

# CANADIAN SPONSOR

THE MAGAZINE RADIO/TV ADVERTISERS USE



## OVER A MILLION B.C. SHOPPERS RESPOND TO KVOS TV

Selling Both Vancouver and Victoria

STUDIOS AND OFFICES— Bellingham, Washington  
VANCOUVER OFFICES— 1345 Burrard St., MU 1-1212  
STOVIN-BYLES LIMITED— Montreal, Toronto, Winnipeg  
FORJOE TV INC.— New York, Chicago, Los Angeles, San Francisco



IN VANCOUVER & VICTORIA

**More-profit-through-ads puzzle** 9

**"Masquerade" named Canadian best** 12

**CKLG's fighting Jack Webster** 15

**Woolworth backs air campaign** 18

DIGEST ON PAGE 3

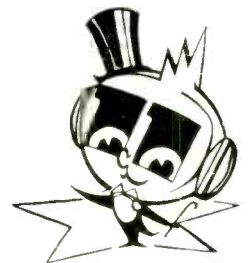


for results...



CHCH-TV's full-hour, Monday-Friday "A.M. SHOW" is the magic prescription for sagging sales! A sparkling, effervescent concoction, its ingredients include Bob McLean above, with vivacious Betty-Jewel Canning, the music-making Cameos, and TWO THOUSAND wonderful ideas and innovations master-minded by Canada's celebrated quizmaster, Roy Ward Dickson—an unbeatable formula for fun! • Advertisers are finding these daily sixty minutes "ON ELEVEN AT ELEVEN" exactly what the doctor ordered to stimulate results and to report healthy sales charts in the 1/5 OF CANADA'S RETAIL MARKET within the 'CH signal! Check now for availabilities.

**CHCH-TV CHANNEL 11**



NATIONAL REPRESENTATIVES — CANADA: ALL CANADA RADIO & TELEVISION LTD. • U.S.A.: YOUNG-CANADIAN LIMITED  
REGIONAL SALES OFFICES—HAMILTON: JACKSON 2-1101 • TORONTO: WALNUT 4-5761

# CANADIAN SPONSOR

THE MAGAZINE TV/RADIO ADVERTISERS USE

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Across the nation ...

**CBC RADIO**

gives you the all-important

# EXTRA!

**EXTRA** flexibility  
**EXTRA** program promotion  
**EXTRA** coverage

CBC's owned and operated English radio stations deliver 25% of Canada's entire population daily! (Elliott-Haynes, fall report, 1959).

**CBC RADIO SALES**

**7 OUT OF 10**  
**PERSONS**  
**WHO READ THIS**  
**MAGAZINE**  
**BUY**  
**OR INFLUENCE THE**  
**BUYING OF**  
**BROADCAST**  
**TIME**

## 30 BLOOR WEST

### MANI

Research is a wonderful thing.

Possibly you could pass this on to the author of your April 17 article "Racing's Mountains of Audience".

The Van-Man-Van event is Vancouver to Manning Park to Vancouver rather than Vancouver to Manitoba to Vancouver.

I think your publication is both interesting and valuable and would not like to see its authority diluted . . . through lack of research.

C. W. Van Houten  
*Young & Rubicam Ltd.,  
Toronto.*

*For those who, like our writer, failed to recognize the local significance of the abbreviation—Manning Park is approximately 150 miles inland from Vancouver on the U.S.*

*border. Meanwhile the writer has been assigned to study up on geography, abbreviations and, most difficult of all, name the car that could cover the Van-Man-Van route as he saw it in 24 hours! Ed.*

RE YOUR AUTO-RACING ARTICLE APRIL SEVENTEENTH ISSUE. CKLG CAR WILL BE COVERING ENTIRE TRANS-CONTINENTAL RALLY MONTREAL TO VANCOUVER. TWO FIVE MINUTE REPORTS SPONSORED BY VANCOUVER ROOTES GROUP DEALERS DAILY ON CKLG LIVE FROM CHECKPOINTS. SPONSOR AND LISTENER INTEREST RUNNING HIGH.

TERRY BATE,  
CKLG VANCOUVER

### RALLY HO!!

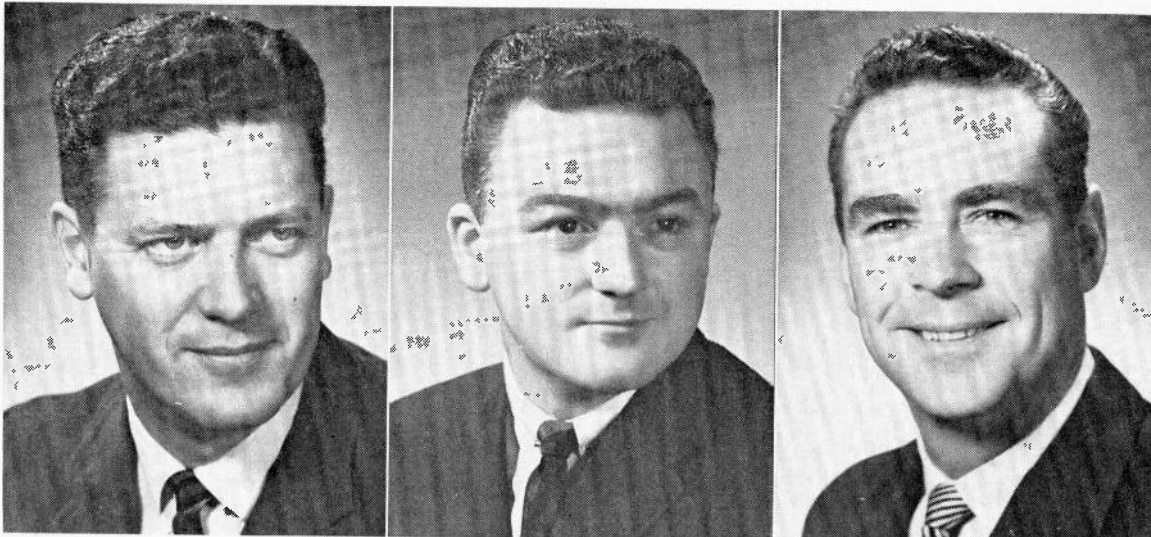
Many thanks for allowing us to reprint your fine article "Racing's Mountain of Audience" in our club magazine "RPM". As a group of individuals participating in this sport we may naturally enough be somewhat biased in our enthusiasm for such a write-up.

However, the point of this little note is to assure you that those broadcasters who recognize the potential in covering such events will be well rewarded. This is based upon knowledge of the European scene where, in England especially, TV (both BBC and Independent) coverage draws tremendous audiences, according to TAM (Television Audience Measurement).

Certainly with such race courses as Mosport (*pronounced Moh-sport*) Park near Bowmanville, Ontario; Westwood, not far from Vancouver, and more coming, the calibre of racing and its subsequent spectator appeal will be enhanced enormously for Canadians.

May we point up that The Canadian Winter Rally is not for sports cars *only*. Any vehicle which is me-

## RADIO STATION CKNW APPOINTMENT ANNOUNCEMENT



Bill Hughes

Mel Cooper

Lloyd Bray

Bill Hughes, Manager of Radio Station CKNW, takes pleasure in announcing the appointment of Mel Cooper as General Sales Manager and Lloyd Bray as Retail Sales Manager.

Mr. Cooper has been with CKNW for the past 7 years and National Sales Manager for 4 years. In his new position as General Sales Manager he will be responsible for both the National and Retail Sales Divisions.

Mr. Lloyd Bray has been an Account Executive in Retail Sales with CKNW for the past 3 years. Prior to this, he held the position of Manager and Sales Manager in the consumer food and auto fields.

chanically sound may enter this type of event . . . we bring this point up to prevent any misunderstanding as to just what a "rally" is. It's not a race at all but rather a test of navigation, necessitating in turn smooth, safe and steady driving.

Such an article pertaining to a modern growing sport I find completely synonymous with Canadian Sponsor — a modern growing periodical.

Bill MacDuff *Editor "RPM"*  
*Sports Car Club, Toronto.*

#### BASIC RADIO FACTS

I would like to take this opportunity to congratulate you on two of your recent magazine features . . . the out-of-home study and your round-up of Basic Radio Facts. Both were excellently presented and both are being used by our station to pinpoint some of the strengths of our medium.

Mel Cooper, *Sales Manager,*  
*Radio NW Ltd., New Westminster,*  
*B.C.*

*This is typical of many letters received and from the number of requests for copies. Radio NW is not the only station that is using the CS features to sell advertisers on the value of radio. Ed.*

#### TEXACO & "DANGER MAN"

Many thanks for your fine article on "Danger Man" commercials.

I would like, however, to point out that the program series has not been purchased in the U. S. by Texaco Incorporated. The U. S. company sponsors the "Huntley-Brinkley Reports" on the NBC-TV network.

I believe that the correct reference should have been that partly due to the excellent rating that "Danger Man" has received in Canada, and the successful sponsorship, this series was purchased in the U. S.

Arthur Weinthal,  
*Ronalds-Reynolds & Co.*  
*Montreal, Que.*

*U. S. sponsors of "Danger Man" are: Kimberly-Clark (Foote, Cone & Belding) and Brown & Williamson Tobacco Co. (Ted Bates). Ed.*

Readers of your excellent article on the Texaco sponsorship of "Danger Man" and the star of both the show and the commercials, Patrick McGoochan, may find the following facts

**CTV**

*requests the pleasure  
of your application*

*immediately  
for a long and happy association  
with a new and vigorous  
organization*

*447 Jarvis St.  
Toronto 5, Ont.*

R.S.V.P.\*

*\*We've received many applications to join the network from people of the highest calibre, but both their quantity and quality have led us to wonder if there aren't a lot of other top people who, for one reason or another, have not yet nominated themselves. We decided they just needed a formal invitation. Hence the above.*

*There's room for top echelon personnel in the fields of programming, sales and advertising, with plenty of openings for "strong right arms" and "Girls Friday" as well. Our final decisions in many of these areas will not be made until this ad has appeared.*

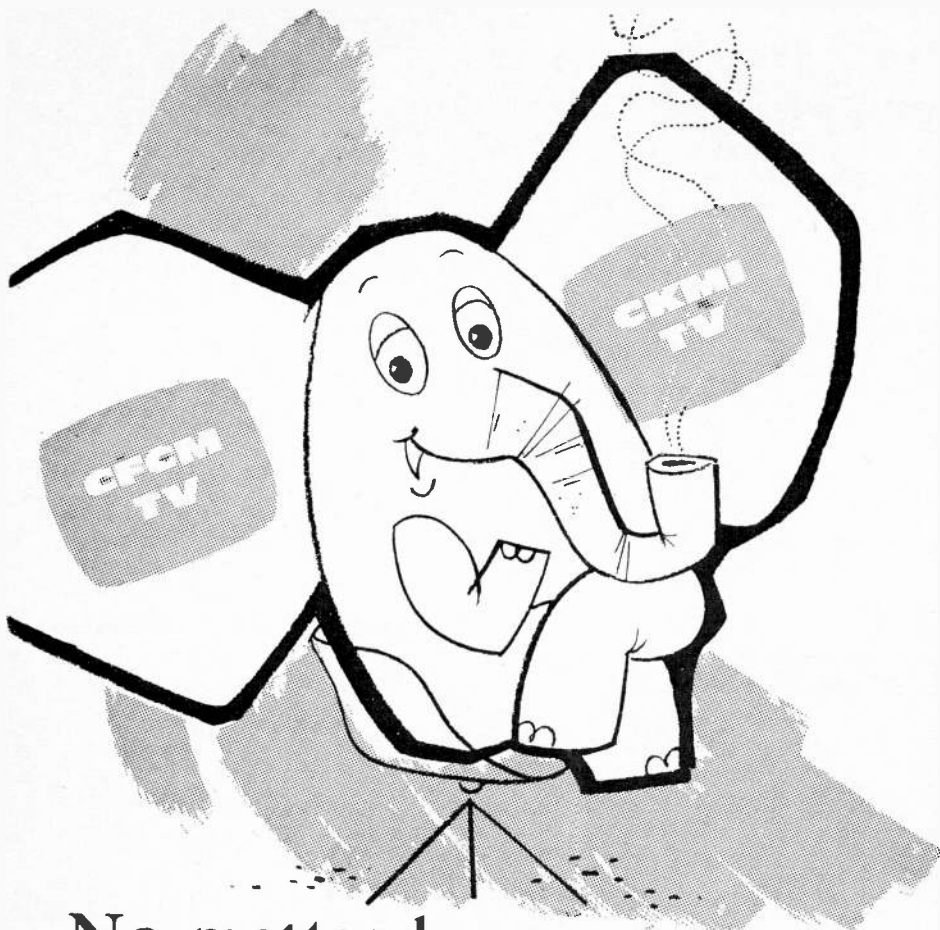
*We offer good pay, pleasant working conditions and excellent facilities, and an exciting future in the most exciting industry in the world.*

*R.S.V.P. via letter, wire or telephone to:*

**CTV CANADIAN TELEVISION NETWORK LTD.**

**447 Jarvis St., Toronto 5, Ont.**

**WA. 2-2103**



## No matter how they look

or how they listen . . . in French or in English . . . you can get 'em all in the Quebec Television area with TELEVISION DE QUEBEC stations in the market, with 206,000 combined TV homes and a sales potential of more than \$750,000,000. With the best local and network programming on both channels, Television de Quebec offers the only certain buy in the country.

Don't delay . . . buy it today . . . you'll find it the best way, night and day, and in two-languages. Maximum power soon.



Reps: Jos. A. Hardy & Co. Ltd.  
Scharf Broadcast Sales Ltd.  
Weed Television Corp.

about this new type action-series actor interesting:

He is equally at home in Shakespearean comedy, an Ibsen tragedy, a movie drama or a TV thriller like "Danger Man". His dedication to the acting craft is such that he even married between rehearsals of "The Taming of the Shrew" and a matinee of "The Rivals". While with the Sheffield Repertory Company he was nominated by the national newspaper critics as the theatre's best actor of the year (for his performance in Ibsen's "Brand") and was selected best TV actor of the year for his role in "The Greatest Man in the World".

Of his performance in the Orson Welles' stage production of "Moby Dick" Kenneth Tynan, one of the most famous British critics, wrote: ". . . Patrick McGoohan as Starbuck, the mate who dares to oppose Ahab's will, is Melville's 'long, earnest man' to the life, whittled out of immortal teak. His is the best performance of the evening." Small wonder that Mr. McGoohan is able to bring to the role of "Danger Man" a degree of authenticity that stamps both star and show "outstanding".

Herschel Harris  
Sales Manager,  
I.T.C., Toronto.

We very much appreciate the fine article concerning our client, Kelvinator Sales Corporation Ltd., in your May 1st issue. I would, however, like to draw to your attention the fact that in the cut-line under the photograph Mr. R. A. McCall, the manager of McConnell, Eastman's London office is identified as the manager of Kelvinator's London office which, of course, is incorrect.

