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Editor & Publisher  
**RICHARD G. LEWIS**

Assistant Publisher  
**IAN M. GRANT**

Editorial  
**GORDON H. BEERWORTH  
JACQUELINE HILL**

Advertising & Circulation  
**JOAN EMBURY  
LYSE PARADIS**

Production  
**PAUL V. MORRIS**

Typography  
**JOHN WEBER**

Contributing Editor  
**JAMES MONTAGNES**



**ONLY ONE OF ITS KIND**, in Canada, the 19-ton mobile color unit for CHCH-TV, Toronto-Hamilton, is booked almost solid until about February, for coverage of college football, hockey, and many outdoor events for Channel 11, as well as major events of national importance.

Designed by CHCH-TV Chief Engineer Bill Jaynes, the unit is equipped with four Marconi Mark VII color cameras, with capability to extend to six. It also has one Ampex 1200 video tape recorder, with another for instant replay, and room for two more, 10 complete inputs for switching, a complete radio communications system tied in with the intercom, and three or four walkie-talkie type transceivers. It can handle inputs from 30 microphones at one time, if extensive coverage is required.

In the carpeted, wood-panelled control room the operating staff sits in plush swivel chairs in front of 13 TV screens and a multitude of light-up buttons. Some six miles of cable are installed behind the walls of the unit, which is air conditioned throughout and works in combination with its own heating system. Power is supplied by

The master control panel inside CHCH-TV's Ultracruiser—the last word in a mobile color production unit. In the screens, an outside shot of unit and Bill Jaynes, the station's chief engineer, responsible for its design and specifications. The Toronto-Hamilton station's investment in this piece of equipment is over one million dollars.

*Photography by Ron Vickers*

a 50 kw. gas-powered Onan electric generator with sufficient reserve, 20,000 watts, to light a set, if required.

Three lighting systems are built into the unit, fluorescent, strip lighting, and an emergency battery lighting system. An electric hoist on the roof serves to lift the cameras.

Built of aluminum by B & B Bodies Ltd., of London, the exterior is of fluted aluminum with white upper body on which the multi-color CHCH Channel 11 logo is prominently displayed. It is 35 feet long, 13 feet high and 8 feet wide.

An integral unit, it is powered by a GM 250 hp. motor, with an Allison automatic six-speed transmission, has power steering and differential air brakes. The front part has two-stage spring suspension with double action piston-type two-stage suspension in the rear. Complete storage facilities are provided for all equipment and auxiliary needs.

Ampex of Canada Ltd. was responsible for the total assembly of the unit, which can accommodate a normal staff of ten, to cover any normal type of show.

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# SIGHT & SOUND by Ian Grant

■■ "DUNDEE AND THE CULHANE" is to be CBC's major prime time casualty this season. It will be replaced with a new one hour show as is on January 1. Nobody at CBC is saying what, but the new show will most likely be light entertainment.

Reason for yanking the program is its poor showing in the U.S., resulting in a production stoppage, and leaving CBC no choice in the matter.

Whether or not the show would set the same performance level in Canada is still doubtful, since no major survey has yet been released for the new season. CBC's own consumer panel established the program as ranking 17 on the network schedule.

This apparently has been the reason for most CBC network casualties in the last few years—a poor showing in the U.S., which most of the time is not reflected in Canada, but because distribution of the program is not great enough, production stops in the States.

Such a program was *The Saint*, which oddly enough starred another British actor, Roger Moore (*Dundee*

and *the Culhane* stars John Mills). Maybe they just don't like Englishmen in the States.

As for the rest of the schedule, CBC say there is a possibility of one more show biting the dust—a half-hour situation comedy. They won't name that one either.

■■ THE ABC TELEVISION NETWORK has announced some changes in their present schedule. Three shows, two of them new this season, are due to be axed. Cancelled are *The Legend of Custer*, *Good Company* and *Iron Horse*.

*Iron Horse* will have its final show December 9 and be replaced by *Hollywood Palace*. *Good Company*, a later day version of *Person to Person*, will end December 21, and the time given back to affiliates for local programs. *The Legend of Custer* will be replaced January 10 with *The Avengers*.

Unconfirmed rumor has it that *Off To See The Wizard* will not be long for this world either.

A new show, *It Takes a Thief*, a satirical espionage series, will have its premiere in the network's Tuesday night lineup January 9.

ration of Canada, who own CHLT-TV, and Niagara Television, which owns CHCH-TV. Their offices will be at 20 Carlton Street, Toronto and 1 Place Ville Marie in Montreal.

CHCH-TV has been looking after its own sales for some years, while CHLT-TV, a basic station of the CBC French Network, is currently represented by Paul L'Anglais. The Toronto staff of NTV Marketing Division will be the same as that formerly selling CHCH-TV. The Montreal staff has not been announced as yet.

■■ JIM SWARD has been appointed general sales manager of Radio Station CFOX, Montreal/Pointe Claire, it has been announced by CFOX President Gord Sinclair.

Sward, a native of Ottawa, Ontario, began his broadcasting career at Radio Station CKOY in Ottawa in 1962, and worked his way up from junior sales assistant to account executive.

For the past two years, he has been sales manager of Radio Station CHSJ in Saint John, New Brunswick.

## ANNOUNCEMENT

### TELEVISION DE QUEBEC (CANADA) LIMITÉE



JEAN LIONEL CREVIER

Jean A. Pouliot, Managing Director of Télévision de Québec (Canada) Limitée, takes pleasure in announcing the appointment of Jean Lionel Crevier as Director of Publicity, Promotion and Public Relations for CFCM-TV and CKMI-TV, Québec.

Mr. Crevier was formerly associated with Federal Mogul Corporation in Toronto and Montreal and brings to his new post many years of experience in the field of advertising and sales promotion.

■■ WESTERN BROADCASTING LIMITED, which recently purchased CKVR-TV, Barrie, reported in Vancouver recently a net profit of \$344,825 in the six months ending September 30. This compared with \$269,814 at the same time last year.

Share earnings, adjusted to represent last July's two-for-one stock split, were 39.1 against 30.5 cents.

The company owns radio station CKNW New Westminster, CJOB in Winnipeg and has a one-sixth interest in British Columbia Television, owners and operators of CHAN-TV Vancouver and CHEK-TV Victoria.

■■ HERE'S ONE FOR ADVERTISERS TO THINK ABOUT.

In the Commons earlier this month NDP member Robert Prittie said Canadian advertisers should be encouraged to back Canadian programs, perhaps through tax incentives or tax penalties for money spent on non-Canadian shows.

■■ EFFECTIVE DECEMBER 1 CHCH-TV Toronto-Hamilton and CHLT-TV Sherbrooke will be sold in Montreal and Toronto by the NTV Marketing Division, the sales arm of a recently formed organization, NTV Communications.

NTV was formed by Power Corpo-

■■ IRWIN KLIGER, general manager of Speedy Auto Glass, has announced the appointment of Brooks Advertising Company to handle the advertising for all its divisions including auto glass, air conditioning, radio sales and truck refrigeration. The agency will also act as marketing consultants to all divisions and will assist managers in the development of sales material and in the preparation of internal and external promotional and motivational programs.

