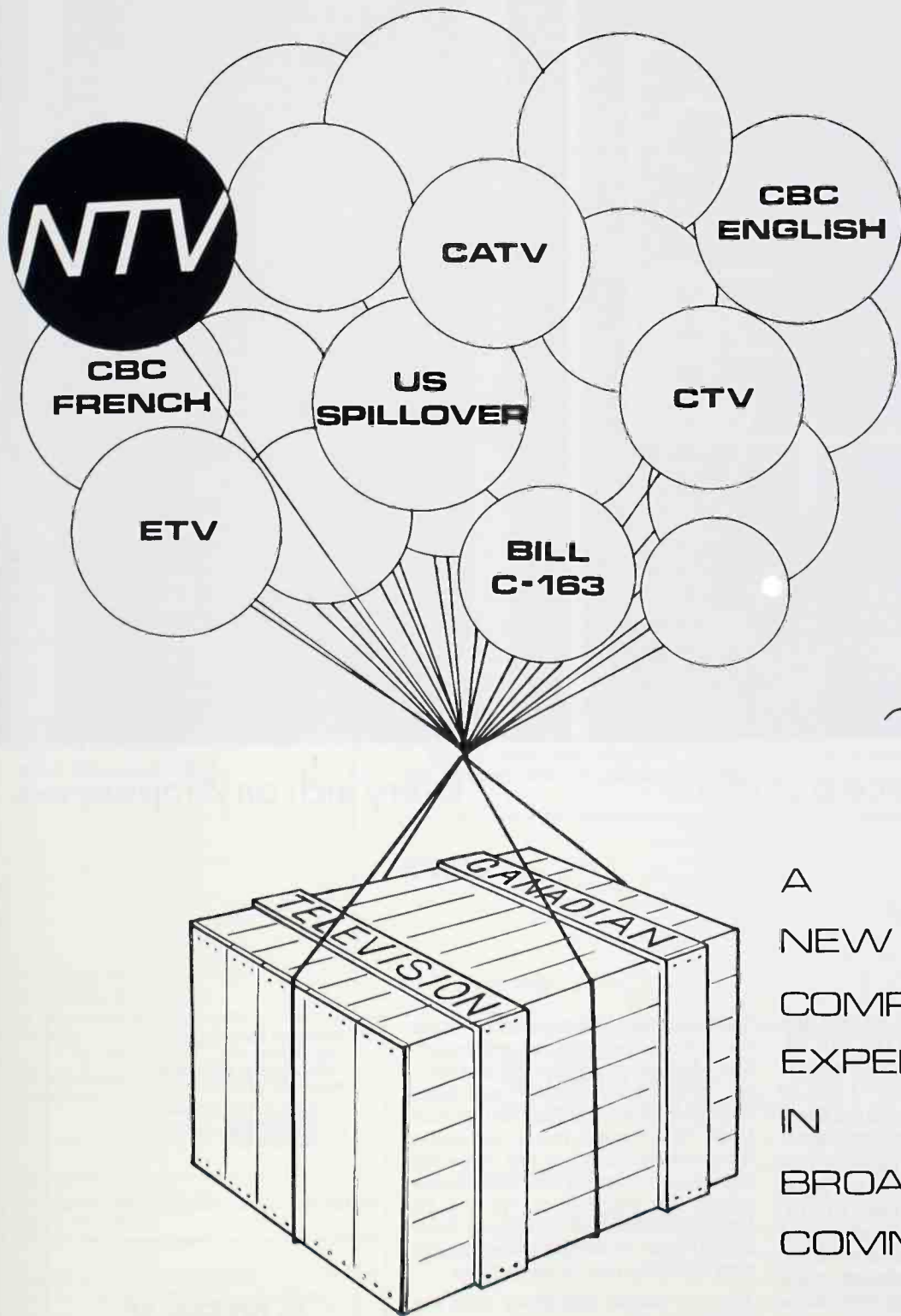


FEBRUARY 8, 1968



A  
NEW  
COMPETITOR  
EXPERIMENTING  
IN  
BROADER  
COMMUNICATIONS

\* T.M. Samsonite Corporation



Every ounce a studio .

Every inch an Ampex .

ONLY THE AG-500 WILL PACK TRUE STUDIO QUALITY INTO 0.8 CU. FT. In your rack that means an Ampex studio recorder only 12¼" high, 6" deep. As a portable it means the finest you can carry—anyway you measure it. First, the new AG-500 packs a true studio transport with all-electric push-button solenoid operation, full remote control capability, and a solid die-cast top plate precision-milled to keep tracks accurately aligned. It will maintain its performance well above broadcast studio specifications, even after years of heavy use.

Then, the cool-running solid state electronics are arranged professionally—for instant adjustment and service; easy channel add-on and head changes: One-channel, full or half track. Two-channel, two or four track. Input controls can mix two incoming signals per channel. You can choose speeds 3¾ and 7½; or 7½ and 15 ips. Go portable with a rugged Samsonite\* case. And enjoy silken-smooth tape handling that is pure Ampex.

Ask your Ampex dealer, or send the coupon at right, for additional information about the AG-500.

To: Ampex of Canada Ltd.  
100 Skyway Ave., Rexdale, Ont., or  
700 Cremazie Blvd. West,  
Montreal, Quebec.  
 Have a Representative Call  
 Send Literature Only

NAME \_\_\_\_\_

ORGANIZATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

**AMPEX**

FEBRUARY 8, 1968  
Volume 27  
Number 3

Editor & Publisher  
**RICHARD G. LEWIS**

Assistant Publisher  
**IAN M. GRANT**

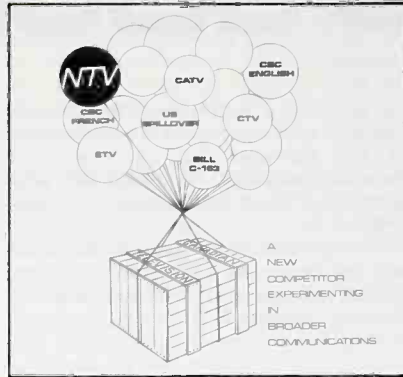
Advertising Manager  
**J. DOUGLAS BLUE**

Traffic & Circulation Manager  
**JOAN EMBURY**

Secretary  
**LYSE PARADIS**

Editorial  
**GORDON H. BEERWORTH  
JACQUELINE HILL**

Art & Production  
**PAUL V. MORRIS  
JEAN ZOLNIEROWICZ  
JOHN WEBER**



NTV COMMUNICATIONS Corporation Limited, the company formed to pursue a new national television network to be fed by a domestic Canadian satellite, unveiled its development plans to several hundred advertising and agency people in Toronto and Montreal last week.

In a highly professional, streamlined presentation, A.A. (Al) Bruner, president of NTV Communications, traced his company's development over the 16 months, since October 1966, when Kenneth D. Soble representing Niagara Television Limited, operators of CHCH-TV Toronto-Hamilton, and backed by the Power Corporation of Canada Limited, appeared before the Board of Broadcast Governors with a proposal for a Canadian synchronous satellite system to serve all of Canada's communications needs and a new private national television network, in English and French.

They proposed that Canada's Domestic Satellite System be owned and developed by a consortium of interested Canadian companies in concert with the Canadian Government and the people of Canada.

Bruner said that after 16 months and a great deal of discussion they

# NTV Communications has its eyes on tomorrow

are standing pat with their concept, since aside from certain technological changes the philosophic and cultural concepts of the proposal are still valid.

He said it was interesting to note that "no other specific proposal for ultimate extension of service has been accepted by the government."

### More information to more Canadians

Bruner stated that the need for a distribution system to deliver more and more images and information to more and more Canadians will not lessen but will be increasingly urgent.

"We believe that Canada's communications needs cannot be met by fragmented efforts or by piece meal extension of service at the dictates of local economic situations.

"We believe that under the proposed new Broadcast Act, Canada has the flexibility and the opportunity to open new vistas and truly join this new world of global communications," he said.

Supporting these convictions, Bruner pointed to the subsequent steps taken.

Late last summer, they filed technical briefs for Canada's first major  
*(continued on page 6)*

## INDEX

### FEATURES

Advertising brainwashing children . . . . .	8
CBC Research . . . . .	12
The Creative Director . . . . .	15
Provinces proceed with ETV . . . . .	25

### DEPARTMENTS

SIGHT & SOUND . . . . .	4
EDITORIAL . . . . .	7
PEOPLE . . . . .	10
OVER THE DESK . . . . .	28
CLASSIFIED ADVERTISING . . . . .	29

Published twice monthly by  
R.G. LEWIS & CO. LTD.  
17 Queen St. E., Room 128  
Toronto 1, Ont. Tel. 363-6111.

Lithographed by Northern Miner  
Press Ltd.

Circulation audited by **ccab**

50¢ per copy  
Directory Issues \$2.00  
\$7.00 per year  
\$14.00 for three years

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

# SIGHT & SOUND

by  
Ian Grant

■■ IT'S NOW OFFICIAL that the 1968 convention of the Atlantic Association of Broadcasters will be held in the Bahamas. The place: Lucayan Beach Hotel, in Freeport. The dates: November 4-5-6. Ruth Hancock, CAB-BES executive secretary, confirmed these dates with the *Broadcaster* and also announced the finalization of dates for the BES-TVb Television Commercials Festival and the BES-RSB Radio Commercials Festival. The TV event has been advanced one week, so as not to conflict with the WAB convention in Banff, and the Rose Bowl and RATEC event is now set for Monday, May 27. The radio festival will be held Thursday, November 14. Both events will be at the Inn on the Park, Toronto, as usual.

■■ EVEN ETV has been caught up in the brain drain to the south. David Burgess, studio engineer at CKNX-AM-TV Wingham, Ont. for the past 10 years, has resigned to accept the post of supervisor of studio engineering at WENH-TV Durham, New Hampshire, headquarters for the state educational TV system, operated from the University of New Hampshire.

Burgess, a native of Mitchell, Ont., and a veteran of the Royal Canadian Navy, has been active in the Wingham area with amateur radio organizations. He is a past president of the Kinsmen Club, and has been president of the local Credit Union for three years, which he helped to establish.

■■ ALSO HEADING SOUTH is Doug Johnson, news director at CFTO-TV Toronto for the past four years. Doug has resigned to become host of a major newscast on WKBS in Philadelphia, Pa., a Kaiser Broadcasting Corporation outlet.

He has been with CFTO for seven and a half years, beginning as a reporter and eventually taking over the top slot. He leaves February 16.

His successor at CFTO-TV will be Ken Cavanaugh, who has been host of CTV's *W5*.

■■ NEW APPOINTMENTS at Cambrian Broadcasting Limited, owning and operating CKSO-AM-FM-TV Sudbury, Ont. include Garnet Behnke as chief accountant, Herb Ashley as production manager, CKSO-TV, Alec Bridge as promotion director, CKSO radio and TV, and Russ Nelson as secretary-treasurer.

Behnke was formerly accountant and office manager for Beckman Instruments Inc., Ashley has been production manager for CFQC-TV Saskatoon,

for two and a half years, Bridge was formerly with the promotion department of *The Montreal Star*, in charge of creative services, and Nelson was previously chief accountant for Cambrian.

In his new post, Nelson will also act as secretary-treasurer for Ashmount Holding Co. Ltd. and Journal Printing Company.

■■ CHANGES AT CFTO-TV Toronto see E.J. Delaney named vice-president, sales and programming; Jack Ruttle, program and promotion manager; Ian Hall, general sales manager; Bill Cox, national sales manager; Jerry Rochon, executive producer; and Lorne Freed, producer of special programming.

■■ ROBERT SCHREIBER, director of Time corporate research, New York, will be the guest speaker at a dinner of the Association of Certified Advertising Agency Practitioners, February 13 at the Badminton & Racquet Club, Toronto.

The subject of his talk will be, *The Computer's Role in Media and Advertising Research*.

■■ HEADING AN EDUCATION PROGRAM to publicize the activities of the Food & Drug Directorate of the Federal Health Department is veteran broadcaster Margaret Pope of Toronto and Montreal.

Mrs. Pope, who will assume the title of Chief of the Consumer Division, and inform the public about what it can expect from the federal agency, is well qualified for her job. She was a regular panelist on the CBC *Trans-Canada Matinée* quiz program, from 1956-1966. Previously she had been the familiar voice on the CBC's daily morning program *For Consumers*, from 1960-'66.

A 1943 graduate in Home Economics from the University of Toronto, she is the mother of two grown children.

■■ A FOUR-LETTER WORD, repeated 23 times in the controversial documentary, *Warrendale*, filmed by Allan King Associates, Toronto, kept the award-winning film off the nation's television screens, said CBC vice-president Eugene Hallman.

He said the use of the word was forbidden by the Broadcasting Act and told a Citizens' Forum in Toronto: "Any citizen could have launched legal action against the CBC if the film had been aired. It's all very well to say it's in the public interest, but,

it's against the law."

Originally commissioned for the CBC, *Warrendale* is now shown in movie theatres across the country. It deals with emotionally-disturbed children in a Toronto treatment centre by that name.

■■ ELECTED TO THE BOARD of the Broadcasters Promotion Association, to fill two one-year terms, are Dean Linger, Corinthian Broadcasting Corporation of New York, and Don Fischer, WLBW-TV Miami, Florida. Their appointments were effective January 1, said Tom Daley, BPA president, creative services manager, CFPL-TV London, Ont., and first Canadian ever to head the international group.

The two appointments fill vacancies created by the resignations of George Vickery, WTVJ Miami, and Carl Haglund, WRVA Richmond, Va., both of whom are leaving the broadcast field, Vickery to establish his own publicity agency in Miami, and Haglund to handle public relations for a bank.

Linger, who is director of advertising, promotion and public relations for the Corinthian Broadcasting Corp., was previously director of advertising and promotion for the ABC Television Network, and was in charge of advertising, sales promotion and publicity for KNXT Los Angeles.

Fischer is currently director of promotion and advertising for WLBW-TV Miami, the city where the BPA will hold its 1968 convention, November 17-20.

■■ BROADCAST RIGHTS for the exclusive radio coverage of all home and away games of the Toronto Argonauts in the Canadian Football League have been bought by CFRB Toronto.

Jack Dawson, vice-president and station manager, said CFRB had picked up its option, paying the football club \$46,750 for the rights for all games.

Again this year, Bill Stephenson will be doing the play-by-play with Dick Shatto providing the color commentary and game highlights. Technical operations for all games will be under the direction of Bill Baker.

■■ FOCUSsing ATTENTION on the work of the Radio & Television Arts course at Ryerson Polytechnical Institute, Toronto, Third Year students, supervised by Ryerson's CJRT professional staff under direction of manager Don Stone, provided 45 crew members to tape 13 live half-hour shows at the Canadian Education Showplace, in Toronto, January 25-27.

In addition to providing visitors to Showplace with an inside-view of how TV programs are produced, the exhibit illustrated the abilities of the RTA students as a full-scale live color studio was in operation, with two color cameras, extensive sets, a miniature TV theatre, color VTR and projector.

The programs, taped every two hours, in a series titled *Unrolling the Future*, were supervised by Ryerson instructor and former CBC producer, Dick Knowles. The tapes will be offered to stations across Canada through the Television Tape Exchange of the CAB.

■■ FINAL APPROVAL of the lengthy policy clause of the highly controversial Broadcast Bill was reached February 2, after 11 sitting days of debate that Secretary of State Judy LaMarsh said had taken more Commons time "than anything since the Flag Debate, and perhaps the debate on the Canada Pension Plan."

With the policy clause out of the way, the House started moving briskly through the more than 30 other clauses that still remained to be considered. A motion was introduced that could open the way for imposing a time limit on the debate and bring it to a conclusion by about February 13.

Rapid agreement was reached on the clause calling for a new name for the regulatory body that is to succeed the present BBG. The House decided on a slight change from the proposed Canadian Radio-Television Council, and settled on Canadian Radio-Television Commission, with the feeling that "Commission" was stronger than "Council" for a quasi-judicial body.

Approval was also given for the suggested structure for the Commission, which will have five full-time and ten part-time members.

■■ A GESTURE OF APPRECIATION by radio station CJLR Quebec City on behalf of all its advertisers awarded a \$2000 jackpot of gifts to a lucky listener, with the only stipulation being that each entry be accompanied by a proof of purchase or reasonable facsimile from any CJLR advertiser. Thus all advertisers on the station benefited indirectly from the six week promotion, at no cost whatsoever.

The jackpot winner, selected from among some 20,000 letters received, was drawn by one of the Duchesses of Quebec City's Winter Carnival, on January 16, and included a color TV, kitchen range, sewing machine, Lazy Boy chair, Teflon cookware set, two gold watches, and a box spring and mattress. Quite a gesture for a radio station!

■■ EFFECTIVE FEBRUARY 15, J. Robert Wood, program director, CHLO St. Thomas, Ont., will become programming assistant for the biggest Top 40 station in Canada, CHUM Toronto.

