

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



Gentlemen, Your President!

ALL-ROUND CANADIAN MAN seems to sum up the ingredients which go to make up ACA's new president. George Meen, age 46, Toronto born and educated, played football for the Argos in 1940 and again in 47-8 (with time out for war service); has a 21-year old daughter Georgette, in University, a son of 17, David, just going into it and another son of 9, Arthur into just about everything.

Himself a graduate of U of T, 1941, George seems to relate the responsibilities of fatherhood to those of the advertising business in a practical way in applauding the work of CAAA with their staff training project. Also he expresses his unabashed admiration for copy people, with advertisers, agencies and media, who appreciate the use of good English and interesting English in advertising, and who have the gumption to urge those who see, hear or read their ads, to come through with an order.

George does not take his election to the presidency of ACA lightly. As he has passed through the committee stages in his work with the association, he admits he has looked forward to the day he would pick up the gavel.

He started his business career with Goodyear Tire & Rubber Co. and finished there as assistant advertising manager, — assistant to Allan E. Ross. In 1955, he joined Christie, Brown & Co. Ltd., and has occupied this post ever since.

As ACA president, his main interests will lie in two areas.

First on his list is education of membership — how to do it, case histories, planning, budgeting, research, marketing new products.

"The sophisticates know all these things," he said, "but most of us have lots more to learn. Jobs are so fragmented these days. . . ."

"I want to foster our (ACA) group meetings; regional sessions in Toronto and Montreal. I want to get speakers who know and can tell what they know; not names but people who really know."

George's second target will be governments (all of them) and performers' unions.

"There are great fields for improved relationships and greater harmony in both these areas," he said.

"In governments, there is a need for greater mutual understanding, — government understanding of business, as well as business of government."

"I should like to spearhead a campaign designed to get it across to the members of our various parliaments that advertising plays a major part in bolstering the economy, with more employment, more sales, more profit and so more revenue for the public purse."

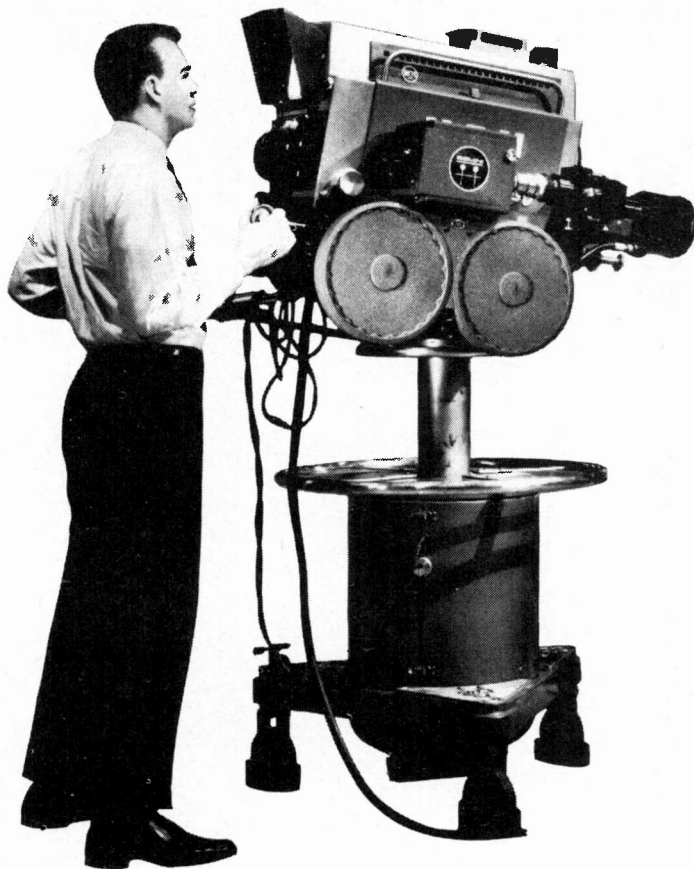
As far as the unions are concerned, he is sure that a better understanding of advertisers' problems on the part of the performers would improve the lot of both sponsors and talent, and vice versa.

He proposes to work with ACA and CAAA on the problem of selling the benefits of advertising to the public, and will investigate the possibilities of persuading the media to give their support, "because they stand to gain equally in telling the public the true role of advertising."

In commending the CAAA for their work in the advertising education of young people, thereby establishing high standards and developing high degrees of skill, he said he hoped that in his year ACA too would co-operate in fostering the education and training of advertising aspirants who show aptitude.

- Day by day at the ACA
- Radio and the record business

THE REVOLUTIONARY GEMINI TAPE/FILM SYSTEM



NOW AVAILABLE TO TV STATIONS
and VIDEO TAPE PRODUCERS

GEMINI is a fully perfected system which produces simultaneous, direct 16mm film during videotape production. GEMINI replaces the kinescope with a dependable, high quality motion picture film. Developed by MGM Telestudios, the GEMINI system uses a 16mm camera unit mechanically and optically coupled to the TV camera. No special lighting is required. Normal good television lighting yields good GEMINI film. If proper, simple procedures are followed, the picture on the TV monitor will faithfully be reproduced on 16mm film. Our exclusive Edilite system, feeding off the tally lights, marks the film with a line of light when the camera is "taken." Most editing, therefore, becomes automatic in a zero cut printer, and does not require the physical cutting of the film.

Every Television broadcaster, studio and producer that uses electronic cameras has a need to record a portion of his total production. Videotape supplies this need in many cases. However, the cost of videotape equipment, stock and handling represents a financial burden in many

situations. Particularly is this true where programming is to be widely distributed within and outside the country, such as in the case of producers of entertainment programs, educational material, industrial features, commercials, training programs, etc.

Also, foreign distribution of videotape is generally impractical because of differences in technical standards throughout many countries of the world. However,

every TV station in the world is equipped to use 16mm film, and regular projection equipment for group screenings is universally available and commonplace. The GEMINI system fulfills this recording and distribution need with economy, dependability and quality, backed by the reputation of the world's foremost production organization.



MGM TELESTUDIOS, INC. SPECIAL PRODUCTS DIVISION
550 FIFTH AVE., NEW YORK, N. Y. 10036
A SUBSIDIARY OF METRO-GOLDWYN-MAYER, Inc.

MGM TELESTUDIOS, INC., SPECIAL PRODUCTS DIVISION, 550 FIFTH AVE., NEW YORK, N. Y. 10036

- Gentlemen: Please send me information about the GEMINI system including a complete brochure.
- Without obligation, I would like to have an MGM Field Engineer call upon me to discuss the GEMINI system.

NAME _____ POSITION _____

COMPANY _____

TELEPHONE NO. _____

STREET _____ STATE _____ ZIP CODE _____

C.B.

They don't hate us - - we bore them

INTRODUCED AS "THE MAN who has had the most influence on advertising in the past 15 years", William Bernbach, president and creative director of Doyle, Dane, Bernbach Inc. New York, addressed the ACA convention on "What Makes Advertising Work".

He must know, this man whose agency has climbed, in 15 years, to 16th in rank among U.S. agencies, billing about \$100,000,000 a year, with 850 people on staff in four offices in the U.S. and in Dusseldorf and Montreal. He was recently honored as the third man to be named to the Copy Director's Hall of Fame, and he left Toronto to go to the White House to discuss advertising for the Democratic Presidential campaign.

At the American Association of Advertising Agencies convention recently, research men said 85% of advertising isn't even looked at, Bernbach said. "We worry about whether the public loves us. They don't even hate us. We just bore them.

"Watch somebody leafing through *Life* magazine, at \$50,000 a clip."

Ads must have originality to make people stop and look, he said, but the attention-getting device must relate to the product or you will alienate the public by making them think they've been fooled.

Bernbach made his points about "What Makes Advertising Work" by showing a number of ads created by DDB with capsule case histories and comments.

"People don't count ads, they just remember impressions," he said, referring to the well-known advertisement for Ohrbach's showing a cat wearing a floppy hat and smoking a cigarette in a holder. A survey showed that people thought Ohrbach's and Macy's did the same amount of advertising, where in reality Ohrbach's budget is one-thirtieth of Macy's. But the cat ad made such an impression, thousands of people requested copies of it.

"There's no such thing as just a 'great ad'. It has to relate to the time, the product, and the conditions within the advertiser company," said Bernbach, prompted by an ad for Levy's real Jewish rye (bread). With illustrations of a slice of rye bread with progressively more bites out of it, the heading was "New York is eating it up". The agency wouldn't have used this ad at the beginning of the campaign, when almost no one was eating it up, he said. "You have to have respect for the reader, be honest with him." Factual ads led up to this ad being true at the right time, with the right conditions within the Levy company.

"It's the idea that counts," was the observation accompanying an ad for El Al Airlines. At the time, the airline was flying the Atlantic two hours faster than other airlines, but that was considered a run-of-the-mill claim to make. DDB's ad read "Starting December 23 the Atlantic Ocean will be 20% smaller".

Later, when El Al was no longer the fastest airline, it could claim larger gas tanks on its planes, eliminating stops at Goose Bay or Gander for re-fueling.

"A fresh approach makes each ad do the work of ten," Bernbach said, introducing an ad with sketches of two members of the goose family and the simple heading "No Goose - No Gander".

When the work on the El Al account led to the American Airlines account, AA's biggest advantage was its fleet of fan jets, which the company considered too technical an advantage to play up in ads. "People are interested in anything if you make it interesting," Bernbach said, "and anything that offers them an advantage can be interesting to them."

As other airlines promoted one-class flights, DDB's American Airlines copy took another tack. "When you imitate another ad, the fellow who did it first gets the benefit of your advertising," Bernbach said. So AA's ad was headed "In 1917 Russia took all status away from its officers. It ruined the army".

"Idealism can be good business," he said, referring to an ad for Olin Mathieson, which owns diverse businesses, one of which makes 70% of the paper used in printing Bibles. At Christmas the company placed an ad with a picture of a bible and the heading "the greatest gift of all", in which the Olin name did not appear at all. Consumers didn't know who placed the ad, but the paper-buying bible-printers did.

"The ideal combination in advertising is look beautiful, talk tough," was the comment on an ad for the French Government Tourist Bureau. A photograph of a country inn was accompanied by copy giving the low prices at such inns. The aim was to encourage tourists to see more than Paris, and it was accomplished so successfully that "now the prices at the inns have gone up," Bernbach observed.

"There is a tone or vibration to a page before you even look at the picture or read the copy," he said. "Ads that say 'cheap' at first glance can only harm an expensive product." The product referred to was Polaroid Land Cameras, whose sales went from \$8,000,000 to \$125,000,000 after DDB changed the "tone" of their ads.

"Great advertising can only make a bad product fail faster, because the public will buy it and find its weaknesses faster," Bernbach said, explaining that DDB must learn the product thoroughly before beginning (or not beginning) a campaign.

Research on the actual production line of Volkswagen cars in Germany led to the VW ad headed simply "Lemon", which explains that an inspector turned down a car because of a teeny-weeny scratch on the finish. "Maybe it was approved because the Germans didn't know the colloquial meaning of the word," Bernbach reflected.

"You can take a disadvantage and find an advantage in it," he said, about the Avis Rent-A-Car campaign which says "we're number two, so we have to try harder".

"Business began to go up the day the first ad appeared," Bernbach said, and now it has gone up from a \$3,000,000 deficit to a \$1,250,000 profit in one year. "People are for the underdog."

The Avis ads were shown to all staff, car washers and counter clerks showing them that they were needed for the company to live up to the ads, and giving them a new sense of importance and pride in their jobs.

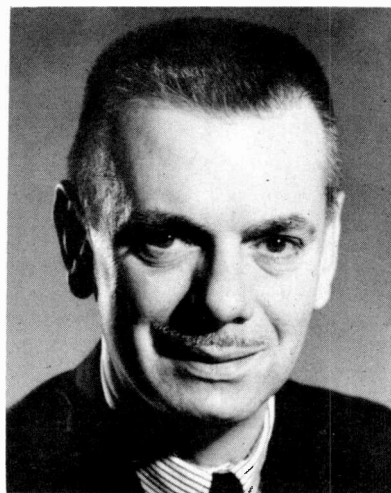
"Great advertising does as much internally as externally," Bernbach said. "The people in the company begin to get excited, more aggressive."

This theory is working with both Avis and Heinz, he said. DDB has the Heinz soup account, a challenge because Heinz has about 5 per cent of the market and Campbell's have about 85 per cent. "They were selling soup, and when they sold people the idea of buying soup the people went out and bought Campbell's," Bernbach explained. DDB is selling Heinz, and has now acquired the catsup portion of the account too.

Closing, Bernbach quoted jazzman Thelonius Monk to the effect that the only cats who are doing anything are the cats who take chances: "I sometimes play things I've never heard myself."

ANNOUNCEMENT

TELEVISION DE QUEBEC (CANADA) LTEE. APPOINTMENT



FRANCOISE LAVIGNE

Mr. Jean-A. Pouliot, Managing Director of Télévision de Québec (Canada) Ltée, announces the appointment of Mr. François Lavigne to the position of Program Director of CFCM-TV, Québec.

Mr. Lavigne, who has occupied his new position, since March 30th, brings a wealth of experience in radio and television to the benefit of

TELEVISION DE QUEBEC AND ITS VIEWERS.

Our next
DIRECTORY
ISSUE
will be out
JUNE 18
Keep your
message
in front of
YOUR
POTENTIAL
BUYERS
by reserving
space in
this
QUARTERLY
REFERENCE
BOOK
now

Formula
for
SUMMER TELEVISION
in
MONTREAL

$$\frac{R}{H} = X$$

Where $R = \$340.00$

CFTM-TV's prime time spot rate taken from card number 4, in effect March 1, 1964.

Where $H = 100,000$

Average number of households tuned to CFTM-TV, Monday through Friday, 7.00 - 11.00 p.m. July 1963 Nielsen N.B.I.

Where $X = \$3.40$

The lowest average prime time cost per thousand for summer television available on any station serving the Greater Montreal market.

Montreal is **SOLD** on
CFTM-TV
CHANNEL TEN

Representatives

PAUL L'ANGLAIS INC. Toronto • Montreal

Stovin-Byles Ltd. — Winnipeg • Vancouver

Forjoe & Company Inc. — New York

ACA Presidential Valedictory

“... not bath soap but beauty”

These words, spoken quietly but distinctly and sincerely at the closing luncheon of the ACA Convention last week, were the Swan Song of Bob Oliver, as he turned over his gavel to Incoming President George Meen, who presented him with his past president's pin.

MANY PRESENT DAY SOCIAL philosophers tend to treat advertising as an appendage — and some as an excrescence — upon the business body corporate. This viewpoint overlooks the tremendous transition in the techniques of personal survival. There was a time when the family unit fished, hunted, or raised its own food, found or constructed a crude dwelling place, and fashioned simple clothing from raw materials. Not so today. Our survival needs may remain elemental but our means for fulfilling them have become elaborate.

Now we earn our daily bread by weaving materials or melodies, by drawing pictures or teeth, by adding up columns of figures or casting figures in bronze, by driving taxicabs or people. We now survive — and this is true of everyone in this room — by barter.

We trade our time and our talents for money and with it purchase the products or services of others. Our society has, in effect, become a market place, where each of us must sell something in order to survive. We may deplore the often garish colors, and the clamor of conflicting claims, or we may enjoy the spectacle as part of the human parade; but display and description are built-in qualities of the market place, and if we are to assess advertising realistically we must consider it within the framework of a marketing society — a society, incidentally, where we are all serving others.

One social group in our society asks advertising men to abandon persuasion and simply provide the facts. Aside from the difficulty in distinguishing between information and persuasion — just the tone of voice often makes the difference — this point of view ignores our social evolution! Can you imagine a restaurant menu which lists the chef's selection as “warmed-up slice of dead cow, recently killed. May be served bloody or burnt”? Doesn't that make your taste buds tingle?

The point is that our society has moved beyond the survival to the satisfaction plateau. For most of us on this continent earning a subsistence poses no real problem. Not to keep alive, but to enjoy life has become our social objective; and enjoyment is primarily a mental reaction, a complex compound of memory, anticipation, conditioned response and automatic reflex. Even such a basic experience as eating a meal is considerably enhanced by music, color-toned atmosphere, the quality of service, cleanliness, the mood of our companion and what we anticipate may happen afterwards.

So it is really no valid criticism to say that we sell not perfumes but pursuit, not bath-soap but beauty. In a free and prosperous society the buyer's yardstick is likely to be a

set of emotional values, his satisfaction a subtle blend of attitudes.

What disturbs the intellectual elite, of course, is the contrast between the atmosphere of the market place and their own dreams. They long for the quiet haven, the tranquil cottage covered with vines, the mountain retreat far from the madding crowd. In their own charming val-halla they equate virtue and simplicity.



It's very touching, really — but would we be more virtuous if we discarded complex clothing and reverted to a fig leaf and the loin cloth society. Just shut your eyes and imagine those around you dressed that way. I find it a little shattering. And is the damsel who dashes to the outdoor privy necessarily more spiritual than the doll who lolls in a pink bathtub amid fragrant, perfumed oils?

Actually it is intellectuals who undermine the simple life. Their questing minds grow restive under the yoke of tradition and conformity, they constantly seek variety and change, they innovate and improve, they rebel against the world as it is. They introduce culture, the arts, music, and open up a whole new world of relationships between man and himself, and man and the universe.

This divine discontent, indeed, is part of the nature of man. In the atomic world stability is not a state of rest, but of counterbalancing tensions. Perhaps this is true of happiness, too. We need solitude and companionship, independence and association, the stab of sorrow heightens our response to the moment of joy.

We are creatures of multiple, changing and oft-conflicting wants, and for such creatures happiness may mean a life of conflicting tensions. Advertising, by unrolling a panorama of potential fulfilment, is meeting a profound psychological need.



BROADCASTER

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\$5.00 a Year
\$10.00 for Three Years

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Editor and Publisher
RICHARD G. LEWIS

Assistant Editor
KIT MORGAN

Art Editor
GREY HARKLEY

Makeup Editor
BRIAN MacDOUGALL

Composition
ELIZABETH BROWN

Advertising Dept.
HUGH B. FIDDAMAN

Secretary-Treasurer
and Circulation Manager
T. G. BALLANTYNE

Correspondents

SAM G. ROSS - - - - Ottawa
DORWIN BAIRD - - - Vancouver
LAURETTE KITCHEN - New York
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Typography and Make-up by
Canadian Broadcaster

Lithographed by
Bickerton Litho

Editorial

Convention with a purpose

Superlatives aren't news, but we never cease to be amazed — in an admiring way — at both the number and calibre of advertising men and women who turn out for the Association of Canadian Advertisers Convention for strictly one purpose — to attend the sessions.

For the past six years we have taken upon ourselves the quite rigorous task of publishing miniature editions of this paper each day throughout these conventions. The pattern is to report literally every meeting, combine our reports into eight page editions of the paper, and hand the delegates their copies of Monday's proceedings as they go into the Tuesday morning meeting, and the Tuesday proceedings on Wednesday morning.

Then, when it is all over, we reprint these reports in our next regular issue, as well as reports of the Wednesday proceedings for which there is no *Daily*. (This incidentally is the issue you have before you now).

ACA officials and members have had kind things to say about this effort of ours, which we appreciate. Our staff worked manfully (and womanfully), as well as the personnel at Bickerton Litho and Northern Miner, to make the job possible, but perhaps there is one single factor which makes the job simpler — possible even — and this is the material on which our reports are based.

ACA does not go in for big-name speakers, although many of them are very prominent indeed in advertising circles. Rather they choose topics, each on some specific phase of the advertising craft, and then hunt up the practical advertising man best qualified to expound on each subject.

