



D. Seymour



T. B. McCabe Jr.



D. M. Prather



D. Starch



L. E. Phenner



R. F. Shaw



C. W. Smith



R. J. Fisher



E. Earl



S. O. Frankfurt



J. Scott



R. S. Lessler



B. D. Kahn



E. H. Meyer



D. W. Case



Stan Freberg

# WHO'S WHO at the ACA?

## Golden Jubilee Convention

May 3 to 5, 1965

▲ **DAN SEYMOUR**, president and chief operating officer at J. Walter Thompson Company, New York, became a nationally known radio broadcaster as emcee of the *We The People* program in the U.S. before turning to advertising with Young & Rubicam, as head of radio-TV programming, in 1950. Five years later he went to J. Walter Thompson, where he rose rapidly to top management. His discussion of "The Changing World of Demand" will relate automation, pop art and art, new architecture and editorial movements to trends in modern living.

▲ **THOMAS B. McCABE JR.**, vice-president for marketing and a director of Scott Paper Company, Philadelphia, has spent twelve years in Scott's marketing organization. He left Jewel Tea in 1952, after three years with the company, to get an MBA from Harvard Business School. His talk on "How Much to Spend for Advertising" will describe procedures used by Scott Paper to get the most for its advertising dollar.

▲ **DEAN M. PRATHER**, president of A. C. Nielsen Company of Canada Limited, took a degree in mathematics in 1932, and joined the small but rapidly growing Nielsen research firm, during the depression. He was elected president of the Canadian company in 1946. Speaking on "Advertising and Deals: Rivals or Partners", he plans to analyze the 1964 performance of 199 brands in 49 commodity classes, and will examine advertising, consumer deals and other influences in their role as ingredients in the overall marketing mix.

▲ **DANIEL STARCH**, founder and chairman of Daniel Starch and Staff, Mamaronck, N.Y., won his BA and PhD in psychology before 1906. He later studied at the Harvard University Psychological Laboratory and served as instructor and professor on several university faculties. In 1923 he established his company to act as consultants in business research. During his discussion on "Measuring the Effect of Advertising on Sales" he will show that about 14 per cent more readers of a publication buy a product after seeing a large ad (usually one-page) for the product, than did so before.

▲ **LEWIS E. PHENNER**, senior vice-president of Kimberly-Clark Corporation, Neenah Wisconsin, graduated from the University of Ottawa. He started as a retail salesman with Canadian Cellulose Products Company Ltd. in 1926. In 1946 he was president of the Association of Canadian Advertisers, and in 1949 was awarded the ACA Gold Medal. Phenner will argue that advertising is being challenged for proof of performance, and will lay down some new-product ad research guidelines in a talk titled "Advertising's Place in the Future Growth of the Economy."

▲ **R. F. SHAW**, deputy commissioner general of the Universal and International Exhibition (Expo '67), Montreal, graduated from McGill University in 1933 with a degree in civil engineering. He went on to become president and director of the Foundation Company of Canada Limited. He will present a progress report on Expo '67, supported by slides and visual aids, and will outline the Exposition's promotion plans in broad detail.

▲ **CHARLES W. SMITH**, director of distribution, planning and research for National Biscuit Company, New York, will offer ideas on "How to Plan the Marketing Budget using Distribution Research." He expects to relate his subject to actual experience and studies developed in Canada. Smith received a degree in business administration from the University of Missouri in 1933. He served on the staff of a management consulting firm, for 15 years, and was national president of the American Marketing Association for the 1956-57 term.

▲ **ROBERT J. FISHER**, advertising manager since June 1964 for the Ford Division of Ford Motor Company, Dearborn Michigan, was associated with the Lincoln and Mercury divisions of the company prior to his present post. He is a Phi Beta Kappa with a BA from Syracuse University. Fisher will present "The Mustang Story", including a summary of pre-assembly-line market studies, design test programs, and the eventual advertising and promotion campaigns.

▲ **ATED EARL**, editor and rose-grower of note, will celebrate his fortieth year with "Marketing" in 1966. Earl plays bridge at competitive tournament levels and has fathered a foursome, two daughters and two sons. His presentation of the "Outstanding Ad Campaigns of 1964" will be aided by commentators R. A. Norman, president of the Copy Directors' Club, and Clarke B. Lloyd of Crown Life Insurance Company, representing ACA.

▲ **STEPHEN O. FRANKFURT**, senior vice-president and creative director, Young & Rubicam Inc., New York, will offer an audio-visual presentation, courtesy of the Television Bureau of Advertising of Canada, Toronto, dealing with creative trends - particularly with the trends in color TV creativity. Frankfurt has been working on experimental advertising and experimental TV programming at Young & Rubicam since 1960. He recently designed titles for the forthcoming film "To Kill a Mockingbird."

▲ **JOHN SCOTT**, Special assistant to the publisher for Time Inc., is a foreign correspondent, author and lecturer. His talk on "The European Common Market and the Communist

Satellite Block" will draw on his extensive experience with Russia. Scott was privileged to be ejected from Russia twice - in 1937, when a purge drove foreigners out of Russian industry, (Scott was a welder at the time) and in 1941, two weeks before the German invasion, when he was expelled for "inventing" reports of Soviet-German friction. Scott will discuss the possibility of German re-unification, the chances for a United States of Europe, the historic conflict between the Russian and Chinese people, and Britain's political and financial straits.

▲ **RICHARD S. LESSLER**, **BERNARD D. KAHN** and **EDWARD H. MEYER**, all executive vice-presidents of Grey Advertising Inc., New York, will combine to present a talk aided by audio-visual demonstrations on the subject "Position is Everything". They will demonstrate that strategy is the handmaiden of great ad campaign execution, and will show how (1) group operation is the friend of the great copywriter, and (2) that extreme generalizations in advertising philosophy do not hold water. Lessler, author of books on *Advertising Media* and *Advertising Management*, started his business career with CBS. Kahn began as a

copywriter, later organized one of the first agency television creative departments, at William Weintraub. Meyer heads Grey's account service. He graduated with honors in economics from Cornell.

▲ **DENIS W. CASE**, vice-president and director of creative services at McKim Advertising Limited, Toronto, interrupted his copywriting career after his first year with McKim in 1947 in order to do the grand tour of Europe on \$300. His talk on "The Print Backlash" will start with the premise that there are major campaigns tending to concede print's defeat by television. But Case will demonstrate that advertisers are learning a new language - a new way of communication in print that is imaginative, vital and effective.

▲ **STAN FREBERG**, president of Freberg Ltd., Hollywood, is currently one of the most successful producers of humorous commercials in America. Most of his commercials spoof the basic approaches of advertising itself. Freberg wrote his first radio commercial in 1956, for Contadina Tomato Paste. It contained a jingle titled "Who puts eight great tomatoes in that little bitty can?" The commercial was selected by Ad Age as one of the two top jingles of the year. His company has reached the stage of producing entire campaigns (priced at \$30,000 - \$50,000 with production costs extra), from inception to delivery of completed film, radio spots or finished art. Freberg will round off the ACA conference with a presentation "Breaking Through the Mediocrity Barrier."

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# **ALL-CANADA** *delivers the goods!*



**CONSUMERS | MARKET DATA | PRODUCTS | COMMUNICATIONS | SALES**  
*All-Canada Radio and Television delivers Canadian and U.S. advertisers  
the essentials for a successful marketing-mix*

**CONSUMERS** — All-Canada repped Stations deliver 4,526,000 Radio and TV Homes\* **MARKET DATA** — All-Canada stays right up to date on all developments in every market. The All-Canada Reference Library contains upwards of 500 publications on every aspect of local, regional, and national economy — together with the latest broadcast facts. **COMMUNICATION** — All-Canada represents and works for 70 Stations from the Atlantic to the Pacific. **SALES** — All-Canada repped Stations know their markets in detail. Their rapport with Jobbers, Distributors, Chain-Store and Supermarket Decision-Men carries the Advertiser and Station sales effort right into the market-place.

**TO ADVERTISERS, All-Canada delivers Canada**  
**TO STATIONS, All-Canada delivers Advertisers TO BOTH, All-Canada delivers Results!**

## **ALL-CANADA DELIVERS SALES!**

**ALL-CANADA RADIO AND TELEVISION LIMITED**

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



\*B.B.M. Feb., 1965 Aggregate Weekly Reach



# SIGHT & SOUND

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

▲ **GOODWIN-ELLIS ADVERTISING** Limited of Vancouver plans to make competition in the Toronto agency field a notch tougher. The western-Canada agency has set up shop at 159 Bay Street, with the avowed intention of going after new accounts. Several presentations have already been made.

William E. "Bill" Ellis, president of the agency, met frustration in his attempts to buy his way into Toronto. Of 16 agencies interested in selling out, six got a hard look from Ellis and came down to the stage of financial negotiations, but none made a suitable offer.

Goodwin-Ellis, employing a staff of 30 overall, billed over \$2 million in 1964, Ellis said. ("That's comparable to billing \$20 million in the Toronto market, in terms of share of available billings," he added.)

The new office, opened officially April 12, is under J. M. "Mike" Pretty, a former vice-president of Cockfield Brown & Co. Ltd. and divisional general manager, corporate relations, for the Canadian Imperial Bank of Commerce in Toronto. Pretty has been made a vice-president and director of Goodwin-Ellis.

Six or seven people will staff the Toronto shop — likely one media man, one producer and one or two creative people in addition to clerical staff.

Ellis expects to halve his time between Toronto and Vancouver. He'll be in Toronto until May 15 or thereabouts during the current phase of aggressive pursuit of new accounts.

His luggage for this trip included success stories on the four major Goodwin-Ellis national accounts — Crown Zellerbach Canada Ltd., Pacific Petroleum Ltd., Alberta Distillers Ltd. and Bekins Canada Limited.

Ellis rated the Zee toilet tissue (Crown Zellerbach) story one of the agency's most striking successes — but Zee and its ads don't penetrate east of Sault Ste. Marie, and aren't familiar to eastern consumers.

Ellis said, "Scott tissue has lost a regrettable share of its market to Zee. The last time we measured on the west coast it had 70 per cent of the market."

"I think there are clients in Toronto who want the kind of service we can offer," he said. "We are not a marketing type of agency, neither are we merchandising specialists. But we claim to be good advertising people — a group of pro's."

▲ **THE RADIO SALES BUREAU** HAS established a Ways and Means committee under the chairmanship of Waldo Holden, CFRB Toronto, to devise methods of preserving and strengthening the Bureau.

The committee is to consult with Canadian Association of Broadcasters directors and formulate a plan of action expected to be in operation by August. A decision on replacement of Charles C. "Bud" Hoffman, who resigned

the RSB presidency recently, will probably await the committee's decision on a plan of action.

Serving on the committee with Holden are Paul Mulvihill of Paul Mulvihill and Co. Ltd. Toronto, Ernie Towndrow of Stephens and Towndrow Ltd., Toronto, A. R. Crepault of CJMS Radio Montreal; Maurice Dansereau of CHLN Radio Trois Rivières and Aurèle Pelletier of CHRC Radio Quebec.

RSB has also appointed new officers to its executive committee for 1965-66. They are Ernie Towndrow, chairman; Paul Mulvihill, treasurer; and vice-chairman Waldo Holden, Aurèle Pelletier, John Moore and Clare Copeland. The new RSB president will automatically become a member of the committee when appointed.

▲ **GILLETTE OF CANADA LIMITED** has agreed to sponsor the upcoming Clay-Liston heavyweight title bout May 25, after being absent from the fight broadcast game in Canada for several years.

Broadcast coverage will be aired over the full CBC radio network. It was arranged by McKim Advertising Limited, Montreal.

Ward Cornell and Bob McDevitt of the CBC will provide color commentary to supplement the traditional Don Dunphy blow-by-blow account of the bout. French coverage will be handled by the CBC's René Lecavalier describing the action and Jean-Maurice Bailly for commentary.

▲ **THE ENGINEERING SECTION** of the Western Association of Broadcasters drew 125 engineers to its 15th annual three-day conference held recently in Vancouver.

Several technical papers featured the meeting, among them one delivered by John T. Chrome of the Department of Transport, Ottawa.

Chrome spoke on "Channel Allocation Criteria for FM Broadcasting Stations", and said there are now 56 FM stations in operation in Canada and three more under construction. He noted that of the 482 FM allocations in this country, 196 are in the western provinces — 36 in Manitoba, 49 in Saskatchewan, 46 in Alberta and 64 in British Columbia.

▲ The CBC filled in major gaps in the executive structure of its French operation during April.

Jean Grand-Landau, the CBC's network correspondent in Washington, became director of news

and public affairs. Jean Blais was raised to the position of director of television. He was formerly supervisor of adult education and public affairs. Fernan Guerard became director of radio, a move from the job of program director for the French TV network.

▲ **PETER ROMER HAS BEEN** appointed manager for CFTO-TV's Montreal national sales office opened April 19. Romer was previously sales manager for CKGM-FM in Montreal.

The new offices are at 1118 St. Catherine Street W. Stovin-Byles Limited formerly repped CFTO-TV in Montreal.

▲ **CFTO-TV** has sold a package consisting of eleven OHA Junior league hockey games and two games featuring the Canadian national hockey team, to KCOP-TV in Los Angeles.

The league games are from the regular Sunday afternoon hockey season series of CFTO telecasts showing the Toronto Marlboros in action against other OHA junior teams.

▲ **Liston B. McIlhagga**, the CBC's regional operations director for the Prairies, has been appointed director of local and regional programming effective May 1.

He will be succeeded by John J. Trainor, formerly executive assistant to the vice-president and general manager of regional broadcasting.

▲ **A SPECIAL MEMORIAL AWARD** for outstanding achievement in the fields of community and human relations in the maritime provinces is to be established in the name of Lloyd MacInnis, a Halifax broadcaster who died March 14.

It will be presented annually to an individual or group selected for a distinctive contribution to life in the maritimes.

▲ **PAT BURNS, CONTROVERSIAL** announcer for Radio CJOR Vancouver until a month ago, has apparently found a job with the *Vancouver Times*.

Val Warren, "Times" president, has been quoted as saying Burns will have a half page three times a week to publish his controversial views. Vancouverites who "hate" him or love him", to use Warren's words, will have the other half of the page for rebuttal.

▲ **IRIS AWARDS** for "any woman actively engaged in radio or television as a writer, producer or

broadcaster, on local stations or networks," have been established by the Women's Conference of the National Safety Council 425 N. Michigan Ave. - Chicago, Ill. 60611.

The awards — one for radio and one for TV each year — will go to women making a significant contribution to safety through broadcast activity. Nominations for 1965 close June 30.

▲ **THE THEME FOR THE 1965** Canadian Electronics Conference to be held October 4 — 6 at Exhibition Park, Toronto, has been set as "Canadian Electronics Span the World".

A call for technical papers to be presented at the conference has gone out. Papers may cover any aspect of electronics.

The conference program will consist of 20 sessions of four papers each and two special sessions having general appeal to people in electronics and allied technologies. Non-members can present papers and attend.

Over 100 manufacturers and distributors are in line to participate in the meeting's exhibit of electronic equipment, and attendance is expected to come close to 10,000.

Further information is available from the Canadian Electronics Conference, 1819 Yonge Street, Toronto 7.

▲ **THE GENERAL OVERSEAS** Service of the British Broadcasting Corporation is changing its name to BBC World Service effective May 1.

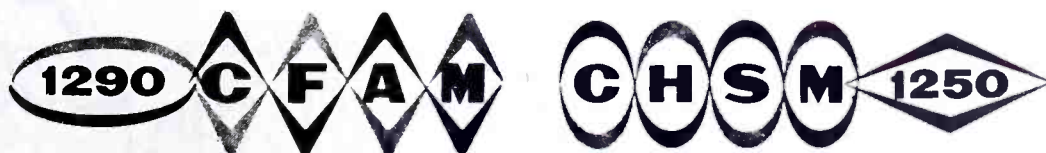
▲ **THE BOARD OF BROADCAST** Governors has appointed Frank K. Foster as its new secretary. Foster has been involved in duties directly relating to the licensing of broadcasting stations since 1953.

▲ **BEV NICHOLL IS TAKING** over the post of media supervisor at Vickers & Benson Ltd., Toronto, from Gwen Rudolph, who is leaving the business to get married. Bev moves from McKim Advertising Ltd., where she ranks as a long-time staffer, to take up her new post.

Say You Saw It

in

THE BROADCASTER



THE ADVERTISER'S KEY TO SOUTHERN MANITOBA

Contact Dennis Barkman or Radio Reps for full information.



# Radio and TV share Broadcaster's Beaver Awards

TWO RADIO AND TWO TELEVISION stations have won this paper's Beaver Awards for distinguished service to Canadian broadcasting in 1964. The winners, to whom presentations will be made later in their home territories, are spread from Montreal to Calgary.

Winners are chosen by a board of five independent judges, and points awarded, out of a possible 60 are as follows:

|                     |    |
|---------------------|----|
| CFTO-TV, Toronto    | 48 |
| CFCF-Radio Montreal | 41 |
| CFCW-Radio Camrose  | 36 |
| CFCN-TV, Calgary    | 30 |

Beaver Awards, which are based on articles which appeared in the *Broadcaster* during 1964, were chosen by the judges from 17 articles selected for consideration by the paper's edito-

rial staff. They were reprinted in our March 25 edition.

This year's judges, who again donated their services gratuitously out of interest in the broadcasting industry, were: Carson Buchanan, retired manager of Station CHAB, Moose Jaw, Don Wright, once manager of CFPL-Radio London, now occupying himself with music — composing, jingling and writing educational music; Mrs. Billie Kent, manager of the Bermuda News Bureau; Dr. Alan Thomas, associate director of the Canadian Association for Adult Education; C. W. "Bill" Wright, formerly a broadcaster in the representation field, now operating as a consultant in public speaking and salesmanship.

Winners' citations will appear on their copper plaques as follows:

**CFTO-TV, Toronto:** for sending to Europe a production crew, consisting of Writer-Director David Cook, Camera-man and Sound Editor Jack

Vandermeij and Unit Manager Wilf Copeland, to explore the World War II Canadian Army battle areas of France and Holland, with instructions to bring back a documentary alive.

"Normandy to Nijmegen", broadcast November 5, 1964, was the result of this enterprise, which proved it was possible for a single station to go it alone and make a big budget one-hour documentary — only without the big budget.

(Reported November 19, 1964)

**CFCF-RADIO, Montreal:** for evolving its "new news concept," designed to meet the public's growing demand for up-to-the-minute information on current affairs, making news its prime product with "AM", "PM" and "Noon Hour", produced by and originating from their news room, and two daily participation programs making it possible for listeners to phone in their questions and express their opinions. This award is based on a Canadian Broadcaster article — "CF

Makes News with New News Concept".

(Reported April 2, 1964)

**CFCW-RADIO, Camrose:** for unique and pioneering leadership in the field of agricultural broadcasting based on such farm community activities as the annual 4-H Radio Competition, 4-H Radio Week, involving literally hundreds of members of the clubs for young people living on farms, organized annually by CFCW's Farm Director, Dennis Ratcliff.