The account was formerly handled by MacLaren Advertising Company Limited.

■■ GULF AND WESTERN INDUSTRIES of New York says it has scrapped its original plan to acquire the outstanding shares of Famous Players Canadian Corp. Ltd. Tax difficulties with the United States internal revenue department were given as the reason.

Famous Players Canadian Corporation Ltd., with headquarters in Toronto, now is owned 51 per cent by Gulf and Western, a holding company. It operates 308 theatres across Canada, distributes motion pictures and has an interest in a number of Canadian television stations as well as 21 community antenna television systems.

Famous Players officials say that Gulf and Western is expected to make a revised offer shortly. The aim would be to re-organize Famous Players' non-theatre operations into a company with a majority Canadian interest so

it could grow in the Canadian television industry.

Canadian regulations now restrict foreign ownership to 25 per cent of any Canadian television system or antenna system.

■ ■ FOR THE CALENDAR-MINDED, the next meeting of the Western Association of Broadcasters will be held June 2 to 6, 1968, at the Jasper Park Lodge.

■ ■ KEN PAGE, vice-president, CBS Films Canada Limited, is leaving Toronto about the middle of the month to head up CBS sales in Continental Europe, the Middle East and Africa. He will be living in Zurich.

Replacing Ken will be Fred Gilson, who has spent the last ten years with CBS, in the International office in New York and most recently as director of sales in England and Europe. He will arrive in Toronto shortly after the New Year.

Until Gilson arrives, Claus Hobe and Ron Hastings will look after the CBS fort.

■ ■ NOW PUBLISHING a complete, separate section devoted exclusively to television, *Time Magazine* has discontinued its former Show Business section, as such.

Richard Burgheim, a contributing editor, and Ray Kennedy, associate editor, will have charge of editing the new section.

*Time* originally published a radio section back in 1938. They changed it to include radio and TV in '48, gave TV first billing in '56, then "as time marches on", dropped it all in August 1958. The magazine devoted coverage to an all-embracing Show Business section, until the decision to shift to TV alone. The Cinema, Theatre and Music sections will be expanded to handle stories that previously appeared under the show business heading.

■ ■ BROADCASTERS DISCUSSING ADVERTISING with insurance companies might be interested in some recent statistics from the U.S.

The November 3 issue of the *Advertising News* of New York reported a second in a series of *True Magazine* studies, which showed that men alone, in seven out of 10 families make the decision on which insurance firm will insure the family car.

The AIM Survey was conducted for *True*, a Fawcett publication, by R.H. Bruskin Associates. Findings were based on interviews held with 2,130 adults—1,104 men and 1,026 women.

When asked who chooses the auto insurance company, 84.1 per cent of the men and 70.9 per cent of the women said the man alone makes the choice; 95.8 per cent of the men and 84.5 per cent of the women said the

man has a role in making the choice; and 3.7 per cent of the men and 15.1 per cent of the women said the woman alone makes the choice.

#### ■ ■ AROUND THE AGENCIES...

A portion of the Boyle Midway account is reported to be moving from Spitzer, Mills & Bates to McCann-Erickson at the first of the year. The products involved are cleansers.

The Toronto-Dominion Bank, through James Lovick, is still working at next year's ad plans and television is being given a long hard look. This year the T-D bank used only radio.

Fry-Cadbury, through Doyle, Dane, Bernbach, is also working at 1968 plans. Indications are that they will go 100 per cent television.

Kellogg Company, through Leo Burnett, is reported to be going more heavily into radio next year.

■ ■ QUEBEC CITY'S NEW RADIO STATION, CJLV is due to hit the air December 1. Operating with 250 watts on 1240 kcs., the studios are located at 24 Trans Canada E., in Lévis.

President of the station is Adrien Begin, publisher of the *Lévis-Lauzon Tribune*; general manager is Pat Gendron, formerly assistant manager at CJEM Edmundston and sales manager is Stephen Guay, formerly local sales manager at CKBM Montmagny.

Representation in Toronto and Montreal will be handled by Radio & Television Sales Inc.

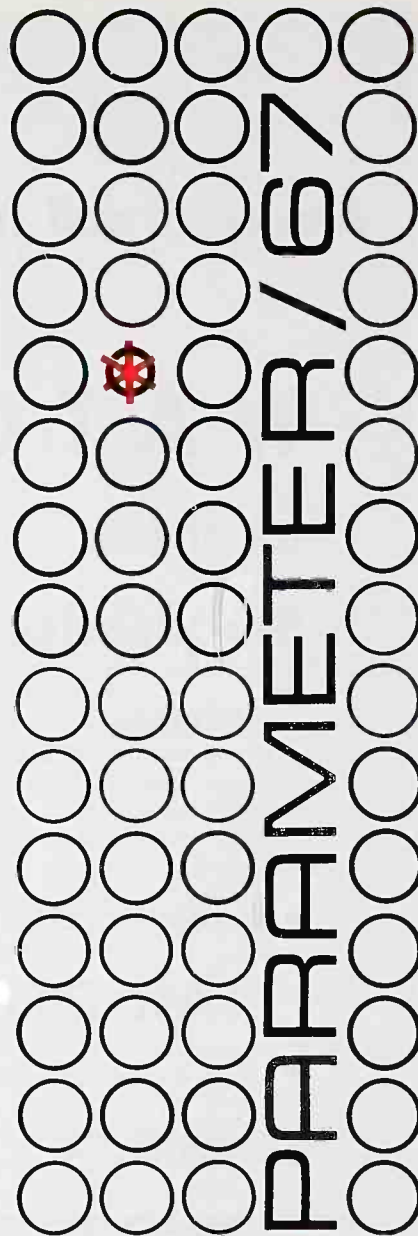
■ ■ AMPEX OF CANADA LIMITED, Technical Products Division, has opened an office in Montreal at 700, Cremazie Blvd. West. Telephone number is 273-7701.

■ ■ EXPANDING THEIR VANCOUVER operations by enlarging their headquarters, Roberts-Fenton Advertising Ltd. have also opened a Toronto office at 81 Grenville St. with Ray Cattell as manager.

■ ■ WARNER BROS.-7 ARTS reports 20 new sales in the U.S. and Canada for *The Six-Day War*, an historical half-hour documentary of the six days of the Arab-Israeli conflict. The new sales bring the total to 40 in less than 60 days.

In Canada, deals were closed with CHCT-TV Calgary; CBNT-TV St. John's, Newfoundland and CBHT-TV Halifax, N.S.

The film was produced by Zavalá-Riss Productions Inc., in co-operation with Israel Motion Pictures Limited from official Israeli Army and captured Arab film footage.



REACH   
FREQUENCY

○ "How Many? How Often?"  
○ The third in All-Canada's  
○ 1967 series of Parameter  
○ booklets explores these basic  
○ questions to widen under-  
○ standing of Reach & Fre-  
○ quency.  
○ Parameter/Three is now being  
○ distributed. If you are not  
○ already on our mailing list  
○ for the Parameter '67 series,  
○ please contact All-Canada—  
○ the firm that represents  
○ Canada's leading Radio &  
○ TV Stations.