Because of this, and because so many of the speakers come to the meeting armed with written texts of their speeches, the task of reporting is made so much easier.

So while we do most sincerely like the kind remarks we hear about the *ACA Dailies*, we have to hand back at least part of the credit to the speakers, especially those who feel their discourses have been given sufficient thought to make them worth committing to paper. And while we are on this subject, two other assists must go to Al Saunders and Kay Batchelor, of Public & Industrial

Relations, who never lose an opportunity to be useful, though many of our howls for help must be outlandish to a degree.



It would be impossible to single out a speaker or several speakers as having stolen the show. There were, however, two luncheon speakers who made an especially marked impression on your reporter. These were Sister Jacqueline Grennan, executive vice-president, Webster College, St. Louis, Mo. and J. Alphonse Ouimet, president of the Canadian Broadcasting Corporation.

Sister Jacqueline, who charmed the audience as she addressed them in her nun's habit, spoke of the forward thinking which is needed in her educational-religious work and in advertising as well. Alphonse Ouimet, as is reported elsewhere in this issue, told the advertising men and women that the CBC needs their business to fulfil its public service responsibilities, just as the advertisers require the CBC to sell their goods.

Without prejudice to our long-standing belief that no government should be in the advertising business, we found these two speakers had a certain common denominator.

Sister Jacqueline, on the subject of religion and Al Ouimet, on a state-operated advertising business both function on public funds.

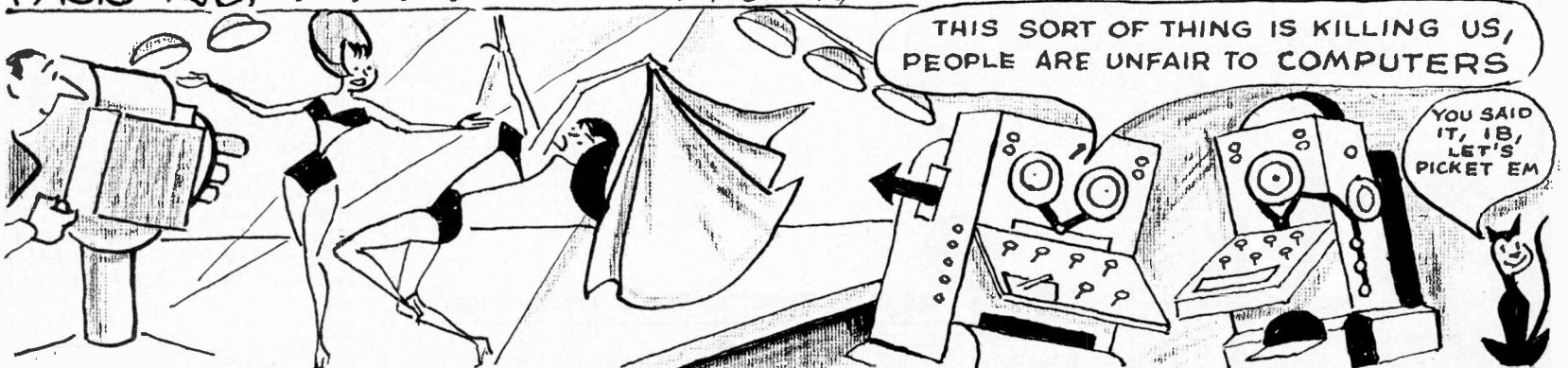
While the Sister's source is a voluntary one, and perhaps the CBC president's not quite as voluntary, both of these people show a fervor and dedication to what they do, because they believe in what they do. We, as small cogs in the wheel of private enterprise might well take notice of this sincerity and dedication, as an example to ourselves.



This was the 49th annual meeting of ACA, the twenty-third we have had the pleasure of covering and the sixth during which we have published our *Dailies*. We look forward to many more. (Voice off: "You should live so long".)

RADIO RBX

by Harkley



Go to the agency and talk to its people

"THIS IS A FIVE THOUSAND DOLLAR SPEECH," Jerry Goodis, president of Goodis, Goldberg, Soren Limited, told his audience at the ACA convention.

The price tag was based on the time spent by agency presidents and



advertisers replying to his letters asking for their comments on the topic of his address, "How Not to Select an Agency".

Don't use questionnaires, Goodis said, citing them as "one of the many degrading aspects of the advertisers/agency relationship" and saying he had seen them "running several pages long and calling for the combined skills of a lawyer, accountant and psychiatrist to fill them out."

Instead, "go to the agency and sit down with its people," he said.

And, "please, please, don't ask for a speculative presentation. Do you ask a doctor for a trial operation before you take him on to whip out your appendix?" Also, he pointed out, somebody pays for the time, artwork and organization put into a speculative presentation, and if an advertiser takes on an agency on the basis of a speculative pitch, he will end up paying for its pitches to other clients.

"Frankly, when it comes to a presentation, I believe what you don't see is often more important than what is selected for your ex-

amination," he said.

Other "how not to's" were: don't use a selection committee of non-advertising men; don't use the "second coming" approach, so impressed by an agency man met on the golf course or around a conference table that he's taken on in the capacity of "miracle worker, first class"; don't see how fast you can select an agency.

"There is little evidence of casual agency switching," Goodis said. He quoted a survey of industrial advertisers which showed that 35% of advertisers switched agencies because they were generally dissatisfied; another 35% felt a need for additional services; 30% felt they needed a new copy approach.

"If what I have publicly claimed on a number of occasions is true, namely that 75% of the advertising dollars spent in Canada are wasted, this is a clear indication to me that not enough account switching takes place," he said.

"There should be more agency switching, and it shouldn't be one-sided. The agencies should kiss their awkward clients goodbye, and the advertisers who haven't had a decent campaign in years should start drafting diplomatic letters to the agency presidents.

"The greatest thing that this industry could do is to agree on a two-week advertising silence in the near future. Just imagine it; if you can. An eleven-page Daily Star filled with nothing but news and features. Whole television programs without a single interruption. Subways with nothing to look at but people. Wouldn't that be great? Two whole weeks of peace. Peace.

"The public would love it, and it would give us all, advertisers, agencies, and media, time for some really critical self appraisal."

Tilting at government patronage in agency selection, Goodis said, "Federable spending on commissionable advertising through agencies runs nearly five million dollars a year. Ten departments are involved. Each of these departments has people in charge of its advertising and information program." But, "the selection is made at ministerial level, because as everyone surely knows, cabinet ministers know all about advertising.

"It is only the sheerest coincidence that the agencies selected are almost invariably agencies who threw in work teams or maybe made even more significant contributions to the party now in power in the pre-election period. It is even more coincidental that all the government accounts changed hands after the last two changes of government.

"I think it's time this payola stopped. That's my money they're spending, and yours, and I want it spent in the most efficient and most effective way."

Also, "Who made the rule that the advertiser is the master and the agency the servant?" he demanded. "Why is the agency always expected to pick up the tab for lunch?"

"A proper advertiser/agency relationship, and it should be established from the first meeting, is one of mutual respect, a business partnership where the advertiser recognizes that he is no more doing the agency a favor by giving it his business than the agency is doing him a favor in providing creative and placing services. It should be mutually profitable and, if possible, pleasant."

Commenting on the "pleasant" aspect, Goodis said a number of people replying to his letters made the point that it's the people in the agency who count. But, he said, "This doesn't have to be a love match. You'd be far better off asking not 'are they our kind of people?', but rather 'are they people?' We need to know how people speak and think and feel."

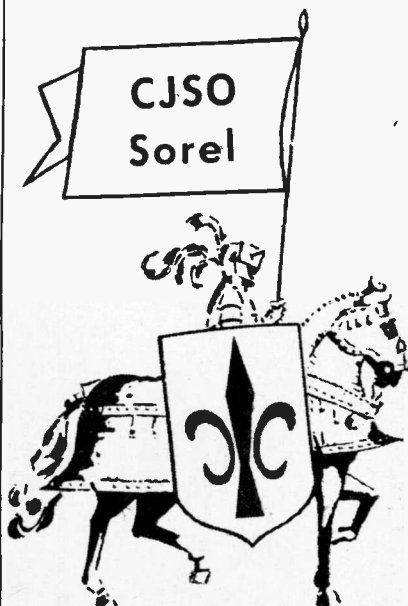
THE FRENCH VOICE OF THE OTTAWA VALLEY



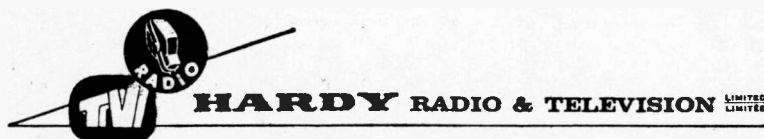
HULL OTTAWA
Representatives:

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

CJSO, Sorel — NOW 10,000 Watts



This increase in power adds over 456,000 new listeners in 14 counties in the Province of Quebec. Excluding Montreal, CJSO now covers 843,366 people. Sorel, a city of over 34,000, is fast becoming the new steel capital of Canada. Annual payroll — over \$21 million.



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

SELL 'EM MORE IN '64

WINNER OF THE RADIO SALES Bureau's "Sell 'Em More in '64" contest is Barry Savage, local sales manager of CKGM Montreal.

An expense-paid trip for two to Mexico was offered by RSB to the local sales executive whose station reported the highest percentage increase in January-February sales in '64 over '63. Forty-nine stations entered the contest, with increases ranging upward from 7%, the bulk of entries reporting a 30% to 60% increase. CKGM chalked up an increase of 102.37%.

The Bureau will repeat the contest in 1965.

For the second time in four years... ...the Station of the Year!

“Judges have their biases like everyone else, although they try to eliminate bias in making decisions. When an entry from a metropolitan centre, particularly if that centre is Toronto, is favoured over all other community stations, one can assume that it has received the most searching scrutiny.

Your judges have considered carefully all of the entries against a vigorous set of criteria.

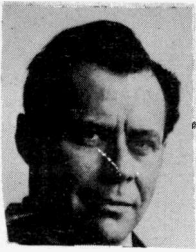
They recommend in the strongest terms Station CHUM for the John J. Gillin, Jr. Memorial Award because of its variety of community services, the thoroughness with which each is carried through and the excellence of its brief.

We are impressed with evidence that both management and program staff have shared in the enthusiasm, planning and production of these many service projects.

This entry represents
splendid sustained achievement.”

*Actual wording of citation by judges in presentation of
“Station of the Year” Award to CHUM by the C.A.B.*

CHUM-1050... soon 50,000 watts!



(ACA) Agency compensation

FEES versus COMMISSIONS



FEE SYSTEM -- Andrew Kershaw

"A fee or not a fee: that is the question: Whether 'tis better for the agency to suffer the slings and arrows of outrageous client demands, or to take arms against a sea of troubles, and by resigning, end them? To gripe: to moan: to lose the account: and perchance to see it in "Marketing:" ...Aye, there's the rub."

So, a few days after the 400th anniversary of Shakespeare's birth, soliloquised Andrew Kershaw, managing director of Ogilvy, Benson & Mather (Canada) Ltd., speaking on "The Fee System of Advertising Agency Remuneration" at the ACA convention.

"Agency remuneration through the commission system is a grotesque anachronism. It obstructs the development of better professional relations between client and agency," he said, after disclaiming any status as a spokesman for his own agency, other agencies or media,

saying he spoke only for himself.

An ACA survey taken in March, with 101 replies from 180 members, showed that 28 per cent thought compensation through media commissions was unfair to agencies, with 13 per cent registering "don't know", Kershaw said. 33 per cent thought this form of compensation was unfair to themselves, with 12 per cent answering "don't know."

"Barely half of the members of the ACA are satisfied with the fairness of the present system. And one-half are dissatisfied or unsure" he said.

"I believe that a rational fee arrangement solves the problems of agency profit, the scale of client service, and the quality of advertising," Kershaw said, citing five main advantages to both client and agency:

The agency can be completely objective in its recommendations and the advertiser can believe in this objectivity,

The agency has adequate in-
(Cont'd on bottom col. 3)

COMMISSION SYSTEM -- George Sinclair

"HOW WELL IS THE COMMISSION SYSTEM DOING?" This topic was discussed by George G. Sinclair, vice-president and general manager of MacLaren Advertising Co. Ltd., at the ACA convention.

In the evolution of agency compensation arrangements, Sinclair said, "the method of remuneration has never been stable for more than five years and has never been universally standard at any time. Today, fees are a lively subject of discussion, but there is no issue on fees as a fact of the advertising business in North America. I doubt if there is a single agency in the Canadian Association of Advertising Agencies that is not receiving fee income.

"In our own company it exceeds our net profit," he said.

"If we were to try to maintain the level and diversity of service we now provide to clients, and to do this on commissions alone, we would be quietly heading toward bankruptcy. I think this would be true for many agencies today, and will be true for more as this natural evolution goes on."

Sinclair traced the evolution of advertising back to the first advertising brokers, seventy or so years, who bought space at a price and sold it to advertisers at a higher price. To gain an edge on their competition, some brokers did layouts and wrote copy for the advertisers in addition to selling them space.

About 1900, several magazine publishers banded together and offered a discount to the brokers who were increasing the volume of advertising by serving the advertiser and making him more successful. Thus the commission system was conceived, and its gestation took another 35 years or so.

"Some business terms came to be used in strange new senses," Sinclair said. "The discount was called a commission, which it is not.

The organization that qualified for it was called an advertising agency, which we are not. We were principals at the outset, and we are principals today."

The view, held by advocates of the fee system, that the commission is an anachronism and that the 15% is really the client's money, could be extended to argue that if agencies did not exist, media rates could be reduced by that 15%, Sinclair said.

"Assume with me a hypothetical situation in which there are no agencies in their traditional role between media and advertisers," he said.

In actual fact, about 85% of Canada's national advertising is placed by the 45 CAAA agencies, which list 2,933 clients. In the hypothetical case, each medium would have to do business with some thousands of firms directly, calling for a greatly increased sales force.

As it is now, media accounting departments make out hundreds of invoices on retail advertising, a small percentage of that number to the relatively few agencies representing the bulk of their national advertising volume. In the hypothetical situation, accounting costs would soar.

And suddenly, each medium would have to concern itself with the financial responsibility of every national advertiser, calling for credit insurance, careful policing of accounts and prodding of advertisers slow in remitting.

"There are other ways in which we serve the media and it is clear that in the absence of the agency, media prices could not reduce by 15% to national advertisers," Sinclair said. "The greatest reduction any media representative has suggested to me as possible is around eight per cent. So advertisers must not assume that they are paying agencies 15% for planning and preparing advertising."

(Cont'd on Page 9)

centives to provide either total marketing services or just those the client requires,

The agency's income is stabilized, and the fee enables it to make a fair profit on professional services rendered

Every account pays its own way,

The fee lets the agency concentrate on its job of improving advertising quality without the distraction of profit considerations.

"The commission system rewards all agencies at the same rate. The fee system makes possible financial recognition of differences in the quality of professional services," Kershaw pointed out.

Ogilvy, Benson & Mather pioneered the fee system in the U.S. in 1960 and has an impressive list

of clients using it, including American Express, General Foods, Hathaway, IBM, International Paper, KLM Airlines, Sears-Roebuck and Shell.

"The elements of a fee," Kershaw said, "are the time used to perform the service, the skill required, the importance of the assignment, or the results accomplished through it. The system is totally divorced from media commissions. The agency bills everything net and rebates all commissions to the client.

"The total amount is based on an estimate of costs including overhead, subject to eventual verification and audit, and an allowance for agency profit.

"There are some variations. There is a fee which is composed

(Cont'd on Page 9)

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GEORGE SINCLAIR

(Cont'd from Page 8)

"As the remuneration system works in Canada today, most clients can be served in the traditional functions, planning, creating, producing and placing advertising, on commission income only and return an agency a moderate profit.

"Exceptions exist only on accounts on which the work is very largely for trade and industrial media, which generate little commission income.

"On some large consumer accounts, the agency can afford to go further, to provide some degree of marketing counsel and perhaps other extensions of service, without requiring fees. But since agency profits as a percent of volume have descended with fair consistency over the same period that our diversity of service and professional competence have been increasing, I think it's evident that we've been over-serving many accounts.

Sinclair acknowledged that there are advantages to the fee system, and he would like to see them incorporated in commission system agreements. "The greatest potential advantage is that a fee system opens the way to a freedom in rate setting that would allow agencies to be paid according to quality," he said.

"Probably the most valid point in favor of fee systems is that it can provide for payment according to work done in special situations. Straight fee systems automatically compensate the agency promptly when it gains a new account, and fully when a campaign is aborted.

"I warn you that the eventual effect of general adoption of those fee systems that involve rebating of media commissions will probably be an eventual increase in the cost of advertising to the advertiser."

Clients and agencies who work on the fee system are likely to be happy, Sinclair said, not because of the system but because of the direct and specific discussions the system forces upon both parties.

"The commission system, with supplementary service where justified, supplementary fees where needed, is working well for the vast bulk of agency-client relationships in Canada. With open discussion conducted in good will, it can work for everyone."

ANDREW KERSHAW

(Cont'd from Page 8)

of a fixed sum for overhead and profit, and a variable amount depending on the direct time costs of agency personnel on the account. Or a fee set to cover all costs plus profit, but with an incentive clause for lower operating costs than estimated and a penalty clause for higher costs than those forecast. Finally, there is a fixed fee computed to cover costs and overhead, and a variable fee related to sales increases."

To experiment with the fee system in Canada, three things are necessary, Kershaw said. The agency must have a good cost accounting system. The client must be prepared to discuss the profitability of his account freely and frankly, which he said 92 per cent of ACA members agree to. And the agency franchise agreement with media owners must be revised to permit compensation by fee.

"To operate a fee system totally divorced from media commissions could be interpreted as a breach of agency franchise agreements," he said. "The Canadian restriction on rebating of commissions is of course a form of price maintenance. A similar clause in the agency franchise contract could not be upheld in the U.S. courts. It has not been tested in Canada. I hope it will not have to come to such a test.

"Advertisers, media owners, and agencies will surely favor negotiated revision of the no-rebating clause."

Rebating of commissions and charging fees would lead to price competition amongst agencies, Kershaw said, but "what is wrong with that? Some want to buy in the bargain basement and some want the best.

"Some people are afraid of fee negotiations. There is no need to bargain if you don't want to. Reluctance to negotiate is probably dictated by fear that under a fee-system the clients might pay more than under the commission system. In the ACA survey, 43 per cent thought they would pay more, 26 per cent thought they would pay less, and 31 per cent did not know.

"Those who think they would have to pay more under a fee system are actually admitting that they are now paying their agencies less

than they ought to receive."

If the lifting of the no-rebating rule brought some national advertisers to place their business direct, he said, "good luck to them."

"Others argue that national and retail rate structures could not be maintained. That is poppycock. These differences are already so confused, so arbitrary, so inconsistent, and so heavily biased against the national advertiser that whatever purpose agency commissions were supposed to serve, they have now been lost in the shuffle."

Acknowledging that media owners are right that the commission system encourages quick payment and insures against bad debts, Kershaw suggested the agencies could offer appropriate guarantees through their association.

None of these fears have materialized in the U.S. since the first fee arrangement there four years ago, he said.

"In an economy that does not tolerate price maintenance, and restraint of trade, we must not continue to be bound by a system that prevents change. Let there be freedom to experiment for those that want to move ahead.

"It is a sorry commentary on the state of the advertising business in Canada that lethargy and archaic franchise agreements should prevent progressive clients and agencies from trying new methods."

DRIFTSTONE

FLOORING

SOARS

TO CEILING

"IN ANALYZING THE DRIFTSTONE success story, all of us involved have varying theories as to what actually caused it to take off," said David Buglass, advertising manager of Armstrong Cork Canada Ltd. in the ACA's "Advertising in Action" series yesterday.

