

MAY 1970

Broadcaster



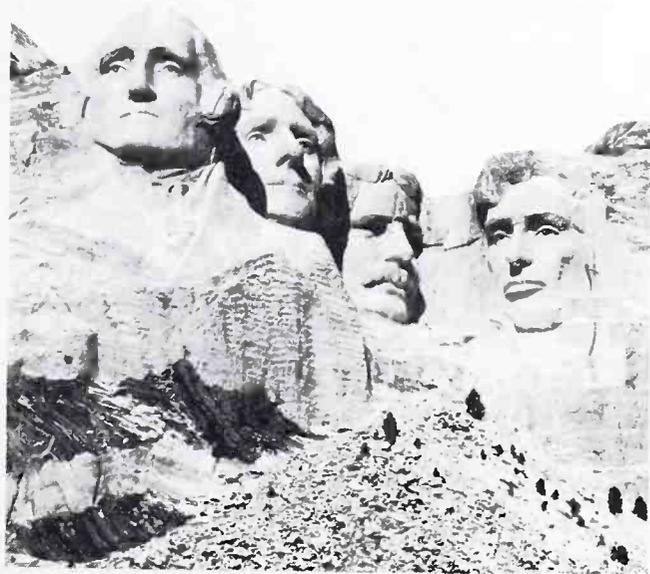
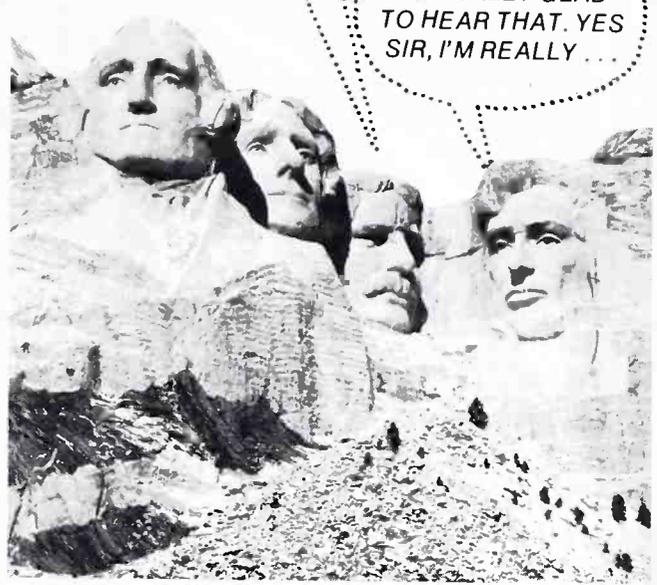
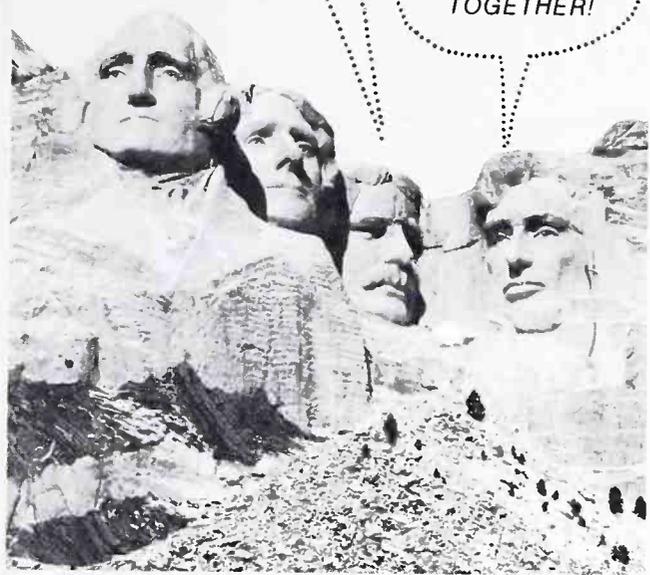
J.F. Glasier, Advertising Manager, Ford of Canada

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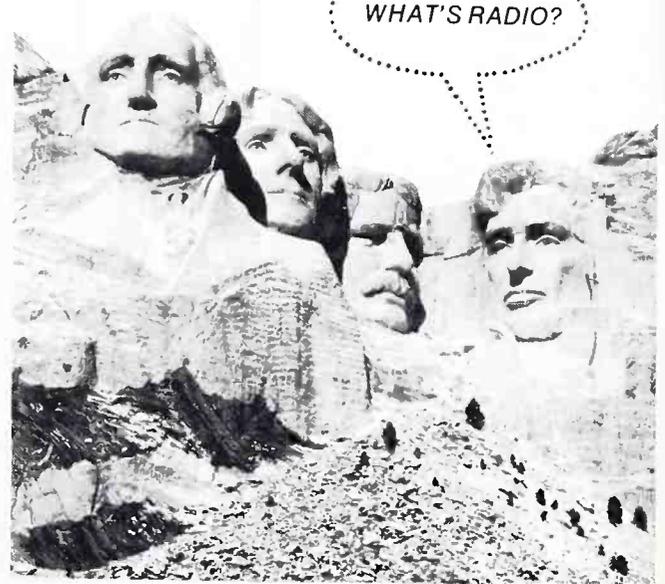
MAN! WOW!
TOGETHER!

... BECAUSE THEY'RE SECOND
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SIR, I'M REALLY ...



WHAT'S RADIO?



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They don't know where they're going

CRTC Chairman Pierre Juneau took a severe grilling from the Parliamentary Committee on Broadcasting this month, when MP members of the Committee took issue with him on the CRTC's proposed Canadian talent regulations.

Heated comments from committee members of all parties included:

"We have no damned intention of listening to that CBC crap for another four hours," (Arnold Peters, NDP, Temiscaming).

Walter Dinsmore (Pc, Brandon-Souris) foresaw the jamming of foreign stations and sealing Canada behind an electronic curtain.

Philip Givens (Lib. York West) charged the CRTC with causing confusion in the broadcast industry and suggested a year's delay in the implementation.

Harold Stafford (Lib., Elgin) said people in his part of the country opposed the regulations and blame their MPs for what is happening. He wanted to know where Juneau thought the required 30 per cent Canadian music could come from, and whether Canadians would enjoy songs like "Squaws along the Yukon" or "Stink", by MacKenna, Mendelsohn and Hairline.

Juneau had one vocal supporter, David Oslkow, (NDP, Winnipeg North). After the hearing, this MP was reported as gesturing towards the other members of the committee and saying: "If Quebec ever separates, Canada won't hold together ten minutes because these guys wouldn't spend a nickel to stay Canadian."

Based on the reporting of Stan McDonald in the Toronto Star for May 6, Pierre Juneau took these sallies good-naturedly, until Harold Stafford laid his charge of jamming foreign stations. Juneau's retort, described as tense and slow was: "It's somewhat upsetting to be the subject of the kind of vocabulary you've used."

"Other significant remarks made by Juneau during his examination were:

"... there will be changes before the final regulations are brought in, which could affect both content and timing."

He explained the CRTC's decisions for the proposals had been delayed because the Committee had called him and his senior staff members to testify before it.

He said that if it was impossible to produce adequate good Canadian programming, CRTC would have to tell Parliament "We don't think the

Broadcasting Act could be implemented."

He also spoke of the successful Canadian programs which are being produced, including seven of the ten most popular French-language TV shows in Montreal.

Through all the turmoil, one thing becomes evident, and this is that the government, as indicated by the opinions voiced by members of the Committee, is unable to see eye-to-eye with the government-appointed CRTC. (Just where the Senate Committee fits into the picture has yet to be disclosed.)

Does this not indicate, beyond any doubt, that government regulation of radio and television, beyond the assignment of frequencies and the provisions of the Criminal Code, cannot be effectively or fairly applied under existing conditions?

Surely it must be clear to the CRTC, the House Committee, the Senate Committee and Parliament itself that there is absolutely no indication of what the public wants of its broadcasting system, and short of a referendum, which the problem does not rate, there probably has to be yet another Royal Commission to try to get to the root of the matter.

One significant fact is that, with the exception of one station (CFCH-TV, North Bay), there has apparently been no effort on the part of the broadcasting industry to make an effective study of what people really want and when we say "people" we mean not groups but individual men, women and children.

This project, reported in *Broadcaster* for March 1970, drew 2,000 answers, 70 per cent of them signed.

If a professionally-compiled questionnaire, without slant or bias, was used for this survey, we are convinced it would supply CRTC with the information it so sorely needs but apparently does not know how to obtain.

Without further analyzing this project, which we did in the March issue, here is an effective way of getting to the root of the matter which could be efficiently undertaken by stations across the country. The mechanics of the project would, we are sure, be willingly supplied by CFCH and we feel this would be an opportunity for *individual* stations to take the pulse of *individual* members of their audience, without interference from government or other sources.



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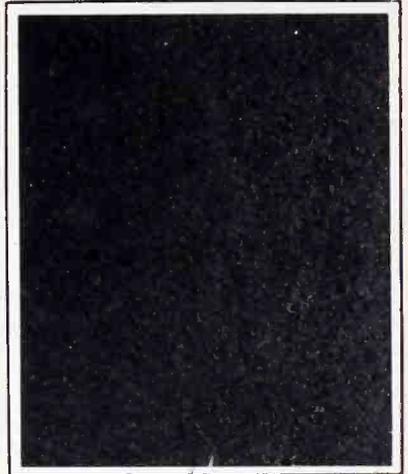
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Broadcasters win awards at the CAB Convention

A "hard-hitting, hour-long, public service program" of CJCH-TV, Halifax, has won two top awards in annual competition among private broadcasting stations.

"ID," shown 5 days a week in prime time, got CJCH the *TV Station of the Year Award in memory of J. E. Campeau* and the *H. Gordon Love News Trophy*.

Judges of the Campeau entries "were impressed with 'ID's' vast range of topics, and the willingness to experiment with varying approaches to community issues and activities."

First given in 1963 in memory of broadcasting pioneer, Ted Campeau, the award honors the television station making the most significant single or continuing contribution to community service.

Judges Graeme Fraser (Chairman) of Crawley Films, and Professors Joseph Scanlon and Joel Weiner of Carleton University, said that "the program does not hesitate to take a stand, involve itself in controversy, and exploit the potential of investigative reporting."

Honorable Mentions went to CFCF-TV, Montreal, for a "truly excellent seven-part color series on pollution in Montreal," and to CKX-TV, Brandon, for its "continuing effort in the area of constructive community service."

Third winner of the *Lloyd Moffat FM Station of the Year Award* is CFPL-FM, London, for its outstanding contribution to community service.

Established in 1967 in memory of Lloyd Moffat, a pioneer broadcaster and CAB Director, the award is open to CAB FM members, broadcasting in English or French.

Presentation is made at the CAB's Annual Meeting, held this year in Ottawa. Last Year's winner was CHRC-FM, Quebec.

Judges: Antonio Plouffe, Chairman; Georges St-Jacques, Director of Personnel Services, House of Commons; Gregory Gorman, Q.C.

"An innovative and unique remote control and telemetry system" designed by Chief Engineer John Pauls, assisted by Walter Lindenback, has earned Radio Station CFAM/CHSM, Altona, Manitoba, the *1969 Colonel Keith S. Rogers Memorial Engineering Award*.

First presented in 1950, the Rogers Award is considered a "valued and respected tribute to technical progress

in radio and television."

CFAM/CHSM Manager Elmer Hildebrand, accepted the award at the Canadian Association of Broadcasters Annual Dinner.

Radio Station CFRB, Toronto, is winner of the *1969 ACRTF Award* for its popular daily program "The Roberts Reports."

Given by the French-language regional association of the Canadian Association of Broadcasters to a deserving English-language station, the award first was made in 1963.

CFRB's winning program features news, and news interpretations from Montreal, done by Montreal based correspondent, Leslie Roberts.

Roberts, and CFRB's Jack Dawson, accepted the Award at CAB's Annual Dinner.

The third annual award of the *H. Gordon Love News Trophy* goes to CJCH-TV, Halifax, for the same daily one-hour public affairs program.

A wide-ranging but balanced composite of interviews, film features, commentary and straight reporting, the program makes a significant day-to-day contribution to public enlightenment, notably in local and regional fields, reads the citation.

Written and filmed submissions indicate sustained high interest in the program, the judges noted.

Honorable Mention went to CFQC-TV, Saskatoon, for an "overall and highly consistent news operation which does not rely on emergent situations to establish viewer interest."

"Both radio and television entries," continued the citation, "reflect great capability and determination to get the day's news on the air graphically and promptly." The judges emphasized their view that "unremitting day-to-day reporting is more award-worthy than spasmodic effort on emergencies."

CJCH-TV's twice-winning program is ID - for "in depth" or identification with issues of the day.

The judges were Gil Purcell (Chairman) formerly of The Canadian Press; Joe Clark, public relations consultant; Dick Lewis, Publisher, Broadcaster.

Winner of the *Harry Sedgwick Memorial Award* as outstanding graduating student in Radio & TV arts from Ryerson Polytechnical Institute is Harvey Lewis Rogers, 25, whose 3-year

average is 75%.

Each year the winner attends CAB's Annual Meeting.

Rogers has experience as a Producer for Theatre and Radio, and as Producer/Director for television. He's worked as Lighting Designer for Theatre and television, and has extensive training in many phases of radio and television operations.

The Harry Sedgwick Award is in memory of the late president of CFRB, "one of the industry's pioneers, and a moving force in the Canadian Association of Broadcasters."

For the third time in five years CJMS, Montreal, has won the *BCAB/WAB/CCBA/AAB Award* for its outstanding contribution to the development of unity and understanding in Canada, and for assisting toward broader understanding of the country.

Since 1964 the 4 English-language regions of CAB have made the award to a deserving CAB station operating in the French language.

CJMS was winner in 1966 and 1969. Presentation of its newest award took place at the CAB Annual Meeting in Ottawa.

The judges were Antonio Plouffe, Chairman; Georges St-Jacques, Director of Personnel Services, House of Commons; Anita Guttadauria, Legal Translator, Secretary of State Department, Ottawa.

For its "well-integrated community involvement program" *The Christmas Peace Movement*, CKLG, Vancouver, B.C., wins the *1969 John J. Gillin Jr. Station of the Year Award*.

The judges thought "ingenious" CKLG's concept of spreading one umbrella over a series of community efforts, and were "thrilled" at the "total involvement of station staff and people of the community on behalf of international and individual peace."

Honorable Mentions: CFQC, Saskatoon, Sask., for comprehensive and versatile service; CKTB, St. Catharines, Ont., for leadership in twinning itself with the station in Port of Spain, Trinidad; CJMS, Montreal, for specialized community service, and supporting projects like Musicorama and La Grande Tournee du Canada; The Atlantic Association of Broadcasters for their efforts at regional promotion and education and to CJCH, Halifax/CFMB, Montreal, for their joint effort in assisting a group of Polish seamen.

The Gillin Award goes annually to the CAB AM station making the most significant single, or continuing community service contribution.

Judging Committee: Senator Richard Stanbury, Chairman; Senator W. A. Boucher; Senator Donald Smith; Senator Herbert Sparrow.

JUNEAU STANDS PAT --- with some sugar-coating

Friday, May 22 was C-Day (Content Day) for the Canadian broadcasting industry.

CRTC Chairman Pierre Juneau faced microphones and cameras in the National Press Theatre of the Ottawa Press Club to thumb his nose genially at the vocal critics of the Commission's proposed new content regulations and to announce that, to all intents and purposes, they are not ratified, but with a stay of execution in certain cases.

This was the basis for the chairman's 90-minute long presentation to a large gathering of newsmen and others and the combined audiences of the Canadian radio and television networks across the country.

In capsule form, the new regulations will provide:

(1) TV stations' programs will be made up of 60 per cent Canadian 30 per cent maximum for any one other country (obviously meaning the U.S.); 10 per cent from other countries. This will be effective for the CBC October 1, 1970. CTV will

increase its Canadian content by 1-1/2 hours per week for the next year, as a condition of licence.

(2) Not regulations but "guide-lines" will control private stations' program content on a 3-step honor basis, until October 1, 1972, when the 60-30-10 per cent Canadian regulation will be applied. For the First year there should be something like 50 per cent — perhaps including 2 hours of Commonwealth or French-language programming. For the 1971-2 season, broadcasters will be required to provide 50 per cent Canadian programming both in the evening viewing hours and in the daytime, importing not more than 35 per cent during the day and not more than 40 per cent during the evening.

(3) Advertising material, including commercial announcements, promotion for stations, networks or programs, but excluding station and network identification, will be limited to 12 minutes per hour, 5 breaks in one

hour, 2 in a half hour, and 1 in a quarter hour. When all 12 minutes in a given hour are sold, one unpaid 30 second public service announcement may be included anywhere in the schedule, without affecting the quota.

(4) There are to be no commercial interruptions in the body of a newscast, but spots may now be inserted between such units of the whole news program as newscast — weather — sports, etc.

Juneau claimed that, in the case of AM radio, the new regulations would entail no extra paper work or red tape. They would start out on an honor system — subject to CRTC monitoring.

Effective June 18, 1971, 30 per cent of the music played by a station must be Canadian in at least one of these areas: (1) instrumentation and/or lyrics must be composed by a Canadian(s); (2) music must be composed by a Canadian(s); (3) lyrics must be written by a Canadian(s); (4) must be recorded in Canada. In 1972-3, 5 per cent of the lyrics must have been written by a Canadian(s).

