Limited

Toronto

Montreal

## BBG hearings - highlights

ONE APPLICATION for a new TV station was recommended for approval by the BBG at their Halifax hearings last month - Newfoundland Broadcasting Co. Ltd., Channel 10, 410 watts (video), 205 watts (audio) EHAAT 107 feet.

Eleven applications for TV re-broadcasting stations were heard and recommended for approval:

Val D'Or, P. Q. Northern Radio - Radio Nord Inc., pickup from CKRN-TV, Rouyn; retransmit on Channel 8, 5 watts, directional.

Ville Marie, P. Q. Northern Radio - Radio Nord Inc., pickup from CKRN-TV, Rouyn; retransmit on Channel 6, 5 watts directional.

Matagami, P. Q. Northern Radio - Radio Nord Inc., pickup from CKRN-TV, Rouyn; retransmit on Channel 6, 5 watts.

Mont Climont, P. Q. La Cie de Radiodiffusion de Matane Ltée, pickup from CKBL-TV, Matane; retransmit on Channel 11, 343 watts (video) 172 watts (audio), EHAAT 732 feet, replacing existing low-power (5 watt) rebroadcasting station CKBL-TV-1.

Grande Vallée, P. Q. La Cie de la Radiodiffusion de Matane Ltée, pickup from CKBL-TV, Matane; retransmit on Channel 11, 5 watts directional.

Rivière-du-Loup, P. Q. CKRT-TV Ltée, pickup from CKRT-TV; retransmit on Channel 2, 5 watts directional.

Promontory Mountain, B. C. Twin Cities Television Ltd., pickup from CFCR-TV, Kamloops; retransmit on Channel 5, 5 watts directional.

Chilliwack B. C. (Vedder Mountain) Vantel Broadcasting Co. Ltd. pickup from CHAN-TV; retransmit on Channel 11, 5 watts, directional.

Whitecourt, Alta. Sunwapta Broadcasting Co. Ltd., pickup from CFRN-TV, Edmonton; retransmit on Channel 7, 5 watts, directional.

### New AM Licences

There were five applications for new AM stations of which two were recommended for approval and three for denial.

Approved was the application of the Dept. of National Defence for 20 watts on 1490 Kcs at Lowther, Ontario.

A company to be incorporated, represented by J. Fred Weber, won a recommendation for approval for 1000 watts day and 250 watts night, omnidirectional, on 560 Kcs, in Prince Rupert, B. C.

The application by a company represented by J. H. Jeffries for 1000 watts DA-1 on 560 Kcs. in Prince Rupert, was recommended for denial.

Two applicants who competed for AM daytime licences for St. Catharines, Ontario, companies to be incorporated represented respectively by Roy E. Bonnisteel and Robert E. Redmond, were recommended for denial. Board's reasoning was that "a daytime only station, with the consequent commercial disadvantages, including the lack of revenue

at peak listening hours, would be unable to give a consistently satisfactory service in a market as well covered by radio and TV signals as St. Catharines."

### New FM Radio Station

Decision was reserved on an application by Newfoundland Broadcasting Co. Ltd. for an FM station at St. John's, Newfoundland, at 93.7 mcs, with an erp of 1,600 watts, EHAAT 650 feet omni-directional. Board deferred until the "applicant is in a position to make more specific commitments with respect to the financial and programming aspects of the proposed station."

### Changes in Facilities

The board recommended for approval the following applications for changes in facilities. There were no recommendations for denial in this category.

CKPG, Prince George, B. C.: Change of antenna site and power boost to 10,000 watts on 550 Kcs, DA-N from 250 watts on 550 Kcs, omnidirectional.

CJFX, Antigonish, N. S.: Power boost to 10,000 watts from 5,000 watts 580 Kcs. DA-1.

CKNL, Fort St. John, B. C.: Power boost to 1,000 watts DA-N on 560 Kcs. from 1,000 watts day, 500 watts night on 970 Kcs.

CKVD, Val D'Or, P. Q.: Change of antenna site, power boost and frequency change to 10,000 watts (day) 2,500 watts (night) on 900 Kcs. from 1,000 watts (day) 250 watts (night) on 1230 Kcs.

CBHT-1, Liverpool, N. S. (CBC): Increase in erp and change of antenna height of 426 watts (video) 256 watts (audio) directional, EHAAT 647 feet on Channel 13 from 412 watts (video) 248 watts (audio) directional, EHAAT 275 feet on Channel 12.

CBHT-3, Yarmouth, N. S. (CBC): Increase of erp and change of antenna site to 15,900 watts (video) 7,900 watts (audio) directional, EHAAT 620 feet on Channel 11.

CHCT-TV-1, Drumheller, Alta.: Channel change to 5 watts on Channel 8 from 5 watts on Channel 12.

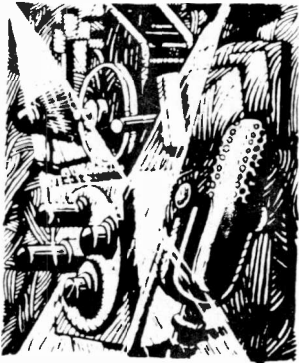
### Ownership and Control Changes

The board recommended for approval an application for the transfer of ownership of CKWW, Windsor from Royce Frith to WWKC Holdings Ltd.

Other transfers recommended for approval were:

CJCH and CJCH-TV, Halifax; CFCL, CFCL-TV, CFCL-TV-1 and CFCL-TV-2, Timmins; CKEC, New Glasgow; CKYL, Peace River; CFOR, Orillia; CKCN, Sept Iles; CFMW-FM, St. Norbert; CJQM and CKQM-FM, Winnipeg.

The board approved disaffiliation of CFCM-TV, Quebec from the CBC television French network, because of the establishment of a CBC TV station, carrying the network, in Quebec City.



# BROADCASTER

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## Editorial

# Factual information - a hopeless quest

If there is currently a feeling in the air around radio — and when is this not the case? — it is right now a deep-rooted conviction that the medium is failing to communicate to its advertisers and potential advertisers.

Right in this issue, the executive vice-president of the Television Bureau of Advertising, Ed Lawless, tells the Atlantic Association of Broadcasters about the difficulties he is encountering in his search for success stories to convey to national advertisers. (It is true that his prime concern is television, but as he said and as is obvious, it is equally applicable to radio.)

In his speech, Lawless quotes the advertising manager of the Hudson's Bay Company in Vancouver as saying, in a speech, "After more than 20 years exposure to broadcast media account salesmen, I can put 90 per cent of them in one category: they are just order takers." The real lack, Lawless said, was of salesmen *able to earn* from six to sixteen thousand a year.

Also in this issue, George Sinclair, new president of MacLaren Advertising Co. Ltd., tells *The Broadcaster*, in an interview, that this agency has no doubts about the stations' end products, but his chief concern is the stations' "apparent inability to document their own case to advertisers. . ."

Last week, radio stations represented by Hardy Radio & Television Ltd. met at the Alpine Inn in the Laurentians for a workshop session. At this meeting, the radio men heard from a major national advertiser and agency executives.

They heard G. P. Marchessau, supervisor of advertising for Shell Oil Canada Ltd. say: "You would do well to look deeply into your statistics rather than taking them for granted. Agencies and clients want more and more and more information."

W. W. Vanderburgh, advertising manager, Coca Cola Ltd.: "We are interested in putting more money into your medium when you can tell us why."

Alex McKay, radio director, Foster Advertising Ltd., said they are not concerned about courtesy visits, but welcome station men with a usable idea to communicate.

Earl Box, radio time buyer, Cockfield, Brown & Co. Ltd.: "Each campaign is bought on a differ-

ent basis, and we are looking to stations for information."

Roger Neron, vice-president, marketing, Robin Hood Flour Mills: "Our greatest complaint is complacency. . .high pressure until the contract is signed. . .and then forget us completely. . ."

Ray Collett, vice-president, McCann Erickson (Canada) Ltd.: "There is never enough information and in the secondary and smaller markets — where radio has, I believe, a still largely unexploited goldmine — often very little market information is available."



We are subtly(?) relaying this information to the industry, and others interested, because we have experienced ourselves, in the publication of this paper, a similar difficulty, dating back to our beginnings in 1942.

The information we are forever seeking is of a different sort from that which is sought by the advertisers and their agencies. But we are seeking it from the same source, and often, it would appear, with similar results.

The fact is that radio has more outlets than any other medium; it has a greater audience than any other; and judging by the way it is regulated — as though its waves were some sort of an atomic explosive — it has more power than any other.

Notwithstanding all this, its share of the national advertising dollar is said to be only ten per cent, which is nothing short of ridiculous, except for one reason.

Whether it is a question of unwillingness or incapability, radio broadcasters, possessed as they are of all the promotional power in the world, have never communicated their story either to the public or to the advertisers, and this runs the gamut, from their entertaining, useful, informative and inspirational programs to the spending power of their listeners.

We see it as our responsibility to relay the courageously frank comments of these prominent advertising men, all of whom would like to use more radio advertising, if the broadcasters would only help them.

## RADIO RBS

by Harkley



# THE DAILIES DON'T BARTER

Digest of an address by DAVID GILLESPIE

I am delighted to participate in your discussion subject "The Broadcaster—a Businessman", because an agency and a broadcaster are generally considered as being diametrically opposed to one another. What do I mean by diametrically opposed? The broadcaster is faced with rising costs and thus he must raise rates or, if he's lucky, sell more broadcast time. The agency fights the rising costs of advertising by stretching the advertising dollar further for the advertiser. Hence the agency fights rate increases. Isn't this a nice way to start a speech? It puts you on one side of the fence and myself on the other. But I didn't come here to tell you what nice fellows you are and thus win a popularity contest. I am here to talk to you as one businessman to another — to talk sense — dollars and cents.

Sometimes an agency man is accused, and rightfully so, of being one who cajoles, threatens even uses a big stick on a station to get more for his client. He sometimes plays one station off against another to see who will give the advertiser more free promotion. Some agencies even

send people on western trips to do just that. Does that sound familiar? Gentlemen let's face it, it happens every day and it's getting worse every year. And so the agency doesn't head the list of organizations you respect. And frankly I don't blame you. I am not throwing

stones at agencies. Who am I to cast the first stone — the agency business is my business.

Why does the agency use a big stick to get more for its clients? Why does it fight rate increases? In my opinion there are two reasons. First agency competition; second the agency has a receptive audience in you the broadcaster. Let me explain these two reasons to you — one of which you as a broadcaster can certainly do nothing about — the other I believe you can do something about.

### Performance Outweighs Friendship

The agency business is probably the most competitive of any business today. The days are over when an agency holds its accounts through friendships with few exceptions. The successful agency holds its accounts through its performance. This means that an agency must outperform its competition.

If one agency has a food account and is able to negotiate all kinds of rate cuttings, free promotion etc., how long do you think another agency that has a competitive food account can hold that account if they didn't do the same thing?

Any successful agency must have, as one of its main goals, to obtain the most from every advertising dollar. This is the very essence of an agency's existence. Without this goal we wouldn't have agencies today. One agency starts to wheel and deal, and if successful, other



DAVID GILLESPIE, 31-year-old executive vice-president of Baker Advertising Agency Ltd., supervises his agency's Montreal operation from the Toronto office. He also presides over the Baker activities in the fields of media, and research, and directs clients' services on a number of accounts.

agencies must follow or in the long run go out of business. Thus an agency is forced not only to match its competition but to, in fact, exceed it. Hence gentlemen we have a vicious circle.

Let's talk about the second reason — that the agency has a receptive audience in you the broadcaster.