To introduce its Driftstone design Excelon Tile flooring, the company used a three-pronged attack aimed at consumers, retailers, and the wholesale distributor sales force. An incentive program for the distributor sales force offered prize points for every carton sold, to be redeemed for merchandise. The flooring retailer was offered a chance on a two-week trip for two to Acapulco for every carton purchased.

The consumer was offered a 12-page color booklet "Make Way for Better Living", which was advertised in print ads, full-color in consumer magazines and supplements, and in 18 daily newspapers in key markets.

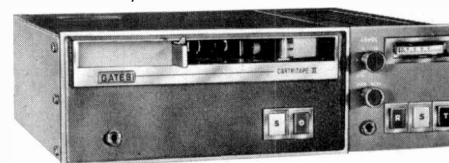
The objective was 450 stock orders totalling 13,000 cartons of tile. The seven-week promotion sold 923 stock orders and over 33,000 cartons.

"And today it ranks as one of the top sellers in our flooring line," Buglass said.

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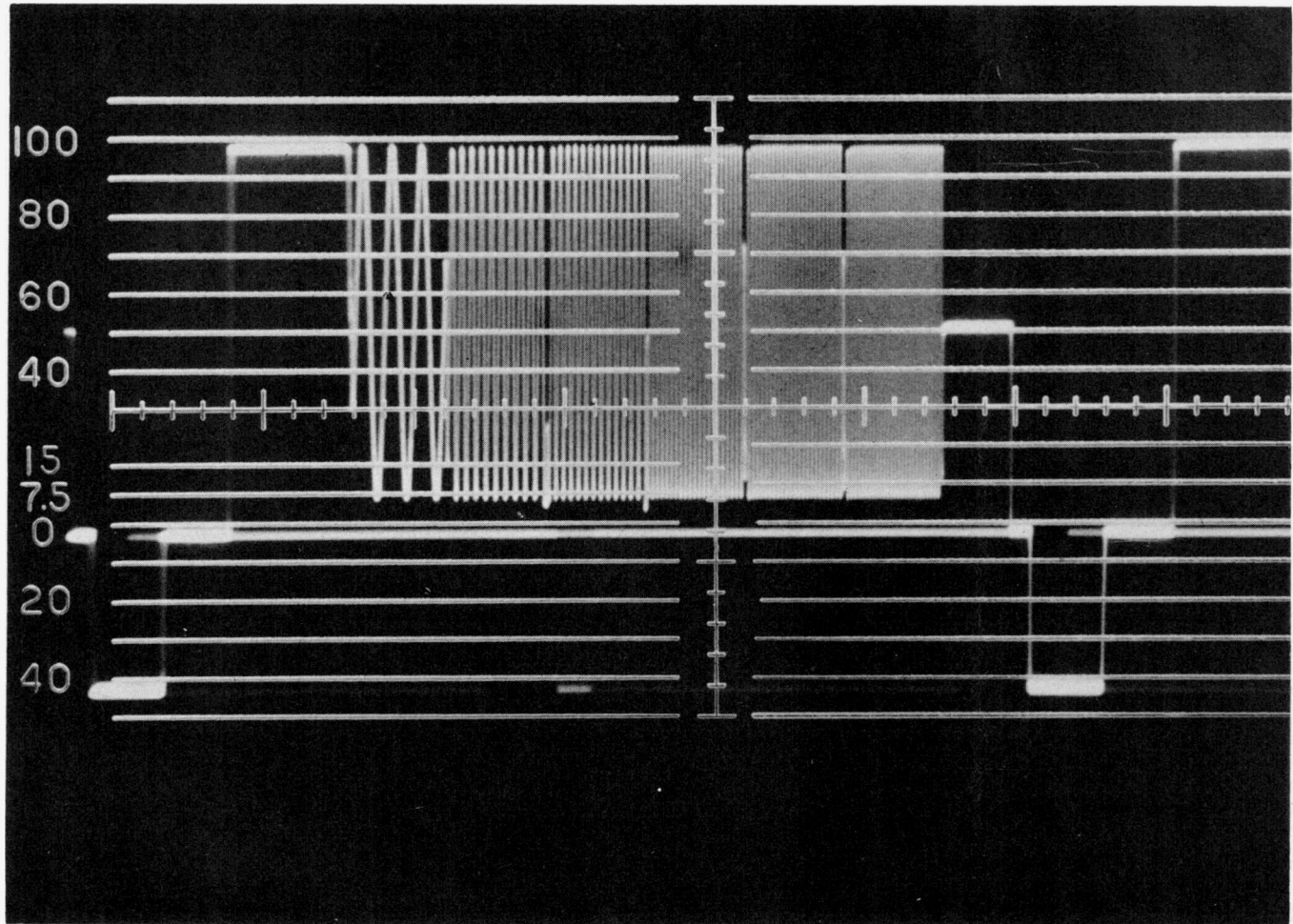
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"ACTION STATIONS!" **CFCN**
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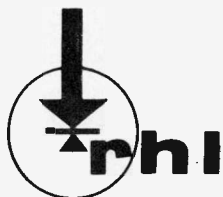
When this RHL Test Signal shows your system is ready for a big job you can be sure it is.

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- 1. WE DELIVER.** Whether you want the basic machine alone or with the full range of accessories, we'll guarantee delivery. Accessories available now or whenever you want them, including: Electronic Editor (for maximum production versatility); Editec (programmer for editor); Amtec (for flawless reproduction) and Color-tec (for hi fi color that can be dubbed).
- 2. SOLID STATE** electronics using military type component boards, blue ribbon connectors and an Ampex transport proven in more than 1,000 installations.
- 3. SINGLE CAMERA CAPABILITY** when used with the Electronic Editor and the vertical lock board lets the VR-1100 do the work of a three camera system at a fraction of the cost.
- 4. MINIMUM CONTROLS & MAINTENANCE.** The VR-1100 is set up about once a month, and from then on only a minimum of controls are touched. Maintenance time is reduced by a factor of 4.
- 5. NO PICTURE KINKS.** With Amtec, the VR-1100 cannot produce geometric picture errors. No manual or mechanical servos are required. All tapes or strange tapes are automatically accommodated.
- 6. HALF THE WEIGHT** of the older recorders, the VR-1100 is a natural for stations that want the freedom to move it about, or for mobile installations.
- 7. LOW POWER CONSUMPTION** means the VR-1100 can be left on all the time without undue cost. It uses about the same power as an electric kettle. No special installation wiring is required.
- 8. HALF THE FLOOR SPACE** allows the VR-1100 to fit into any convenient corner. Two can go where one old one would have been crowded before.
- 9. NO AIR CONDITIONING** need be specially installed. The VR-1100 runs cool using a convection cooling system, with no need for blowers.
- 10. AMPEX** -Canada's first name in television recording equipment. More than 90% of VTRs now in use in Canada were designed, manufactured, sold and serviced by Ampex. To date, 17 VR 1100s have been bought by Canadian broadcasters, (7 in the last 30 days.)



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Research - Code - Talent Relations

OPENING THE OPEN sessions at the ACA convention were reports from the Bureau of Broadcast Measurement, The Canadian Advertising Research Foundation, the Canadian Advertising Advisory Board, and the ACA-CAAA Joint Committee on Broadcasting.

BBM

Reporting a record high in membership of 413, J. F. Glasier, immediate past president of BBM, reviewed developments over the past year, the highlight of which is extension of services at no increase in cost.

New services are: four diary surveys instead of two per year, in 34 markets; four-week and two-week surveys instead of one-week sur-

veys; audience composition; TV program titles with time period and ratings; Monday to Friday five-day averages in area reports; average daily circulation, day-time and night-time; reach/frequency reports for spot campaigns on request; telephone surveys in 14 markets; network reports for advertisers, agencies and networks.

The operation of BBM has been streamlined, and its new image of "a bright, lively progressive organization" is reflected in a new insignia, Glasier said.

The study of methods used by BBM in measurement, being carried out by Professor Dale under the aegis of the tripartite planning committee, has revealed interesting factors, and the study continues.

CARF

J. N. Milne, chairman of CARF, reported on projects over the past year and spoke of two interesting project possibilities for the future: a study of over-commercialization in television, to determine whether advertising effectiveness declines in over-commercialization and if so, when and by how much, and what factors affect advertising effectiveness in the situation; and research into the media buying process in Canada, a study suggested by the University of Western Ontario.

Eleven entries were submitted for the MacLaren Advertising Research Award of \$1,000, Milne said, six from Canada, four from the U.S. and one from Sweden. Four of these were from universities, two from agencies, two from advertisers, two from research houses and one from an unspecified source. The winner will be announced shortly.

CAAB

A report prepared by CAAB president Einar Rechnitzer was read by P. J. McGinnis, citing the Canadian Code of Advertising Standards approved and adopted this year, as a real landmark in the history of advertising in Canada. It is a model Code, demonstrating advertising's capability to look after its own affairs without outside control, and proof of the loyalty, co-operation and friendship between advertisers, agencies and media, he said.

A committee set up to deal with complaints about national advertising had heard and resolved five complaints from advertisers, it was reported. In each case it was revealed that no one had intentionally contravened the Code.

JOINT COMMITTEE ON BROADCASTING

Co-chairman Bill Inch reported first on the Committee's discussions with the Board of Broadcast Governors about new regulations on commercial content on television now under consideration by the Board. The Board had asked the Committee for information and advice, he said, and the new regulations would probably embody some of its recommendations.

One of the greatest problems is definition of the problem itself, Inch said, and the Joint Committee on Broadcasting will work with CARF on research on the subject.

Co-chairman Hugh Horler, reporting on discussions with the talent union, said that lengthy discussions were probably in the future, with a new Board of Directors of ACTRA and the present agreement expiring in October.

Montreal representative Gaby Lalonde said his Committee had been active with a CBC commercial acceptance linguistics committee, discussing proposed changes in words and expressions used in commercials, and in many cases had succeeded in reversing or postponing CBC decisions to demand changes. The Montreal committee had just received a 70-page proposed agreement with the French talent union and hopes to discuss and resolve the points therein within two or three months, and then consult with the Committee in Toronto regarding the ACRTA agreement.

Sister Jacqueline Relates advertising to religion

SISTER JACQUELINE GRENNAN, executive vice-president, Webster College, St. Louis, Mo., called on the advertising people attending the ACA luncheon (Monday) to reinforce their inventive minds rather than accumulating a multiplicity of facts.

She said the new approach to all forms of communications — education, religion or advertising — should be to create a generation of open minds, with ideas which will become the production line in the next decade, rather than sponges which simply soak up old ideas.

Speaking of this forward-looking type of research, she said: "Until recently, my own 'industry' of education has shared with at least one other American industry the distinction of spending less than one per cent on this kind of research and development.

"The other 'thrifty' industry is the railroad industry which... should have remembered it was the transportation industry, and consequently would have owned the air lines today."

Relating advertising to religion, Sister Grennan said the advertiser's message should make people want something so much they go and earn the money and buy it... "can't afford not to."

"Advertising should not indoctrinate, it should challenge", she said.

Instead of indoctrinating people, it is possible to help human beings by putting them into a role and helping them succeed in it.

"Once we have rejected the sham and the harm produced by modern technology in materials and in services," Sister Jacqueline said, it seems to me that we must not only tolerate the educative and incentive role of modern advertising; we must almost champion it.

"Today, standards of living and economic growth have become concerns of the whole people on an international level. Citizens of the United States will again be impressed this summer and fall by candidates of both political parties that social welfare is in some sense a dependent variable of the gross national product. In this framework it is hardly possible any longer to make simple distinctions between advertising for "needs" or advertising for "wants."

"May we not properly suggest that in our contemporary world we need to want? What wants can we responsibly create in what people? Does modern advertising even have a responsibility to find ways to raise crucial social questions within the context of its media? What kinds of tough problems has your industry found and met in the area of racial integration? If modern industrialists and modern communications expects responsible and creative human beings in the late twentieth century, they cannot shun the ambiguities and tensions created by such questions. Instead they will continue to propose the searching questions of the world we are all making daily more sophisticated, more complex.

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in
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(ACA) How to select an agency

They must live on a two-way street

AGENCIES CAN'T BE SELECTED in ten easy lessons, said Yves Menard, a director of ACA, vice-president of Johnson & Johnson Ltd., Montreal.

"In point of fact" said Menard in an address to the afternoon session of the ACA convention (Monday) "agencies often — perhaps even more often than not — select their clients rather than the reverse."

This might be wrong, he felt, because agencies often pitch a client — on the golf course or on a trip to Nassau — without any regard for the advertiser's problems.

Menard was also critical of the selection of an agency by a board of directors, which is not really conversant with the subject of advertising.

People on the job buy expensive equipment and supplies on their own, yet a board of directors, with no knowledge of advertising whatsoever, contracts for the spending of millions of dollars.

"The guys who are going to use the agency are the people who should recommend it. Then it is all right for the directors to perform the act of appointing it," he said.

"It is not a question of who

does the agency work *for*, but who does it work *with*," he continued. "There is no sense picking an agency unless you are prepared to work *with* it."

Menard's formula is to select an agency which fits in with the pattern of the circumstances in your factory or shop, with the right personnel to do the work.

"If an advertisement has to be pre-tested, post-tested and research-researched, you don't need an agency but a statistical genius" he said.

"I don't think ideas should be subjected to research. Ideas and research should each stand on their own feet."

When an agency and its client comes to a parting of the ways, it together to find the right approach for the product.

Menard posed the question: "Do we advertisers know the economics of the agency business?"

The advertiser has to establish what he expects his agency or contemplated agency to give him. The agency has to familiarize itself with what the advertiser wants done.

"The plight of American business," Menard said in conclusion, "is that, in advertising as in every-

thing else, it wants a universal answer to every individual problem."

"What business really needs," he said, "is ideas, generated by men, supported by capital, rather than the reverse."

Spot-TV is prime medium for new food product

AT THE ACA Annual Meeting (Monday) Donald F. Swanson, Vice-President of the Grocery Products Division of General Mills Inc., presented the background of marketing planning for the United States introduction of Gold Medal Wondra Instantized Flour.

General Mills launched the product in a national introduction in September. The primary medium for the introduction was Spot TV coupled with an impressive list of daytime and prime time network television shows, three color newspaper and 4 color magazine ads were also used importantly. The introductory advertising campaign was termed one of the largest ever used for launching a new food product.

Mr. Swanson pointed out that one of the most difficult decisions for his company to make was the choice of initially marketing the product nationally with the associated risk factors and tremendous logistical problems or to carefully test market the product over a long

period of time. The national introduction was chosen because General Mills was so sure that they were marketing one of the major breakthroughs in the food field.

"General Mills Sales Force did an outstanding job of covering all grocery trade nationally in only three days and sold Gold Medal Wondra to every principal grocery distributor and chain retailer," said Swanson. He added that none of the trade incentives or promotional gimmicks typical of the regular flour business were used in the introduction.

In discussing the creative aspects of the advertising plan, Mr. Swanson stated that all ads were thoroughly pretested to insure that they were effectively delivering a hard-hitting and motivating message to consumers.

Mr. Swanson concluded by indicating it was too early to fully predict what the future holds for the new product but did confirm that consumer acceptance to date has been excellent.

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This is what you expect... the best value for your dollar investment. FM systems capable of delivering the high quality transmission demanded by FM audiences. And these systems from CGE do provide day-in and day-out dependable operation with minimum maintenance costs, with a range of 1kw, 5kw, 10/15kw, 20/30 kw transmitters to choose from.

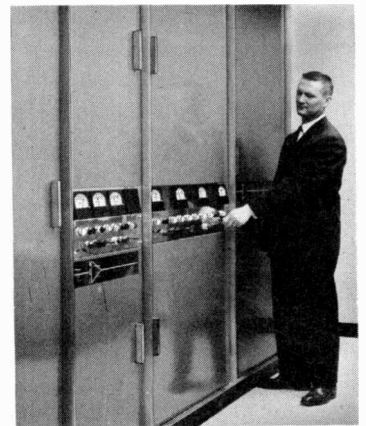
The design of these transmitters allows for addition of stereo and background subchannel generators without alteration to basic transmitter. They all incorporate the field-proven, reliable, trouble-free FME exciter. Intermediate and final amplifiers attain a high degree of dependability.

So, if you're thinking FM (and who isn't these days), FM and FM stereo equipment from CGE really is a sound investment.

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CANADIAN GENERAL ELECTRIC

RADIO IS BOTH BOON AND BANE

by Kit Morgan

Records — commercial radio today *is* records. The “format” stations, the “good music stations, the “middle of the road” stations, the “country” stations, the “ethnic” stations, in metro markets and one-horse towns — almost all are spinning records at the rate of fifteen, sixteen, even seventeen records an hour, round the clock or from sign-on to sign-off.

If radio is records, does it follow that Canadian radio is Canadian records? No. Emphatically, no. Why not? The answers are confusing, contradictory, and often condemning to both broadcasters and the record industry in Canada. Some broadcasters say Canadian records aren't good enough. Some record industry executives say broadcasters won't give Canadian records a break.

But what *is* a Canadian record?

Canadian-born Shirley Matthews goes to New York to get the “Detroit Sound” with 23 U.S. musicians and five U.S. singers backing her in a U.S. studio, and *Big Town Boy* is released in the U.S. on the Atlantic label ten days before it's released on a Canadian label, Tamarac.

The Canadian-born folk-singing threesome, the Fernwood Trio, take a song written by Canadian David Martins about the Canadian schooner, *Bluenose*, record it at Hallmark Studios in Toronto, and it's pressed and released by Sparton of Canada Ltd.

What is a *Canadian* record?

(*Big Town Boy* made the *Cash Box* top 100 list, made the charts in Detroit as well as several Canadian cities, even sparked a congratulatory wire from the MP in Miss Matthews' home riding. *Bluenose*, on the other hand, hasn't had smooth sailing, but it's being launched again soon, as the title song of an album.

Between these two extremes there are varying degrees of Canadianism on record. One record industry executive suggests that the reason the BBG hasn't clamped a Canadian content ruling on radio as it has on TV is that the Board can't face the headache of evaluating the degree of Canadian content on each record as it does with television programs.

“Imagine it,” he exaggerates, sardonically. “So many points if the artist is Canadian. But then, what about Canadian-born artists making their homes and their livings in the U.S.? Subtract a point for every year across the line? So many points for a Canadian composition. Do you lose points if it was composed on holiday in Europe?”

MULTI-MILLION \$ INDUSTRY — BUT

Dominion Bureau of Statistics' figures show that 28,112,676 records were manufactured in Canada last year, with a net sales value (distributors' net selling price) of \$27,444,827. The industry, basing its figures on retail sales, makes it a \$50,000,000-plus business.

But, the educated consensus is that, of all records sold in Canada, some 90 per cent were U.S. in origin; some five per cent were originally recorded in other countries, England, France, Italy, Germany and Japan; the remainder were Canadian in varying degrees, and the majority of this small percentage were in the French language.

VIVE LES DISQUOPHILES

French-Canada is by far the larger market for Canadian records. RCA Victor, for instance, produces at least four French-language records to each English-language Canadian record, and French-language sales account for 15 per cent of total sales in Canada, with English-language Canadian records making up only two per cent. Ninety per cent of Columbia Records of Canada Ltd.'s recording budget goes into French-language records.

French-language Canada is a captive market for Canadian record companies, with the relatively small output of France the only outside source of product and competition; while English-language Canada, so thoroughly U.S. dominated and with England competitive as well, is hardly even an open market. There are more, and more prosperous, small independent French-language record companies than English-language.

The larger companies don't look upon the French-language market as a sitting duck, but rather as a responsibility. Columbia here, for instance, looks forward to the day the parent company's European operations will supply enough French-language product that the Canadian company can channel more of its budget to English-language recording without depriving the more limit-

ed French-speaking market of music on disc.