Contrary to the original proposals, percentages of Canadian music may be calculated on the total of broadcast hours, rather than on four hour blocks, which was the first intention.

An analysis of the entire situation will appear in our June issue.

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young in ideas
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NWT station would twin with CHUM

A broadcasting company in the Northwest Territories will ask the Canadian Radio-Television Commission later this month for permission to open a radio station under a unique "twinning" arrangement with CHUM in Toronto.

Tuktoyaktuk Broadcasting Society of Tuktoyaktuk, NWT, will present its application for an AM radio station at a public hearing of the CRTC in Calgary beginning Tuesday, May 26.

Richard Rohmer, president of Mid-Canada Development Foundation Inc., has announced that Mid-Canada Community Service and Broadcasting Foundation would work with established radio stations in southern Canada to set up local northern stations.

Rohmer said each northern station will have a twin southern station.

The southern station is to provide the funds, technical and programming advice while the northern station, owned and operated by local residents, would recruit staff and provide a station building.

Other applications to be heard:

- The CBC for a temporary TV re-transmitting station at Buchan's Nfld., to receive programs from CBNAT in Grand Falls, Newfoundland.

- Eastern Cablevision Limited to add reception and distribution of CKCL-FM in Truro, NS, to its present cable service.

- Woodstock Community TV Limited to add reception and distribution of CKLT-TV in Saint John, NB, to its cable service in Woodstock, NB, Radio Victoriaville Limited of Victoriaville Quebec, to transfer all issued shares to Radio Megantic Limited; Nadeau et Frères Limitée and eleven others. Bushnell Communications Limited, owners

of CJOH-TV in Ottawa, to change the name of the firm to Ottawa-Cornwall Broadcasting Limited with no effective change in ownership.

- William T. Lelliott, owner of a cable TV system in Aurora, Ontario, to change the name of the licensee to Aurora Cable TV Limited. Lelliott will make a similar application to change the name of the licensee of a cable system in Coburg, Ontario, to Northumberland Cable TV Limited.

- The CBC for transmitter power increases in Wawa and Dubreuilville, Ontario.

- Muskoka-Parry Sound Broadcasting Limited, to change the location of the studio of CKAR in Huntsville, Ontario. Metro Video Limited, owner of Cable TV Systems in Winnipeg and Pinawa, Manitoba, to transfer shares to CHAB Limited from Moffat Broadcasting Limited, Twin City Holdings Limited and C.R. Boucher.

- B.B. Torchinsky of Weyburn, Sask., to buy a cable system in Weyburn and for a licence to operate the system. Mr. Torchinsky will also apply to purchase and operate a cable system in Estevan, Sask.

- The CBC to set up a retransmitter in Willow Bunch, Sask., to receive programs from CBKMT in Moose Jaw, Sask.

- Community Antenna Systems Limited of St. Paul, Alta, owner of a cable system in St. Paul, to transfer shares to W.A. Edwards and E.J. Edwards and a further transfer from W.A. and H.J. Edwards to E.J. Polanski and Phyllis A. Polanski.

- Cablevision Medicine Hat Limited, licensee of a cable system in Medicine Hat, Alta, to transfer shares to Monarch Investments Limited from Famous Players Corp. and other shareholders.

- Rocky Mountain House Chamber of Commerce to set up a TV retransmitting station at Rocky Mountain House to receive programs from CFRN in Edmonton.

- Alberta Broadcasting Corporation Limited to set up a series of retransmitters to receive programs from CFRN-TV-Four in Ashmont, Alta. The retransmitters would be in Amesbury, Maytower, Crow Lake, Alger and Gregoire, Alta. CFRN is a CTV affiliate. Alberta Broadcasting has a similar application to carry the CBC network to the same areas from CBXT-One in Athabaska, Alta.

- Rocky Mountain House Chamber of Commerce to set up a TV retransmitter in Crimson Lake, Alta, to receive programs from CFRN in Edmonton.

- Cablevision Lethbridge Limited, licensee of a cable TV system in Lethbridge, Alta, to transfer shares to Lethbridge Television Limited and AGRA Industries Limited from Famous Players and others.

- Alberta Broadcasting to set up a cable TV system in Fort McMurray, Alta.

Applications from British Columbia for TV Retransmitter Power Changes are:

- Princeton Television Limited for CHGP-TV-One in Princeton, British Columbia.

- Keremeos-Cawston Television Society for CHKC-TV-One in Keremeos and CHKC-TV-Two in Allala.

- Mrs. Olive Thwaite for CHPT-TV-One in Peachland.

- Lumby and District TV Association for CHID-TV-One in Lumby.

- Enderby Television Syndicate for CFEN-TV-One in Enderby.

- Falkland-Westwold TV Society for CFWS-TV-One in Falkland and CFWS-TV-Two in Westwold.

- Malakwa Farmers Institute for CFFI-TV-One in Malakwa.

- Okanagan Valley Television Company Limited for CHBC-TV-Six in Celista, CHBC-TV-Eight in Canoe and CHBC-TV-Seven in Skaha Lake.

Other applications from B.C. are:

- Radio Station CKVN Limited of Vancouver to change the name of the licensee of CKVN to Radio Futura Limited from Radio Station CKVN Limited with no effective change in ownership.

- Aristocrat Cookware Limited to amend its cable TV licence for Salt Spring Island.

- Radio CKAY Limited of Duncan to amend its licence, deleting the requirement that it operate as part of the CBC network.

- Fraser Valley Broadcasters Limited, licensee of CFVR in Abbotsford to change location of the station studio.

- CKPG Television Limited for a TV retransmitter at Fort James to carry programs of CKPG in Prince George.

- Alberni Cable Television Limited, licensee of a cable TV system in Port Alberni, to transfer shares to Richard James Warren and Harold Emile Warren from present shareholders.

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Communications stocks fall in general decline

During the month of April, equity markets in Canada and the United States declined substantially. The month's overall declines for the Dow Jones Industrial Average and the TSE Industrial Index were 7% and 7.6% respectively. Few industry groups were able to resist the downward trend.

Equity investors are experiencing growing disenchantment with prospects for stable business growth. Bad news is not hard to find. First quarter earnings in most industries were down sharply. While government economic spokesmen in both Ottawa and Washington continue to express confidence that anti-inflationary restraint policies are working, there is no evidence of this in latest available Consumer Price Indices.

Unfavourable climate for equities generally during April combined with increasing confusion surrounding the broadcasting and CATV industries jolted investor confidence in these issues more than was the case with the general market. At one point not only the CRTC, but the House of Commons and the Senate were all investigating the broadcasting media. Not surprisingly, the TSE Communications Index experienced a 12.2% drop over the month of April.

Famous Players, Thomson Newspapers and Western Broadcasting declined an average of approximately 8.5% which was very close to the 7.6% decline of the TSE Industrial Index but significantly less than the 12.2% drop of the Communications Index. It may be significant that Thomson Newspapers has no Canadian broadcasting interests and, of course, Famous Players is disposing of its communications assets.

Southam Press is best known as a newspaper publisher but it also has direct and indirect broadcasting interests. During April, Southam declined 13% and was \$51 at month end. Earnings for the first quarter were down 20.5% from \$0.61 to \$0.48 per share. While the majority of the company's newspapers achieved satisfactory growth in revenues during the period, Southam's earnings were unfavourably effected by the lengthy strike at Pacific Press.

The 18% decline in Maclean-Hunter Publishing common stock during the month was one of the sharpest declines amongst the communication group. Earnings for the first quarter were down 10%, compared with the same quarter of 1969. The president forecast at the annual meeting that if GNP remains around present levels for the balance of the year, Maclean-Hunter's earnings

should hold up fairly well. He also suggested that the greater than average decline in communication stocks was linked to uncertainty resulting from new CRTC broadcasting proposals.

Maclean-Hunter Cable declined a net 16% from \$5 to \$4.20 per share during April although at one point the stock traded as low as \$3.00 per share. Its market action was undoubtedly affected by the proposal that CATV companies black out American TV stations where the same program is carried simultaneously or during the week prior to or the week subsequent on a Canadian channel. It was stated at the parent company's annual meeting that representations have been made to the CRTC requesting modification of this proposal.

Bushnell Communications 'A' shares plummeted 25% during April and at month end were \$12 bid on the over the counter market. Earnings for the six months ended February 28, 1970, increased to \$490,000 compared with \$373,000 for the same period a year earlier. Earnings per share were \$0.285 on a large number of shares outstanding compared with \$0.289 in 1969. Earnings for the latest period included consolidation of equity interests in cable

television while expansion and financing costs of \$319,000 incurred in the latest period were deferred in the accounts rather than charged against earnings.

Earnings of Selkirk Holdings for the March 31st first quarter were \$83,000 compared with \$59,000 in 1969, but earnings per share were \$0.07 in both periods due to one increase in the issued capital. Selkirk Holdings 'A' has been a relatively inactive traded issue and comparison of its market action is made difficult by the fact that there were no trades during the last several days of April. The shares traded on May 1st at \$13 5/8 down about 9% from the \$15 price a month earlier. Selkirk has agreed to acquire the remaining 25% interest not already held in CJVI Victoria plus an additional 10% interest in Cablevision Lethbridge Limited.

Other proposed changes in ownership of CATV operations included an agreement by Maclean-Hunter Cable to acquire the Hamilton System owned by Famous Players. Agra Industries has agreed to acquire an interest in Cablevision Lethbridge while a newly incorporated company headed by Agra's President has agreed to acquire Famous Players' 50% interest in Weyburn and Estevan Systems.

Cover Story

J.F. (Jack) Glasier, advertising manager of Ford Motor Company of Canada, Limited, was awarded the advertising industry's coveted Gold Medal, presented annually for outstanding contributions in advertising.

Glasier was presented the award at the Association of Canadian Advertisers' Gold Medal Award Luncheon on the opening day of ACA's 55th annual conference May 4-6.

The Gold Medal Award citation states:

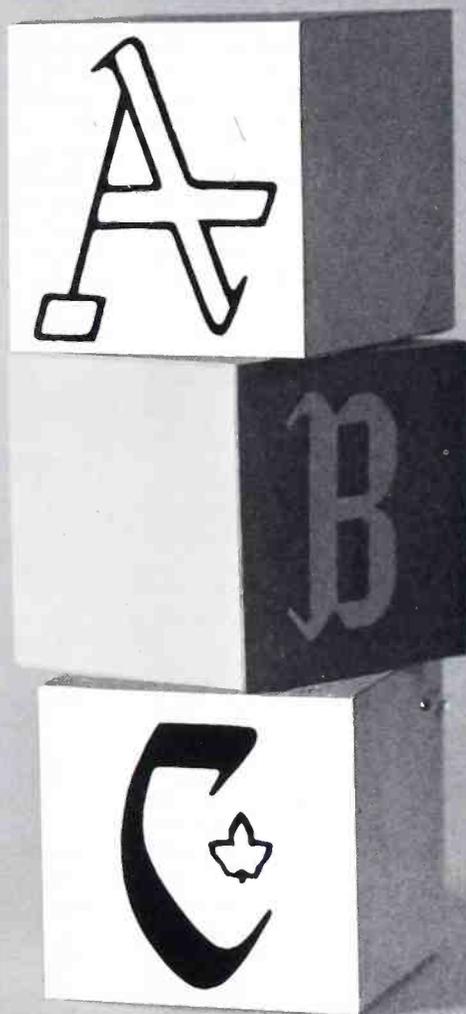
"Presented to J.F. Glasier who, during his advertising career, has made many notable contributions to raising the standards of advertising, to improving the effectiveness of corporate investments in advertising, and in these ways and through his exemplary personal conduct has added new emphasis and stature to the role of the advertising manager in the company's organization structure and in the country's economy."

His contributions to advertising include a major reorganization of the Bureau of Broadcast Measurement while president of it, serving for the past nine years as a director of the Audit Bureau of Circulations, and four years as a director of the Industrial Advertising Association. He is a past president of ACA, heading the organization during the 1966-67 term, and a past president of the Canadian Advertising Advisory Board.

Glasier's advertising career began in 1948 when he joined Canadian Allis Chalmers in Toronto in sales and engineering just as it was severing its relationship with General Electric. He was invited to develop the new organization's advertising program, a challenge he accepted on a three-month trial basis . . . and which started a climb that has now brought him to the top rung among his associates and contemporaries.

Glasier has been with Ford Motor Company of Canada for 14½ years.

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NEWSCAST

CTV SUMMER SCHEDULE

CTV's schedule of new programs for the summer season includes a host of new faces as well as the return of such shows as Catherine McKinnon and the Goldiggers.

The first newcomer on the schedule is Des O'Connor, British comedian, who makes his North American debut on "The Des O'Connor Show" which replaces "The Englebert Humperdinck Show", Saturday May 16.

Friday, June 12, singer-comedian-composer Ray Stevens takes over as host of "Andy Williams Presents Everything Is Beautiful with Ray Stevens???" Canadians Billy Van and Carol Robinson are regulars on this weekly variety hour which will be produced at CFTO-TV, Toronto's CTV affiliate station. Producers Chris Beard and Allan Blye will utilize Canadian talent as well as importing top U.S. guests.

The popular young Canadian singer, Catherine McKinnon returns to the network in "The Catherine McKinnon Show" beginning Wednesday May 20.

"The Barbara McNair Show" will make its CTV debut on Monday July 6, replacing "The Carol Burnett Show" for the summer months. As of next September Barbara's show will be produced at CFTO-TV, and will be included in CTV's regular fall lineup for the 1970-71 season.

"The Everly Brothers," two polished young performers, will take over from "The Johnny Cash Show" Tuesday July 6.

"Dean Martin Presents The Goldiggers," featuring the 12 gorgeous Goldiggers, returns Thursday July 9.

Music, news, dancing, skits — anything goes in "Rap" an all new comedy series which replaces "The Glen Campbell Goodtime Hour."

"The Fabulous Sixties", CTV's highly acclaimed series that takes a nostalgic look back at the turbulent decade that was the "Sixties", will be repeated during the summer months. Beginning July 5 the series will replace CTV's weekly news program "W5" in the Sunday 9:00-10:00 p.m. period.

Starting Saturday June 13, CTV's morning block of children's programs will be telecast from noon to 2:00 p.m.

JWT — INTERNATIONAL GROWTH

J. Walter Thompson Company, the leading advertising agency both in the U.S. and worldwide, in its first annual report mailed to shareholders has stated that the billings growth of \$103 million during 1969 was the largest dollar increase in the Company's 105-year history, while commissions, fees and other income also set new highs.

In his letter to shareholders Dan Seymour, JWT president, said that JWT's 1969 growth resulted

from a 47% increase in budgets from existing clients, 31% from new-product assignments from those clients and 22% from new clients.

JWT's international expansion is reflected by 1969 billings increases of 25% in Germany, 43% in Italy, 31% in Japan, 33% in Chile, 39% in Venezuela, 40% in Belgium and 40% in Canada over the previous year. More than 90% of the staffs of the JWT offices outside the U.S. are citizens of the countries in which they work.

J.W.T. ADDS ADRIAN POWELL

J. Walter Thompson Company Limited has announced the appointment of Adrian Powell as Account Representative.

A native of Great Britain, Powell commenced his advertising career with the London agency, Hobson & Grey. He came to Canada in 1967 and became an account representative with MacLaren Advertising, Toronto. He subsequently spent two years with Grey Advertising in New York.

LOWER PRICE FOR COMPUTER LEADS

Nortronics Company, Inc., Golden Valley, Minnesota-based manufacturer of magnetic heads has announced introduction of production models of its new seven and nine channel IBM-compatible magnetic computer heads.

According to John A. Yngve, president, entry into the computer head field represented a major step for Nortronics, which he describes as a "vertically integrated" manufacturing concern which fabricates its own piece parts and components.

Yngve said the decision to enter the computer head field was stimulated by development of automated manufacturing techniques in the audio head field and increasing domestic need for sophisticated computer heads at lower prices.

WIN DOCTORAL FELLOWSHIPS

Donald Beliveau of the University of California and Gordon McDougall of the University of Western Ontario, are the first two winners of the doctoral fellowship initiated this year by the Canadian Advertising Advisory Board.

Open to Canadians or residents of Canada, the awards are intended to increase knowledge of the advertising process of encouraging examination of its social and economic influence upon individuals and society.

Beliveau's study analyzes the implications and techniques of transferring advertising messages from one language, or one culture to another.

McDougall's project analyzes the responses and attitudes of consumers to "price-offs" in retail advertising.

All selections were made by a committee of academics, under the chairmanship of Prof. D.S.R. Leighton of the University of Western Ontario.

JWT APPOINTMENTS

The appointment of Tom Brook as a supervisor in the media department of J. Walter Thompson Company was announced by JWT's Media Director Richard Kostyra.

Tom Brook has had considerable experience on package-goods accounts and joins JWT from Norman, Craig and Kummel, where he was also a media supervisor.

Jack Burton, sales promotion manager of J. Walter Thompson, has announced the appointment of Fred Nass as an account representative.

Fred Nass was previously with Metro Goldwyn Mayer in New York where he handled merchandising and sales promotion for that company as well as for Pan American World Airways.

FIRST NOISELESS MERCURY LAMP

Tokoyo Shibaura Electric Co., Ltd. (parent company of Toshiba of Canada Ltd.) has unveiled the first noise-free mercury lamp. Conventional discharge lamps create a static which interferes with radio and television reception. The noiseless mercury lamp has the lowest noise ratio of any mercury lamp developed, 1/100 of the noise frequency produced by other conventional lamps of this type.