■■ A CATCHY JINGLE for the CNR's new freight service proved so popular for CJAD Montreal that one 15-second announcement offering a free copy of the commercial jingle, to any listener who would write in, drew a total of 776 requests.

■■ FIRST EVER HELD IN CANADA, an international auto show will be held in Toronto, October 18-27, at Exhibition Park, when most of the automobile manufacturers from all parts of the world will exhibit their 1969 models. Cockfield, Brown & Co. Ltd., Toronto, will handle the advertising and public relations for the show.

Planned to be an annual event, the the 1968/69 Toronto International Auto Show is sponsored by Industrial and Trade Shows of Canada, a division of Maclean-Hunter.

■■ AN AGENCY CHANGE that sees the Ac'cent flavor enhancer account for Canada moved from Needham, Harper & Steers, Toronto to F.H. Hayhurst Co. Ltd., has been announced by Ac'cent International, Division of International Minerals & Chemical Corporation, and its U.S. advertising agency, Campbell-Mithun.

The account, which bills over \$200,000 in Canada, has been concentrated in the past almost entirely in television. R.E. Harris, Hayhurst vice-president, will be supervising the account.

■■ TOP MANAGEMENT CHANGES for Young & Rubicam Inc., New York, the world's 3rd largest advertising agency, have been announced by Charles H. Geoffroy, president and managing director, Young & Rubicam Ltd. in Canada, which has offices in Toronto and Montreal.

Edward L. Bond, Jr., president since 1963, becomes chairman of the Board, retaining the title of chief executive officer, which he has held since 1965. William P. Reilly becomes vice-chairman of the Board, general manager and chairman of the new Management Advisory Board. Stephen O. Frankfurt becomes president of Y & R (U.S.), and director, creative services.

Edward N. Ney was named president of Y & R International, with the four key executives comprising a new Operations Committee, chaired by Bond.

■■ OFF TO VIETNAM, to report first-hand on the waging battle, is CHFI Toronto news commentator, Jim Fleming, who leaves next week for a 10-day sojourn in the thick of the war.

CHFI, which broadcasts a live Saturday night dance party from the Royal York Hotel, featuring Moxie Whitney's orchestra, has added another live band to its schedule, with the Hagood Hardy Trio now heard Monday nights in a 20-minute broadcast from Stop 33, the top floor lounge of Toronto's posh Sutton Place Hotel.

**CFCF-TV 12**

MONTREAL

presents

A new concept

in

news reporting

## Mininews

instant news

throughout

the day

in a

one minute

format

Mininews

is a

strong

sales vehicle

for you.

For additional

information

on

Mininews

contact your

**All-Canada Man**

All-Canada Radio & Television Limited



# NTV Communications has its eyes on tomorrow

(continued from page 3)

commercial UHF outlet—channel 16 in Toronto.

Last October, NTV Communications Corporation Limited was incorporated as a private federal company to be a medium for growth and development in the total Canadian communications sector.



SOBLE



BRUNER



BIBBY



BEAUBIEN



CRITTENDEN



GAUTHIER

NTV was incorporated by, and is jointly and equally controlled by, Niagara Television Limited, owners of CHCH-TV Toronto-Hamilton and Québec Télémedia, owners of Radio-Télévision Sherbrooke Ltee, which operates CHLT-TV Sherbrooke and its radio stations.

These are the same two companies which have supported and underwritten all of the research and development which has taken place.

Last month NTV Marketing, a division of NTV Communications, became responsible for all the marketing functions of the owned and operated outlets, CHCH-TV and CHLT-TV. To accomplish this, NTV acquired the entire facilities and personnel of the Marketing Division of CHCH-TV at 20 Carlton Street, Toronto, and hired new personnel and facilities in Montreal at 1 Place Ville Marie.

The executives of NTV are Mrs. K. D. Soble, president of Niagara Television Limited; S.J. Bibby, vice-president and general manager of CHCH-TV; Philippe de Gaspé Beaubien, president of Québec Télémedia; Jean-

Louis Gauthier, president and general manager of Radio-Télévision Sherbrooke; and Lloyd Crittenden, vice-president and member of the management committee of NTV.

## Development of Canadian creativity

As to the group's activities, Bruner said NTV is now pursuing the development of Canadian creativity through NTV Productions with two co-productions already under way; the stimulation and development of UHF as a major Canadian communications tool; major involvement in the development of the Canadian Satellite Corporation, all of which is aimed at the mass distribution of more information, entertainment and a sense of global awareness to French and English Canadians.

Bruner credited a great deal of the success of CHCH-TV to the acceptance by agencies and advertisers of their concepts of audience delivery — such as the clustering of commercials within movies, thus providing a lesser number of commercial breaks.

As an example of the type of innovations that can be expected from NTV Communications, he said, "We'll sell you seconds."

"People like good TV commercials because people like to window shop. But viewers do object to being talked at after they've gotten the message.

"Because of tradition in broadcasting," he said, "arbitrary lengths of 60, 20, 10 and latterly 30 seconds have been used. There are occasions when 60 and even 90 seconds and longer are needed to fully communicate, but some messages should stop at 17 or 28 seconds, or 43—whenever we've made our point."

"Therefore", he said, "we'll sell you seconds. The result will be the distribution of more information about more products and services with increased efficiency. Even more importantly there will be increased attention levels resulting from the alleviation of viewer boredom from message continuance after message reception."

Bruner said NTV believes that the whole television medium will ultimately move in this direction. He also forecast more attention being paid to the use of varied time units in programming as well as commercials.

This new utilization of TV time will increase the information on the medium and continue to increase the world wide reliance on television, making it an essential service in the home, just like water, power and heat. "TV communications," he said. "Will be a basic utility.

"These are some of the reasons why we say, we are not only broadcasters, but are and must increasingly be—communicators."

# ADVERTISERS!

YOU WILL WANT TO  
INCLUDE YOUR  
MESSAGE IN OUR

## 1968 SPRING DIRECTORY

(closing date April 11)  
and

## the ACA POST CONVENTION ISSUE\*

Summarizing all meetings  
held at this

## ADVERTISERS' CONVENTION

THE CANADIAN  
**broadcaster**

17 Queen Street East  
Suite 128  
Toronto 1, Ontario

\*Ask us about the  
ACA Daily Broadcasters,  
distributed each morning  
at the ACA Convention

# Not "how many listeners?" -- but "how many sales?"

The keynote to successful advertising is creativity, because this is the end-product which is exposed to the public.

It is heartening to note, from *An Agency's Most Important Product*, an article on page 15 of this issue, that the creative side of advertising, and the people in it, are getting a fairer shake, at least in many of the advertising agencies.

In this article, James Montagnes points out that creative people are now taking a hand in the planning stages of a campaign, as well as in the execution of the plans, and that agency management is looking to its creative departments for its own successors.

This last point, if it is allowed to develop generally, is extremely important because of two facts:

(1) Agencies drastically need top creative people, because these are the ones who carry the full responsibility for what the public sees or hears or reads—the finished advertising. Theirs is the end product developed from all the planning and research that have gone behind it. For this reason, it is important to have writers and artists who know *what* to write and *what* to draw as well as *how* to write it and *how* to draw it.

(2) There is—or there has been—a definite ceiling over the man who has risen to the position of creative director of an agency. He has no place to go but out—to a bigger shop—unless management opportunities are available to him, and he is fitted for them.

The new degree of respect and responsibility given him by those agencies recognizes his importance to the whole organization, and this kind of encouragement should be healthily productive.

Letting him in on the planning side is not only recognition of his abilities. In addition to this, his practical view of a situation, applied during the initial stages rather than after them, may well produce more effective advertising, perhaps even at lower cost.

When an advertising agency is angling for a new account, it pulls out all the stops and feverishly throws everything into the presentation.

Once it is on the air—or in the book—there may be a tendency to relax the pressure and let it go. The man best qualified to insure against this sort of disaster is a strong as well as an able creative *administrator*, whose responsibility goes farther than just the words or the pictures.

Broadcasting stations interested in developing their local business may well take heed of this same point.

The day of the copy-writer who used to double on the mop-and-bucket is dead—fortunately.

It is still a fact though that the calibre of the average copy man on many broadcasting stations is not as high as it ought to be, because some management still does not recognize the full importance of

the words and pictures which go out over his air in the form of commercials.

One problem with local advertisers lies in the fact that this sort of advertiser does not have the benefit of the creative expertise available from a good agency. There may be no agencies in his town or city. If there are, he may not have the money to invest in one, or else the disposition to spend it.

The local merchant, the ablest of butchers or bakers or whatever he is, may have preconceived and completely distorted ideas of what makes good advertising. The station or other medium which allows him to run an ineffective commercial is doing him a great disservice, because it will be a party to his losing his money, but it goes even farther than this.

The station which allows ineffective advertising to go out over its air will lose the account in very short order, and this advertiser will go around telling people he tried radio or television once and didn't like it.

He will also be adding fuel to the fires which forever burn in the hearts of the carping critics, who live only to find new targets at which they may point their shafts.

The need for expert creativity, properly paid, is just as great on a station as it is in an advertising agency.

To the advertisers who read this article, we would suggest that they give consideration to the ratings and other available statistics of course.

In addition to this, however—perhaps ahead of it even—we think they should make a study of the quality of the messages they are sending out, whoever is responsible for them, because a professionally-prepared advertisement may well reach a smaller audience with greater effect than a poor effort will have on one that is ten times larger.

Advertisers, agencies and broadcasters are too often blinded by the glitter of the ratings to the point where they are unable to see the true results for the numbers.

Commercially, of course, the success of any advertising campaign whatever the medium, has to be gauged on the numbers of people who are exposed to it.

Given an opportunity, stations proclaim their skyrocketing ratings from the roof-tops, and run out in all directions spreading the good word. But this isn't the end-all.

In the final analysis, isn't the effectiveness of the advertising they broadcast really the prime factor?

High ratings indicate a large audience for the commercials, but they don't necessarily *sell* unless they are *effective* commercials.

Whether they were devised by the agency, the advertiser or the station, they must be effective, regardless of ratings. The prescription *must* be intelligent creativity.

# U of T Professor flays advertising for brainwashing children



John Crispo



John Bull

**LABELLING ADVERTISERS** "merchants of discontent", a Toronto professor, John Crispo, delivered a blistering tirade of criticism of the ethics of advertising, as he addressed the monthly dinner meeting of the Toronto Chapter, American Marketing Association, at the Park Plaza.

"To put it mildly, I'm down on your profession," Crispo said, as he spoke for the negative side in the debate on *Marketing: A Force for Evil or for Good?*

An expert on labor relations, Crispo is director of the Centre for Industrial Relations and a professor at the University of Toronto. He admitted he spoke "strictly as a consumer, with a very strong bias."

Explaining how he came to be so outspoken about marketing in general and advertising in particular,

Crispo said: "Over the past few years I've been trying to explain rank and file union member militancy. There is one key set of considerations which I think is very important.

"In this era of rising expectations it is only natural to want more, but we exploit human weakness. You are the main culprits... 'merchants of discontent', and even the union leaders can't keep up."

He noted the advertisers' persistence in selling against the consumers' lack of resistance to buy.

## Good production, bad distribution

Crispo said: "As I see the marketing and advertising function, it entails everything involved in getting goods or services from the factory door to their ultimate user more efficiently." But that's where he found a fault, he said. "We are very efficient producers, but relatively inefficient distributors. One only has to look at the size of the mark-ups along the way to appreciate that.

"I'll even admit that there is a legitimate role for advertising, although I will quarrel strongly with much of its present form and control. As 'managers of discontent' you can't manage it as effectively as you can dish it out."

## Six-point indictment of advertising

Crispo listed six points against advertising that "together, constitute a terrible indictment. First," he said, "there is your deliberate play on the minds of young children and juveniles in order to induce them to squander their own money or to cajole their parents into doing so." He quoted *The Christian Science Monitor*: "There are, perhaps worst of all, the deceptions worked on pitiful, wide-eyed youngsters who are induced to throw their money away on products which can hurt their happiness or which raise false ideals."

For his second point, Crispo said: "There is your sordid play on sex and other symbols which are surely meant for higher purposes than you would have us associate them with." He mentioned two examples: *Does she...or doesn't she?* (Clairol) and *Take it off...take it all off* (Noxzema).

"Third," he said, "there is deceptive packaging and labelling." (He mentioned the brief to the federal government regarding this matter, from the Consumers' Association of Canada).

"Fourth, there are your unsightly billboards to blemish our roadways and landscapes.

"Fifth, there is your cluttering of our airwaves with inane commercials.

"Sixth, there is your potentially undesirable influence on the content of the mass media." He mentioned "the void that educational TV is filling in the U.S.", and the stopping of play in soccer games to allow time for commercials, quoting *The Toronto Globe & Mail*: "Boisterous Baltimore boosters boo tedious time-outs for TV."

Crispo said: "Quite frankly, I don't think that you can deny the above abuses. So you must prove that the good that you do outweighs the bad.

"You can't get off the hook by claiming you are a mirror of society because you so obviously influence it," he said. "Take my youngsters, and yours. Chances are they know the catchy but stupid and inane jingles you employ to push your products better than they do the songs they learn at school, the alphabet, or anything else of any real or lasting value. That is a measure of the persuasiveness of your impact for good or evil."

## Three ways to get information to the consumer

He suggested that although "in your broader marketing sense you are necessary or even essential in any type of economic system, in your more



narrow advertising role you are not indispensable...there are at least three alternate ways of getting product information to the consumer.

"First, there is the present marketer-controlled channel of information which is monopolized by the seller and his allies.

"Second, there is the possibility of neutral channels controlled by the government or some other neutral agency." He suggested, and even predicted, there would be "an hour set aside nightly on the CBC (TV network) during which various competitive products would be rated by objective researchers.

"Third, there is the growing role of consumer-controlled channels such as *Consumer Report* (U.S.)."

In his final thrust at the advertisers, Crispo said: "If you fail to clean up your yard and continue to abuse your position, society will have no choice. It will have to cut down your role most likely by making advertising outlays non-deductible expense or by taxing them."

He warned that the government "might also attack your most flagrant abuses more frontally, such as by exposing you to heavy fines, loss of tax write-offs and triple damage suits for misleading advertising, deceptive packaging, and so on."

He said "I wouldn't want to be in your shoes, to have to stand on your past and present performance... the handwriting is on the wall and I can only say to you honestly that it's about time!"

### Advertiser defends the force for good

Speaking for the affirmative, John Bull, vice-president, Colgate-Palmolive Ltd., Toronto, past president, Toronto Chapter, AMA, and member of the ACA, defended today's advertising practices. He suggested that his key defense might be a paraphrase of the debate topic: "Marketing is the essential force behind all the goods and services which our affluent North American society enjoys today."

Refuting the charges against marketing and advertising, Bull said: "To our detractors, marketing is a business function conducted and corrupted by hucksters, hidden persuaders, fast-talking salesmen, trading stamps, misleading 'off-label' deals, cluttered television airwaves, deceptive packages and a mumbo-jumbo of consumer annoyances which his perfect world would be better off without.

"His world is undoubtedly cheered by the presence of the Turner Twins, Donald F. in the U.S.A. who would accuse large marketers and advertisers of creating monopolies, and John N. in Canada who would protect the naive but well-meaning consumer who bought shares in Prudential Finance and a jar of coffee marked '20 cents off' which was more expensive than it was last week when there was no '20 cents off' on the label.

"Somewhere at the source of our detractors' confusing world of plagues and paradoxes, they have heard of a little known figure in the world of commerce called 'the marketing man'. To them, the evils of marketing have become associated with those who apparently manipulate forces in our selling and distribution structure which lead to means and ends which he cannot understand."

Bull pointed out that *The Beatles*, the mini-skirts, LSD, pot, hippies and snowmobiles, as a list of ready examples, were not the creations of the "hidden persuaders" or of marketing men, although many of us would have wished that they had been. All of these, and many more of today's modern phenomena began as products of the unemployed, the downtrodden, the university campus, the entertainment world, or the news media."

He quoted Marshall McLuhan: "Advertising (only one of the manipulative strings which the marketing professional pulls) was but a reflection of that which society had already decided upon and had little or no effect on changing its basic habits or personality."

Discussing the efficiency and effectiveness of marketing, Bull said: "We as a group would have to admit that we are improving, but if the ultimate had been reached, there would probably be no need for the American Marketing Association whose prime aim is the advancement of science and improvement of methods in marketing."

Many legal constraints have already been enacted by government agencies, he said, to control marketing and advertising practices. He mentioned specifically Section 306 of the Criminal Code covering deceptive and misleading advertising, Section 33C of the Combines Investigation Act providing many other requirements for advertising and promotional integrity and fair trade, the Department of National Health & Welfare, the BBG, and the Department of Agriculture (Bureau of Standards) among others, which "provide for public protection in very definite and enforceable ways."