Still, “The French-Canadians make ‘stars’ of their artists, the French-language radio stations promote Canadian records, and the people buy them, to an extent that makes the rest of Canada look anti-Canadian by comparison,” said one record company executive.

SAME OLD LYRICS

“Anti-Canadian” — the phrase keeps cropping up within the record industry. Like the film makers and book publishers in Canada, it is struggling against an overwhelming tide of American product, appealing to a market that is U.S. oriented. It's the same sad, sorry story of a lack of national identity, national pride, national unity.

“Canadians are anti-Canadian,” said an agent, trying to get his singer a recording contract; said a recording studio engineer about artists who go to the U.S. to record; said a record company promotion man about a futile attempt to get radio exposure for a Canadian disc; said a radio station librarian about the dearth of Canadian material in his stock.

It's a vicious circle, but also, it's an easy-way-out pat answer.

While most record companies would like to see the Canadian content of Canadian records emphasized more strongly, one man said bitterly, “the secret of success for a Canadian record could be, don't tell anyone it's Canadian. As soon as you label it made-in-Canada, the outlets for record exposure, and the public, automatically put it down as second-rate.”

Nonsense, you may say. But we asked a dozen key people, broadcasters, record company executives, recording artists, a publisher, a retailer: “If Ray Charles recorded a great tune in Nashville, and you introduced it as a Canadian record with ‘that rising young vocalist, Bernie Schultz’, would it sell as well as the average Ray Charles record?” Unanimously, the people in the know said no. The adjective Canadian and the unknown name would net the record fewer plays on radio, lower sales in the record bars, and indeed, it might not even make it onto the air and the shelves.

Nevertheless, the record companies are proud of their Canadian

talent. One company, Columbia of Canada, has just recently translated this national pride into artwork, a maple leaf to appear on the label and jacket of every Canadian-made record.

BREAKTHROUGH AHEAD

“We must develop a *recording* industry here, not just a record industry,” says Phil Rose, sales manager of the Apex Division of the Compo Co. Ltd., putting into words an industry-wide sentiment.

'64 promises to be a breakthrough year for the *recording* industry in Canada. This is evidenced in various developments, some of them very impressive, others insignificant to anyone not in the business, all of them signs of growth.

“In the past two years, RCA Victor has invested close to \$2,000,000 in the new factory in Smiths Falls and in new equipment for our recording studios in Toronto and Montreal. We're now equipped to record and manufacture Dynagroove in Canada,” says George Harrison, new general manager of RCA Victor's record division. “Now we plan to increase our activity in English-language recording by 50%, with a drive for new Canadian talent, both artists and repertoire. We're reorganizing and expanding our A & R (Artist and Repertoire) department to this end.”

“This year, for the first time, Capitol in the U.S. will release a record produced by Capitol Records of Canada,” says executive vice-president Geoffrey Racine.

It's impressionist Rich Little's *Scrooge and the Stars*, which was released here before Christmas and was a victim of the death of President Kennedy, whose voice was among those on the disc. That segment will be re-done before release this year. “And the Capitol Record Club of Canada will introduce Canadian material into the club, with international recordings from EMI, in addition to the American releases,” Racine adds.

“We've expanded our original concepts of Canadiana type material with the recent inclusion in our catalogue of *The Twentieth Century Folk Mass* by the Calgary Choral Society and the Mount Royal Glee Club,” says Keith Ashdown, national field representative of London Records of Canada.

“We've just released a single in English by Pierre Lalonde, who's a

singing idol in French-Canada, and *Louise* sold 20,000 copies in its first two weeks, and made the charts on English-language stations in Montreal right away," Apex's Phil Rose reports. The disc's popularity in Canada may also lead to its release on Decca in the U.S. Pierre is the son of Jean Lalonde, president of CKJL St. Jerome, who was himself known as "le Don Juan de Chansons".

A weekly newsletter "dedicated to Canadian recording artists", "RPM", was launched late in February by Walt Grealis, former promotion man with London Records and now a talent manager, who hopes his two or three page sheet will grow into a trade magazine as the industry here grows.

Heavy investment in Canadian facilities, Canadian records picked up for U.S. release, broader catalogues, bilingual record releases, cross-country communication about Canadian records, these are just some of many indications of a bumper year ahead.

BACKING FROM CAB-CAPAC

The year ahead may also see a series of Canadian recordings on a scale that will be the envy of every company which has to keep an eye on the balance sheet, thanks to the CAPAC-CAB joint committee, which has a quarter million dollars with which to encourage the creation, development and use of Canadian music, over a five-year period.

The Composers, Authors and Publishers Association of Canada and the Canadian Association of Broadcasters established the fund a year ago, and it has now been decided that the first \$50,000 will be spent to make the works of Canadian composers available to broadcasters.

No firm decision has been made as to whether these works will be put on tape, transcription or commercial recording, but the committee leans toward commercial records, which could then bring this music into Canadian homes via the family record library as well as on radio.

If problems about leasing, royalties and such can be ironed out, a subsidy will be handed over to a major Canadian recording company and recording could begin almost immediately.

Plans include works performed by a 40-piece concert band, a full symphony orchestra in a major symphonic composition, a small symphony orchestra of about 60, a large, lush string orchestra, and a small progressive jazz group.

Another outstanding contribution to the promotion of Canadian talent on records is the Canadian Talent Library, the Beaver Award-winning transcription service founded by CFRB Toronto and CJAD Montreal as a non-profit venture.

In less than two years CTL has produced about 40 albums, ranging from the ragtime piano of Alex Read to the jazz of the Moe Koffman Quartet to the Hart House Orchestra conducted by Boyd Neel. About 15% of the selections are Canadian compositions, most of them going on disc for the first time.

Exposure is limited to the 20-odd radio station subscribers from coast to coast, but an awareness of Canadian talent is created in the listeners to these stations, spurring interest in commercial recordings and personal appearances by the artists on CTL.

Vibraphonist Peter Appleyard, with one album on RCA Victor in Canada which is now re-released in its Camden series, and two albums on Audio Fidelity in the U.S. and distributed here by Phonodisc, has made two Canadian Talent Library records.

People bring the commercial albums up to the stand to be autographed, Appleyard says, but when he's playing at the Park Plaza Hotel in Toronto — where CFRB programs his CTL records regularly, probably totalling more plays than all his other records on all the other stations — more requests are from the CTL albums than the others.

CTL chief Lyman Potts says public interest in Canadian talent is shown by the number of calls by people wondering where the CTL discs can be bought, and the quality of the music is vouched for by the number of people in the business who try to wangle CTL discs for their own libraries.

BEATLES AN INSPIRATION

While any company would be pleased to the point of a fireworks display with a Canadian record becoming a hit from coast to coast here, international acceptance is the real symbol of success and the key to really profitable profits.

The Canadian business has delighted in the Beatles' clean sweep of the U.S. charts. Just a few years ago, the English charts were carbon copies of the U.S. charts, as Canadian listings still are today. Thus, when the Beatles swamped the U.S., they provided a shining example for Canadian record makers — "if they could do it . . . it could happen to us . . . yeah, yeah, yeah."

At the moment, the likeliest candidate to make Canada's take-over bid is Bobby Curtola, a young man who, almost everyone in the business agrees, has star quality. Bobby-mania is epidemic in Canada, and two of his sides, *Fortuneteller* and *Aladdin*, have made the charts in the two big U.S. music trade papers, *Billboard* and *Cash Box*, both of which included him in their '63 yearbook listings of international stars.

Although Curtola records aren't 100% Canadian, in that they're taped in and around Nashville, they are Canadian compositions, (all but one written by his managers, Basil and Dyer Hurdon), sung by a Canadian, pressed in Canada (Quality Records) and released here first by Hurdons' all-Canadian record company, Tartan Records. And Canadian disc jockeys discovered Curtola and plugged his records without U.S. deejays and charts guiding them.

Hand in Hand, Curtola's first record and Tartan's first release — which sold 32,000-35,000 copies, and which Basil Hurdon believes would have hit 70,000 or even 100,000 if a distributor had been interested in chancing an unknown Canadian disc — was recorded at radio station CKPR Port Arthur. His second, third and fourth records were cut at RCA's Toronto studios. But when an American label, Del-Fi, agreed to release his records in the U.S., the recording sessions switched to Nashville.

"Canadian recording studios just didn't have the sound then," Basil Hurdon says. "But we'll be recording in Canada again soon."

The implication seems to be that (aside from the improvement in recording facilities here) once the Curtola name is established in the U.S., Tartan can gamble on giving up the Nashville backing to become an all-Canadian company. *You're Not a Goody-Goody* (but you're good enough for me) may just do it, as Bobby's first release in the U.S. since he moved to the Cameo-Parkway label with its powerful promotion machine.

If Curtola, or any artist, makes the charts in the U.S. with a hit recorded in Canada, it could be the seal of approval that would spark business for recording studios here. When Bobby Rydell's *Forget Him*, recorded in England, climbed the charts in the U.S., it was money in the bank for U.K. recording studios. Rydell recorded all his latest album there, and other U.S. artists have followed his lead.

REGULATION? NO, BUT . . .

The majority of Canadian record companies are opposed to regulations to force the exposure media to recognize Canadian recordings. Radio is by far the most powerful of the exposure media, though television, newspaper record reviews and record bar displays are all important.

The widespread feeling about regulation seems to be that radio has supported Canadian records in the past, even more play is hoped for in the future, and even though a guaranteed percentage of air time would be a marvellous boost . . .

"You can't legislate a hit,"

(Cont'd. on page 18)

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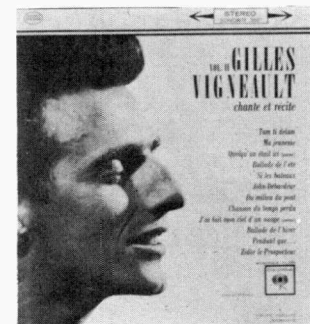


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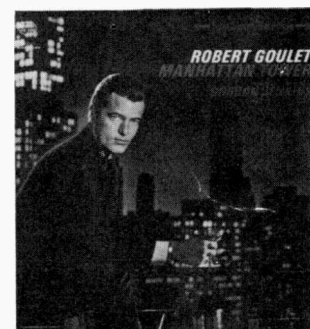
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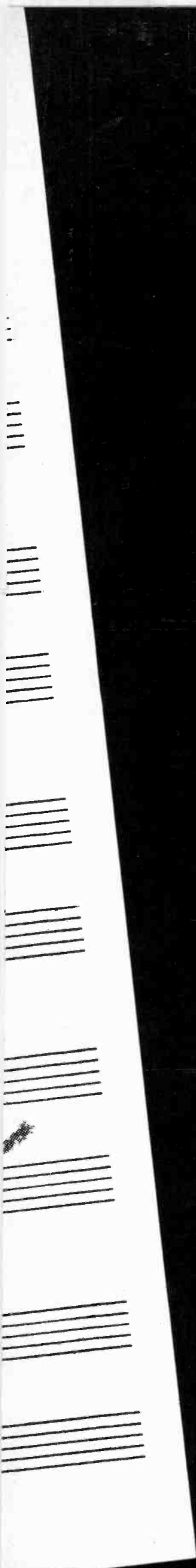
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ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE

BMI
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Personal appearances like this one in Kitsilano, B.C. (from which he had to be rescued by rowboat from pursuing fans), have built Bobby Curtola into a Canadian singing idol, and he logged 150,000 miles last year travelling from coast to coast here, across the border and abroad, to appear live before his fans. Curtola's fan club membership tops the quarter million mark in Canada, and about an equal number are enrolled in fan clubs outside the country, with 100 clubs active in record-breaking centres in the U.S. Members pressure radio stations to play his records.

(Cont'd. from page 15)

says S.B. "Whitey" Haines, popular and standards publications man at BMI Canada Limited, formerly national sales promotion manager for Capitol Records, a songwriter who had his own band on network radio in the U.S. years ago. "The people who perform on records and the companies that make them want the records to be played because they're good and people like them, not because they're Canadian."

"It has to be what the artists put in the groove, not the country printed on the label, that makes a hit," says George Offer, vice-president and general manager of Apex Records, the Canadian label of the Compo Co., which also distributes a dozen other labels.

"Regulation could do more harm than good, by forcing radio stations to play bad Canadian records as well as good ones," says Paul White, Capitol's sales promotion manager.

And there *are* bad Canadian records, just as there are bad records produced everywhere, the industry agrees, and the companies that shout "Canada first" the loudest, because nationalism, not musical quality, is their only selling point. Fortunately, most of these companies fold fast but, unfortunately, not before they've upheld the Canadian's suspicion of anything native.

DOWN WITH U.S. CHARTS

On the subject of regulation, one record company executive said, "If I could pass one law to support our business, it would be to outlaw U.S. trade papers in Canadian radio stations. Too many stations use *Billboard* for ears and *Cash Box* for a mind, and they stack up their back issues to make a wall that Canadian records can't break through."

While almost every record company will cite half a dozen stations that boost Canadian records — frequently, coincidentally, the same half dozen stations which gave good play to that company's latest release — the general feeling is that a Canadian record doesn't get an even break, when it really needs an edge to fight the U.S. competition.

The chart-happy music policy puts a Canadian record in the position of having to be better than a U.S. record in order to be as good. The top ten, twenty or thirty records on the U.S. charts go on the air automatically, brooking no Canadian competition, and then the Canadian record can fight it out with the pack of U.S. releases not in the sacrosanct top number.

It happens, that a Canadian record is yanked from the air after a couple of plays if it hasn't drawn instant listener reaction, while a U.S. disc charted as up-and-coming will be excused as a slow starter in face of lack of audience response, and stay on the music sheets.

"You can *understand* why so many stations stick to the U.S. charts," said one record company exec, "but you can't *condone* it. It's the safe way out; they don't have to gamble on their own musical judgment. But if they're hiding their lack of knowledge and experience in music, why don't they lean on us instead of the U.S. trade papers? Stations seldom give us credit for it, but we know the record business, which is knowing what the public wants and giving it to them, just like radio."

Favorite example of this is Canadian Capitol's genius in spotting the Beatles as comers back in late '62 so that the label here has released every Beatle record while in the U.S., slower to recognize the group's potential, their records are

spread over several labels and not all are available.

Another record company official, who also remains nameless because you don't bite the hand that feeds you, says "If the U.S. trades are to remain bibles here, radio stations and record companies should pressure them to cover the Canadian scene and talk up our releases. Their Canadian news now just reports how American records are faring here."

"Canadian deejays sending their charts or news items to the trades might try featuring Canadian records instead of angling their material at the U.S. in hopes that the American accent will improve their chances of getting their own names published."

LOCAL CHARTS POWERFUL TOO

CHUM Toronto, which claims the distinction of being the first Canadian station to print its own chart, and now boasts the largest circulation in North America — 110,000 per week — admits that in some ways it may have created a monster.

"We've been told by a couple of record companies that some other stations won't air a record if it isn't on our chart, and there are some record stores in Toronto that won't stock a disc unless it's in our top fifty," says program director Allan Slaight.

"It's unfortunate that the chart has so much power, and we strive not to abuse it," he says. "We would feel very badly if a Canadian artist was harmed by not making our chart with a good record that's just not in the realm of our music policy. But Canadian artists, like Bobby Curtola and Pat Hervey, whose records aren't on the U.S. charts, do make it on the CHUM chart. One week, out of 50 records on our chart, seven were by Canadians."

CHUM doesn't follow the U.S. charts as slavishly as many stations. It has the budget to enable it to use the trade charts as a guide and then survey its listeners four ways:

A panel of 500 housewives is mailed postcards on which to list five favorite singles and one album, and by tabulating the 200-250 replies weekly the station comes up with the 20 most popular, on which to base 9 a.m. to 4 p.m. programming.

Between 175 and 200 high school hit pickers survey their classmates for five favorites, and the 80% response from them is tabulated to guide programming in teen-listening hours.

At 4 and 8 p.m. daily the "battle of the new sounds" pits two records against each other, with votes by phone for a fast reflection of reaction to new records.

Once a week record stores are checked by phone and mail for top-selling records.

To carp, if a station's listeners are as devoted as they would have advertisers think, listeners will vote only for records already played on the only station to which they listen; and if record stores will only stock discs on the station's chart, a check of the stores' top sellers only tightens the vicious circle. But no one has come up with a fairer way of re-searching a chart.

FLIP SIDE

"We audition every Canadian record that comes in, during the weekly session when the deejays get together to assess the current crop of releases," says Gene Kirby, program director of CKEY Toronto. "Because of the sheer volume of releases, we may put aside dozens of U.S. records without even listening, if we don't know the label, the artist or the song, and if it hasn't turned up in the trade papers or on the music sheets we get from the U.S. and Canadian stations.

"But every Canadian record gets a spin, and if it's borderline, we'll listen to it again. If we still don't think it has potential, we'll shelve it, but if it breaks out on other charts across the country, we'll audition it again."

CHUM's Slaight echoes Kirby, and goes on, "In a competitive market you can't play records out of Canadian spirit. We'll lose our audience if we play a weak selection. In a small market with no competition a station can afford to be more lenient in programming Canadian talent.

"We're honest with the record companies. We've raised the calibre of Canadian recordings by our insistence on quality. We probably sent some Canadian artists off to Nashville to record, but then it has to evolve that Canadian studios will come up to the Nashville level."

The Brotherhood of Man, (*This Man*), written by Garry Ferrier of CHUM and performed by the Chum-ingingbirds, four CHUM announcers, was recorded at Hallmark Studios in Toronto, where Slaight says they got a "beautifully balanced sound". The single, on Quality here, has been released in the U.S. by Sceptre there.

"The record companies must become more conversant with our problems, must be more realistic in their development of talent to meet the existing demand and tastes," says Slaight.

Most anonymous criticisms — broadcasters don't bite the record company hand that feeds them, either ("and where else could they get a half-hour program for \$1?" Harold Pounds, record division manager of Sparton of Canada Ltd., once put it) — of recordings made in Canada centre on that intangible and integral element, "sound", more often musical sound than technical sound. "It

doesn't have that full, rich, big sound."

VILLAIN OF THE PIECE

Here is one point on which broadcasters who know the record business agree with the record companies — the Canadian industry is hung up by the musicians' union.

Canadian musicians on a recording session must be paid the international rate, so that while the average Canadian record has essentially only the Canadian market for sales, one-tenth the U.S. population, the company must pay the same scale as an American company with U.S. and Canadian sales potential, \$61 per three hour session, double that for the leader.

"That's why Canada has no patriotic songs," it was explained.

"When the centennial rolls around in 1967, we're going to be singing nursery rhymes because a patriotic song must have that stirring, thrilling big sound of a big band or orchestra, and nobody can afford to pay that many musicians the international rate to record a song with sales limited to patriotic Canadians."

Canada boasts many outstanding musicians, but the average card-carrying sideman, talented though he may be, suffers from a lack of experience and discipline, which produce the sweet, sure sound that comes only with a group playing together on date after date — the sound that attracts Canadian singers to record in Nashville, New York, Hollywood and Chicago.

The dilemma is, should the union demand more than the market can comfortably bear, inhibiting the number of recordings made, but enabling the musician to make a lot of money on a few sessions; or should the scale be lowered to a realistic figure in terms of the market, to result in more recordings made in Canada, giving the musician a little less per session but a lot more sessions and thereby the opportunity to develop and grow musically and professionally, to be heard by more people on more records, and create a market that in the future would support the international scale?

There's no prize for figuring out which side of that fence the union is on, and which side the record companies are on, but on which side is Joe Musician?