LONDON WINS THIRD "CHARLIE"

CFPL-TV London, Ont. has won the 1969 Central Canada "Charlie Edwards" Award for the third consecutive year. In 1967 the station received the National "Charlie". "Charlies" are awarded annually for "enterprise and thoroughness in reporting a news event in regular newscasts."

"Students Nuclear", a CFPL-TV's award-winning story, was filmed during student demonstrations over U.S. Nuclear testing at the Bluewater Bridge at Sarnia.

News director at CFPL-TV is Ron Laidlaw.

NEW STUDIO FOR NEW SOUND

The new Manta Sound Productions, Toronto, is drawing up plans and proceeding to build a sound studio that it says will be second to none in Canada and will readily match about three of the top recording studios in the States.

The recording board, which incidentally will have these outstanding features: 32 input, 4 cue circuits, 16 tracks and 8 tracks.

The re-mix unit will feature 16 outputs and 4, 2, or 1 outputs, quadraphonics mix, 360° pan - pots.

These are just a few, in a very unique structure designed especially for sound. The studio can also be adapted for television commercials.

Manta Sound Productions is an all Canadian company designed to develop Canadian talent.

MLAs WANT CRTC REPLACED

British Columbia's Liberal MLAs have urged the federal government to replace all members of the Canadian Radio-Television Commission whose policies, they say, "amount to censorship."

The five members of the provincial Liberal Caucus, after a closed Vancouver meeting, issued a statement rejecting CRTC decisions "regarding drastic restriction of cablevision companies."

The statement says: "Encouraging Canadian talent is healthy but the decision of Pierre Juneau and his Commission, to attempt this by sealing off airwaves at the 49th parallel, is contrary to our ideas of Canadian freedom.

It continues: "Likewise, the CRTC's apparent belief that they can legislate the artistic endeavors of the country is misguided."

The MLAs urge the Federal government to replace Mr. Juneau and his Commission with individuals whose philosophies and views are more in keeping with what they call the concept of freedom and opportunity held by Western Canadians.

YEARLY WINNERS

In the four years that the Radio-Television News Directors Association has been presenting awards, CFRN-TV Edmonton, has won recognition each year. The latest 1969 award marks the second successive year that CFRN-TV has been selected by independent RTNDA judges as the best operation in western Canada.

The 1969 award winning documentary "Lung, May I Live", which was shown on CFRN-TV October 15, 1969, endeavored to show conclusively the damage that can be done from smoking. Two of the people interviewed for this documentary, Don Campbell and Norman Robertson, both of Edmonton, died prior to the show being assembled. The families of each asked that the interviews be shown in the hope that others would benefit.

News and Public Affairs Manager of CFRN Television and Radio News, Bruce Hogle, commented on the award "The honor is particularly significant, in that the Radio-Television News Director Association is where you are judged by your peers."

"Lung, May I Live" was produced entirely by CFRN-TV, by production Director Don Roman, and Photography Supervisor Walter Hartwig. It will be judged with other regional winners for the national awards.

CBC SELLS IN HOLLAND AND SWEDEN

CBC recently announced the sale of drama and science programs to television networks in Holland and Sweden.

Nederlandse Omroep Stichting, in Holland, has purchased 13 one-hour programs to be chosen from two CBC-TV drama series: Quentin Durgens MP, starring Gordon Pinsent as a Canadian member of parliament and Corwin, starring John Horton as a general practitioner.

Sverges Radio in Sweden has purchased six programs from the Machines and Man series. These productions focus on the technological explosion and its impact on today's society.

TRANSCONTINENTAL POPS

Plans have been revealed for a million-dollar transcontinental pop festival to be held this summer in Montreal, Toronto, Winnipeg and Calgary. The festival will travel by train to each city. *Festival Express 1970* will be a joint presentation of Eaton-Walker Associates Ltd., producers of last summer's highly successful *Toronto Pop Festival 1969*, and the *Toronto Rock & Roll Revival 1969*, and MacLean-Hunter Limited.

Headline acts for *Festival Express 1970* will include the Canadian group "The Band", Janis Joplin, The Grateful Dead, Delaney & Bonnie & Friends, Ian & Sylvia, Buddy Guy and many more.

Concerts will be produced in stadiums in Montreal, June 24, Toronto, June 27 and 28, Winnipeg, July 1, and Calgary, July 4 and 5.

COLOR FOR CATV

Visual Electronics, New York has announced a new low-cost color TV origination system for CATV (Community Antenna TV) systems.

In a purchase arrangement with Bell & Howell, Visual will use its broadcast equipment background and systems capability to package the equipment into the optimum system configuration, to give the CATV operator the basic origination equipment he needs, with provision for flexible expansion later.

PROVISIONAL CATV LICENCES

National Cablevision Ltd. and Cable TV Ltd. have been granted two-year Cable TV licences for parts of Montreal. The CRTC licences reduce the territories of the two firms which have been operating under Federal Transport Department licences.

The Commission said the new licences cannot "be renewed or amended" until the companies comply with the government directives on ownership and control requiring at least 80 per cent ownership by Canadians and that the chairman and directors of a broadcasting company be Canadians.

CJCH-TV AWARDS

Station of the Year and the H. Gordon Love News Trophy for the development of news and public affairs were awarded to CTV affiliate station CJCH-TV, Halifax at the annual convention of the Canadian Association of Broadcasters in Ottawa. This is the first time a television station has won both awards in the same year.

The Awards were made to CJCH-TV for their daily, hour-long public service series "I.D."

RAY STEVENS TO SUB FOR ANDY WILLIAMS

Production began earlier this month at CFTO, Toronto of "Andy Williams Presents The Ray Stevens Show? ? ?"; the summer replacement series for Andy's regular show on NBC.

The series is the result of a co-production deal up between the CTV Television Network of Canada, Barnaby Productions Inc. and Blye-Beard

Productions. Starring Ray Stevens, the series features Lulu as regular guest star and Cass Elliott as special guest star.

At a press conference in Toronto, CTV President, Murray Cherkover, said: "This is the first time a Canadian-made series program will be exposed on network TV in prime time in the U.S."

Andy Williams, who is Executive Producer in Charge for the series, told the press that many Canadians were involved in his first television series in 1958. "They helped give that series an extra zip that made it different. I think the same thing is going to happen with this show."

Ray Stevens has written and recorded many songs, including "Gitarzan", "Along Came Jones", "Lonely Together", and "Mr. Businessman". His latest recording hit is "Everything's Beautiful".

WANTS FREEDOM OF CHOICE

The Edmonton Citizen's Committee on Cablevision says the Canadian Radio-Television Commission's announcement allowing limited cable vision into isolated areas is not good enough.

Alderman Neil Crawford, committee chairman, said in a statement recently the announcement still conflicts with the two basic points raised by the committee earlier — that the CRTC ruling is discriminatory and denies freedom of choice for western Canadian TV viewers.

He said the committee feels the CRTC's choice of one commercial and one educational channel completely contradicts one of Chairman Pierre Juneau's principal arguments in that it is a direct attack on the ability of Canadians to produce educational TV.

The alderman called for freedom of choice of all U.S. television networks for isolated areas such as Edmonton.

Crawford said the committee cannot understand the reasoning behind the decision, the decision itself, or how it is even to be implemented should it go through.

ASSMAN NAMES AGENCY

Assman Dictating Systems of Canada Ltd., Canadian distributor for Assman (Europe) Ambassador office dictating equipment and portable Memocord cassette dictating machines, has named Muter, Culiner, Frankfurter & Gould Ltd., Toronto, as its advertising agency. Budget and media plans are now being developed as the agency prepares a national campaign. Peter Lesser is the account executive with Jack Shayne as supervisor.

SMITH-GENT ADVERTISING LTD.

The promotion of Irene Ieigl from TV Media Buyer to Senior Media Buyer, New York office, has been announced by W.P. Gent, President of Smith-Gent Advertising Ltd.,

Prior to joining Smith-Gent in 1969, she was with Bristol Myers in New York as an assistant media co-ordinator, and worked for U.S. Media as a radio and TV buyer.

CFRB PROMOTES THE FRENCH FACT

Radio Station CFRB Toronto has received the 1969 award for encouraging French-Canadian understanding.

The award is made annually by the French-language radio and television broadcasters' association (ACRTF) to the English-speaking station whose editorial efforts best encourage better understanding of the French fact in Canada and its importance to national unity.

The award was made to CFRB for its weeknight series "The Roberts Report", featuring the well-known commentator Leslie Roberts. Announcement of the 1969 award was made in Ottawa at the Annual Convention of the Canadian Association of Broadcasters.

RECORDED SHOWS BY TV

Motorola, Inc. announces it will offer to business, industry and institutions a system for playing recorded color or black and white programs through standard television receivers.

A spokesman said the first package of electronic video recording programs and a teleplayer that works like a phonograph will be available in September.

Motorola will offer its first set of recorded shows to hospitals in the United States and Canada, featuring sports, comedy, travel and health programs aimed at the male patient, bored by daytime television.

Films for college chemistry laboratory instruction, medical films produced by the U.S. Department of Health, Education and Welfare and filmed highlights of boxing also are planned for other EVR packages.

The EVR System, film packaged in a cartridge, is played through a teleplayer connected to the antenna terminals of a television set; the cartridge is placed in the player like a record of a phonograph and the film converted to picture and sound by an electronic scanner.

WILSON APPOINTS AGENCY

J.W. Wilson, president of Charles Wilson Limited, makers of Carbonated Beverages has announced the appointment of Burton Sohigan of Canada Limited effective immediately. Although the advertising budget was not revealed it is said to be a substantial one, enough to accommodate a coast-to-coast campaign in most media. Charles Wilson Limited, Canada's oldest beverage firm (since 1975) produces a complete line of carbonated drinks including Ginger Ale, Cola, Tonic Water, Orange Grapefruit, Lemon-Lime, Grape, Club Soda, Ginger Beer, and Dr. Pepper. The account was formerly with Crombie Advertising. Account Supervisor is Samuel Gwartzman.

COMPUTERS FOR BROADCASTERS

Compu-net Inc., a Pasadena, California based computer company designed to provide computer-

ized systems exclusively for the broadcasting industry, has been formed by Edwin J. Stevens, former Vice President of Cleveland Broadcasting and most recently general manager of Los Angeles AM radio station KFAC.

"Compu-net is basically a set of management tools which gives full control of a station back to the manager," says Stevens. The in-house system, consisting of one or more terminals, connects via an ordinary telephone to a centralized Compu-net computer which confidentially stores, analyzes, and spews out sales, programming and operational information when called upon.

With the Compu-net systems the computer, available on a time-sharing basis, can quote availabilities, type the daily log, prepare confidential sales and FCC oriented reports, do the billing, provide management with forecasts and sales records and solve innumerable traffic problems.

According to Stevens his system can be put into effect in any radio or television station within a matter of days and within fifteen minutes anyone can be taught to operate it with one finger. A print-out of the daily log can be done in as little as fifteen minutes and a complete month's billing, ready for mailing, can be accomplished in fifty minutes.

Total security and error proof devices have been programmed into the system with confidential codes, passwords, checks and double-checks all part of the 100 plus programs currently available to broadcasters. The Compu-net system was put into a flawless test for over a year at KFAC Radio

COMMUNICATIONS RESEARCH APPOINTMENT

G. Ralph Albert has been appointed Director of Communications Research, at Baker, BBDO Ltd. Toronto. The appointment is effective immediately.

Albert is a leader in the field of human relations and motivation. His knowledge and experience have been enlisted by more than 100 organizations in Canada and the U.S. He has had wide experience in many capacities: management consultant to the food industry, executive vice-president of Psycho-Cybernetics of Canada and president of Mind Power Systems.

CATV SYSTEMS TO AGRA

Subject to the approval of the Canadian Radio and Television Commission, Agra Industries Ltd. of Montreal has acquired cable television interests in western Canada from Famous Players Canadian Corp. Ltd.

President of Agra Industries, Ben Torchinsky, announced that negotiations have been completed for the purchase of Co-Ax Television (1962) Ltd., which operates two cable systems in southern Saskatchewan, and a controlling interest in Lethbridge Cablevision Ltd., which serves Lethbridge, Alta.

Agra's interest will constitute 65% of the company with the remaining 35% held by Selkirk Holdings Ltd.

ACA Conference Speeches Peer into the Seventies

"THE SHAPE OF THE SEVENTIES"



Dan Seymour
President & Chief Executive Officer
J. Walter Thompson Co. Ltd.

It's time business quit being the silent majority about its social involvement. Dan Seymour, president of the J. Walter Thompson Company, New York, addressing the kick-off luncheon of the 55th ACA Conference said, "I believe we must take major steps to correct the international image of business starting now.

"It's high time that business should declare its independence, state its case, defend itself and, even more, stand forth in its true role as the great innovator and forward mover of civilization, as the pump that supplies every human necessity through every ticking minute of the day and night," he said.

Pointing out that "While it is the responsibility of the businessman to do whatever is socially good for his community," Seymour stressed that, "it is the responsibility of advertising agencies to see that the story of those contributions is effectively made public." He said that corporate advertising "is one of the greatest opportunities and the greatest new responsibilities we have in all the wild turbulent shifting scene today."

Noting that businessmen understandably want to concentrate on selling the virtues of their product and "feel uneasy or self-conscious . . . in describing their own virtues," Seymour added: "Yet businessmen are always reacting with shocked surprise when they suddenly discover, on being attacked, that all their taxes and community contributions and good works and fine labor relations stand for nothing — simply because they've never advertised them."

He reminded the audience of adver-

tisers that they "not only need the good will of customers," but also "need the good will of youth.

"It is all-important," he warned, "that we teach the young people of our countries that the best way to change the establishment is not to bomb it but to join it, and then make it work the way they want."

Seymour, speaking at an ACA luncheon, in which he spoke of the 40th anniversary of the establishment of the Thompson agency in Canada, looked back to less complicated earlier times in stressing the new importance of businessmen telling the public about themselves.

"In the early days of the J. Walter Thompson Company," he said, "our definition was simply; 'Advertising is news of the market.' And advertising in those times," he said, "meant only news about products.

"Today we have added a new dimension to this solid old definition. To the people in the market we bring another kind of news. We tell them about the people who make the goods, what kind of people they are, what they stand for in the way of ideas and ideals, what kind of company they constitute," he explained.

"For too long," he added, "business has feebly allowed itself to be deeply misrepresented, its motives twisted, its actions distorted."

He concluded his speech by stating, "I believe the Nineteen Seventies, despite the clouds of the moment are going to be the greatest decade in the history of business — and therefore in the history of people. I have to believe it's going to be a great decade. For one thing, it's the only decade we've got. But I believe in the Seventies we'll finally boom because of the numbers — all the numbers are going to be big and bigger, and that just must mean prosperity.

"You remember that little quiet tip-off that Houston gives the astronauts every so often, those words: 'You are go for burn.'

"Well, that's what I think about the Seventies, I think we are 'go for burn.'

"And as a final thought about the

problems en route into our strange future, it seems to me that we have all the materials here for a civilization.

"Now — if we could only put it together —

"Perhaps that is the real challenge of the Seventies."

"DOUBLE, DOUBLE, TOIL AND TROUBLE;" or "THE FUTURE OF THE ADVERTISING AGENCY"



E.C. Daniher
President
F.H. Hayhurst Co. Ltd.

"The first title seemed somehow appropriate," said E.C. Daniher, president of the F.H. Hayhurst Co. Ltd., addressing the Monday afternoon session of the 55th ACA Conference at the Royal York, "because it presents a picture of turmoil and upheaval to come and relates the prediction of future events.

"Let's hope that the future of the advertising agency is a little brighter than that predicted for Macbeth!"

Forecasting the future, predicting the shape of things to come is a perilous practice indulged in only by the fearless and the far sighted, were the first remarks he made. He then revealed he was in possession of a document dated May 4, 1980, entitled "A Review of Major Developments in the Canadian Advertising Agency Business in the ten years May 4, 1970 to May 4, 1980." The author was unknown.

Rather than attempt to make his own predictions he placed the responsibility on the document and editorialized his findings.

"In general," he quoted, "the decade 1970-1980 marked a period of substantial growth and equally substantial change for the Canadian advertising agency business.

"Ten years ago the business was

beset on all sides by a series of events which threatened its future or at least complicated its continued existence.

"While reflecting a calm exterior, the business was seething with turmoil as Senate committees probed with em- punity, Unions of one kind and another flexed new-found muscles, Government commissions and regulatory bodies im- plemented changes with far-reaching implications, and the quaint but archaic system of enfranchisement of adver- tising agencies by media was abandoned (apparently one of the few bright spots in an otherwise beclouded picture).

"In short, change was in the wind at the beginning of the 70s.

"One of the largest agencies had just completed a public distribution of stock; the then Minister of Finance, wearing a benign mask designed appar- ently to lull his victims into docile acquiescence, stalked the land threaten- ingly with alarming effect (fortunately for Canada, the proposals outlined in his so-called White Paper were subsequently substantially altered in the process of finding their way into legislation."

"The general economic climate was, ten years ago, inclement to say the least.

"Inflation and recession (some said depression) were unusual bedfellows, to the consternation of economists and the deep concern of business and of the public.

"Troubled times; times fraught with problems. Prospects were bleak — or so they seemed.