1000 Yonge St. Toronto, 925-9361

**Never a dull moment!**

# WATCH

for these  
Broadcaster  
Features

■ November 30

## FALL DIRECTORY

■ December 14

## 1967 IN REVIEW

■ December 28

## WHAT'S AHEAD FOR '68?

Including Convention Calendar

*Advertising forms close two weeks before publication.*

# OPINION\*

## PASHLEY'S EDITORIAL CKDA Victoria

"With the election of Mr. Stanfield to the top of the Conservative ladder, the Tories have been flexing their muscles during the current session of parliament. There is no doubt in my mind but that they have caught fire and intend to keep the pot boiling until either Prime Minister Pearson calls an election or the combined opposition topples the minority Liberal Government."

## VOCM EDITORIAL St. John's, Newfoundland

"We may have a free press in this country, but some parts of it are freer than others—with one part of the press accountable only to the law of the land—and the other part accountable to the law—and to a set of regulations written and enforced by a government-appointed board."

## CFOX EDITORIAL Pointe Claire, Quebec

"There is no excuse for the Quebec Liquor Commission to close down many of the liquor stores on Saturday afternoon, the very time when the citizen has a moment to shop. This is done for the convenience of the Q.L.B., not for the convenience of the customer."

## CFRN EDITORIAL Edmonton, Alberta

"Rather than criticizing employees' associations and the working man who prefers them...I would think unions would be much wiser to take stock of themselves and their shortcomings."

## CKMI-TV EDITORIAL Quebec City, Quebec

"Quebec is now in the midst of an education campaign. Efforts are being made to increase productivity...there is no time for bickering over words."

## CKCW EDITORIAL Moncton, N.B.

"More worrisome still is the complacency of the western allies in refusing to be disturbed or even more than casually interested in the resurgence of Nazism (in Germany). Now, of course, would be the proper time to do something about them and it is quite within the legal powers of the western allies to take some appropriate action, such as disbanding the party and forbidding its members to engage in any further political activity."

## KNOWLES' NOTES CKOM Saskatoon

"There are Quebec economists who fear, along with business people, that investment money from outside the province may dry up if Quebec does not stay an integral part of Canada...some foreign capital is viewing Quebec with a jaundiced eye."

*\*More and more private broadcasting stations across the country are getting into the field of editorializing. These are excerpts from some of the editorials broadcast on stations from St. John's, Newfoundland to Victoria, B.C.*

# Deliberate deterrent to private broadcasting

The draft of the new Broadcasting Act (Bill C-163) is a forward move in that it is aspiring to establish an independent regulatory body, the Canadian Radio Commission (CRC), with power of life and death over Canadian broadcasters, but independent to the point of precluding government interference—they hope.

But, in the same breath, it would transfer meddling privileges from the cabinet and individual members of parliament to what seems to be an even higher authority, the Canadian Broadcasting Corporation.

Under the heading, *Broadcasting Policy for Canada*—page 2, Clause 2(h)—the act, as it is proposed, declares:

*"Where any conflict arises between the objectives of the national broadcasting service (presumably the CBC) and the interests of the private element of the Canadian broadcasting system, the objectives of the national broadcasting service must prevail."*

They're kidding!

A few years ago, the Toronto station, CFTO-TV, outbid the CBC, in a spirit of good broadcasting designed to react favorably on their viewers and those of the CTV network, if not their bank accounts, for TV rights for the Grey Cup football game.

To the victor went the spoils, and, after spending public funds on enquiries and investigations, CBC had to admit itself beaten, and went to the private broadcasters to ask leave to carry the game on their public network on a sustaining basis.

CFTO-TV, frankly out to pay the price for aggrandizing its ego and that of the network, paid the shot and could have saved the public network several hundred thousand dollars.

It is true that CTV could not give the game as wide coverage as the CBC. On the other hand the CBC could have catered to the considerable number of viewers who are not Grey Cup fans (would you believe 50 per cent?) and who would, no doubt, have accepted gratefully the musical, dramatic or public affairs programs the CBC could have given them in its place.

Right now, as reported in *Newsweek*, on page 14, the

CBC is applying for rebroadcasting stations in Moncton and Brandon, which, if granted, could oust their affiliates of many years, CKCW-TV and CKX-TV, perhaps even into bankruptcy.

In either of these cases, Clause 2(h) of the Bill, if it becomes law, would enable the CBC to buy the Grey Cup rights for an arbitrary sum. It could also confiscate its network franchises by opening its own stations, notwithstanding the fact that accepting the CBC network affiliation was one of the conditions under which they were granted licenses.

How could this be?

Because the hypothetical act says the CBC's objectives must predominate. If we might presume to rephrase Clause 2(h) and offer it as an amendment, we would say:

*"Where any conflict arises between the objectives of the national broadcasting service and the interests of the private element of the Canadian broadcasting system, the interests of the national broadcasting service must prevail, PROVIDED the private element could not render an adequate service at no cost whatsoever to the public."*

We're dreaming.

Surely the object of such publicly-owned corporations as the CBC is not to hamper privately-owned tax-paying businesses, but to fill the void when their capabilities prevent them from filling a need or even providing the luxury of something regular business could not efficiently achieve.

This, it is true, would relegate the CBC into the role of catering to the much vaunted minorities, leaving mass appeal programming to the private broadcasters who fulfill this function so well.

The fact is though that even now, the CBC, with limited time available between its U.S. network and film programs and other commercial commitments, makes an equally limited effort to fulfill its logical function, and, if this new act is passed, giving it these almost unlimited powers, such Utopian conditions will completely evaporate.

Over to you.

## They enjoy the fun . . . remember the message

**CREATIVE ADVERTISING TODAY**, at long last, is learning to talk the language of the consumer. And it's full of fresh, new thinking," said Martin Myers, creative director, McLaren Advertising Co. Ltd., Toronto.

"With today's premium on new creative selling concepts," he told the Range & Refrigerator Appliance Group, CGE, at Val David, Quebec, "an advertiser has to be careful that the best ideas don't get lost in research.

"Humor in advertising is part of the new creativity," he said. "With its greater candor, admission of faults, the personal, human element, humor convinces that the message is psychologically true to life.

"The audience enjoys the fun, remembers the message, and establishes a bond with it and the product," he said.

"The old hard-sell is dying. The new soft-sell thrives," said Myers. "Some of the best advertising today is an ironic comment on the old hard-sell. If you want to do 1947 advertising, satirize it and it will still win you friends and sell.

"A really startling new theme is more likely to fare badly in conventional testing, yet many clients and agencies with courage to override these results have gone on to roaring successes," he said, listing Alka Seltzer and Avis as examples.

"A really innovative advertising idea may upset old established ways of thinking," Myers said. "But often with time, the idea grows on the audience, and the initial shock should

not be confused with the cumulative effect as the consumer warms to the idea."

### Advertising that communicates sells in changing environment

Myers said: "One of the reasons that old fashioned advertising is declining in effectiveness is that we are coming out of the old mechanical age into the electronic age.

"And to paraphrase McLuhan," he said, "the old technology, which our generation considers contemporary but which really isn't, no longer commands the interest and imagination of the young who lack respect for machines and lack pride of possession of tools, and instead treat 'things' more functionally now, in the changing environment.