Another bugaboo, that will grow as the industry here grows, is the insistence of the union, Toronto local at least, on contracts being filed four days in advance. Normally acceptable, this rule is flexible in the U.S. when it comes to "covering" a song — an artist recording his version of a tune breaking big for another artist — which can be accomplished from mike to record bar at top

speed with the union's co-operation. In Canada, by the time an artist covers a hit, anyone who likes the tune will have bought the first record and played it half-way through the grooves.

"But you can't fight them. You need them and they know it. They've got you by . . .", the record company official's voice trailed off.

When Canadian record companies are accused of not recognizing talent when they hear it, the accuser frequently points to Robert Goulet, who was as close as anyone comes to being a "star" here, and has made top-selling records since he crossed the border. "It's not that we didn't recognize Bob's talent," said one A & R man. "We couldn't afford it. He needed big band backing, which he's got on his U.S. records, but we couldn't afford the union scale to put together a band."

Show Stoppers from the O'Keefe Centre on the Capitol label, features a 30-piece orchestra conducted by the Centre's musical director, Dr. William McCauley. How come Capitol could afford it, then? It couldn't.

O'Keefe financed the recording session at RCA Victor, at a cost of some \$10,500. Capitol took it from there with the expenses of mastering, pressing, labels, designing, photography for and printing the album covers, and distribution — no mean investment either. Since its release in October last year, something over 6,000 copies have been sold at the Centre and through Capitol distributors across the country, but it's highly unlikely (nobody will say) that it has yet "covered its nut".

There aren't too many "angels" like the O'Keefe Centre. "We thought of the album as excellent promotion for the Centre," says David Palmer, press representative for the Centre. "It's something to remember the shows and the Centre by, and every time someone plays it they think of a pleasant evening at the Centre, and may plan another such evening soon."

STUDIO QUALITY OK HERE

As well as the musical element of sound, there's the technical element, and Canadian recording studios are often maligned, frequently wrongly.

There are two major studios in Toronto — centre of English-language recording activity — RCA Victor, with its new dynagroove equipment, and Hallmark Studios. Both have three track recording facilities, both mono and stereo machines, reverberation and equalizing facilities and, essentially, all the technical facilities it takes to turn out sounds as good as those recorded anywhere.

In comparison with the recording engineers in Nashville, Holly-



The internationally-known Canadian folk singing group, The Travellers, recently recorded their fourth album for Columbia Records of Canada at the RCA Victor studios in Toronto. Here (left to right) musical director Eugene Dolny supervises the session, with Sid Dolgay, bass, playing the unusual mando-cello; soprano Simone Johnston; tenor Jerry Gray, who plays banjo; and baritone Ray Woodley, on guitar. Promotion-conscious, Columbia released one of The Travellers' single records on red vinylite, to catch the eye of the deejay with a stack of records on hand. Columbia in the U.S. picked up one of the albums by The Travellers for release there, and Canadian albums by pianist Bill Butler and the Carl Tapscott Singers have also been released by the parent company in the U.S.

wood, New York and Chicago, the recording technicians here suffer to a certain degree from a lack of experience, through the dearth of volume business, just as Canadian musicians do. Hallmark's compensation is that both its recording engineers are musicians as well as technicians. RCA Victor sends its

men off to U.S. recording centres to study and master the techniques used there.

Oscar Peterson, who has recorded in New York, Los Angeles, and European studios, chose RCA Victor's Toronto studio to record an album for the MGM label in the U.S.

(Cont'd on page 20)

IMPORTANT CANADIAN ARTISTS

on



- | | |
|--|-----------|
| Margaret Ann Ireland plays
Schubert & Rachmaninoff | (S)W 6058 |
| Margaret Ann Ireland plays
Villa Lobos & Granados | (S)W 6057 |
| Scrooge and The Stars — Rich Little | T 6049 |
| Showstoppers from O'Keefe Centre
Wm. McCauley conductor | (S)T 6048 |
| Steppin' in Society — Frank Bogart & Orch. | (S)T 6044 |
| My Fellow Canadians — Rich Little | T 6028 |
| Society Dance Date — Frank Bogart & Orch. | (S)T 6019 |

Coming Soon on Canadian-Capitol:

- | | |
|---|-----------|
| The Saxophone in Concert — Paul Brodie | (S)W 6066 |
| Margaret Ann Ireland plays
Music of The Polish Masters | (S)W 6065 |

and others...

(Cont'd. from page 19)

just before leaving on a European tour last month.

Louis Innis, who A & R's recording sessions in Nashville for Bobby Curtola and many top artists, recently flew up to A & R a session for a London folk-singing group, The Lowlanders, at Hallmark Studios and was delighted with its sound.

Too many international professionals have praised the recording facilities here for any criticisms of sound to be blamed on the physical properties of the studio. The people in the studio must be held responsible.

A large percentage of Canadian records are made on the lease basis, where the performer pays the costs of the recording session and leases his tape to the record company, which takes up the expenses of producing the record from that point.

This leads to a fair number of inexperienced young performers walking into a studio with no A & R man, no producer, and more confidence than knowledge. If the advice offered by the recording engineer is shrugged off, then the artists are paying the shot and can record with the microphones tucked under their hats if they choose. And the resultant sound can hardly be blamed on the studio or the technician.

Many young artists and their managers, and a number of others who should know better, criticize the Canadian record companies who operate on a leasing policy, and feel the company should pick up the tab for the entire record-making process. But the artist who has leased his tape receives royalties from the very first sale, whereas when the record company has financed the session, no royalties are paid until that cost is recovered from sales. It's six to one and half a dozen to the other. And Frank Sinatra finances his own sessions, and leases the tapes — but in his case, to his own company, the Reprise label.

Sparton Records is one label which insists on the leasing agreement, a company policy because the firm's main function is to press and distribute Canadian releases from its U.S. associates, such as ABC Paramount, Command, Grand Award and Reprise. "As a Canadian company, we feel we have a responsibility to Canadian talent," says manager Harold Pounds, "but they must have the confidence in their talent to invest in a tape. Our investment in taking it from there is usually an equal amount."

A WINNING BATTLE

There are some 500 records released in the U.S. every week. Many of these are unknown artists on obscure labels that never reach Canada.

The dean of Canadian disc jockeys, CBC's Elwood Glover, entertains his listeners once a week just reading these furthest-out listings from the U.S. trades — *Deep Freeze* by the Adorables on Golden World, *Don' Goof on Me* by the Chiclets on Josie, *Beatles, You Bug Me* by the Bug Men. Still, 125 or so new releases a week might go to the major Canadian stations, tapering off at smaller stations.

It's formidable competition, but in face of it the Canadian record companies manage to get their Canadian product on the air, in the papers, in the record bars, and they catch the listener's ear, the reader's eye, the shopper's hand. A glance at the best-selling Canadian records show some encouraging sales figures over a wide span of musical tastes:

Cheating by bringing a French-Canadian artist into an examination limited to English-language recordings, RCA Victor is justifiably proud of organist Lucien Héту, whose four albums total close to the quarter-million mark, with the bi-lingually titled *Invitation to the Dance / Invitation à la danse* reaching 80,000 in sales. On the English-language side — though it's hard to be a separatist with instrumentals — is the Royal Canadian Ordnance Corps Band, which has sold 3,200 copies since its release last year, and is still moving steadily.

Columbia's topper is the seven year old *The Pipes and Drums of the 48th Highlanders*, which has sold 9,700 copies to date and is still going strong, averaging 750 copies a year in recent years. The company is planning another of the same for the future.

With nary a Canadian artist recorded in Canada till the last couple of years, Capitol came up with a winner in Rich Little, whose first album, *My Fellow Canadians*, sold 10,000 copies before the Diefenbaker government fell and took the recorded spoof with it.

A third album, *A Little of Hollywood*, will be released shortly.

The Beau-Marks, four French-Canadian rock and rollers who made all their recordings in English, proved the top-sellers in Quality's Canadian catalogue, with nine singles and three albums, almost all of which sold between 5,000 and 35,000 copies. *Clap Your Hands* was their biggest hit, accounting for the higher figures, made the charts in the U.S. trade papers, and was released in the U.S. on the Laurie label. The group just recently broke up.

A single is the sales-topper on the Sparton label, with *Maple Sugar* by old-time fiddler Ward Allen of Ottawa coming "close to six figures". Allen has 18 singles and three albums on Sparton, all of them

still crossing the counters in record bars.

Twenty-one albums over more than that number of years have made Don Messer the top-selling artist on the Apex label, and perhaps tops in the whole field of Canadian records. His discs sell well in Quebec and have a sizeable export market, primarily Britain.

The dance (?) rage, the twist, gave London Records its biggest Canadian hit as the *Twist, Twist, Twist* album by Billy Martin and his orchestra... went over the 20,000 mark in sales.

On the Arc label, the biggest seller has been a single, *Charlena* by Richie Knight and the Midnights, which was really big in Ontario last year and sold over 15,000 copies. Arc president Phil Anderson, who says the company has been recording Canadian talent for five years with "moderate success at heavily discounted prices" recently visited Nashville, listened closely to that magic sound, and returned to revamp Arc Sound's studio to capture it.

From the 48th Highlanders to the Twist, there's no classical music climbing the sales charts. Recognizing this, a few companies still record Canadian concert artists out of a sense of responsibility to encourage classical artists and make their talents known and available, even to a limited audience. The pops and standards subsidize the classics. Capitol has recently released two albums by classical pianist Margaret Ann Ireland, with a third album planned; and Columbia's Canadian catalogue includes Vancouver cellists Ernst and Maria Friedlander, and the Canadian String Quartet.

ALL-CANADIAN SHOWS GO

The sales figures for Canadian records may not encourage anyone to go into business plating the gold records that are bestowed on artists who make hits that sell a million copies, but they do prove that a lot of people are buying a lot of Canadian records. And it seems that these people turn off their record players, turn on radio, and appreciate hearing Canadian talent on the air.

Last November, CHFI Toronto's Chris Lawrence experimented with a three-hour show devoted to Canadian recording talent — *Show Stoppers from the O'Keefe Centre* in Capitol, *Rendezvous with the Romeos* on Columbia, *Ellis McLintock at the Old Mill* on RCA, Columbia's *Holiday in Banff* with the Moxie Whitney Orchestra, Bill Butler's *Portrait of a Piano* on Epic, *Hits We Remember* by the Carl Tapscott Singers on Columbia, *Jimmy Namaro Trio at the Westbury* on Columbia, Lou Snider and Tommy Ambrose on Chateau, *The New Big Band Sound of Pat Riccio* on Arc, and many more. Lawrence was

amazed at how many more there were.

Listener reaction and Lawrence's own interest in promoting Canadian talent has led to a regular slot for Canadian artists, in addition to their frequent plays in overall programming, an hour each Thursday during his late night show. Canadian artists are interviewed, and taped station breaks and promos by Canadian artists are used, and the show draws more comment than the balance of his programs through the week put together.

One comment, by BMI's Whitey Haines, is that "twenty-five more men like Chris with shows like this all across the country could be the making of the Canadian recording industry."

There are others, of course. Just not enough others.

CFGM Toronto-Richmond Hill, a station that gambled on country and western programming and won ever-growing ratings, gambled again recently by programming Canadian c & w artists exclusively one day, from 6 am to midnight, and won again with "overwhelming response".

"Sound-wise, the station was never easier to listen to," says program director Gordon Symons. "It was a revelation to me just how much excellent Canadian talent is available."

Another revelation was forthcoming when *Broadcaster* asked what percentage of the discs were actually recorded in Canada, versus Nashville. "I'd have thought 90 per cent were Canadian artists recorded in Nashville," Symons admits. "I chose the records strictly by their sound, and I just naturally drew the conclusion that most of what was playable would come from Nashville."

Actually, going through the music list of 50 records (which was played through and then repeated throughout the day because only 50 of a deskful of records came up to the station's standards) disc by disc, it was found that a good 40 per cent were recorded in Canada and most of them had fooled Symons' Nashville-attuned ear.

The painful weeding-through process, to play only the best and not just anything that was Canadian, was the secret of the success, Symons says. He'd have given up the idea rather than settle for second-best. Some were hit country tunes "covered" by Canadian artists, others were original compositions, and they were carefully blended.

"We got a very favorable response from listeners, by phone and by mail. And it seemed that every Canadian artist in the area, whether we were playing his records or not, phoned to thank us for the break.

"We're definitely going to do this again. Everybody should try it."



(ACA) CBC President

Commercials are no sideline... they help CBC serve Canada

"WE HAVE ONLY ONE PURPOSE — one business — to serve the Canadian public, and our commercial activities must remain a contributing means to that end. But our commercial activity is not just a sideline, it is an essential part of our operation. To the extent we are in business, we are in business to the hilt."

This was the gist of CBC President Alphonse Ouimet's admitted "pitch" which he delivered at the ACA Gold Medal Luncheon.

"Business has spent millions of dollars to advertise its goods and services on CBC radio and television over the past 28 years," he said. "Without your use of and support for CBC radio and television, one of two things would have happened:

"Either the national service would be less complete and reaching fewer people, or the cost per Canadian in public funds would be appreciably higher than the present figure of \$4 a year."

Ouimet had kind words for "the many advertisers who, over the years, have sponsored and are sponsoring major programs and Canadian series on CBC networks at relatively high cost. They have done this — for Canada I believe — in the certain knowledge that they could have achieved greater exposure at less cost through the medium of canned variety, situation comedy or other light entertainment whipped up from the 'mass audience' formula.

"The CBC does not believe that this is a good formula for the national broadcasting service," he said, adding:

"It may surprise you, however, to hear me say that it is not necessarily a good formula for the advertiser either — the so-called 'mass audience' has long ceased to be, if it ever was, the majority of the total potential audience."

Such specials as NHL playoffs and royal visits excepted, the speaker suggested that "even the most highly-rated programs are still only minority programs, reaching some 25 to 35 per cent of the total potential audience. Large audiences to be sure, but what about the 70 per cent who are not watching or are watching something else?"

"The repetition from week to week of a series of popular programs, all issued from the same mold, will still yield you at the end of the year only the minor part of the total audience."

Ouimet pointed out that the total potential audience varies by age, sex, education, sophistication, socio-economics, geography and individual tastes and temperament.

Therefore, he said, "it is just as impossible for you to reach them all at the same time with your commercial message as it is for the CBC

to serve the total audience — or even a true majority audience — all together at one time.

"The only way to reach the largest possible audience, with our service or with your commercial, is to offer a wide choice of program fare so that everyone may be served according to his taste."

The speaker emphasized that while "we shall continue to seek advertising dollars so long as our mandate is as it is, we shall also continue to respect those self-imposed policies of the corporation which actually translate themselves into a code of business practice."

While, from an advertiser's standpoint, the prime interest is to stimu-

late sale of products, the CBC must maintain proper perspective with respect to its programming responsibilities and its commercial responsibilities. . . "to ensure . . . integrity and good taste."

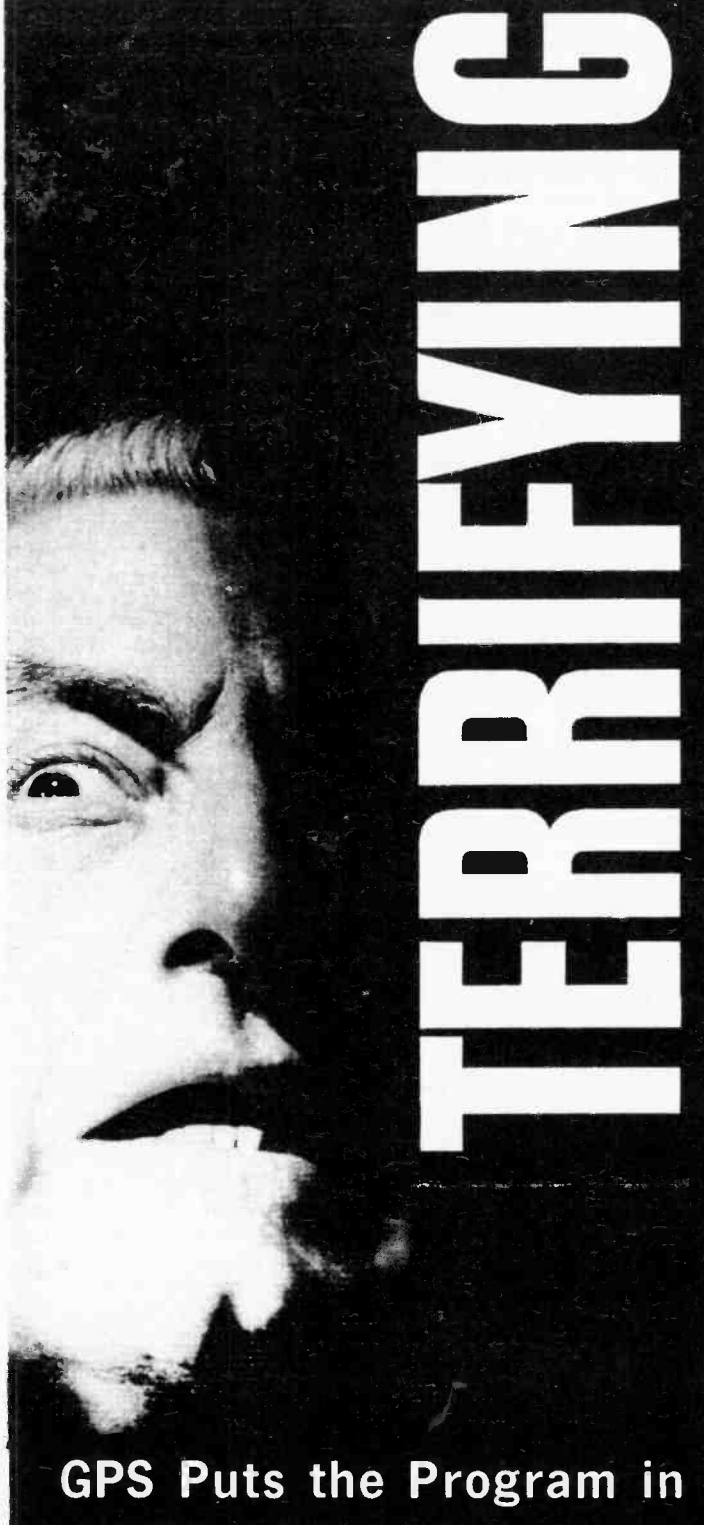
Because the broadcast media in Canada "enjoy the confidence and trust of the Canadian people", Ouimet said, "we will continue to maintain sufficiently high standards of quality and quantity to ensure continuing public confidence in CBC broadcast advertising, in spite of the fact we could obtain more advertising revenue by lowering our standards.

"What would happen, of course, if we did lower these standards would be a gradual loss of confi-

dence in broadcast advertising among the public at large, and that, in the long run would work to your disadvantage.

"We are serious about achieving effective relationships with advertisers and agencies", Ouimet said. "We try to meet your needs while at the same time we have to be aware of the basic reasons for the CBC's existence.

"We would be the last to claim that our programs and schedules are perfect. But we are not unmindful of some success in providing a balanced fare to viewers and listeners when compatibility between *their* rights and *your* interests has been sometimes extremely difficult to find."



==RADIO DRAMA== Half-Hour Shows

Black Museum — 52 episodes

Haunting Hour — 52 episodes

Weird Circle — 52 episodes

Night Beat — 195 episodes

Crimefighters — 26 episodes

Destination Fate — 26 episodes

For These
and
Many More Radio Shows
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GENERAL PRODUCTION
SERVICES

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TELEPHONE 922-4177

GPS Puts the Program in Radio Programming

Party Line

... by KIT MORGAN

DEAR DR. STEWART: At approximately 6:15 pm on April 14, I saw beer being poured from a bottle into a glass on Canadian television. And, in golden, bubbling, living color too. Yes, really. There were two or three dozen witnesses to this shocking spectacle. As a public-spirited citizen, I felt you should hear about this phenomenon. Love, asst. ed.