### Canadian code is used abroad

Bull added that an agency of self-regulation, the Better Business Bureau, had the Association of Canadian Advertisers and the Federation of Advertising & Sales Clubs "as two of its founding parents. The Canadian Code of Advertising Standards prepared by the Canadian Advertising Advisory Board and endorsed by the ACA, most media and all advertising agencies, has been used as a model by many other countries. Advertisers must live up to a code which prohibits false or misleading advertising, advertising which is offensive to public decency, which plays to superstitions and fears, or which

(continued on page 30)

We are  
pleased to  
announce our  
appointment  
as national  
sales  
representatives  
for  
Radio Station

**CFMB**

**Montreal**

**EFFECTIVE  
JANUARY 15,  
1968**



**PAUL MULVIHILL  
& CO. LIMITED  
TORONTO MONTREAL**



CHAPLIN



BRADSHAW



CAMPBELL



CHERCOVER



HIND-SMITH

# PEOPLE

**CHARLES S. CHAPLIN, 56**, who rose from office boy to Canadian general manager for United Artists Corporation, prior to becoming head of Seven Arts Limited for Canada, has been appointed to head the new combined Canadian television sales operations of the recently-merged Warner Bros.-Seven Arts organization.

Chaplin, who has 38 years experience in the film distribution business behind him, and spent 32 years with UA, has been headquartered in Toronto for the past six years, being named Warner Bros.-Seven Arts chief executive officer in Canada at the time of the merger last July.

As vice-president and Canadian Television general manager for WB-7A, Chaplin will be personally responsible for all network and Eastern Canadian feature film sales.

**RICHARD B. BRADSHAW, 40**, who has headed the Canadian offices of Foote, Cone & Belding Advertising Ltd., Toronto and Montreal, since 1960, has been elected a senior vice-president of Foote, Cone & Belding Inc., and named a member of the agency's International Committee.

In his new post, located in FCB's European International headquarters in Brussels, Bradshaw will have special responsibility for overseeing the company's 10 offices in continental Europe, said Brian F. MacCabe, chairman of FCB's International Committee.

A native of England, Bradshaw has been with Foote, Cone & Belding since 1949. He began his career in the Research Department of the Chicago office, and in the following two years gained his B.A. degree from the School of Journalism at the University of Illinois. In 1953, he was transferred to the account management group in the agency's Chicago office.

Seven years later, he was promoted to head up the Canadian operation of

Foote, Cone & Belding Inc., one of the world's largest advertising agencies, with 22 offices in 13 countries, some 2400 employees and billings in excess of \$250 million annually.

**GRAHAM R. CAMPBELL, 38**, who has been with the Toronto office of FCB since 1958, and became executive vice-president and chairman of the Plans Board only last month, was announced by MacCabe as successor to Bradshaw. He will be the general manager of the two Canadian branches.

He graduated from the University of Manitoba in 1950, as the Gold Medal Winner in Commerce, and in the ensuing eight years gained valuable retail chain merchandising and package goods experience, before joining FCB as an account executive.

Campbell was promoted to account supervisor in 1961, and elected a vice-president in '62. He became assistant general manager early last year and was named executive vice-president in January of this year.

**MURRAY CHERCOVER, 38**, who began in radio at the age of 15 with his hometown station, CFPA Port Arthur, Ont., then became executive vice-president and general manager of the CTV Television Network Ltd., has just been named president of the company and appointed a member of the board of directors. He will be the network's chief operating officer.

Chercover, who succeeds Gordon F. Keeble, newly-appointed chairman of the board and chief executive officer, was born in Montreal, August 18, 1929, and received his education in Port Arthur, Ont.

His early interest in the arts, theatre and the world of entertainment led him to accept a job with CFPA while finishing school, and, after graduation he moved to Toronto for a

course at the Academy of Radio & Television Arts, 1946-'48, doing work in radio and the theatre as a member of the New Play Society.

Going further afield to broaden his experience, Chercover spent four years in New York, '48-'52, as executive director, Equity Library Theatre, producer-director for the Louis G. Cowan Agency's network television drama series, *Cosmopolitan Theatre*, and director-producer of a stock company which played Kennebunkport, Maine; Long Island Tent Theatre and Atlantic City Circle Theatre. He also did some work as a film director.

Chercover returned to Canada in 1952, and spent eight years with the CBC as drama producer-director, on such shows as *General Motors Presents...*, Procter & Gamble's *On Camera*, Ford Motor Co.'s *Playbill*, *Space Command*, and others. He was also commercial producer on all major national accounts.

In 1960 Chercover joined CFTO-TV Toronto, as executive producer of all production for the Baton Broadcasting Ltd. station, an affiliate of the CTV Television Network. In 1961 he became director of programming, and in 1962 was named vice-president, programming. He was also chairman of programming for the Independent Television Organization.

He was appointed executive vice-president and general manager in 1966.

A member of BES and CAB, he is also a director of CTV Atlantic Ltd., and CJCH-TV Limited, Halifax, N.S.

**MICHAEL HIND-SMITH, 37**, former UN, CBC and CTV executive, who joined Foster Advertising Ltd. in June of last year as vice-president, Broadcasting, and member of the management committee, became vice-president, Media & Broadcasting, and a member of the Review Board and Plans Board, as of February 1.

Hind-Smith, educated at St. George's School, Harpenden, England, received his B.A. (with Honors) in Political Science and International Relations from the University of British Columbia in 1951, and took a post-graduate course at the School of Graduate Studies (Political Science), University of Toronto, '51-'52.

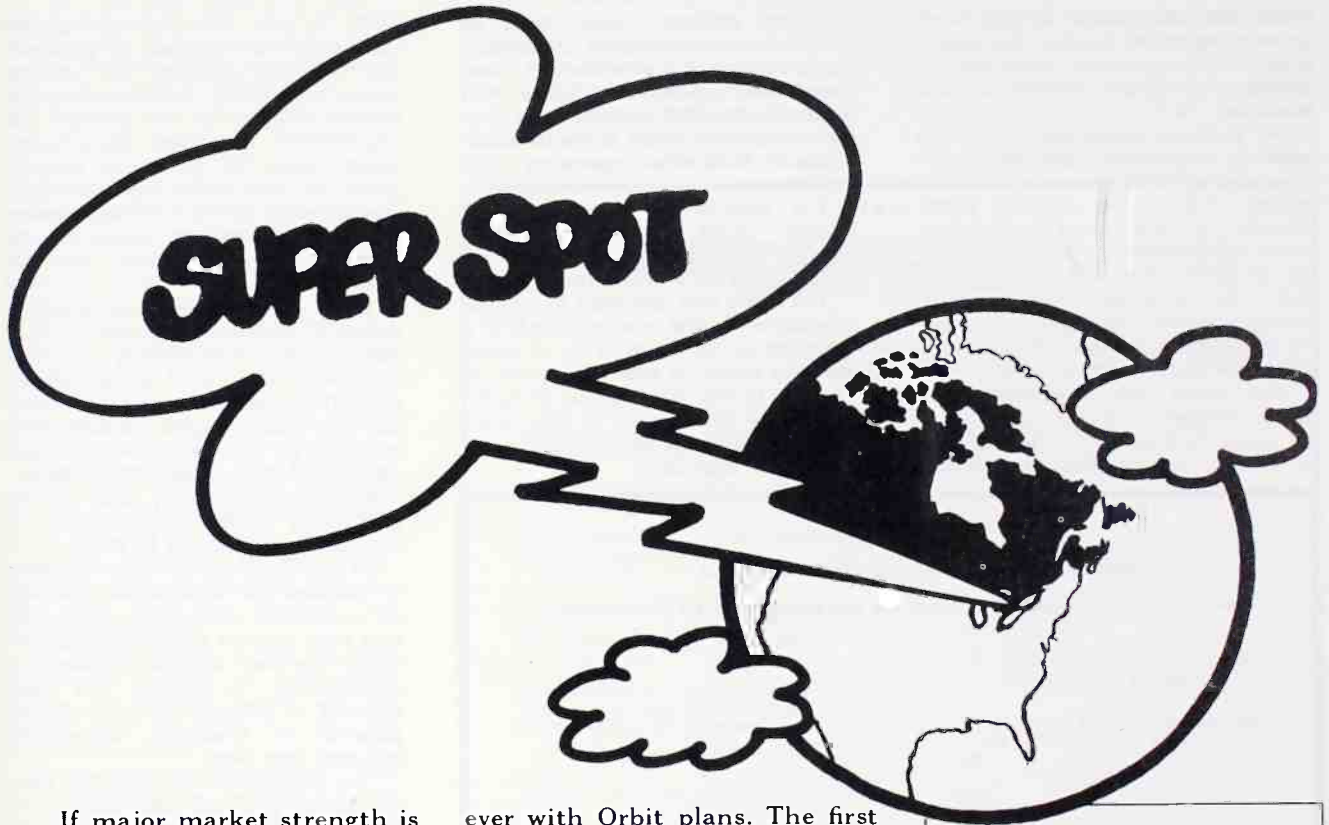
Becoming executive director, Toronto branch, United Nations Association in Canada, in 1951, he moved to UN headquarters in New York, to join the radio and television division of the UN department of public information.

Hind-Smith joined the CBC in 1952, as organizer and moderator of the first Canadian television discussion program *Pro and Con*. He became radio producer, for Talks & Public Affairs, CBC Prairie Region, located at Winnipeg in 1953, and was moved to Ottawa in 1955, where he spent five years as television producer, news and public affairs, covering Parliament Hill.

In 1961, Hind-Smith was named

(continued on page 24)

# Superspot unleashes the power of a whole network on a single market.



If major market strength is your problem, with a Channel 11 Superspot we can deliver to you as many different homes in Toronto, in Hamilton and in Kitchener as the very best network spots (that's a guarantee). And you still have dollars left to use more efficiently where you need them. Pretty good idea, isn't it?

We have a lot more where that came from. We were the first

ever with Orbit plans. The first ever with new pricing innovations for 30's. The first ever to offer you prime time equivalents. And the first ever to offer you a staff of marketing men and not just a white-on-white group of order takers.

Sometimesoon, when no one's looking, why don't you pop into the nearest phone booth then give us a call. It's your best way to turn Superspot loose.

## SUPER SPOT

60 sec.	\$650
30 sec.	\$375

Guaranteed Audience Delivery comparable to Top Network Shows.

\*Guaranteed Cost Efficiency, and network strength without Network Commitment.

\*Schedule adjusted if necessary, with NBI Reports of Nov., Jan. and March, to maintain originally purchased efficiency.

# We never stop starting things.



**CHCH TV**  
A Division of Niagara Television Limited

# Commercial interruptions – a greater evil than impropriety or bad taste

DOES THE TELEVISION VIEWER need to be safeguarded against the impropriety, bad taste or embarrassing character of certain television commercials?

A survey, conducted by CBC's research department last year, discovered that a far greater need is to protect the viewer against those aspects of television commercials which really cause the most concern—the frequency with which they interrupt the programs, the constant repetition of the same commercial and the stupidity, silliness and downright inanity of much of the content.

The result was a relaxation of CBC's commercial acceptance policy. For years the Corporation has refused to accept advertising for certain

"personal product" items, such as toilet tissue, women's underwear, denture cleaners and adhesives, laxatives and depilatories. Since last September the CBC accepts television commercials for three of these—toilet tissue, foundation garments and depilatories.

The details of the survey that brought about this change were recently discussed with CBC's Director of Research, Arthur Laird.

The study was designed to provide information on the television public's reactions to the advertising of those products which, it was felt, would be relevant to the formulation, or modification of CBC policy in this area. Two main considerations determined the general approach.

(1) It was felt that the inquiry should not be confined to personal and intimate products but should extend over a wide and miscellaneous product field so as not to alert the respondents that they were being asked about a particular product group. For this reason the study covered as many as 25 different product groups, including of course, those in which the CBC was most interested.

(2) It was felt necessary to obtain people's reactions to specific commercials they had actually seen and not merely to a list of product names purporting to describe distinguishable and well-known "types" of television advertising. Therefore viewers were required to keep a record of commercials they had actually seen and as they saw these commercials, to indicate their reaction to them.

In addition, and in order to place in context the information obtained on individual commercials, respondents were asked a number of questions concerning their attitude to television commercials in general and were required to indicate which of several aspects of television advertising bothered them most.

The respondents in the study were the members of the CBC English TV Network Audience Panel.

This is a panel of some 2,000 persons selected on a probability basis to be representative of all persons in Canada viewing television, over the age of 12 who are English speaking.

Each week active panel members report on the extent of their viewing and degree of enjoyment of network programs. In order to minimize conditioning the panel is rotated, one-third of the members being retired and new members recruited every fourth week. In the study 1,700 panel members returned usable questionnaires.

Laird pointed out that the study was focused on public reactions to so-called "unacceptable" products. For this reason the emphasis is on the negative and displeasing aspects of television advertising. "It is only fair to acknowledge," he said, "that many members of the viewing public are known to hold favorable attitudes towards television advertising and in fact positively enjoy certain commercials. Nothing in our findings is intended to argue to the contrary."

TABLE 1

DEGREE OF ANNOYANCE WITH COMMERCIALS

Question: How annoyed and bothered are you generally by TV commercials?

Very annoyed and bothered	15%	49%
Quite annoyed and bothered	34%	
Not very annoyed or bothered	45%	51%
Not annoyed or bothered at all	6%	
TOTAL	100%	
Number answering this question	(1575)	

TABLE 2

RELATIVE CONCERN ABOUT CERTAIN ASPECTS OF TV ADVERTISING

Question: (a) Here are some criticisms of commercials which some people have made. Which one of these things bothers you most?

(b) Which one bothers you next most?

	The thing that bothers 'Most'	The thing that bothers 'Next most'	Total of 'Most' and 'Next most'
	%	%	%
There are too many interruptions during one program.	60	20	80
The same commercial is repeated too often.	14	38	52
The commercials are stupid and silly, an insult to one's intelligence.	13	16	29
The commercials are too loud.	6	12	18
The commercials are dishonest or misleading.	6	11	17
The commercials are embarrassing because they deal with too personal, too intimate subjects.	1	3	4
TOTAL	100	100	200
Number answering this question	(1504)	(1490)	--

## Viewers' reactions to certain aspects of television advertising in general

All respondents were asked how annoyed or bothered they were by television commercials generally. Deliberately they were not asked whether there was anything they particularly liked about television advertising. Hence, in drawing attention to the displeasing rather than the pleasing features of television commercials, the question was somewhat leading.

"All the more surprising was it therefore," said Laird, "to find what would appear to be a remarkably high degree of public tolerance of commercials. As Table 1 shows, just over half the viewing public is apparently 'not very' or 'not at all' bothered or annoyed by commercials in general. Another third of all viewers admitted to being 'quite' annoyed or bothered, but only 15 per cent took the extreme position of claiming to be 'very' annoyed or bothered by television commercials generally."

While this tells nothing about the types of commercials that may cause concern, Laird said it does suggest that generally speaking television advertising is not nearly the annoyance it is frequently claimed to be.

Respondents were then confronted with a list of six different criticisms of commercials and asked to indicate which bothered them most. One of the criticisms included was that "commercials are embarrassing because they deal with too personal, too intimate subjects."

As Table 2 shows, by far the most troublesome feature of commercials (of the six features listed) was felt to be their tendency to interrupt program continuity.

Commenting on these figures, Laird said "it must be emphasized that these figures are entirely inter-relative. The fact that 60 per cent of viewers select the 'interruptive' feature of commercials as most bothersome, does not mean that 60 per cent necessarily feel strongly about this particular aspect of television advertising. This was a forced choice questionnaire: each of the six given criticisms had to be checked. This was the one checked most often. Similarly with the other choices.

"What these results do suggest is a priority of commercial features against which Canadian viewers would choose to be protected. First and foremost, they would like less frequent program interruptions, followed by less repetitiveness and fewer 'stupid' commercials, followed by a reduction in decibel level and fewer patently dishonest and misleading claims. Only after all of that does one find any concern at all about the personal, intimate or embarrassing aspects of certain commercials."

Covering another possibility, Laird said this pre-occupation with the intimate and personal nature of some commercials cannot simply be attrib-

uted to lack of exposure to television advertising of this kind.

During the two-week period covered by the survey, he said, almost 60 per cent of all respondents gave evidence of having seen one or more commercials on non-CBC stations, advertising products which the CBC considered unsuitable for advertising.

"When we compared the reactions of these viewers with the reaction of those who had not been exposed to any advertising of this potentially embarrassing kind, we found virtually no difference."

There was one more possibility, said Laird. So far we had found the potentially embarrassing aspect the least bothersome, but as was indicated in Table 1, not all viewers are equally troubled by television commercials: some are hardly perturbed at all by commercials. This being so

it seemed worthwhile to check the possibility that this criticism of some commercials, as being embarrassing in their display of personal products, might be more widespread among those viewers who were most annoyed and bothered by television commercials in general.