"Consequently," he said, "advertising appeals to sell 'things' have to be treated in new, fresh, even radical ways, that get right to the heart of the way people think and react today."

Lauding the professional communicator and advertising man, Myers said: "Selling the product is his job. His special abilities, his special talents in communications enable him intuitively to solve many of the advertiser's problems.

"The advertiser must be prepared to trust the advertising man and his intuition even if he (or his wife) doesn't quite get the idea. If he does, he will be rewarded with advertising that communicates and sells in a changing environment."

Speaking of the need to be "aware of the new creativity", which he

termed "the hottest subject in communications and in advertising today," Myers said creative men must relate this to the ability to keep up with the ever-changing conditions and influences which affect our daily living.

Quoting Ernest Dichter, the motivational researcher, Myers said: "The current age of advertising consciousness leads to a particularly strong position of word of mouth."

"Professional communicators have to be constantly aware of the environment," Myers said. "Society is changing around us all the time. The methods of communication, or media, are helping to change it, and are themselves being changed by it. We have to question our assumptions continually and probe for areas of growth. Interpretation of old approaches becomes more important than ever. What was right yesterday could be cockeyed tomorrow."

### The real world of color—symbol of the era of change

Again quoting Dichter, Myers said the researcher "found that color is symbolic of change, innovation, modernity, the good life. Color," he said, "is friendly, the real world." Black and white is the unreal world, and makes viewers feel isolated, Myers added.

"Movies like *Le Bonheur*, *A Man and a Woman* just wouldn't come off in black and white. The color is integral in the story either symbolically or in terms of mood. It's interesting too, that Ingmar Bergman's comedies are in color, whereas his other films, his tragedies, if you like, are intentionally in black and white to create a feeling of unreality and alienation in the viewer," he said.

"But today, as Marshall McLuhan puts it," he said, "electric persuasion by photo and movie and TV dunks entire populations in new imagery." And McLuhan suggests that the power of TV to involve an entire population is in many ways a ritual process.

The trend is to balanced programming

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

MONTREAL  
1434 St. Catherine St. W.

TORONTO  
433 Jarvis St.

WINNIPEG  
171 McDermott



Certainly the TV coverage of president Kennedy's funeral, and even closer to home, of the Progressive Conservative convention, appear to be instances of this," Myers said.

"Now, with electronic media, everything becomes instant and immediate," he said. "That's why McLuhan calls the world a 'global village'. Action and reaction are practically simultaneous for the first time."

"Recent studies," he said, "show that one of the poorest ways to create conviction is by simply presenting the facts. The creative advertiser must search systematically for those elements that get people to look at the message and be touched in some way, no matter how small, by its basic human appeal."

"The truly creative advertising man must have that magic that sings out to people so they listen and heed. He has to be of the people and yet above them. He has to know what makes them tick, and what moves them. He has to woo them with uniqueness of style and win them not just with warmth but with wit."

**Be aware of dissonances in the market place**

"Persuasive communications are most effective when they reduce dissonance and quite ineffective if by their influence, they increase dissonance,

"A good example, today," he said, "would be the attitude of heavy smokers toward lung cancer advertising. It is in dissonance with their attitude toward smoking, since they are confirmed smokers who do not intend to quit.

"Consequently, to avoid this dissonance, or to reduce it, they avoid exposure to cancer advertising. Or don't pay attention to it.

"To reduce dissonance," he said, "we will often change our attitudes. But we slide just enough to be comfortable. Positions close to our own attitude are assimilated. Different positions are rejected.

"It seems to me," Myers said,

"that it is terribly important for an advertiser to be aware of dissonances that his product or advertising may be creating out in the market place. And to address himself directly to them."

Telling how his agency overcame a particular problem of dissonance, Myers said: "Recently, we did an ad for GE color TV. Dissonance arose here, we decided because every color TV maker was saying that color was excellent, while the public was saying it was lousy. They of course were seeing color TV in stores where the color is in fact at its worst due to the profusion of electronic equipment and signs, that interfere with reception.

"Consequently, addressing ourselves directly to this particular dissonance, we show a picture of a color TV set with noticeably poor reception and we make our headline read 'Let's face it. Color TV is lousy in the store.' The body copy is an offer to put a GE color set in the home on a trial basis so people can see how good the color really is. We expect good results," he said.

**The medium is the message is more than a McLuhanism**

"The key to good communication," Myers said, "now more than ever, is participation, involvement, closure. Let the consumer fill in the missing parts of your message and he becomes involved, interested and open to persuasion.

"Since it's difficult to avoid advertising," he said, "many people accept it for its entertainment value. Advertising competes with shows. Entertainment value and originality become topics of talk.

"Knowing many highly paid brains are competing for their favor," Myers said, "consumers become experts on advertising's effectiveness, and tell each other about clever ads. People quote and joke about ad lines and get pleasure in doing so."

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

Radio Station

**CHSC  
AM/FM**

St. Catharines

**EFFECTIVE  
NOVEMBER 1,  
1967**



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



SEYMOUR



McPEEK



SUTHERLAND

# PEOPLE

**BEN McPEEK**, at 33, symbolizes a successful young Canadian businessman. An exuberant, enthusiastic, human dynamo of action, he is seldom still and says "rarely home long enough to sleep".

President of Ben McPeek Ltd., he composes and arranges most of the singing commercials heard on Canadian radio and television, and at one time or another, has served every national advertiser in Canada. His client list reads like a *Who's Who* of the industry.

In addition to all this, he operates his own recording company, Nimbus 9 Productions Ltd., which has just released its latest disc with Bill Marion singing in front of a McPeek-directed band, for two McPeek tunes, *Flower Girl*, with *Give Me More Love* on the flip side. The company also recorded Bobby Gimby's *CA-NA-DA*.

A Bachelor of Music, McPeek was born in Trail, B.C., and came to Toronto in 1953. From a solidly classical background, graduating in solo piano from the Royal Conservatory of Music in '54, and winning his bachelor's degree two years later, he has swung almost completely over to the popular field.

In addition to writing and arranging music for commercials, McPeek composes film scores and background music, and has even ventured into symphonic arrangements with his first attempt, for the Toronto Symphony Orchestra, being a score for the *Christmas Show*, to be telecast on CFTO-TV, Channel 9.

As music director for the former Crest Theatre in Toronto, McPeek has since directed some seven top stage shows and is currently engaged as music director for *Spring Thaw '68*, the "annual satirical look at Canada", which will feature a "coming-of-age" theme for its 21st edition.

McPeek was music director for *The Fantasticks*, *That Hamilton Woman*, and two of the Tom Kneebone vehicles, *Actually This Autumn* and *Ding Dong at the Dell*.

He also claims to be the only man

to have conducted, in one year, two musical versions of the *Cinderella* story, one Negro and one Jewish.

McPeek became interested in singing commercials in 1960 and decided to devote his full time to what he has since found to be a very open and lucrative field.

He established his own firm, Ben McPeek Ltd. four years ago, at 73 Yorkville Ave., but soon outgrew the space required for the various fields into which he delved. He bought his own building in August, at 131 Hazelton St., where he has converted the premises into modern studios and offices to suit his many needs.