Actually, the BBG needn't panic. The morals of the general public weren't endangered as this binge-inspiring scene appeared on TV. Only a handful of incorruptibles viewed it, clients of Cockfield, Brown & Co. Ltd., agency personnel, and the hardened press. The amazing sight of bottle, beer being poured into the glass, and all, didn't bother us...bother us...bother us...

The agency treated several of its clients to a personalized demonstration of color TV in the studios of Advertel Productions Ltd., with a color camera and a black and white camera both focused on displays of the clients' products, and then color and b & w screens set side by side for comparison from the comfort of deep chairs and couches.

"Your products as they will appear when color television becomes an actuality as an advertising medium in this country," explained Ross MacRae, director of broadcast services, who played emcee and commentator.

Even without the elaborate foeraw of lighting, dulling flare and adding highlights and the what-have-you that goes into the production of for-real color commercials, the demonstration gave the advertisers a good idea of what their products and packages will look like come the day.

Some looked good, some looked blah, and some looked great — like the Sealtest (Dominion Dairies Ltd.) ice cream cartons that, since the product is advertised on color TV in the States, may have been designed with color TV in mind. One of the most attractive sights, to these eyes, was Alberto-Culver's Subdue dandruff shampoo, in living deep aqua color, poured into a brandy snifter.

Forward-thinking lot, Cockfield, Brown — only the BBG knows how far forward — thought asst. ed. as, afterwards, she peered at the color camera and the table-top displays, such goodies as trays of Canada Packers' prepared meats; melting Sealtest ice cream laden with strawberries; a luscious-looking Monarch cake mix cake; stainless steel houseware made from International Nickel Co. product; Imperial Oil's Esso motor oil selector display unit; Alcan and Imperial Tobacco products; Abitibi's ceiling panel and wallboard; and that glass of Molson's beer, now flat.

ASST. ED. TOOK a couple of days off (What? Other skivvies get two weeks? Every year?) mid-month in the Motor City and busman's holiday along to a meeting of the 49 year old Ad Craft Club of Detroit — a special meeting featuring "Country Music, U.S.A." presented by the Country Music Association, the directors of which were meeting in town.

Amongst the friendly foreigners were a couple of friendly nationals, Cam Ritchie, president and general manager of CKLW Windsor, at a head table, heavy with broadcasters, and Harold Moon, general manager of BMI Canada Limited, there as Canadian director of CMA.

Jimmy Dean, star of ABC-TV's *Jimmy Dean Show*, emceed the program, while CMA president Tex Ritter pitched the selling power of country music to the 200 or more members present. There were songs by Dean, Tex, purty little Sue Thompson, the Marijohn Singers, and Roy Clark, with instrumentals and backing by Harold Bradley (He's gotten so rich on country music, he bought his dog a boy for Christmas) and his band.

It was an hour-long show but nobody noticed, they were too busy singing the refrain to "Big Bad John", toe-tapping, laughing, applauding, and finding out more about country music from the CMA folks who'd infiltrated their tables.

In case more questions popped up later, as each member was untying his red print neckerchief and leaving, he was handed a record of the country music presentation to the Sales Executive Club in New York last year, to go with the 216 page *Billboard* "World of Country Music" supplement that was in each program.

In August the CMA directors will hold their meeting at the Inn on the Park in Toronto, timed to coincide with the August luncheon meeting of the Radio and Television Executives Club.

Last year they introduced country music to RTEC members with *Billboard* editor Hal Cook as guest speaker and entertainment by the Rhythm Pals. This year they plan a bigger and better program, with guest speaker Connie B. Gay, broadcaster and big man in the big field of country music.

Party Line

WONDER IF THERE WAS a heavy run on the men in the white coats a week ago when a couple of dozen people told colleagues and friends they'd spent their lunch hour watching TV commercials, one after another — and enjoyed it!

The commercials were a new batch of over fifty for O'Keefe Ale and O'Keefe Old Vienna, which Foster Advertising has saturating the golden horseshoe area of Toronto-Hamilton-Niagara at the rate of 80 a week or so.

"Brewery commercials were stereotyped, if you'd seen one you'd seen them all," O'Keefe president Dennis Whitaker told the press conference-screening-luncheon gathering. "The excuse has been the industry and BBG regulations, but the regulations have been a crutch for stodginess."

O'Keefe has certainly kicked the crutch out from under stodginess with its newies that, like the O'K Ale slogan, are "light yet hearty". They spoof, but they hard-sell too. They spoof brewery advertising in general, one brewery in particular, and the BBG regulations. Like:

Putting down the outdoorsy daredevil sports bit, a man on a sun lounge starts, "Friend, while all you cats are out making like he-men ..." and he rings for his girl friend to bring him sandwiches and beer. "Now, do you honestly think thrashing around a mountain can really beat that?"

In a man-on-the-street survey series, a girl in dark glasses says O'Keefe is her ale, she drinks it all the time, off-duty. She's a waitress. Her name is...and she whips off the sunglasses... "Mabel".

The BBG gets it as a man walks into a brew emporium and asks for some Old Vienna labels, "that's all you see on TV". "That's all they can advertise," says the clerk.

The man behind the commercials is New York TV creative production consultant Michael Levin, who wrote them, composed the jingles, and produced them. "A complicated production needs one man to take the rap," said Whitaker of Levin, explaining that the too-frequent committee approach was deliberately avoided.

The commercials were shot in Arizona, highly touted by Levin as guaranteed sunshine, and then it rained the first two days they were there. After interviewing about 600 hopefuls in Toronto, Levin narrowed the field to three, two of whom couldn't make the trip, and took only one girl, actress-dancer Sally Dorey. The balance of the talent was U.S. — Mabel really was a waitress named Mabel.

Shooting 45,000 feet of film in 14 days — "we bought it here, shot it there, sent it here for processing and had it sent back there to see it" — the commercials went from script approval to the air in just over a month.

"Some of the production techniques were new to Canadian production, and they resulted in slick and flossy commercials that cost about half the price of the usual brewery commercials," Whitakersaid.

"The success factor in brewery commercials is coupling beer with fun, not in stressing product differences like 'square bubbles'," Levin said.

With such hip commercials, O'Keefe wouldn't have square bubbles anyway.

HAVING BECOME SOMETHING OF a connoisseur of press parties, asst. ed. could think of only one element missing at the press conference-cocktail party. Announcing Sudden Change, "an amazing new wrinkle erasing lotion, a face lift without surgery" — how about a handsome man assigned to murmur softly to each femme present, "my dear, you certainly don't need it."? A gal needs reassurance that it was her job and not her wrinkles that put her on the invitation list.

Give or take asst. ed.'s furrowed brow, Hazel Bishop (bringing the product out through its Lanolin Plus division) reckons the ultimate market potential in Canada at as much as \$100,000,000. Even if only 10% of the four million wrinkled women over 35 buy Sudden Change, the business potential is still more than \$10,000,000, Hazel Bishop president Morton Edell said.

That's not chicken feed — it's bovine serum albumen, a protein distilled from cow's blood. Dr. Stanley Hier of Wilson Laboratories said it takes 1,000 cows to keep 50,000 women wrinkle-free for a month.

Also not chicken feed will be the ad budget of Hazel Bishop, estimated at around one million in billings, and up for grabs at the time of the press conference. With Sudden Change to be launched about May 20, with "the most extensive advertising and promotional campaign in our history", an appointment announcement is imminent.

Among the throngs of guests from press, broadcasting, and such circles were folk from several agencies, presumably each wondering about the significance of the others' presence. Asst. ed. asked about the significance, and John Tait, vice-president in charge of advertising for the Canadian company, said we were all there because we're opinion leaders. (The associate editor of *Canadian Builder* was particularly puzzled.) Flattering but hardly a scoop in agency news.

As two models, with Sudden Change applied to one-half the face, circulated through the room to be peered closely at, Edell said advertising in the U.S. broke April 23, about 55% television, 25% national magazines, 15-20% newspaper.

Peering closely, asst. ed. shouted "Eureka" and dipped into her precious fifth of an ounce (to be retailed at \$3.95) of the "invisible constractile coating" that fights Father Time for from four to eight hours after application.

A star might have been born if only they'd distributed the samples earlier, when the film cameras whirred around asst. ed., gathering footage for a program on the mad, mad, mad world of public relations for the CBC-TV series *Document*. The hour-long program, tentatively titled *The Image Makers*, shot in Toronto, Montreal, New York, and directed by N.Y. freelance Jack Willis, is scheduled for May 20.

Sponsor bank-rolls pilot for on-air screening

PILOT TELEVISION FILMS are traditionally screened in viewing rooms, boardrooms and offices, by network programmers, ad agency executives and their clients. The production of said pilots is traditionally bankrolled by the hopeful production company. Now a show called "Trans Atlantic Quiz" has broken with tradition and may start a trend of its own.

The pilot of *Trans Atlantic Quiz* will be screened on the full CTV network, with viewers from coast to coast free to add their opinions to those of the traditional powers that be; and it was financed by a pair of prospective sponsors, the Carnation Co. Ltd. and Procter & Gamble Co. of Canada Ltd. The screening is tentatively set for May 21, pre-empting *To Tell the Truth*, also sponsored by Carnation and P & G.

While a pilot is sometimes screened on the air in the U.S., in the sense that a new series may "spin off" from an episode in an existing series (and one summer replacement series was made up of unsuccessful pilot programs), the concept is new to Canadian TV.

The on-air preview and pre-testing seems to have been born of Nick Pahlen, vice-president and director of radio and TV at the Baker Advertising Agency Ltd., and Procter & Gamble were "most co-operative" when the proposal was put to them, he says.

"It makes a lot of sense. You take the budget it would cost to produce one episode of your current show, contribute it to the production cost of the pilot, then pre-empt your current show to test the reaction to the pilot."

In England last fall, Pahlen saw Associated Rediffusion's *Double Your Money*, which has been on the Independent Television network 39 weeks a year for nine years, consistently in the top ten, with some 15,000,000 viewers weekly. The host is Hughie Green, a Canadian by birth who's made his successful show business career in England.

Green and old friend Ken Page, president of Page One Ltd., TV program distributors, had been mulling over a translation of *DYM*'s phenomenal success into a Canadian TV quiz. The opportunity to make a

pilot presented itself when *Double Your Money* planned a Commonwealth tour which would bring it to Toronto. And talks between Green and Pahlen hatched the unusual scheme for financing and screening the pilot.

Programming experts at both CTV and CBC have been asked to watch and comment, agency executives and clients will of course be avid viewers, and the finger will also be on the public pulse following the on-air screening.

EVEN THE CREW LOVED IT

If the reaction of the live audience at the taping session at CFTO-TV Toronto is any indication, *Trans Atlantic Quiz* will be in this fall's TV schedules. "They loved it. Even the crew, the toughest of critics, thought it was great," says a CFTO-TV staffer who was on hand.

The audience for the taping was gathered from some 40,000 people suggested by the viewers of *Double Your Money* over 'ome. At the close of a show last fall, Green told viewers of the upcoming round-the-Commonwealth tour and suggested they send in the names and addresses of friends and relatives who might like to attend a Toronto taping of the show. Over 40,000 letters poured in.

Two shows were taped the end of March at CFTO-TV.

First there was *Double Your Money*, to be shown in England the end of this month. Canadian contestants appeared on the show, were interviewed by Green — "Hughie is the show" everyone seems to agree — and answered questions on subjects of their own choosing to double their money.

The "Treasure Trail" segment of the show featured an English lad who'd been doubling his money all along the tour, against a backdrop of boiling mud springs in New Zealand, Sydney Harbour in Australia, and

Nelson's Dockyard in Antigua. He answered his final question in front of film cameras in Niagara Falls, to win £1000 and wind up the Commonwealth tour, and this on-location film clip was edited into the studio-shot show.

The Canadian version has the basic double-your-money ingredients with two or three contestants working their way from \$3 to \$6 to \$12 to \$25 to \$50 to \$100. But where, in the English original, the contestant goes on from £32 to the Treasure Trail that leads to £1000, the Canadian version switches to the travel drum which gives the show its name, *Trans Atlantic Quiz*.

ANYONE FOR EUROPE?

Viewers at home are asked to write in with their name and address and the name and address of a relative, friend or penpal they'd like to visit in the U.K. or Europe. A contestant whose letter is drawn and who can answer a qualifying question is brought to the studio and asked three questions about his home province. If he answers correctly, he's on his way.

If he misses, a unique twist of the title gives him a second chance. The person in the U.K. or Europe whom he wants to visit is brought to the studio in London for the following week's show and asked three questions about his district. Three correct answers from across the pond make the Canadian a winner and

off he goes on the trip. Consolation prize is six free long distance calls between the parties.

The response to the travel drum segment in discussion and at the pilot taping has prompted *Double Your Money* producer Philip Wedge to suggest it replace the "Treasure Trail" segment in the English show. Interest has also been shown in an Australian *Trans Atlantic Quiz*.

Key to the show's success, Wedge says, is Hughie Green's personality and his ability to make every contestant an interesting personality. "It's a people show, as much as a quiz show," he says. The pilot also auditions Green as a commercial announcer, doing an integrated Carnation commercial.

Everyone can see for himself when the pilot is screened on CTV.

"It's an interesting idea," says Michael Hind-Smith, CTV's vice-president, programming, about the on-air pilot. "We plan to do it again and preview the pilot of one of our daytime shows for fall by scheduling it shortly. If we promote the pilot program and ask for viewer reaction to it, it should give us an unusual sales tool."

CTV has picked up on the idea of screening a pilot on the air. Will other sponsors pick up the idea of financing the production of a pilot? Program producers with more show outlines than cash will wonder.

Need That Commercial Fast-Fast-Fast ?

call

Hi-Speed Film Laboratories Limited

CANADA'S FASTEST FILM LAB.

in downtown Toronto, at Shuter & Mutual Sts.

Phone 363-1314 for pick-up & delivery.

RADIO NEWFOUNDLAND

VO₅₉CM · CK₆₂CM · CH₅₆CM
10,000 watts 10,000 watts 1,000 watts

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



The audience was wrong

THE AUDIENCE AT THE OPENING session of the second day of the ACA convention flunked its test in "The Varying Consumer Psychologies",

the address by Dr. Bernard Hymovitch, president of the Marketing Research Centre Limited, Montreal.

Dr. Hymovitch asked several

marketing-oriented questions, and the incorrect answers in the audience prompted him to point out that the tastes of ACA members and guests are not those of the masses, yet these are the people that plan the advertising campaigns to appeal to the rest of Canada.

(One question was "what percentage of dry gin sold in Canada do you think is consumed in martinis?". Retiring ACA president Robert Oliver, seated next to *Broadcaster's* reporter, said 60 per cent. The correct answer is four per cent.)

Exploring some of the psychological difference across Canada that lead to different marketing conditions and sometimes, but not always, to different marketing techniques, Dr. Hymovitch said these differences were influenced by economic factors, geographical location, historical and cultural backgrounds, and other elements.

Status consciousness in the display of material things is largely an American phenomena, he said, and therefore is more obvious in the areas most influenced by the U.S., primarily in B.C. where there is a strong north-south identification and a geographical separation from the rest of Canada.

The purchase of luxury items — expensive homes, cars and boats — is higher per capita in B.C. than in the rest of the country, he said, and it is not solely attributable to prosperity. These expenses are made up for by economies in the purchase of non-observable commodities, buying non-branded foods at discount prices, buying a cheaper liquor (and pouring it into the bottle of a better brand) and similar savings where it doesn't show.

"As you would predict," Dr. Hymovitch said, "Ontario follows British Columbia. Also predictably,

Quebec is least influenced by the U.S. and the French-Canadians do not attempt to 'keep up with the Joneses, or ahead of them' nor do they care as much for rank and position in organizations."

The French-Canadian, he said, will buy what is most pleasing to him. The French/English difference is evident in their attitudes toward self-indulgence in many ways.

There are more bars, restaurants and "places to have fun" in Quebec than in other provinces. The French-Canadian considers it rightful and honorable to seek pleasure, the English-Canadian thinks he should be more sedate in his pleasure-making, at least when it is observed.

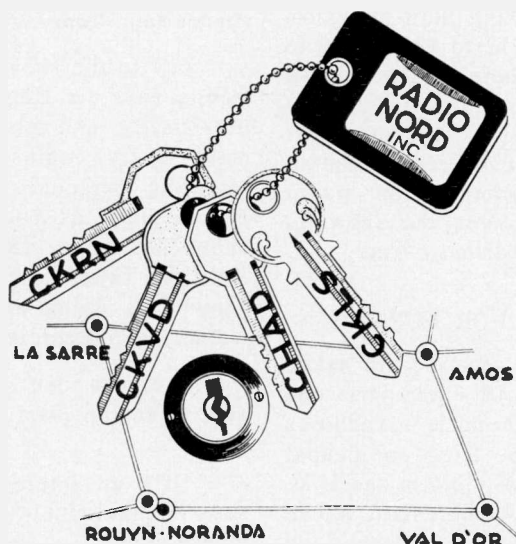
French-Canadians also suffer less from guilt feelings after self-indulgence, Dr. Hymovitch said. The French-Canadian may have a headache or upset stomach after a night out, but it is the English-Canadian who suffers a "hangover". The French-Canadians are happy to spend more on products for sensual satisfaction, though their income may be lower. Gourmet foods and the most expensive brands of liquor sell best in Quebec.

There are also psychological differences in the male-female relationship between Ontario and B.C. with their U.S. influence, and the Maritimes and Quebec with their isolation, he said. Women are more independent in Ontario and B.C. In the Maritimes and Quebec the male dominates the family, makes the brand decisions on the products for male consumption and all major purchases.

French-Canadian women, he said, use less shampoo and more hair spray, less deodorant and more perfume, because they are less concerned with the intrinsic character of grooming than with their effect on others, particularly the opposite sex.

You Can't Cover NORTH-WESTERN QUEBEC

without



Radio Nord's network of 4 stations gives you the most comprehensive coverage of the ABITIBI and TEMISCAMINGUE counties . . . where buying income and retail sales per household are among the highest in the Province of Quebec.

Represented by:-
HARDY in Toronto & Montreal
SCHARF in Vancouver
WEED & CO. in the U.S.A.

Memo

from Radio-Television Reps Ltd.

to G. R. A. Rice and
A. J. Hopps,
CFRN, Edmonton.

With your thirtieth anniversary this year, your fifty thousand watts covers a population that has grown beyond the dreams of the Fathers of Confederation. With twenty-five years of association, we send you our very best as your junior partners.

GORDON FERRIS
Radio-Television Reps Ltd.

AIMS MEET JUNE 19

For the first time, the Association of Independent Metropolitan Stations will hold its annual meeting in Canada, to take place June 18 to 21 at the Queen Elizabeth Hotel in Montreal. CKGM Montreal will play host to the group, which has a limited membership of non-competitive stations. All meetings will be closed.

Three Canadian stations are members, CKNW New Westminster, CHUM Toronto and CKGM Montreal. Other AIMS members are WING Dayton, Ohio; KWBB Wichita, Kansas; WIKY Evansville, Indiana; KINO Fresno, California; WIBR Baton Rouge, Louisiana; WITH Baltimore, Maryland; WIL St. Louis, Missouri; WBBF Rochester, N.Y.; WHOT Youngstown, Ohio; WKY Oklahoma City, Oklahoma; WPRO Providence, Rhode Island; KNUZ Houston, Texas; KONO San Antonio, Texas; WGH Norfolk, Virginia.