D. S. Robertson  
McConnell, Eastman & Co. Ltd.  
Toronto.

Oops! Sorry!

**Copy for  
Canadian Sponsor  
(both editorial and  
advertising material)  
must be received at  
30 Bloor Street  
West, Toronto,  
TWO WEEKS  
in advance of  
publication date.**

# CANADIAN SPONSOR-SCOPE

**Improved pr for broadcasting has been a fond subject of conversation for years** among station operators and radio-tv admen. But there were always more pressing problems. Now CAB president **Don Jamieson considers image-building needs private broadcaster priority**—and he's the determined architect. His blueprint will probably be unrolled at the Western Association of Broadcasters annual meeting 8-10 June, Banff Springs Hotel.

Obviously Jamieson is counting on widespread support now that the **public's attitude toward broadcasting and advertising has become an important concern of both advertisers and BBG**, as well as broadcasters. (See ACA reports beginning on page 9.)

In addition to constant new developments all around them, **agency radio-tv execs must keep an intelligent eye on the rapidly-changing technology of broadcasting**. Each new technical change sooner or later brings about a change in programming; this in turn affects commercial presentation and audience structure.

Problem now is that changes will be rapid and far-reaching. With this in mind, Canadian Association of Broadcasters has appointed M. Levy & Associates as engineering consultant. **Some of the more obvious developments that will involve the distinguished Dr. Levy include:** tv re-allocation in vhf, new emphasis on uhf — both through international agreements; multiplexing for stereo fm; expanding automation and interference suppression in am.

Past mid-point in its full-scale, year-long Etobicoke test, **Telemeter is far short of success**. President Gene Fitzgibbons confirmed this month that Telemeter needs \$100 per wired home per year revenue to break even on large scale operations and that **Etobicoke citizens weren't buying at that rate**. A special Elliott-Haynes survey for first week of March shows Telemeter gets less than half the \$2 a week target. Apparently **viewers' use of Telemeter drops rapidly after first month or more of installation**, since early estimates indicated expenditures by many families at over \$3 a week.

But Telemeter is still hopeful. The system is the answer to the lack of neighborhood theatres in the newer suburbs, John Fitzgibbons told the SMPTE in Toronto last week. Costly live productions from Broadway have sparked new Etobicoke interest. Also, **possibility of supplementing coinbox income with advertising revenue has not been ruled out**, although this addition to service might change Telemeter's "theatre-in-the-home" image and bring it closer to BBG regulation.

**Nation-wide "Tocsin" civil defence test this month boomed out an important point: radio is more than an entertainment medium; it's the medium of survival**. Constantly repeated during the exercise was the standing civil defence order: "Listen for instructions by radio!" Tv is the other basic survival medium; it offers survival demonstration possibilities, but it has limitations. Possession of a battery portable radio is recommended.

Despite technicalities over a network name — presently using "CTV Canadian Television Network" mouthful — Spence Caldwell has attracted the first "name" to his network. **He is Hugh Clark, prominent in ad circles as vp of radio-tv at Young & Rubicam**. Clark takes over this week as CTV's vp in charge of sales. Three other vp vacancies (programming, engineering and promotion) need filling.

Scheduled for an 11 August inaugural with football, and a mid-September debut with close to ten weekly hours of regular service, **representatives of the eight affiliates and other members of program advisory committee will tackle problems of program development, news service and reserve time this week**. Network's newly-elected board of directors includes: financial experts R. K. Martin and Ken Andras, John Bassett (CFTO-TV), Lloyd Moffat (CJAY-TV), Finlay MacDonald (CJCH-TV), Sidney Hermant (Imperial Optical), William McLean (Canada Packers), Caldwell and Gordon Keeble.

## CANADIAN SPONSOR-SCOPE *continued*

Canadian videotape houses are exuberant over new customs regulation interpretation this month which cuts cost of transfer-to-film for US clients. Under the new ruling, US videotapes of commercials or programs can be imported in effect "in bond"; duty is paid at time of importation and refunded when tape is sent back across border. While here tape pictures are transferred to film.

Ralph Foster of Meridian, who is promoting the "videoprint" hi-definition tape-to-film process, says this opens up a new export business because US clients can now have transfer work done here and will only pay the US import duty on the finished film imported into US.

Agency radio-tv men, and a host of important advertisers, were highly impressed with the solid showmanship that the three videotape houses (Advertel, Meridian and Triangle) packed into their ACA presentation this month. ACA general manager Ernie Legate, obviously relieved that it hadn't degenerated into a blatant partisan pitch, warmly praised the Toronto videotapers for the entertaining hour. Viewers of this session hope it has set the pace for future broadcast presentations.

Expansion of videotape is partly held back by the major cost it presents to the smaller-market stations, although CBC and all major-market stations are well-equipped. A notable small-market exception: **CHOV-TV Pembroke will have videotape when it hits the air 19 August.**

"We have invested in this equipment", says sales & marketing director Ramsay Garrow, "because future developments in Canadian telecasting make it almost a necessity for stations and it will lend greater flexibility to our programming".

Although there may be other hidden reasons, new tv stations are taking credit for the definite boost in Canadian viewing levels. The increase in daytime viewing will force advertisers to reconsider these hours.

Nielsen January figures show that where Canadian set owners had equal opportunity to watch daytime programs, viewing compared favorably with US levels. Overall, Toronto viewing in the average household hit 43 hours a week.

A study of the four major markets revealed almost equal viewing between 6 pm and midnight for three cities (exception: Winnipeg where family viewing was 2½ hours per week higher). Toronto scored highest in daytime viewing with 18.6 hours of viewing between 8 am and 6 pm per week.

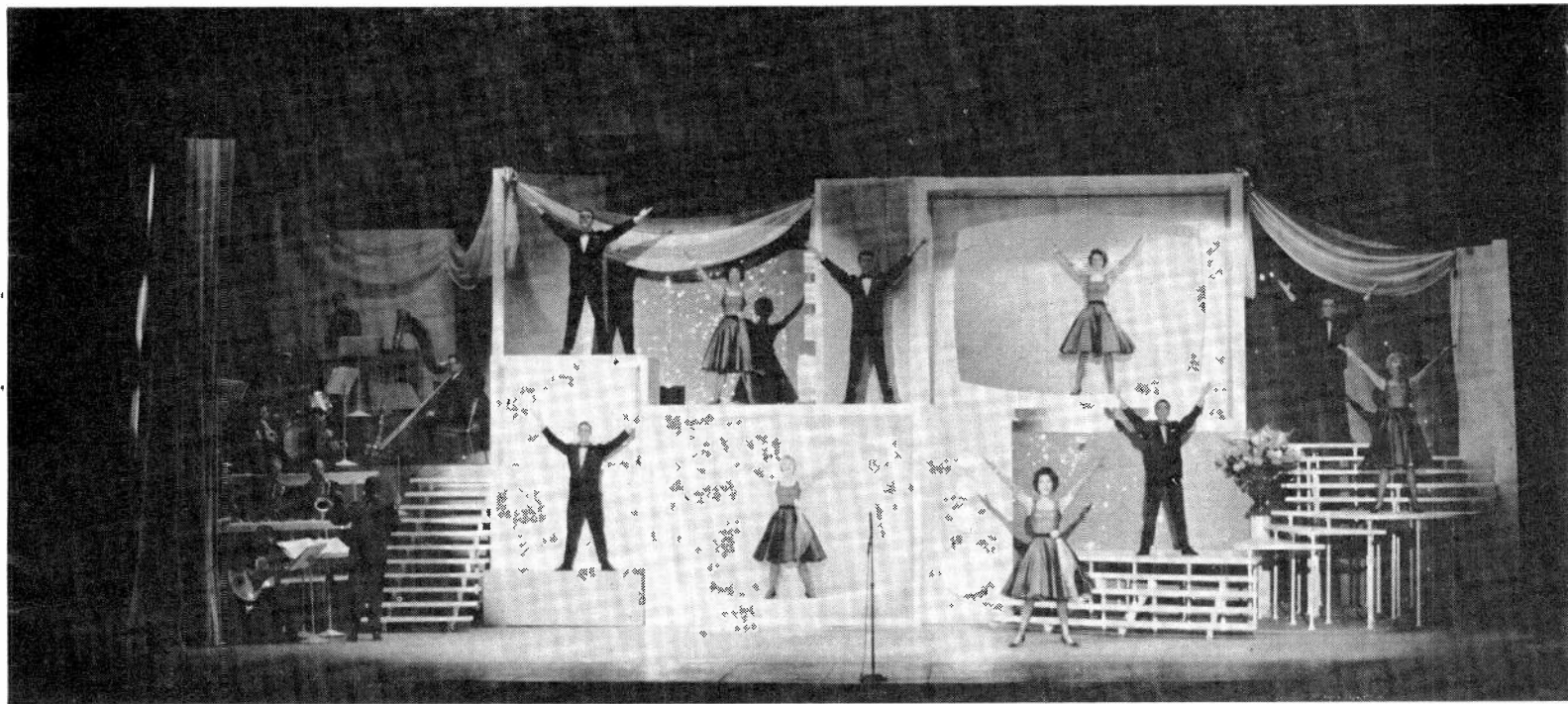
Nielsen's Broadcast Index reports this weekly viewing:

	8 am-6 pm	6 pm-midnight	total hours
Montreal	13.9	24.3	38.2
Toronto	18.6	24.4	43.0
Winnipeg	12.3	26.9	39.2
Vancouver	11.6	24.2	35.8

CBC is hoping to fill in tv network coverage gaps with two types of "satellite" stations (although this word is being dropped). Relay stations broadcast programming direct from the microwave network, whereas re-broadcasting stations pick up signals from other stations. Filed with Department of Transport are CBC applications for two relay stations (at Grande Prairie, Alta. and Dryden, Ont.) and two re-broadcasting stations (at Peace River and Sioux Lookout).

These stations can't originate programming, but they add audience for network advertisers.





One of the year's greatest tv spectaculars was produced by CBC for 46th annual Association of Canadian Advertisers banquet this month.

**At ACA . . .**

**Admen  
probe  
more-profit-  
through-ads  
puzzle**

**C**onventions aren't held to give delegates magic solutions to their major problems. The best they can do is provide the most complete background information available, because problem-solving and decision-making are essentially do-it-yourself activities. Besides, businessmen don't bare their brains on public platforms.

That's why the success of the 46th annual ACA conference at Toronto's Royal York this month can't be measured by the weight of the answers to the general theme: "Efficient advertising — Key to profits". Success was much more apparent in the sturdy applause that met almost every speech.

It became clear at the ACA that admen are concerned with efficiency in advertising only in the loosest, vaguest sense. True, this is the heart of the matter. But sponsors will only get near it after they have solved the many peripheral difficulties that the ACA's program of experts pointed out. A great deal of meaningful research must be carried out in isolated sectors of advertising before there can be any reliable measure of "effectiveness", not to mention "efficiency".

Here's a highlight report on the three-day ACA.



Framed by tv screen at ACA meet are (l-r) P. J. McGinnis, Bell Telephone ad mgr; Al Yeates, ACA past president; Alphonse Ouilmet, CBC president; ACA's Ernest Legate.

**E**dward Bursk was the first of the ACA speakers — but by no means the last — to emphasize that public disbelief in advertising is one of the worst blocks in the way of increased effectiveness for advertising. Editor of Harvard Business Review, Bursk linked public skepticism of advertis-

ing with inflation and the standardization of products as “the greatest problems facing management today”.

“I am convinced that the American public *wants* the makers of products and the sellers of services to be enthusiastic about what they are offering, to be eloquent in persuading others to buy”, contends Bursk. “And the sharp turn of phrase, the forceful illustration, are part and parcel of the hearty, dramatic American way.

“If Americans are not bright enough to know instinctively that the ‘invisible shield’ that protects teeth from decay or the ‘sandpaper’ that can be lathered for shaving are understandable devices for putting across a point tellingly, rather than deliberate attempts to defraud or hoodwink, then they had better not be allowed in the market without a nurse.”

In the quiz fixes and payola scandals “the basic advertising device was not at fault, just its misuse. In fact, it is probably because the advertising itself began to work so well that the particular companies in question got carried away by its glamor and promise — and jumped over the line,

way over the line, to commit excessive and inexcusable offenses, thus blackening the whole of advertising undeservedly.

“Admittedly it is not easy to define, in a code or otherwise, what the line is that separates the fraudulent from the dramatic. But there is a real line in peoples’ minds, and I am sure in most business managers’ and advertising men’s minds, too. Mistakes in judgment around that line can be excused more easily than the black excesses which quite rightly have exacerbated the public of late. As a matter of fact, mistakes of judgment in the gray area should be encouraged, in the sense that if advertisers are trying to be as dramatic as they can, they will inevitably run the risk of stepping over the line occasionally; and the only way not to run the risk is to stop short of the full thrust of creativeness — in a world where such creativeness is the only way to be dynamic.”

Bursk sees advertising as a way of beating inflation. Intelligently employed, advertising can help boost consumption that will lead to greater productivity with an expanding popu-

## Broadcasting's audience problems

*Following are important excerpts from the prepared text of BBG chairman Dr. Andrew Stewart's address to the ACA conference. See also "This We Think", page 30.*

**T**he maintenance of the (Canadian broadcasting) system and the service depend on advertising revenues. If the system is to grow and the service to be extended, increasing advertising revenues are required. It is clearly public policy that because advertising is itself an act of communication, the broadcast media should be available and used to serve the advertising function. The great coverage of the air media and their compelling appeal offer unparalleled opportunities to reach people as potential buyers and sellers. Commercial messages are part of the broadcasting service.

The channels of communication between the Board and the advertisers and agencies will be kept open.

The expression of your expert knowledge and judgment will be welcomed. We expect you to inform us when the proposals or practices of the Board seem to endanger, reduce or limit the effectiveness of advertising on radio or television. You will have an opportunity to influence the Board in the directions which will make the media more effective vehicles for your purposes.

There is a case which justifies an amount of advertising out of proportion to the place of advertising in the hierarchy of the wants of the audience. It is that advertising, while performing a socially beneficial function, is also an acceptable means of paying for the more intensely desired services. Something might be done to reduce the general resistance to advertising on the air media, and thus to add to the effectiveness of advertising, by a better presentation of this case. It is one thing for the audience

to be informed occasionally that a particular program is brought to them by the courtesy of “X” company. It is another thing for the audience to be reminded that all the service provided by a commercial broadcasting station comes to them because of the participation of advertisers generally. The case is very simple and can probably best be presented by the broadcasters.

Let me suggest a few areas which we should be doing more about in the interest of the effective use of the media.