Married, he and his wife, Angela, have three sons.

**DAN SEYMOUR**, president and senior executive officer of the world's largest advertising agency—the J. Walter Thompson Company—will be the keynote speaker at the fifth annual Canadian Radio Commercials Festival being held in Toronto's Inn-on-the-Park, November 16.

His 32 year business career has taken him from a radio announcer to a producer-director to an agency executive. At the top of a highly successful career, as a producer, director and performer in broadcasting, Seymour decided to change his future entirely to become a business executive. His reasons:

First the function of communications, as practised by a leading advertising agency, was extremely attractive to him, and secondly he believed that a professional career in advertising would broaden his scope of activities and provide greater satisfaction. Apparently his reasoning was correct.

In 1950 he joined Young & Rubicam to head radio-TV programming and production. He left in 1955 to become vice-president and director of the radio-TV department at J. Walter Thompson. From there he rose rapidly to top management positions, as a member of both the board of directors and the executive committee.

In 1961 he was made senior vice-president and in 1963 chairman of the executive committee, a newly-created position, responsible for all domestic operations of the company.

In 1964 he became the fourth president in the 100 year history of J.W.T. He was elected chief executive officer this year. For the Commercials Festival this internationally acclaimed speaker has prepared an all-new presentation with a Psychedelic Sound theme.

**RAY SUTHERLAND**, 31, is the newest member of the Radio-Television Representatives Ltd. sales team. He is selling radio only, in the Toronto market, where R-T Reprs serve 36 stations, including FM.

Toronto-born and raised, he was educated in Toronto schools, later taking advertising courses at the University of Toronto and Ryerson Polytechnical Institute, to further an interest he had developed for this field of work.

He joined MacLaren Advertising Co. Ltd. in 1953, beginning in the checking department, and graduating into the media department about six months later, still only a venturesome teen-ager showing a keen interest in every phase of the ad business.

His training stood him well and he progressed through the next ten years until, in 1963, he left MacLaren to team up with John Tyrrell and John Nadon as broadcast reps.

The firm had a contest to select a name, which became Broadcast Media Sales. Two years later, in 1965, the firm was sold to Air Time Quality Sales, and Ray says he "went with the package". He stayed until 1966 when he left to become retail ad salesman for the fledgling publication, *Toronto Life*, forsaking the broadcast medium for print.

Radio was still proving the stronger lure for young Sutherland and he eventually left his new *Life* to return to his former stomping grounds in radio, joining up with Radio-Television Representatives Ltd. to sell radio in the Toronto market.

For hobbies, he says it's "all sports", and admitted that he does "a bit of everything"...but doesn't say how well! Baseball is his chief love, and he regrets that the Toronto Leafs have had to fold up.

Ray played ball himself when in school, and was a member of the Ontario Championship PeeWee team in 1948. Now it's hockey, "watching, not playing" he says, and surprisingly he doesn't root for his home club, Toronto Maple Leafs, but instead the Boston Bruins are his favorites.

Ray Sutherland loves to travel. He has crossed Canada from coast to coast, and has been to Europe twice. He met Teresa, the girl he married, in Toronto, and last year took her home to see her family in Holland. He had previously toured Europe with his mother.

The Sutherlands have one son, Michael Christopher, 3½.



## Creative people must know the advertiser

"THE ADVERTISER MUST BE INVOLVED in the agency creative process, and the resultant ad or campaign should never be a dandy little surprise," said H. Copland Robinson, Jr., brand management director, Liggett & Myers Tobacco Company. He was speaking at the ANA 58th annual meeting in Hot Springs, Virginia.

Dealing specifically with the responsibilities of advertising agencies to the creative product, Robinson gave "five opinions of some of the things that an agency must do, and sometimes not do, to make better advertising."

He said: "The agency supervisor and his account team believe they are the agency.

"If the account team chooses to represent the client to creative people and their creative people and product to the client, both agency and advertiser risk misinterpretation and the advertiser loses the often valuable exchange with creative people that can develop even better ideas.

"An agency must permit regular contact for the creative people with the advertiser, and I am referring to points of communication, obviously, not over the shoulder appearances at the typewriter or drawing board," he said. "That point of communication

starts at the first creative strategy meeting and continues to final management presentation."

### The agency must ask

Robinson said: "It is true that an advertiser must supply most of the marketing information to the agency. But if, for one reason or another they don't, the agency must ask for it.

"Does the creative agency man really understand that he is a marketing businessman, not an entertainment impresario?" he asked. "Good, persuasive advertising communications can only come from the creative man who deeply understands the whole marketing plan and the demographics and psychology of the target audiences for that plan."

He said he suspected that "many agencies approach their current assignments without a good soaking of marketing facts; that creative people don't get out of their chairs and into the product. Unfettered creativity is really more than fantasy."

Robinson said: "We all recognize, of course, that advertising agencies have creative approval systems of their own. Copy writers, art directors, television production people report to creative directors and creative people have to contend with account people

and account supervisors.

"There are also often such things as marketing or creative review boards and at some point in time, agency management, who pass on or approve their corporate product.

"Much of this examination is good and in the interest of the advertiser, if we can assume a high level of professional creative competence from all of those people whose actions might affect the advertising before it reaches the client organization.

"But," he said, "I'm not sure that we can assume that all of these people all of the time have the kind of knowledge that permits them the authority to criticize the advertising when the system delivers it to them for their opinion.

"It seems to me," Robinson said, "that agency creative review boards, whenever they exist, and sometimes perhaps agency management, are the most susceptible to errors in creative judgment."

He said the advertiser must know just what role each member of the agency's creative approval team can play and what talent and credentials they bring to the board.

The agency must "make sure it does not misrepresent itself when it

*(continued on page 30)*



JOHN TYRRELL

# CHSC

AM 1220

FM 105.7

Mr. Robert E. Redmond, President, and Mr. William Stoeckel, General Manager of CHSC FM-AM, St. Catharines, are pleased to announce the appointment of John Tyrrell to the position of National Sales Manager.

Mr. Tyrrell was formerly an Account Executive with Radio Representatives, partner in Air Time Sales, President of Tyrrell and Nadon Broadcast Representatives, Account Executive—Standard Broadcast Sales, and most recently served as General Sales Manager of Greatlakes Broadcasting System, Kitchener-Waterloo.

Mr. Tyrrell is now residing with his family in "The Garden City" of St. Catharines.

# Clients blame themselves for ineffective advertising

"REVISION OR REJECTION OF ADVERTISING due to client dissatisfaction with the creative execution" can create a major problem, especially when coupled with "the reported general lack of client creative training," says Robert M. Prentice, director of marketing information, Lever Brothers Company.

Prentice, chairman of the U.S. Association of National Advertisers advertising management committee, told the ANA's 58th annual meeting, in Hot Springs, Va. last week, that a

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ANNOUNCEMENT

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## RADIO SALES BUREAU APPOINTMENT



CEDRIC P. HAYNES

The appointment of Cedric P. Haynes to the position of President of the Radio Sales Bureau is announced by Arthur C. Harrison, Chairman of the Board of Directors.