(Reported August 20, 1964)

**CFCN-TV, Calgary:** for providing its facilities, its technical knowledge and its co-operation to the University of Alberta (Calgary), in order to furnish a course in "The Teaching of Arithmetic", under the direction of Dr. S. Lindstedt and Dr. D.A. Gibb. This award is based on a Canadian Broadcaster article, "TV Helps Teach the Teachers".

(Reported September 3, 1964)

Say You Saw It  
in  
THE BROADCASTER



HON. STANLEY J. RANDALL  
Ontario Minister of  
Economics and Development

"In the next 5 years, 10 major industries will locate in this area annually.

"Each major industry generates the need for four service industries.

"This results in an additional 200 industries locating in Oakville within the next 5 years."

## WHY OAKVILLE?

... Once a Pleasant, Suburban Dormitory —

now emerging into

# A \$500 MILLION INDUSTRIAL CENTRE

Read what the Minister said:

● Earnings in Oakville are higher than the Canadian average — even higher than the Ontario average.

● Oakville is in the centre of Canada's prime market area.

● Oakville's population — now some 50,000 ... will exceed 143,000 in the next 20 years.

● A \$75,000,000.00 complex is planned jointly by Canadian Petrofina Limited and Union Carbide of Canada Ltd.

● Oakville will require... 37,000 new dwelling units, 12,600 owner housing units and 12,000 rental housing units.

● There are currently 135 industries in Oakville employing over 18,000 people.

● Assessment of real property — not including business assessment — will rise from the current 119 million dollars to a whopping big \$500,000,000.00 and the new 35 million dollar residential development at Sheridan homelands is to be started immediately.

Get your share  
of the Oakville Boom  
via Oakville's own

# CHWO

*Already serving 150,000 prospects for your product in this fast-growing market place*

TORONTO: 66 King Street West ● MONTREAL: Radio & Television Sales Inc., Windsor Hotel ● WINNIPEG: Broadcast Representatives, 211 Dayton Bldg. ● VANCOUVER: Radio-TV Representatives Ltd., 1131 Richards Street.

# The Broadcasting Act versus CJOR Ltd.



## BROADCASTER

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash.

Published twice a month by R.G. LEWIS & COMPANY, LTD., Room 205, 217 Bay St. - Toronto 1 Empire 3-5075

25¢ a copy (Directory Issues, \$1.00) \$5.00 a Year \$10.00 for Three Years

Vol. 24, No. 8 April 29, 1965

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LAURETTE KITCHEN New York  
WALTER R. WATKINS London



Typography and Make-up by Canadian Broadcaster

In recommending to the Minister of Transport the denial of a licence to CJOR Limited Vancouver on the expiry of the present one - giving the station six months grace in which to dispose of its assets - the Board of Broadcast Governors may have been acting in accordance with the powers vested in it by the Broadcasting Act, as it interprets them. But, in taking this step, the BGG has proved that its powers are completely contradictory to the principles of justice as it is dispensed in Canada.

We are in no sense considering the innocence or guilt of the "defendants" in this "case". What we are questioning though is the basis of arrival at the "verdict".

Again, may we emphasize that the BBG was carrying out its own conception of the Act, so our criticism is leveled at the Act rather than at its government-appointed administrators.

Under our system of justice, an individual charged with a crime is entitled to be judged by a jury of his peers. A large number of potential jurors is called and from these twelve are chosen by a process of examination by both the prosecution and the defence. The final jury is made up of men and women of whose impartiality and capability of serving as jurors both the prosecution and the defence are firmly convinced. This is the basis of our law.

The BBG was not intended as a court of law so, in the case of the public appearance of CJOR before the Board in Vancouver last month, no charge was laid, no offence alleged. But the outcome was the virtual confiscation of this established radio station with the BBG assuming the right to decide who shall take it over. So the BBG did, in effect, act like a criminal court. We are convinced that one of the causes the Board gave for its recommendation - no evidence of future improvement - was simply a smoke screen. (Improvement over what?)

It might be added that had the delinquencies alleged to have been perpetrated by CJOR - in evidence heard by the Board - been paralleled in a newspaper, a magazine or any other medium, the outcome could have been either prosecution under the Criminal Code or nothing. Had prosecution taken place, the offending individual or company would have had the opportunity to appear before a constitutional jury, of whose impartiality both it and its prosecutors were convinced, rather than a board arbitrarily appointed by the government.

It is, ironically, a great tribute to the power of broadcasting that this medium is singled out from all others to be regulated and policed by a civil service tribunal, with only the personal integrity of its members standing between it and domination by the government of the day.

From the broadcasters' point of view though, the unfair handicap they must work against their competitors in the other media needs no explaining. Also, from the standpoint of these other media, surely they must be aware that an undemocratic system such as this cannot be confined to the broadcasting business forever, but must inevitably spread into their own fields unless something is done to curb it now.



Radio Station CJOR Vancouver, founded in 1926 by a pioneer private broadcaster, the late George C. Chandler, is still being operated by his widow, Mrs. Marie Chandler.

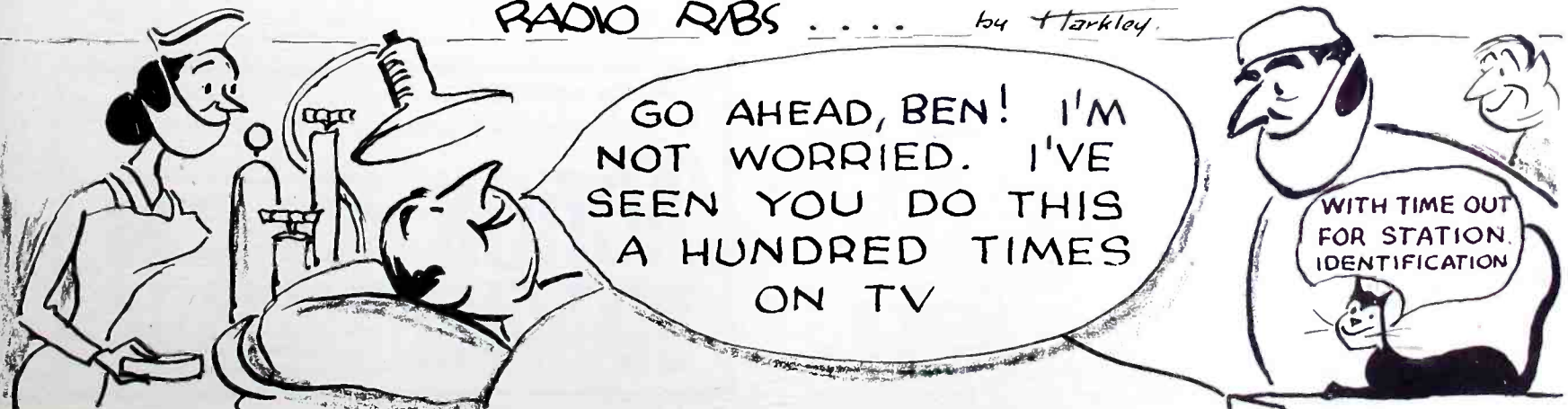
George Chandler was not only a long-time member of the Canadian Association of Broadcasters. He was also a tireless worker for his industry and its association through an interminable succession of technical problems in which field he was exceptionally able. A staunch Conservative, he was also an indefatigable leader in the industry's battle against domination by its closest competitor, the Canadian Broadcasting Corporation.

It seems to us that during the six months "stay of sentence" accorded his widow, the CAB should be bending every effort to give her every possible assistance.

By this we do not mean it should attempt to whitewash any of the "crimes" her station is alleged to have committed. Because of its very natural partiality towards one of their own members, the board of directors of the Canadian Association of Broadcasters is as unqualified to conduct her trial as is such a body as the Board of Broadcast Governors to give fair administration to an impossible act.

What the CAB can and should do though is do everything in its power to see that the case of The Broadcasting Act versus CJOR Limited is given proper, democratic and fair treatment in the courts, if indeed any treatment is necessary at all. It should also relentlessly pursue the objective of removing punitive tribunals, operating apart from Criminal Code from the whole Canadian scene.

RADIO RIBS . . . . by Harkley





## Half century of co-operation with all media

**1914:** On Wednesday August 19, 1914, a meeting was held in the City of Toronto to organize the Association of Canadian Advertisers. The following companies were Charter Members: Gurney Foundry Co. Ltd.; Copeland Chatterson Co. Ltd.; E. W. Gillett Co. Ltd.; Russell Motor Car Co. Ltd.; 1900 Washer Co.; Columbia Graphophone Co.; Channell Chemical Co. Ltd.; Imperial Varnish & Color Co.; Pease Foundry Co. Ltd.; Canadian Kodak Co. Ltd.; American Watch-case Co. Ltd.; McClary Mfg. Co.; Cudahy Packing Co.; P. C. Larkin Co.; McLaughlin Carriage Co. Ltd.; Goodyear Tire & Rubber Co. Ltd. Advertising had no associations in those days, and ACA, realizing the need for media and other information, took on the assignment of compiling statements of circulation on its own form, such statements being supported by the publisher's affidavit.

**1915:** Efforts to upset these sworn circulation statements by the Canadian Press Association were beaten by ACA, who clung to their own yardstick until the Audit Bureau of Circulations (ABC) was firmly established in Canada.

**1916:** ACA now focuses its attention on "advertising proposals of doubtful merit", making its own private investigations as to the validity and merit of the media.

**1917:** ACA expressed disapproval of circulation boosters by means of prize contests on the grounds that "they tend in the end to increase advertising expense..."

**1918:** Started an Outdoor Advertising Committee, which has been maintained ever since, to keep members advised of changes... At this time ACA made its first study of "Percentage of Advertising Expense to Gross Sales."

**1919:** Finding media information in a chaotic condition, with circulation schemes running rampant, ACA campaigned among other things for the adoption of standard rate cards.

**1920:** Discouragement of special editions and questionable methods of selling advertising space were ACA's next prime target.

**1921:** This year the question of agency compensation came to the fore, with studies by ACA's Agency Relations Committee and discussions with the Association of Advertising Agencies (AAA now CAAA) and the Canadian Daily Newspapers Association (CDNA - now CDNPA). Representations were made to media for reduction of advertising rates in line with current economic conditions.

**1922:** This year's projects included a study of members' experience in the use of house organs. They also set about examining "Turnover and its relation to new profits."

**1923:** This year marks the first posing of a now familiar question - whether the agency is the agent of the medium of the advertiser.

**1924:** ACA produced a sample advertiser-agency contract... Preserved for and achieved exemption from sales tax on instruction books and information cards when packed with products... Blocked rate increases for outdoor advertising, familiarizing the members with the medium in the process... Made data avail-

**1927:** As a forerunner of ACA's now biennial "Blue Book", ACA started classifying media rates and circulation for the past five years in proper order... Rates for annual reports in Montreal papers were adjusted... In view of the wider use of cars by company salesmen, ACA published a very widely-circulated

**1929:** Negotiations started with the Business Newspapers Association (BNA) towards establishment of a procedure for the auditing of the circulations of business publications.

**1930:** ACA's proposals to the Dominion Bureau of Statistics (DBS) for the improvement of 1931 census data were accepted.

**1931:** Taking cognizance of the growth of radio, as a new medium in advertising, ACA produced a special bulletin, reproducing a speech to its American counterpart, the Association of National Advertisers (ANA), by Roy S. Durstine of BBDO, entitled "How Shall I Use Radio?"

**1932:** ACA and CAAA submitted a brief to the Dominion Government for consideration when regulations affecting radio advertising were drafted.

**1933:** The opinion given by legal counsel, commissioned by ACA, as to the responsibility of the advertiser in contracts between agencies and media, was that the agency is the agent of the advertiser and that if the agency fails to pay accounts, even after the agency has been paid by the advertisers, the advertiser will still be liable. As a result of this study, advertisers began signing detailed contracts with their advertising agencies.

**1934:** Finding that of 186 business publications in Canada, 45 offered sworn circulation statements, 19 Price Waterhouse audits, 7 ABC audits and 102 no information on circulation, ACA members passed a unanimous resolution that - "there should be reliable audits made by independent auditors... and that this association will co-operate with the publishers in seeking to establish such audits."

**1935:** ACA presented a brief to the CDNA on the standardization of agency commissions and cash discounts; opposed new regulations for agency recognition by CDNA; successfully protested a tax on advertising which was to have been levied by the Montreal City Council,

**1936:** ACA approved application forms for agency recognition, prepared by The Canadian National Newspapers and Periodicals Association and the Canadian Weekly Newspapers Association (CWNA).

**1937:** Canadian Circulations Audit Board (CCAB) completes organization

"ONCE ADVERTISING was only the irresponsible imagery of the market-place huckster. Now it is a corner stone of free enterprise, a national industry immeasurably effective and undeniably indispensable.

"Without the ACA it is safe to assert advertising would have come nowhere so far so fast. Without advertising it is safe to assert out Canadian economy and our Canadian living standard would not now be the envies of half the world."

Facing up with the pleasant duty of saying some nice things to the Association of Canadian Advertisers on its fiftieth birthday, we came upon the foregoing in the "Forward Forward" to "Pages from the Annals of Progress", a factual document listing, without embellishment, the specific accomplishments of this association from its inception in 1914, until the year of the writer's presidency, 1955. The writer of the "Foreword" was the late Lee Trenholm.

High sounding words could not do justice to the contributions which have been made to the advertising business - all phases and facets of it - could not begin to do justice to ACA's half century of accomplishment during which, to quote statistic, national advertising expenditures in Canada have swollen from a paltry \$5,000,000 or so in 1914 to a projected \$423,000,000 for 1965.

The trade Association of the various advertising media - newspapers, magazines, direct mail, outdoor advertising, and then the fledgling radio and television - each plays its part of communicating its own story to advertisers and consumers, to the inestimable advantage of the whole industry. Perhaps by virtue of its position as representative of all the advertising media, ACA's contribution is felt in all branches of the industry, which includes all the media, in the agencies, in retail as well as national advertising.

How better then can we frame our tribute than by a recital of just some of its accomplishments through the years?

- R.G.L.

able to members on (1) Letters that Make the Enquirer Buy; (2) Package Design to Increase Sales; (3) Getting Maximum Effectiveness for Sales Letters; (4) Relation of Research for Marketing Methods.

**1925:** Activities included - getting greater service from advertising agencies... Study of chain store selling... Special study of sales letters... Attack injustice of special newspaper rates for annual reports and dividend notices... Study of post office facilities available for direct mail advertisers. . Studies of salesmen's expense account forms.

**1926:** After a long struggle, achieving cancellation of Clause J in the CDNA Franchise agreement signed by agencies for recognition. Previously rebating of agency commissions and cash discounts carried a mandatory withdrawal of an agency's recognition. Under the amended clause CDNA recommended that there should be no rebating.

bulletin discussing the pros and cons of car ownership by the salesman or the company.

**1928:** ACA came out with its first "Blue Book", described as a comprehensive, money-saving analysis of the circulations of Canadian publication media. (Radio and television have since been added.)

When the candidate was beaten at the polls he said he was a victim - a victim of accurate counting.

**"ACTION STATIONS!"**

**CFCN**

**RADIO-TV**

**CALGARY**



and commences operations, auditing circulations of business papers... ACA joins the print media in a meeting with the Minister of Customs to obtain more favorable rulings for advertising plates and art entering Canada from the United States.

**1938:** ACA engages legal counsel to study the agency franchise agreement proposed by the Canadian Association of Broadcasters (CAB). An ACA bulletin advised members: "... efforts are being made to evaluate the coverage of networks and stations throughout Canada. It is hoped that by next October the statistical information... will be sufficiently organized."

**1939:** ACA protests the proposed tax of 10 per cent by the CBC on radio station rates for the services to be performed by that Corporation in booking subsidiary hook-ups.

**1940:** ACA offered its services to the government in support of Canada's war effort... Following ACA representations, the government assures advertisers that proposed amendments to the Food & Drug Act would not be enforced without consultation with ACA.

**1941:** ACA inaugurates its annual awards for contributions to advertising... Participates with the government in the launching of a Nutrition Drive... Welcomes CDNA's authority to the AAA "to pass to their clients the cash discounts at present allowed the agencies by them for prompt payment of accounts."

**1942:** ACA joins broadcasters and agencies in the development of a uniform yardstick of measurement of coverage of Canadian radio stations... Joins the broadcasters and others in opposing successfully an abnormal increase in fees asked by the Canadian Performing Rights Society (CPRS) to be imposed on educational and industrial films containing copyrighted music... ACA's Legislative Committee secures clarification from the Department of National Revenue on the question of ten per cent allowance for advertising contributed to Victory Loan campaigns... ACA sets up its post-war planning committee.

**1943:** The legislative committee obtains a welcome clarification from the Income Tax Department on the question of wartime advertising expenditures... A study on dealer co-operative advertising brought about a more orderly system... ACA begins publication of its "Continuing Study of Post-War Trends." In the interests of "co-operation during an emergency" ACA accepts a proposal from CDNA to permit optional dates for insertion of advertisements.

**1944:** The Bureau of Broadcast Measurement (BBM) is incorporated with three ACA members named for the tri-partite (CAB, ACA and CAAA) directorate. ACA begins exploratory studies of a proposed organization for the... validation of media research, foretelling the formation of the Canadian Advertising Research Foundation (CARF).

**1945:** Proposals to levy a tax on retailer's premises in Toronto are blocked... Supported by the agencies and the broadcasters, ACA successfully protests a proposed eight per cent sales tax on live talent costs of radio programs... ACA Blue Book, in loose leaf binder, appears as a continuing service to advertising... ACA Members' Library and Members' Forum are

launched. Association News is born to "provide a quick resume of the activities of officers, directors, standing committees and the rank and file of the membership... to encourage the discussion of timely topics and the exchange of views by members."

**1946:** ACA's committee on sign legislation helped gain the rescinding of a bill under which a tax would have been levied on all signs in Toronto, amounting to 25 cents per square foot... Members show in poll that they are opposed to CDNA's wartime practice of requiring ads to be placed with alternate publication dates, to suit the convenience of the newspapers due to wartime paper shortage... The Bureau of Broadcast Measurement conducts its second national survey of radio stations.

**1947:** Canadian Car & Bus Advertising Ltd. requests transportation readership studies with validation by ACA and CAAA... ACA asks for factual supporting data when CAAA asks for an endorsement of its suggestion to have agency commissions paid by the media increased from 15 to 17 per cent... ACA joins in opposing successfully the proposal to tax outdoor signs in Montreal.

**1948:** Joint Committee of ACA-CAAA starts validating media research with Winnipeg Transportation readership its first project... ACA appoints a committee to study standard industrial classification for mailing lists... ACA's public relations committee starts a campaign to help create better understanding of Canada's economic problems in the United States... ACA Radio Committee starts with agencies to work out a formula for determining rebates due to advertisers by reason of power blackouts... CCAB is incorporated with a new set of by-laws... BBM conducts its third national survey of radio stations.