First, there is evidence that a substantial part of the audience uses the commercial time segments to withdraw from the screen and to do other things. Is this deliberate withdrawal necessary? How much attention has been given to ways and means of introducing the commercial message so as to reduce withdrawal or to cir-

*(Please turn to page 28)*

lation. "Promotion," he says, "really adds to the value of the product by making it mean more to the consumer — and aren't psychological or spiritual values more worthwhile than mechanical, or functional or materialistic ones?"

But the disappearance of obvious product differences throws new burdens on advertising. For one thing "promotional costs rise", he believes. "because more effort is needed to communicate and make the small differences in products meaningful . . . an extra push is required if the company is to get the same mileage out of these minor distinctions that it did out of the more significant differences that existed formerly".

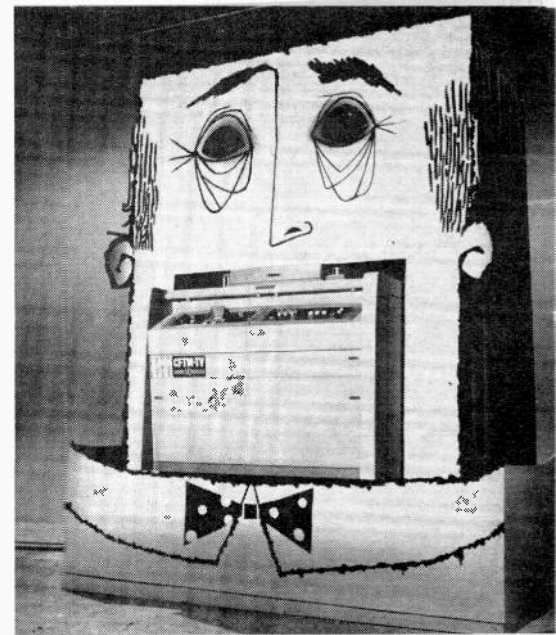
The successful approach to modern market problems, according to Bursk, involves "planned risk". Getting goods to market, and creating a market for them, has always been risky, but now admen and marketers must plan for bold risk, shooting for maximum wins; mistakes can be paid for out of "insurance".

●  
Representing one of Canadian tv's biggest sponsors, Lever president

John Lockwood declared that "the biggest hidden cost in marketing today is probably ineffective advertising. More attention, care and labor, and if necessary money, must be paid to the production of tv commercials. If the ingenuity, and if necessary money, expended on some of the great entertainment spectaculars are applied to the production of tv commercials, we will, to at least some degree, make advertising more effective and hence less expensive."

Today's advertising — "dull, boring, unimaginative, uninspiring and languid" — has caused a great deal of public criticism; but Lockwood points out that it is not the function of advertising that is being criticised. Therefore an improvement in the quality of advertising may well lead to better public acceptance of it; this has been true of product development, at least.

Cost in tv is a relative term. "It is in fact quite possible to spend much more money on production costs than we do today", said Lockwood. "provided the sales effectiveness of the message is proportionately increased. The problem is to decide just how



About 400 turned up for part of ACA meet held at Robert Lawrence studios for giant-sized demonstration of vtr's cost efficiency.

far we can afford to invest in improved and more specialized types of program against the comparatively small market in which we operate. I think, however, it is particularly important at this stage of tv development in Canada, with new stations coming into being and probably a second net.  
*(Please turn to page 27)*

## ACA names Farthing as its president



WESTINGHOUSE' KENNETH J. FARTHING

**K**enneth J. Farthing, who rose from office boy to manager of general advertising for Canadian Westinghouse Co. Ltd., was elected president of the Association of Canadian Advertisers at the opening session of the ACA convention this month.

He will head an organization whose 160 members spend an estimated \$200 million a year on advertising.

Farthing has held his present position with Westinghouse since 1957 and is responsible for the general advertising of all Westinghouse divisions and subsidiaries in Canada. At various times Westinghouse has been a prominent user of all media, and was one of the original Canadian tv sponsors.

Active in ACA work for many years, he became a director in 1957 and was elected executive vice-president a year ago. He serves on the public relations committee of the Ca-

nadian Electrical Manufacturers Association, the Electronic Industries Association of Canada, and the Canadian Electrical Association.

He is past president of the Niagara District Electric Club, and a past master of Corinthian Lodge, A. F. & A. M. As a 47-year-man with Canadian Westinghouse he is an active member — and past president — of the company's Senior Veteran Employees' Association.

Further afield, Farthing has won renown as a public speaker and his willingness and ability to speak effectively on a variety of subjects at a moment's notice has won him many friends among harried program chairmen across Canada.

Active in community work he is past president of the Hamilton Branch of the Canadian Red Cross Society, has served as a director of the United Appeal in Hamilton and as pub-  
*(Please turn to page 28)*

# Masquerade named Canadian best

● Puss-in-Boots commercial heads Canadian entries in '61 Tv Commercials Festival, comes second in US class

● Two tops come to Canada, plus cat food second, and Canadian presentation is arranged to mark achievement

**"Masquerade"** — a Quaker Oats' Puss-in-Boots commercial prepared by Spitzer Mills and Bates — has been awarded the Canadian "Best" in the '61 U.S. TV Commercials Festival. And three awards in the Festival went to Canadian entries, competing against the best of U.S. commercials for 1960-61.

For the first time, to mark the outstanding showing of Canadian entries in the Festival, a special ceremony was held in Toronto last week to honour the Canadian winners and, in the words of Paul Herriott, who was responsible for the Ad and Sales Club presentation meeting, to "give Canadian sponsors and their agencies some idea of their performance and the general standard of commercials."

That the Canadian performance was both laudable and encouraging was clear from the reception given the award announcements at the meeting. Of the forty-eight Canadian commercials entered in the Festival against some 1340 U.S. competitors, clear-cut superiority was conceded to two in their categories and a second-place awarded to a third.

Judges at the U.S. Festival, which attracted more entries than ever, commented on the overall improvement in quality of commercials submitted. And an even greater interest in the Festival is expected from this country next year as a result of the showing of Canadian entries against this improved quality.

The Canadian "Best" — "Mas-

querade" — was also awarded second place in its cat food classification. Runner-up in the Canadian-only contest was Imperial Oil Ltd.'s "Cat", the same company's "Saguenay" sharing honorable mention with Lever's Praise soap commercial, "Laurie".

Both Imperial's winners were handled by MacLarens, with Electro Film Productions Ltd., which also produced "Masquerade", producing "Cat", the runner-up, and Trans Film Caravel handling "Saguenay".

Cockfield, Brown is the third agency to feature in the top Canadian awards, being responsible for Lever's "Laurie", production again by a U.S. film company, B. L. Associates.

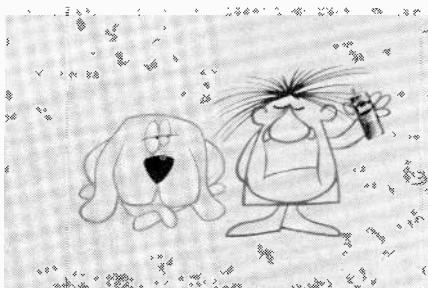
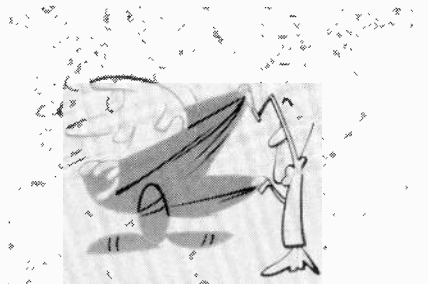
Of these, the two gaining first place awards in their classifications in the overall competition were Esso's "Cat", top in the Consumer Service Classification, and Praise's "Laurie", awarded "best" in the Bathsoap Division.

Other winners in the all-Canadian classifications were the Lyon's coffee commercial produced by Burley, Norman, Craig and Kummel (Lyon's tea commercial produced by the same agency was awarded Canadian "best" last year); two Robin Hood Oats commercials, handled by Young and Rubicam; Resdan, Y&R; Ralston Purina's Corn Chex, Lovick, and the Goodyear commercial, again by Y&R.

These, together with the other winners in the '61 Festival, will now go on a full two-nation tour of Ad and Sales meetings conventions and special ad agency showings, which makes an award a matter of considerable importance and prestige to both a sponsor and its agency. More than 100 agencies, for example, screened the 1960 winners for their staffs, over fifty Ad and Sales Clubs featured them in special luncheon programs and at least three industry conventions included screenings of the winners in their schedules.

Altogether, there are some thirty product categories in which five commercials are selected for competition for "Best" awards. As Herriott, one of the judges in the Festival, says: "For Canada to carry off two tops and a second is no mean achievement."

Top in their sections in the Canadian-only classification were: (l-r) two Robin Hood oats commercials (Young and Rubicam); middle: Lyon's "Dave" Coffee (Burley, Norman Craig and Kummel); Resdan, (Y&R); bottom: Corn Chex, (James Lovick) and Goodyear Tire, (Y&R).



# CBC GETS 12 MAJOR AWARDS

• Took 21 of 62 prizes for educational, cultural and public affairs programming to top all US nets handily

**W**ith its customary 'bare foot boy with cheek' brashness the CBC walked off with the major share of the marbles at the recently held 25th Annual American Exhibition of Educational Radio and TV Programs at Ohio State University.

Against formidable competition from the industry south of the border, CBC tucked three major and three secondary tv awards in nine classes, and nine major and six secondary awards in the eight radio classifications. Each of the classifications is sub-divided into three — national, regional and local.

In the national groupings CBC took two top tv awards and four top radio awards. In the programs for special interest groups class (tv) CBC had the winner and runner up in the national group and second in the radio. "Open House" — the tv winner — was cited as "an unusually appealing series for housewives." The judges felt that the sample program was moving, and often lyrically beautiful, telling in disciplined, yet compassionately human terms, the meaningful story of rehabilitation for emotionally disturbed children. "It represents a rare achievement in the social use of the television film form. Its producers are especially to be applauded for their mood evoking use of the 'intimate' camera and their extraordinarily restrained narrative commentary. It would be well to consider giving this film additional circulation throughout North America." Script and narration was by Dr. George Whaley of Queen's University. Mel Turner directed and Peggy Liptrott was producer.

In the classes for tv programs for elementary and secondary school levels the CBC entries topped both. "Man's need for numbers" a program for elementary school children heard in the Prairie and Pacific regions won top regional honours, and "Where history was made" a series of broadcasts for secondary schools produced in Halifax with the co-operation of the National Advisory Coun-

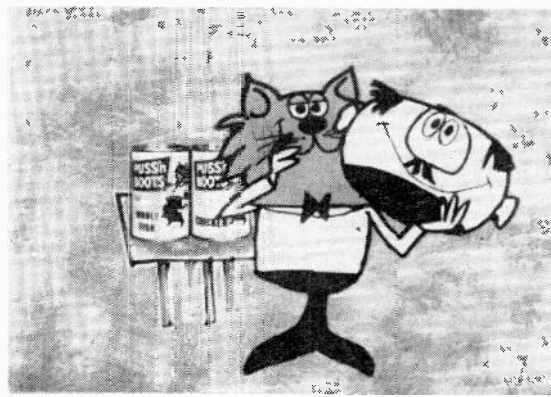
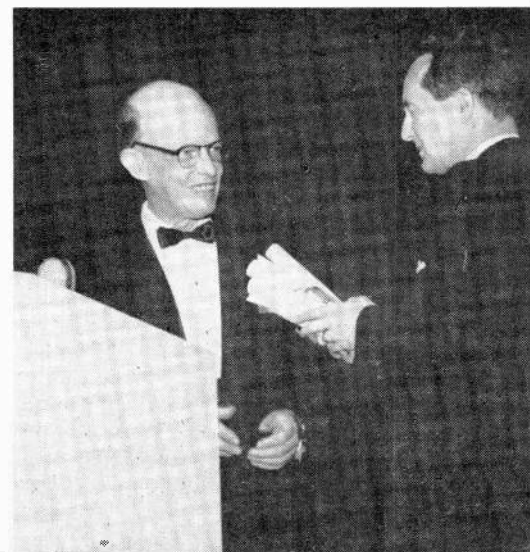
cil on School Broadcasts topped its class.

Four CBC national radio programs winning major awards were: "Poet and the City" cited as "a vivid picturisation of the personality of a city utilising the qualities peculiar only to radio to stimulate the imagination to the fullest extent." "Soundings" — a weekly series of public affairs documentaries covering a wide range of subjects including aspects of business and labor as they affect the community. Program submitted was Phoenix Halifax by freelance writer Marjorie Whitelaw. Citation reads . . . " . . . an excellent example of the power of radio to create an accurate and compelling picture of (a) city in terms of its people, institutions, heritage and problems." Other top awards went to "Voices of April" a one-occasion broadcast of bird songs and other sounds of spring, written and produced by Thom Benson; and "Outlook" a program series for teenagers and junior and senior high schools written by Charles Fullman and Gerald Apelle. Five regional programs also topped their classes.

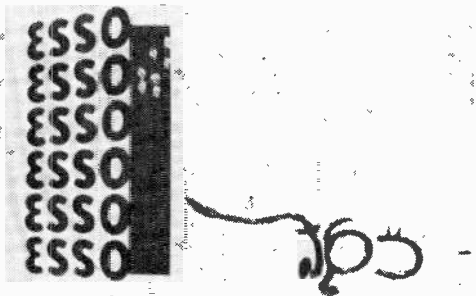
CBC's record of nine firsts and six honorable mentions in the radio classes stands way ahead of the three honorable mentions to CBS, and one first and one honorable mention to

*(Please turn to page 28)*

W. John Dunlop, CBC, accepting award from Dr. I. Keith Tyler, Director of Institute for Education by Radio-TV, Ohio State U.