Prior to joining the sales-service organization of Canada's independent Radio broadcasters, Mr. Haynes was President and General Manager of two large drug, food and beverage companies operating nationally and internationally. He also served as Director of several companies.

Successful involvement with advertising and marketing of consumer products qualifies Mr. Haynes for the post of RSB's Chief Executive Officer which he assumes November 15th. He brings to the Radio Sales Bureau a broad background of specialization in the development of sales through sales promotions and advertising concepts.

pilot study had been undertaken to obtain "some real clues to why all advertising isn't as good as it could be, and why agencies and clients sometimes seem to get a little vexed at each other."

He said he could not classify this effort as "research", because it is only a pilot study, and is not statistically significant. "But in spite of these limitations, the results, in my opinion, are most interesting and provocative," he said.

Prentice said the study revealed that "First, more than half of the ANA members reporting feel they are not getting as effective copy as they and their agencies are capable of producing.

"Less than ten per cent think agencies are primarily to blame for ineffective copy," he said. "Three times as many ANA members think it is the client's own fault. The majority think the fault is shared about equally. These figures seem to indicate that something is wrong in the way we operate in the creative area."

### Are clients creative?

"Are the client people who judge creative work really qualified to do so?"

The five significant points disclosed by the survey showed, first, that "a disturbing proportion of client people, of all levels, who are responsible for approving agency creative work do not seem to have what I call 'a proven sensitivity to creative work' or even 'creative training and experience'.

"Among the industrial advertisers reporting, those client people with

approval authority who have non-creative backgrounds outnumber those with creative backgrounds by a substantial majority."

Prentice said, secondly, that "too many clients never seem to talk directly to agency creative people, and this puts a tremendous burden on communications—particularly on the ability of the agency account group to provide creative leadership to their creative people.

"If clients talk only to account men, and if these account men do not communicate the facts, the objections, the strategy, the target audience and the leadership that is essential, why should we expect anything but mediocre advertising?"

"I think this survey clearly indicates that not enough client advertising and marketing people talk directly to creative people at their agencies."

For his third point, Prentice said: "Good ideas are fragile. They can lose their sharpness and effectiveness unless care is taken to shield them from too many hurdles and 'group think'. Agency creative work, according to this pilot study, faces an average of four to five layers of client approval, plus another three or four people who give advice and opinion—and this is the average. The extreme on the high side I won't even mention."

### Copy revision by clients

In the fourth point, he said: "It appears from this pilot study that revision of any agency's creative work by the client is more the rule than the exception. A substantial number of those replying told us that agency copy is revised 'almost always'...about one-third of all agency copy that is submitted for client approval seems to suffer major revision or is rejected in its entirety."

Fifth, "we examined the reasons for the changes or revisions of agency copy. We found, in our replies, that about half are due to factual, technical or legal lapses.

"I don't get too excited over this, although I think it does perhaps indicate that the client hasn't done a thorough briefing job before the agency started to work.

"I am disturbed, however, by the fact that the remaining half of the changes or rejections are due either to client disagreement with the execution

(continued on page 17)

## BUY Group One Atlantic RADIO

A COMPARISON OF POPULATION  
IN NOVA SCOTIA SHOWS:

HALIFAX & COUNTY 32%  
GROUP ONE ATLANTIC 49%

EIGHT STATIONS—ONE ORDER

CALL

GROUP ONE RADIO LIMITED

# Marketing strategy determines advertising's role

HOW MUCH TO SPEND FOR ADVERTISING depends on a firm's marketing strategy, getting it set up and agreed on, said N.W. Markus, Jr., vice-president, consumer products marketing, Scott Paper Company. He was speaking to the 58th annual meeting of the Association of National Advertisers in Hot Springs, Virginia, last week.

"To over simplify," he said, "let me say that as you perceive your situation for the next 18 months, you have a product disadvantage in terms of consumer benefit vis-à-vis a principal competitor.

"While you may have developed a strong consumer image as measured in terms of attitude, awareness, brand recall or purchase intention, your current marketing strategy suggests strong promotion and temporary price

cutting tactics while you step up product development to regain a competitive *advantage* or at least parity.

"In such a situation, advertising will play quite a different role for you than it will for your competitor who has the good fortune of having a product advantage," Markus said.

"Within the marketing strategy, then," he went on, "the role of advertising begins to emerge and along with it some specific objectives you expect your advertising to accomplish, hopefully described in terms of people-attitude and behavior-changes.

"Before setting objectives for advertising, what are the basic information needs to give the best possible results?" he asked. "The specific needs are quite diverse, but underscore one key conclusion! How

much to spend for advertising is answered never with one hundred per cent accuracy, but by answering a myriad of smaller but related questions."

Markus said these questions were basically information needs, such as market size, trends and factors determining the economic influence, a market profile to determine who your customers are and the frequency of product use, and the opportunities for market building in regard to increased penetration relative to greater consumption of your product or service.

He said it was essential to know consumer attitudes and opinions and how the firm stood competitively in basic product interest, brand aware-

(continued on page 27)

QUEBEC CITY/800-KCS/24 HRS. A-DAY

# CHRC

# 50,000 WATTS



### OUR PUBLIC IMAGE

"Preferred by far for Women's Programs."  
IN METRO AND RURAL QUEBEC

CHRC	48%
SECOND BEST STATION	18%
THIRD	—
FOURTH	—
NO ANSWER	21%

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

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

It's why we also lead in sales.

FM-81,000 WATTS, 98.1 Mc/s, SEPARATE PROGRAMMING

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

# Alternative TV service and CBC "prevalence" are in the test lab.

APPARENTLY ROUTINE APPLICATIONS for TV stations, rebroadcasting stations and alternative services could turn the November 14 public hearings of the Board of Broadcast Governors into a precedent-setting test case to determine ground rules and guide lines for the licensing of alternative TV service in markets where no such service now exists.

It could also prove a test-in-advance of the new (but not-yet-implemented) Broadcasting Act.

Specifically, the Board will hear applications from CKCW-TV Moncton and CKX-TV Brandon, both asking permission to establish alternative services of their own alongside their present operations.

Presumably either or both of them would welcome CTV affiliation rather than see the private network dilute their present audience with a rebroadcasting station of one of their present affiliates, but CTV, and even more so its present affiliates, could scarcely be expected to add new affiliates at the expense (in audience) of its old ones. They would have nothing to win.

In each instance, the CBC itself is applying—not over-enthusiastically perhaps in the light of their present long-standing associations—for a license to operate a repeater in both these markets. To this, the private station affected is objecting. But foreseeing that second stations are eventually inevitable, each of them will no doubt suggest a variety of alternatives, calculated to make the development a gradual one, and give them a chance of economic survival—they say it could be as drastic as that—in the face of a move which, though part and parcel with the industry's pattern of progress, could bankrupt a station if applied immediately.