### Competition on All Sides

Most of you are faced with competition in your markets — and your competition is keen. Either you have another station with which to contend, or you have other media all vying for the advertisers' dollar.

In some cases you may feel your biggest competitor is the nearest major market that eats up most of the advertiser's dollar, leaving nothing for your market. You need the advertising dollars to run your station and in some cases you're willing to go along on a deal of free promotion in order to get those dollars.

I might add that in some cases some of you have initiated free promotion by approaching the agencies themselves on your own initiative. Others of you have fought this. But all it takes is one station to start the vicious circle.

And so you have an agency that wheels and deals which starts the vicious circle on one side of the fence. You have one station that offers free promotion which others follow and thus another vicious circle on the other side of the fence. Gentlemen we have a dilemma.

Inflation is just a drop in the buck.

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

## THE WESTERN CANADA FRENCH RADIO GROUP

CKSB — St. Boniface, Man. — 10,000 Watts

CFRG — Gravelbourg, Sask. — 5000 Watts

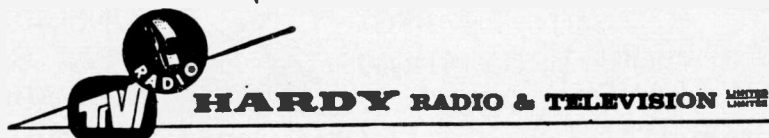
CFNS — Saskatoon, Sask. — 1000 Watts

CHFA — Edmonton, Alta. — 5000 Watts

Reaching the French population of 227,000 in Western Canada.

Can be bought individually or as a group.

Now Represented By





## Let's Talk Cents

This dilemma is costing you money and the agency money, — and where do these monies come from — the advertiser. So who in the end pays for this dilemma — the advertiser

It costs you money to do free promotion. You must hire staff. In the end result if you want to make any profit you have to raise your rates.

What happens to the agency? It costs most agencies nearly double to buy broadcast time versus print space. A large part of this extra cost is because of bartering. It takes time to barter and time costs money. Now an agency can't raise its rates to the advertiser it must live within the 15% commission.

However an agency must invest that 15% in services for the client. Thus the time devoted to bartering could well be spent in other areas which would be beneficial to the client. So who gets hurt? The advertiser yes, the agency yes, and the station yes.

## Dailies Don't Barter

One of your chief competitors as broadcasters is daily newspapers.

To my knowledge there is no daily newspaper in Canada that is receptive to any type of bartering, and yet they continue to get a large share of advertising dollars. In all sincerity, gentlemen, I do not believe that willingness to barter will provide you with any more revenue.

Please do not confuse free promotion with promotion. An individual station's ability to provide promotion is an added plus for an advertiser but because promotion costs money, it should carry a price tag. In the end result an advertiser pays for free promotion in higher rates anyway.

What is the long term effect on the broadcaster if this bartering continues?

I sincerely believe that in the long term, this will have a detrimental effect on the broadcasting industry by reducing the confidence of the advertiser in the broadcasting industry. Lowered confidences mean lowered revenues no matter how you look at it, and lowered revenues mean poorer broadcasting and thus poorer audiences.

## Broadcasting Needs Confidence

Permit me to cite an example that happened a little over a year ago with one of our clients. We were buying a radio campaign. We were interested in not only straight time but some promotion. We outlined our problems to the various station representatives and asked them what they could do for a specific amount of dollars in their market.

In one specific market we could have put all our money on one station or preferably split it two ways. I say preferably split it two ways because one station had a specific type of audience that was just as important to us as the other station regardless of its size of audience. After outlining our problems to the two station representatives, we asked them for their recommendation as to what they would do for us.

We stated that the business was competitive — that it could be put on one station or on both depending upon what was offered. We were bartering. I admit it. Regardless of the conservative reputation of The Baker Advertising Agency Limited we too must meet competition and so we barter. Now we may do it in a nice way, but no matter what you call it this is bartering.

Both stations came back with their proposal. One proposal was so much better than the other that the media buyer purchased the one station excluding the other.

When the station we excluded heard that they had lost the business, they wired their representative, "Get this business at all costs". And this is just what this station proceeded to do.

Now we, the agency, had two alternatives. We could go back to the other station and say that they would have to better what the other station offered or we would cancel our order and put it all on the other station. Or we could say I am sorry gentlemen, if you could not come up with a better offer in the first place then why do it now?

The first alternative requires a degree of questionable ethics to say the least. Since we are agents for an advertiser and in fact buy time on his behalf, we are placing the advertiser in the position of agreeing to one of two alternatives.

If we decided to adopt the alternate one, we place the agency itself in a questionable position, and place the client in the position of agreeing to questionable ethics.

We chose the second alternative. We told the representative that our decision stood firm and asked why they could not have come up with a better offer in the first place.

The station was upset. They took it to the client directly. In fact, gentlemen, this went right to the president of this company — a president who has very little to do with advertising and who does not understand the problems that we have been discussing. The president was appalled at the situation and stated emphatically that no business was to be placed on that station in view of the station's attitude of doing business.

Gentlemen, who got hurt? I repeat who got hurt? What does this president of this company think of the broadcasting industry in general as a result of this encounter? This is what I mean by destroying the confidence so necessary for you the broadcaster.

## Programs Will Suffer

Let's talk cents about this incident. How much time and money was wasted by the station in going

back and forth to the agency and the client with the extra proposal? How much time did the agency have to spend on this? And finally how much time did the advertiser have to spend on this? The expenditure of this cents doesn't make sense.

The advertising revenue you receive provides you with the income so necessary for bettering of your programming. Better programming produces better audiences. Better audiences produce more advertising revenue. This kind of circle is what the broadcaster, the agency, and more especially the advertiser require.

## Sense Makes Cents

Will the agency stop its bartering? Probably not. The Canadian Association of Advertising Agencies have endeavored to curb this but this has not been effective. As long as one agency barter, other agencies will follow.

And so you can very well say to me "If you can't control your own industry, how on earth do you expect us to control ours"? I can only answer to this gentlemen that agencies don't barter with daily newspapers. They know they can't get anywhere and so they don't try. Will you give it a try?

Let's not permit the Canadian Broadcasting industry to become similar to that of the U.S.

Let's talk sense and make cents.

## Join me for breakfast?

We suggest you do join Wally Stambuck each morning for breakfast. Wally is the popular morning man on CFQC, Saskatoon, a veteran broadcaster and well-liked by his daily listeners.

In case you wonder about the attractions of Saskatoon for a man of Wally's calibre, we draw your attention to the sylvan scene at right. Unlimited recreational facilities hereabouts for a man who loves the outdoor life. Ideal for Wally. Perfect for CFQC. And for you and your product.

Not yet an advertiser on CFQC's breakfast show? Correct that situation now. That's a fine kettle of fish.



radio Saskatoon



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

**CFJMS**

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

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

## Broadcasting reflects us as we are today

"NOBODY LIKES BROADCASTING but the people. As a matter of fact, everybody hates us but the people," said William J. Kaland at the September luncheon meeting of the Radio and Television Executives Club. Kaland has been a broadcaster for over 30 years, and since 1956 has been national program manager of the Westinghouse Broadcasting Co., which has seven radio and four TV stations. He has produced a number of award-winning radio programs and his TV series, "The American Civil War," is running in more than a hundred markets.

"There's a great hue and cry for the good old days, especially in radio," Kaland said. "The 'good old days' is a dangerous track. They are the good old days because the years have intervened and we recollect with nostalgia and distortion, and in truth because our youth is there."

Saying he is tired and bored and irritated with all broadcasting's critics, Kaland wondered what the critics are looking for. "You would have liked it during its heyday. But I'm old enough to remember the heydeys, and they didn't like it then either.

"The good old days are right now," he said. "Broadcasting fills a part of these present good old days, in the sense that it is a reflective institution. Broadcasting, both radio and TV, reflects our time, our society and our culture. Now, if you don't like what you hear or

see in the media, then perhaps you don't like our times and society and culture. Perhaps you'd like to change it. But in the meantime, broadcasting reflects us as we really are.

"Critics want something better. Who doesn't want something better?"

### Bill Vanderburgh heads new RTEC board of directors

THE RADIO & TELEVISION EXECUTIVES CLUB of Toronto starts off its fourth year of life with a national advertiser at its helm, in the person of W.W. (Bill) Vanderburgh, advertising manager of Coca-Cola Ltd., who succeeds Ralph Snelgrove, president of CKBB-Radio and CKVR-TV Barrie, as president of the organization.

Besides Snelgrove, who continues to serve as immediate past president, executive officers for the 1964-5 season are:

*1st Vice-President:* Douglas L. Breithaupt, president, Breithaupt, Benson & Company Ltd.

*2nd Vice-President:* Gordon T. Ferris, president, Radio-Television Representatives Ltd.;

*3rd Vice-President:* Douglas C. Trowell, vice-president and general manager, CKEY Toronto.

*Secretary Treasurer:* Alex. E. Stewart, vice-president and general manager, Stovin-Byles Ltd.

*Honorary Members* of the executive committee are:

Charles C. Hoffman, president, Radio Sales Bureau;

Edward P. Lawless, executive vice-president, Television Bureau of Advertising.

Serving on the RTEC board for two year terms are:

Gaston W. Bélanger, manager, Paul L'Anglais Inc.; Frank C. Buckley, vice-president, W. K. Buckley Ltd.; H. R. Brass, vice-president, Nestlé Canada Ltd.; Don A. Brown, advertising manager, Colgate Palmolive Ltd.; Don R. Lawrie, director broadcasting operations, Northern Broadcasting Ltd.; W. Harold Moon, general manager, BMI Canada Ltd.; Syd Perlmutter, director Radio & TV

Arts, Ryerson Polytechnical Institute; R. A. (Tony) Pitt, general sales manager, Transcanada Communications Ltd.; R. L. (Bob) Simpson, broadcast manager, Radio & TV, Foote Cone & Belding Canada Ltd.



Serving on the RTEC board for one year terms are:

W. D. Byles, president, Stovin-Byles Ltd.; S. W. Caldwell, president, CTV Television Network Ltd.; Hugh Horler, vice-president, MacLaren Advertising Co. Ltd.; J. Stuart MacKay, president, All-Canada Radio & Television Ltd.; J. Ross MacRae, vice-president, Cockfield, Brown & Co. Ltd.; Andy McDermott, president, Radio & Television Sales Inc.; Wes McKnight, vice-president and general manager, CFRB Toronto; Warren Reynolds, president, Ronalds-Reynolds & Company; John T. Ross, president, Robert Lawrence Productions Ltd.; Herbert S. Stewart, vice-president and general manager, MCA Canada Ltd.; Barry L. Thomas, vice-president of media, McKim Advertising Ltd.

### What's the time?

C-FUN, Vancouver

Pacific Time

CJGX, Yorkton

Central Time

CHOW, Welland

Eastern Time

ANY TIME IS THE RIGHT TIME

TO BUY THOSE STATIONS

*Ask Your Friendly Time-Keepers*

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JOHNNY NADON in Montreal.

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130 Merton Street  
Toronto 7

JOHNNY NADON  
1600 rue Barri  
Montreal



**"There is nothing moral or immoral about music"**

But I think we should take a good look at ourselves, at our product, and decide for ourselves whether what we are doing is something of which we are proud. If we are proud, then I suggest we get off our knees; I suggest we stop being so damned defensive."

Kaland pointed out that broadcasters are charged with serving the people. "I should like to serve the public in many ways. I think it is good to hear people laugh, and I think it is good to waste a little time. I think it is good to subject yourself to the many characteristics

music and called immoral, though "there is nothing moral or immoral about music" and audience research proves that teenagers are a minority among the listeners to this music.