"But ten years of history since May 4, 1970 demonstrated how really groundless were the fears of the tim- orous, the weak, the fearful; and ten years of history records the accomplish- ments of the more determined, re- sourceful and confident members of the advertising agency fraternity in Canada.

"For the past ten years have been years of unparalleled growth and devel- opment — and of change. Not change — rather, *improvement, progress, achieve- ment.*

"One is amused, on looking back ten years to May 4, 1970 — to a meeting of the then ACA — one is amused by the prognostications of the 'experts' as to the future shape, size and nature of advertising and the agency business.

"Confident they undoubtedly were; ambitious they must have been — and certainly possessed of courage and determination. But how far short of the reality that history has since recorded were their most enthusiastic projections, their fondest dreams!

"The 1970s were years of spectacular growth, of tremendous progress, of unusual achievement."

Daniher probed into advertising agency association, configuration and the typ- ical advertising agency of the 1980s.

He quoted, "Communications cam- paigns are no longer launched with nothing more than conviction and superficial probing."

He noted that the document was long and lengthy but remarked facetiously how fortunate he was to get hold of it. How comforting to know that the advertising agency will be alive and thriving ten years hence! And it's clear that the future is filled with change and challenge and opportunity — "Life certainly will not be dull, will it?" He was almost sorry he read the report — because there are no surprises left. However one thing puzzled him, he wondered which member of the audience prepared the document?

THE FUTURE OF THE ADVERTISING AGENCY



Jerry Goodis
President
Goodis, Goldberg, Soren Ltd.

If Jerry Goodis knew where the agency had been, he'd be in a better position to predict where it is going.

This is what Goodis, president of the Goodis-Goldberg-Soren agency had to say to the ACA Conference, in an address in which he let just about everyone have it, especially the agencies, on "The future of the Advertising Agency."

He addressed his audience as "dear prospective clients."

"In advertising," he said, "one of our occupational requirements is that we see man as a being to whom something must be sold. One of our occupational risks is that we may come to see him only as this.

"You know every time an advertiser says something to you, he's saying something *about* you.

"To teen-age boys he's saying you're a mess and nobody loves you — not even yourself. But lay a little of this Ultra-Brite, Brylcreem or Right-Guard on you, and you'll have instant sex-appeal. And instant sex.

"The images on commercials say father is a jerk; mother is stupid and a gossip, all kids should make out, and elderly people sit around, arthritic and constipated with loose dentures, clutching a bottle of Geritol to their sunken bosoms.

Programming was the next subject to feel the brunt of Goodis' words.

He said, "There is plenty of evidence too of abuse of programming — yes, you say, that's your property, too — of

COLOR TELEVISION CJFB-TV

SWIFT CURRENT
SASKATCHEWAN

- CHANNEL 5—SWIFT CURRENT
- CHANNEL 2—EASTEND
- CHANNEL 2—VAL MARIE
- CHANNEL 10—RIVERHURST
- CHANNEL 7—SHAUNAVON

Ask WALTER BUFFAM,
Sales Manager . . . or
Radio-TV Reps, Ltd.

PRODUCTIVE AREAS

Sanford Evans Services Ltd. reports that the coverage area includes 12.8% of the popula- tion of Saskatchewan, 12.5% of the province's retail sales, 13.9% of the cars, 22% of the trucks, 19.1% of the farms, 27.4% of farm cash receipts, 18.2% of the province's trac- tors, 19.7% of the electrified farms and 26.4% of the cattle.

ignorance or insensitivity on the part of agencies, advertisers and media owners.

"One example. There was an excellent program on CTV a while ago, called the 'River of Many Mouths' produced by Ken Lefoli. It was a documentary on the war in Viet Nam and how it is affecting the lives of the people who live in the Mekong Delta.

"Of course, there were commercials interrupting it every ten or twelve minutes, which was stupid enough. Worse yet was the ugly counterplay between the program and commercial content. The program showed the poor, hard peasant life, made rather harder by the brutal senseless war all around them. Scenes of planting rice in blasted paddies were counterpointed by a Minute Rice commercial. There were some horrible, heart breaking sequences of a child, having his leg blown off — I don't know how they got these pictures — the child died in front of his agonized parents. Then we had a commercial for Neet hair removal cream. Can your mind grasp the horrendous insensitivity of some advertiser, agency, and network and is it any wonder why people hate us for our grossness and our inhumanity?

"To the viewer, this ignorance, or *indifference* on the part of the advertiser is nothing short of *barbaric*."

He called on politics to play a bigger part in determining what we say. He said, "Take Canadian nationalism. It will undoubtedly be a significant factor in the preservation of our country. And if what advertising communicates is not consistent with the good of Canada, changes could be imposed upon it.

"The CRTC has already made proposals on Canadian program content. It could easily demand a percentage of Canadian content in commercials. So many commercials would have to be made with Canadian talent and production. The government could rule that non-Canadian commercials won't be deductible as a business expense.

"And the hysterical cries of outrage that would follow any of these actions should be ignored, just as the CAB's insulting submission to the CRTC should be ignored. On this point I must congratulate John Bassett for having had the good sense to withdraw from a group that so foolishly opposes any change in their tidy little status quo."

"The advertising industry," he said, "now has the ICA as a regulatory body — a group set up by the major agencies in Canada, with a pious set of rules and about as much power as a rheumatic flea crawling up an elephant's hind leg intent upon rape," he stated.

"Either," he said, "the ICA rules should be taken seriously, even if the organization itself isn't, or the advertising industry will be in trouble, because the government has mysteriously and inexplicably found that consumers' groups have plenty of votes."

"CREATIVE RESEARCH—WHAT WILL IT MEASURE IN THE 70's?"



C.L. Marcus
President
Marcus & Bruce Advertising

Copel Marcus, president, Marcus & Bruce Advertising, addressed the audience, by asking how long will it be adequate to measure advertising effectiveness in terms of copy point recall? Or a preference of themes? Or a hypothetical intent to buy — if that was ever adequate? Will any research based on apparently reasoned responses be worth anything much longer? He then stated, "We're going into the seventies facing a dilemma.

"On the one hand," he said, "we have a population better equipped than any in history to make rational decisions about its life style.

"On the other hand, this well-educated articulate population is being assaulted by stimuli perhaps to the point of breakdown.

"Ask yourself: what will we measure

to find out if what we're doing is working? Your natural inclination is to measure units. Units of product, units of cost, units of profit, units of copy point recall. Units are your language.

"But what will you measure when your copy points are the trivia that a society on the verge of collective shock throws out to try and save its sanity?"

"You may find yourself acting out specialism. In your quest to account for the worth of advertising, you'll do even more research than you do now. With apparent logic, you'll refine the systems you use today. You'll become more sophisticated in their use. You'll become more aware of their limitations. You'll balance one off against another. You'll be less arbitrary in responding to the research.

"And all the while, you may be learning more and more things that are less and less relevant.

"Other people at this convention will titillate you and astound you and inspire you with their visions of the creative of the seventies.

"I'm one of the guys who'll have to sit down and make the ads. And convince you to use them. And demonstrate that they work.

"What I want to know is this: how are you and I going to agree on criteria of performance and a system of measurement in what may be the future-shocked seventies?"

In Nova Scotia between the 7:00 A.M. to 9:00 A.M. period there are on the average, 185,200 people listening during each quarter hour.

They listen to:

	Station Share	% of Province
Group One Atlantic	77,400	41.79
Nova Scotia Group	69,900	37.74
Halifax (1)	21,100	11.39
Halifax (3)	4,300	2.32
New Glasgow	6,500	3.51
Sydney (2)	4,700	2.54
Sydney (3)	1,300	0.71
	185,200	100%

GROUP ONE ATLANTIC

CKDH — Amherst CJFX — Antigonish CKBW — Bridgewater
 CKDY — Digby CKEN — Kenville CKAD — Middleton
 CKCL — Truro CFAB — Windsor CJLS — Yarmouth

"THE ELECTRONIC WIPE-OUT"



J.S. Straiton
President
Ogilvy & Mather (Canada) Limited

"The Advertising agency today is a conglomeration of specialists held together by mutual interdependence, a few attractive secretaries and universal need to meet next months payments on the swimming pool," were the opening remarks of John S. Straiton, president and creative director, Ogilvy & Mather (Canada) Limited, Toronto.

"An agency is a sort of *intellectual clinic*, and we have to wonder if all its specialists will be needed in the next few years," he said.

He added, "Many of the special things that I have learned to make by hand or by brain in an advertising agency can now be made faster, cheaper and in greater variety, by machines . . . by computers. Are specialists like me necessary any more?"

He drew attention to his first years in the advertising industry as an art director.

He wondered if everyone there would recall his revolutionary dead fly border for Bridgeport Brass Aerosol Bug Bombs. Or his famous tape-worm illustration for Mulveney's Mother's Friend.

One of his early art successes was a *package design* for Daisy Diaper Dip. (If you are about 24 years old and have an ass like a prune, your mother probably used Daisy Diaper Dip.) Today, in package design, a computer can do most of the work and *fast*."

"Instead of a lot of middle level people whose only authority is to say 'no'," he said, "we could end up with some nice untemperamental, non-political utterly willing machines doing the middle jobs and a couple of guys at the top who can say 'yes'."

"My first advertising job was really writing copy. I wrote Victory Bond posters. My best piece of copy was 'Buy Victory Bonds'. You may very well laugh, but we won, didn't we?"

"Can the computer write copy?" Straiton asked the audience. "Here's a poem loaned to me by Frank Facella of Leo Burnett, Toronto. It was written by a computer."

All girls sob
Like slow snows.
Near a couch that girl won't weep,
Rains are silly lovers.
But I
Am not shy.
Stumble, Moan. Go.

This girl might sail
On a desk
No foppish deaf.
Cool kisses are very humid.
This girl is dumb.
And soft."

"I look forward to the day when computers come, so thousands of the lousy little jobs we have to do by hand today can be done by machines and our creative talent can be freed to take giant leaps forward in communication.

"Perhaps we'll see the day when agencies, instead of talking of the social good that advertising could perform, will get around to *doing* it.

The computer will replace a lot of things. But I really can't imagine it wiping out account executives or creative people."

"THE WAY IT'S GOING"



J. Bryan Vaughan
President
Vickers & Benson Limited

"Excellent advertising is the least expensive in the long run," said Bryan Vaughan, president, Vickers & Benson Ltd. He asked, "What about the future of the boutique system?"

"Although the trend started in the U.S., as might be expected, in Canada we have our own creative boutiques," he said. "They start with glorious dreams of creative freedom: *now* they will do truly great campaigns. Clients will fight to come into the shop. They'll show the world — they think.

"That rarely happens," he said. "The bloom begins to fade. They find themselves having to knock on doors. Creative people shouldn't have to rustle up business and usually aren't too good at it.

"Look at Mary Wells with billings over 100 million dollars. Carl Ally has 50 million dollars in billings. Lois, Holland and Calloway bill 28 million. They aren't boutiques by anybody's standards. They are large, fully established, completely staffed advertising agencies. Different? Certainly."

And that, he believes, is the way it's going to be. The way it *must* be.

Vaughan says creativity will never leave the agencies. Instead, he believes it will take over more. It has to.

"With the new emphasis on creativity, and with good creative people at a stiff premium, house agencies can't possibly compete. For one thing, most top creative people just don't want to work for a house agency. They like the

Got a problem?

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There's a lot of experience in our shop. Agency experience. Radio-TV station management experience. Network experience. Sales, production and programming experience.

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HARDY RADIO & TELEVISION LIMITED

QUEBEC MONTREAL TORONTO WINNIPEG VANCOUVER

challenge of a variety of accounts. Working for a house agency would be about as attractive to a top creative man as becoming a high school coach would be to someone like Joe Namath. No comparison.

"And if house agencies can't get the best creative people, they can't produce the best advertising. *And less than excellent advertising is an expense even the largest corporations cannot afford.*"

Vaughan felt that the total agency function would become creative. He said "The media department, will have to show creativity in finding really new and different ways to use all available media. No more buying only by numbers.

"Research must be constantly on top of trends, away ahead in discovering what consumers will be thinking, wanting and needing tomorrow.

"Sales promotion people won't be able to depend on hiring famous names to promote products or coming up with a re-hashing of plastic premiums and done-to-death contests. They'll have to be truly inventive.

"Account groups will need to find ways to service their clients, be aware of new product ideas, contribute new marketing concepts.

Agency creative departments will no longer be the avant-garde group. They'll be the pioneers in a new kind of creativity which will extend far beyond producing bright, clever advertising campaigns."

He asked, "Do clients really want this kind of service? They do. And they need it, more and more."

"So," he said, "be nice to all your creative people. They are your future."

"SIMPLE? YUP! EASY? NOPE!"



J.F. Glasier
Advertising Manager
Ford Motor Co. of Canada Ltd.

How Ford Motor advertising and sales promotion played a major part in the introduction of their Maverick was

demonstrated to the ACA conference this month.

Jack Glasier, Ford's advertising manager, and this year's ACA Gold Medal winner, told the ad-men how the Maverick program was given the green light in 1966 and slightly more than two years later, they put the car into production.

"To reach that target," he said, "was by no means an easy undertaking."

"As far back as 1966, our market research experts warned us to get ready for a booming return to small car popularity.

"Maverick was priced under the magical \$2000 figure, so that it could get at the foreign imports. It was this pricing strategy that became the key for the U.S. advertising.

"Maverick was another new venture for Ford Motor Company, so it was decided a Maverick car needed some "Mavericky" paint treatment.

"New, fresh and interesting colours were added and they were given lively names — anti-establishment; original cinnamon; thanks vermillion; freudian gilt; and hullablue."

Glasier embellished his story with TV commercials, slides describing marketing, print layouts, and billboards. He told of contests, car shows, merchandising aids, and the development of the Maverick logo. Newspaper ads utilizing Ford's reputation for pioneering and innovation were also outlined.

The follow-up ad played on price, and Glasier remarked that until one of their competitors introduced a car in Mavericks class for one dollar under suggested retail price, Maverick was the lowest priced North American car.

"In September when the new cars were coming out, with new price increases, Maverick held the line," Glasier said, "Maverick got off the ground fast in both the U.S. and Canada and achieved an excellent share of the market. In Canada, we actually ran a couple of percentage points ahead of the U.S. for the first six months and then it levelled off to being equal.

"We are just celebrating Maverick's first birthday and in the U.S." he said, "It has run third for the most new cars ever sold in the first year and that third place is third to our other successes — Mustang and Falcon. In Canada, it is the most successful new car ever introduced. Our 25,000-plus sales in the first year exceed any other car ever introduced in Canada."

"HOW TO MARKET ONTARIO TOURISM IN THE U.S."



F.J. Boyer
Executive Director
Department of Tourism and Information

The success story of Ontario Tourism was presented by Frederick J. Boyer, executive director, Ontario Department of Information, Toronto, at the recent 55th Annual Conference of the ACA.

He said, "Our product is 400,000 square miles geography, 7 million diverse people, four seasons of the year and a quarter of a million lakes. Our product is Kakabeka Falls, Arctic Tide-water at Moosonee, the Changing of the Guard on Parliament Hill and this convention at the Royal York Hotel. Our product is as ephemeral as a sunset over Georgian Bay, as diverse as opening night at Stratford and the Mennonite Market of Kitchener, as mundane as the highways we drive on, as far flung as Cornwall to Kenora and as ubiquitous as Holiday Inns. And we, the marketers,

RCA LIMITED



L. E. Gilbeau

E. W. Miller, National Sales Manager, Broadcast and Instructional Systems, RCA Limited, Montreal; is pleased to announce the appointment of L. E. Gilbeau as Regional Sales Manager for Eastern Canada. Mr. Gilbeau is well known in the Canadian Broadcast Industry, having been Director of Engineering for Cambrian Broadcasting Limited and La Tribune Limitee as well as past President of the Central Canada Broadcasters Association (Engineering Section). Mr. Gilbeau's previous position was Canadian Marketing Manager for Visual Electronics Limited in New York. Mr. Gilbeau will make his office in Montreal.

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have almost no influence in the shaping of that product.

"And our market. Well, our market's the world out there and ourselves to boot. It is, in part, the United States where we generate 20 million visitors annually and contribute 550 million dollars to Canada's balance of payment. Call that our sales volume."

He said they had been advertising in the traditional ways of tourism jurisdictions everywhere. Advertising investment had shifted to magazines, greater frequency and a consistent use of full-color, full-page units. But it wasn't enough. Moreover, it was what everyone was doing.

"To build awareness," he said, "to sell Ontario tourism, to do it compellingly, differently from our competition — we considered TV as one new weapon in our marketing armory.

"Television — sound, color, motion and sequence.

"It's a 60 second capsule vacation experience, everything but the smell of the north pine woods.

"We decided to ship about a third of our magazine weight to television in the U.S. market in 1968.

"We produced three one-minute commercials from three hours of film. We bought a minimum of 80 gross rating points in 15 markets for 8 weeks from late March to early June at a time

cost of \$400,000. We pre-tested the commercials in Chicago.

"Results were sufficiently good that we increased our investment to \$700,000 the following year.

"During the past ten years," Boyer recalled, "United States population has increased 10%; our visitors by 20%; long-term visitors have grown by 74% and tourism revenue for Ontario by 110%.

"There seems to be no doubt that television has enabled us to increase favorable American awareness of Ontario as a vacation destination. But you know what clients are like with their agencies. We say: 'That's nice, but what are you going to do for me next year?'"