## Testing the Prevalence Clause

Apparently basing its arguments, if they are serious about them, on the yet-to-be-passed Bill 163 (the new Broadcasting Act which has gone through only one reading) the CBC must be leaning on Clause 2(h) which reads:

*"Where any conflict arises between*

*the objectives of the national service and the interests of the private element of the Canadian broadcasting system, the objectives of the national broadcasting service must prevail."*

Since the act is not yet law, this move by the CBC would appear to be a test, not only of the alternative service problem but also a trial-in-advance of the *CBC Prevalence Clause*, while amendments are still possible.

## Private versus private

According to the agenda, applications will be made for alternative service by means of rebroadcasting stations in Brandon and Moncton, as well as those of the CBC.

In the case of Brandon, while the CBC proposes to rebroadcast programs into this market from its CBWT Winnipeg, the Winnipeg private station, CJAY-TV, wants to rebroadcast its CTV programs in Brandon with a repeater of its own in that area.

CKCW-TV Moncton and CJBC-TV Sydney are faced with further invasions by CTV affiliate CJCH-TV Halifax.

CFCN Calgary wants three rebroadcasting stations to feed its CTV programs into Lethbridge—one in Lethbridge, one in Claresholm and the third, through a society to be incorporated, at Cardston.

## Combined operation

Realizing the far-reaching implications of this whole development across the country and the new set of problems it creates for the whole television industry as well as the public, a group of 13 stations, some of which are and all of which could be affected, has retained as its solicitor a former advertising man turned lawyer, Rafe S. Engle, to present a brief at this hearing, containing observations on and proposals for *The Orderly development of alternative television services by the management of privately-owned television stations in certain markets wherein there is presently no alternative television service.*

Stations aligned with this brief are: CJCB-TV Sydney, CFCY-TV Charlottetown, CKCW-TV Moncton, CKBL-TV Matane, CKRT-TV Rivière-du-Loup, CKTM-TV Trois Rivières, CKPR-TV Port Arthur, CKX-TV Brandon, CKOS-TV Yorkton, CKBI-TV Prince Albert, CJLH-TV Lethbridge, CHAT-TV Medicine Hat, Okanagan TV Kelowna.

## To be or not to be

The Board itself is faced with an additional problem in dealing with this involved situation. This is the question as to whether or not it will still be in existence.

Under the proposed Bill 163, this Board is automatically dissolved when the act becomes law, and all members cease to hold office, other than the chairman, who shall continue to act as president of the new Canadian Radio Commission.

Asked whether, in the event of a recommendation on this particular question being delayed beyond the life of the BBG, evidence given to the BBG would be admissible by the CRC, Chairman/President Andrew Stewart's comment was: "I certainly hope so."

## Miscellaneous

Other applications to be heard by the Board at the November 14 meeting are:

Lethbridge Television Ltd., CJLH-TV, wants a station at Brooks, Alta. to rebroadcast programs from Lethbridge, on Channel 3, 5 watts directional.

La Radio du Bas St-Laurent (1966) Inc., Lower St. Lawrence Radio (1966) Inc. seeks to establish a TV rebroadcasting station at Grand Falls, N.B., to retransmit programs from CJBR-TV-1 Edmundston, on Channel 4, ERP 100 watts video, 20 watts audio, omnidirectional, EHAAT 240 feet.

La Compagnie de Radiodiffusion de Matane Limitée is asking for a new AM broadcasting station at Ste Annes-Monts, Que. on 1340 kcs., 1000 watts days, 250 watts nights, omnidirectional, to receive programs from CKBL Matane.

Nanaimo Broadcasting Corp. Ltd. wants to change the location of the main studios of CHUB from 38 Front St. to 22 Esplanade St., Nanaimo.

# \$100,000 fines are "bloody nonsense"

CONCERN OVER THE NEW BILL to legislate broadcasting in Canada stems from two major principles which are spelled out very clearly, very definitely and for good measure with special emphasis throughout the body of the Bill.

Ernest Bushnell, president of CJOH-TV Ottawa, in an address to the Ottawa Rotary Club designated them as follows:

(1) The wisdom and willingness of the Governor-in-Council to give the new Canadian Radio Commission the widest possible opportunity and freedom to exercise the wide powers it will be given, with discretion, with tolerance, with understanding of the problems of broadcasters, as well as a knowledge—not just a good guess—of what the public really wants his radio or television receiver to provide. If it can truly do that it will have performed the miracle of the age.

(2) The relationship, both on a short and long term basis, between the CRC and the CBC will depend to a very large extent on the personal goodwill existing between the respective presidents of both corporate bodies. It hasn't worked in the past. For the good of all, let's hope it will in the future—but human beings, being what they are, I must say I have some

misgivings.

"Well, that's it," he said. "You may or may not have noticed that the performance of the 'national broadcasting service' (CBC) is clearly delineated.

"Perhaps the functions and responsibilities of the lesser segment of the 'single system'—the private sector—mayhap through oversight, but more likely as conditions which private stations or networks could not possibly, have not been as clearly set forth. This may be all to the good, but on the other hand it also provides the 'five wise men', who are appointed to the Executive Committee of the CRC, with extremely wide discretionary powers."

## What is good taste?

Bushnell, one-time first vice-president of the CBC, read from the draft bill: "...but the right to freedom of expression, subject *only*, to generally applicable statutes and regulations, is unquestioned." Then he asked: "What about good taste, and what, by the way, in this day and age *is* good taste? Standards are changing hour by hour, or so it seems to a lot of us.

"What was thought to be vulgar twenty-five years ago is now, or so I am told, considered to be quite openly

discussed around the hearth. Maybe that's a good thing," he said.

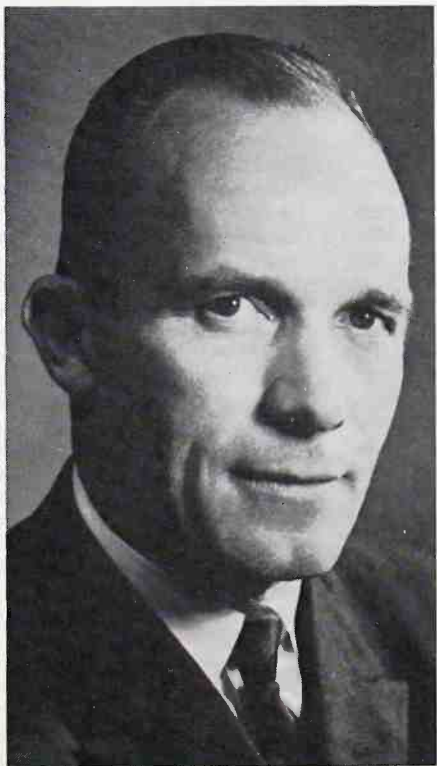
"But we're going to be told by the Executive Committee, by regulation I presume, what *is* or is *not* in good taste. What is fit and proper for you and me to hear or see and at what time of the day and night I can become a participant at the receiving end.

"I don't envy these five Solomons their job," he said. "But I do know that the Board of Broadcast Governors we have had for the last eight or nine years has generally speaking made a damn fine job of an almost impossible task."

Bushnell then referred to Page 14, Section 28 in the proposed legislation, under "Prohibitions and Offences". "Let me suggest this is a real doozer," he said.

He referred to an incident about four years ago at CJOH-TV, and said: "Under this legislation the Executive Committee could, indeed it is obliged by law, to fine my company any sum up to \$5000. How ridiculous can you get?"