"This is an area for prejudice," he said. "If you hate the music, I think rather than demonstrating taste, you are demonstrating prejudice. I don't know why any and all of us should be involved in a kind of irritation with the people because either they don't like what we would like them to like, or they don't like something 'finer'. The people demonstrate their choice and there is nothing wrong, in a free society, with these people demonstrating their choice."

In this age of seven rules for success, six steps to something-or-other, Kaland offered a guide to broadcasting, his "three E's" — Enthusiasm, Energy, and Emagination. "I think these three qualities must be the essence, must be what we bring to broadcasting. If we don't bring any or all of these qualities, we can't be moving, exciting, stimulating."



**R. G. BECK**

Ken A. Baker, Vice-President, Radio, All-Canada Radio and Television Limited, announces the appointment of R. George Beck to the Radio Division of the Toronto office.

In addition to his experience as a professional broadcast representative with Standard Broadcast Sales, Mr. Beck brings to All-Canada an extensive background in the field of Retail and Industrial Sales with H. J. Heinz Co. of Canada Ltd., The Ogilvie Flour Mills Co. Ltd. and Armstrong Cork of Canada Ltd.

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

**Belief makes wonders happen**

*WILLIAM J. KALAND and his pandana tree, with which he demonstrated to the RTEC meeting his creed, "we should believe, just believe, because on the basis of belief, wonderful things happen."*

*was at stake. My whole faith could be shattered. He told me how, I did it, and it should come out the way he said it would. Kaland believed, and a wonderful thing happened — he created what he calls his pandana tree.*

*"I choose to believe that it is green and has branches, and I choose to believe that it stands in the forest and the sunlight streams through its branches. And I think birds nestle in the branches and smaller animals gather around it, taking refuge from the storm, and I think it is a beautiful thing. I think it has marvellous decorations on it. I think it might be like a Christmas tree. And I think the sound of the wind through the branches has a comforting sound. I think all these things about this tree."*

*"Now, there are probably some people here who don't think these things about my little tree, and there are probably some people here who say 'that's a whole bunch of newspaper, just torn up'. I hope not. I would like to think that most of you people believe it is what I said it is. But on the other hand, if you don't believe, then I don't think there is much anybody can do about it."*



*A magician once told Kaland how to make the tree, and at first he didn't believe it would work. But one day he tried it, rolling newspaper up, tearing it in strips, folding it and tearing some more. "Something important*

"Surely no critic would want a TV station to be educational all day long, or a radio station to be filled with nothing but uplift," Kaland said. "Such stations are not for people. You look at any schedule of a major station and in a week's time there is infinitely more material of value and use than any listener can ever possibly assimilate."

of a lifetime."

"The big problem with radio is that radio plays a thing called the phonograph record," he said. He pointed out that everyone thinks he has a sense of good taste, and that "popular", "contemporary", "rock 'n roll" music, whatever you call it, is too frequently called teenage

Woman begins by resisting a man's advances and ends by blocking his retreat.

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

**FULLY TRANSISTORIZED**



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This Magnecord recorder/reproducer, model 1022, has tape speeds of 7.5 and 15 inches per second. The selectable heads are 2-channel Erase, 2-channel Record, 2-channel Play and 1/4-track play. Timing accuracy is plus or minus 0.2%.

Price, including Federal Sales Tax \$1,119.00.

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## CCBA Convention, Niagara Falls

# October 17 meet is new and different

NOTES OF NOVELTY AND DIFFERENCE highlight the advance agenda for the 14th annual convention of the Central Canada Broadcasters Association at the Park Motor Hotel, Niagara Falls, Ont. October 17 - 20.

Subject to BBG approval, a network of Ontario radio stations will carry a luncheon speech by Ontario Premier John Robarts.

October 17 will be a day-long management-only seminar.

The Radio & Television Arts course of the Ryerson Polytechnical Institute will make a presentation and discuss the training and employment situation with the broadcasters.

The convention proper, the third in which management and engineers have met jointly, is October 19 - 20. After the management-only seminar, October 18 has been set aside for social activities.

In planning the convention, the committee has acted on some criticism in recent years that holding the gathering in Toronto had attracted a large number of advertisers and agency personnel, had turned into almost a Toronto business trip for some delegates, had lacked social activities, and in general had lost much of the camaraderie and all-broadcasters-together spirit of a regional convention. This year's meeting has been designed to restore

this spirit, even to the choice of location, where the CCBA members and guests will virtually have the motel to themselves.

The advance management seminar is an experiment, and attendance is restricted to one management-level representative of each of the 47 radio and 16 TV CCBA Ontario and Quebec (English) member stations. Following this seminar, participants will be asked to comment on its value, and state whether they feel future such seminars should be held in conjunction with the convention or separately.

The morning session of the management seminar will be an informal open discussion of the nuts and bolts of the broadcasting industry, ranging over basic management problems and the day to day business of broadcasting. In the afternoon, the theme will be "profit management", with the discussion led by professor R. A. Willson, Professor of the school of business of the University of Minnesota and president of R. A. Willson & Associates, management consultants, which has an office in Toronto.

The settling-in, sociable Sunday will feature a golf tournament at the Oaklands Golf Course, and then a Hawaiian-style "luau" around the pool.

Monday's open sessions will begin with brief welcoming addresses by CCBA president Gordon Keeble, executive vice-president of CTV, and Leo Gilbeau, chief engineer of CKSO Sudbury, who is chairman of the engineering section.

FM broadcasting is the focal point of Monday morning's session, and at 10.45 the speaker is a pioneer in FM in the U.S., FM director on the board of the National Association of Broadcasters, E. L. Dillard, executive vice-president and general manager of WASH-FM, Washington, D.C. A panel discussion of FM broadcasting will follow Mr. Dillard's address.

Luncheon Monday will bring the CCBA network into action, as Premier Robarts' speech is made available to all CCBA member stations, to carry live or tape delay, originated by Radio Niagara, CJRN. CCBA believes it is the first regional association to apply to form a network, and it will pay for the broadcast lines.

At 3 the topic is "Training Canada's Broadcasters of the Future", with a presentation by students of the Radio-TV course at Ryerson, directed by the course

A gentleman is a guy who doesn't go around blowing his knows.

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



## 4 KEYS TO A CAPTIVE RADIO AUDIENCE

Radio Nord reaches 18,800 different households Monday - Friday between 9.00 am/12 noon and each listens an average of 9.7 hours - the highest average hours tuned in Quebec.

HARDY in Toronto & Montreal  
SCHARF in Vancouver  
WEEDS & CO. in the U.S.A.

director, Syd Perlmutter.

The 1964 CCBA news award will be presented by Charlie Edwards, manager of Broadcast News, to the station showing the most enterprise and thoroughness in "reporting on community problems by television". Entries will be judged by members of the Radio and Television News Directors Association of Canada, headed by RTNDA president Bill Hutton, news director of CFRB Toronto.

The annual banquet, preceded by a cocktail party, will be held Monday evening, and will feature entertainment by the popular folk-singing group, The Travellers, through the courtesy of Columbia Records of Canada Ltd., and by Bill Long and his group, stars of CHCH-TV's highly-rated *Jamboree*.

The closed sessions on Tuesday, limited to voting delegates only, will get off to a good start with the annual Carling's breakfast.

At 9.30, Dr. B. K. Byram, executive vice-president of BBM, will report on "The New BBM — and How to Use It". At 10.30 there will be reports from the radio and TV divisions of the national sales advisory committee of the CAB, headed by Bill Brennan, vice-presi-

dent in charge of sales, CFRB Toronto, and Cliff Wingrove, sales manager of CFPL-TV London.

Management and engineering groups will combine for lunch, sponsored by the engineering section, with guest speaker Glen Robitaille, chief engineer of CFPL-TV London.

Tuesday afternoon at 2.30, CAB president Don Jamieson will deliver the CAB's report. The CAB board is holding a directors' meeting immediately prior to the convention and the directors will attend the CCBA's meeting. At 3.45 there will be the annual meeting and election of officers, concluding what promises to be a busy convention, organized by convention chairman Frank Murray, general manager of CJBQ Belleville, first vice-president of the CCBA.

### Engineering Section

The engineering section meetings will feature twelve papers over the two days, all designed to update the station engineer. Technical personnel will also have the opportunity to meet with manufacturers and suppliers, and see the latest developments in the equipment exhibits.

## Chairman foresees changes - will withdraw November '65

NEWS THAT Dr. ANDREW STEWART, chairman of the Board of Broadcast Governors would not be continuing after his term expires in November 1965 broke in the house last week when the prime minister said this was the case in answer to a question from the leader of the opposition.

Actually Dr. Stewart's letter to the prime minister advising him he would not be available dates back to the time of the appointment of the Fowler committee of investigation into the broadcasting business.

Dr. Stewart, asked by *The Broadcaster* for a further explanation, said he was in no way disenchanted with the broadcasting industry, and would be continuing his work as usual until his term expires.

His reason for intimating he would not be available for a further term, he said, was that it may be assumed that, as a result of the Fowler investigation, there will be a great deal of change in the broadcasting industry in general, and no doubt the structure of the Board of Broadcast Governors in particular. As he would not be interested in serving another seven years under any circumstances, he felt he should advise the government on this point.

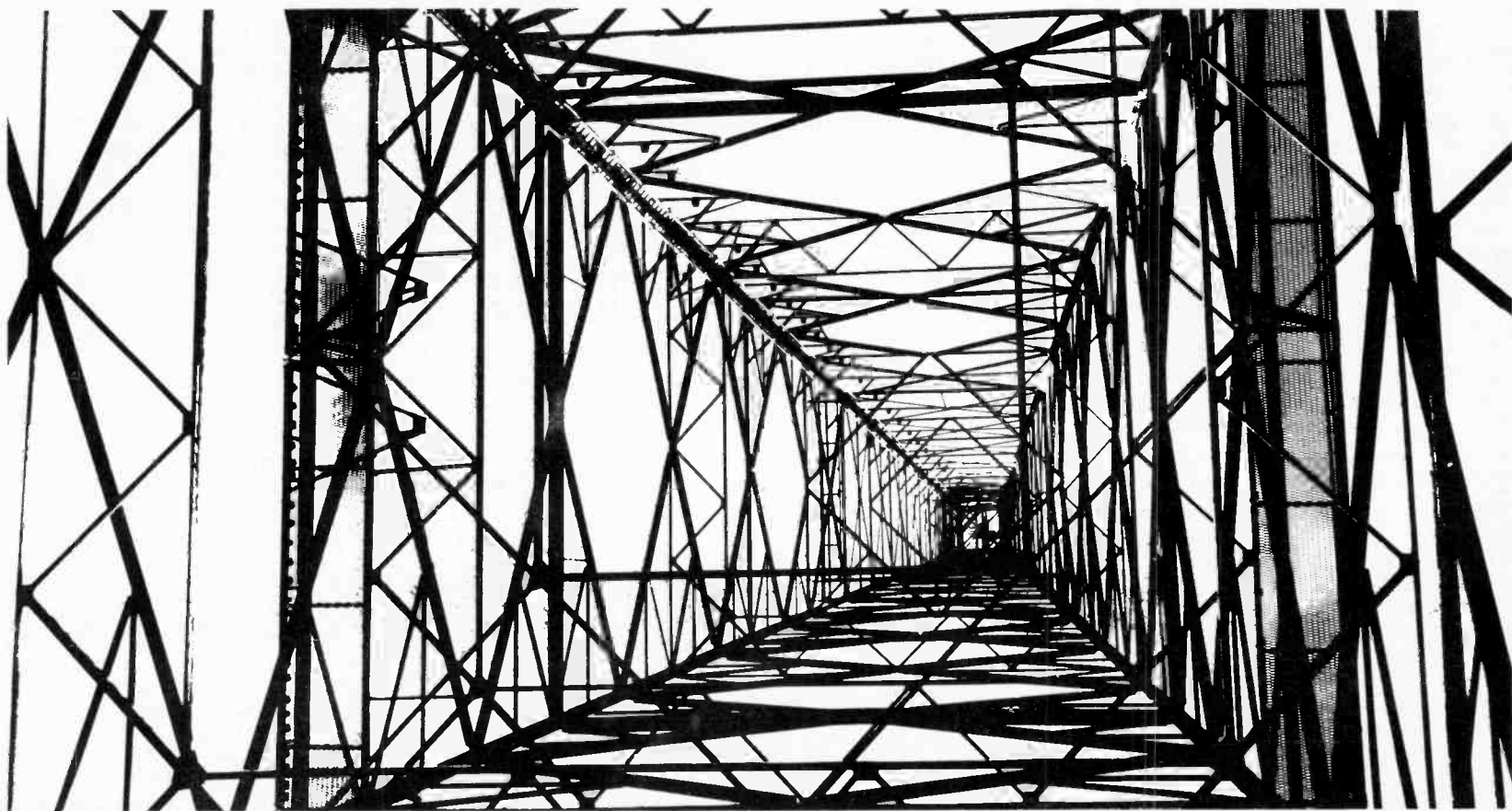
Dr. Stewart said he has no definite plans for the far future, but right now he is sticking to his desk at 48 Rideau Street, Ottawa.