"BEREC? . . . BEREC WHO?"



B.P. Doe
General Manager
Berec (Canada) Limited

"We are fussy about brand names and don't believe that one brand necessarily

is right for all markets," said Brian P. Doe, general manager Berec (Canada) Limited at the 55th Annual ACA Conference. "That is why in the U.K. we are Ever Ready, in Italy we are Supercila, in France we are Cipel, in Germany we are Diamon, but in over 100 other countries we are Berec."

"Ninety-five per cent of all Canadian families use batteries. The average ownership of battery-operated items is 4.6 per family. And everyone buys them."

He described their advertising: "We launched regionally first in the Atlantic Provinces in the fall of 1968 and in the spring of 1969 we moved into Western Canada. In October 1969 we moved into the two major markets, Ontario and Quebec.

"One of the main keys to success was, of course, distribution. And while we had a big sales force in the field, we decided to use the power of advertising not only to sell the consumer but also to help gain distribution.

"Thus our advertising strategy was two-fold:

1. **Consumer**
Position Berec Batteries as the newest, most powerful, longest lasting line of batteries in Canada.
2. **Retailer**
Register the brand as a top quality, competitively priced line of batteries and by the weight of our advertising

Put your money where the market is!!!!!!

The National Industrial Conference Board states that the 25-64 age group accounts for 83% of consumer spending for all goods and services reported. . . .

Age Group	Under 25	25-34	35-44	45-54	55-64	65 +
% of Spending	5.5%	19.5%	26.0%	23.0%	14.5%	11.5%

CJAD/CJFM offers the advertiser a mature audience, the bulk of which is between the ages of 25 and 64. . . .

Age Group*	Men	Women
18-24	8%	13%
25-34	20%	19%
35-49	40%	30%
50-64	22%	25%
65 +	9%	12%

*Source: Nov '69 BBM

To make your media buy as efficient as possible, you need

CJAD 800  **CJFM 95.9**

to ensure equal store movement to competitive products as a minimum objective."

He illustrated the advertising strategies of radio and television commercials directed to all consumers, children, teenagers, and the outdoor market.

They used "deal" commercials to push specific products and they are continuing to run their branding commercial. So they are continuing to register the Berec product as high quality while they gave "limited time only" price concessions.

"How is it all working?" he asked.

"Well, ladies and gentlemen, we're in business. And we're getting our distribution. We're stronger on the fringe and weaker in Ontario. But we're fighting hard - using every trick of the package goods book to move Berec Batteries.

"Eighteen months ago we came out swinging in the Maritimes and B.C. We've used display units, price concessions, sales incentives, powerful advertising of several kinds - and we're beginning to see the war over the battery market flare up.

Naturally we have had our problems and made mistakes but we feel we are winning.

"Whatever happens we have certainly made the battery market much more interesting."

"TONY AND THE CASE OF THE MISSING TIGER"



Ralph S. Davis
Advertising Manager
Kellogg Company of Canada Ltd.

Kellogg's recipe for research and revised marketing strategy to put the frosting back onto Sugar Frosted Flakes sales was told by Ralph S. Davis, advertising manager Kellogg Company of Canada, Limited in London. He was assisted by Tony the Tiger who was present via color slides.

Tony was a sort of purring pussycat in Canada before 1968. Some of the other characters in the presweet jungle were pushing him around. "For a period of three or four years we were not happy with the performance of Sugar Frosted Flakes," said Davis. Volume was eroding slightly every year and market share was slipping.

"In the summer of 1968, the agency and ourselves decided that we would start from scratch with a re-building program.

"Research told us a number of things about how kids perceived trade char-

acters, cereal advertising promotions, cereal tastes and so forth. One of the main things we learned was that Tony is the most recognized and best liked cereal character in Canada."

Commercials from the States were not applicable to the Canadian market. The American strategy, which they had been following in part, was and is to sell Sugar Frosted Flakes as an All-Family cereal. Advertising is designed to appeal to moppets, kids in the 3 to 5 age bracket; young kids from 6 to 12; teenagers and adults.

The Canadian strategy was changed in order to concentrate on the prime market. Instead of being all things to all people, they re-positioned Sugar Frosted Flakes to appeal to kids in the 6 to 12 age group.

Davis said, "Research told us that kids like to be involved with the cereal characters. Importantly, Tony and his son should be in cartoon form where the kids can laugh with them.

"Some of the consumer promotions we used were - Tony Tiger Club, Tony Games, Missing Tony Contest, Tony Grow Chart.

"Year two of our program has started off with a bang! Tony and Sugar Frosted Flakes are ahead by 2.3% for the first Nielsen period of this year. This, of course, is on top of a big increase for last year. Market share in both the presweetened cereal segment as

well as the total ready-to-eat market is increasing every period.

"At Kellogg's, we believe this is a great example of how advertising in combination with other marketing elements can be used to turn around a long established brand. Say goodbye, Tony."

JAMES LOVICK APPOINTMENT



Don Hatt

James Lovick Limited announces the appointment of Don Hatt as Media Director. Mr. Hatt has wide experience in the media field with both Canadian and American agencies.

You were at the **ACA Convention?**

.....We staged it.

You saw the **ACTRA presentation?**

.....We designed & produced it.

You've seen the **Children's Aid film?**

.....We wrote & produced it.

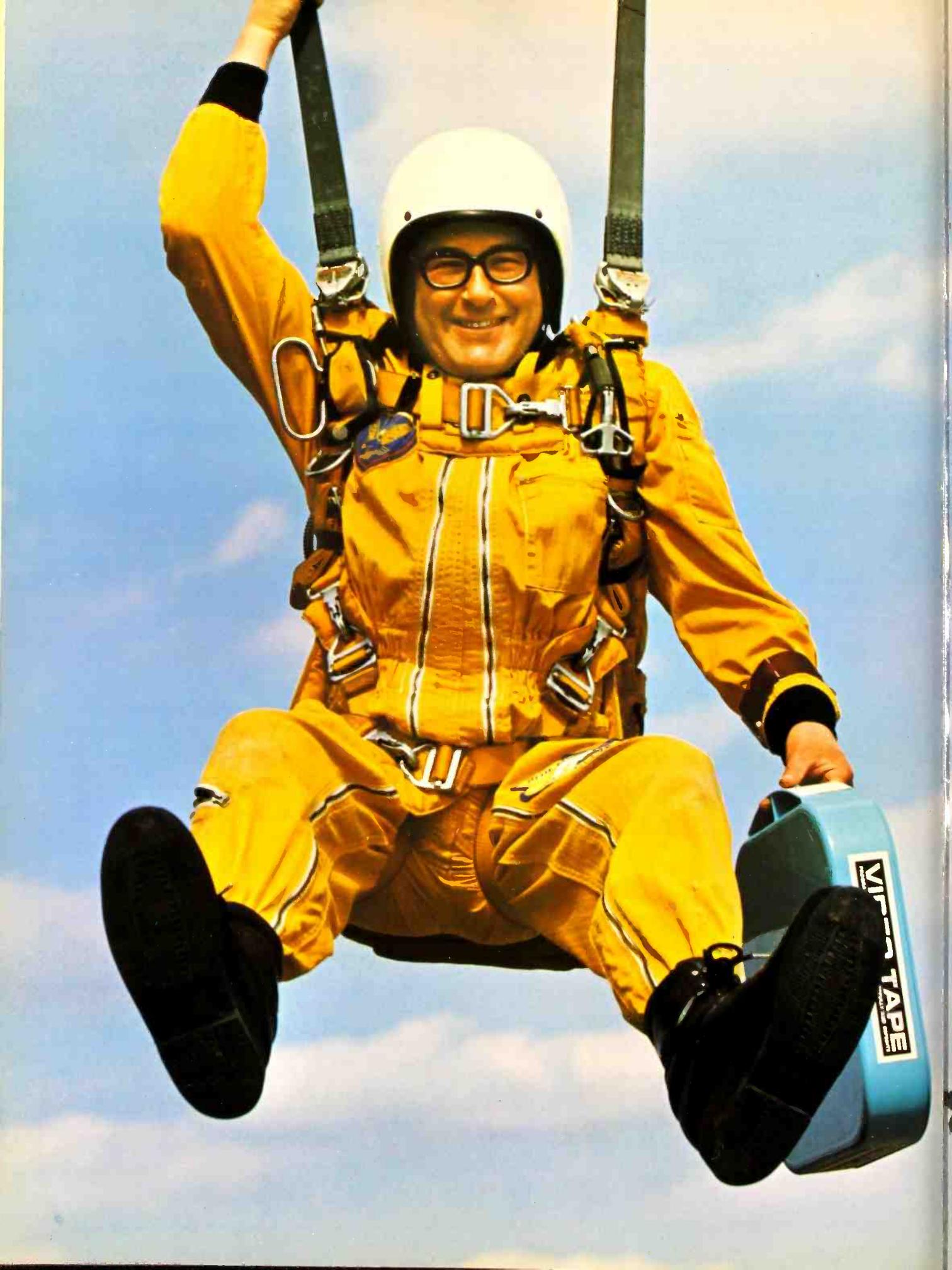
Some of today's **best radio spots**

.....Are recorded in our Studio.

For results that count on **your** next production, call the Total Involvement Group.

 **Musica Viva** LIMITED

SUITE 206 12 SHUTER ST. TORONTO 1, ONT./364-1464



Gordon Jones will drop in soon.

He's coming back with a great new package of top rated Canadian and American Network shows for you to see.* Everything from comedies to documentaries. Shows that win loyalty from even the most fickle viewers.

Isn't that the kind of package you're looking for? Get the jump on the Fall season. Welcome Gordon when he drops in.



GLEN-WARREN PROGRAM SALES

For full details, call or write
Gordon Jones, Sales Manager,
Glen-Warren Program Sales,
111 Richmond Street West,
Suite 412. 363-5291.

**Escape Route, Perry's Probe, Bewitched, Untamed World, The Lucy Show, Nashville North, Pig & Whistle, Eddie's Father, Mod Squad, Millicent Martin, The Barbara McNair Show, The Tom Jones Show, The Andy Williams Show, F.B.I., Diamond Lil's, U.F.O., The Glen Campbell Show, Sports Hot Seat, The Married Youngs, Topic, Uncle Bobby, The Catherine McKinnon Show, Country Music Hall, National Geographic Specials, Ice Capades.*

What good is half a woman?

Not much! That's why you need CKLC to reach the whole women's audience in Eastern Ontario in the key mid-morning time block:

CKLC is Number One in Metro Kingston!*

CKLC is Number One in the Full Coverage Area!*

*Women 18 and over during Mid Morning Block. B.B.M. March, 1970

CONTACT RADIO HOUSE
about

CKLC

We're Wise in the Ways of Women!

"THE GULF CANADA STORY"



F.C. James
Advertising Manager
Gulf Oil Canada Limited

F. Cameron James, manager, advertising, Gulf Oil Canada Limited, Toronto introduced Johnny Wayne and Frank Shuster to tell the "Gulf Canada Story" since they were involved with the campaign from day one.

"We've been invited to tell you the Gulf Canada Story, the heart warming tale of how a major Canadian oil company changed its name and found happiness," said Wayne.

"Let's start at the beginning," said Shuster. "British American, a most respected major Canadian oil company, in order to remain competitive with the other oil companies which had previously standardized their names on both sides of the border, decided to change their name to that of their American associate . . . Gulf."

"And that image," said Wayne, "had to be introduced without scaring the public with visions of a U.S. company taking over. We can't think of any precedent for a name change of this size. And not only did the name have to be changed completely, but Gulf also had to keep B-A products moving while the changeover was underway. And as the campaign progressed they had to move Gulf products and B-A products at the same time that we were conditioning the public to the fact that B-A was taking on a new name."

"Altogether . . . it was a major problem," said Shuster. "like Raquel Welch with a chest cold," quipped Wayne.

"The first commercials we did were international ones that were re-tracked to introduce Canadians to the fact that B-A was becoming part of Gulf. The aim here was to present Gulf Canada as a member of the world-wide Gulf Oil Family," said Shuster.

They illustrated their point with a commercial that was awarded a Silver Hugo for creative excellence at the Chicago International Film Festival. It is known as the Oscar of the advertising business. "The Oscar," quipped Wayne, "this has been a good year for everybody called John Wayne."

Gulf ran a survey to gauge public awareness. It was when another oil company was getting lots of prime time, "What was the name of the company," asked Wayne. Unable to shrug the question off, Shuster answered, "The

name of the company is Immaterial." To which Wayne retorted, "Oh, the Immaterial Oil Company. They sponsor the hockey game."

While the changeover commercials were running, the survey showed that Gulf was neck and neck with the others in spite of the fact that it was hockey playoff time.

The name was firmly established, and Gulf is ready to roll out their campaign. Along with the fact of name change, customers could expect a superior kind of service at Gulf stations.

Research indicated an astonishing statistical relationship between speed of service and the amount of gallons sold.

Hurry became the key word. Wayne held up a pair of running shoes, and identified them as the Gulf identification to symbolize the fast service available at Gulf stations. To reinforce this symbol the agency ran a series of posters and radio commercials, backing up the TV coverage and providing support for the Hurry theme.

Shuster said, "and as the backbone of their advertising during that period, Gulf ran a series of commercials emphasizing the Hurry Service Theme, starring guess who and his partner."

The hurry series also won awards, among them the Silver Award at the International TV Commercials Festival for the Best Commercial Series.

Gulf wanted to know how this advertising was affecting the public awareness of Gulf Oil Canada Limited. They took a survey and showed that Gulf had achieved a penetration significantly higher than any other oil company.

The survey showed that more motorists mentioned Gulf's Hurry Service Theme than any elements of the other major companies' advertising. And Gulf's market share increased too.

Gulf decided that in 1970 they should continue to stress service in all their advertising. It had really paid off in 1969.

They ended their address with, "just one word to the CRTC. Gentlemen, Canada is alive and well in the advertising agencies of this country."

"THE POLITICAL CLIMATE IN THE PROVINCE OF QUEBEC"



Claude Ryan
Publisher
Le Devoir

"You should have been able to get the new Prime Minister of Quebec for this occasion, and not a modest journalist, to whom Mr. Bertrand said, on the day

which followed the 1966 victory, "we politicians pass and you remain... you of the press." These were the opening words of Claude Ryan, publisher of *Le Devoir*, as he addressed the Tuesday luncheon of the 55th annual conference of the ACA.

"A poll was taken among our journalists at *Le Devoir* immediately after the Bertrand decision. Most of those who dared predict the outcome gave fifty and seventy seats to the outgoing government. Mr. Bourassa himself, with whom I had had dinner about forty-eight hours before, had told me in confidence that he felt he might be capable of putting up a good fight if he was given at least until June to recruit a team of competent candidates. As for the Parti Québécois and the Ralliment Creditiste, nobody knew at the time about their real strength with the electorate.

"As for the election itself, you have all read about the results, and in this respect I should like to compliment the Toronto papers which did a first rate job on this campaign.

"I figure that one out of three French-Canadians voted in this election in favor of the Parti Québécois, whilst in 1966 (four years ago) only one out of eight voted for either of the two Separatist parties, which were in the running. You may consider with some justification that many of those who

voted P.Q. this time were far from being convinced Separatists, and may have given their support to that party for economic and social considerations. But if you begin to do that, you might just as well infer that many of those who voted Liberal, National Union or Creditiste, were perhaps not absolutely dedicated Federalists.

"It is my conclusion that, after all, we had better accept the figures as they stand, concluding the findings which I have just drawn out of the more reflective reading of their meaning."

Ryan continued, "One of the important lessons of the election lies in the tremendously one sided-vote which English-speaking Quebecers gave to the Liberals. I do not, of course, question their right to do so, and I would be in a bad position to do it since in the columns of my own paper, I invited my readers to act the same way.

"I think three major questions come out of the election last Wednesday. The first one naturally concerns Mr. Bourassa. Can Mr. Bourassa fulfill the hopes that he has raised? Can he deliver what is now expected of him? I have a few considerations to submit for your reflection here. I think they are fair. I hope so at least.

"Bourassa set his first priority upon short term economic objectives, when he pledged one hundred thousand new

ONE? TWO? OR THREE?

RADIO STATIONS IN MONTREAL FRENCH...

An \$800.00 to \$900.00 weekly budget will buy about 10 breakfast radio spots in Montreal and deliver approximately these shares of the Metro French/Bilingual market . . .

ADULTS WEEKLY REACHED COST

1 Stn.	19%	\$800.00
2 Stns.	22%	\$900.00
3 Stns.	25%	\$920.00

Source: BBM January 1970

Whatever your plan you can extend reach, increase frequency or improve efficiency with the exclusive, upper socio-economic audience of



Our National Reps will give you Reach and Profile details.



Congratulations !

CJCH-TV Halifax has been named Station of the Year and has also been awarded the H. Gordon Love News Trophy for the development of news and public affairs. The awards were presented at the annual convention of the C. A. B. in Ottawa.



CFQC TV8
1969 STATION of the YEAR
SASKATOON

for
**BASIC
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MONTREAL

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 526-9201

TORONTO

2160 Yonge Street
 487-1551

NEW YORK

500 Fifth Avenue
 244-0552

for the substantially increased variety of products consumers will be demanding as their power and voice in the market place become stronger.

"We are going to see a greater emphasis on nutritional content. New soy protein products are expected to make an impact on the food service market.

"The American Space program is also going to have its effect on the food we eat and market in the coming years.