This was not the case, he said. As Table 3 shows, this particular objection to television commercials is just as relatively infrequent among this very annoyed and bothered group.

"Interestingly enough, what does emerge from Table 3 is confirmation of a finding from a major national survey we conducted some years ago—that concern about the repetitiveness of the same commercial, while a common enough complaint, among viewers in general, does not loom nearly as large in the minds of those viewers who really feel most strongly

TABLE 3  
RELATIVE CONCERN ABOUT CERTAIN ASPECTS OF TV ADVERTISING:  
ACCORDING TO DEGREE OF VIEWER'S ANNOYANCE WITH TELEVISION  
COMMERCIALS IN GENERAL

	Very Annoyed and Bothered	Quite Annoyed and Bothered	Not Very Annoyed and Bothered	Not At All Annoyed or Bothered
	%	%	%	%
There are too many interruptions during one program.	63	62	58	52
The same commercial is repeated too often.	6	10	18	23
The commercials are stupid and silly, an insult to one's intelligence.	22	17	8	9
The commercials are too loud.	3	5	7	5
The commercials are dishonest or misleading.	6	5	7	10
The commercials are embarrassing because they deal with too personal, too intimate subjects.	*	1	2	1
TOTAL	100	100	100	100
Number answering this question	(186)	(495)	(674)	(78)

\* Less than 0.5 per cent.

TABLE 4  
RELATIVE CONCERN ABOUT CERTAIN ASPECTS OF TV ADVERTISING:  
ACCORDING TO LEVEL OF EDUCATION OF THE VIEWER

	Grade School	Some High School	Completed High School	University
	%	%	%	%
There are too many interruptions during one program	60	56	60	54
The same commercial is repeated too often.	16	17	11	10
The commercials are stupid and silly, an insult to one's intelligence.	9	13	16	18
The commercials are too loud.	8	6	5	9
The commercials are dishonest or misleading.	6	7	6	7
The commercials are embarrassing because they deal with too personal, too intimate subjects	1	1	2	2
TOTAL	100	100	100	100
Number answering this question	(253)	(456)	(296)	(163)

about the annoyance of television commercials generally.

"Such viewers tend rather to feel that, next to the interruptive effect of commercials, the most reprehensible single feature of television advertising is the silliness and stupidity of its content. This, it may be added, was also the feeling expressed in this study by those viewers who had been educated to university level in contrast to those who have not. (See Table 4)."

### Viewers' reactions to individual commercials actually seen

The other part of the CBC study dealt with viewers' reactions to specific commercials. This was achieved by sending each respondent a list of 25 different product groups. They were told to keep this list close to their television sets throughout the designated two weeks and, whenever they saw a commercial advertising one of these products, to note the broadcast date and time, the brand name of the product and the extent to which they liked the particular commercial. On a scale provided, one of five responses was possible: "Liked very much"; "liked quite a bit"; "all right, not bad"; "disliked quite a bit" and "disliked very much".

Of the product groups listed, the commercials for cheese were by far the best liked. Then came the soft drink commercials followed closely by commercials for beer, gasoline, cake mixes and toilet paper. At the other end of the spectrum, the six most disliked commercials, were those for detergents, women's underwear, personal deodorants, denture cleaners and adhesives, headache tablets and cigarettes.

As to the reasons for disliking various commercials, this was obtained by requiring each respondent to name the commercial that he or she disliked most and to explain why.

While Laird would not go into specific brand names he offered some general comments on the reasons for disliking various product groups.

Detergent commercials were criticized primarily because they were felt to be so silly, ridiculous, implausible, in one way or another and an insult to the intelligence. It was not the fact that many of these ads operate at the level of fantasy rather than fact, but rather, even at that level, they were stupid, pointless and trivial, intent on treating the viewer as a moron.

Floor wax commercials were also thought to be childish and silly. An even more frequent criticism was that some of their claims were misleading and positively dishonest. There appears to be considerable skepticism that, for example, spilled water will not ruin the polish or that wax will not yellow, especially among women who say they have tried it and know it isn't so.

When automobile commercials are objected to, it is mainly because they are often felt to be silly and improbable. Others felt auto ads were too concerned with promoting power and speed, thus encouraging bad driving habits; played greatly on snob appeal; were too loud, too long drawn out or simply dull.

About half the criticism directed at beer advertising indicated a disapproval of drinking habits. These commercials were disliked because it was felt they promoted the use of a dangerous product, one that could

induce or contribute to anti-social behavior, such as dangerous driving, and which had particularly serious implications for young people.

People felt many beer commercials promoted the idea that one could only have fun and be "with it" when drinking. Other objections included too much repetition of the same commercial, they were too loud and raucous and made misleading and exaggerated claims for their own product.

Among the patent medicine commercials, headache tablet ads drew the heaviest criticism, mainly on account of the accompanying sound effects—that infuriating din, the pounding, throbbing, irritating music, all that ticking sound, the noise. All patent medicine commercials for headaches as well as other ailments also drew criticism for being much too dull, drab, dreary, depressing without humor or interest. Many were censured for being considerably misleading in that these remedies, it was felt, never work as quickly or as effectively as demonstrated.

Many food and drink commercials also underwent the criticism of being silly and stupid without having the redeeming virtue of real humor. Here also there was a considerable amount of cynicism concerning the claims of some products that they could not be distinguished from the real thing— instant coffee, for example, in claiming that it had all the qualities of real coffee, orange drinks that could not be distinguished from real orange juice, margarine that was as good as butter and so on.

The general implication here was, who do they think they are fooling?

---

#### ANNOUNCEMENT

### BUSHNELL TV CO. LIMITED



A. G. (SANDY) DAY



JOSEPH ALLEN



JOHN FARMER

Stuart W. Griffiths, Executive Vice President and Managing Director of Bushnell TV Co. Limited, operating television stations CJOH and CJSS in Ottawa and Cornwall has announced the following appointments:

**A. G. (Sandy) Day**, formerly Director of Engineering, becomes Vice President, Engineering. Austin L. Reeve becomes Director of Engineering.

**Joseph Allen C.A.**, formerly Accounting Manager, becomes Comptroller.

**John Farmer, A.C.I.S.** becomes Assistant Secretary of Bushnell TV Co. Limited.

# The Creative Director -



GOODIS



KARPUS



O'MALLEY



STRAITON



MACALEAR

## -- an agency's most important commodity

by James Montagnes

CREATIVE PEOPLE ARE RISING in stature. They are now playing a more important role in the operation of a Canadian agency. They are rapidly attaining executive standing at the top of the list, instead of that of highly competent artisans whose job is, or has been, to do as they are told.

This is a new trend in Canada, where the account executive dominated agencies have been in the majority.

Today the creative director and his staff are no longer delegated to a minor position, taking orders from the top after the clients and management have decided on an advertising campaign. Today the creative people are called in from the inception of a campaign, sit in with the client when a campaign is being planned, and bring ideas to the conference.

This change has created a hunt for talented young people. Idea generators are being sought everywhere, good copywriters and art directors are at a premium. They are commanding increasingly higher salaries, taking on more senior posts in agencies, and some are at or near the top of some of Canada's largest firms, commanding some of the highest salaries paid out by advertising agencies.

"There is going to be more and more stress on the creative department's contact with the client," said John Straiton of Ogilvy & Mather (Canada) Ltd., Toronto. "This trend is going to increase.

"Large manufacturing companies are developing their own marketing research departments. They will depend on advertising to bring in the

results of their marketing research. The creative man in the agency must develop quality work, must be more concerned with whether an advertisement sells products."

Jerry Goodis of Goodis, Goldberg, Soren Ltd., Toronto, developed the same thought when he pointed out that an agency should turn out simple advertising copy that sells products. This is what the client is interested in, this is the reason the agency was hired.

"There is more good advertising coming out of Canadian agencies today than there has ever been," Goodis went on. "Some of our agencies are getting the message that producing good advertising is what makes a successful agency. They are paying more attention to their creative people."

Television, a number of agency spokesmen explained, is a major reason for this growing importance of the creative department. Television audiences are becoming more and more sophisticated, so advertising must be improved to hold the audience and help the sponsor sell his products.

The emergence of the creative department to its new importance has not come overnight. It has been a gradual process, tried out annually by more and more agencies.

"Over the past ten years we have called in creative people from the beginning of a campaign," reported Henry Karpus of Ronalds-Reynolds & Co., Toronto. "It gives them the client's position at first hand and allows them to ask different kinds of questions from the marketing and

account executives."

"We work with the client from the inception of his need of the agency on a campaign," said Terry O'Malley of Vickers & Benson Ltd., Toronto. "Ideas begin to take shape. The idea dictates media changes.

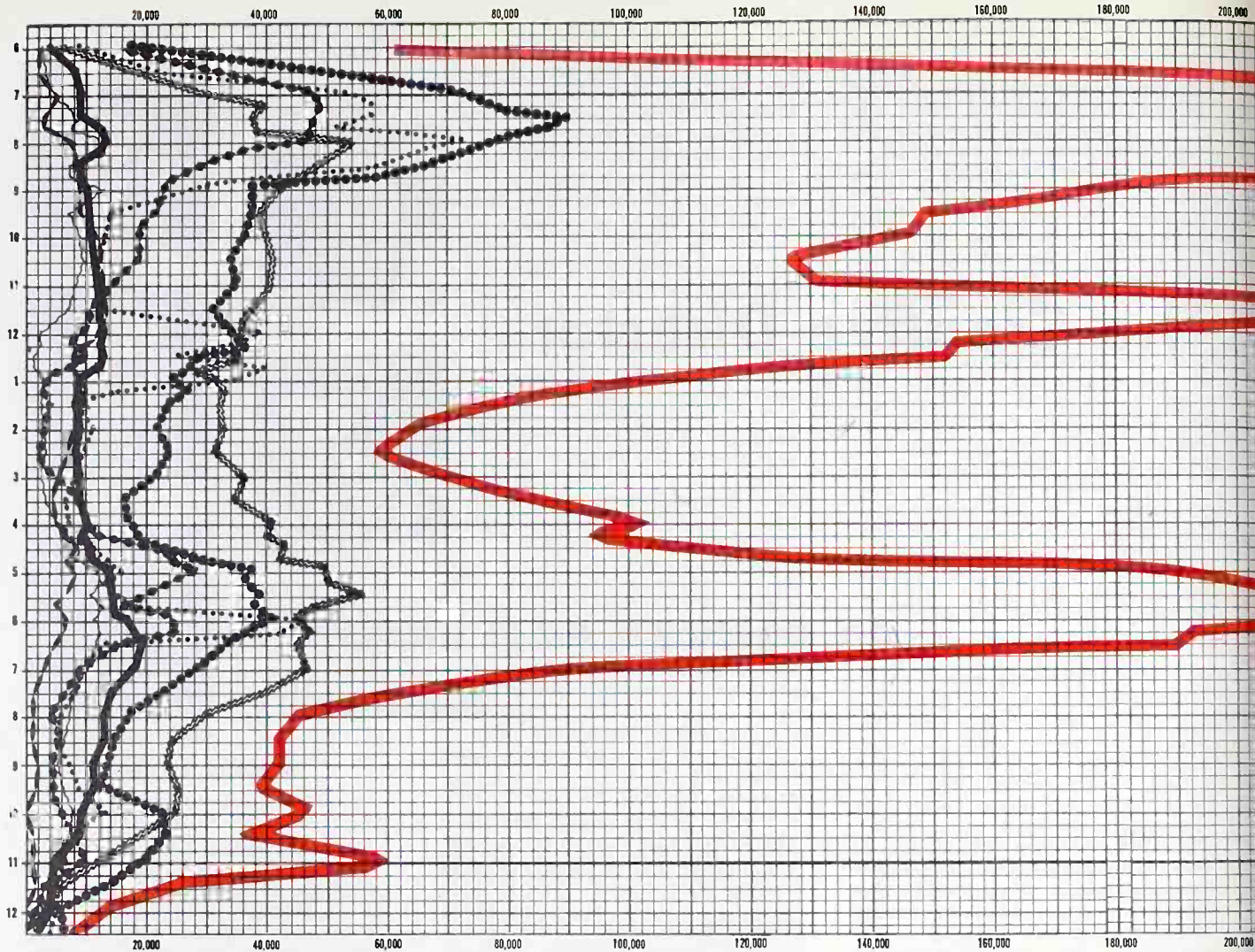
"For example, a campaign for Seven Up based on an idea from the creative department, resulted in our taking the client's advertising out of all media except radio. It has been very successful coast-to-coast for the past three years. We work out a program for each locality. We have only one television program and that is in Montreal.

"Our creative department is involved in the total agency operation, working closely with other departments."

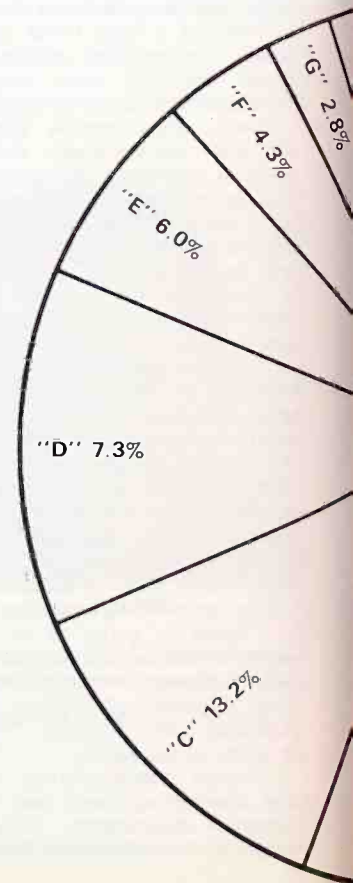
Where to find good creative staff is a major problem with many agencies. Some move up their own people, others search through the staffs of newspapers, television and radio stations. While raiding is frowned upon, there is a considerable movement of agency staff from one firm to another, not all entirely unsolicited.

"Hiring creative people is now being done by top agency executives," Bob Macalear of Baker Advertising Ltd., Toronto, said. "Getting top talent is one of the agency's most difficult operations. Senior people are more or less stable in their positions, but younger people move on to other agencies. Most of our creative staff are men, even those writing copy for women's merchandise.

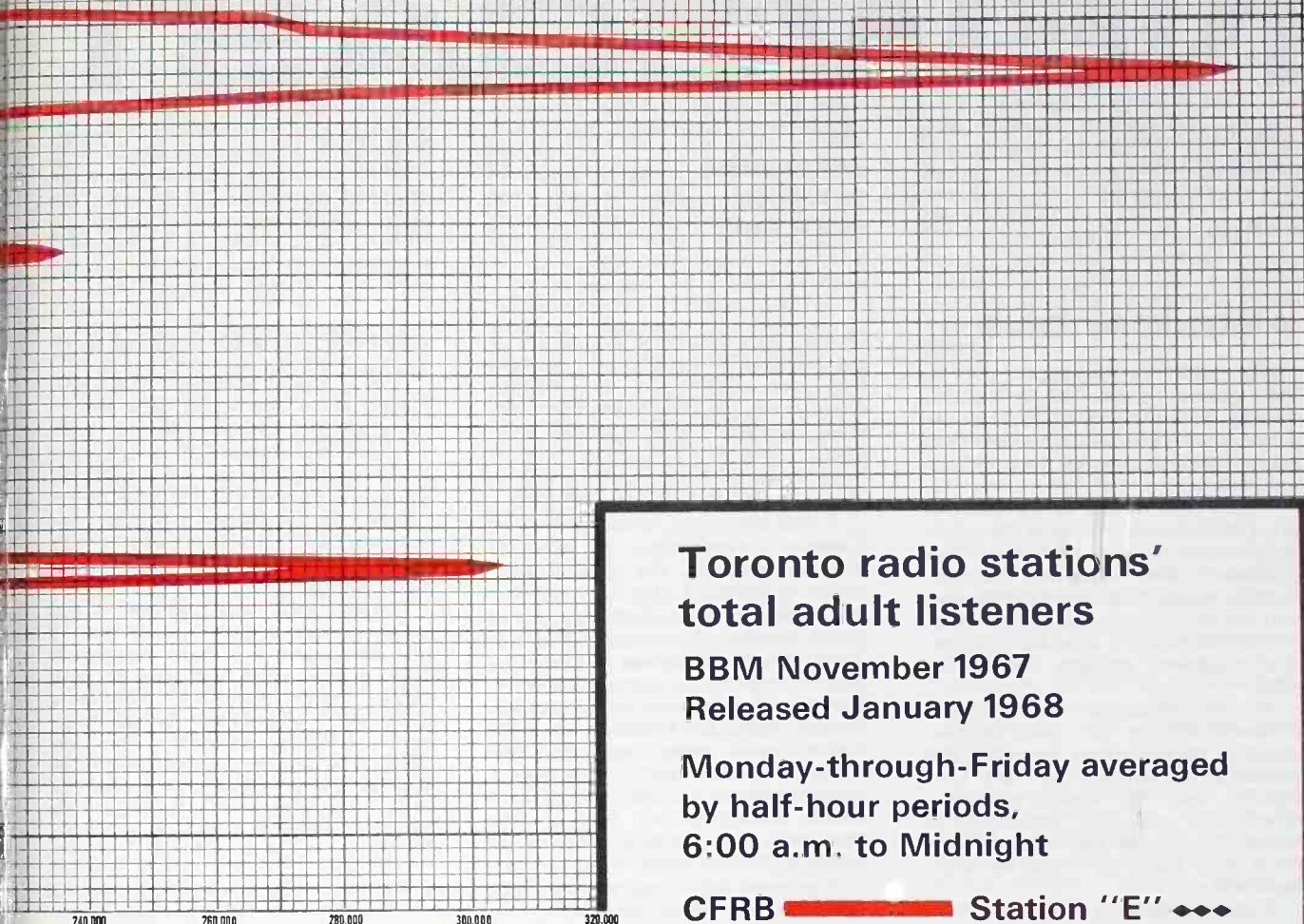
(continued on page 26)



# Two Charts Worth Two Thousand Words







### Toronto radio stations' total adult listeners

BBM November 1967  
Released January 1968

Monday-through-Friday averaged by half-hour periods, 6:00 a.m. to Midnight

- CFRB Station "E"
- Station "B" Station "F"
- Station "C" Station "G"
- Station "D" Station "H"

**CFRB**  
**50.9%**  
**OF ADULT**  
**LISTENERS**  
**IN TOTAL**  
**COVERAGE**  
**AREA**

(Monday-Friday  
averaged by  
half-hours 6 a.m.  
to Midnight)

As the most listened-to radio station in Canada, CFRB Toronto is always trying to do things just a little better for both listeners and advertisers.