Speaking of the BBG's current activities, he said the board is concerned about the transfer of stations shortly after licences have been granted, especially when such situations revolve around the financial capacity of the applicant.

In the United States, the Federal Communications Commission has regulations in this respect, and the board has asked for an investigation into the ways and means they employ.

Expressing his own opinion on the subject of color television, Dr. Stewart said he is very sensitive to the idea of telling people they cannot do things. But he feels that in the light of the cost of installing color and getting it off the ground, the costs entailed would be heavy. He feels also that the strongest motivation for going into color, when the time arrives, will be the power of competition, where one station goes in for it and its competitors feel compelled to follow suit.

"However," he said, "with the uncertainty about the future created by the Fowler investigation, there is no way of making decisions with any degree of permanency until this committee tables its report. This he said will probably be early in 1965.



### WE BEND OVER BACKWARDS!

To get shots that are different, exciting and meaningful, whether it be outside our studios (like the shot of our tower above) or inside our 3 studios 25' x 25', 24' x 36' and 75' x 50'. We have 3 Marconi 4 1/2" and 2 Dumont Studio cameras. Three Ampex video tape recording facilities — a Kinescope recorder — we also have a mobile unit equipped with a video tape recorder, three cameras with lenses including one Varotal III and one

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



CFCM-TV \* CKMI-TV

Télévision de Québec (Canada) Ltée.



# George Garfield Sinclair -- - a creative president for a creative agency



UNLIKE HIS ELDER BROTHER, GORDON, the new president of MacLaren Advertising Company Ltd. — the third since it was established in 1922 — can be described as modest, quiet, reserved, charming, and, in every respect except politics, conservative. He is Toronto-born George Garfield Sinclair, born on St. Valentine's Day 1916, married to the former Margaret Jane Allan, who has borne him a son, Ian, and two daughters, Nancy and Catriona.

Presidents of most Canadian agencies are chosen from the ranks of the comptrollers and account executives, but George Sinclair reversed tradition, rising to his new eminence by the copy-writing route.

He started his career in 1937 as a reporter on the *Toronto Star*; joined the advertising department of the Johns Manville Roofing Company in 1938; became publicity manager for the Dionne Quintuplets in 1939 and joined MacLaren's, as public relations writer, in 1940.

After service with the RCAF and RAF, he returned to the agency, this time as copy writer, in 1946; became copy chief in 1951; creative director in 1954; vice-president and director of operations in 1957; assistant general manager in 1959; general manager in 1963; president in 1964.

While the rise to eminence of a creative type rather than one on the more or less selling side, may contradict tradition with agencies in general, it seems par for the course at MacLaren's.

MacLaren's always have, and always will, take the creative side seriously, the new president said, and this explains the background of the two previous presidents.

## Line of Succession

Jack MacLaren, started the agency as a subsidiary of the American Campbell Ewald in 1922, and bought them out in 1936, when he reorganized under the present name.

He brought the agency up to second largest in the country with billings of \$20,000,000. He was a war correspondent during World War I, and had spent most of his working days in creative advertising work.

George Sinclair pointed out that a substantial part of the foundation on which the agency was built was radio, specifically and notably NHL Hockey broadcasts, fathered by the late C. M. Pasmore, the agency's first radio director, and of course Veteran Sportscaster Foster Hewitt.

On Jack MacLaren's death in 1955, the presidency was assumed by Einar Rechnitzer, under whose guidance billings went up to \$35 million (3 million in radio and \$11 1/2 in television) and MacLaren's took over the Number 1 position for agencies in Canada, probably, Sinclair added, larger than any U. S. agency on a per capita of population basis.

Einar Rechnitzer came in by the reporter route, working on papers in Canada and the United States, and, as did Sinclair, started with the agency in the public relations department.

## Talent Discovery

"MacLaren's take the creative side of advertising seriously," George Sinclair said. "They always have and always will."

Looking for unique talent has always been the agency's policy he said, "with the result we have been able to secure new business where

## Brother Salutes Brother

BIG BROTHER GORDON SINCLAIR, Toronto newscasting's outspoken iconoclast, nemesis of interviewees on the TV panel show, *Front Page Challenge*, ubiquitous journalist given to filling his pen with vitriol, did a complete face-about when he announced brother George's appointment. It was on his *Let's be Personal* on CFRB, and he must have convinced listeners that beneath that cruel exterior there beats something warmer than a block of ice.

Speaking of the arrival of George, the 64-year old Gordon — 16 years the kid's senior — Gordon wrote and said:

"George had an ordinary schooling, no university but... a brother so many years older was not in touch..."

"George went into the MacLaren Company as a protégé of the founder, Jack MacLaren, by whom he was personally engaged..."

"From MacLaren's George went into the RCAF, graduating as navigator and taking many a plane safely over German targets and back again. If he was not in the first RCAF raid over Berlin, he was certainly one of the first. This was probably the most intense period of his life. A young husband and officer with wife and children at home, he had much to lose and was determined to put a good face on it."

"We talked but little about any phase of this, either face-to-face or by letter, but I gathered that George would take what came — no excuses, no wire-pulling, no glorification and no self-pity..."

"He was home before war's end, because of an eye injury suffered over Berlin and there was fear that a promising career might be cut short by blindness..."

"In 1949 one eye was severely impaired and the other affected, and George decided he would like to see the world while he could. It too was on a world trip at that time and we met for a pleasant week in Paris."

"Under treatment, both eyes recovered to the point where they are as good as ever today..."

"I have never seen George at a meeting of client and agency but they tell me there comes a point when he takes the view that this is it. We are the trusted and we are experienced. Either we have a campaign or we have not."

"It's not a case of saying 'take this or else', but it is a point of deciding that 'what we have to offer, now, is the best we can do and let's not beat around the daisies'..."

"In meetings of fellow-advertisers — where I have seen my brother in action — this is his approach."

"So, on this date, brother salutes brother."

"What George has accomplished has been on his own. Nobody helped. Anyway, nobody in the clan."

we have some thing to offer."

Wayne and Shuster got their start with the agency, when the late Maurice Rosenfeld featured them on *Wife Preservers* for the Javex Company.

Robert Goulet got his first en-

agement when he came east from Edmonton on General Electric's *Show Time*.

Shirley Harmer and Alan Young were two more MacLaren discoveries.

Peppiatt and Aylesworth were a couple of kids in the radio depart-

## Good Music Kick

George Sinclair

# 'QM teeners dig Bach versus Beatles

ment, Sinclair said, "and they are now minting it in New York."

George Sinclair aims to match the two remarkable records of his two predecessors "with the help of the keen and eager staff of professionals."

He contemplates no major changes, the only difference being a few title changes.

Einar Rechner becomes chairman of the board; Edmund Brown is now vice-chairman; W. H. (Bill) Graham becomes executive vice-president, and the Winnipeg broadcaster who came to Toronto to work with Maurice Rosenfeld over twenty years ago, Hugh Horler, emerges as general manager as well as vice-president.

George Sinclair's plan is to continue to place people "in the creative kind of climate where they can break out when they're ready to go.

"This is not much of a shop for rule books," he said. "We try to put the best people in action and then give them their heads.

"We are as unobstructed as any shop of 375 people could be.

"We are experimenting with what computers can do for advertising agencies, not to replace people but to make them function more efficiently."

On the subject of the invasion of American agencies, George Sinclair said there was a definite trend about eight years ago for these concerns to open branch offices in Canada, primarily to take care of Canadian operations of American accounts. They attracted a good deal of business at the time, he said, but he doubts if their share of Canadian business has increased since this time. "A number of them have now given up the ghost," he said.

### Concerning Broadcasting

Questioned on his attitude towards the broadcast media, Sinclair said: "Our chief concern is not so much their 'end products' but their apparent inability to document and communicate their own case to advertisers, agencies and buyers in general.

"Broadcasters complain that agencies are buying on a 'numbers' basis," he said, "and to the extent that this is true, I think the fault lies with the broadcasters themselves, because they have failed to provide any better basis."

A SIX-FOOT HIGH LIKENESS of Johann Sebastian Bach, atop a Jaguar XKE covered in purple foil and escorted by members of the Bach Battalion and the Beethoven Brigade of "The Teenage Underground", was one of the highlights of the Pacific National Exhibition parade in Vancouver recently. A similar contingent headed by Beethoven followed.

"The Teenage Underground" is one of the latest inspirations of Vancouver's good music station, CHQM. The club was formed for young people who prefer classical music to rock 'n roll, drama to TV's situation comedies, and likewise CHQM's programming rather than the alternative radio fare. What started as a simple station promotion has developed into a full-fledged movement with staff and organized activities.

The "Underground" is some 2300 members strong, identified by membership cards declaring that the

### BBG '65 HEARINGS

THE BOARD OF BROADCAST Governors has announced its schedule of public hearings for 1965: January 19, March 23, June 15, September 14, November 2. The March hearing will be held in Vancouver and all others will be in Ottawa.

The BBG has postponed its hearing on color television, pending the report of the Fowler Committee on Broadcasting early in 1965. A hearing will be held in Ottawa November 3 as scheduled, but will not include a discussion of color TV.

Say you saw it  
in  
The Broadcaster

## Memo

from Radio-Television Reps. Ltd.

to Gordon Carter  
and Bob Irvine  
CFCN, Calgary

Your brochure on the Calgary Stampede Breakfast is sensational. Feeding 25,000 people with nationally advertised products is the talk of this town

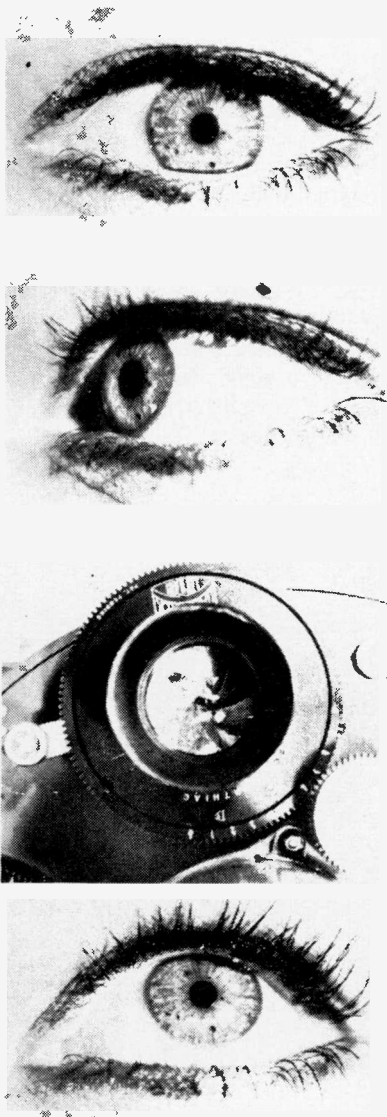
GORDON FERRIS  
Radio-Television Reps. Ltd.