**1949:** CARF takes over the responsibilities of the Joint Committee for Advertising Research, leading the world for Canada with its magazine audience study for eleven magazines circulating in Canada... ACA Public Relations issued its second release, "My Company and Canada's No. 1 Problem," widely circulated in Canada and the United States... The Sign

*continued on page 8*

## ACA SENIOR STAFF OFFICERS

|         |                     |                   |
|---------|---------------------|-------------------|
| 1914-18 | W. A. Lydiatt       | Secretary         |
| 1918-41 | Florence Clotworthy | Secretary         |
| 1937 -  | Violet Bond         | Office Manager    |
| 1941-55 | Athol McQuarrie     | General Manager   |
| 1956-56 | Frank Healy         | General Manager   |
| 1957 -  | B. Ernest Legate    | Managing Director |

A  
"Mad Capp"  
look  
at  
CFQC

JIM McCRORY



In particular, at one Jim McCrory, CFQC's jovial afternoon man who keeps the housewife's dial set at 'QC by dint of the type of music she likes plus the give-aways, contests, community announcements and special entertainment features that she enjoys most. A CFQC radio afternoon means an afternoon with Jim McCrory, 12 noon to 3:00 p.m. Monday through Friday.

To please the ladies is a most important endeavour for any radio station, since the ladies listen all day and since their buying decisions are influenced by their favourite station. In Saskatoon, that's CFQC, thanks to popular Jim McCrory. Only one facet of the way in which 'QC leads the community. Shouldn't it be part of your western media plans, always?

\*Sketch of Jim by our own "Mad Capp" 'QC staff announcer Barry Bowman who doubles as a very talented artist. Typical of the myriad interests of each CFQC staff member, all of them with much to offer the station and the community.



MAKE **CKLC** YOUR **FIRST** CHOICE

**FIRST** IN **METRO** KINGSTON

CKLC STATION 'B'

900 - 12 noon 4366 Hshlds. 2100 Hshlds.

**FIRST** IN **TOTAL** WOMEN

CKLC STATION B

900 - 12 noon. 7266 7036

*Your Hardy Man has all the Facts*

\*BBM Feb. '65



**HARDY RADIO & TELEVISION LIMITED**

For FM information call Gene Alton



... successfully opposed restriction on the use of the word "free"

Continued from page 7

Legislation Committee meets with Ontario Premier Leslie Frost and the Minister of Highways in its fight to eliminate inconsistent administration of regulations governing point-of-sale advertising on Ontario highways... ACA receives a new brief from the CAAA to support its request for an increased agency commission of two per cent.

**1950:** The Public Relations Committee prepares to submit a brief to the Royal Commission (Massey) on Arts, Letters and Sciences to indicate the importance of advertising to the Canadian community... ACA appoints a representative to the Dollar-Sterling Trade Board... BBM launches its fourth national survey... CCAB adopts revised rules and regulations for improved auditing procedure... ACA opposes move in Toronto to abolish overhanging point-of-sale signs on Yonge Street business premises.

**1951:** ACA presents its brief to the Massey Commission... Reaches agreement with CAAA that the increase of agency commissions from 15 per cent to 17 per cent is not a solution to the financial problems confronting the agencies, and suggest they investigate the use of a cost accounting system containing a service charge factor as a possible solution... The Research Committee published a "Directory of Marketing Research", distributed to foreign countries and Canadian trade commissioners throughout the world... Sign Legislation Committee obtains

clarification of contentious points concerning sign legislation from senior officials of the Department of Highways... Radio Committee holds informal meetings with the CBC on points of importance to advertisers resulting from publication of the Massey Report.

**1952:** ACA obtained clarification from the Minister of Justice on many important points concerning retail price maintenance... The ACA president wired each member of the cabinet in support of independent television stations, as recommended by the Liberal Council. ACA's Cabinet Brief Committee was informed and instructed to prepare a brief to support this stand... ACA successfully opposed restriction on the use of the word "free" in newspaper advertising.

**1953:** ACA prepared and presented a brief on radio and television broadcasting to the prime minister and his cabinet... CARF completed a magazine and week-end newspaper study as well as Transportation Study #4... The ACA-CAAA Radio Committee met officials of the Canadian Council of Authors & Artists (CCAA) in Ottawa to discuss ACA's contention that advertisers and agencies should have control over the production of live TV commercials... The Public Relations Committee re-examined the matter of a proposed Advertising Council for Canada... Information was prepared and support sought for the government-sponsored Canadian-European Flood Relief Fund... The ACA-CAAA Joint Committee on

Radio and Television prepared a report on the amended code dealing with radio broadcasting transcriptions and recordings.

**1954:** ACA co-operated with CDNA in the promotion of a Canadian Consumer Survey of the needs,

ing Co. and the Poster Advertising Association carried on a successful traffic study in London, Ontario... The growth of membership in the CCAB since its inception in 1937 necessitated the appointment of a full-time general manager.

## ACA Presidents 1914 - 1965

|             |                       |                                    |
|-------------|-----------------------|------------------------------------|
| 1914-15     | J. R. Kirkpatrick *   | E. W. Gillett Co.                  |
| 1915-17     | L. R. Greene          | MacDonald Tobacco Co.              |
| 1917-18     | W. M. MacKay *        | Lever Bros.                        |
| 1918-19     | W. C. Betts *         | S, Davis & Sons Ltd.               |
| 1919-20     | D. George Clark *     | McClary Mfg. Co.                   |
| 1920-21     | B. H. Bramble *       | Canadian Chewing Gum Co.           |
| 1921-22     | C. Elvins *           | Imperial Life Insurance Co.        |
| 1922-23     | H. S. Van Scoyoc *    | Canada Cement Co. Ltd.             |
| 1923-24     | W. M. MacKay *        | Lever Bros.                        |
| 1924-25     | T. F. Kelly *         | Hoover Suction Sweeper Co.         |
| 1925-26     | John Martin           | Massey-Harris Co.                  |
| 1926-27     | Arthur G. Pinard      | Lowe Bros. Ltd.                    |
| 1927-28     | Robert Beattie *      | National Trust Co. Ltd.            |
| 1928-29     | J. S. Lavene *        | Gillette Safety Razor Co.          |
| 1929-31     | H. H. Rimmer *        | Canadian General Electric Co. Ltd. |
| 1931-33     | W. Frank Prendergast  | Imperial Oil Ltd.                  |
| 1933-35     | Alex M. Miller        | Chrysler Corporation               |
| 1935-38     | B. W. Keightley *     | Canadian Industries Ltd.           |
| 1938-40     | Glen Bannerman        | Hudson Motors                      |
| 1940-41     | C. R. Vint            | Colgate-Palmolive Peet Co. Ltd.    |
| 1941-42     | Robert E. Jones       | General Foods                      |
| 1942-43     | P. K. Abrahamson      | The Borden Company                 |
| 1943 (part) | J. W. Moore *         | Maple Leaf Milling Co. Ltd.        |
| 1943-44     | Ray. L. Sperber       | Sterling Drug                      |
| 1944-45     | H. E. Stephenson *    | Canada Starch Co.                  |
| 1945-46     | L. E. Phenner         | Kimberly-Clark Corporation         |
| 1946-47     | N. B. Powter          | Howard Smith Paper Mills           |
| 1947-48     | H. J. G. Jackson      | Chrysler Corporation               |
| 1948-49     | George S. Bertram     | Swift Canadian Co. Ltd.            |
| 1949-51     | Lee Trenholm *        | Provincial Paper Ltd.              |
| 1951-52     | J. G. Hagey           | B. F. Goodrich Rubber Co.          |
| 1952-53     | Hedleigh T. Venning   | Shirriff's Ltd.                    |
| 1953-54     | John O. Pitt          | Canadian Fairbanks-Morse           |
| 1954-55     | Robert E. Day         | Bulova Watch Company               |
| 1955-56     | M. M. Schneckenburger | The House of Seagram               |
| 1956-57     | R. R. McIntosh        | General Foods Limited              |
| 1957-58     | T. M. Atkinson *      | DuPont Co. of Canada Ltd.          |
| 1958-59     | H. E. Whitehead       | Kimberly-Clark Corporation         |
| 1959-60     | J. J. McGill          | Imperial Tobacco Co. of Canada     |
| 1960-61     | A. B. Yeates          | Prudential Insurance Co.           |
| 1961-62     | K. J. Farthing        | Canadian Westinghouse Co. Ltd.     |
| 1962-63     | P. J. McGinnis        | The Bell Telephone of Canada       |
| 1963-64     | R. E. Oliver          | The Bank of Nova Scotia            |
| 1964-65     | George Meen           | Christie, Brown & Co. Ltd.         |

\* deceased

# "ACTION STATIONS!"

**CFCN**  
RADIO/TV  
**CALGARY**

purchases and buying habits of the Canadian people... Dept. of National Health & Welfare requested ACA's consideration of amendments to the Food & Drug Act, prepared by the Legislative Committee... ACA registers protests over the changes in Metro Toronto's by-laws governing sign legislation and the Hospitalization and Educational tax on advertising in the Province of Saskatchewan... Outdoor Advertis-

**1955:** ACA contributed \$5,000.00 towards the formation of a Council of Canadian Advertising in conjunction with CAAA... ACA members were joined by agency personnel at ACA's first one-day Montreal conference on advertising... The Public Relations Committee initiated a new printed format for "Association News" - ACA News... ACA's

Continued on page 10

the voice of french canada in québec

**GJMS 1280**  
RADIO MONTREAL

50,000 WATTS DAY & NIGHT



**WELCOME**

*CFTO-TV Channel 9 Toronto  
welcomes The Association  
of Canadian Advertisers to  
Toronto and extends best  
wishes to all attending the  
1965 Convention.*

*Congratulations to all  
members on the occasion  
of the Golden Anniversary  
of A.C.A.*

*We look forward to meeting  
you during the convention  
when you visit our hospitality  
suite at the Royal York Hotel.*





Continued from page 8

Direct Mail Committee surveyed 2,500 retailers in Canada in an attempt to prepare better direct mail programs... Legislative Committee co-operated with CAAA in petition in the Dominion Government on the matter of removing the sales tax on the production of radio and television commercials... ACA's Sign Legislation Committee spearheaded protest of proposed legislation to remove overhanging signs in Metro-Toronto... CARF inaugurated their fifth Transportation Advertising Study, Toronto being chosen for the second time because of the new subway transportation system.

**1956:** ACA presented an extensive brief to the (Fowler) Royal Commission on Broadcasting... Protested government proposals of a 20 per cent tax on the advertising revenues of Canadian editions of foreign publications... Two out of three ACA member companies participated in a questionnaire on the use of co-operative advertising... Signatures were obtained by ACA members from 3,412 firms again protesting legislation in Toronto to restrict the use of overhanging signs on business premises.

**1957:** ACA sees the fruits of its presentation to the Fowler Royal Commission on Broadcasting in the paragraph in the report stating: "Advertising is a positive contributor to living standards and economic activities and should not be regarded as a regrettable or even deplorable feature of our public broadcast system..." The Canadian Advertising Advisory Board (CAAB) became an incorporated body. Its aims: (1) Improvement of the advertising industry's relations with all levels of the public. (2) Establishment of better training and educational facilities for persons entering the advertising and marketing fields. (3) Development of new and improved methods and techniques for the industry in general.

**1958:** CAAB launched a comprehensive public campaign on behalf of the Canadian Conference on Education which was described as having "cast the mold for what will be considered the finest and most effective public relations project in this country by our industry..." ACA's Tax Legislation Committee played an important part in the

government's removal of a 20 per cent tax imposed upon national advertisers on advertising placed in Canadian editions of foreign papers.

**1959:** As the result of early meetings with the Board of Broadcast Governors, informing it of the existence of the Joint Radio and Television committee, ACA has three of its members sitting on the BBG's Consultative Committee made up of BBG permanent members, representatives of the CAB, the Joint Radio and TV Committee and the CBC. The committee joined with the CAB in discussing the proposed TV regulations covering commercial content with the BBG, and submitted a brief, effectively it would appear, to the public hearing conducted by the BBG on this subject.

**1960:** The Joint ACA-CAAA Committee presented a brief to the (O'Leary) Royal Commission on Publications suggesting that "...the Commission explore the possibility of making it mandatory for non-Canadian publications accepting Canadian advertising - advertising that is, which is addressed to the Canadian consumer - to print and publish in Canada." ... ACA strongly opposed the Contract Completion Commission of 2 per cent payable to agencies on completion of contract eliminating the two per cent cash discount rebatable to advertisers upon agreement with agencies.

**1961:** ACA produces the most comprehensive list of Exhibitions and trade fairs ever assembled in Canada... A new contract with the Canadian Council of Authors and Artists was negotiated by the Joint Radio and Television Committee resulting in rates much lower than the original union demands.

**1962:** The combined efforts of ACA and CAAA were successful in obtaining from the Ontario Provincial Treasurer a clearance in writing which made all print media production costs exempt from the three per cent Ontario sales tax, notwithstanding the recommendations of the Comptroller of Revenue not to grant the exemption.

**1963:** The Joint ACA-CAAA Tax Legislation Committee was successful in having legislation rescinded under which print media production costs would be subject to the Federal government's eleven per cent sales tax.

## French Color TV

# Simplest and cheapest yet

A TECHNICAL BREAKTHROUGH for the French color television reception system has apparently put the French in a position to claim SECAM (sequence and memory) receivers are the "simplest and cheapest now available," according to the French National Federation of Electronic Industries.

A 15-member party of British members of parliament recently viewed SECAM reception in Paris. One MP reported, "The French system definitely had the edge (over the American NTSC color system) in competing with distortion and noise interference."

The United States, West Germany and France are hotly competing to have their respective systems adopted for an overall European color television setup.

A 27-nation conference in Vienna convened early in April to select one of the three systems to become the basis of Europe's first color network - a network planned to include Russia.

Multi-million dollar contracts for the TV set manufacturers of the winning country are at stake.

The French came to the conference armed with a new Paris-Moscow pact which accepted the

SECAM system for the Soviet Union, and by implication, for the Russian satellite countries.

The American system, backed by RCA, has the support of Britain and Holland.

SECAM's technical improvement is described as follows by the Compagnie Française de Télévision:

"Amplification functions, formerly separate, have been reduced to a simpler single circuit by virtue of the circuits' insensitivity to differential gain, a property of SECAM.

"New mild steel delay lines already show in their pilot production such reproducible characteristics that it has been found possible to replace matching and amplification stages by simple passive circuits.

"The new design ensures an overall improvement in reliability and lowering of production costs by suppression of adjustments, now unnecessary in the SECAM receiver, and by reducing the number of components.

"As an example, the number of tubes (or transistors) used in the relevant circuits is half that in an American NTSC receiver - five tubes instead of ten."

## Technical

# Light beam carries seven TV channels

TELEVISION COMMUNICATION OF the future may use light beams conducted through hollow pipes running in straight lines across the country, in the opinion of J.C.R. Punchard, director of research and apparatus development at Northern Electric's laboratories in Ottawa.

He was speaking to a recent meeting of the Electrical Club of Montreal, describing the potential of lasers.

The original laser (short for light amplification by stimulated emission of radiation), a mechanical means of producing coherent light beams of spectacular intensity, has branched out into many different types in the last few years.

And because light produced by lasers can easily be modulated many scientists believe they are a major breakthrough which will drastically affect the design of

electronic devices.

In fact, in a demonstration of laser properties, the U.S. army packed seven New York TV channels into a single pencil-thin laser beam.

The laser is considered to have tremendous potential for handling vast chunks of radio spectrum traffic, and its theoretical possibilities are barely beginning to undergo test.

The U.S. army experiment used a low voltage modulator to receive the seven New York VHF stations and transmit them across a 10-foot room on one laser beam. The resulting pictures were rated equivalent in detail and brightness to the same programs received on a home set.

Experts point out, however, that lasers are subject to fog, rain, clouds and other barriers just like any other light beam.

**C**  
**K**  
**L**  
**B**  
OSHAWA

SERVING SOUTH-CENTRAL ONTARIO FROM OSHAWA  
**AN IMPORTANT MARKET**

- \* IN CANADA'S HIGHEST INCOME AREA  
... \$111.89 AVERAGE WEEKLY WAGE!
- \* THIS MEANS MORE SALES FOR YOUR PRODUCT.
- \* CKLB REACHES THESE WAGE EARNERS 24 HRS. A DAY.

"YOUR KL RADIO" MAN HAS ALL THE FACTS

CKLB-AM 1350 KC  
10,000 Watts  
CKLB-FM 93.5 MC  
14,000 Watts

**CKLB**  
OSHAWA

For Further Information Contact:  
**LORRIE POTTS & CO.**  
TORONTO 921-8951 MONTREAL 845-6448

A fire is like father - no one ever knows  
where it goes when it goes out.

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



# Vancouver station must sign off October 31

IN THE FIRST RULING OF ITS KIND, the Board of Broadcast Governors recommended denial of a licence-renewal bid by a station licensee, CJOR Limited. The BBG imposed a six-month limit on operation of the Company's Vancouver radio station CJOR, under its present ownership. Mrs. G. C. Chandler is president of the company. She is the widow of the late George Chandler, the station's founder.

The ruling would allow operation under present management until October 31.

Citing its reasons, the BBG said: "The Board, having examined the record of performance, is not satisfied with the past operation by CJOR Limited. The Board has no confidence that CJOR Limited can as a licensee exercise sufficient supervision and direction of the station to ensure its operation in the public interest or compliance with the policy now proposed by CJOR Limited."

The recommendation, which goes to the Transport Minister, said the Transport Department should accept applications from other interested parties between now and October 31 in an attempt to find another operator for the station.

What action Mrs. Chandler might take in the face of the BBG recommendation was not immediately clear.

She says her station will broadcast until Transport Minister Pickersgill, who answers to Parliament for broadcasting, decides otherwise.

A lawyer noted that the Transport Minister is not bound to accept or reject the BBG recommendation. He also said that the broadcasting licence is regarded as a privilege rather than a right.

The BBG recommendation came on a bid for renewal of the licence rather than suspension of an existing licence, an action which could not be taken without showing cause, he added.

Where a suspension of a broadcasting licence is ordered the Broadcasting Act stipulates appeal may be made to the Exchequer Court. Cause would then have to be shown for the suspension.

### Mrs. Chandler Could Apply

There is nothing to prevent Mrs. Chandler from making a submission to become the new licensee if the BBG recommendation is approved by the transport minister and the CJOR frequency put up for new ownership, the lawyer said.

Setting a time limit for CJOR under its present operation is the most drastic step in relation to station licensing ever taken by the BBG. The only other similar step was taken by the CBC when it was responsible for regulation of private broadcasting before the BBG was set up in 1958.

In that case, the CBC withdrew the licence of Wilma Moore at Dawson Creek, B.C., because of her radio station's programming.

### Sparked by "Hotline" Show

CJOR's open-line programs became an issue when the station made its bid for licence renewal at last month's Vancouver hearings. A main target was the *Hotline* program of Pat Burns. Announcement that his contract with the station was not to be renewed came shortly before the Vancouver hearings.

Control of open-line programs has proved of increasing concern to the BBG. Dr. Andrew Stewart, BBG chairman, has noted the difficulty of maintaining a balance between freedom of speech and invasion of privacy in such programs.

But control seems to be a

major BBG concern in CJOR's case. It was the key issue when Pat Burns and Peter Kosick, both working at CJOR, presented a proposal last fall to form a network to carry the *Hotline* program.