"A diminishing trend, which may disappear altogether in the 70s, is the big food milestone of each day, the family dinner.

"Throughout the 70s the marketing-for-profit approach will dominate management thinking.

"The computer will continue to exert its influence on everyone in the marketing game — the product designer, the manufacturer, the seller, the buyer and the user."

**"THE PAYMENT MECHANISM
 OF THE SEVENTIES"**



Hugh S. Hardy
 Director of Marketing
 The Royal Bank of Canada

"Key factors in the development of the money and payments of the future are not technical or technological — they have to do with people!" This was the thesis of Hugh S. Hardy's presentation

as Assistant General Manager & Director of Marketing, The Royal Bank of Canada, in his Tuesday afternoon presentation. "Man must master technology, bending it to *human* ends.

"The implication is that the financial, monetary and payments systems of our future society must be designed to support and serve the lifestyles of the people in that society — and thus the payments system must grow from the society's consensus of values."

After a brief glance at the first payments system, the barter system, Hardy pointed to the fact that money is recognized as *standing* for value, its usefulness as a value symbol in the system is dependent upon willing recognition and use of that particular form of money. "The money itself is not value," he said. "It only represents value, which actually still resides in real and useful things — goods and services." The community has arrived at provision and distribution of goods and services through a set of arrangements, including the payments system.

"Today's payments system demonstrates certain urgent needs for improvement . . . Financial institutions have to find more efficient, less costly, more rapid ways of handling the flow of financial information . . . The direction of change is embodied in parts of the present financial system. That direction is towards electronic handling of financial information and the creation of new electronic ways of symbolizing value."

There are a number of ways of implementing electronic handling of financial information being tried at present, either experimentally or on a regular basis. There are: "On-line, real-time" banking, pre-authorized repetitive

1430-CKFH

**one SELL of a
 radio station!**

See our reps Stephens & Towndrow
 Toronto — Montreal — Winnipeg — Vancouver

payments, "cash cards", bank credit cards or charge cards, and "one-statement banking", to cite a few.

Key elements are inherent in each of these: "First, a payments system is an information handling system, because money is basically information. Second, the most rapid, accurate and cost-efficient tool yet developed for processing information is the electronic computer. Third, a data system which involves practically all the members of a society in a continuous series of day-to-day transactions, requires an extensive flexible and economically viable communications network."

"What are we talking about when we

use the phrase the 'cashless, chequless' society? To sum it up as best we can: it is a method of settling payments through a community-wide communications network which enables the buyer's deposit account to be reduced and the seller's deposit account to be increased at the time the purchase is made or the service rendered."

Before a fully electronic payments system could be put into effect, there will have to be a great deal of investigation into the system and its safeguards. "Probably the biggest problem of all those associated with the development of new payment systems is one that is not new at all — the problem of

enabling the customer to feel (and know) that the system is just a tool designed to serve him, not a monster imposed upon him . . . We exist, and our businesses exist, to serve customers, that is, people, and we will only grow, be profitable and survive, as we succeed in doing this, and as we succeed in remembering continually what it is all for . . . the customer, who is a real, live, breathing human being who demands to be treated as a person.

"No matter what particular pattern emerges in the payments system of the future, one thing is absolutely essential: that consumers understand it, do not fear it, and know how to use it. This involves the kind of education and communication close to the hearts of most of us here today."

"CATV AND THE COMMUNITY"



Harry J. Boyle
Vice Chairman
Canadian Radio-Television Commission

"A recent cartoon shows a very large group of people on campus. They are a most diverse group — and all appear to be aroused. A bystander is credited with the caption, 'I know everybody's talking but I wonder who's listening,'" opened Harry J. Boyle, vice-chairman, Canadian Radio-Television Commission in his address to the 55th annual conference of the ACA.

"It is a fact," he said, "that in our so-called age of communications — it's much easier to broadcast than to receive."

"But receiving — and understanding is not easy. That's a fact which is very often overlooked. Not considered is the complexity of arriving at conclusions.

"Cable television operators officially became broadcasters, and part of the Canadian broadcasting system, when the present Broadcasting Act came into effect a couple of years ago. Before that, they were largely regulated — to the extent that they were regulated at all — by the Department of Transport, and they sold the public better television signals than could be picked up with an ordinary housetop antenna."

Boyle explained that the CRTC inherited a sprawling group of cable systems ranging from well-developed to underdeveloped. For the most part, all they had in common was Department of Transport licensing. In some cases, several cable companies had been licensed to serve the same area, or their areas overlapped. It was the job of the CRTC



"You can't call it news any more because you're actually there when it happens! The world has shrunk to a TV tube—I can be in Saigon, Ottawa or Woodstock all in 10 minutes—Channel 10 does a great job on news." Reg Hall, Woodstock clothier agrees:

CFPL-TV serves Western Ontario—*completely*.



APPOINTMENT



John R. Oldland

The appointment of John R. Oldland as Account Representative, Vancouver office, J. Walter Thomson Company Limited, is announced by William H. Webber, Vice-President and General Manager. Mr. Oldland has had marketing experience in the major package goods field in Toronto. He is a graduate of Oxford University, and has a Master of Business Administration degree from Indiana University.

RADIO-TELEVISION REPRESENTATIVES LIMITED



Edward G. Wood

Mr. Vincent Mathews, Manager, Radio-Television Representatives Limited, Montreal, announces the appointment of Mr. Edward G. Wood as a representative effective April 15th. Mr. Wood's background of selling media will be used to service the stations, both radio and television, represented in Montreal.

to sort it out, make sense of it, develop policy, and do all this while they were besieged with applicants wanting cable licences for new operations. "It's hard to keep your head with people around you dreaming of satellites, and home communications centres, and the instant transformation of the quality of life, but without concern for the existing forms of broadcasting, without wondering about the capital required.

"Guidelines were announced April 10, and that's all they were, for the assistance of applicants for cable television licences. They are not regulations. They may eventually be incorporated into regulations, probably with modifications, after a public hearing sometime in the fall."

Boyle said there were operators who feared the emergency of advertising on cable will take away the possibility of informal programming, and the community spirit — and the genuine alternative to regular television channels — will be lost.

"Then too," he said, "we have to think about the television station operators. A fragmentation of audience comes about when a cable system operates in the same area as a television station, and it works to the detriment of the station."

He reminded the audience that no television station has gone broke as a result of a cable system starting up in the same area. But the possible effects of advertising sold on a cable system will have to be weighed, because in some cases it might be just enough of a change in the economics of a market to kill the station.

There are cable operators who want to sell advertising, just as there are television stations which carry almost no local advertising.

Should a local advertiser in such a case be allowed to obtain, through cable, the television time he wants, provided the cable operator is willing to sell it?

If cable television operators are being encouraged to spend money on originating programs, they are not allowed to cover any of the costs through advertising, presents another argument.

"Additionally," Boyle said, "there are services the cable operator can offer the advertiser that a television station can not."

"Certain products — like expensive automobiles — are not advertised on television. It's too much of a mass medium, and these are products for the wealthy few.

"But a cable operator may be able to deliver a precise area of a city — an area of affluence — where there are sufficient potential buyers to make a Cadillac commercial worthwhile.

"We might also consider the possibility of cable television being limited to

institutional advertising, which would eliminate hard-sell spot announcements but allow suitable credit where a company commissioned a program of interest and made it available to the public through cable.

"Let me ask you a question: what do we, as Canadians want? I don't mean what do you as an advertiser want, or what do I, as a former broadcaster and present regulator want, or what a cable operator or a financier may want, but what do we ... as Canadians, not representatives of vested interests ... what do we want?"

The Broadcast Act was designed for us as Canadians, as members of Canadian society. Not for me as a broadcaster. Not for you as advertisers. For us as Canadians.

Personal interests, self interests may clash with common interests. It happens every time a motorist throws a pop bottle out of his car onto the roadside that we all own.

The CRTC is urging the use of more Canadian creative resources, the exposure of common interests and problems which are relative to our condition, in place of large-scale importation of problems along with entertainment from other sources.

Habits are hard to change, and our broadcasting system has become desperately dependent on outside sources. But the defeatist attitude of saying we just can't compete is an excuse that doesn't hold water.

As people, we have survived because of communication — from railroads to airlines, to broadcasting.

"It's not easy, but the understanding process begins in communications and all those who contribute to the system."

"FRAGMENTATION—FACT AND FICTION"



Fred Metcalfe
President

Maclean-Hunter Cable TV Limited

In his address to the 55th annual conference of the ACA, Fred Metcalfe, president of Maclean-Hunter Cable TV Limited, Toronto gave these predictions for the future of broadcasting.

"Practically all sets will be color, and of course, all channels — VHF and UHF, capable of an EVR or video tape cassette playback of a home viewing library.

"Three Canadian satellites will be the main method of distribution between centres, both for the networks and the cable systems.

"Computer availability in the home will still be 'around the corner', because nobody wants to pay the price.

"There will be two English networks, CBC and Private, and two French networks, CBC and Private, with a substantial overlap in many areas. They will operate on relatively few VHF channels with high power which will be supplemented by many low power VHF or UHF rebroadcasters. The private French and English networks must provide 40% Canadian content in prime time, which must represent 50% of their program costs. The rest of the time they may use whatever programs they desire. For every Canadian program they can sell for export they get three times what it costs as against a credit against the 50%.

"Practically all urban centres will be serviced with cable television and about 90% of the urban dwellers will subscribe to the service. They will generally have a minimum of 20 channels and many will have 40 channels of information.

"Cable television systems will by regulation have to carry all Canadian networks available, all independent stations, both Canadian and American educational stations, local broadcasters on UHF and all FM stations.

"They will provide most of the local broadcasting in the community on one, two or three channels. The rural audience will be served by a UHF station operated by the same person who is programming one or more of the channels on the Cable.

"Cable TV systems will be obligated to supply a channel on a rental basis for any person or company with a CRTC licence for some particular service, granted after a public hearing.

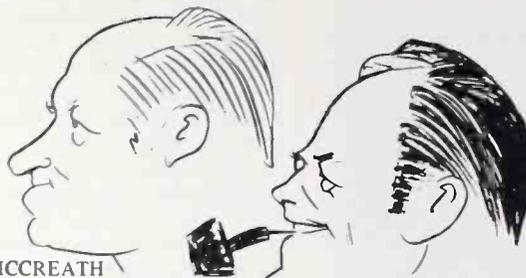
"In the large cities there will be a continuous channel on cable for news and sports, one for movies, one for travel, one for documentaries, one for public welfare, safety and pollution, one for education, at least one in the alternative language, one for public affairs plus the networks and the local channels (Canadian and American).

"Rural dwellers will be able to get cable television, but must pay for extra equipment and so most will depend on the local UHF and the networks.

"Advertising will not be sold on the CBC - it will operate with a grant from Parliament - broadcasting only Canadian programs.

"Advertising by Canadian companies on American stations to reach Canadian audiences will be frowned on by the Canadian Parliament so the costs will be non-deductible for income tax. Canadian subsidiaries of American companies who do not spend the normal amount of money on advertising will be deemed to have received a taxable benefit from their parent of up to twice the normal amount, as corporate taxes

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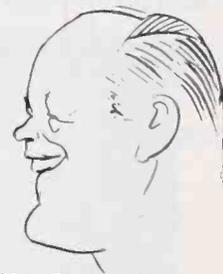
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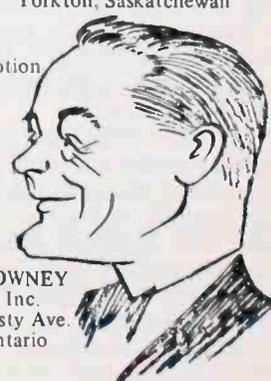
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Television Bureau of Canada Inc., 500 University Avenue, Toronto 2

will be 50%.

"There will be, generally speaking, no restriction of any kind on the number, type or kind of commercials on cable TV channels, except as to good taste, slander and libel.

"Network advertising will be similar to that of today, and will include most national sporting events. Generally, however, advertising will be tougher to buy because of the research necessary to pinpoint audience. Once recognized, the minority audience will be reached by special programming and commercials. Commercials will be longer, less dated, more entertaining with less hard sell. Cost per thousand will be attained by numerous re-runs.

"To sum all this up then, I see the broadcasters and cable TV people getting together in most centres, in a programming way most certainly, and in economic union in many instances.

"The networks will continue with a few stations in major centres and many, many rebroadcast transmitters to cover the maximum number of homes.

"Cable will supply all kinds of services in urban centres and using UHF transmitters to provide most community programming.

"Broadcast advertising will become

CKLW-AM-FM



Fred J. Sorrell

General Manager, CKLW

Fred J. Sorrell, Regional Sales Manager for CKLW, the RKO Radio Station serving Detroit-Windsor, has been promoted to General Manager of CKLW-AM and CKLW-FM.

Mr. Sorrell, a Canadian, joined RKO General in 1964 and before his CKLW service, was Canadian National Sales Representative in Toronto for all RKO Radio and Television Stations. Previously he had been Sales Supervisor for station CJSP, Leamington, Ontario, and Sales Representative for the Canadian Broadcasting Corporation. He has also been associated with Ross Roy, Inc. (Advertising Agency), Ford of Canada and Chrysler Canada Ltd.

Ross S. Taber, RKO General, Inc. Vice-President for Radio, announced that Mr. Sorrell is replacing Robert Buss who is resigning to pursue private interests. Mr. Sorrell lives in Windsor with his wife and two sons.

more challenging than ever with rich rewards for those who do their homework.

"While mass audience advertising will continue, a growing portion of every budget will go toward specific minority audiences. Creative programming with integrated undated commercials will result in higher sales per capita and numerous reruns will ensure a reasonable cost per thousand.

"In short, I do not think we are heading into a fragmentation nightmare but more an adman's dream. An era of change and challenge, where hard work, ingenuity and resourcefulness will bring rich rewards indeed."

"LISTEN-THERE IS A DIFFERENT DRUMMER"



Chester L. Posey
Managing Partner
Jack Tinker & Partners Inc.

Chester L. Posey, Managing Partner of Jack Tinker & Partners, Inc., suggested that we look at the role of advertising in this society in his Wednesday ACA luncheon speech. "What kind of impact will all this change have on advertising? And perhaps more importantly, what impact can advertising have on this fast-changing society?"

What is the direction of the "ad of the future"? "The great advertising agencies of America, when asked to peer into the future, devoted themselves exclusively to new forms and new methods; and, with one minor exception, there was no mention whatever of the possibility that the revolution of the 1970s might be not so much in form but in substance. . . I believe that, while advertising in the '60s experienced a revolution in form, advertising in the '70s will experience a revolution in substance, in content, in sponsorship, if you will.

"Advertising and the mass media that it supports are not only an economic force but a social force as well. . . Any solution to the social problems of the day will come only if we can change attitudes and motivate actions on a broad, popular front." Effective use of electronic communications is probably the most powerful way to approach this.

"I think we will see these major additions to, or changes in, the content of television advertising:

"First, I predict that by the end of the '70s, the biggest, single user of electronic media will be governments: federal, state and local. Government is

the biggest business in the world — and yet it is the worst communicator. Because the government does not publicize its services and availabilities, many are unknown and unused. That the government should advertise its services so that they are fully utilized is, I think, unarguable.

"In addition to governments as advertisers, I think we will see public service efforts sponsored jointly by communities, business foundations and the media themselves. . .

"Another change that I predict for the '70s is increasing experimentation with efforts to get actual audience participation, audience involvement, in television programs and commercials."

He went on to say: "Another change that I expect to see in the substance of television is a move towards far more controversy, debate, opinion, argument and conflict — both in programs and in commercials. . . It is only a matter of time before television becomes a forum. . . We live in a world where opinion is more prevalent than certainty, where ideas are competing with increasing vigor. The greatest arena ever devised for the competition of ideas is television, and I think you will see the medium used increasingly for this purpose."

The role of the advertising agency of the '70s was also queried by Posey. He stated: "The use of agency people and methods to attack social problems will create new needs within our business. There will be, I believe, need for greater intellectual scope, particularly in creative departments." Here is a great challenge which will have to be met through research, imagination and effectiveness.

"We (in advertising agency management) are the world's greatest successes as persuaders, and with this conviction we must take the initiative in seeking new ways to use our skills for bold, new purposes."

"CREATIVE PERMISSIVENESS"



Digby Wright
Creative Director
J. Walter Thompson Co. Ltd.

"It is true that every public criticism of advertising and of business, places still more ammunition in the hands of those who want to turn the free-enterprise system into a vassal of the state. And I, for one, would very much like to deny them the use of such ammunition," said Digby Wright, creative director, J. Walter Thompson, Toronto, at the 55th

annual ACA conference.

"Still," he said, "if advertising has problems, and if we are to solve those problems, we must know what they are so we can decide what to do about them. And one of the key problems of this present time is creative permissiveness.

"Creative permissiveness is that state of affairs which allows more and more creative to come-on in the false guise of art, and less and less in the true shape of disciplined craftsmanship.

It is that state of affairs in which, all too often, irrelevant visual is allowed to take over from the verbal, in which powerful copy themes, memorably and persuasively summing-up major product benefits, give way to entertaining superficialities summing-up little or nothing at all.

"How did this condition of creative permissiveness come about? Why have so many creative people been caught up in it? and, if something should be done about it, what?

"In the 1950's and the '60's the business world made a great discovery. It discovered the importance of creative advertising. It discovered that when you're talking about advertising, you're talking about creative. Of course, it wasn't really a discovery at all, it was a re-discovery.