## RADIO NEWFOUNDLAND

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

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



# OVER THE DESK

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

WHEN A BROADCASTING STATION dares to be different, it's history. Except for one broadcasting station — CHUM, Toronto.

Many stations, in these aging ears, seem averse to the idea that someone might hate something they put on the air, so they take the precaution not of putting on programs people will eagerly tune in, but rather ones they won't bother to tune out.

(If the above paragraph seems to remind you of something you have read before, you are quite right. You have read it in the *Broadcaster*, as likely as not in this column. A poor cliché, but mine own.)

For years, CHUM (AM radio that is) has been way out in left field with its generally-speaking noisy and always fast-paced programming, which everyone loves — a large segment of the public because they just plain like it and the critics because it gives them something to carp about.

CHUM programming has been called about everything except "middle-road"

Then CHUM went FM or rather added FM to its established AM operation. People wondered what would happen. Would it be a rock 'n' roll operation or what?

What did happen was CHUM-FM started with exactly the same policy as its AM, in that it still avoided the "middle-road" — but in the other direction.

It complemented its extreme "popular" programs or whatever you call them on AM, with the precise opposite — classics, long-hair or what have you — on FM. So similar, yet so different!

Last month CHUM-FM celebrated its first anniversary on the air by announcing that it would be continuing its policy of "far-out classical" in direct contrast to the middle-road policy of the other FM stations in the Toronto market.

Starting this month, it is publishing a monthly program guide for which it is offering subscriptions at \$3 a year.

It is incessantly surveying and studying its market with the same enthusiasm and intensity that has always typified its AM operation, and has come up with this profile of a CHUM-FM listener:

"He is aged thirty to forty, in the higher income bracket — probably a teacher, doctor, engineer or businessman. Apart from his interest in good music, he is a keen sportsman — golf, skiing, sailing, hiking are among his most frequent pursuits. He plays cards and bridge like a devotee — is something of a gourmet, likes to dine out often in high-class restaurants. His hobbies are extensive, ranging from art to inventing, with gardening and carpentry as part of the course. He also indulges in such dangerous pastimes as scuba-diving, bird-watching and bee-keep-

ing! He travels extensively, both for business and pleasure — and claims to read about ten books a month."

In the back of the program schedule, CHUM lists these regular sponsors, with a suggestion that listeners will demonstrate their appreciation by supporting them whenever possible:

Nestlé Ltd.; Eaton's of Canada; Childs Brown & Co. Ltd.; A & P Food Stores; Globe & Mail; Rothman's of Pall Mall Canada Ltd.; Sorensen Ltd.; St. Lawrence Starch Co. Ltd.; Clean Services; Lever Brothers; Salada Foods Ltd.; O'Keefe Brewing Co. Ltd.; Power Supermarkets Ltd.; British Overseas Airways Corporation; Ford Motor Co. of Canada Ltd.; Shopsy Foods Ltd.; Coronation Credit Corporation; British American Oil Co. Ltd.; Bay Bloor Radio; Bittner's Meat and Delicatessen Ltd.; Chesebrough Ponds (Canada) Ltd.; Peek Frean (Canada) Ltd.; Standard Triumph (Canada) Ltd.

Under the over-all supervision of CHUM VIPs Allan Waters and Allan Slaight, the man at the helm of CHUM's FM ship is Sjeff Frenken, 28-year-old Dutchman, who started in radio as a part-timer on the old CHFI-FM, while attending the Radio & Television Arts Course at Ryerson. On graduation, Frank Ryan brought him to Ottawa to be a producer on his new TV station which did not materialize.

Frank had just started his CFRA-FM and invited Sjeff to join him as general factotum (FM for Joe).

He persuaded Frank to change the call letters and stayed on at the renamed CFMO-FM for over three years as manager, until last November.

He started at CHUM as FM production manager January of this year.

## Unaccustomed As I Am

AFTER A PAGE AND A HALF of preliminary nonsense, I got around to my subject which was: "A trade paper publisher looks at the agencies."

The occasion was a two-day meeting, at the Alpine Inn, St. Marguerite, up north of Montreal in the Laurentians, of the "Hardy Radio Stations", that is to say the stations represented by Hardy Radio & Television Ltd.

Chaired by Art Harrison, general manager of the Hardy company, the meeting was somewhat reminiscent of the "Little Conventions" which used to be staged each year by the late Horace Stovin.

My effort was the final one on the agenda, after the dinner, after the after-dinner speaker, Ray Collett, vice-president of McCann Erickson (Canada) Ltd., Montreal, whose subject was: "An Agency Man looks at the Broadcasters."

I dedicated this first effort in my new role of after-the-after-dinner speaker to Ray, and my effort was inspired by the memory of one of yesterday's advertising VIP's, who is now living in retirement, "Doc" Longmore, of McKim advertising who once said: "Lewis is at his best when he is his offensive self."

I pointed out that I was looking at the agencies through the eyes of a very small medium, so small in fact that instead of collecting 15 per cent for placing an ad in my paper, they actually made about 32.674 per cent every time they didn't place one.

The funny part was they go on placing them, because. . .

I go to the client, make a suggestion, sell a contract and then ask him what agency he wants to place it through.

The agency then takes my copy away, sends it back with an order, and raises particular hell at the way I print it."

For example, the late Harry Sedgwick, president of CFRB, called one day during my first year in business — 1942 if I may integrate a commercial — to tell me he would like to advertise with us if we were interested.

We were.

In his office, we worked details of an idea we had mailed to him, calling for the outside back cover for a year. Then I asked the inevitable question — "What agency?"

He wanted to know what he needed an agency for when I had done all the work.

I suggested that agencies were his source of income, and he saw my point.

Who do you suggest? he asked.

I mentioned one which had placed an ad with us for him in our first issue. I forget the name. It was something like K. Wilton Jobson.

When I got back to the office, there was a call for me — from K.W.J.

"Mr. Lewis", the media gal said, "we have an advertisement which would like to buy your back page for a year."

"I'm awfully sorry", I said, with a straight face as possible, "I just sold it myself, this morning."

Slight pause. Then:

"I wonder if they would settle for some other space, the *inside front cover* perhaps."

The lady at the other end of the line didn't know.

Then I asked her if she would mind telling me the name of the client.

It was CFRB.

"Oh", I said, trying to sound surprised, "that's who I sold it to this morning."

I told them another true agency story about a Mr. Smith of Smith and

CFRN **3**tv  
KEEPS AN  
"EYE ON  
EDMONTON"  
FRIDAYS, 6:10 - 6:40

The bi-line is Edmonton; its people, its events, the interesting local scene covering topics from culture to sports and the latest businesses and industrial processes that help to make Edmonton Canada's fifth major market, all these things are seen through CFRN'S "Eye on Edmonton!"

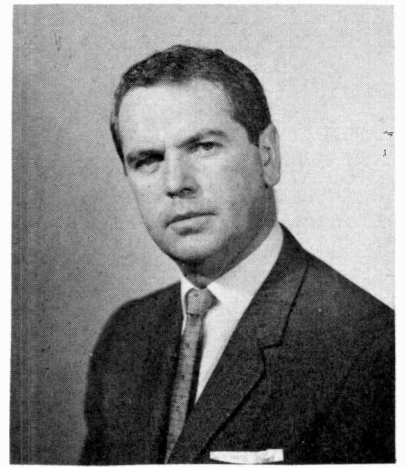


EDMONTON

For further information contact  
CFRN-TV, Broadcast House, Edmonton,  
or  
RADIO-TELEVISION REPRESENTATIVES  
LTD.,  
Toronto Montreal Vancouver



## CHRC APPOINTMENT



YVON MARTEL

The management of radio stations CHRC-AM and CHRC-FM is pleased to announce the nomination of Mr. Yvon Martel to the position of sales manager of both stations.

Born in Amos, P.Q., Mr. Martel worked for nine years in radio and television with Radio Nord where he was assistant to the president. He then published a weekly newspaper for three years, followed by three years as a special sales representative with a leading firm of business management consultants.

Bill Vanderburgh, Ray Collett, Alex MacKay, Bill Byram and, if you will pardon the expression, Art Harrison. You see, people don't really listen to radio stations, people don't do business with corporations. They listen to *people*; they do business with *people*.

Let us take advantage of all the computers and things that are looming up over the horizon to make our complicated lives even more difficult — but faster — but let us — for God's sake — hang onto one old-fashioned thing that has stood us in good stead for many years — and that old fashioned thing is people.

And speaking of people, that's all for now, so get back to your computers, you robots, and buzz me if you hear anything.

*Jack Lewis*

**FOR SALE  
AM Station  
CATV Systems**

Michael Jay,  
Licenced Broker,  
1262 Don Mills Rd.,  
Don Mills, Ont.  
Phone — HI 4-8741

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

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

Brown. (I changed the names to protect the guilty).

Smith was reached on the phone by a man who somehow got by the switchboard. The caller told him he was So-and-so of The Cumulative Insurance Company.

Smith flipped his lid.

"I'm a busy man," he said. "I'm not interested in insurance. Carrying all I can handle. Also I have a brother in the business." Then he hung up.

That was the end of the story — except for one thing.

The man from The Cumulative Insurance Company placed their half million dollar advertising account with another agency!

But I should not malign the agencies.

The money they are losing! Sometimes I wonder how they manage to maintain their rolling estates and their Ferrari convertibles, they are losing so much money.

Sometimes I wonder how they can possibly afford to let us keep 85 per cent of *their* money, for just writing, editing, printing and publishing our papers or running our radio stations.

By dint of hard work, application, incessant study and all that sort of thing, they seem to have risen from absolutely nothing at all to a state of abject poverty.

Only to think what they have to suffer!

Take, for example, the media buyer who had to choose between two radiostations in the same market.

Same power. Same rate. Same everything.

The manager of one of these stations used to fete the time buyer every time he came to town. Golf, theatre, dinner, night clubs, nothing was too much.

The other used to send her a case — not a bottle mind you but a case — of her favorite Scotch every Christmas.

Decisions! Decisions! Decisions! How could they live with it? Which twin has the Toni?

And then, over the far horizon, there loomed a savior. . .the grandfather of Dr. Byram K. Byram, with a new formula for a cure for all their ills. . .the Bureau of Broadcast Measurement.

"We think for those who cannot think for themselves."

These were the words emblazoned bravely on the escutcheon of the BBM shield.

No longer was it necessary to choose between the nights on the town and the case of Christmas Scotch. It was in The Book. . .the BBM Book.

This all went along beautifully until somebody got clever. He started interpreting the BBM figures. Can you believe it?

Once more agency people had to think again. Oh the bitter, bitter gall of it!

No longer could they decide which station to buy by looking it up in the BBM's Time Table. . .like the last bus to Outremont.

Dr. Byram K. Byram had raised his head, and was now showing it was possible for a hair brush manufacturer to deduce from his BBM report how many of a station's listeners (or viewers) were bald. (He could also find out how many of them were two-balled, if one of his products fell in this category.)