The Board ruled against it, noting that member stations along the proposed network would have control over the program's content.

A storm of criticism arose from the Burns' programs. They called for listeners to telephone with comment on subjects. The moderator also called informed persons for opinion or offered some of his own.

There were complaints from legal and evangelical bodies in Vancouver that some comments resulted in "group defamation" and agitation for lawlessness.

Mrs. Chandler told the Board her station had adopted a policy of greater control by management over open-line subjects, which had ranged over homosexuality, lesbianism and drug use.

She asked for consideration on the basis of present promises and future performance rather than on the station's past errors.

The trend is to balanced programming

**G. N. MACKENZIE LIMITED HAS the SHOWS**

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

# CFTJ radio

*Serving :-*

- ☆ GALT
- ☆ PRESTON
- ☆ HESPELER

Total Retail Sales  
**\$40,800,000.00**



**HARDY RADIO & TELEVISION LIMITED**

TORONTO - EM. 3-9433      MONTREAL - VI. 2-1101



# Toronto's new station will have European slant

HEARINGS OF THE BOARD OF BROADCAST GOVERNORS held in Vancouver March 23-26 have resulted in recommended approval of a proposal for sale of a Toronto radio station to a syndicate headed by John B. Lombardi, a Toronto businessman.

The proposal put before the BBG by the Toronto businessman and broadcaster at the Vancouver hearings last month calls for operation of a daytime-only AM station that would emphasize European music for Toronto's growing immigrant population, and carry some hours of broadcasts in various European languages.

Final approval of the recommendation, which now goes to the Transport Minister, would result in the sale of 200 thousand dollars of the assets of Radio 1540 Limited, operated by Rogers Broadcasting Limited as AM station CHFI at 1540 kilocycles.

Rogers Broadcasting operates CHFI-FM, not included in the share transfer, and is building a new AM station to operate on the 680 frequency.

New owners of the station if final approval is given will be Mr. Lombardi with 50 per cent of the shares, Toronto Mayor Philip Givens with 25 per cent and James D. Service, Mr. Lombardi's lawyer,

with the other 25.

However, Mayor Givens has indicated a change of mind on the matter and a later proposal likely will be put before the BBG under which Mr. Lombardi would take up the mayor's 25 per cent.

In another transfer recommended for approval by the Board, the CBC would take over operation of CFMW-FM St. Norbert, Manitoba, from Radio Fine Music Greater Winnipeg Limited. Radio Fine Music would surrender its licence for the CFMW-FM frequency.

Approval also was recommended for the CBC to take over operation of CFKL Schefferville, Quebec, from Hollinger-Ungava Transport Limited. Hollinger-Ungava first set up the station to bring radio service to iron mining communities in North Eastern Quebec.

The Board recommended approval of a stock transfer of 200 common and 400 Class A preferred shares in CJPM-TV Chicoutimi, Quebec. The purchase would not result in a change of ownership.

Approval was given for new AM radio stations at Collingwood, Ont., and the British Columbia communities of Revelstoke, Salmon Arm and Burns Lake and for FM Stations at Sudbury, Ont., Saskatoon and three B.C. communities —

Savona, Merritt and Clearwater — to be served from existing stations.

There also was approval for a series of licence renewals, most of them for western radio and television stations, and for 14 TV rebroadcasting facilities to carry signals into areas not now covered adequately.

The BBG recommended denial of a proposal to set up an AM and FM station at Chatboro, Que., to serve the Lower Ottawa Valley.

On the Chatboro proposal, put forward by a company to be incorporated, represented by Donald H. Atfield, and taken under advisement by the Board since Ottawa hearings early this year, the BBG said it is not convinced "stations as proposed could operate successfully."

The proposal was for a combined AM-FM operation, French language on AM during the day and English language on FM during the evening to serve the Lower Ottawa Valley's mixed population.

Barrie Broadcasting Company Limited, operator of CKBB Barrie, won approval for the Collingwood AM station. The studio would be at Barrie and the station would operate at 250 watts on a frequency of 1400 kilocycles.

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Six studio location changes were approved.

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## TV STATIONS

SCHEDULE THESE NEW CANADIAN PROGRAMS FROM



### DEAR CHARLOTTE

five quarter-hours weekly with the wit and wisdom of Canada's best-known woman, Charlotte Whitton — she answers viewer letters like Dear Abby and gives her own opinions like Charlotte Whitton — already running in Ottawa, Montreal, Toronto

### MAINLY MUSIC

half an hour weekly, ranging from country music to Dixieland to classical guitar — every show different

Both programs cut for commercials. Now on videotape. Tape transfer to film if required. Write CJOH-TV, Television House, Ottawa 5, for prices and details.



# U.S. film industry must beware foreign competitors

**AMERICAN LEADERSHIP** in motion pictures and television is in jeopardy because industry management is complacent and latest techniques and equipment are not being used."

With this solemn warning, Albert A. Dorskind, vice-president and treasurer of MCA Inc., settled down to address members of the Society of Motion Picture and Television Engineers, meeting at the S.M.P.T.E.'s technical conference in Los Angeles March 29.

Dorskind reminded his audience that American motion pictures and television programs have great impact primarily because the film industry first developed in the U.S. The result was an early comparative technical excellence made possible by the large U.S. domestic market and standardization of film projectors.

But he pointed out that standardization now permits foreign countries to compete successfully with the U.S. and in the rest of the world.

Dorskind said the industry will prosper unless it applies modern technical knowledge and ability. "We must be creative in every sense," he said, "the story, sales, production techniques."

Foreign countries are exerting every effort to take over U.S. leadership, he noted. "We have the advantage of position but we have the disadvantage of complacency

even a trend toward stagnation." Dorskind said the U.S. is still using tools and operating film stages concepts that were in use 25 years ago. "Unless we awaken, we may still be using those same tools and operating, if at all, in the manner 25 years from now," he added.

He pointed out the inadequacy of electronic camera equipment being used, giving as examples lack of reflex lenses, lack of zoom focussing devices, constant need to change film magazines, weight and bulk that limit the

cameraman's ability to tell a story.

"We can take close-up pictures of the moon and transport them to earth with clarity," he said, "but at a film studio they are limited by a monster that was ready for retirement more than ten years ago."

Dorskind pointed out that television segmented the market between the theatre-at-home and the theatre on Main Street. Today production and management are failing to notice that the requirements for Main Street theatre films are not the same for the home theatre, he continued - "Yet current attitudes have led the

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By the same token, film makers have failed to recognize where the media meet, Dorskind argued, and sometimes produce films which cannot be shown on television without great extra investment.

"I believe there are great rewards for those of you who are successful in developing and applying new ideas and methods," Dorskind said. "I believe there is gold at the end of that rainbow."

## Medics co-operate with CAB Program Exchange show

**SEVENTY-EIGHT RADIO STATIONS** taken up a new Canadian initiative of Broadcasters Program Exchange release called *Let's Ask the Doctor*, marking the medical program as one of the exchange program's most successful programs.

The 40 episode series of two-minute question-and-answer programs features doctors from all over Canada.

The program is strictly a public service program, allowing no sponsorship agencies. Room has been left for a local radio station to get the act with a live introduction

and sign-off and a local announcer's reading of the medical question to be discussed.

The project was managed with the co-operation of the Canadian Medical Association.

The Exchange Department expects participation to reach a figure of close to 80 stations before levelling off.

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## A NEW FACE IN THE PRAIRIES

This Potash miner is just a part of the enormous mining development we are weeping the Saskatoon market. The product is Potash (potassium chloride) which supplies vital Potassium (K) for the rapidly expanding fertilizer market. This exciting prairie harvest? Saskatoon area . . . THREE HUNDRED MILLION

DOLLARS . . . is new Potash investment, and there is more to come.

CFQC-TV serves this market with exclusive television coverage, polished with ten years of practical experience. Examine Saskatoon closely, and capture this market with the powerful voice of CFQC-TV.





# Broader appeal increases ETV stations by 40 per cent

A TWO-YEAR INCREASE of nearly forty per cent in the number of educational television (ETV) stations in the U.S. is indicated by a study recently published by Brandeis University's Morse Communication Research Center, Waltham, Massachusetts.

Another major finding of the report (which uses similar studies from 1961 and 1962 as a comparison) suggests a distinct effort by ETV to broaden its popular appeal.

With ETV programming now available to an estimated half of the U.S.'s TV homes, stations have increasingly scheduled popular programs such as feature films and sports.

There's also a two-year in-

crease of almost 100 per cent in news and public affairs programming, and a decrease during the same period in local programming despite an average three-hour rise per station in weekly broadcast time.

The report, called "One Week of Educational Television," analyzes programming of the 88 American ETV stations on the air during the week of April 19-25, 1964.

It also documents sources, the relation of station ownership to type of programs broadcast, VHF and UHF operations, weekend broadcasting and provides descriptions of the various educational TV networks and alliances.

The report reveals:

(1) News and public affairs

programming almost doubled from seven per cent of total ETV hours in 1962 to 13 per cent in 1964. Daily news was carried by 19 stations.

(2) The 88 stations represent a net increase of 26 stations over 1962. Stations were located in 21 of the nation's top 25 population and economic centres.

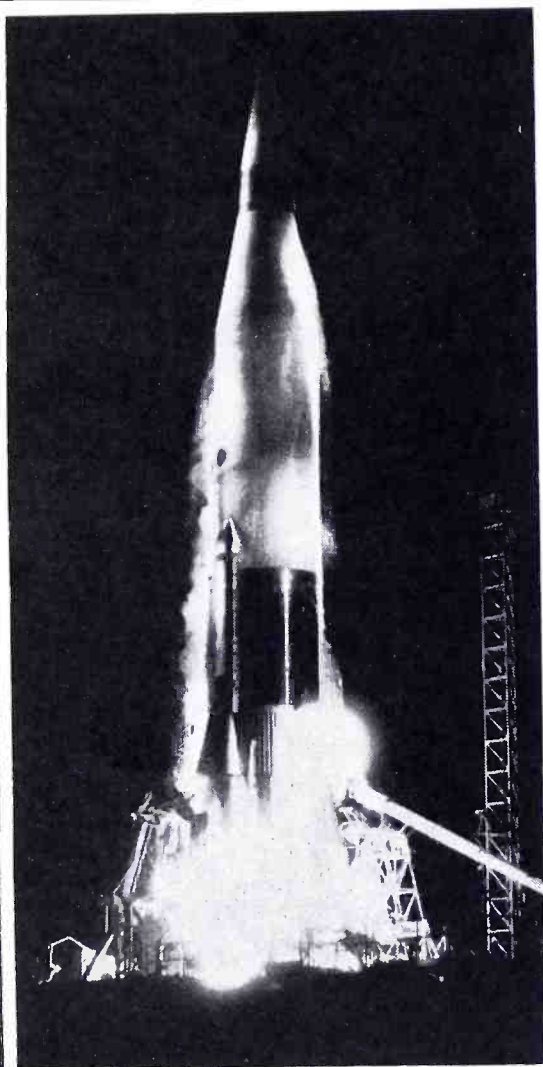
(3) The 62 stations pre-dating 1962 were broadcasting an average of 44 hours and 50 minutes weekly in 1964, an average weekly increase of almost three hours.

(4) The 26 new stations operated an average of 36 hours a week, a four-hour increase over the averages of the seven new stations studied in the 1962 survey.

(5) Despite increased broadcasting, less programming came from local productions: 37 per cent in 1964 compared with 53 per cent in 1962. The change reflected the growing significance of regional networks, program exchange plans and National Educational Television.

(6) ETV was primarily a five-day-a-week operation. 69 of the 88 channels were on the air Monday through Friday. Six channels broadcast seven days a week.

A foreward to the study notes that while 1964 saw broadcasting profits rise to an all-time high a few ETV stations came close to bankruptcy, and some were forced to curtail operations. It also pointed to "a quivering dollar sign" behind many program decisions in ETV — "a point of no small interest to researchers."



## Put CKBI on the firing line

Last year 869 (52% of total) retail outlets in the CKBI market used CKBI to get their sales story into 42,700 households.

Over 60% of these merchants have used CKBI continuously for more than ten years.

Confidence like this is only earned if you are delivering results.

FOLLOW THEIR LEAD — ADD

# CKBI

## RADIO and TELEVISION

10,000 watts

Ch. 2, 4, 5, 7 and 10

Covering Central Saskatchewan  
from Manitoba to Alberta

from PRINCE ALBERT

## Negative film sidesteps telecine

A CBC TELEVISION TECHNICIAN has come up with a simon-simple device to let film and news editors work directly and effectively from negative film.

The system gets around the high cost and bulkiness of telecine chain equipment (\$75,000 or so) by fitting a relatively inexpensive industrial vidicon camera to whatever projector the news department is regularly using. Cost is only \$1,500 — \$1,800 overall.

The "miniature telecine" as it's been christened, lets newsmen develop, edit and air filmed material received as disastrously close to broadcast deadline as half an hour beforehand.

The gimmick is to make use of a vidicon camera's ability to reverse the polarity of an image.

Film to be screened is placed in a conventional projector. The picture is beamed into a vidicon camera, converted into an electronic picture and transmitted to a monitor.

By using the handy switch available on the vidicon, polarity of the image seen on the monitor screen can be converted from negative to positive at will.

In effect the system is a closed television circuit.

Picture quality is good enough for pre-screening and editing, but not precise enough for other purposes.

The CBC has extracted a plus from the setup by using it to mate optical sound tracks directly to negative film. Apparently trying to match track with reversible film led to inferior sound tracks — the CBC found it hard to maintain uniform quality in the development process on reversible footage.

Editing room staffers also like the "miniature telecine" because once set, it doesn't need any adjustment or supervision by expert technicians.

Gilles Fleury at CBC Montreal devised the system.



WORKING FOR BROADCASTING



JOHN P. WEBER



FRANK KELLEY



BRIAN S. MacDOUGALL



RALPH C. DEANS



T. G. BALLANTYNE



GREY HARKLEY

RICHARD G. LEWIS (below)



On his way to becoming editor-in-chief, John Weber, at 19, is already a noted philatelist and numismatologist, largely because he collects stamps and coins. He is easily the most essential member of the Broadcaster family, because when something has to be done, John just quietly goes ahead and does it.

A journalist is a newspaper man with spats and this describes Assistant Editor Frank Kelley, an Edmonton "journalist", who last year had an article in Maclean's Magazine, which is a very good publication too. Frank is charged with churning out the stuff that keeps the ads apart. He commutes thirty miles a day to keep contact with his wife, Shirley and their offspring, Dena and Jeffrey and also to keep up with his ambitions as a playwright.

A refreshing breeze from the waters of Cape Breton, Brian MacDougall subscribes to the theory that the best place to start in any line of business is at the top. So, at the tender age of 18, Brian started as our highest-ranking officer - a general - General Joe. Now, at 21, Brian functions in the important position of Makeup Editor, which means that snow nor rain nor heat nor gloom nor typographical errors, can stop him setting the type and pasting up the pages ready for the lithographer, this ad orf exmple.

Ralph Deans, latest arrival at the CB stable, was acquired in a claiming race from United Press International, where he was Toronto Bureau Manager. Newfy-born and B-C-raised, Ralph brags about his handsome wife Holly and 8 months old son Christopher Hemingway. His department is called "Business Relations", whatever that is.

Keeper of the Privy Purse, Thomas Graham (Bal) Ballantyne - a 12-year veteran of the Battle of the Balance Sheet - keeps the books, takes care of subscriptions, and even more of people who don't subscribe. He has a wife, two daughters and three grandchildren. In his spare moments, he functions as a life member of the Guild of Industrial, Commercial and Institutional Accountants and treasurer of the Toronto Branch of the Canadian Authors' Association.

Artistry at the Broadcaster emporium revolves around Grey Harkley, who happened to be in the office when the paper was born in January 1942. Since then, he has been smiling benignly over his cartoons while the paper has grown up. In his early days, Grey rowed with the Argonauts and paddled with the Toronto Canoe Club.

Seeing we have the space, we have to say something about the Old Man, who started it all 23 years ago on an initial capital of six bits. The paper has appeared regularly and without interruption for over 23 years in spite of everything he has done to impede it. When Canada is 100 years old, the Broadcaster will be 25, and Dick Lewis keeps wondering how in hell the country got by for its first 75 years.

(An advertisement of Canadian Broadcaster)

## Sask. Legislature May not revive broadcasts of sessions

DAILY 75-MINUTE BROADCASTS carrying part of the debates in Saskatchewan's legislature ended with the windup of current sessions March 8, and possibly for all time.

The broadcasts, paid for by the province, were carried by ten Saskatchewan radio stations in the 2:45 to 4:00 p.m. afternoon time slot.

Many of the members privately deplored the programs, claiming all the legislature's business was being keyed to the fixed broadcast hours.

A legislature committee was responsible for allotting speaking times during the broadcast period to each of the parties. Traditionally, time allocation was on a proportional basis, corresponding to membership in the legislature.

Individual members' speeches sometimes were cut off when their party's broadcast time ran out, and the business of the session was juggled to avoid as much as possible dealing with routine matters during the radio period.

Often members avoided sounding bad over the air by restricting themselves in various ways. An example occurred during the final broadcast, when members on one side of the floor were quieted by leaders when they started to challenge a member on the other side for being out of order.

The offending member was allowed to continue without interruption.

The government house leader, Health Minister D.G. Stuart, said later outside the assembly that the broadcasts may be dropped.

### ANNOUNCEMENT

#### TELEVISION BUREAU



COLIN S. CAMPBELL

Mr. E. P. Lawless, Executive Vice-President of the Television Bureau of Advertising of Canada, announces the appointment of Mr. Colin S. Campbell as Account Representative.

Mr. Campbell's duties with TvB will include the presentation of sales and information data about Canada's dominant national advertising medium, with emphasis on agency media and account contact in Toronto and Montreal.

Mr. Campbell comes to TvB with a sound background of 15 years in media analysis and sales.



# Toronto's new station will have European slant

HEARINGS OF THE BOARD OF BROADCAST GOVERNORS held in Vancouver March 23-26 have resulted in recommended approval of a proposal for sale of a Toronto radio station to a syndicate headed by John B. Lombardi, a Toronto businessman.

The proposal put before the BBG by the Toronto businessman and broadcaster at the Vancouver hearings last month calls for operation of a daytime-only AM station that would emphasize European music for Toronto's growing immigrant population, and carry some hours of broadcasts in various European languages.

Final approval of the recommendation, which now goes to the Transport Minister, would result in the sale of 200 thousand dollars of the assets of Radio 1540 Limited, operated by Rogers Broadcasting Limited as AM station CHFI at 1540 kilocycles.

Rogers Broadcasting operates CHFI-FM, not included in the share transfer, and is building a new AM station to operate on the 680 frequency.

New owners of the station if final approval is given will be Mr. Lombardi with 50 per cent of the shares, Toronto Mayor Philip Givens with 25 per cent and James D. Service, Mr. Lombardi's lawyer,

with the other 25.

However, Mayor Givens has indicated a change of mind on the matter and a later proposal likely will be put before the BBG under which Mr. Lombardi would take up the mayor's 25 per cent.