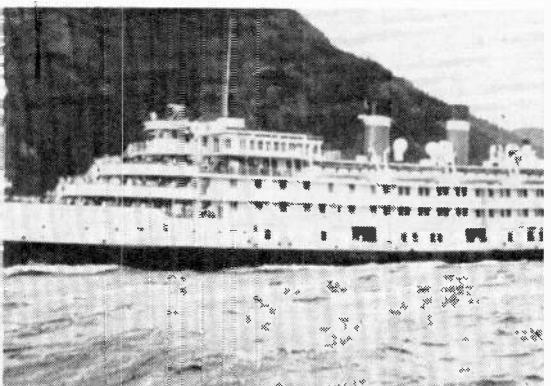
Canadian "Best": "Masquerade", produced by Spitzer Mills and Bates for Puss-in-Boots



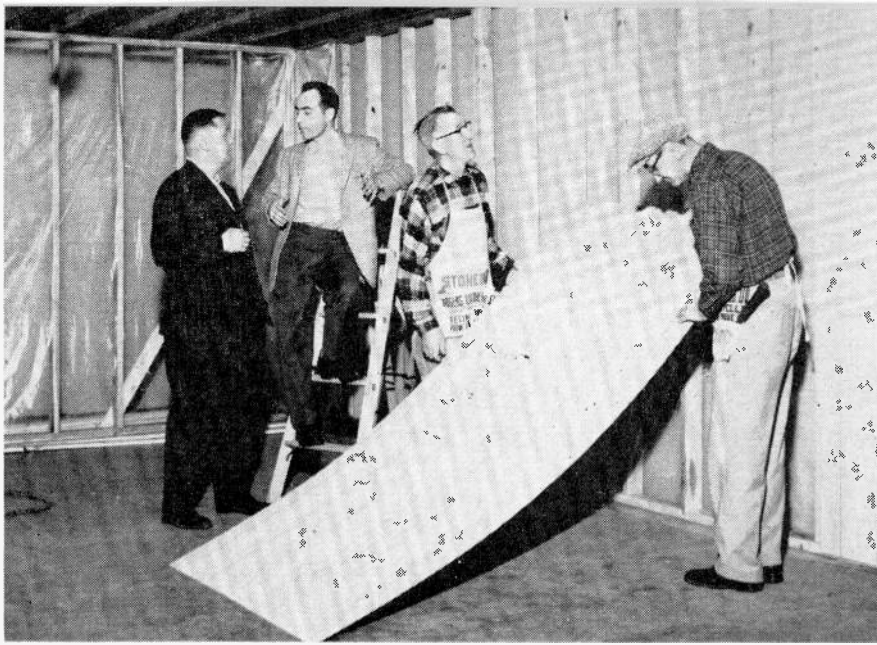
Runner-up: Imperial Oil's "Cat" also the first in U.S. division, Agency — Maclaren



Hon mention: Lever Bros' "Laurie" — also top in U.S. division, by Cockfield, Brown.



Hon mention: "Saguenay"—again a winning combination between Imperial and Maclaren



Jim Barlow and Don Slade (l-r) work with Rogers' men on basement set at CKCK's studios

## Regina goes converting as CKCK shows how rumpus room is built

**B**eginning with the assumption that there are many potential customers for basement conversion who are afraid of attacking the job because of an exaggerated idea of the difficulties, a lumber company and a tv station between them set out to prove that it was really very easy — by building one themselves in a studio.

The lumber company is Roger's Lumber Ltd. of Regina. Jim Barlow, general manager, approached CKCK-TV with his problem: how to convince the public that a properly finished rumpus room was a possibility for everyone — and that Roger's was the company who could make it possible for them.

CKCK suggested two half-hour programs, dramatizing the need for a rumpus room and the way in which it could be created. Don Slade, a local tv personality, was brought in to give the series authenticity. The other star was Barlow himself, aided and abetted by a team of carpenters from his company.

The scene for the show was Slade's basement, a room furnished with one table, crates and a pack of cards, waiting for "the gang" to show up for an evening of crap. But Barlow is Slade's only guest. The others, he informs his host, won't be showing. They find the atmosphere of the unfinished basement unpleasant.

Slade, of course, is concerned and upset. But what can he do about it?

Then Barlow takes over, explaining just what can be done to the basement, and how easily and inexpensively. For the rest of the first half-hour show, the transformation takes place before the eyes of the viewers, and continues throughout the second show, carried the following Saturday in the same time period.

The original unfinished basement is a mock-up job of top realism built from scratch in the CKCK-TV studios — and converted there, with an intelligent and interesting cross conversation between Slade and Barlow keeping viewers informed as the step-by-step transformation takes place.

When finally the conversion is completed and the one table and crates are replaced by ranch style furniture in a beautifully finished room, complete with bar, paintings on the wall, tiles on the floor and all the necessary accessories for making a comfortable rest-room, viewers had all the information, including price and easy-payment plans, firmly in their minds.

The many phone calls received after the first show, asking when the next and last installment was to be aired, showed a very high interest, a fact that was confirmed for Roger's in a conclusive manner after the two-part series was concluded.

Says Barlow: "Within three weeks. Roger's Lumber realized returns on  
(Please turn to page 28)

# CKLG batt

- Newsmen Webster gets sensational news approach
- Sponsors risk reaction for a commercial success

**L**arge parts of complex modern radio cannot be assessed accurately in terms of commercial success. These are the features — often the backbone of a station's programming — which cost more than any sponsor (or group of sponsors) can afford to support completely. Yet these programs make a vital contribution to the station's image, prestige and overall audience, despite the fact they seem to perform weakly in the profit-loss ledger. They aren't a radio version of window-dressing or loss-leader attractions; they are basic radio.

All this was understood when a bustling, belligerent news broadcaster named Jack Webster left CKNW to become one of a new trio (including Terry Bate and Bob Giles) which helped to re-organize the struggling CKLG in Vancouver six months ago. A major part of the station's revamped programming was built around the Webster-Giles \$50,000-a-year news centre, with emphasis on Webster as a dynamic air personality.

This was a bold move because Webster operates according to a forthright formula: advertisers should stick to advertising while newsman Webster sticks to news. Webster pursues news, wrestles with it, on the assumption that to be understood news should be exciting and related to the interests of the average listener. His commentaries are treated the same way. Consequently Webster has become a Vancouver radio sensation by disturbing people: some he delights, others he angers, a lot he provokes to discussion. This is high-powered, intensive radio, the kind that wins listeners but makes some sponsors nervous.

It is doubtful therefore, that Webster's success as a broadcaster will ever be measured purely on sponsorship of his programs. Yet he has had

# ling newsman wins fans



FIGHTING JACK WEBSTER

advertisers from time to time who have been impressed with the fervent listener following that this style of broadcasting attracts. For six years a Vancouver supermarket — Super-Valu — has sponsored Jack Webster's broadcasts, electing to overlook the possible problems of such association because "they know they get full attention for their commercials", as sales manager Terry Bate explains it. One sponsor (a quality automaker) openly dropped his connection with Webster for political reasons; another insisted on the usual "disclaimer" notice dissociating itself from Webster's views. On the other hand, a big national client recently considered buying Webster's commentaries across-the-board for a full year, and Webster's built-in controversy was the reason for — rather than against — this sponsor's interest.

It seems that sponsors' disenchantment with the Webster shows depends on whether "they let their personal feelings override the commercial advantages," states Bate. "We back our faith in Webster with at least one major promotion campaign a year."

"Jack is attracting audience," said CKLG president Earson Gibson last month, "and that's the important thing." And Webster added: "In ratings we've gone from low to respectable in just a few months."

Since Vancouver is rated the most radio competitive Canadian city in relation to population, holding audience is almost as important as win-

ning it in the first place. The CKLG news and commentary programs show less audience fluctuation than many similar radio features; apparently the appeal of these CKLG productions is quite definite among specific groups of listeners. The station doesn't claim top audience in the market for them (comparative ratings place them generally in second place for many time periods), but it does suggest that the Webster-Giles news style is best suited to a loyal, adult audience. Men particularly seem fascinated by this news treatment; as proof there's the fact that the evening newscast-commentary at 6 p.m. has suddenly become the cornerstone of a big-audience program block running into the evening beyond 8 p.m. It's this carry-over of audience that interests sponsors.

To make itself noticed on the Vancouver airwaves, the new CKLG has had to do exciting things — at least as startling as the capers of its half-dozen keen competitors. That's where Webster (as well as such things as radio bingo and a barrage of contests) comes in.

Wherever news is being made in the Vancouver vicinity, this energetic Scot can generally be found in the thick of it. Slung over his shoulders are the tools of his broadcast trade — an fm "transceiver" and a tape recorder. One provides direct and instantaneous broadcast connection with the station, the other records voices and events for later broadcast. (The station also has two fm-equipped cars on news patrol.)

It is difficult to determine if his enemies fear these awesome, electronic machines even more than the way in which Webster uses them. But in any case this combination goes on the prowl for trouble with a flair that is now regionally famous.

In an age when the public seems fascinated by symbolic violence, the violent Jack Webster has become a local broadcasting crusader; hero to those who need a hero; befriender to those who have no prominent friends; terror of officialdom. That's the self-styled Webster and he glories in it.

He has an impressive list of what might be called "credits". develop-

ments more-or-less directly related to his broadcasts, either on CJOR, CKNW or more recently on CKLG: conviction of civic employee "A" for embezzling public funds; exposure of a hushed-up guard-stabbing incident at B.C.'s penitentiary; origination of the fullest, most embarrassing stories of alleged "disappearance" of \$25,000 from International Woodworkers of America strike fund; removal of penitentiary official "B" and overhaul of the medical system in connection with death of prisoner Waslychen; a temporary assault conviction against a Vancouver policeman (reversed by Appeal Court); exposure of a contractor for short-wages fraud; replacement of scores of chairborne policemen with women; made a cause celebre out of Vancouver mayor's item for a \$200 office tea wagon in the budget; had a druggist's license cancelled for peddling "do-it-yourself dope kits"; revealed much of James Hoffa's character and methods in a famous 30-minute recorded interview.

It took 21 angry broadcasts, explains Webster, before the brutality charge was laid against the policeman. He sniffed around the odious "Waslychen case" for months before he found enough evidence to get Justice Minister Fulton's attention (then he made news for himself when "Time" told about his tongue-lashing of the Vancouver press for its alleged attempt to "play down" the case).

At 43 Webster carries the title of news editor at CKLG. But otherwise he's a hard man to classify because he's been doing the unorthodox for years. News, to Webster, is a profession that has become almost an obsession. He sees himself — in relation to newsy people and events — as something of a cross between a bird dog and counsel for the prosecution. "You've got to face it," declares Webster knowingly, "sex and sin are still the best listening attractions."

Apart from experience and persistence, Webster is blessed with the worst voice in Canadian broadcasting — something like a Scots sergeant major whose tunic collar is too tight. His brogue is so much a part of him some people claim he visits Scotland

(Please turn to page 28)

# French-Canada is now kingpin area

- Gattuso and Dow find Montreal's love for bowling is paying off where it counts — at cash register level
- Competitors can win as much as \$3,400, but prizes are usually more modest and enthusiasm remains high

## PART TWO of two parts

The outstanding growth of bowling in Canada — due to an inseparable combination of tv promotion, increase of leisure time in the do-it-yourself participation era, and expansion of bright modern facilities in new communities — is an event of interest to advertisers. Some have an obvious connection with the game, but more are becoming involved as sponsors simply for the audience-attracting power of bowling on tv.

Overall Canadian bowling developments were described in Canadian Sponsor (1 May '61) but French Canada may well be the kingpin area for the sport with both broadcasting and non-broadcast participation avalanching audiences and commercial participation. On the air, according to International Surveys, December 1960, bowling has boosted a very weak 4-5 pm period on the French Television Network of Radio-Canada up to one of the prime tv viewing hours with ratings which show an average of more than 2,350,000 viewers watching each week.

This French bowling program is "l'Heure des quilles" (The Bowling

Hour), which, with its distinct French flavor of Gallic expressions, is running on CBFT, Montreal; CBOFT, Ottawa; CHLT-TV, Sherbrooke; CKTM-TV, Trois-Rivieres; CFCM-TV, Quebec City; CKRS-TV, Jonquiere; CJBR-TV, Rimouski; CKBL-TV, Matane; CKRN-TV, Rouyn; CHAU-TV, New Carlisle; CBAFT, Moncton, N.B.; and relayed a week later on CBWFT, Winnipeg.

According to Radio-Canada Sales in Montreal, audience popularity is "far in excess of all our earlier expectations", and the commercial side is satisfactory in light of "the fact that sponsors have been eager to renew their contracts."

Gattuso Corporation, co-sponsors of the show since the first season of 1957-58, and Dow Brewery Limited, co-sponsors for the last three seasons, are both highly enthusiastic about the sports feature. Gattuso's appreciation is expressed by Frank Gattuso, executive v.p. of the firm who says: "The Gattuso Corporation has sponsored 'l'Heure des quilles' for the past four years. There's no doubt that the continual large viewing audience dur-

ing that time has increased the sales of Gattuso products throughout the province of Quebec."

Since the agencies, Burns Advertising Agency Ltd., for Gattuso, and Vickers and Benson Ltd., for Dow, are not involved in the production (as is the agency for the English "Canada Bowls"), it was interesting to find that the objectives hinged on the same calibre of showmanship and proved that in Canada, at least, the dangers that have beset the U. S. tug-of-war of agency-vs.-network control are far from comparable.

As with "Canada Bowls", the French "l'Heure des quilles" is more than simply a demonstration or exhibition of bowling. But in Quebec the ten-pin game (or its small-ball variation, duck-pins) is more popular than the five-pin version which still reigns in the rest of Canada. According to Gaston Dagenais, the program's producer, it was decided at the very beginning to knit into the format as much excitement as possible to insure viewer interest.

"It had to have," Dagenais says, "the added incentive of a championship competition played from week to week by bowlers of the highest calibre. We feel that the present system of eliminations leading to the championship gives the same opportunity to the largest number of bowlers while insuring that only the best players in any given season will appear on the show."

This basic approach to the selection of the competitors has been highly successful; so much so that now "l'Heure des quilles" is recognized as the "official tournament" among Quebec duck-pin bowlers.

Here's how the selection works:

Each year, prior to the tv series, a tournament is held in Montreal to select the best bowlers from a total of 240 contestants who hail from every section of the province. Half of these contestants are chosen according to highest triples scored in competitions conducted throughout Quebec by Dow Brewery; 120 are picked by Radio-Canada according to highest averages posted in official league play at bowling alleys throughout the province.

In the Montreal tournament each

Sponsor representatives get together with program officials at the Leader Bowling alleys in Montreal where "l'Heure des quilles" is telecast each week: (l-r) Emile Lamy, Radio-Canada Sales; "Mike" Normandin, the show's emcee; Frank Gattuso, executive vice-president of Gattuso Corp; Allan G. Magee, vice-president of Dow Brewery, and Lou Soucy, advertising manager of Dow Brewery. Show is on 39-week winter schedule





# for bowling

bowler plays 18 games in two days and the 31 bowlers with the highest total scores earn the right to play during the 39-week tv series.

Each one-hour telecast features a match of three games between two of the contestants, who are chosen by lot. One player is eliminated every week, and the winner goes on to meet another opponent the following Sunday. Bowlers may appear on several successive shows, for as long as they are winning. But win or lose, each player gets a chance to appear in at least one televised match. Those who keep winning soon become regular Sunday afternoon tv stars.

When the 34 weeks of elimination play are completed, five weeks at the end of the season are devoted to finals. Finalists are those five players who achieved the highest triples in any of the previous matches, plus the sixth player who automatically advances by winning into the 34th week of play. The six finalists play under the same system as the earlier matches, with the winner, who is awarded the annual Radio-Canada trophy, being unbeaten after five weeks of play.

The additional stimulus of cash prizes gives the French bowling show added interest for viewers. The prizes are considerable, too. Theoretically, a contestant could win as much as \$3,400 during one three-game match. This would include \$1,000 offered for a perfect game. So far, however, in the four years of "l'Heure des quilles", no one has achieved the magic 300 points.