Once again, the strength of the relationship enjoyed by CFRB with *adults-who-do-the-buying* throughout Toronto and nearby Southern Ontario communities is emphasized by the BBM Bureau of Measurement (November 1967) Radio Station and Area Report released January 1968.

You will find it worthwhile to compare CFRB's adult listener dominance throughout all time periods, weekdays and weekends. Write, wire, or 'phone for all the facts.

# CFRB TORONTO

Represented by STANDARD BROADCAST SALES COMPANY LIMITED  
2 St. Clair Avenue West, Toronto (416) 924-5721 • 1407 Mountain Street, Montreal (514) 849-2454  
CANADIAN STANDARD BROADCAST SALES INC.  
654 Madison Avenue, New York, N.Y. 10021 (212) 838-5774

# NEWSCAST

ASSOCIATIONS . . . . .	18
COMMERCIALS . . . . .	19
EDUCATIONAL TV . . . . .	19
FILM . . . . .	20

FM . . . . .	20
PROGRAMMING . . . . .	20
PROMOTION . . . . .	21
RECORDINGS . . . . .	22

RESEARCH . . . . .	22
TALENT . . . . .	22
TECHNICAL . . . . .	22
OBITUARIES . . . . .	23

## ASSOCIATIONS

"THE CREATIVE PROCESS" will be the general theme of a two-day seminar sponsored by the Toronto Ad & Sales Club's Advanced Advertising Management Course, at York University, February 9-10.

"This will be one of the top creative seminars ever held in Canada," said Henry Karpus, senior vice-president and creative director, Ronalds-Reynolds & Co., Toronto, who will act as chairman and co-ordinator. "It should prove a stimulus to Canadian creativity at many levels," he said.

Friday sessions will include presentations by Dr. Neil Agnew, director, Psychological Services, and professor of psychology, York University, and Roy Jones, associate director of planning, University of Toronto. Audience participation sessions will focus on "Creative Communications".

Under the general title of *Ad Plan*, Saturday's sessions will be devoted to a case history of a company with simulated marketing problems, and will be designed to lead the participants to making marketing and advertising decisions. This will be conducted by M. (Mac) Hannan, managing partner, Hannan & Son, management consultants, New York City. He is also an instructor in marketing for the City University of New York.

**CONCERN OVER THE CLUTTER** of television commercials has prompted the formation of a special committee

of the Joint Broadcast Committee of the Institute of Canadian Advertisers and the Association of Canadian Advertisers. The aim of the committee, said chairman David Hopkins, manager, broadcast ad media, Procter & Gamble Co. of Canada Ltd., Toronto, is "to study the effect of cluttering".

Composed of a cross-section of Canadian advertisers, ad agencies and broadcasters, the special committee includes: H. Jim Lee, director of research, CTV Network; Arthur Laird, director of research, CBC; Gary Zivot, director of research, CHCH-TV Toronto-Hamilton; Tommy Thomas, director of television research, All-Canada Radio & Television Ltd.; Ken Hicks, media group head, MacLaren Advertising Co. Ltd.; Bob Harris, account executive, Spitzer, Mills & Bates Ltd.; Murray Philp, vice-president and national director of research, McKim/Benton & Bowles Ltd.

The study committee evolved as a result of the Baker Advertising Co. report that showed a definite fall-off in viewer attention for the third of three clustered commercials. The Baker study also caused some alarm among advertisers who had budgeted for clustered advertising, especially if their commercial ran last.

In the new rules for the TV Code of the National Association of Broadcasters (see *Commercials*, this issue) U.S. television stations will be limited to four consecutive commercials at any one program break, and three during station breaks.

Hopkins said his committee started meeting in December, "and we are making good progress towards the possibility of doing research on the problem".

They meet again in mid-February, he said. "If research is to be done, our aim will be at getting it into the field before the summer fall-off of sets in use."

**A VITAL SALES TOOL** in today's complex marketing structure is a well-planned public relations program which stimulates public interest in the company and its products," said Bert Petlock, president of the Toronto-based PR firm of Petlock, Ruder & Finn Ltd.

Petlock told the Young Men's Advertising & Sales Club of Toronto that he was "not minimizing the

importance of good advertising in selling a product or service.

"It is true," he said, "that companies which can afford large advertising budgets can certainly sell their products by the sheer, positive weight of advertising. But for the companies which can't afford the vast advertising budget, we recommend that they co-ordinate their modest ad budgets with a capable and creative public relations program."

Petlock said "the customer is not going to beat a path to your door if you don't give him some intelligent idea of what he'll find when he gets there. Public relations creates a climate of acceptance for the company's product or service and the success of the PR program determines whether the customer will accept the advertising claims made for the product and whether he will buy."

He said "the old school tie" or "old army buddy" approach to selling is not valid in today's more impersonal and sophisticated market place. The salesman with this approach is being replaced by the specialist who has learned modern marketing techniques, and whose prospective customer has been informed of the salesman's product or service through a well-planned PR program.

**ACTRA HAS A NEW PRESIDENT**, with Victor Knight, Montreal, elected for a two-year term as the chief national executive officer of the Association of Canadian Television & Radio Artists. He succeeds Henry Comor, Toronto, who did not seek re-election.

Other national officers elected at the two-day annual meeting in Toronto, January 27-28, are: Edward (Ted) Stidder, Vancouver, 1st vice-president; Leslie Yeo, Toronto, 2nd vice-president; Dave Higgins, Toronto, treasurer. Paul Siren continues as general secretary, which is not an elective post but an appointment made by the Board.

Other members of the executive committee are William Fulton, Halifax; Reg. Gibson, Winnipeg; and Don Parrish, Toronto.

Knight, an actor like Comor, lectures on the history of drama at Sir George Williams University, in Montreal, where he will continue to live. He was 1st vice-president on the previous Board.

BUY  
**Group One Atlantic**  
RADIO

A COMPARISON OF POPULATION  
IN NOVA SCOTIA SHOWS

HALIFAX & COUNTY 32%  
GROUP ONE ATLANTIC 49%

EIGHT STATIONS ONE ORDER  
CALL

GROUP ONE RADIO LIMITED

# COMMERCIALS

**RADIO HAS BEEN SELECTED** by Canadian Admiral Corp. Ltd., Port Credit, Ont., to share its *Winter Windfall* advertising promotion in conjunction with weekend rotogravure supplements in a campaign breaking February 19.

Denis J. Olorenshaw, Admiral's Canadian ad manager, said 31 radio stations will carry 1160 Admiral Winter Windfall spot announcements in a four-week period beginning February 19.

The special sales campaign will break in print with a two-page spread in *Weekend* magazine and *Perspectives*, February 24. The same spread will follow in the *Canadian* and *LaPresse* weekend rotogravure on March 2.

Olorenshaw said prepared dealer radio spots for local use will be part of a tie-in promotion package for the campaign.

Stanfield, Johnson & Hill Ltd., Toronto, is handling the account.

**CUTTING DOWN ON CLUTTER**, U.S. television stations are being limited to four consecutive commercials during any one break in a program, and to three during station breaks, according to new rules announced January 25 by the National Association of Broadcasters, under its TV code.

The change will become effective September 15, 1968.

In another change, the NAB approved another amendment prohibiting the mail order advertising of firearms and ammunition. The board amendment specifies that such items shall be advertised on television only as sports equipment.

The decision regarding consecutive commercials was not concerned with the total time expended on them, since last October the NAB set limitations of ten minutes per hour of prime time for announcements. The limit in non-prime time is 16 minutes an hour for commercials.

# EDUCATIONAL TV

"**RADIO, TV AND SATELLITES** have become tools of education. Ottawa could have jurisdiction over the container, we could have jurisdiction over the content," said Quebec Premier Daniel Johnson, concerning the province's proposed participation in a French communications satellite.

He said Quebec is ready to let the federal government in on its biggest prestige project with France, and is prepared to negotiate with Ottawa over jurisdiction, but the province insists on jurisdiction over educational and cultural matters.

During his Paris talks with President de Gaulle last May, Johnson

sought and won French approval, in principle, to participate in a French-German satellite project. He said Quebec sought such permission because Ottawa was not taking the initiative, and Quebec wants at least one satellite overhead "that speaks French."

Speaking at a news conference, the premier was commenting on remarks made in Paris by Federal Minister of Energy, Mines and Resources Jean-Luc Pepin, who said communications is under federal jurisdiction and there will be a bilingual satellite over Canada involving the federal government.

Johnson said English Canada had developed with an imported technology, enabling English-speaking Canadians to live a good quality life in English. Quebec is starting to import a French technology to enable French-Canadians to improve the quality of their life in French, and "we are blazing the trail today for the year 2000", he said.

"Perhaps then the young people of Quebec will be able to follow arts courses directly from the Sorbonne by television," he added.

Quebec's relations with France should be viewed in this light by the rest of Canada, Johnson said, and especially by Ottawa, which should "change its traditional views of diplomacy". Quebec is ready to take into account the interests of Canada in general, he said, but it is not ready to leave to Ottawa the development of French culture. "Full co-operation, yes; delegation to Ottawa, no."

"**ETV BEAMED TO DOCTORS AT HOME**, may teach an indifferent physician more than one lesson," said Dr. A.H. Hunter of the University of Western

Ontario, London. "Education presented through television may produce a greater awareness of his own inadequacies in even the casual-viewing physician."

Dr. Hunter, reporting in the *Canadian Medical Association Journal*, told of the decision by the medical faculty's committee on continuing education at Western to go into television.

In co-operation with CFPL-TV London, they began televising medical education programs in 1965, for which the station won a CAB Station of the Year (TV) award (*Broadcaster*, May 11, 1967).

Dr. Hunter found the shows, telecast at 9:00 a.m., Sundays, when the station was normally off the air, with pre-broadcast publicity purposely confined to the medical profession, overcame some difficulties in transmitting modern information to the busy or indifferent practitioner, by coming into his home at a convenient time and permitting a rapport between the doctor and the lecturer on the TV screen.

Programs have featured such divergent topics as the treatment of the menopause, gallstones, chromosomes, infections, oxygen therapy, stroke rehabilitation and obstetrical emergencies.

There had been concern, said Dr. Hunter, about the effect of the programs on chance lay viewers, but neither the university nor the station received any complaints. In fact, Dr. Hunter states: "Patients appear in the programs if it is considered their presence will make the presentation more graphic."

The patients released the university of responsibility for interfering with the patient-doctor confidential relationship or with their civil liber-

**A BABEL OF MOTHER TONGUES!**

Toronto respondents to the Fall 1967 BBM Survey speak 28 different languages.

Almost one in five who answered the question stated that the language they first learned to speak in childhood was neither English nor French.

**HOW ETHNIC CAN YOU GET?**

HUNGARIAN

LITHUANIAN

DUTCH

SERBIAN

LATVIAN

PORTUGUESE

GERMAN

YIDDISH

FRENCH

ENGLISH

ITALIAN

JAPANESE

DANISH

FINNISH

SWEDISH

CROATIAN

GREEK

RUSSIAN

UKRAINIAN

POLISH

YUGOSLAVIAN

SYRIAN


SPANISH

ESTONIAN

CHINESE

ARMENIAN

CZECH



BBM BUREAU OF MEASUREMENT  
120 Eglinton Ave. East, Toronto 12

ties. One program was even videotaped in the delivery rooms of St. Joseph's Hospital, involving some 12 hours work (see *Broadcaster cover story*, May 11, '67).

The University of Western Ontario, Faculty of Medicine, is responsible for the continuing education of about 1700 doctors in southwestern Ontario.

Three half-hour programs were taped in 1965, ten more in 1966. Each cost about \$3000, half of which went for technicians' salaries. The completed films were shown along with several from the U.S., over CFPL-TV, as well as on CKNX-TV Wingham and CKSO-TV Sudbury, in Ontario, also in Detroit and parts of Newfoundland.

## FILM

**ABC FILMS OF CANADA LTD.**, Toronto, will distribute *The World Series of Tennis*, produced by Viewfinder Productions in co-operation with ABC Films, in Australia, which will be "a new and revolutionary program created exclusively for television," says Mel Watson, manager, network sales for Canada.

The 13-week color series of championship matches is being filmed in Sydney, where shooting got underway January 20 with the Australian Television Network (ATN) providing the facilities.

Eight of the world's top tennis pros will battle it out in matches played against the clock with a simplified scoring system. A total purse of \$35,000 is being offered for the series, which will be hosted by Billy Talbert, internationally-known tennis star and former captain of the U.S. Davis Cup team.

Competitors include Newcombe and Roche (Australia), Ralston and Buchholz (U.S.), Drysdale (South Africa), Taylor (England), Barthes (France) and Pilic (Yugoslavia).

Ten color cameras will be used for coverage of the series, filmed at the specially-built outdoor stadium-studio. The series will be filmed via the Electronican process, which affords the spontaneity of live television sports coverage, with the clarity and documentary quality of 35 mm color film.

ABC Films has world distribution rights for the series and has already sold it to Rediffusion in England and the Australian Television Network. It will be available for U.S. and Canadian showings some time in April.

Following the filming of the tournament, the eight competitors will begin a worldwide tour.

**A ONE-HOUR COLOR SPECIAL**, *The Boston Symphony at Tanglewood*, has been sold to the CBC television network, said Sam Kunitsky, manager, television syndicated sales, Warner Bros.-Seven Arts Ltd., Toronto.

It is part of a series titled *World of Music*, and will be hosted by the

internationally-renowned Canadian pianist, Glen Gould.

Kunitsky said the network has scheduled the special for a February 25 or March 3 showing.

## FM

### NOW IT'S EDUCATIONAL RADIO!

Jerrold Sandler, executive director, National Educational Radio, Washington, D.C., told a seminar on educational broadcasting in Edmonton that public programs for particular audiences are just the beginning of educational radio.

Multiplexing is the answer, he says. But only those with special receivers can pick up a multiplex broadcast, which is received on a sub-channel of an FM frequency. It provides closed circuit radio, says Sandler, which opens up a broad approach.

"This is being done only experimentally now," he said. "As a result, it costs about 100 dollars to install a multiplex unit in a home radio. But, eventually, when these are mass-produced, the cost may go as low as ten to 15 dollars."

Multiplexing, Sandler said, will permit broadcasting from a station to a university, from one university to another, or within a university. "There will be no shortage of multiplex channels," he said. "Orbiting TV satellite stations have been a basic breakthrough for radio. The space station has only one visual channel, but it can handle up to 1200 audio channels."

## PROGRAMMING

**CKFH TORONTO**, which showed an upward curve in the November BBM after abandoning its middle-road policy for rock, indicating an increase in teen-age listeners, has been chosen for a series of live remotes direct from the Teen-Age Fair, March 17-24, at Toronto's Queen Elizabeth Building on the CNE grounds.

The change of date to co-incide with the Ontario Department of Education set mid-term holiday, instead of the traditional Easter-week vacation, is anticipated to bring an even greater attendance for the 1968 Fair, which drew 100,000 when it was held at the CNE last fall.