But there is no ailment which has no remedy if you look hard enough, and this proved to be true in The Case of the Ardent Bureau.

The broadcasters resourcefully devised new things called Sales Bureaus, which went out and banged the drum for the industry, for a fee, just as the trade papers had been banging it for decades, without charge.

With the coming of the Sales Bureaus, a new door was opened. When you wanted to whitewash the BBM Reports (their word is "validate") all you had to do was call in the appropriate Sales Bureau, tell them what you wanted your BBM to prove, and, in a true spirit of public service, they'd whitewa. . .I mean validate it for you.

With a bit of linguistic dexterity, I switched my talk to one of my pet hobby horses, people, along these lines:

In our daily lives, we are confronted, to all outward appearances, with the mighty K. Wilton Jobson and Smith & Brown advertising agencies, the gargantuan Cumulative Insurance Company and all the rest of them. Actually though, we are not faced with these organizations at all, because organizations have no faces. What we are actually faced with is

**THE FRENCH VOICE  
OF THE OTTAWA VALLEY**



HULL OTTAWA

Representatives:

STANDARD BROADCAST SALES, TORONTO, MONTREAL  
WEED & CO., New York

**"ACTION  
STATIONS!"**

**CFCN  
RADIO/TV  
CALGARY**

# Teacher and television -- a new partnership

TELEVISION AS A TEACHING AID is being explained and extolled in educational circles, and will soon be shown to the general public as well, through a 30-minute film produced for the Ontario Teachers' Federation, the professional organization of the province's 61,500 teachers.

*And the Walls Came Tumbling Down* was written, produced and hosted by teacher Howard Mountain, directed by CFTO-TV staffer John Johnson and filmed at CFTO-TV Toronto. The film opens with an invitation to "explore a new partnership in education, the teacher and television".

It shows educational TV as the latest in a series of teaching aids, starting with the clay tablet and working up to photographs, recordings, film strips, slides and movies. It deals with the characteristics of TV, its production possibilities and difficulties, its utilization in the classroom, and its place in the overall educational concept.

The use of TV as an educational tool has met some resistance from teachers who see it as a threat

to their status as the leader of the class, to whom students look for their information.

To bring these teachers "into" the film, to make them feel a part of the production team and experience the excitement of creating and developing an idea and seeing the finished product on the screen, the film utilizes a production-in-action setting.

Five 24-inch monitors — one slaved to video tape, one to television, one to each of the two cameras, and one output monitor — are shown in the film, so that viewers often see on one monitor the shot that will next fill the whole screen.

The film has already been included in the programs of audio-visual workshops sponsored by the Ontario Department of Education throughout the province, and will be shown to students at teachers' colleges, teachers' organizations, and home and school groups, both in Ontario and across Canada, and possibly in the U.S.

CFTO-TV plans to telecast the film next month and the OTF hopes



The value of television in the classroom is graphically demonstrated in the film, "And the Walls Came Tumbling Down" filmed at CFTO-TV with host Howard Mountain (desk, centre) and the Honorable William G. Davis, Ontario Minister of Education (right, rear) who said that educational TV has a great potential if program quality is high.

other television stations will also show it. Although the film is teacher-oriented, Mountain believes it has general interest, particularly to parents of school age and pre-school children. Parents who think of TV as solely an entertainment medium often question the value and validity of using TV in schools, he says, and

the film demonstrates its effectiveness as a teaching aid.

Broadcasterx may find the film interesting in that production of educational TV material offers a new exploitation of TV station facilities, equipment and staff, which many stations are not yet using to full capacity for on-air production.

**CJCA RADIO 93**

**ALBERTA'S MOST LISTENED TO STATION**

## Change is needed in buyer-seller relationship

BROADCASTERS AND ADVERTISERS have allowed too much of a seller-buyer relationship to develop. . . the proper relationship here should be that of a partnership. . . The local business community definitely feels the need for a new approach to the relationship. It is up to broadcasters now to appreciate this and not to let the opportunity slip.

Ed Lawless, executive vice-president of the Television Bureau of Advertising, told the broadcasters attending the Atlantic Association of Broadcasters meeting in Sydney last month that they have, in television, "the sellingest medium in history", but that they are not taking advantage of this to the full. The key to this situation, he said, is the difference between selling and doing business.

"Advertisers and broadcasters today are in partnership," he said. Both need each other. "The success of one depends on the success of the other. The triumphs of one help produce the triumphs of the other. This is not a conventional buying-selling relationship."

"After more than 20 years of exposure to broadcast media account salesmen, I can put ninety per cent of them in one category: they are just order takers."

Stating that this opinion was expressed by J. D. Peterson, advertising manager of the Hudson's Bay Company in Vancouver, Lawless went on to say that what Peterson's beef really boiled down to was that *most* stations are more concerned with selling *time* than in coming up with specific television ideas and programs to sell *merchandise*, or, to quote Peterson again:

"What I am looking for is ways and means of selling merchandise. We are as green as grass when it comes to broadcasting. You are the specialists. But when we want help, you send schoolboys to solicit our business."

In support of this view that "*rapport, liaison, understanding, co-operation*" are the key-words for a successful broadcasting station to become an integral part of the total merchandising power in the community," Lawless quoted typical remarks from retailers about what they think the modern broadcast salesman should be:

"We expect the modern salesman to be a businessman."

"We favor salesmen who obviously understand our way of doing business."

"We prefer a salesman who can talk our language, who understands the principles of mark-up, turnover, sales-per-square-foot, profit from sales and profits from capital investment."

### Salesman's Involvement

Pointing out that all the remarks he had quoted from retailers and other local advertisers stress the involvement of the salesman in the whole process, Lawless added:

"Your clients and prospective clients don't ask you to *sell* something to them; they want you and your staff to help *them* sell. They want *you* on *their* team. They want you to help them devise problem-solving plans.

"A split personality is a necessity for a salesman working for an enlightened station," he continued, and the reason for this:

"He will not only be your representative in dealing with advertisers; he will also be their representative in dealing with you.

"This is a business *and* a diplomatic relationship," he said. "The salesman who can handle it well needs tact, understanding and integrity.

"The prospective client doesn't want a pitch. He wants advice.

"He wants your station to have a good salesman because this is his

key to reaching and selling people.

### Local Business Needs Help

Explaining that he had come into television from the magazine business and had spent his first year in television "watching, discussing and being part of this fascinating and fabulous industry", Lawless said he had this to suggest:

"Broadcasters have allowed too much of a seller-buyer relationship to develop. In reality, as I see it, the proper and effective relationship here should be that of a partnership. . . The local business community definitely feels the need for a new approach to the relationship. It is up to broadcasters now to ap-

preciate this and not to let the opportunity slip."

"A change in relationship will involve a drastic change in attitude within many stations towards their salesmen.

"The man who is going to act as liaison between the merchandising power of your station and the merchandising needs of the community cannot be a junior, fresh out of school. He must be an intelligent imaginative man capable of earning six to sixteen thousand a year. These are the men I think you will need because it is only men of this calibre who can help advertisers make full constructive use of broadcasting."

## McMaster-CHCH-TV

### Education by closed-circuit TV Television

PHYSICS, CHEMISTRY, PSYCHOLOGY and history will be taught via closed circuit television this year at McMaster University in Hamilton. The professors will lecture to the standard complement of students in a regular classroom, to maintain normal classroom technique and atmosphere, then the lecture will be projected on a larger-than-life screen in a large lecture theatre. It is expected that a total number of 400 students will thus be able to attend each lecture.

The use of video tape is also being considered, to allow professors to do an experiment or prepare a special feature in advance and then play it to both classes at any given time during the lecture.

This experiment will maintain all the inherent values of regular

classroom teaching techniques while adding a great variety of techniques peculiar to television. A major advantage, McMaster foresees, will be that use of a large screen plus "the unique ability of the television camera to look at the smallest scene and blow it up to full screen size" will enable all students to see every detail of an experiment.

Director of Television and Visual Aids will be Ronald Keast, who has been a producer-director at CHCH-TV Hamilton for almost seven years and for the past three years has been director of special events. The University announced that his appointment was made possible by the generous co-operation of CHCH-TV in lending his services for a nine-month period.

You only reach one-half of the Kingston Market without CKLC!

Compare these figures with any other similar market. (D.B.S.)

FOOD GROUP - 151 retail outlets

SALES - \$23,740,200.00



REPRESENTED BY  
HARDY RADIO AND  
TELEVISION LTD.

KINGSTON'S INTERNATIONAL AWARD STATION



# Advertising creates jobs, taxes and happy living

"WHAT DO YOU DO"?

"I work in advertising."

"But what do you DO"?

"I'm a copy group head."

"But what do you do"?

"I'm responsible for the creative work in the advertising of several accounts."

"But WHAT do you do"?

This was the platform set up before the Women's Advertising Club of Toronto, at their September meeting, when they were addressed by Mrs. Jean Simpson, vice-president and copy group head of the J. Walter Thompson Company, Chicago. The title of her talk was — you've guessed it — "What do you do"?

In her summary of the answers she introduced into her speech, Mrs. Simpson said that, in advertising:

"You work in a fascinating and exciting business. . . an important business. A business that helps new businesses grow where there have been none before. A business that helps create jobs, helps generate tax income to run and preserve free government. A business that has changed our way of living with new products and services. Made living a little happier for many people too.

"You're part of a business that is fascinating in itself. There's fascination in the concentration it requires, in the challenge of the

problems it sets forth. There's fascination in a business that requires the best work a person can do, where you can see yourself and other people grow in skill, and where there is a continuing reward in making your work exciting to other people."

### The House That Ads Built

Speaking of the way advertising makes businesses grow, the speaker cited the case of a small drug concern which began promoting a remedy in which only \$400,000 was invested at any one time.

"For the first year," she said, "the company employed no salesmen. After three and a half years, this remedy alone was worth \$10,000,000.

"What did it? The business we are in. Advertising. Advertising in magazines, newspapers, on radio, on television, that created a want for the product that sent people into the drugstores asking for it. . . so

many people that the druggist had to stock it, even without a single call from a salesman."

"Stressing the point that this company had been able, through advertising, to build a good business. And with modest invest — \$400,000."

This company, Mrs. Simpson said, soon had to employ a sales force, "plus a host of workers in a busy, thriving, bright new plant." Pointing out that these new jobs were created by advertising, she said: "In the past five years, advertising has helped create four million new jobs on this continent alone."

### Helping the Economy

Translating the job situation into terms of help for a country's economy, she said, "it is worth remembering that the more new jobs that can be treated, the stronger the economy, and the more taxes can come in, and the free government that is fighting for its life in a world half-free.

"Taxes come from jobs and wages, from the manufacture of products, from profits and from the day-to-day movement of money in circulation," she said, adding the information that every dollar spent on advertising generated seven dollars in taxes.

"It is not at all far-fetched," she said, "to say that when one is working in advertising, one is helping to keep the economy healthy,



MRS. JEAN SIMPSON

helping to keep alive our way of life."

"Advertising helps create the competitive climate that keeps manufacturers looking for better and better ways to make the things that people want," Mrs. Simpson said.

"Advertising helps make the money to promote product research.

"Advertising tells people about the product when it is ready. And, if people want it, they buy it, enjoy it and let it change their way of life, let it add to their joy of living."

Mrs. Simpson gave short shrift to the criticism that advertising "promotes the sale of products people don't need, don't really want and shouldn't have.

"You and I know what nonsense that is," she said, "how unprofitable and even impossible it is to try to get people to buy something they don't want or don't in some way need."