Average Canadian

Ain't no such animal

GABY LALANDE, Vice-President of Young & Rubicam Ltd. Montreal, set out in his address to the ACA April 28 to find the average Canadian and came up with the decision there is no such animal.

To prove his point, Mr. Lalonde quoted at length, with slides; from a research project he said had been conducted by a Canadian university dealing with people's conceptions of the basic necessities of life, which, he pointed out, sociologists would define as food, shelter and clothing.

Taking a cross-country average, it was found that only 32 per cent of people interviewed identified food, shelter and clothing as the main basic necessities.

Area by area, the findings were:

The Maritimes: Food, above average; health, average; money up to third; shelter and clothing, close to average.

Quebec (as a whole): (1) health; (2) food, but way below average; (3) money. Two new elements rated high — job and security.

French Quebec: Health comes first but below average; job and money come next with food a poor fourth way below average.

Ontario: Food is a strong leader — above average — health, money and clothing, fairly close to the Canadian average.

The Prairies: The only place where the three basic necessities are listed in the generally accepted order; food, shelter and clothing fairly close to the Canadian average with money at the bottom of the list.

British Columbia: Highest in food; health and shelter above average; clothing and money, average or close to average.

Language Breakdown: The comparison of French Quebec with the rest of Canada is striking. Food — 11 — 38; Health — 20 — 25; Shelter 6 — 24; Money — 12 — 6; Clothing — 6 — 16.

Other factors that vary from one area to another:

Religion was highest in Ontario — lowest in Quebec; water and drink was highest in the Maritimes, with Ontario a close second, the lowest was Quebec. Love — the Maritimes first, with BC and Quebec at the bottom.

Mr. Lalonde's application of these rather surprising facts to ad-

vertising and marketing techniques was the subject of the balance of his address. With his consent and co-operation, his findings and suggestions will appear in a Broadcaster article in an early issue.

NEW REPS FOR CHVC

CHVC NIAGARA FALLS, now under new ownership, has appointed All-Canada Radio and Television Ltd. as their sales representatives both in Canada and the U.S. The station was formerly repped by National Time Sales.

Read your own copy of CANADIAN BROADCASTER

Complete coverage of the Broadcasting Industry

\$5.00 for 1 year — \$10.00 for 3 years

A bore is a person with flat feet.

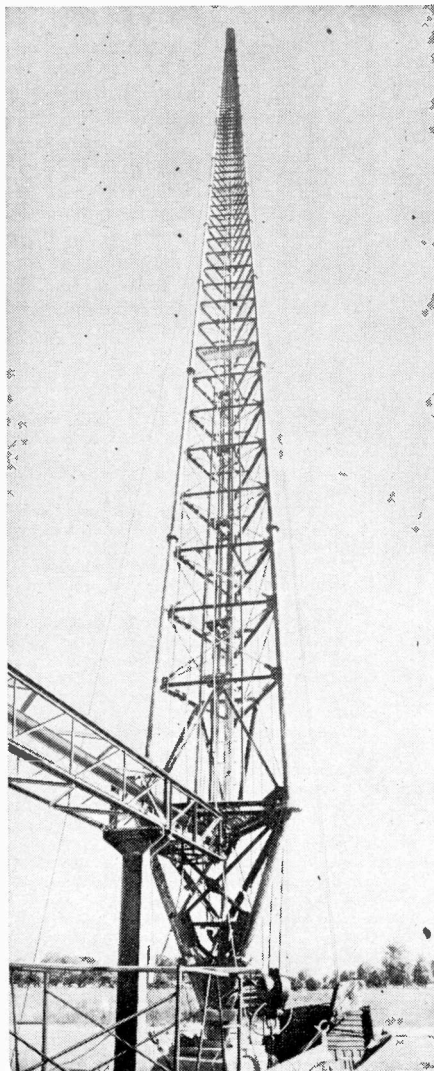
"ACTION STATIONS!"

CFCN

RADIO-TV CALGARY

SKILLED ENGINEERING

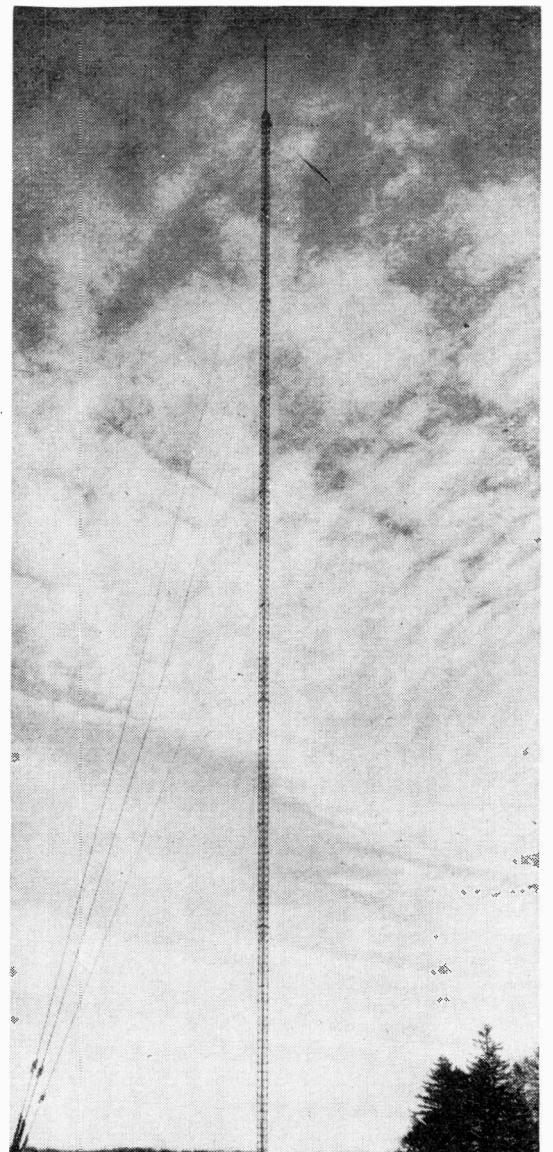
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National media need local help

HOW IMPORTANT ARE THE advertising media? If you hired a crew of men to deliver your sales message personally and they worked from 9 to 5, five days a week, 50 weeks of the year, with only an hour for lunch, at just \$100 a week with no expenses or mileage, no statutory holidays off, spent only one minute getting from home to home or farm to farm — it would cost you \$447,500 in salaries alone to have one minute per year with each household in Canada.

That this was just a "trailer", a sidelight, indicates the wealth of information, via script and slides, covered in the address, "How Media Can Help in Selective Marketing" by Ralph Draper, media director of Foster Advertising Limited, at the ACA convention yesterday.

"Canada has no national media," Draper said, in the dictionary definition of national as "common to a whole people or race. . . The ones we terms as national (TV networks, magazines, supplements) can really only do a part of the job in reaching our whole nation.

"Network television generally delivers large audiences at an effective cost per thousand. In many cases it is the only source of prime time minutes, and often the only way we can be sure of having an island position for our commercials. But network

coverage does not spread equally across this country.

"There is a most definite need to consider supplementary, selective media in many areas to be sure that we are going to reach an equal number of potential customers in all areas.

"Supplements supply a tremendous circulation volume, give top-notch color at a good price, have proven high reader traffic, and produce excellent returns. Even with a tremendous national supplement campaign, there is still the need for selective advertising, if only from a coverage standpoint."

About magazines, Draper said, "Many of us tend to underestimate the total circulation. The magazines themselves, and those of us in the advertising business, tend to think of them individually, rather than as a group medium"

Adding the gross circulation figures of *Maclean's*, *Le Magazine*, *Reader's Digest* and *Selections*, *Chatelaine* and *Revue Moderne*, *Liberty*, *Time*, *Saturday Night* and *Star Weekly* (which, Draper said, deserves to be called a magazine), the total is equal to 98 per cent coverage of Canada, though that figure includes duplication.



The Facelle story

----first the research then the campaign

"We use network television, supplements, and magazines. They are all important vital media, but we only kid ourselves if we look on them as giving complete national coverage. They must be considered as part of a total, selective plan," he said.

"All business is local.

"Only regional and local media can allow us to stage launches and promotions in specific markets at the time desired.

"Dealers are extremely important in many cases. Only the local media can give us dealer tie-ins and hookers on a proper basis.

"With selective media, we can control our weight by market, not only in terms of spots or linage, but in terms of dollars.

Local media on the spot can help in distribution checks and in gaining entry to store shelves, he said, generalizing that local papers are more helpful in distribution checks, and local broadcasters more helpful in getting shelf space, though all types of media are helpful in these areas.

Flexibility is the most important reason for using selective media, Draper, being able to pick the market, pick the timing, book and change advertising on shorter notice. "We can put in the proper weight, dependent not only on media value, market size, but also on competitive activity. We can advertise the right product to fit the market. We can pick the right medium or combination of right media to do the best job within a market.

"All markets are different, and each must be attacked with a combination of marketing strategy, creative and media strategy in mind.

"It is desperately important to watch weight on a market by market basis. This is awfully tough to figure in newspapers and outdoor, but much easier in the broadcast media.

Names new board

OFFICERS AND DIRECTORS elected at yesterday morning's ACA selected meeting were:

President: George Meen, Christie Brawn & Col Ltd., Toronto

Executive Vice-President: Robert M. Sabloff, The House of Seagram Ltd., Montreal.

Vice-President and Treasurer: J. F. Glazier, Ford Motor Co. of Canada Ltd., Oakville.

Vice-Presidents: A. F. Biggs, Canadian Industries Ltd., Toronto; J. W. Cook, The Shawinigan Water & Power Co., Montreal; Allan E. Ross, Goodyear Tire & Rubber Co. of Canada Ltd., Toronto.

Managing Director (for the seventh year) B. E. Legate, ACA, Toronto.

Directors: J. W. Baldwin, Imperial Tobacco Co. Ltd., Montreal; D. A. Brown, Colgate-Palmolive Ltd., Toronto; J. K. Davy, Steel Co. of Canada Ltd. Hamilton; John Gibbon, Royal Bank of Canada, Montreal; Boulton A. Hall, Gillette of Canada Ltd., Montreal; W. L. Heisey, The Procter & Gamble Co. of Canada Ltd. Toronto; R. S. Hurlbut, General Foods Ltd., Toronto; Muriel F. McCullum, Bulova Watch Co. Ltd., Toronto; Robert F. Oliver, Bank of Nova Scotia, Toronto; T. P. Quinn, Kraft Foods Ltd. Montreal; John B. Reynolds, Industrial Acceptance Corporation Ltd., Montreal.

SALES MORE THAN DOUBLED and still climbing, distribution increased by better than 50% and still improving — a combination of quality product, sales effort, and advertising and promotion did it, all three working in close co-operation. That was the punch-line to the success story told by Laurence Duncalfe, advertising and sales promotion manager of the Facelle Co. Ltd., during the ACA convention's series of "Advertising in Action" case histories yesterday.

Reviewing the Facelle story, Duncalfe said the company had been producing quality household paper products on a limited scale since 1932, with a modest share-of-market, but "things began to happen" in 1961 when Canadian International Paper Company acquired the business.

First thing to happen was the institution of a research and development program, with a study to discover a guide to product design, a guide to name development and package design, and to determine the most effective way to sell the product.

Two basic factors emerged, Duncalfe said. Consumers considered their basic tissue product superior to competitive brands by a margin of eight to one, after "blind tests" in in-home placement tests. And consumers considered their packages cheap looking, non-functional and badly color-coded.

With new package designs, expanded manufacturing facilities ready to roll, the sales force beefed up, the company faced two problems in launching the new Facelle Royale in Ontario and Quebec. The old product had had fair distribution in drug outlets, but made a poor showing in food chain distribution, and too many people were unaware of the product's existence. What to do?

The decision was to sample 1,200,000 homes in the two provinces with a full size package of the new facial tissue and bathroom tissue, plus two "10¢ off" coupons.

We would let the consumer decide for herself what product was softer, stronger and more absorbent," he said. "Expensive? Yes. But possibly this was the shortest distance between two points

At the same time, 35 newspapers in 25 markets in Ontario and Quebec carried an advertisement a week for ten weeks, mostly two-color ads, ranging from 800 lines to full-page size. Spot television was used to support the products on a continuing basis.

With "a very low bow in recognition of a great job", Duncalfe said the new sales force made a complete trade canvas before the advertising and sales promotion campaign broke.

Duncalfe's talk was titled "Now it can be Sold". Up until now, he said, it was not a story, but rather a prayer. Now, however, Facelle Royale is "on the market in a healthy and growing position".

"ACTION STATIONS!"

CFCN RADIO/TV CALGARY



Hush Puppies

Television was the base medium

PSYCHOLOGICAL PHENOMENON

It's funny how a girl with ugly legs never sees a mouse.

--:Canadian Doctor



DAYS OF YORE

One of the stimuli that keeps a chaperone awake is memory.

--:Ibid



FAMILY INFLUENCE

Give my wife an inch and the whole family has to go on a diet.

--:Phil Stone



BY THE PEOPLE

Political jokes do not amuse me. Too often get elected.

--:Ibid



THREE FOR THE ROAD

Now there's the Sonny Liston cocktail - two of them and you can't get up off the stool.

--:Ibid Mark 11



ME BY ME

Allan Sherman, whose autobiog. will be rolling off the presses in early July, titled the opus: "How I became an Overnight Success in 18 Years."

--:Screen Gems
"Have You Heard?"



DON'T LOOK NOW

Conscience is that still small voice that warns you that someone may be looking.

--:H. L. Mencken



HELP WANTED

A good cook is offered a magnificent view from kitchen window of main thoroughfare with constant arrests, small accidents, ambulance calls and other interesting incidents at all hours of the day and evening.

--:BBC Women's Hour



DUE CREDIT

This entire column has been flagrantly filched from a number of notable humorists who had the good fortune to hear the gags first.

THE CASE HISTORY of Greb Shoes Limited's Hush Puppies, told by vice-president Jack D. Campbell in the ACA convention's "Advertising in Action" series, spanned only four years, but a lot of advertising action - and reaction.

Greb acquired the Canadian franchise for Hush Puppies in 1959 he said, and early in 1960 appointed Goodis, Goldberg, Soren Ltd. as its agency, with a budget of \$7,000. Putting the budget into test marketing, with the simple objective of creating demand, the client expected sales of 10,000 pairs of shoes - and sold 44,000 pairs.

The next year, '61, the budget upped to \$50,000, with a sales target of 140,000 pairs - and 235,000 pairs were sold. So it went. The 1963 budget of just over \$200,000 produced sales of just under one million pairs of Hush Puppies.

"This year it looks as if we shall sell one-and-a-quarter million pairs," Campbell forecast. He said the rocketing sales figures were "unparalleled in the Canadian shoe industry."

Testmarkets in the launch campaign were Kitchener, Winnipeg and London. In Kitchener, TV was the only medium, one seldom used by the shoe industry. In London, only newspapers were used. In Winnipeg, both TV and newspapers were used.

The TV-newspaper combination proved most successful, with TV alone running a close second as sales in both markets approximately quadrupled during the test period. Newspaper alone brought only mild success. A final test, using the same TV commercial (produced for less than \$1000 by Ministar Film Productions Ltd.) in Vancouver brought the same results.

"Television seemed to be the success factor, and formed the base medium for the first national cam-

THE CBC FRENCH TV network's summer and fall-winter schedules have been moved ahead one month this year, with plans to make it a regular pattern for the future. Summer programs will run from June 1 to the week ending September 6, and the fall schedule will start September 7.

Explanation is that, to all intents and purposes, Labor Day marks the end of summer and beginning of fall, and the early start will catch the viewers to the benefit of both the Corporation and the advertisers.

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aign," Campbell said. The Advertising was backed up from the start with sales promotion and POP. Display materials featured the basset hound, which co-stars in the advertising, bones and other related items. Mailing pieces have ranged from pies to single socks, the mates to which the salesmen brought on their personal calls.

With the original goal met, objectives widened in the last two years to include strengthening the Greb identification with Hush Puppies and the acceptance of other Greb products, preventing Hush Puppies from becoming a generic term, and building sales in Metro Toronto.

Last year corporate elements were introduced into the advertising. A Hush Puppies identification kit was produced to combat Hush Puppies becoming a generic term, and the write in-reaction to newspaper coupons left very few kits to be distributed to the ACA audience.

Mentioning other factors that have contributed to their success, Campbell said production facilities have kept up to provide delivery, complete distribution facilities are served with a chain of warehouses across the country, and,

"Having picked out advertising agency, we have committed our budget to them and gone along with their recommendations. We have deliberately avoided nit-picking."

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(ACA) Dr. Gary Steiner

Creativity equals intelligence plus

"CREATIVITY IS THE CAPACITY to come up with new and better solutions to whatever problems may occur." This is the definition of creativity on which Dr. Gary Steiner based his address to the ACA convention, "The Psychology of the Creative Man".

Associate Professor of Psychology at the University of Chicago and consultant to CBS, WBBM-TV and a market research planning firm, Dr. Steiner is the author of *The People Look at Television*, reviewed in *Broadcaster* last year, and co-author of *Human Behavior: an Inventory of Scientific Findings*. Last year he directed a symposium on "The Creative Organization", and the proceedings will be published soon under the same title.

"There is such a thing as the creative man," said Dr. Steiner, and the characteristics of creativity are common to creative people in any field, architects, admen, and others.

The people who come up with new and better ideas and solutions in some situations are also more likely to do so in any situation, he

said. There are people "high" and "low" in creativity, but both are creative in relation to the general population. The "highs" do not necessarily have more of each and every characteristic of creativity.

"Creativity is over and beyond intelligence," he said. He compared the relationship of intelligence and creativity with that of weight and football. You must have the weight to play football, but a lot of people have the weight and still don't make the team.

Scientific findings about the characteristics of creative people show a relationship with mental capacities, he said. The "highs" have greater "conceptual fluency", which means they can think of more things in less time than most people. As a simplified example, he gave the ability to think of more words beginning with the letter "t".



Dr.
GARY A.
STEINER,

Creative people also have "conceptual flexibility", the ability to shift gears spontaneously. Ask them to divide 100 famous people into categories, and they won't necessarily do it by common sense, he said. They might separate them by whether or not they wear a beard, rather than by occupation, for example.

They are more original, with a tendency to produce unusual answers and responses. And creative people have a preference for complexity, he said, seeking chaos because there is no challenge in order, and the simple does not attract their interest.

Examining personality characteristics, Dr. Steiner said the most general difference between the "highs" and "lows" is in their attitudes toward authority. The

"lows" consider authority as an absolute. The "highs" consider rules as arbitrary, to be played around with, violated and changed.

"For this reason it is not always fun, or easy, to manage highly creative people," he said.

The "highs" also show more independence of judgment. This is important because creativity requires deviation from the past and routine. This faith in one's judgment is more difficult to uphold in advertising than in the physical sciences, Steiner allowed, because innovations in advertising cannot be documented.

Everyone sees himself as different from others, but creative people see themselves as more different from others. They have a less close identification with their colleagues and peers than the average man has with his colleagues, and this lack of conformity is evidenced in the creative person's dress, his choice of car, his home.

Creative people have "impulse acceptance", which Steiner defined as "goofing off, playing around, horsing it up" and which goes with the creative man's more highly developed sense of humor.

"People say there is a fine line between psychosis and genius," he said, but while the creative man has bizarre ideas, he also has reality controls. With the bizarre ideas and no reality controls, he would be schizophrenic. With just the reality controls, he would not be creative.

Highly creative people are motivated more by their interest in their job than by intrinsic considerations, Steiner said. If a problem interests them they will put in a great amount of work on it, and also its implications, whether or not the implications have bearing on the job to be done.