Other individual prizes offered each week are as follows:

For each game won: \$50. For the highest triple score: \$75. For each game of 200 or more points: \$25. For a triple of 600 or more points: \$50. For a triple of 700 or more points: \$100. And a consolation prize of \$25 is also awarded each week to the loser of the match, no matter what his other individual earnings may be.

Everyone connected with "l'Heure des quilles" is highly enthusiastic about the show. M.C. is Michel Normandin, with Yvon Blais describing play by play. Together, they have  
*(Please turn to page 29)*



CKCW-TV general mgr Murray Goldsborough picks winner while announcer Bill Murray watches

## Shoppertunity moves 'em

**O**ffering a lift to local retail stores from the pre-spring sales slump was a repeat performance of "Shoppertunity Days", conducted by CKCW-TV - CKAM-TV, Moncton-Campbellton.

Sixteen retail stores in the Moncton area, including furniture, jewelry, clothing and automobile sales outlets, joined the station in the promotion. Each store was supplied with "Shoppertunity" signs to indicate its participation, together with entry forms for the contest. First prize in the contest was \$1,000, with second, third, fourth and fifth prizes being RCA Victor tv sets; all prizes were supplied by the station.

To enter the contest, shoppers were invited to fill in the "ballots" provided at the stores, simply giving their names, addresses and telephone numbers, and depositing them in the boxes available for the purpose. One ballot was given for every one dollar purchase made.

"Shoppertunity" ran for a total of 12 business days, from 23 January to

4 February. When the contest was over, all ballots were deposited in a large drum at CKCW, and winning entries for the money and tv sets were drawn by general manager Murray L. Goldsborough. Approximately 120,000 entries had been accumulated during the promotion.

Running simultaneously with the "Shoppertunity" promotion was a companion - piece identification contest. Each day during the contest, a mystery shopper (chosen from among friends of the station staff) made the rounds of the shopping district. Clues to the identity of the mystery shopper were broadcast on CKCW radio and tv and CKAM-TV. First person to identify the mystery shopper was awarded a prize of ten silver dollars.

CKCW reported that all of the participating stores had pronounced the "Shoppertunity" campaign a success, and while exact sales figures for the period covering the promotion were not disclosed, it was obvious that the "success" was scored at the cash registers. ●

# Woolworth backs up its radio campaign

- Heavy 52-week campaign on Toronto's CHUM is a new innovation for selling chain department store locally
- Woolworth knows any ad campaign must be supported by proper follow-up with store managers & salesgirls

The F. W. Woolworth Company has made a major change in advertising philosophy for their Toronto market. To cover its 41 stores in this area, it's buying 1,040 one-minute spots over a 52-week period in 1961, on one radio station — Toronto's CHUM.

Woolworth ad manager Keith Elliott is doing all he can to support his CHUM radio campaign, and to prove the theory that radio *can* sell department store bargains. Most department and department-store chains had established successful styles of newspaper advertising long before radio was an aggressive local ad medium, and they haven't felt compelled to experiment with radio since. It was assumed that radio failed to offer special benefits.

Today, this is changing. Since radio has moved into the realm of "a background sound for living", it's as often as not left on for extended periods, and a few spot announcements during the day can lead women to their local department-store chains in search of a bargain in the same way that newspapers and handbill flyers do.

Woolworth started in Canadian radio with a one-hour series on the CBC Dominion network in 1957. It

was a 52-week Percy Faith music show, done in co-operation with Woolworth's U.S. operation. The main purpose was to assist in changing the overall "Five-Ten-Fifteen-Cents-to-a-Dollar" impression the public had. The following two years saw extensive print campaigns, supplemented by flyers, on a national basis. The fact that marketing problems varied in different parts of the country made these national ad campaigns difficult, and this year Woolworth instigated a new method in which local and regional campaigns are stressed.

In Metropolitan Toronto, Woolworth operates 41 stores (including some as distant as Brampton and Markham) in various types of localities — downtown, shopping plaza, and neighborhood. In many cases there are two or more classes of merchandise being sold. In other cases, the variety of merchandise available on one line of goods changes from store to store. For this reason, Woolworth has decided to forego daily newspaper ads, using locally-distributed flyers and ads in local weeklies for specific stores, and CHUM's spots for general institutional promotion and for those bargains available at all stores in the area.

Why did Woolworth cut out daily newspaper ads in Toronto? "It was getting too expensive for the job we wanted done," Elliott says. The switch to CHUM came after a good deal of thought. Woolworth came to these conclusions:

- CHUM's audience consisted of more Woolworth-shopping types than other Toronto stations;
- CHUM's ratings were high, and the station itself was promotion-conscious with a good eye open for gimmicks and tie-ins;
- CHUM's coverage area was the closest to that area occupied by the 41 Woolworth stores. (CFRB was a close contender, but its coverage — which includes half the province — was considered too broad for their present ad plans.)
- The spot schedule offered was good. It covered the prime morning hours, plus a late spot which catches drivers and late shoppers.

Woolworth began the contract with CHUM on 1 January, setting up a "sales calendar" in co-operation with Woolworth sales manager F. L. Gooderham. The calendar is a listing of specials to be featured in the 41 stores from week to week, from hosiery to ball point pens. The product information is sent to CHUM's Larry Solway, who condenses the information and writes it to fit the required time. After being checked with both Elliott and Gooderham, it forms the "bargain" part of the Woolworth commercial, running between a standard opening and closing portion which promotes Woolworth stores in general.

Woolworth ad manager Keith Elliott, who started CHUM campaign (left). Support is given through showcards & banners in each store, and salesclerks are told what items are being "pushed"—as assistant store manager Chris Koster demonstrates in Yonge-Bloor store.



The commercials run three-a-day, the first between 6:00 and 9:00 a.m., the second at 10:24 a.m., the last at 4:23 p.m. On Sundays two are run, both in the early afternoon — a total of 20 per week. Elliott would like to have them prepared a month in advance, but more often finds himself working only two or three weeks ahead. The advance, of course, gives him a chance to send out a series of bulletins (on mimeographed red sheets) to the store managers, telling them what product will be advertised at what time each day.

But this is only part of the support Elliott gives to the store managers. He also distributes store cards, window pennants, and streamers — urging shoppers to listen to the CHUM “Woolworth’s Radio Specials” each day. The managers are told what they should do also. “If you haven’t had a real response yet to the items advertised in your store, you probably haven’t backed your promotion with the following” reads one bulletin, which continues with a list of requirements for the store manager, among them:

- Hold staff meetings to inform every staff member of the items being advertised so they are equipped to answer customer queries (“70% of promotions fail when the staff isn’t informed,” says Elliott.);
- If store has a radio, it should be tuned to CHUM for every broadcast;
- Stores with message-repeaters should tape-record the broadcasts and rerun them throughout the day;
- Every flyer and handbill produced for stores in the area, especially shopping centres, should make reference to these radio specials.

Store superintendents are required to check on these points when making inspection trips.

Elliott recently sent out a questionnaire to his store managers, asking their opinions on the CHUM campaign. The preamble says, in part: “Any advertising medium can only justify itself by increasing traffic in our stores. If this has been accomplished the advertising can be considered effective. It is up to us as merchants to offer values that will turn the increased traffic into increased sales.” The questionnaire asks such things as: the number of customers who have inquired about radio-advertised items; the lines of  
(Please turn to page 29)

## REPS INCREASING PUBLICITY

● Alarmed at newspapers’ attack on broadcast advertising, newly incorporated Rep. Ass. plans fight back

● Publicity committee under Andy McDermott increased in strength & CAB channels smoothed by sub-committee

**M**embers of the newly formed Station Representatives’ Association are alarmed at the “obviously growing attacks of print media on broadcast advertising.”

At a special meeting held during the ACA Conference in Toronto, members of the Rep Association pointed in particular to the activities of the Canadian Daily Newspapers’ Association which, they point out, has stepped up its activities — to the detriment of broadcast advertising.

The Rep Association membership, however, did more than just complain about the activities of the CDNA. They also discussed ways of combatting the attempts of print media men to discredit broadcasting. After the meeting, they issued the following statement:

“Every effort will be made to keep the public, the various trade publications and the broadcast media themselves fully acquainted with positive, successful and helpful information about radio and television advertising in the future.

“To this end, Andy McDermott of Radio and Television Sales Inc., the SRAC’s vice-president, was empowered to proceed immediately to enlarge his publicity committee and to enlist the help of all broadcasters and their associates, especially those of the trade press.”

The CAB committee was given the task of finding a president for the proposed Radio Advertising Sales Bureau of Canada, president Bill Byles of Stovin-Byles told the meeting; it has now narrowed the choice down to one man of some 60 possible candidates.

However, it now seemed unlikely, he warned, that the new bureau would be able to get under way before late Fall. It was up to the station reps to carry on the fight for the increased share of the total ad dollar on which radio has its sights. Once

the new bureau was operating, then he hoped that they would all see an improvement in the total radio sales picture.

Until the time the radio sales bureau — and the tv sales bureau, too — was operating properly and full participation was open to the reps, it has been decided to operate the reps association to facilitate negotiations with the CAB. The members agreed to incorporate their association at this meeting, and by-laws were approved. As a further step towards setting up smooth-operating machinery between the reps and the CAB, it was decided to form a sub-committee, consisting of Waldo Holden, of Standard Broadcast Sales, Reo Thomson of All-Canada, Paul Mulvihill who heads his own rep firm, and Bill Byles, to handle all negotiations directly with the CAB board.

Proposed changes in the radio broadcast order form and a suggested tv order form, designed to eliminate the need for agency contract forms, have now been handed to a sub-committee.  
(Please turn to page 28)

Andy McDermott who heads strong committee



# NEWS & IDEA WRAP-UP



"Hart of the Matter", the CFTO-TV show of public affairs, interviewed Alberta's Premier Manning, who discussed the growth of the Social Credit Party in his province. Host on the program is Rick Hart, one of the best political analysts on Canadian television.

Ray Peters, general manager of Vancouver's CHAN-TV, & Art Jones, president and chairman of the board, look over blueprints at the site of the new CHAN-TV studios. Construction is well under way.



The Broadcast Promotion Association's 1961 Board of Governors is shown at their first meeting of the year. They are (l-r, seated): Kenneth Chernin, Triangle Stations (Philadelphia); John F. Harlbut, president, WFBN Stations (Indianapolis); Gene Godt, KYW-TV (Cleveland); Harvey Clarke, second vice-president, CFPL (London, Ontario); Don Curran, first vice-president, KTVI (St. Louis). Standing are: Caley Augustine, WJIC (Pittsburgh); L. Walton Smith, WROC-TV (Rochester); James Bowermaster, WMT (Cedar Rapids); Heber Darton, WHBF (Rock Island); Clark Grant, WOOD-TV (Grand Rapids); and Bud Sullivan, sec'y-treas, KYW-TV. Clarke is the first Canadian exec member.

The biggest sports package ever for CBC-TV appears on both the English & French networks. They both run 52 weeks and are sponsored by Carling Breweries Ltd. On the left photo the French network contract is signed by Carling's Richard R. Smith, while others look on: David Lackie (McKim), Marcel Ouimet (director-general for CBC's French network), Gerard Lamarche (director, Quebec division, CBC), and D. W. McNaughtan (Quebec manager for Carling). Other photo shows English network host Bill Walker with baseball's Jackie Robinson.





Members of the Copy Director's Club of Toronto took part in a Canadian Mental Health Assn spot, during a visit to Meridian studios. Emphasis was put on demonstration showing the new Videoprint process as well as tape.



CHCH-TV newscaster Harvey Kirck, and the Hamilton station's director of news services Dave Rogers (l-r) have embarked on a trip to West Germany as the guests of the Adenauer government. They will be sending back regular reports and filmed interviews.



CFRN radio's John Barron, Ad and Sales Executive Club president Stu Marr, CFRN's Don Brinton and Derek Field (l-r) check some selling points at the recent advertising course which took place in Edmonton.

# ON THE NOSE!

With this gesture the TV floor manager signals his talent that the show has timed out to the precise split-second. And you'll be on the nose too, if you invest your TV dollars in Canada's largest market . . . Montreal. There's no better time than right NOW because CFCF-TV delivers Canada's largest English-language audience: 50% more delivered audience (average half hour, 7-11:00 p.m.) than any other English-language station seen in Canada!



\*February McDonald T. P.R.

**CFCF-TV**  
CHANNEL  
**12**  
MONTREAL, QUEBEC

A DIVISION OF CANADIAN MARCONI COMPANY

## ADVERTISERS

**Imperial Oil Ltd.** held a simultaneous two-city shareholders' meeting recently through a Toronto-Montreal TelePrompter closed-circuit television hook-up. Montreal shareholders watched the meeting on a 9 x 12-foot screen in the ballroom of the Mount Royal Hotel. Two Imperial directors and members of senior management were on hand at the Montreal gathering to answer questions.

The meeting was held in the concert hall of the Royal York Hotel, Toronto which was transformed into a giant television studio. Two cameras mounted on the balcony took over-all shots while a third took close-ups of company and shareholder speakers. A special telephone hook-up permitted two-way conversations between the two meetings.

E. W. Kierans, president of the Montreal Stock Exchange commented: "We favour any move which tends to stimulate shareholder interest. The arranging of these facilities indicates the company's desire to encourage shareholder knowledge and the Exchange considers it highly desirable."

**Texaco Inc.** has won two of the 1960 **George Foster Peabody Awards**, the first time any sponsor has won two in the same year. Winning programs were **The Huntley-Brinkley Report**, selected as the outstanding television news program, and **The Texaco - Metropolitan Opera Radio Network** which won the award for radio public service. The Huntley-Brinkley program, carried over 160 stations, has the largest audience of any tv news program—a Nielsen rating of 21.1 in February. Since Texaco became sponsor in 1959 the program has won fifteen major awards the '60 Peabody being the second the program has won, the first being awarded in 1958.

The Texaco-Metropolitan Opera Radio Network (aired and Texaco-sponsored in Canada over the CBC Trans-Canada and French networks) has been a Texaco sponsorship for 20 years. Part of the citation for the radio award reads: "For 21 years Texaco has rendered a public service of inestimable cul-

tural value through the broadcasts of Metropolitan Opera with carefully planned intermission programs featuring high level commentary on music . . ." Special mention was made of the good taste and restraint in the commercial identification and closed with a special word of thanks to **Mr. Augustus C. Lond**, Chairman of the Board of Texaco Inc. for the major role he has played in keeping the Metropolitan Opera on the air.

**British American Oil Co.** has announced the appointment of **Leonard R. Woolsey** as vice-president of marketing. Since November 1958 Mr. Woolsey has been general manager of marketing for the company.

## AGENCIES

**Lever Bros. Ltd.** have appointed **Cockfield Brown & Co.** to handle advertising in Canada for two new products in the company's lines. The first is Lever's recently acquired line of "**Success**" waxes and related products, the other a new product '**Vim**' which is now being test marketed in Western Canada.