"You cannot have distribution and consumption without production. Production . . . creation is the first principle of economics. It is the first principle of business. It is the first principle of advertising. It is the first principle of life itself.

"Content is the sum total of every value inherent in a product or service. It is what the product is. What it does. How it does it better than competitive products. It is also a reflection of a consumer's need. It is all of those relevant things which spring out of the product or service, and someone's need for those relevant things.

"And what is technique?

"It is the sum total of the executed sales pitch or advertisement which attempts to sell the product to a consumer. It includes the product, the copy, the art, the talent, the tone of voice, the actions and reactions, the personalities, the clothes, the setting, the music, the overall style of an advertisement or commercial.

"When content and technique are in proper balance; when there is no perceptible difference between content and technique; when both are totally relevant to the things being sold, this will mean that the technique has grown out of the content; naturally, inevitably, properly.

"What the product is, what it does, and how it does, and how it does it better: this will have dictated the final form of the advertisement or commercial, in dealing with content, crea-

tive people find that it almost automatically demands discipline, content, does not allow irrelevancies.

"But technique is another ball game.

"Technique can be carried so far that it actually becomes a substitute for content. It should now be clear that, for a creative person to invent an excitingly new and different approach based completely on content, with no irrelevant technique to cloud the issue, this has got to be the supreme height of the creative advertising man or woman's skill.

"Now imagine the creative man, there he is, everyday in the grip of dichotomy: the constant mental tug of war pulling him on the one hand into the area of a very demanding discipline, and on the other hand into the area of freedom from that discipline.

"The creative man loves technique. He loves freedom from discipline, if he can avoid discipline, chances are he will.

"I mean, chances are that the copywriter who doesn't aspire to the agency presidency actually yearns to be a best-selling novelist, sitting on his butt on some Spanish beach, sizing up the passing bikinis. Likewise the art director who never dreams of running the whole show probably does dream of a Picasian bank balance, and a villa in St. Tropez where he can whomp-up a canvas or two between popping champagne corks - or what have you.

On top of all this, add the fact that creative people actually use the tools and the methods of the novelist, the poet, the playwright and the fine artist every working day, and soon it becomes at least understandable why some creative types might give in to temptation, and solve the dilemma of their own creative dichotomy by turning the craft of salesmanship into some kind of self-expressive art form.

"All I can say is: there's small wonder that, in so many cases, artistry wins out over craftsmanship. Small wonder there are times when creative men and women forget they are not supposed to be selling advertisements . . . they are supposed to be selling things . . . thing selling, as opposed to thing doing.

"Because people do not buy advertisements, people buy things. People buy products and services."

He summed it up by saying that it's tough to analyze and account for the effects of creative as a craft or discipline, it's going to be a hell of a lot tougher to analyze and account for the effects of creative as 'thing doing'.

A great businessman is reported to have said: "I know that half the money I spend on advertising is wasted. Trouble is, I don't know which half."

"Well, Ladies and Gentlemen, I know which half. The half that was spent selling creative techniques instead of product and services."

RADIO SALES BUREAU



John C. Spragge

The appointment of John C. Spragge as a Vice-President of the Radio Sales Bureau was announced by Cedric P. Haynes, President, at RSB's Ninth Annual Meeting.

After ten years as an air personality with CHUM, Toronto, Mr. Spragge joined RSB in 1968 as Director of Sales Services, with Member Service being added to his responsibilities in 1969.

He will continue to provide retail advertisers and member broadcasters with expert counsel and specialized assistance in all aspects of Radio selling.

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Eric Miller
Vice-President & Director Creative Services
MacLaren Advertising

"Good advertising requires four things," said Eric Miller, vice-president and director creative services, MacLaren Advertising Co. Ltd., Toronto in his opening address to the 55th annual conference of the ACA. "The first," he said, "is good people, but since only God can make a tree, I'm going to stay away from that and assume that the people in your advertising equation are all right. The second contribution is the right agency structure and the right agency attitude and understanding of its business. The fourth is a dialogue between the advertiser (you) and the guy who makes the ads (me). What we can do is to help it along.

"Once upon a time, one career ago, I was an account man. I wrote marketing plans, checked stores, carried a slide rule next to my heart, told my clients how clever they were, played squash and

other upscale games, and talked out of the side of my mouth.

"Once — it was in the early sixties — a bunch of us speculated together, as children do, about our perfect advertising agency. It would be marvellous. All the principal movers and shakers would be account people. All our clients would be in packaged goods. We would be the Hitler Youth of Marketing. You know something? It all made lovely sense. It held all the sublime poetic symmetry of an empty paper bag. It was the ultimate cure for which there is no disease; the world's first account man boutique.

"Of course, it wouldn't have worked. Why not? Well, first, since it was the very early sixties (that was a time of fads you remember: the Edsel, hula hoops, fallout shelters, SBX... marketing) we were confused about what business we were in. We thought we were in our client's business, so we responded in our fantasy with a mirror image of his business. And we were dead wrong.

"Advertising agencies are in the idea business. Advertising ideas. And that's it. Yes, we should be able to respond with understanding to your marketing problems, but only with objective counsel — not with a duplication of the job you're already doing well enough. I expect you to know a helluva lot more about your business than we ever can. And I figure that the more time we spend telling you how good we are at your job, the less you'll believe we're capable of doing ours.

"You see, Advertisers get the advertising they deserve. If your company respects advertising, and gives the internal advertising responsibility to a good man... and gives him the power to say yes as well as no, you'll get our best shot.

"Let's deal with a few myths about creative people.

"Creative men don't like strategies and will avoid them like the cuffs on a pair of pants. Wrong, completely wrong. A well thought-out, simple strategy gives advertising its meaning, makes it relevant.

"The Creative Man would rather be doing something else: writing a novel, painting, doing his-own-thing. Well, there's no more truth in that than there is for any one of the rest of us. I've always thought I'd make a pretty good international playboy. The problem is my wife won't let me, and besides, I don't seem to have the stamina for it.

"Another myth.

"Creative Men are unconventional and unconventional equals irresponsible. Nonsense. Yes, creative people tend to be unconventional. It's expressed in a number of ways. Some of them are superficial, like the length of their hair, and the color and cut of their clothes. But remember, creative people tend also

to have the same number of kids that you do, tend to stick with the same wife for quite a long time, tend to be lumbered with the same kind of mortgages and other baggage.

The man who makes the ad is the man least capable of assessing its worth. Baloney. There's as much perspiration as inspiration in a bright advertising solution. We don't dream up an idea. We sort and sift and analyze and agonize through piles of information, spend a lot more time on your advertising problem than your job should ever allow you to. As a result, we're likely to bring a great deal of insight to the judgment of that advertising.

"Advertising is information. The Creative Man is too emotional to really understand what effective advertising is all about. Advertising is not information. Yes, some of it is. Like when you're telling someone in Kentucky that Canada isn't twelve months of ice and snow, come on up and visit us... it's only eight months of ice and snow.

"And come to think of it, advertising is largely persuasion."

He ended by saying, "Will you, after all that time in the lab watching them develop the stuff, and in the factory making it and filling the packages, and the conversations with the salesmen and the promotion people, and the buying committees, and hassles about the sales quota and the fights to hang onto your budget, are you going to let some long-haired hippy tell you that it's just stuff that makes your skin feel nice for a little while?"

"You should. Because he's right. Because he does know. Listen to him, talk to him, use him for all he's worth. You won't find a straighter, more forthright, more objective judge of your business and of his in the world.

"The advertising agency marries you for your money. The creative man loves you for yourself, warts and all. Guts and all.

"It's Brotherhood Week. Take a creative man to lunch. He may bite the hand that feeds him but he won't lie. And out of it, you'll get better advertising — and we could all use a little more of that."

"TALK THE LANGUAGE"



Stewart Brown
International Creative Director
McCann-Erickson International

"I want to talk about three phases of the creative function and they overlap some with Mr. Miller and Mr. Wright's

BULLETIN!

-  — No. 2 station Monday thru Friday, London, St. Thomas market.
-  — 10,000 watts sure gets around... We're pleased — thanks for your reception report Dunedin, New Zealand.
-  — Harpers Market moves 5 tons of Bananas in three days. Using CHLO only. Man — that's a lot of bananas.
-  — Welcome aboard — Johnson & Johnson, Christie Bread, Seven-up, Plough Canada Ltd., Simpson-Sears and Speedy Mufflers.
-  — Good Guys basketball NEVER SWEATS — donated another \$100.00 to Crippled Children... close to \$1,000.00 now for Charitable purposes.

Luv Radio

Frank Hurley
Sales Manager

chlo

LONDON — ST. THOMAS
CANADA —
RADIO & TELEVISION SALES INC.
U.S.A. — WEED & COMPANY

material, but I think if you'll bear with me for a while, we can examine them . . . if not in a new light, a more intense light. I speak primarily through the advertisers to the client and personnel, but also to the agency people whose primary discipline is not creative." This opened an address by Stewart Pierce Brown, vice-president and creative director of McCann-Erickson International, New York, to the annual conference of the ACA.

"When you have the dialogues that Mr. Miller has besought you to have with creative people, and when you do that on the basis that Mr. Wright has so soundly set down, let me offer you some suggestions, which I think might be a profitable going-in position, in examining the materials. Now it breaks down into three pieces. There's the look, there's the language, and there's a third thing for which I have no name and perhaps this afternoon I'll get one for it, printable.

We believe, and I speak not as a McCann person now, but as a member of a large community in the industry, that despite all we've heard about the conflict of matter and manner, about how technique has been elevated, we simply firmly believe in that fundamental: Form follows function. Make the thing for what it's to do first. And then whatever you have to do to shape it to media or to plans or to anything else, that follows. What we are to do can be summed up in our business in six simple words: Every commercial, every layout, every piece of sales promotion says one thing: 'buy this product, get this benefit.' And the form comes after it performs that function.

"Now, when you come to the language, we have some problems because our business — communication is the main goal of our business, persuasiveness and language is the dynamic of communications. I don't mean just the spoken or even the written word. The whole business of color, of picture, of music, of gesture, of the whole unspoken, undefined language that . . . as I say, escapes a handle or a title, a way of communicating that has nothing to do really with its surface exchange. I have a personal belief which you may or may not share, but I feel that if we spend as much time improving the clarity of our communications as we do in making money, two-thirds of the world's ills would be cured overnight. We don't communicate properly with one another, and words are very important — the language itself. We again ask for simplicity, for the uncluttered, the direct.

We beseech you to work in harmony to get much more accurate inputs if you want really good advertising. Now look and language are (despite the fact that sometimes they're not tangible tactile things) manageable things, and control-

lable and to some degree measurable things. Now when you come to the third area, and its that little chispah, that spark that difference between the good and the great, it's much more difficult to define. I can't define it. It's an ineffable thing. You can't capture it, you can sense it as the recipient, and sometimes if you're lucky, you can know it if you're the client and it's presented to you by the agency.

Now we have probably all been told until we're sick of hearing it about the influence of young people, in today's climate, but there is no denying it. It is there.

"I want you all to think of the first time you were ever stopped for speeding or crossing a red light by a policeman who was younger than you were. It is one of the all-time racked-up psychosensations you'll ever have, second only to the time you're sick and the doctor comes in and he's younger. 'Get that kid out; I don't want a student; I want a doctor!'"

He closed by saying, "I just want to leave you with a summary of what I'm urging, and that is that everything be examined: the look, the language, and this other ineffable thing against the yardstick of function and beauty together with the function coming first. Then you take Wright's law and apply it and Miller's dialogues and make it work."

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CHVD — Dolbeau	CFDA — Victoriaville
CHLC — Hauterive	CHGB — La Pocatiere
CFLM — La Tuque	CKVM — Ville-Marie
CJSA — Ste. Agathe	CKVT — Temiscaming

Get the facts from

GROUP ONE RADIO LIMITED

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Québec is developing via Educational TV



One of the most important aspects of teaching children is to attract and hold their attention. So Radio-Québec has gone to great lengths to build sets and models to accomplish this job of intriguing children.

Set up in 1967, Radio-Québec is already pioneering in all kinds of education programs in the Province of Quebec.

With extensive production facilities in a new building in downtown Montreal, this new modern arm of education is turning out telecine films, videotape, audio tape and slides on subjects ranging from the correct use of the French language to the problems of the new Canadian in adjusting to life in this country.

Included in the production equipment, housed in two large studios, are three Philips Plumbicon color TV cameras and 3 black and white Philips TV cameras. Philips has also supplied the two color telecine cameras and projectors. Two of the four color videotape recorders are being used for editing. Just starting now is a computer-controlled editing system which will greatly speed the job of composing video tapes, especially those containing a mixture of real and animated subjects.

Radio-Québec also has two sound studios with extensive audio recording and dubbing equipment for radio broadcasts and a graphics department for slide presentations. All of this production equipment is backed up by elaborate control systems. The whole package cost about \$1-1/2-million installed.

"The fact that we started with new equipment and facilities throughout has given us a great advantage in trying new ideas and approaches. I know of nothing comparable to our set-up in Canada," said Jacques Chaurette, manager of research and technical direction.

Said Yves Labonte, president, "Radio-Québec has to be an instrument of dialogue between the individual and knowledge in this world of communication."

Radio-Québec has been set up to

serve education in the province, working in collaboration with the Ministry of Education and other departments of the provincial government. At the same time, every effort is being made to keep the organization autonomous on a basis similar to that of the CBC.

Radio-Québec works on a fixed budget, now running around \$7-million, and operates on a system of priorities. If requests from provincial departments exceed the budget, then more money will have to be provided or else the priorities rearranged.

In all requests for work, Radio-Québec has full control over the approach and interpretation of production. In other words, it resists any interference with its creativity or objectivity.

The late Premier Daniel Johnson announced the establishment of Radio-Québec in February, 1968. Its creation followed the setting up in 1967 of the Audio-Visual Development Bureau which was asked to determine the audio-visual needs of government departments and related bodies. The AVDB in turn grew out of the report of a special committee set up to look at the whole question of communications in the province.

Other organizations with which Radio-Québec is closely associated are the Service of Technical Teaching Means (STTM) and Télévision éducative du Québec (TEVEC). STTM has been responsible for introducing all audio-visual, electronic and cybernetic techniques into the Quebec educational system. It also provides the teaching content of programs produced by Radio-Québec for the Ministry of Education. TEVEC has been set up to promote and organize adult education in Saguenay-Lac-St-Jean region.

Radio-Québec is directed by the Quebec Broadcasting Bureau whose members are: Yves Labonte, president and general manager. Jean-Marie Beauchemin, associate deputy minister of education and Pierre Goyette, assistant deputy minister of finance. This Bureau is working under the new Quebec Broadcasting Bureau Act assented to October 17, 1969.

As of now, Radio-Québec gets its productions into circulation by a variety of means — CBC and private TV and radio stations, closed circuit TV, and tape players located in schools.

"In our teaching programs, we do not attempt to replace the teacher. Rather we are using audio-visual techniques to do work that the teacher would not do as well," said Jacques Chaurette. He added that some subjects are taught only by audio-visual means and pointed to a technical school drafting course as an example.

One part of the course is covered only by slides and audio tape. In fact, to meet the needs of the course, Radio-Québec turned out 390,000 slides. Some courses for children in the seven-year-old bracket are also handled exclusively by telecine production or videotape. A good deal of this kind of instruction goes out over CBC stations. It is estimated that more than two-thirds of Québec primary schools have TV receivers.

"One of the most important aspects of teaching children is to attract and hold their attention," said Chaurette. So Radio-Québec has gone to great lengths to build sets and models to accomplish this job of intriguing children.

A model that gets frequent use is a large parrot. An ingenious method was devised to synchronize voice and mouth movement in the parrot which stands

about four feet high. The brightly colored bird comes across strong in color. Radio-Québec is now employing color almost exclusively using the Philips Plumbicon cameras.

An even more elaborate model is a flying saucer which comes in small scale for flying shots and in detailed mock-up for cockpit close-ups. The saucer is being used in a 125-program schedule.

The first job Radio-Québec had was to produce adult education programs for TEVEC in the Saguenay-Lac-St-Jean area. This experimental project combined TV with social animation, correspondence courses, research and computerized data, and home visits. Courses covered French and English language lessons, mathematics and socio-economics on a weekly basis. Each daily course lasts 75 minutes with a 60-minute summary on Fridays. Initially more than 35,000 students registered for these courses which led to the equivalent of a 9th degree certificate in the Quebec school system. Broadcasts were aired over local radio stations as well as by cable to certain areas.

Other production jobs tackled by Radio-Québec:

- In co-operation with the Eastern Québec Development Board, a series of films was produced for retraining civil servants in the Lower St. Lawrence, Gaspé and Magdalen Islands;
- Morning telecasts on the proper use of French. These 15-minute programs are beamed at public schools and emphasize to young Quebecers the need to pronounce words well and to use a broad vocabulary;
- An audio-vision program of 26 courses on technical design for polyvalent schools. Audio-vision involves synchronizing magnetic tape sound with film slides;
- A color TV series, in French and English, on safe car driving;
- Two series of programs in English on music (radio) and literature (color TV). Aimed at public schools, each program consists of 26 lectures;
- A series of 26 radio broadcasts on the history of French Canada and covering politics, geography, constitution and culture. This series has been carried by 42 radio stations.