People can be divided into two groups, cosmopolitan and local, he said. The "local" has a restricted viewpoint and focuses, for example, on the company he works for. The "cosmopolitan" people are mobile horizontally and think in terms of their field rather than their company. The creative man is mobile, and the company will only hold him as long as his job holds his interest.

And so it is not always wise to maximize the creative, Steiner warned. It is like playing a long shot, a high-risk situation. The creative man can offer the greatest rewards, but the company may pay the price in loss of assured (uncreative) productivity, stability and perhaps congeniality, for the creative man won't think the boss is god.

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CGE success story

Quality needs communicating

"HOW TO GO FROM ZERO PER CENT of the market to 21 million units in four years, in one hard lesson" might well have been the title of the "Advertising in Action" case history told to the ACA convention (Tuesday) by F. Ross Johnson, manager, marketing, of the lamp department of Canadian General Electric Co. Ltd.

Johnson made two big points — one, that "when you abandon your consumer franchise either to an outside firm or through your own apathy, a quick technological or price change can have a disproportionately crippling effect on your operation."

Two, that you can survive the blow and "the total marketing process is not built entirely around price and trade relations, the Canadian consumer will pay more for good quality merchandise, tastefully packaged and presented."

In 1960, Canadian General Electric had been manufacturing Christmas lights for over 30 years, but the general public didn't know it. They sold their product to the manufacturers of strings of Christmas lights, who packaged the re-sale product under their own brand names.

"It was great until 1956," Johnson said, when "the roof fell in with the introduction into Canada of Japanese Christmas lights. Couple that with a marketing situation where we had not spent a solitary cent in developing a CGE Christmas franchise with the trade, leave alone the end consumer, who bought it for years under brand names.

"If CGE had only been in the Christmas lighting business, under our pre-1960 practices we would have been finished. The trend line showed that we would be out of business by 1964. It became the marketing responsibility to reverse this trend."

First, marketing decided to eliminate the string manufacturers and go direct. Which brought CGE down to zero per cent of the market, starting into 1961 with no orders or customers.

From there, "we had to re-evaluate the total product line in terms of actual consumer wants," Johnson said. "We invested heavily in consumer research."

As a result, CGE developed new lights for the high-style end of the market, cut the number of colors and improved the colors they kept, colored the cords to blend into their backgrounds, cut down the unit of sale and selection into multiples that represented actual consumer take away, and described the product in consumer terms rather than engineers'.

Price was a critical issue, and marketing set a competitive price and then asked manufacturing what volume would be required to meet that figure. The answer was "sell 1½ million lights".

The lights were to be sold on a guaranteed sale basis, that CGE would take back all unsold product. "We started manufacturing in January on a basis of what would happen in three weeks of December. If our marketing prognostications were incorrect, we got everything back, which would be with us for another twelve months," Johnson said.

"We gambled in excess for one million dollars that they (the consumer) would buy. This placed a fantastic emphasis on our marketing program, particularly packaging, promotion and advertising."

One hundred and forty new packages were developed, geared to self service, and tasteful. "Our creative, packaging people, Lancaster and Haws, did as much or more to ensure the success of our program as anything else."

But, "did we ever need communication!" Johnson said. CGE went exclusively to radio, for three weeks continual communication to both men and women, and "radio once again scored as we could concentrate our communication where the shelf exposure was."

With a happily-ever-after ending, Johnson showed a slide, sales in 1963 increased 420% over 1960 sales.

WESTWARD HO!



Name the richest province in Canada for the next 12 months. That's right. Saskatchewan. Little old Saskatchewan, producer of two-thirds of the nation's wheat...the province that has nosed out Ontario as Canada's richest in terms of per capita income due to the recent staggering sale of wheat to Russia. Westward ho, indeed.

Quote *Time*, Sept. 27th: "As it filters into the economy, the Russian wheat money will also seed orders for farm equipment, autos, clothing fabrics, refrigerators, TV sets." Selling any of these things? Your best bet is CFQC, the only radio station heard for hundreds of miles around in the rich farm lands outside Saskatoon.

CFQC

radio — Saskatoon

CJBQ

RADIO

BELLEVILLE and
TRENTON, ONTARIO

Another
STOVIN-BYLES
Station

SORRY GONE FISHING

It's a fact, come summer down Belleville — Trenton way most folks are up and gone, fishing, hunting or camping. Makes it pretty tough to sell people when they are on the move and away from TV and newspapers. Tough unless, of course, you reach them on CJBQ Radio.

It's a fact, in this rich single station market, good old CJBQ goes where the people are. If you're selling worms or soup or anything, try us. We know how to sell, friendly like.

TELEVISION

CKVR-TV barrie

CJCH-TV halifax

CHOV-TV pembroke

CFCL-TV timmins

*You can't beat the
Flexibility of
Spot Television*

And it is particularly true in these markets. When you buy these Stations selectively you get the type of audience you want through participations in top rated shows — shows that deliver big audiences at a good efficiency. Only spot Television provides maximum flexibility and at the right cost.

Paul Mulvihill & Co., Ltd.

TORONTO

MONTREAL

(ACA) Marketing's Annual Exhibit

TV rates high among media

THERE ARE MORE OUTSTANDING television commercials than there are radio commercials or print ads, to judge from *Marketing's* 1964 annual exhibit of outstanding and notable advertising, presented at the ACA convention.

Ten television commercials were cited as "outstanding", with six print ads and three radio commercials. Print led in the campaigns judged as "notable" with 14 ads, while six television commercials and three radio commercials also were considered notable.

Over 650 campaigns, a record number of entries representing a total advertising expenditure of about \$225,000,000, were submitted to the panel of 36 advertiser and agency judges.

The winning campaigns were remarkable for two qualities, *Marketing* editor Ted Earl said: a "hey, you" quality that attracts the attention of a selected audience, and clarity of message.

Two campaigns were considered notably outstanding, a radio commercial for Regular Maxwell House Coffee, which opened with the distinctive perking sound-song, by McKim Advertising Ltd. for General Foods Ltd; a print campaign for Office Speciality by F. H. Hayhurst Co. Ltd., which showed the firm's furniture and the branch manager in an outdoor locale typical of the branch city.

Account: Rowntree Co. Ltd., Coffee Crisp chocolate bar; *Agency:* Ogilvy, Benson & Mather (Canada) Ltd.

Account: Canadian Kodak Co. Ltd., Instamatic Cameras; *Agency:* Baker Advertising Agency Ltd.

Account: Thomas J. Lipton Ltd., regular packaged soups; *Agency:* Young & Rubicam Ltd.

Account: Adams Brands Ltd., Clorets; *Agency:* Baker Advertising Agency Ltd.

Account: Drackett Co. of Canada Ltd., Twinkle silver cleaner; *Agency:* Young & Rubicam Ltd.

Account: General Foods Ltd., Jell-O; *Agency:* Baker Advertising Agency Ltd.

Account: American Motors (Canada) Ltd., Rambler; *Agency:* McKim Advertising Ltd.

Account: Greb Shows Ltd., Hush Puppies; *Agency:* Goodis, Goldberg, Soren Ltd.

Account: Salada Foods Ltd., Salada Tea; *Agency:* Ronalds-Reynolds & Co.

Account: Reckitt & Colman (Canada) Ltd., Nugget Padawax; *Agency:* Young & Rubicam Ltd.

Account: General Foods Ltd., Regular Maxwell House Coffee; *Agency:* McKim Advertising Ltd.

Account: Schweppes (Canada) Ltd., Bitter Lemon; *Agency:* Ogilvy, Benson & Mather (Canada) Ltd.

Account: Coca-Cola Ltd.; *Agency:* McCann-Erickson (Canada)

Account: H.J. Heinz Co. of Canada Ltd., pickles; *Agency:* MacLaren Advertising Co. Ltd.

Account: Coca-Cola Ltd.; *Agency:* McCann-Erickson (Canada) Ltd.

Account: Rowntree Co. Ltd., Kitkat chocolate bars; *Agency:* Ogilvy, Benson & Mather (Canada) Ltd.

Account: Salada Foods Ltd., Lushus jelly desserts; *Agency:* Goodis, Goldberg, Soren Ltd.

Account: Facelle Co. Ltd., Royale Man-Size Tissues; *Agency:* F. H. Hayhurst Co. Ltd.

Account: O'Keefe Brewing Co., Blended Extra Old Stock Ale; *Agency:* Foster Advertising Ltd.

NOTABLE RADIO CAMPAIGNS:

Account: Imperial Tobacco Co. of Canada Ltd., Players Filter cigarettes; *Agency:* McKim Advertising Ltd.

Account: General Foods Ltd., Kool-Aid; *Agency:* McConnell, Eastman & Co. Ltd.

Account: Miles Laboratories Ltd., Alka-Seltzer; *Agency:* Vickers & Benson Ltd.

For the first time, the winners of the Publicité Club de Montréal's Coq d'Or awards were screened at the ACA, during the *Marketing* presentation. The six year old awards competition attracted over 1,000 French-language entries this year.

Winner in the TV category was a campaign for Imperial Tobacco Co. of Canada Ltd.'s Gold Leaf cigarettes, by McKim Advertising Ltd. Tops in radio was a campaign for Canadian Kodak Co. Ltd. films, by Publicité Chanteclair.

For Services Rendered Warren Reynolds wins ACA Gold Medal



Who? ME?"

IT STARTED THE DAY an English carpenter, from Brighton, arrived in Canada, came to Toronto, hocked his tools and threw away the ticket and then got himself a job on the old *Toronto Globe*.

It climaxed at the 1945 ACA Convention, when this carpenter, now the head of his own agency, received one of the association's coveted Silver Medals.

The carpenter in question was the late E. W. (Eddie) Reynolds, whose pioneering has born fruit in what is today Ronalds-Reynolds & Company, presided over by his son, Warren Reynolds, who will by now have hung his own ACA Gold Medal, awarded to him at this year's ACA Convention, beneath his father's silver one.

Young Warren Reynolds started his business career with the Maclean (now Maclean-Hunter) Publishing Company. In 1935 he joined the Hinde & Dauch Paper Company, first in the packaging research department in Toronto and Trenton, and later in the container testing laboratories in New York. He returned to Canada to become sales manager in the Montreal division.

Nine years later, in 1951, he resigned to join his father's advertising agency, E. W. Reynolds Ltd., becoming president on his father's retirement in 1961. In 1960 he merged with Ronalds Advertising Agency Ltd. and became president of Ronalds-Reynolds & Company.

Warren Reynolds' success story reads like an arithmetical progression. From small beginnings the Ronalds-Reynolds company has risen to a position among the top ten agencies operating in Canada. Billings have increased over ten fold.

An ardent fisherman in the 500-lb tuna class, Warren Reynolds has never shirked extra-curricular duties for the good of the industry.

He has performed just about every function with the Canadian Association of Advertising Agencies, up to and including the presidency.

He has represented CAAA as liaison director, joint working committee on radio and television.

He served on the Annual Business Conference Committee, later becoming chairman, of the University of Western Ontario.

As CAAA president, he worked with Alan Yeates, then ACA president; in a joint representation to the Royal Commission on Publications.

He organized the first French marketing conference to be held in Toronto.

In 1960, he was elected governor of the Frontier College, later becoming a member of its executive committee.

While Warren Reynolds had the good fortune to step into his father's shoes, he did it the hard way.

When he first joined the agency, his father saw to it he received no boss' son treatment. Starting out holding script on some dramatized radio spots, he tried his hand at just about every job in the business. He did store checks and other leg work, and once travelled clean across Canada snapping pictures of clients' wares on display in the stores.

Whether or not this father-son situation is another first for the ACA, it is unquestionable evidence of the maturing of the relatively young advertising industry—maturity not only in years but in capacity for usefulness.

Safely back from holidays in

SPAIN

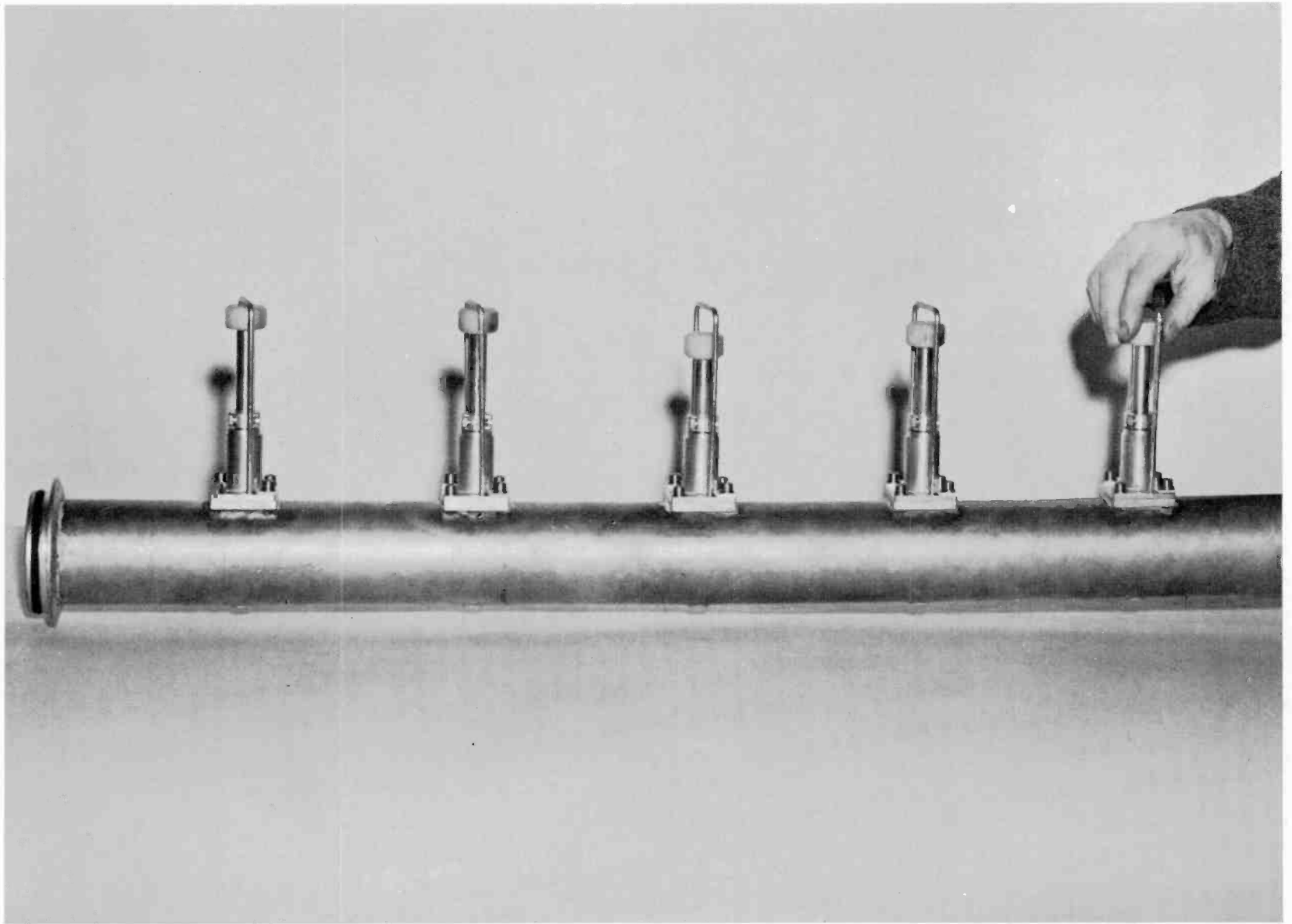
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Above Unit recently installed at CFQC-TV Saskatoon.

This is a custom built "Ghost Shrinker"

Many TV Stations which have been in operation for a number of years are broadcasting with minor picture defects, including "ghosts" caused by transmission line — antenna mismatch. Such a defect reduces the acceptance of a station, especially in a highly competitive market. Our MI-43912 Variable Impedance Transformer, depicted above, when installed between line and antenna will usually do away with this particular fault.

Other RCA Victor devices for improving picture transmission quality include phase equalization units, harmonic filters, and co-channel Interference reducers for "off-air" TV satellites.

TV Stations are invited to consult us for assistance in eliminating unwanted picture defects.

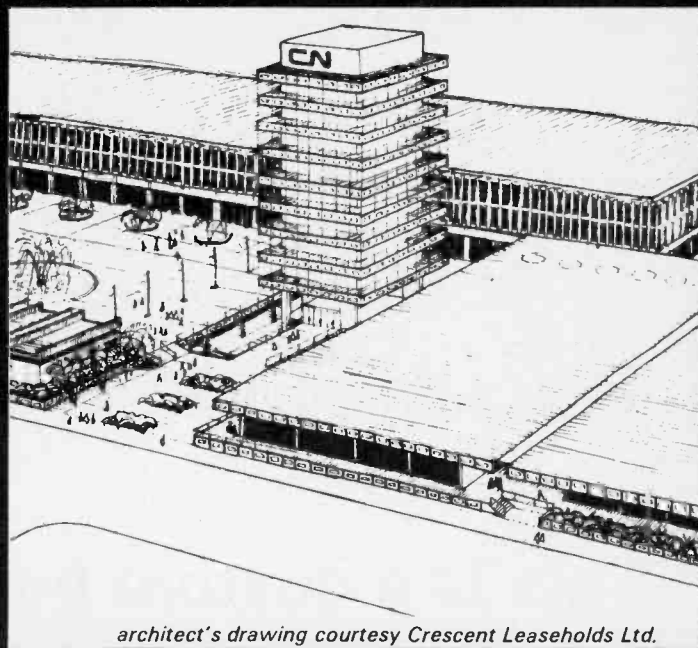
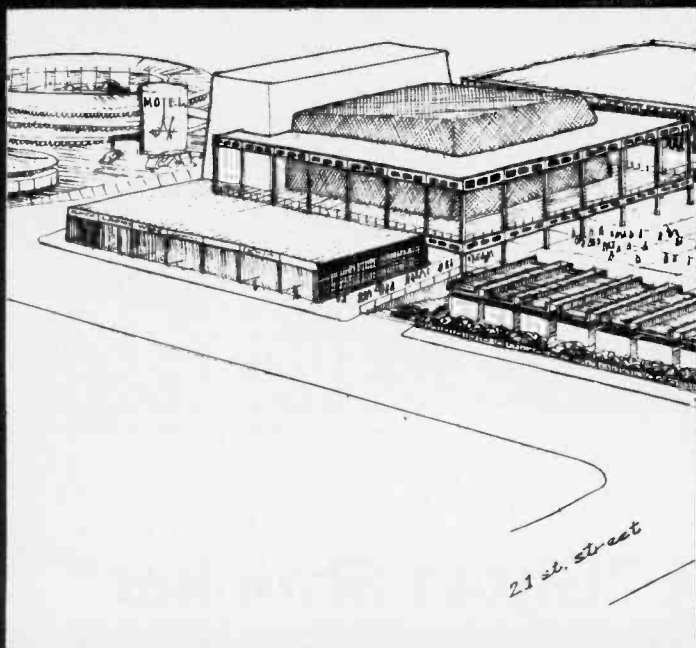


RCA VICTOR COMPANY, LTD.

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T H E M O S T T R U S T E D N A M E I N E L E C T R O N I C S

**Our
outlook
has
never
been
better!**



architect's drawing courtesy Crescent Leaseholds Ltd.

The view from CFQC-TV's studios has never been better. Across the street from us, the CNR is moving out to make way for the progressive commercial development of downtown Saskatoon. The multi-million dollar project is a co-operative effort between Saskatoon and the CNR, unprecedented in Canadian and Railway history. Plans get underway as soon as re-location is complete, probably by the end of 1964. Saskatoon will soon enjoy new and unparalleled facilities for industry, transportation and commerce. The outlook's great for Saskatoon... just as great for the CFQC-TV advertiser.

CFQC-TV
SASKATOON