Due to the bad location allocated to the T-A Fair during the "Ex", the move to the Queen Elizabeth Building will provide greater accessibility, and enable the show's promoters to "dress it up better", says Tom Reynolds, executive vice-president and general manager, as well as part owner, of Teen-Age Fair Inc.

Top rock groups will be featured, fashion shows will be held, and Miss Teen-Age Fair will be crowned during the week-long program of events, said Reynolds, who is also president of

Four Star Television Ltd., Cleo Productions Ltd. and Miss Canada Productions.

**TEENAGE TRENDS IN RADIO** were discussed by 17 of Canada's top teen-tuned air personalities at an informal seminar in Montreal, February 1-4, sponsored by the Walter M. Lowney Co. Ltd. of Sherbrooke, Que.

In addition to the opportunity to meet each other, discuss mutual problems and exchange ideas, the *Caravan* of Disc Jockeys enjoyed a tour of the Lowney candy plant in Sherbrooke, visited the new Playboy Club, enjoyed the NHL game at Montreal Forum and were guests at the huge new teen night club known as Snoopy's.

Teen program hosts participating in the first-of-its-kind seminar represented Top 40 stations from Halifax to Vancouver, but although the top teen deejay was selected from most cities, Montreal had two, and Sherbrooke, the home of Lowney's, had one from each of the city's three radio stations.

**TIPS FOR TAXPAYERS**, just in time for income tax deadlines, will be featured in a half-hour production for the Department of National Revenue, titled *We're Here To Help*, to be shown on television stations across Canada early in April.

Produced by CFTO-TV Toronto, in their Agincourt studios, the film makes use of cartoons by Andy Donato of *The Toronto Telegram*, "to give the show a light" and at the same time they add an almost satirical approach to taxation.

The Hon. Jean Crétien, Canada's new Revenue Minister, will be interviewed on the show.

"**MOST CHURCH BROADCASTS** (TV and radio) serve as background music for Sunday morning breakfast, instead of being observed in a dignified and reverential manner," said Rev. Albert van den Heuvel, information director, World Council of Churches, in Ottawa.

The 35-year old minister of the Dutch Reformed Church said "radio and television broadcasts of the church's liturgy do more harm than good, and should only be used on special occasions."

He said there are times, such as the death of a national figure, when the whole country becomes one congregation. "Even then," he said, "the liturgical service must be broadcast with discretion and dignity."

Van den Heuvel suggested that the church should concentrate on showing other aspects of its life, instead of broadcasting weekly services. "It should strive to communicate derivatives of the liturgy instead of the central act," he said.

## PROMOTION

CFCF-TV MONTREAL and *Magic Tom* (Auburn), whose program has been a station feature since 1961, when the Canadian Marconi Co. TV outlet first went on the air, celebrated their seventh anniversary together, January 20, by helping the Montreal Chinese Association launch their New Year festivities.

As *Magic Tom*, the Montreal magician hosts a popular CFCF-TV children's program and is much in demand for personal appearances. He visited the National Chinese Building where he entertained a large gathering of youngsters and their elders, including the president and members of the Association.

CHML HAMILTON, ONT. provided the publicity spearhead for a community-wide bottle collection drive that raised over \$2,000 for the Easter Seal Campaign.

The station broadcast the only advance announcements of the drive conducted by two Hamilton-based service groups, the Golden Horseshoe Radio Club and the Hamilton Emergency Land Patrol, which pooled their mobile units and members for the one-day blitz January 13.

Both clubs operate shortwave radio communications to members' cars out

of private homes. CHML listeners were urged to phone either of the two "command posts" to ask club members to call and pick up any deposit-refundable bottles that might be available.

Response was overwhelming. The pick-up originally planned for one day was extended through the following week, thanks to an enormous backlog of calls which poured in from Hamilton and district.

When all proceeds were tabulated, club executives were invited by CHML Station Manager Bill Hall to attend a Hamilton Rotary Club luncheon meeting, where they presented their cheque to the Hamilton Easter Seal Campaign.

NOW IT'S THE "SAM" AWARD presented for annual competition among radio advertisers by the Edmonton Advertising & Sales Club, and the winner was a church.

St. Timothy's Anglican Church, of Edmonton, won the 1968 radio advertising award in the "SAM" (Sales-Advertising-Marketing) contest, for a series of spots placed on CFRN Edmonton, promoting its fund-raising campaign.

Using the four-letter word "give", which designated the appeal for funds to carry on the church work under the four-word theme "God Is Very Expensive", St. Timothy's campaign used

a modernized version of *Sermonettes in Song*, to emphasize such church features as short and snappy services, the place of youth in the church, Christian education and others.

Publicity chairman for the church's campaign was CFRN news director Bruce Hogle, who "came up with the idea of using radio", said the pastor, Rev. John Snowden, "and worked out the program with Bob Smith of CFRN's continuity department."

He said the *Sermonettes in Song* approach was designed to "appeal to the jet set, just as has been the case with some soft drink manufacturers and their products.

"We believed it worked," said Rev. Snowden, "and not only that, our financial campaign showed a sizeable increase."

AN EXCLUSIVE INTERVIEW for television was arranged for CFCF-TV-12 Montreal, to permit Montreal Mayor Jean Drapeau to reveal his plans for *Man & His World '68*, auspicious successor to Expo '67, only moments after the mayor had concluded his epic press conference.

The 30-minute CFCF-TV special was in charge of the station's news and public affairs director, Bert Cannings, who is Canadian president of the Radio & Television News Directors Association.

QUEBEC CITY/800 KCS/24 HRS. A DAY

# CHRC

# 50,000

# LISTENERS



### OUR PUBLIC IMAGE

**"Preferred by far by Youth"**  
IN METRO AND RURAL QUEBEC

CHRC	55%
SECOND BEST STATION	34%
THIRD	---
FOURTH	---
NO ANSWER	6%

Yes, BBM figures showing consistent CHRC leadership are accurate! In May 1967, this fact and many others were proven by International Surveys Limited, with a study of the radio listening habits of the 904,300 Quebecers in our coverage area.

No wonder CHRC leads by far in public confidence, ratings, power, programming, public service, influence, and awards.

It's why we also lead in sales.

FM 81,000 WATTS, 98.1 Mc/S, SEPARATE PROGRAMMING

REPS: HARDY RADIO & TELEVISION LTD., CANADA  
CSBS, U.S.A. STEPHENS & TOWNDRON, VANCOUVER

## RECORDINGS

TWO OF THE THREE MIDEM AWARDS were won by Arc Sound Limited, Toronto, for top-selling Canadian-produced recordings, 45s and LPs, at the International Music Association convention (MIDEM) wind-up in Cannes, France, January 27.

The award for the top-selling female vocalist went to Arc artist Catherine McKinnon, and the second trophy was won by Arc for their top-selling group, The Abbey Tavern Singers.

1967 was the first year that Canada has been considered for separate awards at MIDEM, said Phil Anderson, Arc Sound's president.

## RESEARCH

HIGHEST RESPONSE RATE ever achieved by a national coverage study in Canada is reported by A.C. Nielsen Co. of Canada Ltd. for its NCS '68. The fifth annual study showed a return of over 30,000 ballots from the 50,000 homes sampled.

Nielsen says on the basis of 3.8 persons per household, this reflects viewing and/or listening preferences for over 100,000 individuals.

Nielsen's NCS '68 is the only national report in Canada providing broadcast information on a county-by-county household basis. Early indications are that a record number of Canadian and U.S. radio and TV stations are now reportable in the 238 counties and census divisions covered by the study.

## TALENT

HONORED FOR PUBLIC SERVICE, CJCH Halifax, N.S. and its program director, Bill Ozard, host of "Phone Forum", received a certificate of appreciation from the Halifax Junior Chamber of Commerce.

The presentation, made at the chamber's annual dinner, January 13, publicly recognized CJCH for its support of the Festival Canada production, *The Best of Barkerville*, and other "JC" projects throughout 1967.

"THE VOICE OF DUNHILL", Henry Comor, left, immediate past president of ACTRA, met the real Mr. Dunhill in person when Alfred Dunhill of the British tobacco firm paid a visit to Toronto. The meeting was arranged by F.H. Hayhurst Co. Ltd., agency for the Dunhill/Rothmans account in Canada.

Comor, who plays the part of Mr. Dunhill in the radio commercials, has just been named national director of the Canadian Conference for the Arts, a semi-government body which falls under the jurisdiction of the Secretary



Henry Comor, left, "The Voice of Dunhill" for Canadian radio, meets the real Mr. Dunhill, from England, who heads the tobacco firm bearing his name.

of State, and whose function is to co-ordinate all professional art endeavors in Canada.

To be located at the head office in Toronto, effective March 1, Comor will replace Herman Voaden, executive director of CCA, who resigned, and has "as yet", he says, "no plans." Comor has just completed nearly four years as president of the Association of Canadian Television and Radio Artists. In his new role, according to Sid Adilman, *The Toronto Telegram*, "Comor in effect becomes Canada's Mr. Culture."

CFQC'S LLOYD SAUNDERS, known for his Grey Cup commentary and long association with the Saskatchewan sports scene, was honored at a testimonial dinner in Saskatoon, January 16, with over 1100 sports fans and personalities in attendance.

Saunders, who has been the sports voice of CFQC AM-TV for the past 12 years, has been a popular head table speaker at sports banquets all over the province. He became known across Canada for his play-by-play commentary of Grey Cup games, from western Canada.



Lloyd Saunders

To add further glory to his evening, it was announced during the banquet

that Saunders had been named vice-president of Dominion Motors, Saskatoon, for whom he is the air voice for their radio and TV announcements.

Sixty per cent of the evening's proceeds went to the Education Fund of the Western Canada Junior Hockey League. Saunders gave his share, the remaining forty per cent, to the Saskatchewan Council for Crippled Children and Adults.

Guest speaker was former Saskatchewan Roughrider, Glen Dobbs. Other head table guests included sportscaster Jack Wells, CKY Winnipeg, formerly of CFQC; Eagle Keys, head coach, accompanied by George Reed and Ed McQuarters, all of the Roughriders; Harold Crittenden, CKCK AM-TV Regina; Gary Peters, of the NHL Philadelphia Flyers, and many other notables.

## TECHNICAL

TAPE INTERCHANGEABILITY was stressed by Ampex of Canada Ltd. as a feature of its full line of one-inch recorders when the company introduced two new compact videotape recorders for the first time in Canada, at the Canadian Education Showplace in Toronto, January 25-27.

The new models are the VR-5000, the smallest, lowest-priced portable Ampex has ever offered, and the VR-7800, a closed-circuit studio production model with monochrome electronic editing and other advanced features for color and monochrome recording. Each is compatible with each other and with previous Ampex videotape recorders using one-inch tapes.

George T. Mundorff, vice-president, Ampex of Canada Ltd., Rexdale, Ont.

## OBITUARIES



VR-5000

said the new Model VR-5000 is priced at \$1,495 for educational and medical use and at \$1,849 for other users, weighs only 62 pounds, being 40 per cent lighter than the smallest previous VTR by Ampex.



VR-7800

The VR-7800, at \$11,995 for educational use and \$14,665 for other users, when used with an optional processing amplifier, meets DOT requirements for monochrome broadcasting.

"A user starting with a basic system, such as one or two VR-5000s with a camera and receiver, may later wish to add recorders with higher performance, monochrome broadcast capability, editing, or closed-circuit NTSC-type color," said Mundorff. "With Ampex one-inch recorders he may add units or upgrade existing models without concern for obsolescence."

Like all Ampex one-inch recorders, the VR-5000 and VR-7800 operate at a tape speed of 9.6 inches per second, a writing speed of 1000 ips, and offer one hour of playing time as well as stop motion.

The VR-5000 measures 23½ inches wide, 18½ inches deep and 12½ inches high.

The VR-7800 weighs 125 pounds, has swing-out handles for carrying, and measures 33 inches wide, 20 inches deep by 16 inches in height.

It has all illuminated touch-button operating switches, and features end-of-tape sensing which automatically stops tape before end of the reel in any mode.

Mundorff said the VR-7800 is the first video recorder ever marketed that requires no modification for international use. It will record or play back tapes made on either the 525 or 625 line standard, interchangeably. A simple 50/60 field switch allows instant change to either television standard. The recorder's operation is independent of the power line frequency.

Engineering advancements in the VR-7800 include extensive use of integrated circuits and printed circuit motors.

**JAMES E. H. LOVICK**, 60, chairman of the board, James Lovick Ltd., died suddenly in Vancouver, January 24, only a few hours after celebrating the landing of a new account with some of his staff. He had been in the advertising agency business since the 1930s, and became associated with the late J.L. "Pinkie" Stewart in Stewart-Lovick Ltd., prior to founding his own firm in 1948.

Born at Eburne, on Sea Island, one of the first settlements in the area, he taught school on Annacis Island and in Richmond, all in B.C., before entering the agency field.

Lovick, who pioneered the first network radio shows in western Canada, launched *Nabob Harmony House* in 1942, and three years later was instrumental in beginning the *Burns Chuckwagon Show*.

In 1948, he founded James Lovick & Co. Ltd., with three clients and an initial capital of \$10,000. Fifteen years later, he sold out to a group of employees in a million dollar deal, but remained on the job as chairman of the board of the new company, James Lovick Limited.

Lovick's no-nonsense philosophy, that got to the heart of what advertising was all about, keyed his rise to success. He once said that advertising is so fundamental that the average account executive got lost in his own creative brilliance. "As long as you keep it simple," he said, "and not get cute or tricky but aimed at the basic human urges that motivate sales, you'll be successful." On that basis, he built one of the top three advertising agencies in Canada.

Harry E. Foster, president of Foster Advertising Ltd., paid tribute to Lovick as "one of the brightest lights in the whole firmament of the agency business in Canada." They had worked closely together as fellow directors of the Institute of Canadian Advertising. "He was an adman's advertising man," said Foster. "I admired him greatly as an able competitor and a friendly associate who would extend himself to help me accomplish something in which we were mutually interested—for example, work with mentally retarded children."

Douglas Bassett, circulation manager, *The Toronto Telegram*, who once worked for Lovick, said: "His death marks the end of an era in Canadian advertising. Mr. Lovick was a real boss—the loyalty he inspired from his

staff was fantastic. He'd come into your office in his shirt sleeves and sit down and talk about any problems ...he was always interested and concerned."

Extremely active to the end, Lovick flew a million miles a year. "He lived in airplanes," said A. M. "Scotty" Shoults, president, James Lovick Ltd. "He never stopped working and was one of the hardest-driving men in Canada."

Lovick is survived by his wife, Doreen Elizabeth; a daughter, Patricia, Mrs. John Cox, Toronto; a son, James Douglas; his mother, Mrs. E.M. Lovick; and two sisters, Mrs. Arthur Hutson and Mrs. Andrew S. Gracey.

**HERB MAY**, 53, Ottawa-born announcer who rose to fame for his association with two of Canada's most popular radio programs, CBC's *Happy Gang* and the *Wayne & Shuster Show*, died suddenly in Toronto, January 24.

May, who moved to Toronto after beginning his radio career in his native city, was announcer for the *Wayne & Shuster* comedy hour from its inception in 1941 and was the only announcer the team ever had.

News of May's death reached Wayne and Shuster in New York, where they were rehearsing for their January 28 appearance on the *Ed Sullivan Show*. Wayne commented: "Herb was one of the best. Frank and I were so stunned when we heard it we couldn't talk. We were very close after 26 years of association."

May was also the first announcer for the now-extinct *Happy Gang* show, but only remained with it for about a year.

He did considerable work in commercials, both radio and TV, and was known as "the voice of Buckingham" as a result of his air work for the cigarette firm. His voice was frequently used as background commentary for television commercials, although he seldom appeared on camera.

A one-time bush pilot, May went to Hollywood in the late '30s, where he did some announcing and took a film test. When war broke out, he returned to Canada to become a civilian pilot-instructor for the RCAF, working out of the Air Navigation School at Malton Airport. After the war, he operated a small flying service from the Toronto Island Airport.

May was an active worker for the Canadian Red Cross Society, serving

The trend is to balanced programming

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

MONTREAL

1434 St. Catherine St. W.

TORONTO

433 Jarvis St.

WINNIPEG

171 McDermott

voluntarily on the public relations committee.

He is survived by his wife, Margaret, a son, Peter, two daughters, Judy and Sherry (Mrs. Thomas Stanton) all in California, and another son, Bill, of Edmonton, Alberta.

**WILLIAM INGLIS, 51**, a former CBC national news announcer, who had been the corporation's director of radio, in Vancouver, since 1965, died in hospital there, January 24, following a lengthy illness.

Inglis, born and educated in Victoria, B. C. joined the CBC in Toronto in 1946, as an announcer for the national news program.

He was later moved back to his home province, becoming a radio producer in Vancouver in 1951, a television producer in 1954, and a TV program director in 1957.