Radio-Québec intends to do something unusual in adult education in 1970. "We have plans to provide films and videotape programs to help the immigrant adjust more easily and quickly to life in Quebec," said Chaurette. This program will take various forms, including interviews and problem discussions. One particularly interesting part of this series will be a profile on a new Canadian. The

camera will pick him up from the moment he steps off the airplane at Dorval, Québec, and follow him through the difficulties a stranger is bound to meet. This program will be carried in French, English and the language of the countries from which new Canadians come.

A general principle that Radio-Québec will follow in its adult education programs is to give every subject a liberal coating of sugar. This will take the form of various kinds of entertainment running through all adult education productions.

While Radio-Québec will be financed mainly from public revenues, some additional money is expected from sales of programs outside of Canada.

"We believe that a market exists for many of our programs in other French speaking parts of the world and we will certainly make every effort to sell them," said Chaurette. He added that Radio-Québec is working toward the establishment of an exchange plan with the Ontario educational TV branch of the Ontario Department of Education which will help keep down costs of English language productions.

Will Radio-Québec ever seek revenue by producing films or tapes for company training? "I don't think we would get into this and compete with private production companies. But what we might do is cover new technologies that should be included in the education system. I am thinking of computers as an example," said Chaurette.

It is remarkable that Radio-Québec was able to set up, staff and equip and get into operation such an elaborate production system in so short a time. "To say that we were busy would be an understatement," said Chaurette, who was many years in production with the CBC and who left there to join Radio-Québec.

The men behind Radio-Québec have high hopes and ambitions for it and the other organizations with which it is associated. Here is how the Québec Broadcasting Bureau sees the role of Radio-Québec in a 1969 report:

"This system will be called upon to play a major role in the economic, cultural and technical development of Québec. It is not too much to say that it is essential for Québec, if it is to live in the 20th century, to provide itself with an effective and modern communications system. With the individual initiative that has already been taken and that makes use of all known techniques — not to mention those being developed or about to be discovered — it can be predicted that, within a few years, an electronic network will cover the entire Quebec territory linking men and institutions through computers, television, radio, teletypes, telephones and satellites."

JWT APPOINTMENT



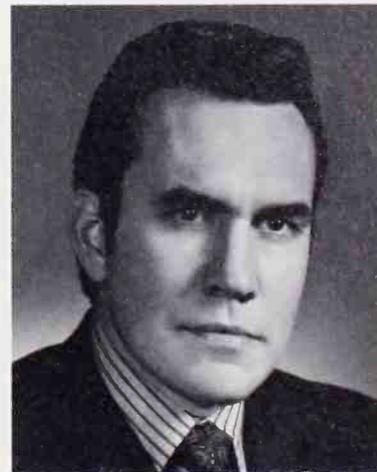
Richard J. Kostyra

Mr. Franklyn R. Thomas, Chairman of the Board of Directors of J. Walter Thompson Company Limited, announces the election of Richard J. Kostyra as Vice-President and National Media Director.

A native of Winnipeg, Richard Kostyra began his advertising career at JWT Toronto in 1959. He was appointed Toronto Media Manager in 1966 and Toronto Media Director in 1968.

He is a graduate of the I.C.A.'s degree course and is working on a B.A. in Business Administration at York University.

RADIO-TELEVISION REPRESENTATIVES LIMITED



Don McRobb

Mr. Ray Sutherland, Toronto Radio Manager, Radio-Television Representatives Limited, announces the appointment of Mr. Don McRobb as an Account Executive in the Toronto head office. With seven years' experience selling for radio stations in Ontario and the Toronto market, Mr. McRobb's experience will be utilized to service agencies and clients for the radio stations, in the Toronto market.

PR concern tailors hand-outs for use on Western stations

by Pat Beatty

If you've ever worked in a news department of a radio station this story will have a nostalgic appeal to you. Every day a news director receives bushels of news releases written primarily for print, and most often, they have to be re-written or thrown in File 13.

Doug Gamble, while working at various radio stations, wondered if there wasn't a more interesting approach to the situation. Finally after much consideration, he wrote a letter to John Hull, president of Public Relations Services Limited (PRSL). In his letter, he said that PRSL's clients were missing a terrific bet by not using radio. He said he had a few beneficial ideas for the client and it wasn't long before Doug found himself employed at PRSL and in a brand new associate company, Communications, Research and Development Limited.

Doug tailors press releases using direct quotes for radio. These releases are available to any radio station in Canada for the asking.

He adapts the release to radio, sends the script complete with cues and audio

tape to the station, prior to the release. He says the idea has been well received by everyone who has used the service.

As director, writer and producer, he's also produced features and documentaries for special markets. PRSL is the only public relations firm engaged in a radio news service on a full-time basis, he claims.

Because of his radio experience and the general acceptance of the concept, Doug feels more and more radio oriented people will become involved in the public relations field in this way.

If a story is national, Doug distributes it to as many as 50 stations, from coast to coast. Similarly, if it's provincial, he'll only circulate it throughout that province. The two-year-old concept is not considered as public relations by many stations but is more likened to a legitimate news service.

One of CRAD's latest projects is a five-minute radio program aired Monday evenings on CKWX-Vancouver, CFRN-Edmonton, CFCN-Calgary and CKY-Winnipeg.

The program is called "Perspective"

in each city except Vancouver where it is called "Businesscope." (Another Vancouver radio station had been using the "Perspective" name for another program).

Doug says "Perspective-Businesscope" can best be described as a business newscast.

"Each station has assigned one of its own announcers to voice the programs, using scripts which we provide. This is augmented by tape clips of executives of our client companies," he said.

He emphasized that the material being presented is legitimate business news. "All the radio stations participating are top-calibre and none would have accepted the programs on any other basis. Our clients have something to say to consumers and fellow businessmen and this vehicle allows them to say it effectively — whether it's discussing their industry as a whole, their services, explaining the marketing philosophy behind a certain product or commenting on government policies."

Three clients are selected for each program, and are not used again for four weeks. This in itself provides a more flexible show.

CRAD has complete audio facilities and is equipped to do all its own recording, editing and reproducing.

Present plans call for these business programs to expand to Ontario after they have been going for a while in the West.

BUSHNELL COMMUNICATIONS LIMITED



Mme. Maurice Sauvé



David A. Bullock



Roy A. Faibish

Mr. Ernest L. Bushnell, Chairman of the Board of Directors of Bushnell Communications Limited is pleased to announce the election to the Board of Directors of the Company of Madame Maurice Sauvé, Mr. David A. Bullock, and Mr. Roy A. Faibish. Madame Maurice Sauvé of Montreal, Quebec, is a well-known free-lance broadcaster on both the French and English language Canadian broadcasting networks, and is a director of several Canadian companies.

Mr. David A. Bullock is an underwriting executive with A. E. Ames & Co. Limited, Toronto, and a director of several public Canadian companies.

Mr. Roy A. Faibish is Executive Vice-President of the Company.

INTERNATIONAL TAPETRONICS CORPORATION

Cartridge Equipment is a new line—but the

designers and manufacturers are the same people who originated cartridge machines for the Broadcast Industry. That's one reason why they've thought of everything—and made it work. These machines truly reflect the benefit of their many year's of experience in producing quality equipment.

Here is a sampling of some of the outstanding features of these machines:

- A reduction in equipment size to facilitate convenient location in today's crowded studios.
- Space-saving design has been accomplished without sacrificing the heavy-duty mechanical and electronic components.
- To further allow for convenient placement in studios and control rooms, all equipment is designed for table-top or rack mounting at the user's option.
- Slide-out housings are standard on all models, regardless of mounting method, to assure ready access for cleaning and maintenance.
- An air-damped solenoid provides virtually noise-free full-automatic pressure roller engagement and release.
- Maintenance personnel will appreciate features like the meter switch on the RP Series Recorder/Reproducer which permits rapid testing of system performance.
- Mono and Stereo units available in every Series.



SERIES RP RECORDER/REPRODUCER
Table-Top Mount shown here



SERIES SP REPRODUCERS
Dual, Rack Mount



SERIES 3D TRIPLE-DECK REPRODUCERS
Two of these can mount side by side
in 10½ inches of vertical space.

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Skinner on . . .

Newspapers

Hank Skinner is president of marketing-communications consulting firm, Skinner, Thomas and Associates Ltd., Toronto.



Over the past few months, we have written on TV and Radio. Someone asked the other day — why no comment on newspapers? So this is my response.

Newspapers are dear to my heart. Not so much for the editorial viewpoint, or their (the editors') selection of lead stories, or pictorial content, but for the long-term comfort a paper can give.

You can pick it up and put it down regularly and it doesn't change. Besides, it quiet unlike TV and Radio. You get instant replays for hours, and when you want them. The variety in a newspaper is great too — news, sports, entertainment, editorial comment, advertising, hot tips, guesstimates, jokes, goofs, pictures, crosswords, cartoons, great reading in the classified sections, columnists (good and bad), and a host of other trivia. And reading a year-old paper can be fun too — it's history. Much more entertaining than re-runs.

And think of all the other uses a newspaper provides which its communications competitors can't match. You can wrap fish; wipe your feet on it; clean your glasses; cut it up in four-inch squares; use it for a ball; gift-wrapping; cleaning windows; as insulation; packing material; doggy mats; floor protection for painters; you can make cigarettes (The London Times is in great demand in Turkey); for hiding from creditors; for swatting flies, or dogs, or cats; as a hat; for decorations; wrapping garbage, etc. And besides, it leaves its mark on you. The ink on your fingers won't come off!

So, for all its shortcomings, to me a newspaper is a great friend. It can be

read at breakfast, on a train or plane, in a car, walking on the street, in bed, in the park, on the roof, in the cellar — just about anywhere. Match that if you can!

I like a newspaper —————

Now that I've given CDNPA and all the print reps a new lease on life, let's look at an image or two.

- The ACA Convention just completed at the Royal York continues to uphold its image of dreariness. Gentlemen, it's time for a change.
- Mr. T. has decided that the "Just Society" image has gotten a little mouldy. Mr. T. should sit down and do a little navel-gazing, so that he can find a better image than the pipe smoker.
- And how would you like to be Richard Nixon?
- The image of the Western farmer, for us poor city slickers, has come downhill — seems some of the boys are playing games in the wheat fields.
- And then there is poor Eric Kierans, our beloved Post Master — what next, old buddy?
- Ever notice the change in image of friends Basford, Weinstein, and the CAC? The big idea just never took off — well, onward and upward!

Its time for associations, companies, government, broadcasters, newspapers — all of us, to take a look at our image, and each other's.

Canadians have suddenly risen in stature in my opinion — and the thing that's done it is pollution. At last we are standing up and taking a position.

WANTED 1000 watt transmitter

Tuktoyuktuk Broadcasting Society (in conjunction with the Mid-Canada Community Service and Broadcasting Foundation) requires a 1,000-watt transmitter in good operating condition.

Please contact: Mid-Canada Community Service
and Broadcasting Foundation
480 University Avenue
Toronto 101, Ontario
(416) 363-9341

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TOP
 Production Man/Music Dir. Available now. Resume sent on request.
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EXPERIENCED SPORTSCASTER
 6 years in the business. Wishes to relocate with progressive sports-minded operation. Strong on play-by-play and editorials.
Box 336, Broadcaster

We have 1,000 Ferropak cts. to sell (many 70's and 40's) 125 of them are brand new, others are used. Assorted lengths. Write or call: Mr. H. Pearl
CKOY
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FOR SALE
 AM Metropolitan station, Southern Ontario.
 Minority share AM station, Southern Ontario, carries directorship.
 Michael Jay Real Estate Ltd.
 Shoreacres House
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PROGRAM DIRECTOR/ANNOUNCER
 Available now. Seeks employment as either or both. Sixteen years experience, radio/TV, major and intermediate markets. Good references. Will relocate anywhere. Salary negotiable in return for security.
John Murphy
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 Burlington, Ont.
 (416) 632-6476

FOR SALE
 Conflicting interests force relinquishment of shares and directorship in FM operation.
Box 331, Broadcaster

RADIO EXECUTIVE AVAILABLE
 Extensive experience as station manager, general sales manager and national sales representative. Would like to relocate in Ontario or western Canada in management or sales management position. Will send complete resume.
Box 337, Broadcaster

YOUNG SINGLE MAN
 wishes to work in 1,000-5,000 watt station. Have had some general training and particularly interested in modern contemporary music. Audition tape and resume will be supplied.
Box 333, Broadcaster

ANNOUNCER/DEE-JAY AVAILABLE
 30-year-old, male, with over 10 years' experience, 5 with Barbados Rediffusion, seeks position in Canada, United States, West Indies will travel to any spot on the globe. Write to: Lekhraj K. Merani, Barbados Rediffusion, River Road, St. Michael, Barbados, W.I.

PROGRAM-PRODUCTION SUPERVISOR
 Management opportunity available with 10,000 watt east coast top 40 station for someone capable of directing an on-air and production staff, programming music and better-than-average air presentation. . . long hours and a decent dollar for the aggressive young man who can qualify. Send audition and resume to:
Box 329, Broadcaster

21-year-old wishes job as all-night man anywhere. Tape available on request. Please contact: **Uly Atkinson, 508 Dawes Road, Apt. 417, East York, Ontario. Phone: 759-4627.**

FOR SALE
 Gates (RDC-10.c) remote control, as new, 1/2 price! \$900.00. Also C.B.S. Audimax III, never used. \$1000.00.
Box 339, Broadcaster

AVAILABLE, ENGINEER
 AM/FM station, 18 years' experience all phases installation to 10 KW. Wishes to relocate. All areas considered. References as requested.
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FOR SALE
CONTINENTAL ELECTRONICS BASIC PROLOG SYSTEM, MODEL 100-4
 ELECTRONICS, TIMERS, RACKS, TONE AND SILENCE SENSORS, DRESS PANELS, ETC.
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 . . . AND OTHER ACCESSORIES . . .
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 is looking for a broadcast technician. If you have read the rest of this issue of Broadcaster, you have enough experience. Fringe benefits include:
 Low starting salary
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 We are looking for someone who will eventually replace our chief engineer who has delusions of grandeur. We need common sense above all else and a sense of excitement about this industry. If you are the one person in the world for this job, write us and say so. Our employees know of this ad and think it is perfectly normal.
Box 330, Broadcaster

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 TAS 70-1

There'll always be a crisis

The spring is sprung, the flowers is riz, the birds are chirping. When I left the house this morning, a robin was singing his head off on the front lawn, and the scilla made a pleasing picture in the rocky. It was amazing.

Up and down Radio Row though, the mental dithering of everyone, since last month's hearings of the CRTC in Ottawa, seems to have obscured all else, even including the afore-mentioned symtoms of spring.

'Twas ever thus.

There have been critical days in the broadcasting industry all through the twenty-eight-plus years your correspondent has been mixed up with this currently mixed-up industry. Right now the present melange seems to have blotted out all memory of the old fracae which seem to have haunted us in bygone years.

Remember what a death blow it was when Ottawa ordained that recorded and transcribed programming (they hadn't invented tapes yet) could not be played on the air after 7:30 p.m. The musicians loved it, but here, in very truth was a shaft pointed straight at the industry's heart — or rather hip pocket.

The ban on price mention in radio advertising was always a thorn in the industry's side, until one fine day — I

think it was during Dr. Frigon's regime — the ban was suddenly lifted. It had created an unfair situation vis a vis the print media, of course, and it was about this time they were writing the now familiar cliches about freedom of speech on the air. But after the ban was lifted, not a few but many advertisers preferred to carry on without price mentions! Now the subject seldom if ever comes under discussion.

That spring, the birds sang and the flowers bloomed just as usual.

Then came the establishment of the Bureau of Broadcast Measurement in its original form, as radio's answer to the newspapers' Audit Bureau of Circulations.

Jack Cooke — known now as Jack Kent Cooke — chaired the committee which set it up. I remember him presenting his report to the CAB Convention at the Chateau Frontenac in Quebec City in 1945. At the end of his pitch, he refused to join his own BBM and then tore out to the airport to catch a plane back to Toronto before you could say "Elliott-Haynes".

The scilla bloomed and the robins sang on my front lawn that year, too.

Then how about the then new Broadcasting Act of 1958 which relieved the CBC governors of their

regulatory function and appointed Dr. Andrew Stewart and his Board of Broadcast Governors to rule the roost?

Jubilation is too weak a word to describe the industry's delight at its victory. I only heard one dissenting voice and this was the voice of the late Harry Sedgwick, president of CFRB and chairman (founder almost) of the Canadian Association of Broadcasters, who had worked as hard as the rest of us towards the establishment of an "independent regulatory body". Harry wondered nostalgically about this "replacement of the devil we know with the devil we don't know."

The rest of the story, to date, comes under the heading of current affairs. And still the scilla are blooming and the robins are singing on my front lawn.

What the broadcasting industry overlooked this time, was that the CRTC's proposed new regulations were just what they said they were — proposals. (If proposal means automatic acceptance, I personally could not have survived my own 68 years in complete celibacy!)

Already the CRTC is backing water a bit. The chairman said on the air last month, when asked about his "proposals": "I think there will be major changes. The problem is how they are going to be implemented", and "what kind of calendar we are going to use."

My answer to the calendar question is that following January, February and March, we invariably have April, May and June, with the spring springing, the flowers rizzing and the birds singing and all that sort of crap.

Buzz me if you hear anything!

— Dick Lewis

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JUNE 1970

Broadcaster



Gordon Sinclair
See "Over the Desk" page 38