In another transfer recommended for approval by the Board, the CBC would take over operation of CFMW-FM St. Norbert, Manitoba, from Radio Fine Music Greater Winnipeg Limited. Radio Fine Music would surrender its licence for the CFMW-FM frequency.

Approval also was recommended for the CBC to take over operation of CFKL Schefferville, Quebec, from Hollinger-Ungava Transport Limited. Hollinger-Ungava first set up the station to bring radio service to iron mining communities in North Eastern Quebec.

The Board recommended approval of a stock transfer of 200 common and 400 Class A preferred shares in CJPM-TV Chicoutimi, Quebec. The purchase would not result in a change of ownership.

Approval was given for new AM radio stations at Collingwood, Ont., and the British Columbia communities of Revelstoke, Salmon Arm and Burns Lake and for FM Stations at Sudbury, Ont., Saskatoon and three B.C. communities —

Savona, Merritt and Clearwater — to be served from existing stations.

There also was approval for a series of licence renewals, most of them for western radio and television stations, and for 14 TV rebroadcasting facilities to carry signals into areas not now covered adequately.

The BBG recommended denial of a proposal to set up an AM and FM station at Chatboro, Que., to serve the Lower Ottawa Valley.

On the Chatboro proposal, put forward by a company to be incorporated, represented by Donald H. Atfield, and taken under advisement by the Board since Ottawa hearings early this year, the BBG said it is not convinced "stations as proposed could operate successfully."

The proposal was for a combined AM-FM operation, French language on AM during the day and English language on FM during the evening to serve the Lower Ottawa Valley's mixed population.

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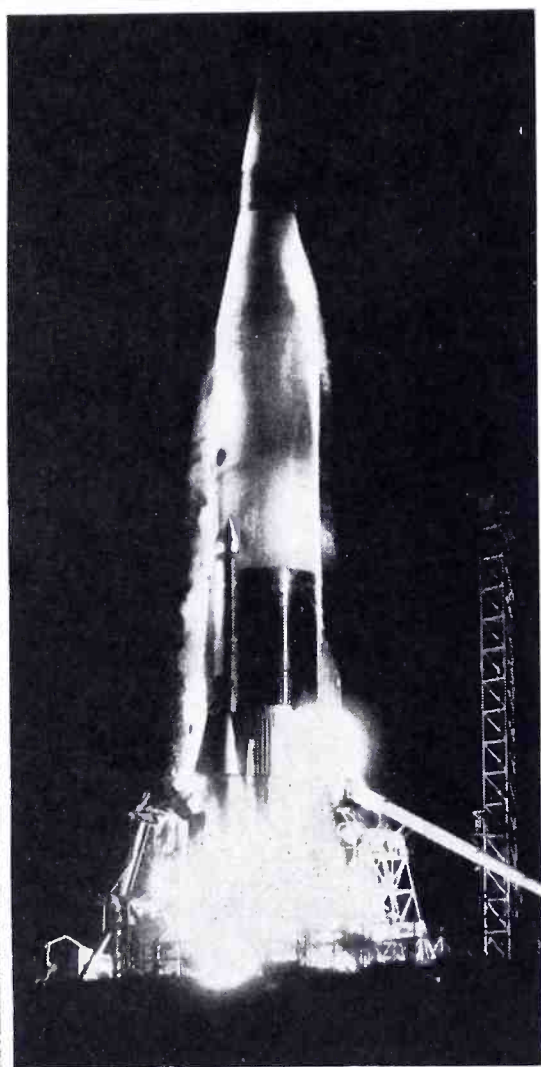
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(5) Despite increased broadcasting, less programming came from local productions: 37 per cent in 1964 compared with 53 per cent in 1962. The change reflected the growing significance of regional networks, program exchange plans and National Educational Television.

(6) ETV was primarily a five-day-a-week operation. 69 of the 88 channels were on the air Monday through Friday. Six channels broadcast seven days a week.

A foreward to the study notes that while 1964 saw broadcasting profits rise to an all-time high a few ETV stations came close to bankruptcy, and some were forced to curtail operations. It also pointed to "a quivering dollar sign" behind many program decisions in ETV — "a point of no small interest to researchers."



## Put CKBI on the firing line

Last year 869 (52% of total) retail outlets in the CKBI market used CKBI to get their sales story into 42,700 households.

Over 60% of these merchants have used CKBI continuously for more than ten years.

Confidence like this is only earned if you are delivering results.

FOLLOW THEIR LEAD — ADD

# CKBI

## RADIO and TELEVISION

10,000 watts

Ch. 2, 4, 5, 7 and 10

Covering Central Saskatchewan

from Manitoba to Alberta

from PRINCE ALBERT

## Negative film sidesteps telecine

A CBC TELEVISION TECHNICIAN has come up with a simon-simple device to let film and news editors work directly and effectively from negative film.

The system gets around the high cost and bulkiness of telecine chain equipment (\$75,000 or so) by fitting a relatively inexpensive industrial vidicon camera to whatever projector the news department is regularly using. Cost is only \$1,500 — \$1,800 overall.

The "miniature telecine" as it's been christened, lets newsmen develop, edit and air filmed material received as disastrously close to broadcast deadline as half an hour beforehand.

The gimmick is to make use of a vidicon camera's ability to reverse the polarity of an image.

Film to be screened is placed in a conventional projector. The picture is beamed into a vidicon camera, converted into an electronic picture and transmitted to a monitor.

By using the handy switch available on the vidicon, polarity of the image seen on the monitor screen can be converted from negative to positive at will.

In effect the system is a closed television circuit.

Picture quality is good enough for pre-screening and editing, but not precise enough for other purposes.

The CBC has extracted a plus from the setup by using it to mate optical sound tracks directly to negative film. Apparently trying to match track with reversible film led to inferior sound tracks — the CBC found it hard to maintain uniform quality in the development process on reversible footage.

Editing room staffers also like the "miniature telecine" because once set, it doesn't need any adjustment or supervision by expert technicians.

Gilles Fleury at CBC Montreal devised the system.





JOHN P. WEBER

On his way to becoming editor-in-chief, John Weber, at 19, is already a noted philatelist and numismatologist, largely because he collects stamps and coins. He is easily the most essential member of the Broadcaster family, because when something has to be done, John just quietly goes ahead and does it.



FRANK KELLEY

A journalist is a newspaper man with spats and this describes Assistant Editor Frank Kelley, an Edmonton "journalist", who last year had an article in Maclean's Magazine, which is a very good publication too. Frank is charged with churning out the stuff that keeps the ads apart. He commutes thirty miles a day to keep contact with his wife, Shirley and their offspring, Dena and Jeffrey and also to keep up with his ambitions as a playwright.



BRIAN S. MacDOUGALL

A refreshing breeze from the waters of Cape Breton, Brian MacDougall subscribes to the theory that the best place to start in any line of business is at the top. So, at the tender age of 18, Brian started as our highest-ranking officer - a general - General Joe. Now, at 21, Brian functions in the important position of Makeup Editor, which means that snow nor rain nor heat nor gloom nor typographical errors, can stop him setting the type and pasting up the pages ready for the lithographer, this ad orf exmple.



RALPH C. DEANS

Ralph Deans, latest arrival at the CB stable, was acquired in a claiming race from United Press International, where he was Toronto Bureau Manager. Newfy-born and B-C-raised, Ralph brags about his handsome wife Holly and 8 months old son Christopher Hemingway. His department is called "Business Relations", whatever that is.



T. G. BALLANTYNE

Keeper of the Privy Purse, Thomas Graham (Bal) Ballantyne - a 12-year veteran of the Battle of the Balance Sheet - keeps the books, takes care of subscriptions, and even more of people who don't subscribe. He has a wife, two daughters and three grandchildren. In his spare moments, he functions as a life member of the Guild of Industrial, Commercial and Institutional Accountants and Treasurer of the Toronto Branch of the Canadian Authors' Association.



GREY HARKLEY

Artistry at the Broadcaster emporium revolves around Grey Harkley, who happened to be in the office when the paper was born in January 1942. Since then, he has been smiling benignly over his cartoons while the paper has grown up. In his early days, Grey rowed with the Argonauts and paddled with the Toronto Canoe Club.

RICHARD G. LEWIS (below)



Seeing we have the space, we have to say something about the Old Man, who started it all 23 years ago on an initial capital of six bits. The paper has appeared regularly and without interruption for over 23 years in spite of everything he has done to impede it. When Canada is 100 years old, the Broadcaster will be 25, and Dick Lewis keeps wondering how in hell the country got by for its first 75 years.

## Sask. Legislature May not revive broadcasts of sessions

DAILY 75-MINUTE BROADCASTS carrying part of the debates in Saskatchewan's legislature ended with the windup of current sessions March 8, and possibly for all time.

The broadcasts, paid for by the province, were carried by ten Saskatchewan radio stations in the 2:45 to 4:00 p.m. afternoon time slot.

Many of the members privately deplored the programs, claiming all the legislature's business was being keyed to the fixed broadcast hours.

A legislature committee was responsible for allotting speaking times during the broadcast period to each of the parties. Traditionally, time allocation was on a proportional basis, corresponding to membership in the legislature.

Individual members' speeches sometimes were cut off when their party's broadcast time ran out, and the business of the session was juggled to avoid as much as possible dealing with routine matters during the radio period.

Often members avoided sounding bad over the air by restricting themselves in various ways. An example occurred during the final broadcast, when members on one side of the floor were quieted by leaders when they started to challenge a member on the other side for being out of order.

The offending member was allowed to continue without interruption.

The government house leader, Health Minister D.G. Stuart, said later outside the assembly that the broadcasts may be dropped.

### ANNOUNCEMENT

#### TELEVISION BUREAU



COLIN S. CAMPBELL

Mr. E. P. Lawless, Executive Vice-President of the Television Bureau of Advertising of Canada, announces the appointment of Mr. Colin S. Campbell as Account Representative.

Mr. Campbell's duties with TvB will include the presentation of sales and information data about Canada's dominant national advertising medium, with emphasis on agency media and account contact in Toronto and Montreal.

Mr. Campbell comes to TvB with a sound background of 25 years in media analysis and sales.

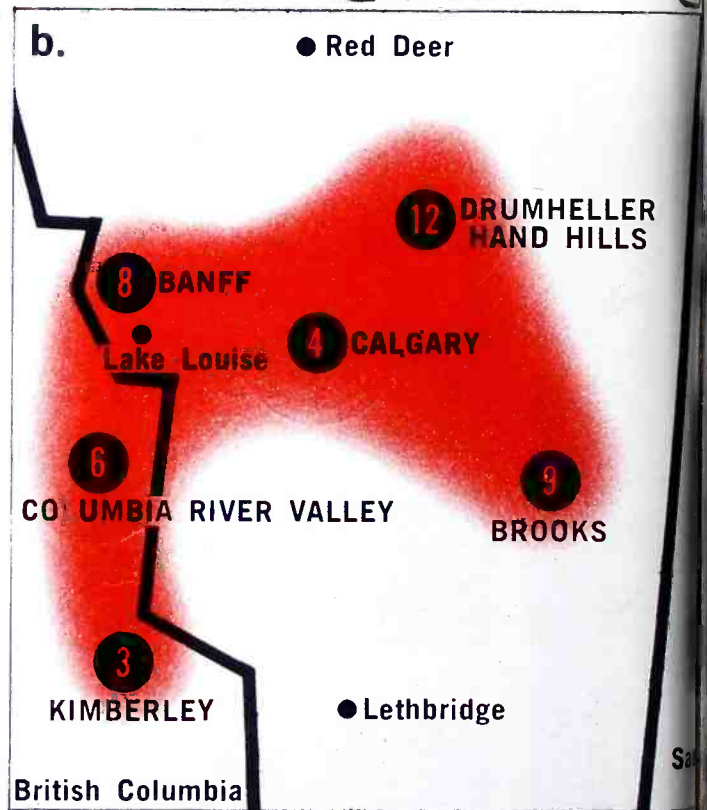
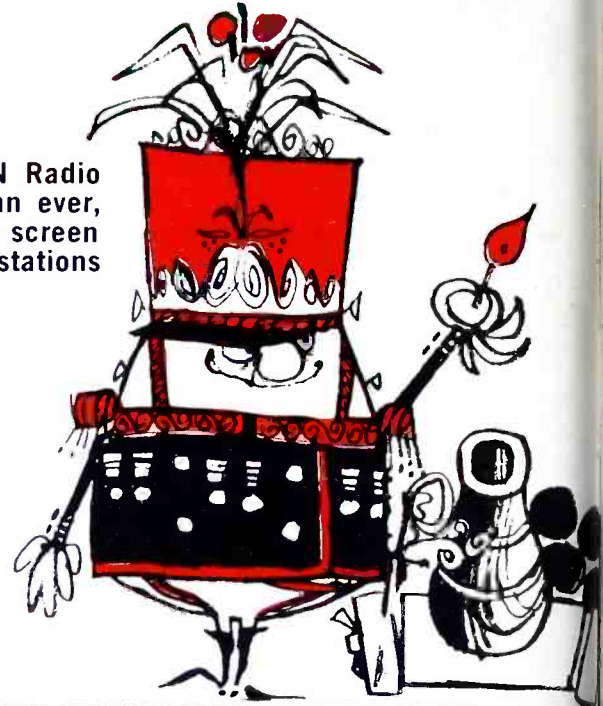


# "ACTION STATIONS!"

Yes, there have been changes in the Calgary market. Most significant of all, CFCN Radio and CFCN-TV have emerged as a greater selling force than ever - selling better than ever, harder than ever, over a more extensive coverage area than ever. Now that the smoke screen of claims and counter-claims has cleared, let's get down to solid selling with the stations that go all out for action where it counts - at the cash register!

One of the family!

**CFCN** RADIO / TV CALGARY





**a. Action at any altitude:**

CFCN mobile crews climbed Whitehorn Mountain to cover the famous Beehive Giant Slalom Ski Event for CTV's "Wide World of Sports". Outstanding on-the-spot sports coverage for local and network audiences makes CFCN "one of the family".

**b. Our "Action Area":**

CFCN-TV coverage area has been doubled by strategic satellites like Drumheller/Hand Hills (see map). CFCN Radio now reaches more homes per week, in more BBM census divisions, than any other Calgary radio station. And radio selling power will soon increase to 50,000 watts!

**c. Action "at the races":**

CFCN-TV's Tel-A-Races - a proven winner for mail-pull response! The show that pulled 13,270 proof-of-purchase labels per week for Sunbeam Bread in a recent ten-week period!

**d. Action at sun-up:**

25,000 of your Calgary customers turn out at the crack of dawn to join CFCN in our annual pre-Stampede Breakfast. Another big selling opportunity during white-hat week is CFCN's Stampede Guide, with advertising for radio sponsors - its circulation now doubled to 10,000.

**e. Action in the market-place:**

CFCN Radio cruiser-car promotions mean an "instant" sales increase for our sponsors. Example: CFCN's Don Wood was a persuasive potentate for Nabob in a recent successful promotion.

**f. Action in store:**

This April a typical CFCN radio remote helped move 10,380 cartons of assorted Betty Crocker mixes (from a single supermarket outlet). This weekend "Sell-athon" put Betty Crocker in one out of every nine Calgary homes.





# Advertising must ring the cash register

by FRANK KELLEY

"THERE WAS A GUY CALLED Cockfield and a guy called Brown. They were the black and white. Cockfield was a financial man; Brown was a salesman. In their fields, both excelled.

"But neither was an advertising man."

With these two contrasting personalities the agencies to be known later as Cockfield, Brown & Company Limited got their start, says president Don McRobie — way back in 1913.

Since then, following a merger that brought Cockfield and Brown together in 1928, the unified agency has grown to be Canada's second largest, billing \$26,500,000 in 1964. The agency established Winnipeg and Vancouver offices in 1930 to go with its Montreal head office and the Toronto branch.

And with increasing size an image of Cockfield Brown solidarity and dependability has developed, an image that presents C-B to the world as a toned-down version of the grey-flannel suit stereotype, as neither a bearded nor a run-'em-up-the-flag kind of advertising agency.

As one long-term employee says, "Cockfield Brown suffers

from the stigma of being traditional."

Anyone looking at the comfortable cat in C-B's commercials for Esso oil heat would probably argue with attempts to describe C-B as an agency with a prosaic public personality.

But institutional and durable goods accounts like International Nickel, the Canadian Bankers' Association and Canada Cement Company dominate the Cockfield Brown client list, and lend the agency an air that has to be rated as slightly stolid.

And there's no doubt that C-B had the reputation, not so long ago at that, of being an account executives' agency — an agency dominated by its salesmen. John Watson, creative director at C-B, admits it.

But he thinks the old image doesn't apply any more. He believes major direction of the agency has been coming from its creative groups for some time now.

And other employees notice a change, at least in the Toronto office atmosphere. Media Supervisor Mary Moran, who can claim perspective on C-B by virtue of having worked for three other agencies during the past twenty-five years, says the bloodless revolution at C-B over the past few years is "tremendous."

Maybe so. But in spite of C-B's apparent purging of the account executives' power ("you might still find a few hard-headed types," says Mary) and strengthening of its creative departments, John Watson agrees the kind of campaign that wows the opposition and gets people talking isn't C-B's long suit.

He says C-B looks for a creative staff with a "generally high level of solid competence —

people with a strong sense that the ultimate purpose of advertising is to sell."

The art for art's sake kind of creative person? He'd be a rare bird indeed if he could be found at Cockfield Brown, Toronto.

"We like a creative businessman here," says Watson. "He's the kind of person we most value," but he must be "business" as well as "creative".

"I came out of the retail business myself," he adds. "When we ran an ad one day, we heard the cash register ring the next."

Watson's description makes it plain that C-B holds its creative staff in tight check — but he attributes the tug on the reins to a good motive:

"The ultra-creative agency tends to be inventing a personality for itself," is his view, "and lets it supersede the product advertising. Everything becomes the agency's advertising rather than the client's."

## The President says:

President Don McRobie doubts that any individual, even a president, has any profound effect on the character of an agency. Who or what sets the tone? "I couldn't tell you," he answers, though he does say, "Any service business takes its whole character from its leadership. Only it's not necessarily from one individual."

"I'm probably a conservative guy in a non-conservative business," he adds. "At least I don't think advertising can be considered a conservative business."

"But my predecessor was a dour little Scot, Andy Anderson. He was an advertising man. He had more creative blood than me."

"I'm not a writer and not an artist," McRobie continues, while explaining that he doesn't consider creativity a sacred treat reserved for copywriter and artist.

"Hell, I've written radio jingles and other stuff — for which I think I'm basically ill-equipped," he says. But he senses that when the C-B internal organization is functioning right, "the contact staff is doing some of the creative work" — modifying and fertilizing the ideas of every creative indi-



President Don McRobie

vidual in the place.

McRobie thinks of Cockfield Brown as a balanced organization, broken down for convenience into sales and production groups. Of the 352 people, total, on the Canadian staff, he believes the 70 or so in client contact work are balanced by 60 — 70 in the creative group.

Creative director John Watson emphasizes another facet of C-B's belief in shared ideas when he says, "We have a rather odd inter-relating responsibility between the creative and broadcast departments."

The manager of the television department at C-B, to take one example, has the right to reject material he thinks isn't up to his production standards, Watson says. And vice-versa — the TV producers are also called upon to satisfy the creative director.