**Payeur Publicité** of Quebec City, who were handling French-language for the Success company before its acquisition by Lever's, have been retained to serve in corporate or brand areas in French Canada for a wider range of Lever products.

## NETWORK

Representatives of the broadcasting systems of five nations will meet in Montreal June 14 to 21 when CBC will host the 1961 annual meeting of the **Communauté Radiophonique des Programmes de Langue Française**.

The Communauté was founded in 1955 to provide co-operation in the production of French-language radio systems of **France, Belgium, Luxembourg, Switzerland and Canada** and to organize program exchanges between the members. Annual exchanges and co-operative programming have increased each year and in 1960 some 2000 radio programs were exchanged between the member nations.

Current president of the Communauté is **Benoit Lafleur**, CBC rep. in Paris.

## RADIO STATIONS

**CJOC, Lethbridge**, turned 14 February into "**DJ's Sweetheart Day**", with wives of on-air staff taking over announcing and DJ duties. Local advertisers apparently took the girls to their hearts, flooded them with unsolicited gifts of candy, flowers, cigarettes, dinners and hairdos.

**CKEK, East Kootenay** reports appointment of **Lloyd J. Hoole** as station manager. Mr. Hoole, well known in radio and television circles in Vancouver, was for many years associated with **CJOR, Victoria**. Was also active as free-lance radio and tv writer-announcer.

**CFPA, Port Arthur** has been awarded contract to instal pre-tuned receivers in all units of the city-owned transit system.

**CFRA, Ottawa** is currently running an interesting program-promotion for **Monarch Flour (Cockfield, Brown)**. Listeners are invited to write to the station nominating and describing someone they feel should be selected as "**Good Neighbour**" of the week. Each week station promotion director, Norm Kert, selects the winning letter and the "Good Neighbour" is brought down to the station and interviewed for air presentation. She (or he) also receives a Monarch Flour "**Certificate of Merit**" and a cheque for \$25.

**CHLO, St. Thomas** reports that **Shamrock Gardens**, the largest garden supply centre in metro London, has contracted for nine "**Mobilcasts**" in the spring gardening season. CHLO program hosts will originate their regular shows from the 'mobilcaster' unit at the Shamrock Gardens locations. A similar campaign is also scheduled for the fall. A newcomer to radio, the Shamrock organization is concentrating its **budget exclusively in broadcasting**.

**Bob Washington** back in Winnipeg with **CKRC** after a year in Montreal. Previously with **CKOM, Saskatoon** and **CKGM, Montreal** he now specializes in women's programs at CKRC, including the featured "**Bob Washington Show**".

**C K G M**, Montreal personnel changes: **Barry King**, formerly with **CFOX, Montreal** now deejaying the Music 'Til Dawn Show. **Jack Finnigan** moves to a daytime slot. **Gene Kirby**, formerly **CJAD, Montreal** and **Scott Johnson**, formerly with **CBS, Boston** now on-air. **Pete Daniels** new newser and **Tim Seasons** added to sales staff. **Don Wall** moves from general sales manager to assistant station manager, **Guy Royal** from local sales manager to national s.m. **Barry Savage** moves up to local s.m. spot.

**CHUM, Toronto** promoted a locally written and recorded disc "**A Leaf Fan's Dream**" sold copies over the air and at Maple Leaf Gardens, netted \$1200 for the Crippled Children's Fund.

## TV STATIONS

**CHCT-TV, Calgary** has won yet another award for outstanding effort. Latest is the **1960 TV Radio Mirror gold medal** for best over-all programming in Canada.

**CFCL-TV, Timmins** was awarded the **Canadian Cancer Society's bronze plaque** "For Exceptional Public Service" — the first time for any Ontario station.

**WGR-TV Buffalo** given the National Safety Council "**Public Interest Award for 1960**" presented annually in recognition of leadership, originality and initiative in the promotion of accident prevention.

**CKRS-TV, Jonquiere** has taken television to the mining town of Chibougamau in northern Quebec. A seven-tower microwave relay system now links the two towns and a community cable feeds into the households. Householders pay for initial installation and a monthly rental fee.

**CFCM-TV and CKMI-TV, Quebec City** are covering advertisers and agencies with a novel promotion piece. Four small plastic containers of jam set into a cardboard mailing box labelled 'Profit Sweeteners'. The pitch line . . . you're really jamming your sales when you don't use Quebec's strongest selling combination."

**CKBI-TV, Prince Albert** also came up with an unusual idea to commemorate the opening of their satellite—a bottle-top drink pourer in the shape of a satellite — sent to advertisers and agencies mounted on a card saying "A satellite for you".

**CFTO-TV, Toronto** was the anchor station on a three-city hook-up for the airing of "**The Joke and the Valley**" winner of **Hallmark's Teleplay Writing Competition**. The program originated with NBC, was picked up by CFTO and relayed to **CFCF-TV, Montreal** and **CJOH-TV, Ottawa**. This is the second production aired on this regional tv network.

## ASSOCIATIONS

**The Canadian Chamber of Commerce**, in the course of a lengthy submission to the Glassco Commission on Government Organisation, attacked both the **CBC** and the **National Film Board**, alledging that they are unfairly competing with

private industry and initiative and that their ability to do so should be curtailed. The C of C brief specifically recommends that the National Film Act should be amended, directing Federal Government Departments and Crown Companies to utilize private industry for their film production needs, and that apart from film distribution and the furnishing of advice to Government Departments and Crown Companies, the operations of the National Film Board be curtailed and that every endeavour be made to effect continuing reductions in appropriations for expenditures on this account.

## FILM

**Crawley Films Ltd.** are helping set-up **Synchro-Quebec**, a Montreal based dubbing operation for advertisers. According to "Crawley Commentary" the Synchro-Quebec team have the experience of dubbing some 375 films for French Canada and will offer high quality at rea-

### AN ACKNOWLEDGEMENT

*To all those — broadcasters, CBC officials, performers, musicians, film producers, advertisers, agencies and prospective employees — who so kindly wrote, wired and telephoned me after the announcement of the approval of our application to operate the first private Canadian television network, my warmest thanks for your congratulations and good wishes.*

*It has been impossible for me to acknowledge all the expressions of interest individually, although I hope to do so as soon as possible. In the meantime, I wanted to tell you all how much I value your good wishes.*

**SPENCE CALDWELL**

sonable cost. Call **Bill Kennedy** in Toronto or **Arnold Shuster** in Montreal.

●  
**Screen Gems (Canada) Ltd.** has appointed **Richard A. Cutler** its representative for Ontario and the Maritimes. Cutler was Canadian rep for Romper Room Inc. and before that sales supervisor of CKBB and CKVR-TV, Barrie.

●  
**All-Canada Radio & Television Ltd.** have been appointed agents for the recently completed ITC series "Golf Tip of the Day" featuring Dow Finsterwald. Series comprises 195 five minute golf instruction films, was produced by Skip Steloff. **'Doc' Murray** of All-Canada reports that already they have signed three stations (CHAN-TV Vancouver, CFQC-TV Saskatoon and CHCT-TV Calgary) and have two national sponsors showing interest.

●  
**Sovereign Films Ltd.** are currently offering another ITC States-produced series "Magic Moments in

Sport" 156 five minute (running time 3½) shows featuring Leo (The Lip) Durocher. **Frank Kowcenuk** Sovereign s.m. reports first sale to CFTO-TV with many other stations auditioning and showing interest. Fall looks like the kick-off time — could be sooner if national sponsor interest builds.

●  
**The Department of National Health & Welfare, Ottawa** has issued a new 190 pp. 16mm Film Catalogue. Want a copy? Write Information Services Div.

●  
**William D. Hannah** has been appointed Canadian Division manager for **ABC Films Inc.** with offices at 103 Church Street, Toronto. Hannah is well known in Canadian tv circles, has been a producer and writer, and was formerly manager, Radio and TV, Cockfield Brown, Montreal. Hannah will be attending a sales meeting of ABC top executives to be held in Washington prior to the forthcoming NAB Convention, May 8-10th.

**Huckleberry Hound**, the cartoon character of countless careers, is turning to teaching. Three sets of **Huckleberry Hound Ed-U-Cards** are being released to schools, book stores and toy stores. The three sets are titled "My first Reading Steps", "My First Numbers", and "To Tell Time".

●  
**Screen Gems**, which distributes the **Hanna Barbera** animated shows throughout the world, is now showing overseas telecasters a special Huck-Yogi film that segues through five different languages: English, Spanish, French, German and Japanese.

## REPRESENTATIVES

●  
**Stovin-Byles Ltd.** has moved its Montreal office. New location: 1500 Stanley Street, new telephone number Victor 9-7731.

●  
**Air-Time Sales Ltd.** has opened Montreal office at 1396 St. Catherine West, telephone UNiversity 1-0117. George Carter, ex-Radio Reps and CKGM heads office, Mrs. Lu. Bedard is secretary.

## NEW APPOINTMENTS



WALLY CROUTER

G. F. (JERRY) MACCABE

*W. C. Thornton Cran, president of Standard Radio Limited announces the appointments of Wally Crouter as Director of Public Relations, and Jerry Maccabe as Advertising and Sales Promotion Manager for Radio Station CFRB and Standard Broadcast Sales Limited. One of Toronto's best known broadcasters and a veteran of many years in radio, Mr. Crouter has been associated with CFRB since 1947. He will continue his morning show. Formerly an advertising agency vice-president and marketing director, Mr. Maccabe brings to his new position a broad experience in all phases of advertising gained from his years as an agency, publishing and department store advertising executive.*

## EQUIPMENT

●  
**Telescript-CSP Inc.** has announced the establishment of a new division featuring audio devices for the radio and tv fields. The new division's products were unveiled May 7th at the annual convention of the NAB in Washington.

The company designs, leases and sells visual equipment such as speech prompting and projection devices for television, motion pictures and education.

●  
**Spence Caldwell** chairman of the board of **Caldwell AV Equipment Co. Ltd.** has announced that **Mr. M. M. (Pete) Elliott** has relinquished his financial interest in the company but will continue as a director and remain active on behalf of the company.

Mr. Elliott's interests have been acquired by **Mr. Bruce Emonson** and **Mr. Edward Galea** who have been nominated as President and Vice-President of the company. Mr. Emonson is also vice-president of TelePrompter of Canada Ltd., another Caldwell company.



by Henry Karpus

# ONE MAN'S OPINION

## "Short list" is a new buying concept

At a crowded broadcasters' function a few weeks ago I turned to see what a familiar gentleman was chuckling about. He was a high official of a medium-sized, but proud, television operation and was overjoyed at the fact that not only was his market fairly captive, but it was too small ever to support a competitive station. Through dense clouds of cigar smoke (his), I learned that this broadcaster's local business was pretty good, and that because this fall almost every national advertiser was abandoning the network and buying selective, he was cashing in on full rate card. Things couldn't be rosier! Well, I challenged him on a point or two. Between heavy, but extremely dull, salvos of verbiage (mine) he learned that in the first place we're not sure whether every advertiser will drop CBC network and, secondly, if some do they will probably take a long look at the "short list" philosophy which did not include his market or station. A full glass dropped out of a hand (his) . . . all over a pant cuff (mine). Perhaps we should start at the beginning? We did.

Television in this country first saw the light of day in the two big cities. CBLT came on the air — but only after many of its potential viewers had been watching Buffalo tv for at least a couple of years. On the other hand, most Montrealers had never seen furniture light up before so to them tv was a new and exciting experience.

### The old "sold out" era

Although at first the CBC network was quite limited, advertisers climbed on the tv bandwagon with passion. They descended on the prime evening times like a plague of locusts leaving untouched but a few strands of long hair stuff which the network preferred to keep to itself anyway.

Those were the days when advertisers were not satisfied with a limited network. We wanted more markets, greater coverage, coast-to-coast penetration with this new-fangled electronic salesman. With each added city and town, tv grew — and so did the charges to sponsors.

### The swing to selective

Well, just about this time, one or two bold-thinking agencies — who just couldn't crack their clients into the exclusive 8 to 11 network club — sharpened up their pencils and figured out that by spending a little less on the film property and placing it in the "fringe" time between 7 and 8 p.m., they could come up with a sizable audience at reasonable cost efficiency. This seemed like a revolutionary concept indeed, but it worked. It worked so well that about a year or two later one of Canada's largest tv spenders yanked every one of its network shows and replaced them with a selective spread.

Today, the sprawling CBC network is still here, but so are eight second stations — available either through the second web or selectively. In talking with fellow adsters I get the reading that more and more are looking to what we might call "the short list philosophy."

# CKVL

IS

# T.V.\*

IN

## Greater Montreal

### FIFTY 15-SECOND ANNOUNCEMENTS A WEEK ON CKVL FOR ONLY \$500.

(run of schedule)

BBM—1960 FALL—MON. TO  
FRI. CUMULATIVE  
HOUSEHOLDS

8:00—42,200	} an average of 240,700 households reached nightly
8:30—30,600	
9:00—34,200	
9:30—34,900	
10:00—29,000	
10:30—26,500	
11:00—20,500	
11:30—14,000	
12:00—4,700	
12:30—3,000	

at a cost-per-  
thousand  
of  
only **45¢**

Reaches more Montreal  
homes than ALL SIX  
Toronto stations combined  
each night in Toronto

(Elliott-Haynes)

FOR AVAILABILITIES CALL

## RADIO & TELEVISION SALES INC.

TORONTO — MONTREAL

\***T**op **V**alue

# CANADIAN SPONSOR



**"the shortest distance  
between the buyers  
and sellers  
of broadcast time"**

*For your campaign—  
write, wire or phone . . .*

**CANADIAN  
SPONSOR**

30 BLOOR ST. WEST, TORONTO  
WA 2-1105

## ONE MAN'S OPINION *continued*

This merely means that instead of buying full network or 30 or 40 selective markets, some advertisers are thinking in terms of the top fifteen markets only. The idea is simply to concentrate their distribution, selling, advertising, and merchandising activities in a coverage area representing something like 80% of total retail sales. It makes sense to some — specially to the low profitability per unit items like food and drugs. With today's diminishing product differential and superiority between competing brands, a shift in consumer preference in secondary and tertiary markets would be practically insignificant. But such brand switching occurring in the top fifteen could be disastrous to any manufacturer. Hence, to hold his share these days many an advertiser is seriously contemplating the possibilities of placing his basic campaign, his extra heavy-up campaign, his promotion campaign, his war-fund campaign, *all* in the top fifteen or so markets.

### **"Short list" means major-market boom**

Of course, some advertisers will still buy national network and argue that they get the minor markets for very little extra cost. This may be true, depending on how heavy a program cost they are saddled with. But in the new buyers' market, many are ready to negotiate for lower film program prices on the short list and plow back the savings as additional support in the top competitive areas, via added spot weight or a hop promotion. To make it easier, I know of at least two national advertisers who will soon offer several of their film properties for co-sponsorship at exceptionally attractive prices made possible by volume buys.