What bothered her in this regard was the fact that these critics overlook the fact that there is "something pretty democratic about the way things are."

### The Democratic Way

"If a manufacturer wants to sell a new product in our very competitive market," she said, "he knows he has to find something people are going to want and need. He knows he has to make them a good product, or, at best, they'll try it once and never again.

"He knows he will have to tell people about the product through advertising — truthfully — or again, they'll try it once and only once."

"Isn't there something pretty democratic about a manufacturer making the best product he knows how, telling people about it, putting it out on the markets for people to choose or not to choose, to vote for or not to vote for? It sounds pretty democratic to me."

## TELEVISION

CKVR-TV barrie

CJCH-TV halifax

CHOV-TV pembroke

CFCL-TV timmins

By Any Standard

CKVR-Land is Canada's 10th

English-Language TV Market

Buy CKVR-TV, Barrie

For complete coverage

of this important market

Paul Mulvihill & Co., Ltd.

TORONTO

MONTREAL

From the standpoint of people who are cynical about advertising, she classed as "autocratic" the idea of "some one, or some committee or some thing *deciding* what people need."

Mrs. Simpson touched on the pleasure in the thought of doing advertising that "puts a little romance, a little illusion, a little more fun into (the average woman's) life, along with the tangible benefits it offers."

As far as the work itself is concerned, Mrs. Simpson enthused over the fascination of attacking problems, in advertising, for the pleasure it gives you.

"The fascination of concentrating on problems and solving them," she said. "The kind of fascination in our business that Louis Armstrong talks about in playing a horn:

*"When I pick up that horn, that's all. The world's behind me. I don't concentrate on nothing but that horn. That's my living and my life. I love them notes. That's why I try to make them right."*

#### Concerning the Critics

Mrs. Simpson referred to the "terrible beating" the advertising profession has been subjected to in the past few years, because, in the words of a newspaper columnist, Sidney J. Harris, it is easy to dramatize and distort the high-powered activities of advertising agencies."

She also referred to the same columnist's thought that ". . . the ad business has become increasingly critical of itself", with critical editorials in its own trade press, while neither lawyers nor doctors examine themselves with so skeptical an eye as the ad people do. . ."

Admitting there is a place for healthy criticism in this business as any other, and that advertising has an obligation to the public — and itself — to police itself, Mrs. Simpson felt that perhaps, sometimes, *within ourselves*, we are too critical of this business and ourselves.

"Perhaps it is time to translate the advertising business to ourselves as the fascinating, exciting and important business that it is," she said.

"It helps you when you talk with people outside the business — with consumers — to help them to see advertising as a way of bringing them exciting news about exciting products."

"It helps you when you talk with . . . people outside the business . . . to help them to see this as a business, not a sport."

"It helps you, when you talk with critics of the advertising business. . . to find the right words for

the situation, for the person you're talking with, to interpret to him the very important role that advertising plays in our kind of free economy."

"And it helps you again, when you talk with critics of advertising people, to help them to see advertising people, not as uniquely frail, but as members of the human race — with the strength and frailties of human beings.

"Certainly, as you translate advertising to yourself in these terms, you are better able to translate it to others. You become a better spokesman for the business, a better representative."

#### TV SPENDING SOAR

"A FULL VOTE OF CONFIDENCE in television by Canadian advertisers" is the way TvB executive vice-president Ed Lawless describes the new highs in TV advertising expenditures in the first six months of 1964.

National TV advertising expenditures, January through June '64, totalled \$37,990,039 (time costs only), a 19.7 per cent increase over the same period last year, according to TvB/Elliott-Haynes Ltd. figures.

Major contributors to the record growth included such advertiser categories as food and food products, up 36.4 per cent; drug and toilet goods, up 16.4 per cent; automotive, 30.4 per cent; brewers, up 47.5 per cent; apparel, up 70.9 per cent; paints and hardware, up by 48.6 per cent; smoking supplies, up 19 per cent.

The greatest increase in national TV advertising expenditures was shown in the schools and correspondence courses category, up 242.4 per cent, from \$7,706 in the first six months of 1963, to \$26,383 in the first half of '64. The greatest decrease in TV advertising was in the category of building materials, inside fittings and household fuels, which dropped 77.2 per cent, from \$101,766 in the first half of '63 to \$23,176 in the same period this year.

#### MORE TVs THAN DAILIES

THE TOTAL NUMBER OF television homes in Canada in 1963 surpassed for the first time the total circulation of the nation's daily newspapers, the Television Bureau of Advertising of Canada reports.

Total of television homes reached was 4,487,500 in the fall of 1963 (BBM — Nov. '63), while daily newspaper circulation total was 4,202,000 (ABC Sept. 30, '63). Although the newspaper circulation figure is not available for 1964, the television home count was maintained at an estimated 4,500,000 (BBM Mar. '64).

TvB defines a television home as a household with at least one television set.

TvB also reports that an estimated 7.8 per cent or 350,000 Canadian homes have more than one television set.

## CKTB ST. CATHARINES

- Complete coverage of Rich Niagara Peninsula
- Huge bonus audience in Toronto, Hamilton, S. Ontario
- 32 years of honest service and proven results

Dial 610

Reps:  
Paul Mulvihill & Co Ltd.  
Toronto Montreal

**CKTB**  
ST. CATHARINES

The trend is to balanced programming

### G. N. MACKENZIE LIMITED HAS SHOWS

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

## at your SERVICE

#### RESEARCH

CANADA'S MOST COMPREHENSIVE MARKET RESEARCH SERVICE

*Elliott-Haynes*  
LIMITED

TORONTO — 840 Pape Avenue, 463-1143  
MONTREAL — 3290 Bernardin St., RA. 8-3360

#### PRIZES FOR QUIZ SHOWS

COMPLETE PROMOTION PACKAGES FOR BROADCASTERS


*Contests Associates*  
PRIZE BROKERS

10 Castleknock Rd., Toronto. HU. 8-8601

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 IMPERIAL PRESS LIMITED PRINTERS

We have expanded to serve you better.  
New Address  
548 King St. W., EM. 4-9261

 CANADA'S LARGEST SUPPLIERS of PRINTING FOR BROADCASTERS

W. L. GRIFFIN LIMITED  
18 Linden St. Hamilton, Ont.  
Phone 547-3244 area code 416

**Want a Man?  
Want a Job?**

TRY A SMALL AD in

**Canadian Broadcaster**

#### FILM SERVICES

#### ATU COMPONENTS

2 Hour Service

**GELECO Electronics Ltd.**

Phones:  
1262 Don Mills Rd., 444-5991  
Don Mills, Ont. or BA5-2497

#### THIS SPACE

will deliver your message  
TWICE A MONTH  
FOR ONE YEAR  
for \$5 per insertion.



Telephone  
Answering  
Service

Answers your phone  
whenever you are away  
from your office or  
residence.

Phone for Booklet in

Toronto 924-4471 Montreal UN. 6-6921

DON'T WRITE . . . TELEGRAPH . . . Walter A. Dales, and let him write it for you. He's poised at his typewriter, 270 Fort Street, Winnipeg; or phone him at WH 3-8346.



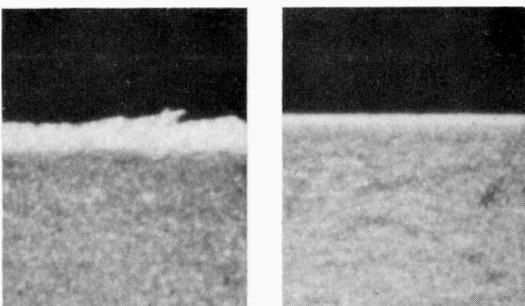
# Announcing new EASTMAN ...Type A704—the uniform magnetic sound recording film

"R-type" binder is an entirely new, smoother, homogeneous oxide layer that reduces film noise and intermodulation distortion.

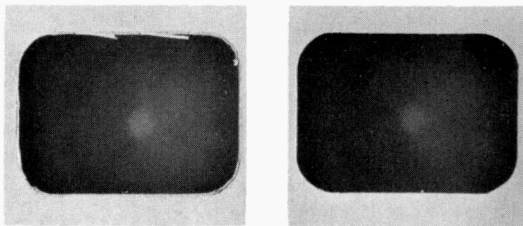
Extremely tough, wear resistant, but without abrasiveness, it minimizes oxide build-up on recording and pick-up heads.

It's high chemical stability permits longer film life and ensures you prolonged usefulness of the recorded library.

And, most important, new "R-type" binder permits uniform oxide coatings of superb magnetic characteristics. Its high output and low print-through result in excellent reproduction quality. More vibrant highs and a more natural balance between highs and lows.



**EVEN GUIDING EDGES.** Note the even edges of the Eastman product in the photomicrograph on the right compared to the edge slitting and loose particles of the conventional film on the left. Rough edges, as shown on the left, exert a great influence on ultimate audio quality; uneven tracking introduces intermodulation distortion.



**EVEN PERFORATIONS.** Perforating affects audio fidelity. Note the superior perforations of the Eastman product at the right compared to the uneven perforations of conventional film at the left. Eastman perforating is known for quality and for conformance to high standards.

Printed on the back of the new Type A704 film is the permanent legend, "Eastman Kodak Co.," together with a series of dispersion numbers. This "Life-Time Coding" provides a convenient, accurate means of indexing film by content, a useful reference for logging of optimum bias settings, re-use and purchase data. What's more it's your assurance of highest quality.

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TRADEMARK

## CAREER CORNER

People who spend ten years of their lives acquiring knowledge and then cannot find any way to apply it to making a living can always go into teaching and spend the rest of their lives imparting it to others who won't know what to do with it either.

## ADAGE DEPT.

People who get down to brass tacks usually rise rapidly.

—:CFAM—CHSM Activities

## HALL OF FAME

Two little boys gaped admiringly at the CTV booth at the Toronto Ex this fall, recognizing their favorites, London, the Littlest Hobo. "And there's Jack Paar", enthused one of them. Then there was a pause while they stared in bewilderment at another picture. "I sure don't know that fellow," said one, pointing to a picture of CTV President Spence Caldwell.

## AUDREY STUFF

Then there's the gal who was so dumb that when she wanted to name the baby after her father, she had him christened "Daddy".

## TOUCHÉ M. TRUDEAU

To Noel Trudeau, who returned our French circular, promoting our "Inside French Canada" issue (November 5), indicating a number of mistakes we had made, it occurs to us this is the first time Noel has ever answered one of our letters!

## MINORITY PROGRAMMING

Then there's the little girl whose teeth decayed and fell out, because she positively refused to listen to any radio except FM.

## NEW FIELD TO CONQUER

How about a Royal Commission to investigate Canadians of Anglo-Saxon origin who don't talk English too good neither?

## HOBSON'S CHOICE

When Maurice Chevalier was asked how it felt to be 75, his prompt reply was, "Considering the alternatives, I like it."

## GRAND FINALE

Brutus was an honorable man... and look what it got him.



## Canadian sport coverage attracts fans and sponsors

THE PREMIERE "PREVIEW" show of the 90-minute "Wide World of Sports" series on the CTV network September 19 was split between an hour of ABC's "Wide World of Sports" and a half-hour of film clips from past Canadian sports events and talk of future Canadian sports coverage. This split was a glimpse of things to come, as CTV has scheduled "Wide World of Sports" for 52 weeks, to be made up of 34 pre-selected pre-release shows from ABC's "WW of S," 12 programs featuring Canadian coverage of Canadian events, and six international programs.

"The sports scene in Canada has hardly been touched. Television has devoted its attention mostly to just hockey and football," says Gordon Farr, who will produce the dozen 90-minute Canadian sports shows. "There are many other sports of exciting and national interest, such as sports car racing, track and field, lacrosse, and others which merit television exposure."