## Built-in Wailing Wall

Cockfield Brown encourages its producers to play an expanded role in the creative process. "We bring them in from the beginning," says Watson, "and never ask one to accept a story board he hasn't had a share in working out."

"There's a tremendous spirit of co-operation, to help the other guy is the way McRobie describes the agency atmosphere."

He feels it's the "people and the spirit" that have kept him with the agency since 1936 — "when the pickings were darn slim in this business."

Apart from summer jobs during school years, and wartime service in the navy, McRobie has spent his working life with Cockfield Brown. He started off in research and came up through account work.

"I originally aimed to be a chartered accountant," he says, and later insists, "But I would never have a book-keeper the

## HARDY RADIO SELLS

|         |   |                 |
|---------|---|-----------------|
| CKCL    | - | Truro           |
| CKDH    | - | Amherst         |
| CKMR    | - | Newcastle       |
| CKNB    | - | Campbellton     |
| CHNC    | - | New Carlisle    |
| CKBL    | - | Matane          |
| CJFP    | - | Rivière-du-Loup |
| CJAF    | - | Cabano          |
| CKLD    | - | Thetford Mines  |
| CHRC    | - | Quebec City     |
| CFOM    | - | Quebec City     |
|         |   | (English)       |
| CKRS    | - | Jonquière       |
|         |   | -Chicoutini     |
| CHRL    | - | Roberval        |
| CKJL    | - | St. Jerome      |
| CJLM    | - | Joliette        |
| CJSO    | - | Sorel           |
| CHEF    | - | Granby          |
| CFLV    | - | Valleyfield     |
| CKBS    | - | St. Hyacinthe   |
| CKRN    | - | Rouyn           |
| CKVD    | - | Val d'Or        |
| CHAD    | - | Amos            |
| CKLS    | - | La Sarre        |
| CKLC    | - | Kingston        |
| CKLY    | - | Lindsay         |
| CHIC    | - | Brampton        |
| CFTJ    | - | Galt            |
| CJME    | - | Regina          |
| CKSB    | - | St. Boniface    |
| CFNS    | - | Saskatoon       |
| CFRG    | - | Gravelbourg     |
| CHFA    | - | Edmonton        |
| CKAY    | - | Duncan          |
| CJAV    | - | Port Alberni    |
| CKCL-FM | - | Truro           |
| CHRC-FM | - | Quebec          |
| CKLC-FM | - | Kingston        |
| CHIC-FM | - | Brampton        |
| CHFM-FM | - | Calgary         |
| CFMC-FM | - | Saskatoon       |

**HARDY MEN  
KNOW  
THEIR MARKETS**



head of this company. The president has to be an advertising man — he has to have been responsible for carrying out a campaign."

McRobie sees his presidential role as that of a "listener at the wailing wall, a super personnel manager in a business that's all people, a service business. My job is people," he says — with a bit of planning thrown in. McRobie confesses to being a bug on written plans. "I like to think an account is being handled in an organized way. Because if you know why you're doing something, 'how' and the other things become much easier. It's like staging an act."

### The Plan Is The Thing

In practice Cockfield Brown raises its planning to a level approximating an internal Act of Parliament, by means of an overall Plans Board that's offered as one of the agency's selling points. The Board is described by the agency's literature as its "quality control".

Financially Cockfield Brown rounded a corner in the last two or three years, McRobie says. (The "corner", by this reckoning, must be at or about the \$20 million billing mark — small encouragement to all Canadian agencies other than the five doing that volume of business.)

"Contrary to what people think, it's not easy to make money in this business," he says. "Sixty-five per cent of the costs are salaries. It's terrifying in certain categories."

Terrifying or not, it's a fact that in one way or another employees end up with the bulk of C-B's income. What they don't get in salaries, they glean in profits.

The agency is owned outright by employees, with 135 of them holding shares. (Individual holdings apparently aren't limited by regulation, but no one employee presently has more than six per cent of the stock.)

"There's a tremendous feeling of being stockholders," says Mary Moran, "of not wasting anything, not even a piece of paper."

Bill Townsend agrees, and he's in charge of the C-B Toronto department having the highest per capita rate of paper consumption — the Media Department.

If Cockfield Brown has a reputation for being traditional, the feeling hasn't rubbed off on his own staff of 22, in Townsend's opinion.

### Research Pioneers

His media department claims to have broken the ice in at least one important area of Canadian

advertising research. The agency's Inter-Media Product Correlations Study, Townsend says, was the first major Canadian research to relate product consumption and media habits.

Inter-Media, begun in January 1964 and completed in April, beat McDonald Research Ltd's entry into the field by two-thirds of a year.

"Most of what came out of it was exactly what we expected," Townsend says, "but it was the first confirmation of our

Townsend thinks the character of the agency changed substantially — became creative and more go-ahead — about the time he joined C-B, approximately five years ago. And he's sure the change is a continuing thing, "because our TV accounts tend to be growth accounts."

(Cockfield Brown's TV expenditures are rated currently at 37 per cent of total billings, McRobie says.)

For the time being however, Townsend's department expects

diverse industries indicated few executives received more than one publication, and six magazines served as an approximate top limit for any one executive.

The study also found trade papers lax with their circulation control.

One publication called *Timber of Canada* duplicated ten per cent of its own circulation with home mailings at the time of the study. Three others, covering the metalworking industry, blandly ignored people building metal office furniture, apparently for the sole reason that there was no standard circulation-audit classification suitable for describing furniture-maker readership to potential advertisers.

Another curious statistic, of a different sort, relates to the agency itself. It's the average age of the creative people working for C-B's Toronto and Montreal offices. McRobie gives it as thirty-eight and a half years, artists and copywriters included. ("I'd call them seasoned," he says.)

Comparative figures supplied by other leading national agencies mark Cockfield Brown as having perhaps the oldest creative group in Canadian advertising:

### AVERAGE AGE OF CREATIVE GROUPS AT SELECTED CANADIAN AGENCIES

|                                |      |
|--------------------------------|------|
| Cockfield, Brown & Co. Ltd.    | 38.5 |
| Spitzer, Mills & Bates Limited | 36.8 |
| McKim Advertising Ltd.         | 35   |
| Young & Rubicam Ltd.           | 34.2 |
| F. H. Hayhurst Co. Ltd.        | 34   |
| J. Walter Thompson Co. Ltd.    | 33.5 |
| Goodis, Goldberg, Soren Ltd.   | 33   |
| MacLaren Advertising Co. Ltd.  | 31.2 |

Whether the relative age of C-B's creative people has anything to do with the agency's character or not is anybody's guess. Cockfield Brown certainly doesn't see it that way. Agency literature says:

"There is no such thing as a Cockfield Brown style of advertising or a Cockfield Brown 'attitude'. You can't consider this agency in isolation, but only as it works in close harmony with its clients as an extension of their own activities.

"There are as many Cockfield Browns as there are Cockfield Brown clients."

Or to hear Don McRobie tell it:

"When I talk about total service, I mean it. We've coped with every bloody type of advertising problem, or promotion — from Grey Cup to anything.

"We've got the experience and equipment to handle anything at all that comes along."

## Profiles of the Daytime TV Viewer\*

|                             | Heavy | Light | None |
|-----------------------------|-------|-------|------|
| Single                      | 11.5  | 27.6  | 60.9 |
| Married — non working       | 25.2  | 42.0  | 32.8 |
| — working                   | 5.7   | 28.4  | 66.9 |
| — total                     | 19.0  | 37.2  | 43.8 |
| <u>Age</u>                  |       |       |      |
| 20-29                       | 18.8  | 37.0  | 44.2 |
| 30-39                       | 15.8  | 41.6  | 42.6 |
| 40-49                       | 15.1  | 33.0  | 51.9 |
| 50-59                       | 21.9  | 27.0  | 51.1 |
| 60+                         | 26.7  | 36.2  | 37.1 |
| <u>Family Size</u>          |       |       |      |
| One or two                  | 15.9  | 32.1  | 52.0 |
| three                       | 23.1  | 29.9  | 47.0 |
| four                        | 14.5  | 38.8  | 46.7 |
| five                        | 16.3  | 38.6  | 45.1 |
| six or more                 | 22.6  | 40.4  | 37.0 |
| <u>Women with Children</u>  |       |       |      |
| Under 2                     | 22.2  | 41.6  | 36.2 |
| 2-4                         | 24.7  | 44.3  | 31.0 |
| 5-9                         | 14.6  | 44.4  | 41.0 |
| 10-12                       | 14.9  | 44.3  | 40.7 |
| 13-15                       | 15.8  | 45.0  | 39.2 |
| 16-19                       | 23.3  | 32.8  | 43.9 |
| With no Children            | 13.9  | 29.5  | 56.6 |
| <u>Education</u>            |       |       |      |
| Part or complete elementary | 28.5  | 37.0  | 34.5 |
| 1-3 years high school       | 21.7  | 37.4  | 40.8 |
| 4-5 years high school       | 11.2  | 33.8  | 55.0 |
| Part or complete university | 4.6   | 34.4  | 61.0 |
| <u>Socio-Economic Area</u>  |       |       |      |
| Upper                       | 10.5  | 35.2  | 53.3 |
| Upper Middle                | 15.3  | 39.3  | 45.4 |
| Lower Middle                | 18.0  | 36.1  | 45.9 |
| Lower                       | 23.8  | 34.6  | 41.6 |

\* Product of Cockfield, Brown's Inter-Media Product Correlation Study.

beliefs."

For instance experienced advertising people would look for the proportion of frozen cakes bought by university-educated housewives to be higher than for any other consumer group, Townsend explains, "because they usually devote the least time to cooking." And the advertising people would be right, according to the study results, he concludes.

its emphasis to remain with print research — on projects like a recently completed study of trade magazine circulation.

The study shot holes in the common belief that businessmen are hounded by too many trade publications — so many that they can't read more than a fraction of them.

An intensive analysis of 27 trade magazines throughout the management levels of four



CFCF-TV MONTREAL and ROBERT LAWRENCE PRODUCTIONS TORONTO have reached

## THE TURNING POINT IN STANDARDS



There is **NOW** a new standard, a new quality, an unlimited flexibility with the new AMPEX VR-2000 for profitable, efficient, creative teleproduction

**NOW** you can take original material, from any source, combine it in any desired manner, then release third generation tapes that are superior to yesterday's masters.

We say "yesterday", because anything but a VR-2000 is yesterday's recorder, yesterday's standard.

The AMPEX VR-2000 is **NOW, and TOMORROW**, the standard by which all other television recorders will be judged.

AMPEX VR-2000's are being installed and put to work this month by CFCF-TV, Montreal and Robert Lawrence Productions, Toronto.

If you have a television recording need don't settle for yesterday's performance.



AMPEX OF CANADA LIMITED  
REXDALE ONTARIO



From RHL

# The "Expandable" Video Processing Amplifier



The "Expandable" 3500 series video processing amplifiers take full advantage of the concept of modular construction by utilizing solid-state plug-in modules, each of which performs a specific processing function. By selecting appropriate modules, you can, for the first time, "custom-tailor" a processing amplifier to suit your specific requirement (and your budget). If your requirements change, the processing Amplifier can be changed as well, by merely plugging in the additional modules into the pre-wired rack frame.

Find out for yourself how many ways the 3500 series video processing amplifiers can save you money – call your Ampex man and arrange for a demonstration.

## Features

- All-solid state modular construction
- Only 3½" rack space used for full colour processor
- Exceptionally stable monochrome and colour performance
- No compression or drift on black clip and white clip controls
- Control panel can be remotod
- Gated sync on colour and VTR operation
- Will delete or retain VIT signals
- Comp or non-comp, synchronous/non-synchronous operation possible
- 30 db of hum rejection
- 12 different systems available for applications in line clamps, transmitters, studio inputs, switcher outputs, VTR's etc.

Distributed exclusively by  
**AMPEX OF CANADA LTD.**  
1458 Kipling Ave., N.,  
Rexdale, Ont.  
247-8285



**RICHMOND HILL LABORATORIES LTD.**



# Broadcasting is for people -- different people

Speaking as an individual and not for his board, the BBG chairman delivered this address to the CAB Convention in Vancouver last month.

IT IS POSSIBLE TO distinguish two broad approaches to broadcasting. There are those who say that broadcasting should provide people with what they want; others say broadcasting should give people what they need. The two approaches come together only if it can be assumed that what people want is also what people need. I frankly do not know if this is a valid assumption; but it seems clear to me that those who take the position that broadcasting should give people what they need do not accept the assumption. They believe that people's needs are different from their wants; and that a broadcasting service which provides for people's needs will be significantly different from a service which provides people with what people want.

The choice between these two approaches seems to me to depend in part on the conditions of the society. I can find no fault with the emerging countries which, having in mind the limited resources they can divert to broadcasting, decide that in their situation, social priorities demand that broadcasting should be restricted to the provision of information and education. They may very well be right in their setting. We must make the choice which appears relevant to our circumstances.

I find myself disposed to approach broadcasting in Canada in terms of what it is that people want from the service.

In the first place this approach is consistent with the confidence in people which underlies our political and social system.

I prefer broadcasting which is "of the people, for the people, and by the people," not because I am required to assume that the choice of people is always "right" or is always what they need, but because I know of no better system of decision-making in society.

Secondly, the direction of broadcasting by the choices of people is consistent with our acceptance of the desirability of change. A broadcasting service so directed will be a vital, living activity, the expression of free people, of their diversity, their vitality and

their endless searching — and may well contain much that I do not like.

Thirdly, I am afraid of a

point, I presume the next Board of Broadcast Governors will consist of a panel of psychiatrists. I would not recom-

*In his address to the CAB Convention, the chairman of the BBG, Dr. Andrew Stewart, outlined the characteristics of an applicant, which, from his own point of view, would give him confidence that if the licence were granted the station would perform well. He enumerated the following points, which he said he had placed in no particular order.*

(1) The applicant appears fully conscious of the fact that he is completely accountable for all aspects of the performance of the station, and intends to maintain a relation to the operation of the station which will enable him to exercise control consistent with his undivided accountability. The absentee owner, or the person who clearly thinks of himself as an investor, hoping that someone else will run the operation so as to keep it out of trouble and produce dividends, does not inspire confidence.

(2) The applicant must demonstrate by his record that he has the capacity to manage an enterprise of the complexity of a broadcasting station competently and to maintain effective control over the total operation. The station which is under alert direction, in which all aspects of the operation are well integrated, and the operation is tightly controlled, has a chance to be a good station. The station which is sloppy, disorganized and in which lack of control is evident cannot be expected to do a good job.

(3) The applicant who can produce evidence of successful experience in broadcasting, and particularly of having participated in management of a broadcasting station, has obvious claims. The applicant who has successfully operated a jewelry store but has suddenly discovered a yen to get into broadcasting should be looked at carefully. He may do a good job; but it isn't likely unless he is prepared to have associated with him someone with considerable broadcasting experience who will be allowed to share in the management decisions and become part of the team.

(4) The applicant should be clearly motivated by a singleness of purpose. His interest in broadcasting should not be cluttered up by other interests. An applicant who seeks a licence to protect or to promote other interests he has is less likely to prove a good station operator than the licensee who gives his undivided attention to broadcasting. Applications sometimes appear to arise out of the desire of merchants to have a local, or another, advertising outlet. This is a legitimate desire but it is not, by itself, a sufficient reason to issue a broadcasting licence.

(5) The applicant should have ample financial resources available to him. An applicant who has all the other qualifications should not have too much trouble in arranging financing. But the applicant who obviously underestimates the risks and finances on the basis that a broadcasting licence is a licence to print money, does not display good judgment.

(6) The applicant should have a concept of broadcasting consistent with the public policy. In addition to his business acumen he must be prepared to search for ways and means to achieve business success out of the pursuit of broadcasting objectives — variety of service and the promotion of the national purposes. He will intend to make himself an informed and participating member of the community in which the station is located. He will be disposed to seek out new and exciting ways of serving all elements in his community, and will insist on the station being amply involved in production. This simply means that he will be an imaginative and creative person or be prepared to surround himself with imaginative and creative persons. He will be unwilling to operate his station merely as physical facilities for relaying the products of others. He will resist efforts by advertisers or agencies to dictate how he should perform. He will not let his sales department believe that they run the station; and he will be as knowledgeable about what his programming department is doing as with the accounts of the station. He will refuse to limit himself by any rigid formula.

broadcasting service which is designed, by someone else, in order to serve my needs. A noted psychiatrist was recently reported as having said that broadcasting should be designed to meet people's needs. If Parliament accepts this view-

mend this. I do not think it would be wise to direct broadcasting on the assumption that people are sick or potentially sick.

## Broadcasting is for People

The broad function of broad-



DR. ANDREW STEWART

casting, as I see it, is to provide a service to people; and the nature of the broadcasting service should evolve from the character of people rather than from any *a priori* judgment of what it should be. Information on the behavior of the audience should then be basic data in any study of broadcasting and in the regulatory process.

A regulatory Board cannot hide behind generalizations; it must deal with specifics.

On what grounds does a regulatory Board take action against a radio station, in a multi-station market, which consistently draws the largest audience? On what grounds does a public agency prosecute a television station for carrying a program to which the audience turns in overwhelming numbers? (I don't imply there are no answers to these questions).

There is much loose talk about the "numbers racket" and the "tyranny of the ratings." For the guidance of broadcasters and of the regulatory body the best possible evidence of audience behavior is required. We are fortunate in Canada in having the Bureau of Broadcast Measurement. The BBM will do a better job when money is available to it to provide a more sophisticated service.

But size of audience is not the only criterion by which the broadcasting service may be judged.

## People are Different

The audience is not homogeneous; people are different. Each individual has his own hierarchy of wants; and his choices may be different at different times. In view of this complexity and diversity it is, I believe, a perfectly proper object of broadcasting policy to seek variety in the service.

Private broadcasters do not



## The unit of broadcasting is still the station

need to be pressured into seeking large audiences; they will do this of their own accord. The pressure of public policy on private broadcasters should be in the direction of ensuring a service which recognizes the diversity of the audience. But it is well to realize that there are difficulties and practical limitations in the pursuit of this objective in the private sector.

In the small market, variety of service requires a large measure of diversity on each station; but this may be precisely the situation in which it is most difficult to provide it.

Is the licencing authority to refuse some local service to a community merely because the community cannot support some pre-determined conditions of diversity.

In the multi-station market variety and choice can be secured by specialization among stations. The possibilities depend on the size of the market; the market must be large enough to permit the full development of this means to variety. Clearly, general regulations are blunt instruments in dealing with the range of situations which occur across the country.

Public policy should continue to lend its weight to "a varied and comprehensive service"; and gains in this direction could be achieved, I believe, if the functions of licencing and of regulating were not separated as they now are.

The public service should be used as a means to assist in securing a total service more varied than it would otherwise be. This involves a relatively heavy emphasis within the public service on those elements, specifically those that attract comparatively small audiences, which would otherwise be inadequately provided for. It is not my view that the CBC should seek to serve only minorities or to do only those things which it is unreasonable to expect private broadcasters to do. The public service should, in some definable

sense, be a complete service; but the balance in the public service should be recognizably different from the balance in the private service.