At the moment there is a lot of talk about this "short list" concept, but it's a bit early to tell whether it will develop into a major trend. If it does, what happens to the secondary and tertiary stations beyond the top fifteen? My guess is that they will have to get out and really scratch for national business. For one thing it is about time many of the so-called smallish telecasters organized themselves to prepare and present the story of not only their stations, but their market and coverage area. In fact it wouldn't be a bad idea if a town's competing tv and am operations got together and prepared a comprehensive fact book on their trading area. So many pieces of direct mail drivels are sent to agencies that a well-conceived, well-produced sales pitch would be almost as welcome as a rate cut.

For national advertisers who elect to stick with the CBC network, their market list is pretty well made up, save for a few supplementaries. But to those whose strategy calls for the new web plus selective stations, the full market list is yet to be agreed upon. This will probably go down as one of the latest tv selling seasons on record, so there still is time left. The stations or markets that have something interesting to say better let us hear — now.

As for my broadcaster friend from the medium-sized, but proud, station, the last I heard he was working on a market presentation (his). ●

## ACA CONVENTION

(Continued from page 11)

work not too far away, that program costs be kept at a sensible level.

"Just in the one area of the cost of imported film shows, it would seem that advertisers, agencies and broadcasters could serve themselves well by resisting any tendency on the part of distributors to inflate prices. . . . The objective seems to be to press for better programming, perhaps more specialized programming, with even greater attention paid than ever to the cost factor to ensure that the best possible value is obtained. But cost alone is not the criterion for judging sales effectiveness. Too little attention is paid to the commercial by the advertiser, and too much attention is paid to the program".

Indicating Lever's reliance on tv, Lockwood was critical of "the advertising/editorial ratio of some newspapers today (which) appears to be altering to the point that some newspapers resemble advertising catalogues . . . The cost of advertising in newspapers is being increased, either directly or indirectly, which, rather than attracting advertisers to the medium, will tend to dissuade them from using it".

Rev. C. P. Crowley compared the communication difficulties of advertising today with the current clerical problem of "getting the message across". Dean of graduate studies at Assumption University, Rev. Crowley declared: "Admen have become skilled in the techniques and tools of communication. You have learned the visual and symbolic language of painting and sculpture; the rhetoric of music; the subtle linguistic strategies of the modern poet; the ritual language of the dance. In movies and tv you have taught yourselves to integrate these skills into a new relationship with human speech. You are well aware of the psycho-physical dimensions of media technology — that tremendous tool for the channeling of emotion towards information, ideas, and action . . . You have won a surprising amount of power over the general public — so much power that the last quarter of a century might be called the age of the admen."

But Rev. Crowley believes that a public reaction to advertising is setting in; he calls it "anti-admenism" (not unlike anti-clericalism). "A new rationalism is creeping in . . . 'The Hidden Persuaders' is one of the first (and not a very good one) in a long line of what we might call anti-admen books. It could not have been written if the persuaders had remained hidden . . . only when the persuasive message-machine had gone wrong and begun sending off false, embarrassing, contradictory and surprisingly revealing messages."

Advertisers apparently have become aware of the danger of public reaction, and the even greater danger of "believing their own magic", says Rev. Crowley. "There is an increasing trend to kidding one's own product", he points out. "Evening tv is full of cartoons and voices making sure that we know they're not taking the business of selling too seriously. But it may also be that the admen are beginning to sense the new, scoffing,

ironic reaction to their work and are beating the public to it. I call it laughing at your product — safely."

The anti-admen era would partly be the result of advertisers' attempts to communicate in a "cultural complex" of which only one-tenth is more than vaguely understood (the other nine parts involve non-verbal primary message systems, now barely probed). "We must learn to understand the aspects of communications which lie outside our awareness. There are sensitive areas where our messages get lost; not where people speak, but where they act according to rules which may be hidden from you". These rules, explains Rev. Crowley, vary according to groups and levels and backgrounds, "and all the elements which make up our varied culture. This is why you run into trouble with censorship groups, theologians, parents, teachers and the rest. This is why we're all so vulnerable".

"I suggest", counsels Rev. Crow-

# ANNOUNCEMENT

Effective August 9, 1961, Radio Station

CKNW, Vancouver-New Westminster,

will be officially represented by

Stephens & Towndrow Ltd.,

Toronto-Montreal.



TOP DOG IN B.C. RADIO

ley, "that you (admen) begin to investigate the mysterious secret which the mythmakers possessed — the secret of releasing the symbols which touch and inspire all men".

"These symbols have nothing to do with the difference between men, nothing to do with the simple physical realities or the ego centres of selfishness which isolate us. This is the mistake you make if you remain on the motivational research level — the level of the shallowly hidden persuaders.

"If language is a mirror of the speaker, how visible, how audible are all of us who deal in many languages. The advertising man, like the cleric, advertises a man — himself". ●

## FARTHING

*(Continued from page 11)*

lic relations adviser to the Canadian Institute for the Blind.

Whenever time permits Kenneth Farthing seeks recreation in curling, lawn bowling, fishing and gardening. He lives in Burlington, Ont.

From the time he started with Westinghouse (just before his fifteenth birthday) he has moved steadily upward. From office boy he went into the shops as an apprentice. Four years later he moved to the sales department and held various sales positions in Hamilton and Winnipeg until he was promoted in 1944 to manager of advertising and sales promotion, a post he held until his promotion to his present position in 1957. ●

## DR. STEWART

*(Continued from page 10)*

cument it?

Second, it is clear that a large part of the audience can remain in front of the screen without any part of the commercial message registering. Half-an-hour later, or less, they could not tell what they had seen and heard. How is this kind of escape possible? Can anything be done to correct it?

Third, how far is it true that the people who constitute the audience merely accept advertising on sufferance, and place no reliance on it? What difference would it make if a serious effort were made to increase the credibility of advertising messages? Has sufficient consideration

been given to how this could be done?

Fourth, there is strong reason to believe that some part of the audience finds some part of the commercials positively offensive. How is this related to the general attitude to all advertising? Is it necessary to offend even some of the audience? If not, what are the more acceptable alternatives?

It is both the strength and the weakness of the newer media that the commercial content intrudes so forcefully. People become satiated, there tends to be a growing resistance to advertising as such, and the efficiency of advertising generally declines. Such developments, in time, bring reactions. It is quite possible that, unless something can be done to reduce the pressures, audience resistance — combined with higher real incomes — will find expression in a demand for other forms of media (e.g. pay tv).

Alternatively, it may be possible to discover means of utilizing the media which will reduce consumer resistance and maintain the effectiveness of the media as advertising vehicles. This seems to me to be of the essence of the problem confronting us. ●

## REPS ASSOCIATION

*(Continued from page 19)*

mittee formed by Bob Quinn, Radio Representatives Ltd., Alex Bedard of Bedard and Co., and Mike Callaghan of Air-Time Sales Ltd.

The new radio forms, it was decided, still need certain improvements, some of which were suggested by Larry Webb, manager of the U.S. SRA group. The recent helpful visit of Larry Webb was much appreciated. members agreed, and it was hoped that now the new order forms would be completed without delay and to the satisfaction of everybody concerned. ●

## CBC AWARDS

*(Continued from page 13)*

NBC. In the tv classes CBC won five awards (three firsts and two honorable mentions), CBS won four firsts and one honorable mention and the NBC had one first and four honorable mentions. The rest of the awards were shared by independents, individual educational outlets etc. Sharing

honors with the CBC were the BC, Manitoba, Saskatchewan and Ontario Departments of Education, the Atlantic School Broadcasts Committee, the National Advisory Council on School Broadcasting and the National Film Board. ●

## RUMPUS ROOM

*(Continued from page 14)*

basement conversions equal to four times the cost of the two shows."

This, however, was only a small part of the benefits of the tv venture as far as Barlow was concerned. "We feel the principal benefit of the project is that it established us firmly in the rumpus room planning, selling and financing fields," he adds.

From the station, an equally happy reaction. Don Tunnicliffe, sales manager of CKCK-TV says the show was an undoubted success from all points of view. "And much of that success," he says, "can be attributed to the sponsor. Barlow's attitude and personality came over well and certainly helped create a good image for the company."

One complaint only was received. A viewer told the production manager of CKCK that his wife had been after him to build a rumpus room in their basement for years. but he'd always managed to avoid the job by telling her that he neither knew how nor had enough money for such an expensive project.

"Now you've gone and wrecked a whole month of free nights!" he concluded. ●

## JACK WEBSTER

*(Continued from page 15)*

just to keep it authentic. But this is what gives Webster's three daily newscasts and commentaries the gratifying urgency and authority so vital to his success — and fairly fitting for the janitor of the mills of popular justice.

How did Webster get this way? He comes from Glasgow (and not "out of the %\$#&( woodwork", as a sweating, angry James Hoffa recently claimed), got a tough grounding in journalism (from half the newspapers in London's Fleet Street. He brought this crusading, digging style of journalism to the Vancouver "Sun" in '47 as a \$45 a week reporter. Five years

later he chucked the city editor's desk for a CJOR microphone because he saw the fighting zeal wheezing out of newspapers; excitement had sprung up in radio.

Indeed, Vancouver radio has been boisterous and alive for years, but Webster became the first "name" professional reporter in the area to transfer from newspaper. He led a parade. Now, in his strict judgment, almost all the good reporters in Vancouver are working for radio; and only radio is training and encouraging Webster's idea of "good reporters". So outspoken is his criticism of Vancouver's "Province" and "Sun" (he calls them the morning and afternoon editions of Pacific Press), that Pacific Press started legal action against Webster and CKLG for alleged libel and slander in mid-March; last month the suit was withdrawn. Webster has come close to several lawsuits, but he boasts that nobody has ever challenged him in court.

In his switch from print to the outspoken medium, Webster capitalized on the best of both. Already noted as a rugged interviewer, Webster continued to join a good memory for facts with a habit of digging for background detail, but on radio he was pouring it into a microphone.

"Getting familiar with the mike was tough," admits Webster, "but I realized that in radio interviewing my questions had to be related to what had gone before — this was the main problem . . . I do all my own legwork and I get away with (this type of broadcasting) because I make sure I'm right and my material is in the public interest. I never go into an interview unprepared."

Now Webster has become master of the loaded, uncomfortable question that some politicians realize is futile to tangle with on an open mike. Some BC public figures, like Vancouver mayor Tom Alsbury and attorney general R. W. Bonner have refused to speak to Webster; but others, like premier Bennett, have been known to delay a press conference until Webster arrived. His arch-critic and friend Jack Wasserman of the "Sun", calls Webster a "radiator"; in less friendly moments, a "radiot".

Another critic, Jack Scott of the "Sun" recently wrote: "I know of no other newsman with such a refreshing zest for truth and honesty, or such an incisive way into the very heart of the story. As a reporter he

is exciting, disturbing, tireless, single-minded. It is incomprehensible to me that (the "Sun" doesn't) have him at any price. He . . . made his considerable reputation in radio by his bold, brash frontal attack . . . but it seems to me that what he needs right now is a good, tough, discriminating editor."

Webster himself says: "British Columbia is an ideal field for the old-fashioned investigative reporter. Apart from the provincial government's questionable actions, we have the whole field of Vancouver civic affairs."

Webster runs a radio newsroom of five full-time people (not large in Vancouver radio terms), but they make the most of the fm and electronic equipment to make the reporting talent go further. "No metro station can develop news without fm," he says. The tape recorder is another important instrument and Webster criticises the courts for refusing to allow the recording of proceedings. This is more of a nuisance than a hindrance to Webster, because his amazing shorthand ability has permitted him to make hours-long broadcast reconstructions of three big Vancouver trials. In the famous Mulligan police expose alone, he broadcast three times a day during the 60-day hearings for an estimated total of two million words.

In connection with another big Vancouver trial, he single-handedly explained the case's background and answered listeners' phoned questions on a three-hour broadcast. And for four hours last month he replied to listeners' queries on the general theme: "Is Jack Webster really necessary?" The conclusion: 98 percent said Webster is most necessary.

The CKLG news staff believes in working hard for local news stories, so that on major coverage of original stories, Webster can claim with conviction: "Here's the story that wasn't in your paper today and won't be in your paper tomorrow!" He's critical of the national and international news services because he feels that, at this level too, the traditional reporting zeal has disappeared and that national news has become too much of a press conference and public-relations handout business. For that reason Webster snaps: "I hate pr men."

Actually his voice, his quick ability to make enemies as fast as friends, his constant flirting with law suits,

should make Webster a broadcaster to be avoided. Yet no one denies his sincerity and charm, the impact of his broadcasts on a significant number of listeners, and the prestige that Webster-style crusading reflects on the medium (a style inherited and adapted from the newspaper world where it built press prestige). And it's this prestige that advertisers and broadcasters can share because it contributes to the overall vitality and believability of radio. ●

## WOOLWORTH

(Continued from page 19)

merchandise getting the best response; are the ads planted at the right time of day; do sales results so far justify continuing the campaign; and should there be regular meetings with store managers to discuss future items to be advertised.

In any event, these questionnaires are being closely examined by Elliott, and this evidence, together with sales data, spot checks and interviews, will aid Woolworth (and CHUM) in their noble experiment — that of radio's cracking the department store barrier. ●

## BOWLING

(Continued from page 17)

succeeded in injecting top excitement into the program, emphasizing the highly individualistic aspects of bowling and so getting maximum viewer participation. Their success has been such that much of the increased popularity of bowling in the Province is directly attributed to the influence of "l'Heure des quilles".

Among other things, for instance, the program has succeeded in giving bowling a distinctive French flavour. As with golf (CS, 28 Nov., '60) the CBC's venture into this sport has resulted in a crop of new Gallic expressions which are now part of every French bowler's language. A strike is *un abat*; a spare, *une réserve*; a split, *une trouée* and a split-spare is *un déjoncé*.

With its vocabulary established, bowling in P.Q. is now certain to go from strength to strength, encouraged by the Radio Canada championship show. Both Dow and Gattuso, seeing the steady increase in the popularity of bowling, and the resultant growing audience for "l'Heure des quilles", are among the Corporation's happiest sponsors. ●

# THIS WE THINK

Let's keep friendly criticism among friends!

By Sam Elber

I wonder if Dr. Andrew Stewart drives a car?

People who steer any vehicle through modern traffic very soon learn that their manoeuvring also helps "drive" the cars which surround them. They develop a consciousness and instinct for this unless they take some malicious joy in parading the family car before their neighbors and business associates with its fenders crumpled and its glass smashed. There is even the awesome ability to sense and escape the petrol-blooded dragster. Here, really, is a "communications" for survival.

If the chairman of the BBG does drive a car, I hope he soon finds a parallel between that technique and the steering of the destiny of the Canadian broadcasting industry. I hope it happens before the whole of it gets mangled under the constantly churning wheels of the newspaper delivery trucks.