Inglis was named director of radio in Vancouver, for the CBC, in 1965.

**HERBERT (BUD) SEABROOK, 57**, pioneer Vancouver radio engineer, died in Lions Gate Hospital in that city, January 25, after a brief illness. He had served the industry for 40 years.

Seabrook, born in Vancouver, joined CJOR in 1928 at the age of 17, and became the station's chief engineer. He was responsible for the installation of elaborate broadcast equipment on Lulu Island.

He remained with the station until 1942, when he resigned to accept a position with the RCA Victor Co. Ltd. in Montreal.

Seabrook was in charge of a shortwave installation at Sackville, N.B. which transmitted programs to Canadian troops overseas.

Eleven years ago, he returned to Vancouver, as sales engineer manager for RCA Victor.

A member of the CAB Quarter Century Club, Seabrook was also a member of the Institute of Engineers.

He leaves his wife, Patricia, a daughter, Roberta, and his mother, Mrs. Lillian Seabrook and one sister, Mrs. Muriel Linehan, both of Whittier, Calif.

**BUY  
Group One Atlantic  
RADIO**

A COMPARISON OF POPULATION  
IN NOVA SCOTIA SHOWS:

HALIFAX & COUNTY 32%  
GROUP ONE ATLANTIC 49%

EIGHT STATIONS—ONE ORDER  
CALL

**GROUP ONE RADIO LIMITED**



Bahamas News Bureau Photo by  
Roland Rose

## Spotlight on Bahamas

INTEREST IN THE BAHAMAS is being heightened by the announcement that the Atlantic Association of Broadcasters will hold their annual convention in the islands, at the Lucayan Beach Hotel, Freeport, November 4-5-6.

The Advertising & Sales Club of Toronto is also arranging a "winter break" vacation in Freeport, where a nine-day holiday package has been planned at the King's Inn and Golf Club, from March 30, through April 7.

Ad & Sales clubbers and their wives who take the opportunity to make this trip will leave Toronto via Air Canada Flight 650 at 8:45 a.m. and will be able to play golf, swim, sun, fish or shop in the Bahamas by

noon. A special low, all-inclusive package price is available, and details may be procured from the ASC office, 366-4643.

In the photo above, the name and fame of the Bahamas has spread to West Germany, with a West German Television group shown as they recorded songs composed by Count Bernardino (wearing hat), a top entertainer in the islands, for a documentary on the Bahamas. Among the songs, *January 10* was the keynote of the entire film. Between the two drummers is Juergen Schroeder-Jahn, WGT producer of the documentary which is scheduled for West German TV screens this fall.

## Color set sales rise in Canada

NEARLY 600,000 COLOR SETS will have been sold in Canada by 1970, predicts the Electronic Industries Association, noting that the number of color sets in operation as of January 1, '68 totalled 220,000.

The EIAC says according to an unofficial estimate some 150,000 color TV sets will be sold this year, and possibly another 200,000 in 1969, bringing the total number of sets in operation to 570,000 by 1970.

The 220,000 sets now in use repre-

sent a 4.5 per cent saturation of the total number of households now using one or more black-and-white television sets, or a total of 4,850,000 TV homes.

Of these, Ontario leads with 42.7 per cent, followed by Quebec with 22.9 per cent, with sales in B.C. estimated at 10.2 per cent, Alberta 9.1, Manitoba 5.8, Saskatchewan 4.2, Nova Scotia 2.3, N.B. and P.E.I. combined for 1.9 per cent, and Newfoundland with 0.9 per cent of the total color sets sold in Canada.

## PEOPLE (continued from page 10)

station manager of CBLT Toronto, the flagship station of the CBC-TV network, and created the concept of "the network station with the local look" in managing the new programming, sales and promotion approach.

His efforts and initiative caught the eyes of officials of the newly-organized private network, CTV, and Hind-Smith was named the first national program director in 1961, becoming vice-president, programming,

in '62. He was elected a director, with added responsibility for network sales, in 1964.

Hind-Smith became affiliated with the Power Corporation of Canada Ltd., in 1966, as a consultant in connection with their application to launch a domestic communications satellite (CANSAT) and the new national television network (NTV).

He joined Foster Advertising Ltd. in June 1967.



# Provinces proceed while Parliament procrastinates

A DRAFT BILL ON ETV, to be presented to the Commons Committee on Broadcasting before it is introduced in the House, will not only represent a departure from the usual course of proceedings, but, will launch discussions that could delay introduction of educational television in Canada until some time in 1969.

A political football for almost a year now, educational television will be thrown to the committee for a series of hearings, beginning early this month, which the chairman, Robert Stanbury (Lib. MP: York-Scarborough) predicted would last at least six weeks.

Various witnesses will be heard, including representatives of provincial governments, the Canadian Association of Broadcasters, Canadian Teachers Federation, church and community groups.

Lead-off witness will be Pierre Juneau, vice-chairman of the BBG, who will brief the MPs on the subject of ETV generally, and deal more specifically with the technical aspects.

The Hon. Judy LaMarsh, Secretary of State, will present the draft bill, in which it is proposed to establish a Crown Corporation to build and operate ETV transmission facilities across Canada.

The draft bill came about after Miss LaMarsh had asked parliament to approve a \$750,000 expenditure last year, for this purpose, but the plans were thwarted by the Opposition.

If the committee gives its approval of the draft bill, it will then be formally presented to the House, but probably this will not occur until the next session.

## Problems of program control

Two main points of contention have been raised over the plans to introduce educational television in Canada, one concerns channel frequency and the other is content and control of programming.

Since few VHF channels are still available for normal telecast use, the UHF band has been proposed for educational TV. But, very few sets in Canada are equipped for UHF

reception. In the U.S., TV set manufacturers are now required to equip all sets so they can pick up both frequencies, but, similar legislation is still under discussion here.

Program content and control have built up divergent opinions. Since education is the responsibility of each individual province, the federal government plan for the proposed Crown agency would concern it only with the set up and operation of transmission facilities. The rest would be up to each province.

Stanbury, however, is vociferously opposed to direct provincial control of ETV. He has said he prefers giving program control of educational television to provincial councils, representing departments of education, universities, school boards and other interested groups.

## Provinces on the move

Many provinces are already engaged in extensive ETV programming and production, through their own Departments of Education, making use of broadcast facilities of the CBC and private stations. Ontario, Nova Scotia and Alberta are well in the forefront in this aspect.

Nova Scotia, which pioneered in school radio broadcasting in 1928, now leads the country in province-wide ETV. Direct television lessons, based on the school curriculum, are offered five days a week. Nine series of programs, in elementary science, junior high school maths and French, and senior high school physics, are used by more than half the province's school population. Begun in 1962, an estimated 110,000 students are now using ETV in Nova Scotia.

Ontario created its own ETV

branch of the Department of Education in 1966 "to develop, produce and broadcast television programs to schools throughout the province," but actual production and telecasts began in 1965.

It had hoped to have its own 31-station network under way by last fall. Regional co-ordinators have been established, five teams of two men each with specially equipped utilization vans visit schools for demonstration purposes, and program planning and production is in high gear, with extensive use of videotape.

Alberta is another instance of province-wide interest in ETV, keyed to a development that falls within a Pilot Projects Plan established by the province. Most schools are equipped with one or more TV receivers. It also had been hoped to establish a provincial network by last fall, like Ontario. Much of its programming is received from the CBC School Telecasts.

British Columbia, Manitoba and Saskatchewan all are becoming more intensely interested, and make full use of regular CBC School Telecasts, while each Department of Education produces programs for provincial use. In Kamloops, B.C., a highly-developed closed circuit ETV system, KEN (Kamloops Educational Network) links the high school and two elementary schools together, with 59 outlets able to receive programs over two channels. The system is operated entirely by student technicians. The original system was expanded last year to include a videotape network, five VTRs being in use, one each in the four secondary schools and one in the elementary school. Other school boards have followed suit, and B.C. is

*(continued on next page)*

## HOYLES, NIBLOCK AND ASSOCIATES

BROADCAST CONSULTING ENGINEERS AND ATTORNEYS

AM • FM • TV

CATV • ETV

160 LAURIER AVE. WEST, OTTAWA 4, ONT.

TELEPHONE 613-237-1038

3110 BOUNDARY ROAD, VANCOUVER 12, B.C.

TELEPHONE 604-437-1141

(continued from previous page)

now well-served by closed circuit ETV.

Quebec ETV is administered in the two languages, and has made big strides towards setting up a province-wide system, the Department of Education working closely with Radio-Canada which provides personnel and equipment.

Although interested in ETV, little has been done by the various departments of education in New Brunswick and Prince Edward Island, where some schools now receive the CBC School Telecasts and some pick up the programs from Nova Scotia.

Newfoundland is still without educational television, although the department of education has expressed interest in its development.

Many Canadian universities make extensive use of closed circuit television to aid their instructional programs. One in particular, the new Scarborough College, University of Toronto, "is the only college in Canada whose design was influenced by its early decision to include ETV as a major feature. Its whole operation is a major experiment in ETV and its influence is already affecting plans elsewhere," said Earl Rosen, in *Educational Television, Canada*, which treats the development and state of ETV up to 1967.

Ontario has already presented two conflicting sides regarding control of production and programming in that province. The Ontario government, through its department of education, is set on having complete control of programming, while META, the Metropolitan Educational Television Association serving greater Toronto, and financed for the most part through grants from the various school boards, seeks local autonomy in its production. The group, which has been a pace-setter since its inception, is a broadly-based community organization. Its programs are produced for viewing on the two Toronto stations, CBLT and CFTO, and are received in practically all of the city's schools.

## The Creative Director

(continued from page 15)

"Creative people must be adept at doing a variety of things in the idea field. It is not enough for a TV producer, for instance, to work only in this creative field. He must also be able to write copy, while copy-writers should be able to work for print media as well as the broadcast media. The mechanics side is demanding more today of the creative person."

Creative people are becoming more businesslike, a number of agency men pointed out. They can do more jobs. It takes fewer today to develop a campaign than it did 15 years ago. Instead of working alone as they used to, they now work in teams. This has

increased their productive efficiency.

"Finding the best creative people and, having found them, keeping them and getting the most out of them are the toughest jobs facing agency management," Jerry Goodis said. "For one reason or another, advertising is getting its share of top brains. At our office we pay them well because we believe that talented people justify a good standard of living. They work better when they don't have to worry about the rent. We try to give them a scope within which to operate effectively. We give them tangible rewards and we reward them in other ways, too.

"Creative people yearn for love and approval. A good creative director has to make them feel loved even when he's rejecting their work and making them have another try at it.

"Good advertising is produced by happy, settled creative teams, who have learned to work and live with one another. Outstanding advertising is rarely the work of one man."

A number of agency executives felt that creative staff should start in that department, rather than in other departments. To obtain creative people from other agencies becomes too expensive. They were looking for idea people in other Commonwealth countries, were investigating students at Ryerson Polytechnical Institute, universities and art schools. They are looking for better qualified personnel at the lower level.

As the role of the creative staff has increased, so has the remuneration. Today salaries range from \$5,000 to \$20,000. Yet in spite of the higher pay for top people, not enough of them can be found, most agencies complained.

Creative staffs vary in size according to the agency, but an average for medium-size agencies in Toronto is about a dozen. In Montreal, staffs are slightly smaller, but are for the most part bilingual. There they also do much of the translation work for the creative staffs of the Toronto offices.

In the early 1970s the idea men at the agency will be more and more in demand. More market research material will be available to manufacturers, computers will feed a growing amount of market data to account executives, and all will want to make use of this information to sell products to the increasing population. The advertising profession, some executives intimated, must do something drastic in the next few years to alleviate the manpower problem.

Jerry Goodis put it concisely when he said recently that "the success or failure of the advertising agency lies with the creative department. Management's most important job is to provide an organizational structure within which creative people can flourish, a structure not cramped by rigid procedures. It is from the creative department that top management must come."

## "The name of the game" combines TV and movie features

MAKING A BREAKTHROUGH in television programming, *The Name of the Game* has been announced by the NBC Television Network (U.S.), as a project "combining major elements of motion pictures with the television series form."

The weekly series, to be telecast in color, on the NBC-TV network in prime time, Fridays, during the '68-'69 season, will have three top Hollywood stars as continuing characters in the first continuing series of full-length feature films produced especially for television.

"More production dollars will go into *The Name of the Game* than in any film series ever mounted for television," said Mort Werner, vice-president in charge of programs and talent for the NBC network. "The setting, a vast publishing empire with activities throughout the world, will lend itself uniquely to adventure story-telling in the motion picture style," he said.

The films, each 90 minutes in length, will also be distributed worldwide as theatrical motion pictures, said Werner.

The three main continuing characters are Tony Franciosa, Robert Stack and Gene Barry, who will carry the stories, each starring in at least eight films. Each has had considerable motion picture exposure in lead roles and has been a TV series star as well as having been featured in various television productions.

The project will use the full production resources of Universal Studios, and will be under the personal supervision of Jennings Lang, senior vice-president, Universal TV.

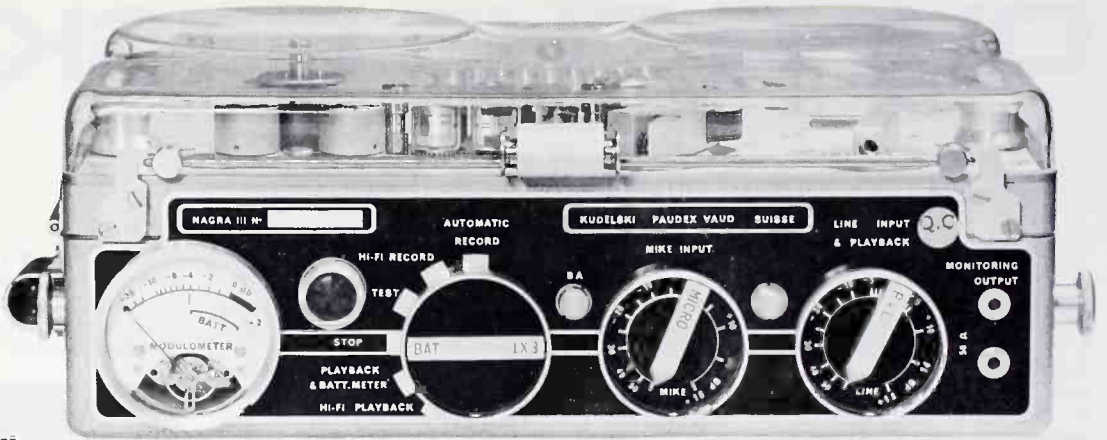
Lang said: "*The Name of the Game* breaks the last barrier separating motion pictures from television programs. This project provides us with every opportunity to use our vast roster of contract stars and players, producers, directors and writers, many of whom have been working only in motion pictures.

"In our operation today," he said, "the only difference between a motion picture and a television program is where it is shown."

Werner added that "the creative development of this new venture began with the *World Premiere* telecast of *Fame Is The Name of the Game*, Nov. 26, 1966, starring Tony Franciosa, which achieved an audience level high enough to rank it among the top 25 motion pictures ever presented on network television."



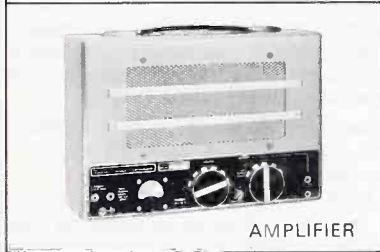
ACADEMY AWARD WINNER



# NAGRA III studio sound in a tote bag...



SYNCHRONIZER



AMPLIFIER



MINIATURE MIXER



FREQUENCY METER



SPEED ADJUSTER

The world famous Nagra 111 1/4" tape recorder weighs only 14 lbs. Easily goes with you **anywhere** to record sound effects, music and dialogue to full studio standards. Accurate lip sync is routine with Nagra.

Hi-Fidelity over a range of 30 - 16,000 DB is the type of performance you expect from a large console unit. Nagra does it hanging from your shoulder . . . or on AC.

Immediate delivery from our Toronto warehouse.

### Complete Your System with Nagra Quality Accessories

SLO Synchronizer for self-resolving when transferring from tape to sprocket film. Also for synchronous playback of prescored music. Dimensions: 14" x 9 1/2" x 3 1/4".

DH Amplifier with built-in speaker provides remote quality monitoring during recording or reproduction. Dimensions: 12 1/2" x 9" x 4 1/2".

BM Miniature Mixer for 3 dynamic microphones and line input. Up to five microphones by means of a BS amplifier or AMQ condenser microphone feed unit. Dimensions: 10" x 5 1/4" x 2 1/2".

FMS Frequency Meter checks the signal from the tape or the camera. Measures frequency and amplitude. Dimensions: 7 1/4" x 3 1/4" x 3".

SV Speed Adjuster allows speed of the Nagra to be altered up to 8% for 7.5" per sec. Other speeds available special order. Dimensions: 5 3/4" x 2 1/2" x 1 5/8".