The comment is based on a three-month survey of upcoming sports events in Canada, during which Farr travelled the country to select the WW of S events and brief production staffs and crews in the CTV affiliate stations to become involved in the coverage.

The first all-Canadian production was the International Olympic Preview Track and Field Meet in Vancouver, shown on September 26. While it was on the air, CTV's WW of S crew was covering the Canadian Grand Prix at Mosport and it will be the attraction the following week. Other Canadian events already set are the Canadian Junior Football Championship Shrine Game in Calgary (November 14), the Canadian Figure Skating Championships in Calgary (February 13, 1965), and the Canadian Beehive Giant Slalom in Banff (March '65), with eight other Canadian productions still to be announced and scheduled.

Host of the Canadian programs is Johnny Esaw, sports director of CFTO-TV Toronto, who is familiar to TV sports fans through his play-by-play commentary of football and hockey telecasts.

Going into its fourth season, ABC's *Wide World of Sports* has covered 70 different sports, viewing 240 events in 26 countries on six continents. Last year it carried the Grey Cup Game from Vancouver.

"ABC has found that as many women as men compose its *Wide World of Sports*' 71,000,000 viewers," says Farr, who will continue to act as assistant to CTV's vice-president, programming, Michael Hind-Smith, in addition to producing the sports specials. "We believe the same ratio will probably apply in Canada."

The big sports package has attracted a number of participating sponsors, one of which, the British Wool Textile Export Corporation through Pemberton, Freeman, Mathes & Milne Ltd., has chosen the show for its first use of television.

"ABC has shown great interest in the Canadian coverage we're planning, and it looks as if some of our Canadian productions will go into the program south of the border, but just which events, and when they can be fitted into the ABC schedule, has yet to be settled," Farr says.

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# CUTS & SPLICES

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

EXCELLENT REVIEWS GREETED the opening of *The Luck of Ginger Coffey* at the Baronet Theatre in New York City on September 21. The feature, produced by Crawley Films Ltd. and Roth/Kirshner Productions, was called a "quiet, 'small' movie that shouts home some giant size truths" by Judith Crist, film reviewer for the *New York Herald Tribune*. Miss Crist said the film was "a rare and subtle portrait" of the relationship of Ginger Coffey and his wife, and praised the performances of stars Robert Shaw and Mary Ure as "no less than brilliant".

Bosley Crowther of the *New York Times* also gave the film a good review, saying that the character of Ginger and the film as a whole are "crisply and honestly fashioned". "What is attractive about this picture is the way it is made and played. It has a neat and crisp naturalness about it, a compelling illusion of truth," he said.

*New York Daily News* critic Kate Cameron commented that *Ginger Coffey* is "one of the few Canadian films distributed on this side of the border. We are indebted to Walter Reade/Sterling . . ." The leads played with "commendable conviction", she said, "amply supported" by Canadian players. Canadians Libby McClintock and Tom Harvey were singled out for mention by other reviewers. One of Miss Cameron's lines, "some of Moore's touches in straining after realism go beyond the lines of decency", should be good for the box office.

by the company and being rented to other production houses.

The new 60' by 80' sound stage is the first air-conditioned studio in Toronto, and the system is equipped with special silencers so that sync shooting can be done in air-conditioned comfort with no background noise from the cooling system. Another special feature of the studio is a large L-shaped cyclorama, 30' along one wall, 50' along the other, and 30' high. The floor is a single four-inch floating slab of concrete with no joins, for absolutely smooth dollying.

Other facilities include a conference and 35mm screening room; reception area; kitchen for food preparation; two dressing rooms, staging area; parking area; and big doors with 11'6" clearance to the stage area.

Producers who have rented the facilities already include Thomas Craven Films (Canada) Ltd., and Advertel Productions Ltd., who brought their mobile unit inside for video-taping.

Lesser Studio is just completing a pool of commercials for Molsen's Export Ale, for use on hockey telecasts this season. They combine live action with graphic techniques, using old Canadiana line engravings and prints to portray Canada as it was, and live action to show Canada as it is, for commercials with a centennial flavor.

RED CARPET TREATMENT was given two films recently produced for the Ontario Department of Transport, as the department previewed the films at a luncheon for some three hundred guests from government, safety organizations, police departments, education circles and the business world.

The films are the first in a new series planned by the Department as part of an extensive and continuing program in driver education and traffic safety instruction.

Elmer the safety elephant is the star of a seven-minute animated cartoon in color which illustrates six basic traffic safety rules for children up to nine years of age. The film was produced by Lesser Studio and is made up of six one-

minute television spots which will be made available to Ontario TV stations. The original art work was done in color compatible to black and white, and shooting was done in both 16mm color and 35mm black and white.

*The Right Point of View* is a 23-minute color film dramatizing the theory and application of the demerit point system through the story of a pillar of the community whose poor driving attitude nearly costs him his driver's license. The lead in the film is played by Don Parrish, with a cast of professional actors headed by Alexander Webster and Maxine Miller. The film was written and directed by James McCormack, and produced by Chetwynd Films Ltd.

The film-makers and members of their casts were present at the luncheon to hear the Minister of Transport, the Honourable Irwin Haskett, compliment them on the excellence of the films, which will be shown widely to community groups and on television.

EXPANDING STAFF TO KEEP up with expanding business, Ralph C. Ellis Enterprises Ltd. has appointed Peter L. Buckley as assistant general manager of the company. Buckley was formerly general sales manager of Fremantle of Canada Ltd. and, prior to five years with that company, had experience in many phases of the film industry in the U.K. before coming to Canada in 1958.

Recent sales made by Ellis Enterprises, which specializes in domestic and foreign distribution of Canadian television film programs, include *Smoking and Lung Cancer*, produced by Robert Anderson Associates and shown on the CBC-TV network this summer, to the Australian Broadcasting Commission, and Crawley Films Ltd.'s hour-long study of Eskimo life, *The Annanacks*, to the television network in France.

*Sports Miniatures*, a series of 21 five-minute programs of ski instruction produced by Keg Productions Ltd., has been sold to the Independent Television Organization. Keg Partners are Gerry Kedey, president of the Motion Picture Centre Ltd., who produced the ski series; Ralph Ellis, in charge of distribution; and Dan Gibson, president of Ashley & Crippen, who filmed the series on skis, accompanying top European skiers down the Canadian slopes.

THE FRENCH PRESIDENT'S CUP, major prize in the Cannes amateur

film festival, has been won by John Straiton, vice-president, deputy managing director and creative director of Ogilvy, Benson & Mather (Canada) Ltd. The 8mm color film, *Portrait of Lydia*, is twelve minutes long, and was filmed from a couple of hundred pastel drawings by Straiton, who says he was "fooling around with visual tricks, though it does have a meaning".

The film was produced in a month, in Straiton's spare time, and he entered it in the Cannes competition because "I just wanted to tell people I had entered my film at Cannes, I had no thought of winning." He also entered it in the Photographic Society of America competition and won honorable mention.

CHRONICLER OF THE MOTION picture industry in Canada, Hye Bossin, died in his sleep at his home in Toronto on September 12. He was 58.

Hye was vice-president of Film Publications of Canada Ltd. and editor of *Canadian Film Weekly* and the *Canadian Film Weekly Year Book*. In 1955 he was honored by a special award from the Canadian Film Awards in recognition of his contribution to the industry in Canada and particularly his promotion of a Canadian film archive. He was an honorary member of the Canadian Picture Pioneers and, as official historian for that association, was the consultant on *Anniversary*, the National Film Board's documentary marking 60 years of motion pictures in Canada.

Hye was a member of the Variety Club of Ontario and served on its executive. In 1963 he received the Club's highest tribute, the Heart Award, for his work in the founding of Variety Village.

Born in Toronto, his first job was as a messenger with a printing firm, and he later became a journeyman compositor with the firm. He was a scriptwriter in Hollywood for a time, but returned to Toronto and as a freelance writer wrote a series, *A Tattler's Tale of Toronto*, for *The Star Weekly*, which was later published in book form.

"That he is suddenly dead is a fact hard to grasp for any who knew him," Alex Barris wrote in the *Toronto Telegram*. "But that his heart could fail should, after all, be no surprise — he used it so much for so many."

Mr. Bossin is survived by five sisters and two brothers.

WITH THE OFFICIAL OPENING still in the future, Lesser Studio's new sound stage is already in use



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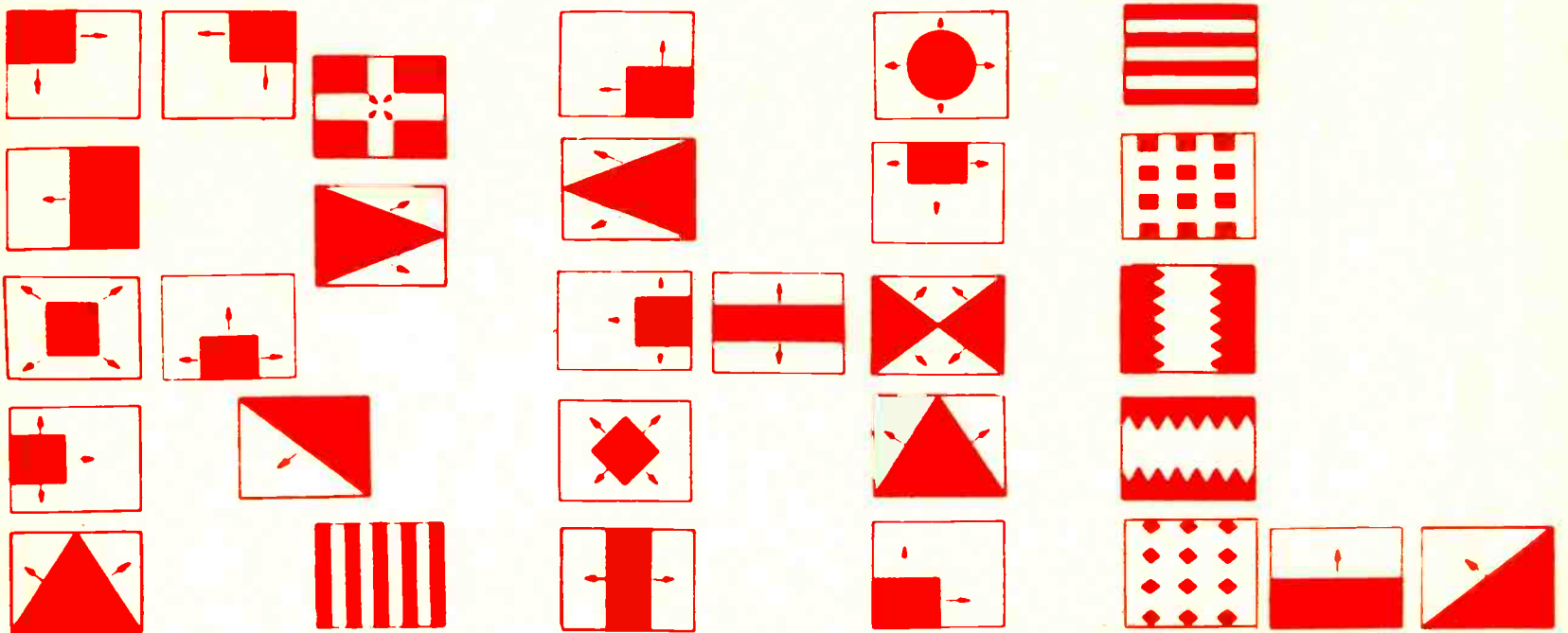
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