Dr. Stewart addressed the ACA last week. The speech he wrote and the speech he delivered, were not the same. The newspaper reporters — who picked up pre-release copies of the speech in the press room — either didn't bother to attend the session or didn't mark the deletions the Board chairman made. In the next day's press, broadcasting had about as much chance as a blind man in a crosswalk on an unlit thoroughway.

I have a sincere belief that Dr. Stewart is devoted to the ideal of moulding a great broadcasting industry for Canada. I am convinced that his integrity is beyond reproach. I am positive that he is able to suffer the slings and arrows of a biased press — but commercial broadcasting is not. At least not for long.

Dr. Stewart assured the members of the ACA that "the channels of communication between the Board and the advertisers and agencies will be kept open. The expression of your expert knowledge and judgment will be welcomed. We expect you to inform us when the proposals or practices of the Board seem to endanger, reduce, or limit the effectiveness of advertising on radio or television."

And then, grinding the ax of "responsibility placed on the Board" by legislation, he somewhat more than limited "the effectiveness of advertising." He deleted a number of vital, qualifying points which illuminate the problems facing *all* of advertising. Result was that the newspaper word-merchants chose to swing only that side of the Chairman's double edged ax which was aimed at those advertisers who misbehave on the air. But the body that was hacked up was broadcasting's.

The BBG chairman, in his plea to advertisers to contribute to an ever-increasing quality for commercials,

deliberately highlighted what was worst among a scant handful of air techniques in order to underscore the urge for upgrading in these areas. I don't think that the better than 300 men in that auditorium, who fight for their slim-percentage leads at the cash registers of this nation's retailers, were impressed. But the paper boys whose regard for accuracy is only type high, shoveled all of this and even a quote which the Chairman had deleted from his speech (a critical quote on commercials from a CS "One Man's Opinion") gleefully into the linotype gears. The kind of thing that came out — appeared to be condemnation of the industry by Dr. Stewart.

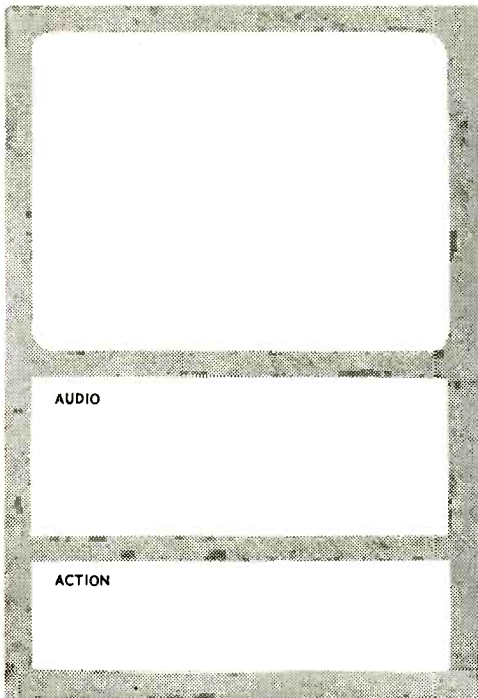
It is a greater pity then that Dr. Stewart chose to delete the following from his speech since it must be obvious that the newsboys wouldn't handle it; at least the ACA members might have been exposed to the other side of the coin.

"The effect of advertising on the air media is different from the effect in the print media. People do not consistently, or mainly, buy newspapers to consult the advertising pages or columns; and it is possible, without conscious effort, to read through a newspaper without having seen a single advertisement. It is much more difficult, although not impossible, for those before the television screen to escape from the advertising message."

Dr. Stewart's efforts to build a more favorable attitude for ever better quality and creativity in air advertising among advertisers, agencies and broadcasters, is not only laudable, it's vital. CANADIAN SPONSOR is in full accord and eager to help. But so long as the spokesmen for broadcasting fail to communicate accurately in the full knowledge that there is opposition to the intent, so long will communicator and the intent both fail.

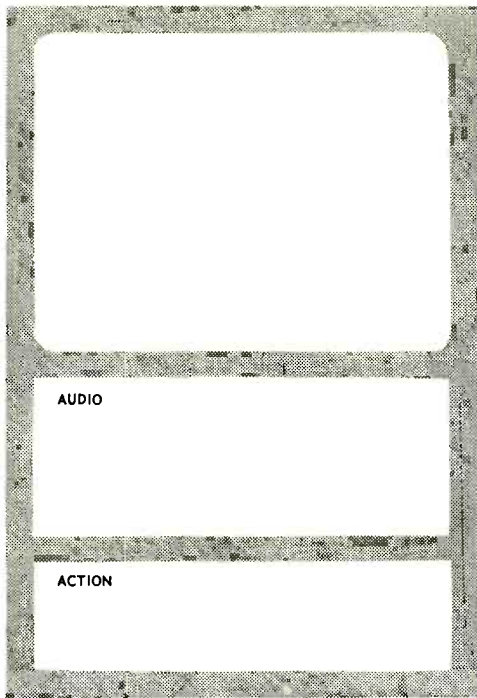
Much of the BBG's work has to be done in public due to the nature of the Board; for example station license applications are made at open hearings. Furthermore, Dr. Stewart would be failing in his function if he didn't communicate the ideas and expectations of himself and the Board to the broadcasting industry. But it does not follow that the task of informing the industry must necessarily be done from public platforms; indeed there are many good reasons why the interchange of ideas should be shielded from the "garbling" and "jamming" attempts of broadcasting's enemies.

Whenever Dr. Stewart speaks for the record the passenger he is wheeling out into the hell-bent-for-winning traffic of competition is the broadcasting industry. And because he is in the driver's seat — I can only hope the vehicle is not a hearse.



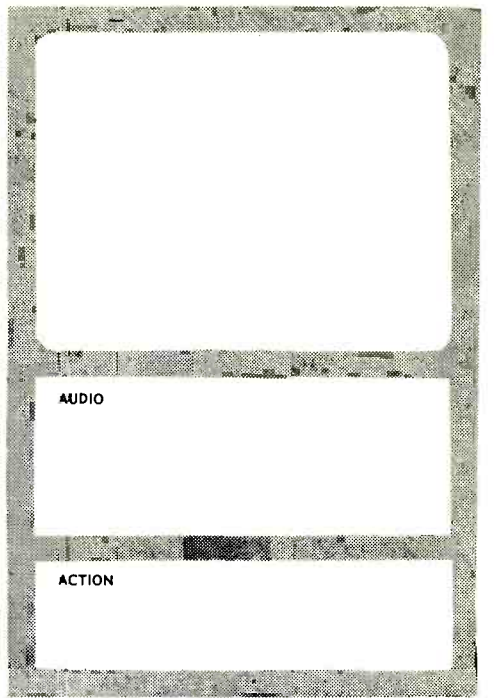
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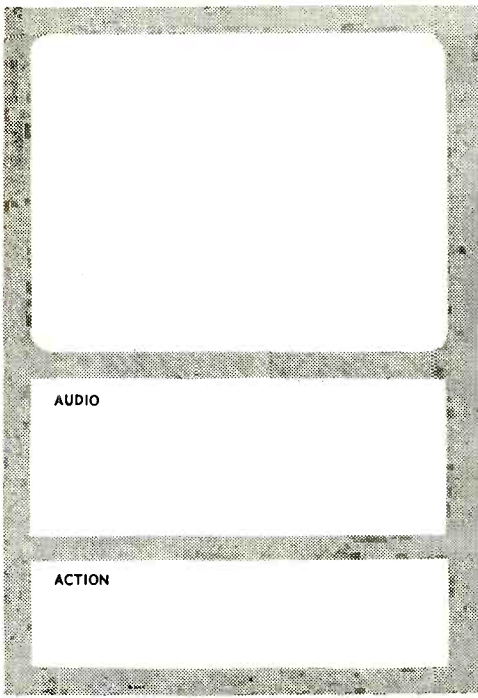
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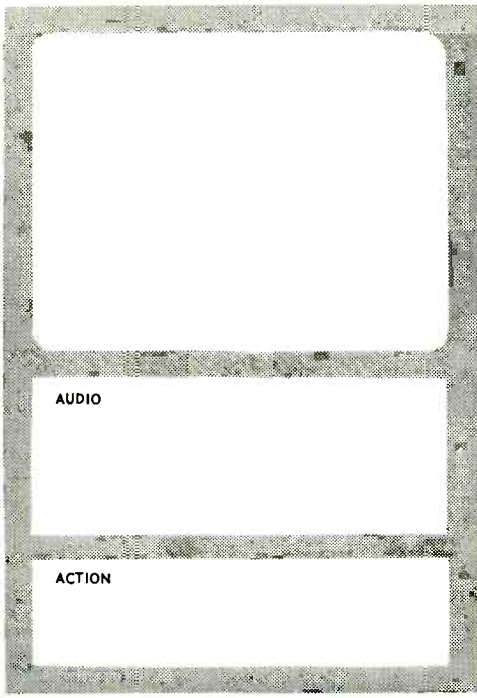
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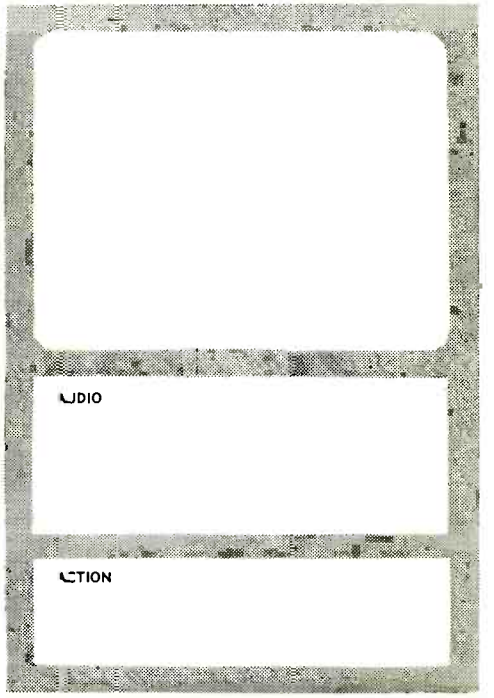
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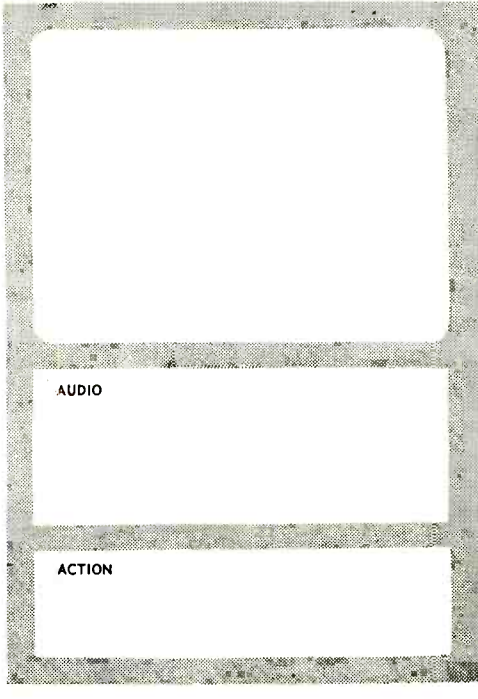
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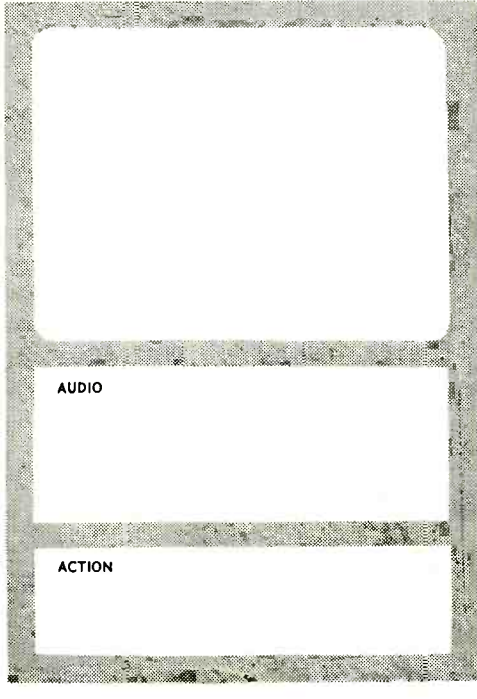
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**CANADIAN  
SPONSOR**

AUDIO

**ONE FRAME  
TELLS THE STORY**

ACTION

with the decision-makers  
in the buying of time

# Crack News Team Covers Events of Local, National, World Importance

for

**ACTION RADIO**



Herb Manning  
CKGM News Director

Five experienced, highly competent newsmen, under the direction of CKGM News Director Herb Manning, who is moderator of the popular OPEN MIND program, gather the news. Two concise newscasts every hour carry up-to-the-minute news to CKGM listeners.

Meet the men who get the news first and get it straight:

- BOB CRABB** —Assistant News Director. Fifteen years experience as a Radio news reporter and announcer!
- TIM LUCAS** —News Editor. Six years experience as a news correspondent, covered events in England, France, Switzerland, Germany, Italy, French North Africa, Latin America, etc.
- HARTLEY HUBBS** —Seven years experience as a Radio news reporter and announcer. Responsible for a series of documentaries on local and national situations and conditions.
- BILL PRING** —Canadian Radio and Television announcer and newsmen for the past ten years.
- PETE DANIELS** —Six years experience in Radio and Television, covered 1958 Springhill Mine Disaster, narrator of three full-length documentaries for United States and Canadian film companies.

## Where News is made you find a CKGM Newsman!

### At the Eichmann Trial . . .

"Look" correspondent, Ira Hirschmann, and Nathan Freedman, report daily to CKGM listeners direct from the scene of the history-making Eichmann trial. They are able to hear, SEE, and transmit impressions, and developments immediately.

### Miami—Doorstep of the Cuban Invasion . . .

When first reports of the Cuban situation reached Montreal, CKGM newsman, Bob Crabb, took off for Miami, in hopes of getting into CUBA. He didn't, of course, but set up headquarters in Miami, tracked down rumors, gathered first hand news, and reported via long distance telephone throughout the invasion period . . . the ONLY Montreal radio newsman at this scene.

### At the United Nations . . .

Khrushchov visit, CGKM reporter Hartley Hubbs was on the scene . . . ready to take the news of the moment straight from the floor of the U.N. Assembly to listeners in their homes.

### On the Local Scene . . .

In a series of special broadcasts, CKGM has presented precise, well-researched portrayals of situations and conditions on the local and national level, of vital interest to Montrealers. News reporter, Harvey Hubbs has produced a number of documentaries, on topics such as "Goofball Traffic in Montreal", "Unemployment", "Common Allergies", etc. which have been widely acclaimed.

For complete details and success stories about CKGM contact STEPHENS & TOWNDROW in Toronto, or CKGM's Don Wall in Montreal