### We Must Communicate

Communication is essential to the stability and development of organized society. Communication should not be interpreted narrowly as including only information and discussion of current affairs.

There is danger in judging the relatively new electronic media in terms of stereotypes drawn from other media; in assuming that information must be supplied in formats which have proved appropriate to the print medium or that entertainment must be packaged as in the film medium.

I would hope that imagination and creativity in the electronic media would evolve new formats, and even material which is at once informative and entertaining. In any case it is, I believe, a proper object of policy in an organized society to seek to use the instruments of communication to enlarge the relations between people in the group.

The unit of broadcasting is still the broadcasting station with its limited coverage, although this is being changed by the development of satellite transmission. The broadcasting station has the capacity to provide communication between people in the local community. But people are members of communities with wider boundaries. They live in a national community, and in an international community. It may be that we are moving out of the era of the nation-state, but as long as there is some decentralization of organization, and groupings larger than those of the local community, it is important to the collectivity at the national level that the broadcasting service provide communication at the national level.

It is also important to the

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## In Canada the public service must continue to be the primary instrument

evolving international community that a flow of communication across national boundaries be maintained and extended.

In Canada, the public service must continue to be the primary instrument of the national purposes in broadcast communication. But it does not seem possible to me to effect a proper balance in the total service if the obligations at the national level rest solely on the public service operating on a single channel. It is essential that the private sector makes some contribution too.

### We Can Afford the CBC

The public service must continue to be the main instrument for service to minorities and for the national purposes. Judged by the service it is in fact providing it is my opinion that the CBC is doing a better job than it is being given credit for doing if it were judged only by the complaints we hear.

We are told that the CBC is inefficient. I do not know if the CBC could provide the same kind of service at less cost. If it could then it should be required to do so.

It is sometimes said that the CBC is attempting to provide a standard of service we cannot afford. The CBC's budget has increased substantially over the past ten years; and there have been annual opportunities for Parliament to prevent the increases if they had wished to do so.

As a taxpayer and as one who has had an opportunity to take a close look at broadcasting as well as a number of other areas in which public funds are expended, I do not feel that the CBC service costs more than we can afford. I am sorry if any large number of people hold this view.

The CBC is criticized for *avant garde* productions; and because, in its public affairs programming, it gives exposure to ideas against which taboos still appear to exist.

It would be a sad state of affairs if, in any sector of broadcasting or in any other media, the only permissible material was in defence of the establishment, or the established ways of doing things, or even was in support of the mores of the majority.

But there are two points, applicable to all broadcasting, which surely need to be em-

phasized.

First, in areas in which there are differences of opinions the public is entitled to have a variety of views expressed; but no network or station, as I see it, should be an instrument of propaganda. It is not the function of the broadcaster to seek to recreate society in the image of any Corporation, or of its employees, or of any group or person.

While I am personally opposed to capital punishment I do not think the broadcaster (i.e. licensee), public or private, should set himself to convince people who hold contrary views that they are wrong. Nor do I believe that the licensee should lend himself to changing the divorce laws, archaic as I think they are, or to achieving a more acceptable place in society for the sexual deviate much as I sympathize with his human problems.

Second, in the presentation and discussion of matters on which wide differences are known to exist, and on which large numbers of people (or even small numbers of people) are known to feel strongly, there is a manner in which the discussion should proceed which is appropriate to the medium of broadcasting. Admittedly this is difficult to define.

It is a manner which reflects a respect for people and for contrary views sincerely held. It avoids the kind of comment which is calculated to cause affront. It is guided by the kind of sensitivity which normally prescribes the conduct of a guest in a home. I see no objection to the discussion of any aspect of the behavior of our society if done in this manner.

Certainly no subject which is being frankly discussed in the print media should be barred from the broadcasting media.

But broadcasters should keep in mind the differences be-

tween the print media and radio or television. It is true that people can turn the dial; but they should not have to do so because the manner of broadcasting, as distinct from the subject, is deliberately made offensive to them.

### CBC vs. Parliament

Because it seems to me the CBC is conscientiously seeking to meet its responsibilities to reflect society and to present the issues of our time, it is unfortunate that the relations between Parliament and the Corporation are no better than they seem to be. The causes, it seems to me, are not all on one side.

I have seen broadcasts over the past six years in which inter-viewers hardly dry behind the ears attempted to make political leaders, cabinet ministers, and members of Parliament look foolish. These displays seemed to me unnecessary, unseemly, and certainly not calculated to improve the relations between Parliament and the Corporation.

On the other hand, in my opinion, some of the difficulty results from an unwillingness on the part of Parliament to come to grips itself with some of the real problems of broadcasting, to make up its own mind, and to declare itself by setting out, at least in broad terms, what it expects of the CBC.

The Broadcasting Act, which is the statute under which the Corporation has operated for almost seven years, says nothing more about what is expected of the CBC than that it is established "to operate a national broadcasting service". This, it is true, leaves the Corporation with the utmost flexibility in devising its policies and practices; it also leaves Parliament with the utmost flexibility in finding fault with anything the CBC does.

It may not be possible to incorporate the expectations regarding the performance of the

## MEMO

from the desk of

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## A strong public service. . . is very much in your own interests.

CBC in a statute; but it certainly can be done in a statement of public policy on broadcasting. This is no more difficult to do than to issue a statement on defence policy.

A White Paper on broadcasting which put Parliament on record on important aspects of broadcasting would assist the Corporation in knowing what it expected of it and would provide criteria on which its performance could be judged.

### Alternative TV Service

One important aspect of policy on which Parliament must make up its mind with the minimum of delay is the means by which alternative television service is to be extended. This is not a matter which can be left to *ad hoc* decisions in particular situations; it is fundamental to the question of the kind of broadcast service which Canadians are going to get. The members of the "Troika" found themselves in substantial agreement on the matter. However, let me merely state my own position.

The demand for a choice of television programs is an insistent one. It is necessary now to determine whether the alternative service will be provided by transmission facilities carrying the public service or a private service.

First, it seems evident to me that, in terms of the total service, the diversity and range of choice will be greater with a public service outlet and a private service outlet, than with two private outlets one affiliated with the CBC.

Second, I do not see how we can permanently give some Canadians a full public service and deny it to others.

Third, it seems to me that the transition to two services will be effected more smoothly and more rapidly by the extension of transmission facilities of private broadcasters.

It is necessary to make haste in the matter or the opportunity to provide second broadcasting service to people outside the urban areas will be eroded by the extension of wired systems.

It will be impossible to delay the establishment of wired service if we are doing nothing about bringing a second broadcast service to people.

Obviously the cost of this extension must be considered, and considered along with the other costs of providing the public service. However, if the emphasis is on transmission facilities rather than production facilities, and all possible means are employed to keep down

costs, it does not appear to me that the costs are of such a magnitude as to lead us to choose the less desirable alternative.

### CBC Doing the Impossible

I hope you are not surprised that, even in an address to your Association, I should give so much of my time in reference to the public service. If you are, then I suspect you have failed to grasp the significance of the public service to your own position as private broadcasters.

A strong public service, adequately supported by public funds and therefore able to do things which you would find difficult or impossible to do, is very much in your own interests. Enlightened broadcasters in the United States are not bucking the establishment of ETV in their country.

I am well able to appreciate that, in so far as policy insists on variety of service and the pursuit of national purposes, there are limits to what can be expected of private stations. In the absence of requirements to do otherwise, private broadcasters will seek the large audience rather than the small one, and the less costly procedure rather than the more costly one.

Regulations or conditions which require private broadcasters to depart from these principles, to serve smaller audiences or to engage in more costly procedures, are onerous on them; and there are practical limits to the extent they can be compelled to make these choices.

Some of you may feel that the conditions now imposed on you are already too onerous. I am convinced they are mild in comparison to the pressures to which you would be subject if no public service were available. Indeed it seems to me that a sensible recognition that private broadcasting alone would be unacceptable and unworkable is the principal reason for the continuation of the public service.

### The Place for the Privates

Recognizing the limits to what can be expected of private commercial broadcasting, it is my opinion that private broadcasters in this country are doing a much better job than they are being given credit for doing if one were to judge only by the complaints that are heard.

With so large a number of broadcasting stations it would be unreasonable to expect them all

to be equally good. Under the circumstances, it would not be surprising if the volume of complaints were greater. I do not view the number or nature of the complaints received by the Board as indicating any significant degree of dissatisfaction with the service which is being provided by private broadcasters generally.

In the process of regulation the broadcaster must be judged by objective criteria related to the service provided. It is not possible to regulate in terms of persons, and yet people in broadcasting are at the core of the matter.

I am not sure how effectively the licencing authority can fully appraise the potentialities of applicants for licences; and yet it seems to me it should be clearly understood, if it is not already so understood, that the licencing authority has a responsibility to refuse to grant a licence if it is not satisfied that the applicant has the capacity, the knowledge, and a concept of broadcasting which gives reasonable assurance of acceptable performance in terms of the criteria.

It seems to be the lot of broadcasting in democratic countries to operate in a turbulent atmosphere. In the words of Dr. Frank Stanton, broadcasting is "captious, carping, cantankerous and controversial". It may always be so. However, the attitudes respecting broadcasting in Canada today may be acerbated and efforts to resolve problems impeded and delayed by the generally turbulent climate.

One almost despairs of finding any issue of significance on which Canadians can display substantial unanimity, or even consider in a calm and reasoned manner; and we seem destined at least for the moment to be engaged in a dismal orgy of self-doubt, self-criticism, and self-depreciation.

Perhaps some day we will recover the spirit of other times, begin counting our blessings, and recapture the confidence in our capacities and destiny which seems so singularly lacking today. This will happen when we give up making loud noises and reconsider soberly and realistically our very great assets and our not inconsiderable accomplishments.

When we do Canadians will realize that despite the difficulties of distances and sparse pop-

ulation, and the pervasive influence of a lively and powerful competitor to the south, they have created for themselves a broadcasting system and service which represents an achievement with which they have reason to be content if not proud. It would be nice, wouldn't it!

ANNOUNCEMENT

### STOVIN-BYLES, LIMITED APPOINTMENT



JIM WEST

Mr. Bart Gibb, Vice President, Stovin-Byles Limited, announces the appointment of Jim West to the Toronto Radio Division.

Mr. West has an excellent background in broadcast sales, having spent the past five years with the sales division of CHUM, Toronto.

### TRY A JOB AD IN THE BROADCASTER

ANNOUNCEMENT

### PETERSON PRODUCTIONS LIMITED APPOINTMENT



S. Dean Peterson, President of Peterson Productions Limited, announces the appointment of Russell Jones as Executive Producer.

Mr. Jones has had extensive experience in the field of broadcasting and film production both in Canada and the United Kingdom.

The trend is to balanced programming

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# YOU'RE ON STAGE

BY GEORGE N. KAHN

The scene is a murder trial several years ago.

A young defense attorney takes up the alleged murder gun, slips a bullet into the cylinder and places the revolver to his head. Then, as jurors and spectators gasp in horror, he pulls the trigger.

There is only a harmless click. Because of a faulty firing pin, the gun will not discharge. The lawyer knew it would not fire. He had tried it countless times outside the courtroom.

The defendant was acquitted.

That lawyer could have dragged all the gunsmiths and weapon experts in the world to the witness stand to affirm the gun would not fire. Their testimony would not have been nearly as effective as that demonstration.

The counsel, incidentally, was Homer Cummings, who later became Attorney General of the United States.

Any salesman who doesn't see the point of this story is in the wrong business. Drama! Showmanship! These are what swung the jury and they are the same techniques that will make a buyer out of your prospect.

### Showmanship Sells

Don't dismiss showmanship as mere carnival hoopla. A well-timed dramatic touch gets the attention of the prospect and holds it.

A buyer can listen to you for an hour and not absorb a third of what you said. His attention span is short. But take out a Yo-Yo and twirl it a few times and he'll take notice in a hurry. If you are not selling Yo-Yo's he may be a bit bewildered but by that time you can be closing the sale. This is not as far-fetched as you might think. Anything you can do (short of punching him in the eye) to jar a prospect out of his lethargy will move you closer to the order.

### Product Potential

Almost any product or service has the potential for demonstration. Salesmen have jabbed pens into the floor, painted buyers' walls and taken articles apart piece by piece to gain attention.

Sometimes the demonstration is a pure attention getter, having nothing to do with the product's merits. Look at today's television advertising. A car rental agency shows a man dropping out of the sky into the driver's seat

of an automobile. An investment firm pictures a lion prowling Manhattan streets. A brawny arm emerges from an automatic washing machine. None of these devices is remotely connected with the product or service's worth but they sure hold the viewer in his chair. Hundreds of persons have written to the network and the sponsor, asking how these tricks are done. But the point is that these gimmicks commanded attention.

### Aids to Selling

You can stage an equally effective performance without resorting to hocus-pocus. Simply use two things: (1) your imagination and (2) the selling aids provided to you.

As I said, virtually every product or service has the possibility of demonstration. Your imagination should tell you that anytime you create action your presentation becomes more interesting. The sales aids or tools supply the means for such action. These props include charts, graphs, mock-ups, models and slides. They give lift and buoyancy to your presentation.

Think of the movies or plays you have seen. How dull they would be if the characters just sat around talking for the entire performance, with little or no movement. It is the action that makes the drama or comedy interesting and arresting.

If you have selling aids by all means put them to work for you. But even if you don't there is no reason why you must let a prospect fall asleep on you. If you see him nodding absently at your recital, jar him with a statement designed to electrify him. I knew a plywood salesman, Ray Simmons, who once blew a police whistle in a buyer's office. The man started to throw my friend out, but wound up giving him a big order.

"I admire your guts," he told Ray. "Frankly, I was sort of dozing off during your talk."

Another salesman, Dick Travis, once descended on a tough prospect with do-it-yourself furniture which he had assembled right in front of the man - by Dick's nine-year-old son!

If a door-to-door vacuum cleaner salesman can impress a housewife with a quick demonstration, surely you ought to be able to nail down a prospect with the facilities you have on hand.

Here is what demonstration can do for you:

- (1) Catch the buyer's inter-

est.

- (2) Fortify your argument
- (3) Help the prospect understand the proposition
- (4) Stimulate your own interest in the product
- (5) Cut down objections
- (6) Help close the sale

The last is specially important. There's something



This is the fourth of a series of 12 articles on "Smooth Selling" written by George N. Kahn, who heads up his own firm of marketing consultants in New York. He is the author of the recently published "The 36 Biggest Mistakes Salesmen Make And How To Correct Them." His articles on selling have appeared in several publications including "The Harvard Business Review", "Sales Management", "Industrial Marketing" and "Printers' Ink."

A purchasing agent for an eastern steel fabricating plant told me of a salesman who pushed his luck too far by unrolling a voluminous color chart of office furniture.

"That in itself was all right," the agent said, "but what soured me was the way he handled it. For nearly an hour he poked at that chart with a long stick, mumbling data that was perfectly

hypnotic about a demonstration. The buyer may not be convinced by your sales talk, but the demonstration often will swing him over.

### Tools Need Personal Touch

Dramatic demonstrations are used effectively by some of the most influential corporations in the United States. General Electric, Friden, Inc., B. F. Goodrich, Equitable Life, IBM, Westinghouse and many others have equipped their salesmen with diverse tools which include kits, graphs, charts, slides, photos, tape recorders, manuals, portfolios and models. No doubt your company has furnished you with similar aids.

But how are you using these aids?

The most elaborate equipment in the world is of no value to the salesman who is unprepared. If you don't know, don't show. The salesman should know his product thoroughly - what it will do and what it won't do. He must also translate this information into terms the buyer will understand. It also helps if he comes armed with knowledge of the prospect.

If props are used, you must be familiar with their operation so the performance will run smoothly. Check out the equipment before using it. An inept demonstration is more likely to kill a sale than win it.

Nothing can chill a prospect's interest more quickly than a screen that doesn't pull down, a set of charts in the wrong order or an assembly model with parts missing. And don't forget that extension cord.

Demonstrations that drone on too long may also be your swan song.

visible on the chart. I felt like a schoolboy and not too bright a one at that. That's the way he made me feel."

### Feeling of Confidence

Demonstrations or showmanship give the customer a feeling of confidence in the product. They can do the same for you. The manipulation of charts, graphs, slides etc. give you something to do with your hands while

### HOW TO ORDER REPRINTS

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- 7.) Closing the Sale
- 8.) How to Set Up an Interview
- 9.) Resting Between Rounds
- 10.) The Competition
- 11.) Taking a Risk
- 12.) Playing the Short Game



you are talking. Also, if the demonstration is well organized and prepared, you can see for yourself what the product does and its merit. The demonstration backs up your claim for the product, thereby increasing your faith in it.

A good salesman is enthused about his sales aids. He thinks of them as keys that will unlock the door to higher earnings and goodwill for him and his company. He knows that his firm gave him these tools to use, not to discard in his basement. Good sense tells him that the aids were successfully tried before he got them.

At a chemical company sales meeting, Jim Ayers, a new man, astounded the old timers with a record crop of orders. After the session, one of the veterans, Hank Simms, took Jim aside and asked him how he did it.

"Well," Jim replied, "when I started out they gave me a kit full of selling aids and told me to study and use them. That's what I did and I think it paid off. They helped my presentation and made me feel more assured."

Hank admitted ruefully that he had the same kit, but it was stuck away in the trunk of his car.

At the next meeting, the sales manager issued a standing order that the sales materials were to be employed in every selling situation. It worked. Sales shot up 38 per cent within a few months.

#### Importance of Summary

Remember this: The more complex and elaborate your demonstration, the greater is the need for some kind of a summary. Many salesmen put on a flashing display but forget to wind it up in a manner that will have the greatest impact on the buyer. After you have shown him your slides, graphs and so forth, close the demonstration by carefully going over the high points of the showing and enumerating the benefits to the prospect. If you repeat so much the better. Repetition never hurt a sale. After a half hour or more of trying to con-

centrate on the maze of facts and figures contained in your demonstration, the man may be a little confused by it all. That's your cue to wrap it all up for him to make sure he has understood everything.

#### Personal Showmanship

Showmanship is more than props and gimmicks. They're important, but not as important as you are.

Your voice, personality, manner, dress, tact and sense of timing are as vital to your salesmanship as they are to an actor on stage. The handling of the product, for example, can be turned into a supreme act of showmanship that will melt the hardest buyer. Hold the product as if it were precious and the prospect will think of it that way. Toss it around carelessly and he will take the same attitude toward it. Remove samples from your case as if they were rare jewels or paintings. But later, if you want to show the toughness of your product, fling it against the wall.

A moment ago I mentioned appearance as a facet of showmanship. I did not mean checkered vests and crimson jackets. These will grab the prospect's attention all right, but most likely in the wrong way. What I meant was that the salesman creates a style for himself by the way he dresses and grooms himself. This is doubly important when your product is difficult to demonstrate or you lack props. Then the prospect's entire attention is directed at you. By your manner, clothes and voice you can radiate confidence and trust or you can plant an impression of falsity and incompetence in the buyer's mind.

A salesman who dresses quietly in good taste and who cultivates a charming voice and smile is a walking example of showmanship. Of course, this is more subtle than flipping over charts or running a slide projector but it counts just as much — maybe more.