Choose the great Arriflex 16BL for best results with your Nagra sound equipment.



The self-blipped synchronous-sound mirror reflex camera designed to handle all the problems of location filming.

**BRAUN** ELECTRIC CANADA LIMITED  
3310 Elmbank Road • Malton, Ontario

Sole Cdn. Distributors for Arriflex cameras & Nagra recorders.

# OVER THE DESK by Dick Lewis

## THE NAME OF THE GAME IS...WAIT!

The war of nerves being waged by the Federal Government against the broadcasting industry, and, if it only knew it, the whole structure of Canadian business, is dragging on with endless snarling and bickering in the House of Commons, between members of parliament who know very little about the business and others who know nothing about it at all. However, in all honesty, I have to admit that the end comes closer, if only because every twenty-four hours we draw a day nearer to Armageddon.



Dr. George Davidson

At least one hurdle has been cleared in the appointment to the presidency of the Canadian Broadcasting Corporation of Dr. George Davidson, who took over his new assignment at the beginning of the month.

I made an appointment and called on the then secretary of the Treasury Board January 23. In a split second, I formed two fast impressions. First, he is essentially a human being, so much so that I tacitly dubbed him "Genial George". Second, with admittedly no background in broadcasting or any other medium of communications except over-the-desk, he had no intention of expressing opinions, until he had found a chance to form valid ones.

He said his connection with broadcasting had been confined to financial and budgetary matters, and that he was entirely without the operating knowledge he would have expected to find, had he been engaging someone for the job he had just accepted.

Fifty-nine years of age next April 18, the CBC president-elect told me he had given up the prospect of a "more comfortable appointment", and he had not given it up lightly. "I was looking for a job with less pressure," he said, "and this was *not* at the CBC."

He said he felt the CBC post was a public responsibility, and he had been in the public service all his life. He regarded it as "a challenge and an opportunity."

Aware of the stories that this man had been brought in to "clean up" the Corporation from the inside, I asked him if this was an assignment on which to spend a year or two, using his great administrative capabilities to answer the Secretary of State's charges of "rotten (CBC) management" and then push on to that "more comfortable appointment".

George Davidson smiled. "I was engaged for seven years," he said and then added, "subject to good behavior." Dryly he mentioned a cartoon which had appeared in *The Ottawa Journal* a few days earlier, caricaturing him as a charwoman, complete with bucket and mop.

I tried once again to pry open a corner of his (then) hermetically-sealed mind, but Dr. George just grinned, when I asked him why such a long time had elapsed between the rumor and the announcement.

He told me frankly that others had been approached before him. But when his offer came, he wanted to consider it under the new and at that point unknown conditions. "so I waited to see what the new basis would be," he said.

"Now the new legislation has been accepted in principle, and the select committee has studied it clause by clause, and if I had any strong views about provisions in the (Broadcasting) Bill affecting the relationship between the regulatory body and the Corporation, I would have had second thoughts," he said.

"The fact that I have the basic knowledge about what the legislation proposes and have accepted the appointment in that knowledge must indicate that I consider this to be a workable arrangement," he tactfully suggested.

How about Laurent Picard, simultaneously appointed CBC's vice-president? How will George Davidson cope with the reorganization of the Corporation which he is said to be about to undertake? Only Davidson and Picard know. The name of the game is...WAIT.

ALEX STEWART, erstwhile vice-president and general manager of Stovin-Byles Television Ltd., has broken out in a new place, having hung out his own shingle at 210 North

Seaton Road, Willowdale, as MC Marketing Communication Ltd.

The purpose of his new undertaking is to help advertisers to promote their own promotions.



Alex Stewart

Advertisers depend on agencies to create consumer demand, he says. Public relations departments concentrate on the company image, which means they communicate the characteristics of the company, its corporate citizenship, and its products to the trade and the public at large.

Merchandising programs appear from all directions and a variety of sources.

As Alex sees it, one gap seems to be left, and this is a need he has designed his Marketing Communication to fill. The need of course—Marketing Communications.

This, he says, is an era where the advertiser has had to rely on himself to generate the essential enthusiasm among his own employees and sales representatives, and this enthusiasm is the most important component of success.

Alex lists his main communications avenues as: conventions (national and international); sales promotions and presentations (internal and trade); exhibitions and industrial shows; live presentation programs; musical scores.

MC Ltd. offers companies "major comprehensive professional assistance" for these enthusiasm builders in everything from hotel accommodations, to talent, to displays, to art and printing, to cost documentation, to billing.

"Enthusiasm is the most important product at MC," Alex said, and it seemed to me he has taken a good dose of his own medicine.

And, while we're still on the subject of communicating, buzz me if you hear anything.

# CLASSIFIED ADVERTISING

IF YOU HAVE IMAGINATION and energy, can type well, and have broadcasting experience, we'd like to hear from you.

Radio/TV station in one of Ontario's finest, medium-sized cities needs a Promotion Manager, male or female.

Interview in Toronto.

Write in confidence to:

Box 138  
The Canadian Broadcaster  
17 Queen St. E., Suite 128  
Toronto 1, Ont.

## IMMEDIATE OPENING TV ANNOUNCER

Must have TV or radio experience. Medium market, Eastern Ontario. Dependable job for dependable man.

Send complete résumé to:  
Box 137

The Canadian Broadcaster  
Suite 128, 17 Queen St. E.  
Toronto 1, Ontario

20 years in Radio & TV  
The man you want could be me  
Producing live shows I excell  
Specialize in dealing with personnel.  
Commercial announcing hard or  
soft sell

Both I do extremely well.

Bilingualism is an asset with me  
Creative in radio or tv.

A versatile man is hard to find  
Looking for one?

Keep me in mind.

P.S. Stations with turnovers  
please ignore ad.

Box 130  
The Canadian Broadcaster  
17 Queen St. E., Suite 128  
Toronto 1, Ont.

## ELLIOTT RESEARCH CORPORATION LIMITED

ADVERTISING AUDITS  
Press and Broadcast



840 PAPE AVENUE • TORONTO  
3280 BERNADIN ST. • MONTREAL

## WANTED

Top mature experienced news man for West Coast station. Usual benefits. Starting salary \$8,000 year.

Box 133  
The Canadian Broadcaster  
17 Queen St. E., #128  
Toronto 1, Ontario

## Experienced Jock and Music Director

From the States, looking for a rock or middle-of-the-road station. Have had some production experience. Hold a 3rd class ticket.

Box 134  
The Canadian Broadcaster  
17 Queen St. E., Suite 128  
Toronto 1, Ont.

## WANTED

WE NEED A GOOD ON-AIR NEWSMAN FOR A WELL PAID SLOT. WE'D LIKE TO HEAR HIS TAPE AND SEE HIS RESUME.

Box 132  
The Canadian Broadcaster  
17 Queen St. E., 128 Suite  
Toronto 1, Ont.

## ANNOUNCER OPPORTUNITY

Well established Southwestern Ontario station requires an experienced, versatile announcer with interest and background in news and/or sports. Good starting salary, regular increases, many employee benefits. Send résumé and audition to:

Box 131  
The Canadian Broadcaster  
17 Queen St. E., Suite 128  
Toronto 1, Ontario.

Our employees know of this ad.

## NEWS AND PRODUCTION ANNOUNCERS

Are you ready for a major Western market? Mature, and sound it? Resourceful — willing to give the effort that pays off in polished work? Adult station in a booming market is building a winning team.

Can you make it?

Send a tape and background information to:

Box 135  
The Canadian Broadcaster  
17 Queen St. E., Suite 128  
Toronto 1, Ont.

## AVAILABLE

21 year old graduate of "Career Academy" school of famous broadcast-casters, Milwaukee, Wisconsin. Know all phases of radio: Interpretive Announcing, Classical Pronunciation, Editing, News Writing. Also was program director for own group while attending.

Will work anywhere in Ontario. Any salary to begin. Have good personality. Love music. Single.

Richard Levy  
McLean Ave.  
Amprior, Ontario Phone: 623-2305

## AMA Debate

(continued from page 9)

exploits human misery. No inaccurate price claims, false or misleading testimonials, no disparaging claims which unfairly represent competitive products, no distortion through incomplete professional or scientific claims, no unsupported guarantees, no advertising which could result in moral damage to children, or which imitates deliberately other advertisers or which is 'bait-advertising'."

He said in addition to all this, the ICA and AMA have their own codes. "While there are many critics who would maintain that advertising and other marketing practices are not in the best interests of the economy, that they lead to monopolistic practices and that they are not effective in improving the standard of living of our North American society, I have yet to read a book or well-prepared scientific article proving any such accusations."

He said independent academic studies supported the contrary, and mentioned *The Economics of Advertising*, prepared by the Economics Advisory Group of the Advertising Association, London, England; *Advertising: The Case for Competition*, by Dr. Jules Backman, a study supported by the AMA in the U.S., and *Economic Implications of Advertising*, by Prof. O.J. Firestone, University of Ottawa, which was requested by the ICA.

"Taking North America and Britain," he said, "these studies would appear to prove the basic proposition that advertising, sales promotion, and selling costs (the bulk of marketing as opposed to physical distribution costs) represent less than 2 per cent of the Gross National Product, and

even if totally eliminated, would not effectively reduce the cost of living since the results of such expenditures are basically a subsidy to the communications industry or an 'input' to the GNP, not an 'output'."

Bull said in July 1967 the Toronto Chapter, AMA, made what may have turned out to be the first submission to the Hon. John Turner, then Registrar General of Canada. The submission was short (16 pages), but attempted to bring out certain important elements which should be considered before government action was increased in the areas of marketing control.

### Puritan ethic is all but shattered

Bull said: "We are rapidly moving through the last third of the 20th century and the Puritan ethic is all but totally shattered." He quoted from Bob Oliver, executive vice-president, CAAB: "Because advertising is a vehicle that often portrays this changing scene, many elements in the community tend to be upset by the vehicle itself," and "if any one segment in society was to blame for the change in moral values, it is hard to pin this at the feet of the marketing or advertising man."

Bull acknowledged that "it is not possible to defend every tactic, every company, or every marketing man's action in the realm of social responsibility. There are unethical advertisers," he said, "unethical marketers, packaging which is barely within the letter of the law, and media who suffer from economic avarice and thus accept too much advertising relative to editorial or program content. Such products, media, advertising agencies, and marketing people do not survive long term, nor do they economically prosper through such activities.

"Good advertising cannot keep a poor product alive, and over-commercialism on television stations will ultimately affect that station's ratings and thereby limit its advertising revenue through the relentless workings of economic value."

He summed up: "If then, marketing is a force for evil, it must be proven that marketing practices in general (a) change public attitudes towards currently acceptable codes of moral conduct, (b) adversely affect prices, employment and economic progress. Neither contention is borne out by the facts available."

Bull added: "To those who cannot understand or accept this argument, I suggest to you, they would have us return to the 19th century."

## RADIO FACTS

as of June 1967,  
unless otherwise noted

Working order Radios in Canada (all types) —	16,669,487
Percentage of households with one or more Radios (excluding car Radios) . . .	96.6%
Percentage of Radio households equipped to receive FM broadcasts . . .	35.5%
Percentage of Radio households with two or more Radios (excluding car Radios) . . . . .	55.8%
Percentage of Radio households with one or more battery-operated Radios (excluding car Radios). . . . .	50.8%
Percentage of Radios (all types) capable of operating out-of-home and without dependence on plug-in power . . . . .	63.0%
Average number of Radios (all types) per Radio household . . . . .	3.4
Percentage of car households with one or more car Radios . . . . .	75.4%
Percentage of single-car households with Radio-equipped vehicles . . . . .	71.7%
Percentage of multi-car households with one or more Radio-equipped vehicles . . . . .	90.7%
Percentage of cars (registered March, 1967) that are Radio-equipped. . . . .	63.0%
Increase in Radio's 1967 net national revenue over 1961 . . . . .	64.2%
Increase in Radio's 1967 net local revenue over 1961 . . . . .	78.9%
Increase in Radio's 1967 net national/local revenue over 1961 . . . . .	72.5%
Increase in all-media (Radio, television, newspapers, magazines, periodicals, outdoor, catalogues and direct mail) 1967 net revenue over 1961 . . . . .	49.2%
Number of commercial AM Radio stations as of May, 1967 . . . . .	284
Number of commercial FM Radio stations as of May, 1967 . . . . .	70

Source: Radio Sales Bureau

### BEST RADIO BUY IN NOVA SCOTIA

LARGE POPULATION  
49.0% of Nova Scotia.

LARGE RETAIL SALES  
40.7% of Nova Scotia.

LARGE FOOD SALES  
38.2% of Nova Scotia.

8 STATIONS - ONE ORDER

**GO → Atlantic**  
GROUP ONE RADIO LIMITED

Toronto	Montreal
923-0919	932-8357
Winnipeg	Vancouver
942-1892	682-6391

### N. J. PAPPAS AND ASSOCIATES BROADCAST CONSULTING ENGINEERS

STATION BUILDING DESIGN AND SUPERVISION NOISE CONTROL POWER  
DISTRIBUTION ACOUSTICS, SYSTEMS DESIGN ETV SYSTEMS RESEARCH  
D.O.T. AND B.B.G. SUBMISSIONS

5253 DECARIE BLVD.  
5 14-488-9581

MONTREAL 29 QUE.  
CABLE: PAPPACO

**CN**

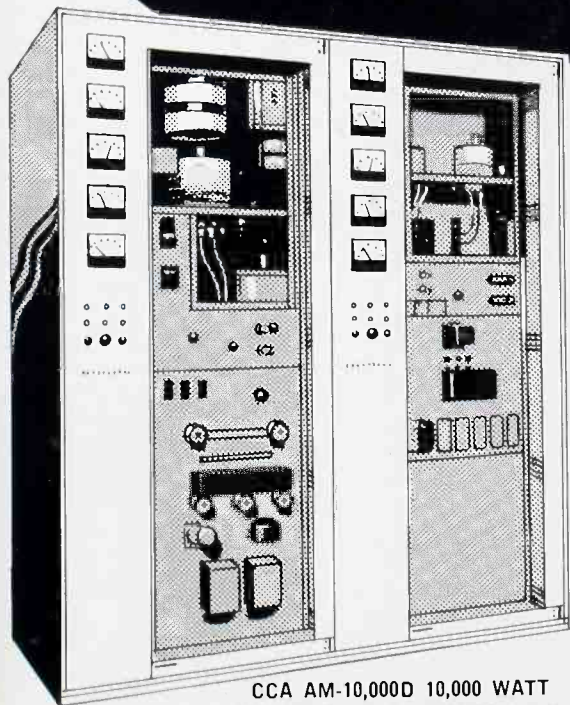
# Telecommunications

send this message subject to the terms on back  
dépêche à expédier aux conditions énoncées au verso

NOVEMBER 23RD, 1967.

BERNARD WISE CCA ELECTRONICS N.J.  
TRANSMITTER NOW ON AIR STOP CONGRATULATIONS ON A FIRST CLASS DESIGN  
STOP QUALITY SUPERB STOP STABILITY EXCEPTIONAL STOP CONSIDER THIS  
TRANSMITTER THE FINEST NOW OPERATING IN CANADA  
BILL JONES  
PRESIDENT, RADIO CHOO.

Here's what  
**BILL JONES of  
RADIO CHOO**  
thinks of his *NEW CCA*  
**TRANSMITTER**



CCA AM-10,000D 10,000 WATT  
AM BROADCAST TRANSMITTER

The superb quality of this CCA Unit actually costs less than ordinary transmitters . . . and there is a full range of AM and FM units available.

Besides the CCA Transmitter, Caldwell AV Equipment Limited also supplied studio and remote equipment manufactured by CBS Laboratories, Stancil-Hoffman Corporation, Crown International, Sparta Corporation, AKG and Simplex.

**If you are thinking of a power increase or a new facility, contact Caldwell for all your requirements.**

CANADIAN DISTRIBUTOR

**CAVECO****CALDWELL AV EQUIPMENT COMPANY LIMITED**

135 MIDWEST RD., SCARBOROUGH, ONT., TELEPHONE 751-0881

# Our boys have time for hire.

'Have time. Will travel.' That's their motto.

And our boys have time. All kinds of it. The hottest spot time in town. When you're looking for action on your spot campaign, call in our National Selective TV salesmen. They'll do the job. Fast.

And relax.

When it's time for the big show down, the boys will make sure that your campaign will show up on time. As promised. And they'll stick out

their corporate neck to make those promises stick.

Our gang pulls off the jobs just as planned. And has all the right answers for you. No dilly-dallying. Straight from the hip.

Here's a tip from the inside: the boys are toting a new weapon. (It outdates that old standby ratings book.) Dead-on cost efficiencies. On-target cost per thousands at the mere flip of a flap. Ask them. They'll put on a show for you.

Right there on the spot.



CBC • TV