Showmanship also may be in some personal "prop" like a

handsome cigarette case or walking cane. I once worked with a man who wore a fresh boutonniere every day. On someone else this may have appeared cheap or showy, but not on Ed. He sported the flower with style and it soon became a trademark that made customers remember him. That was showmanship.

Whatever you do in the way of showmanship, do it in your own style. Imitate others when it fits your personality, but shun

imitation if it doesn't fit. Find your own way in the art of showmanship and you'll feel more comfortable. But don't be afraid to act if the performance will help you get the order. Drama never hurt a sale and never will.

Here's a little exercise to help you determine whether you are using enough showmanship in your selling. "Yes" answers to at least nine out of thirteen questions puts you on the passing side.

#### Is Your Sale Showing?

Yes No

- (1) Did your last interview include a demonstration?
- (2) Do you know where your sales aids are right now?
- (3) Would you ever think of getting a prospect's attention by asking him if he had ever seen an alligator?
- (4) Do you think of selling as playing a role?
- (5) Have you ever timed your demonstration in practice?
- (6) Have you ever asked other salesmen about their use of tools, aids, etc.
- (7) Do you remove samples with loving care from your case?
- (8) Do you put them back the same way?
- (9) Are you aware of the impression your appearance makes on a prospect?
- (10) Do you note advertising techniques?
- (11) Do your sales aids work?
- (12) Do you move around much in a prospect's office?
- (13) Do you boldly use drama in your sales talk?

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(Left to right) Arnold Stinson, SBS, Toronto; Jack Daly, General Manager, CKOY; Bruno Bitkowski, Sales Manager, CKOY; Lionel Morin, SBS, Montreal.

## *Capital Gain on Capitol Hill!*

*Radio Station CKOY, Ottawa now represented by  
Standard Broadcast Sales*

Effective immediately, Radio Station CKOY, Ottawa, will be represented by Standard Broadcast Sales Company Limited in the provinces of Ontario and Quebec. Arrangements have been completed for SBS to service all existing broadcast orders in these provinces.

This 50,000 watt, English-language station, at 1310 kc., provides effective, listened-to coverage of a wide and prosperous marketing area. For future availabilities, rates, market and station data, please call SBS in Toronto or Montreal.

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1407 MOUNTAIN STREET, MONTREAL 25, QUEBEC, TELEPHONE 849-2454



## Hiram Walker Account

# Will name new agency in May

EARLY REPORTS OF THE Hiram Walker million-dollar account moving to Ronalds-Reynolds & Co., Toronto, after Walsh Advertising Co. Ltd. went into bankruptcy are "the farthest thing from the truth", L. W. Duguid has said.

Duguid, vice-president and general sales manager at H-W, explained that Ronalds-Reynolds offered co-operation during the interim period "while the company reaches a decision on relocating the account."

Ronalds-Reynolds handles the Gooderham & Worts line, British imports and McCallum Scotch for Hiram Walker.

It is also "absolutely not so" that the account, or any part of it, is at Willis Advertising Ltd., Duguid said. (A number of Walsh executives moved to Willis after the bankruptcy announcement.)

## REPLAYS FOR BASEBALL

BOTH THE AMERICAN BROADCASTING Company and Columbia Broadcasting System have indicated they will try to improve telecasts of major league baseball this season with the isolated camera and instantaneous video-tape replay.

ABC says, "Any play which is outstanding or important to the progress of the game will be seen again from a different angle." The network will also be experimenting with slow motion and stop action for baseball application.

CBS says no to the question of whether the isolated camera will be used to second-guess umpires.

"We won't run the replays except to bear out the umpire's decisions," a network spokesman is reported to have said. "There is plenty of time for the director to view the isolated camera tape and decide if he feels it supports the umpire before he flashes it onto the screen."

But use of the isolated camera has apparently brought on at least one change in the game. American League president Joe Cronin has instructed umpires to enforce rigidly the regulation calling for first basemen to keep one foot on the base until after catching a throw for an out.

First basemen have evidently been saving their feet from runners' spikes by stepping off the bag on close plays — with the umpire's indulgence.

## HOLEN QUILTS CFTO-TV

KEVIN HOLEN has resigned as promotion manager of CFTO-TV Toronto. His replacement is John Hudson, formerly assistant promotion manager at the Toronto *Telegram*. Holen's immediate plans are to relocate as soon as possible.

"The company is having a good look-see at a number of presentations," Duguid continued, "and we'll take a pretty good shot at reaching a decision during the third week of May."

"I can tell you one thing," he said. "Being a Canadian company we're determined to select a good Canadian agency. Other than that, the thing is wide open."

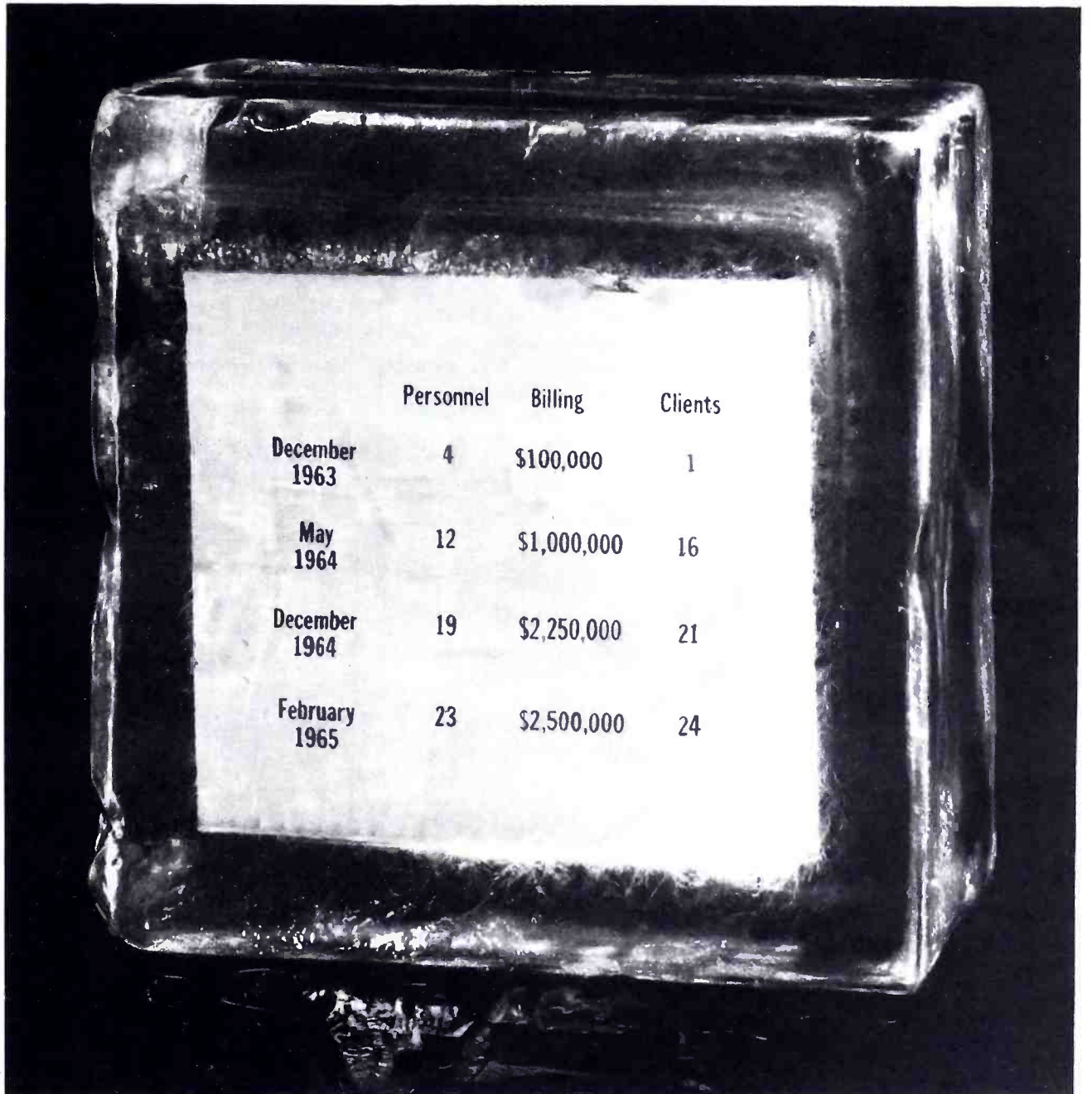
The trend is to balanced programming

**G. N. MACKENZIE LIMITED HAS <sup>the</sup> SHOWS**

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It may be true that a rolling stone gathers no moss, but a tethered sheep never gets fat.

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



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\*Founded December 3rd, 1963, BCP ADVERTISING is the agency that purchased the Canadian football television rights for the 1965 and 1966 seasons.



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Geleco Electronics Ltd.,  
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### WANTED

Announcer with a minimum of 6 months experience. Forward resume and tape to:  
Box A-800  
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217 Bay Street, Toronto 1

### ANNOUNCERS WANTED

Are you young, bright, responsible, able to take direction and capable of handling a morning show in a major Metropolitan market?

If you are - send audition tape, picture, and history immediately (No Top 40 types need apply!) Salary commensurate with ability.

We are also looking for authoritative news voices! Men who know news, and can air it.

Box A-799  
Canadian Broadcaster  
217 Bay Street, Toronto 1

## ACA DELEGATES

Watch for your Daily Broadcaster Tuesday and Wednesday mornings during the Convention, reporting activities of the previous day.

**GET YOUR COPY AT THE REGISTRATION DESK**

### READY FOR YOUR STATION

Ten hand-picked students of Michael Hopkins School of Radio and Television Announcing fully experienced in the use of turntables tape machines and closed circuit TV. Audition tapes available.

Write  
**MICHAEL HOPKINS**  
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Experienced Retail Salesman with proven record to sell Quality Radio-Limited Commercial Concept in major market. Will earn higher than average income  
Write or Phone: Manager  
CHQR Calgary.

### CKML - RADIO

est a la recherche d'un vendeur dynamique possedant au moins trois annees d'experience. Commission genereuse. Adressez votre demande d'emploi incluant vos qualifications et experience

CASE POSTALE 1260  
MONT-LAURIER, QUE.

### WANTED

**NEWS ANNOUNCER** - Would welcome audition from authoritative sounding news announcer with competitive market experience. Considering only a top man. Contact Walt Rutherford.

**MUSIC DIRECTOR** - Must be experienced with Top 40 format radio, album knowledge, music background. Contact Harry Boon.

**ANNOUNCER** - Must be experienced. Top money for the right man. Send references and audition tape to Harry Boon.

CJCA  
Birks Building, Edmonton, Alta.

### WANTED

Experienced copy writer for central Ontario television station. Send resume and commercial samples to:

CKVR-TV,  
Barrie, Ontario.

### WANTED

Morning Man Wanted for CJBQ Belleville-Trenton. Wire, write or phone Frank Murray, (613) 968-5555 Belleville.

### WILL TRAVEL

5½ years copy & promotion writing with major radio station (still employed), plus solid knowledge of TV feature film programming, related aspects. (Also edit, project.) Want position as Film Officer with station in aggressive, competitive market. Will help No. 2 become No. 1, or No. 1 stay No. 1.

Box A-801  
Canadian Broadcaster,  
217 Bay Street, Toronto 1.

## ONTARIO'S NEWEST & NORTHERNMOST AM RADIO STATION

goes on the air August 1st.

Applications are invited for the following positions:

- Programme Director
- News Director
- Morning Man
- Announcer-operators

Send particulars, including resume, tape, telephone number, salary requirements, to:

General Manager,  
RADIO CKAP,  
Kapuskasing, Ontario.



### SPIRALLING COSTS

The account man always ordered not one martini but two, because each time he had a drink he felt like another man and so he had to pour one for him too.

### AUDREY STUFF

Then there's the gal who was so dumb that when they told her the book-keeper had gone to the races, she was sure this was the way he was trying to balance his books.

### MORE OF THE SAME

T t w t g w w s d she was highly indignant when the manager criticized her punctuation, because she had never been late for work in her life.

### KICKED UPSTAIRS

They were going to fire old Whosis after forty years with the store when he lost his hearing, but the junior partner wouldn't hear of it - just transferred him to the Complaints Dept. instead.

### ENOUGH'S ENOUGH

When the car insurance refused to meet the claim in cash, but replaced the car instead, he went right out and cancelled the life insurance he was carrying on his wife.

### CC TO FRED LYND'S

The lobster's weren't only fresh - they were positively insulting.

### AUDIENCE PROMOTION

The whodunnit kept the audience glued to its chairs. It was the only thing the producer could do to work up the ratings.

### WOMAN'S WORLD

The new office receptionist knew just about everyone... not to speak to but to talk about.

### POET'S CORNER

With his programs, a sponsor named Pott Sold all of the goods that he'd got. He'd five programs to go So said: "On with the show!" And sold ten more tons that he'd not.



NL&B

**We've changed our name**

**NH&S**

On January 1, 1965 Needham, Louis & Brorby of Chicago, New York and Toronto joined forces with Doherty, Clifford, Steers & Shenfield of New York. As a result of this progressive move we are now known as Needham, Harper & Steers.

The name is new but the quality of service, counsel and creative integrity which has been a yardstick of agency capability to our clients in Canada since 1951, will of course, remain unchanged. We are proud of the clients we serve and they are listed below.

Canadian Industries Limited  
Household Finance Corporation of Canada  
International Minerals and Chemical Corporation (Canada) Limited (AC'CENT)  
ITT Canada Limited  
S. C. Johnson & Son Limited  
Kraft Foods Limited  
Lever Brothers Limited  
Massey-Ferguson Industries Limited  
Philips Appliances Ltd.  
State Farm Insurance Companies

**Needham, Harper & Steers**  
of Canada Limited

Toronto: 121 Richmond Street West (Phone EM 4-1492) Montreal: La Maison Publicitex Limitée 630 ouest, rue Dorchester (Phone 866-6551)  
Chicago: Prudential Plaza (Phone 527-3400) New York: 530 Fifth Avenue (Phone YU 6-6500) Los Angeles: Kirkeby Center (Phone 270-3133)



# a market to be reckoned with!



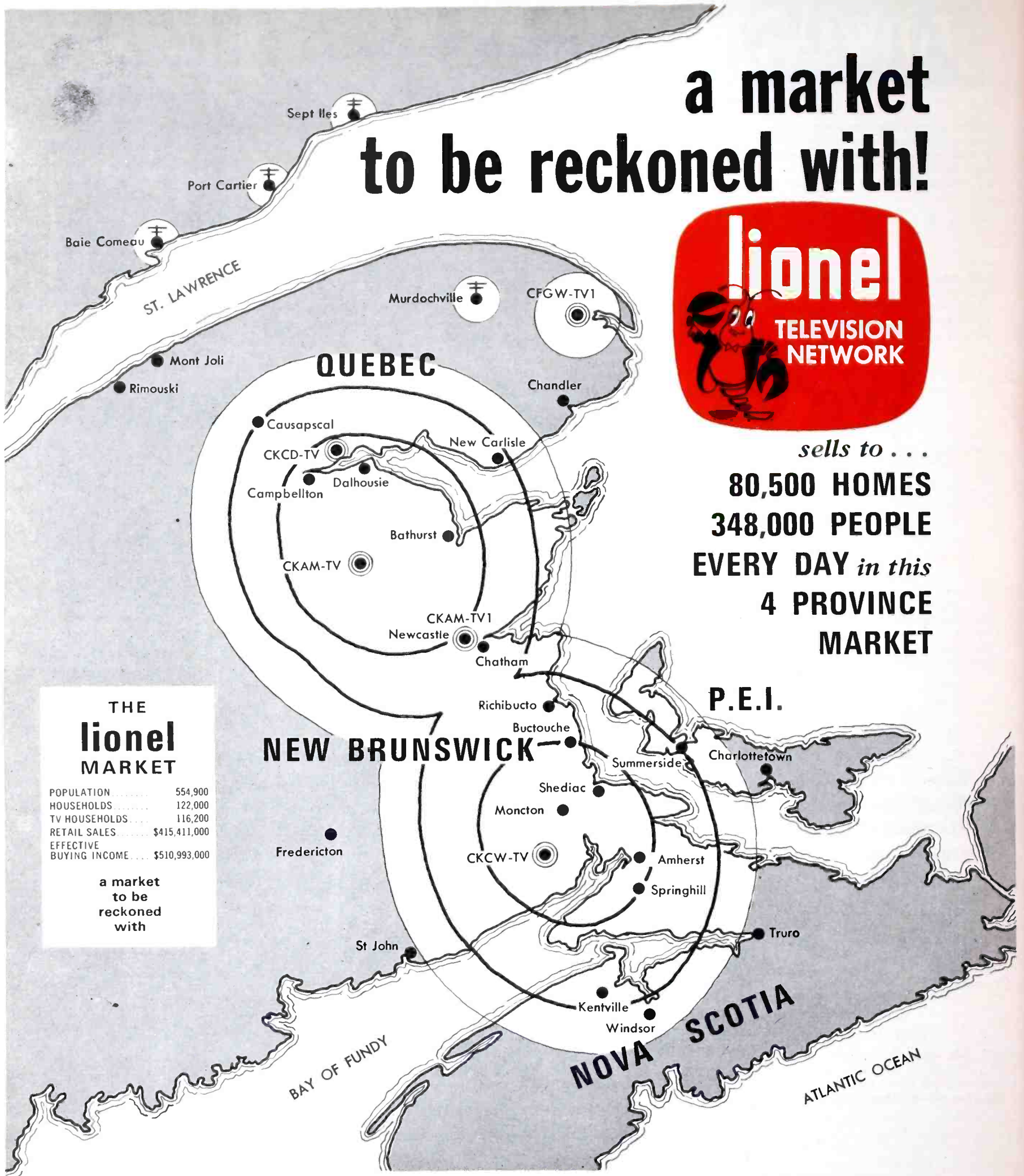
*sells to . . .*

**80,500 HOMES**  
**348,000 PEOPLE**  
**EVERY DAY** *in this*  
**4 PROVINCE**  
**MARKET**

## THE lionel MARKET

|                            |               |
|----------------------------|---------------|
| POPULATION                 | 554,900       |
| HOUSEHOLDS                 | 122,000       |
| TV HOUSEHOLDS              | 116,200       |
| RETAIL SALES               | \$415,411,000 |
| EFFECTIVE<br>BUYING INCOME | \$510,993,000 |

a market  
to be  
reckoned  
with



This area, says the Minister of Finance and Industry for New Brunswick, "is now enjoying an economic expansion undreamed of a decade ago." A \$4 million fertilizer plant for Lummus of Canada Ltd. is scheduled for operation in June of this year. Also in the Lionel TV coverage area, a \$117 million mine-mill-steel-chemical-fertilizer complex at Bathurst

will shortly commence production valued at over \$90 millions annually. Watch, too, for Eaton's new and ultra-modern department store, in connection with the largest supermarket in Eastern Canada, by Sobeys Ltd. - both part of a 12-acre multi-million shopping centre. As we said, Lionel sells in "A MARKET TO BE RECKONED WITH."

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