"And what broadcaster for some infraction of a regulation could possibly pay a fine of \$100,000? Absurdity, in the extreme, is a mild way of putting it. Bloody nonsense would be more like it!"



## W. Denis Whitaker,

The Directors of Major Market Broadcasters Limited announce the appointment of W. Denis Whitaker, D.S.O. as President.

For 15 years, Mr. Whitaker was commercial manager of a Hamilton radio station. He joined O'Keefe Brewery as vice president in 1962, and later was named president. In 1965 he took over the presidency of the Radio Sales Bureau.

Mr. Whitaker served overseas with the Royal Hamilton Light Infantry, was discharged with the rank of Brigadier. He was twice awarded the Distinguished Service Order. He is a director of several Canadian companies and chairman of the Canadian Equestrian Team.

Major Market Broadcasters, a national sales agency with offices in Toronto and Montreal, serves CJCH Halifax, CFDR Dartmouth, CFRA Ottawa, CHUM Toronto, CHAM Hamilton, CFPL London, CKY Winnipeg, CKXL Calgary, CHED Edmonton and CKLG Vancouver.



Modernistic exterior of the headquarters for ADS Film Productions and Art & Design Studios at 68 Merton Street in Toronto. The sign for Studio 11 indicates the entrance to the sound stage and audience gallery used by Toronto-Hamilton's CHCH-TV, Channel 11. The firm's distinctive logo is spotlighted high on the sound stage wall at upper right. Design of the new building, inside and out, was by company president E. Ray Walters.



Top brass of ADS meets in a pre-production session, clockwise, Ed Zemla, executive producer and director; Mike Lenti, director of photography; Ray Walters, president and director; Jim Collier, in charge of TV production; Fred Hilliard, assistant film editor; Ken Heeley-Ray, senior film editor.

## "ADS" grows from rags to riches in multi-mill. TV commercials business

PRODUCING TV COMMERCIALS is a multi-million dollar business for Canada. Latest DBS figures available, for 1965, show a total of \$22,712,018 for production and talent costs, alone, says Ron Brown, research director, TvB of Canada. For this amount, 3,786 commercials were made for private industry, 1 for the government.

Prominent in the production field is ADS Film Productions, a Toronto firm which actually had its beginning as Art & Design Studios, in 1950, when E. Ray Walters, D. Mac Houston and Jim Collier founded a company specializing in the production of creative advertising art for the print media. The firm has been serving most of the major agencies, developing finished work for such leading advertisers as Carling's, Molson's, Rothman's, Ford, General Motors, Chrysler and American Motors, with Heinz Baby Foods, Imperial Oil, Lever Bros. and Construction Safety Association added to the list.

Literally rising from the ashes, the firm operates out of modern new quarters at 68 Merton St. which they acquired and completely rebuilt from a former bakery location. ADS was burned out when fire completely

destroyed everything in their original headquarters at Davenport & Yonge Sts. in April 1966. They managed to carry on, in cramped quarters on Edward St., then on Bay St., until they occupied their own new building in March of this year.

Completely designed by Walters, the Merton St. building houses the combined advertising art and film production divisions, which integrate their services in the custom-built 30,000 square feet quarters. Included in the building are two sound-proofed studios, 65x80x35, and 40x50x35, the latter being used by CHCH-TV, Channel 11, for its audience participation shows, when required. Equipment and facilities include 16 mm and 35 mm cameras, editing and projection rooms, dressing rooms, art departments, offices, reception and conference rooms.

### Film documentaries for construction safety

ADS Film Productions, in the two years they have been in the field, as a subsidiary of the parent firm, have turned out well over 100 commercials and a number of documentaries, most

important of which have been those for the Construction Safety Association of Ontario.

One of these featured the late stone-faced clown of the silent screen, Buster Keaton, who starred in *The Scribe*. This won a merit award in the recent Canadian Film Awards competition. Aimed at the some 200,000 construction workers in Ontario, the majority of whom are Italian, CSAO has been stressing the need for on-the-job safety. The association is reportedly spending between \$400,000 and \$500,000 annually to "bring home" its message to the workers.

ADS filmed one commercial "for a real rush job", in four hours. Another took four days. This particular one, which took a film crew, director and talent to Jamaica, for Heinz Baby Foods, shot the familiar *now there'll be more than me, not one but two* scene of a mother-to-be on the beach, and similar scenes for the same series. MacLaren Advertising Co. Ltd. handles the account.

For this same agency, ADS produced a pair of tire commercials for Imperial Esso, using the *tire and a half* theme. For the same company they employed an Eskimo for the snow



the set for filming the industrial documentary for the Construction Association of Ontario. Starring the late Buster Keaton, Hollywood's stone-faced comedian, shown on the rear of the bulldozer, the "Scribe", won a Canadian Film Awards merit plaque for its excellence. ADS Film Productions have done a number of documentaries and spots for the CSAO.



Shooting a General Motors commercial, the film crew and directors, scriptgirls and grips all eye the "talent", which in this case happens to be the 1968 models. Background for the ADS production is the beautiful Olympia Square development, at Eglinton and Don Mills Rd., with the Foresters Building in the centre rear. Beaumont and Pontiac commercials were filmed for GM.

tire commercial. Since the advent of color, ADS rarely does a black and white commercial. Use of color to its fullest advantage has been shown in such commercials filmed by ADS as General Foods' *Tang*, Lever Bros. *Dove* and *Lifebuoy*, and General Motors' *Beaumont* and *Pontiac*.

### Top talent recruited for ADS personnel

Boosters for Canadian talent and Canadian production, ADS emphasizes that the broadcast industry, like the people of Canada, "must have faith", says senior editor Ken Heeley-Ray. "Faith in what we have, faith in what we can do, and faith in the future," he said, "must be the guideposts for all of us."

Heeley-Ray, who worked in Britain's Denham and Pinewood studios before coming to Canada, where he joined the National Film Board in Ottawa, eventually landed in Toronto. From Film House, he became senior editor in the TV film division for ADS. He edited the sound track for the Chris Chapman Todd-AO production of the much-publicized Ontario film, *A Place to Stand*, shown at Expo. He also made the track for CBC's *Wojeck* series for its world-wide release, to enable new dialogue to be inserted for whatever language was required.

President Ray Walters has switched much of his creative talent to the film end of the business, where he is a director. Working with him and in charge of the TV film division is Jim Collier. They have a working staff of between 60 and 70 employees.

Mike Lenti, one of Hungary's top feature cameramen, is director of photography. Fred Hillier is assistant editor. Ed Zemla, who had four years'

TV experience with Anglo Scottish Films of London as executive producer and director, handles these posts with ADS. When required, ADS can call on

the services of one of the top directors in the U.S., Alex DePaola, and a working agreement is also held with VPI, a top New York production house.

### Agency-Client Relations

## ... effective advertising (continued from page 12)

of the advertising or with the choice of strategy.

"Execution of advertising would seem to be the area where the agency is expected to provide professionalism—one of the major reasons why a client retains an agency in the first place," he said. "Yet here we find one of the major causes of revision or reject."

"In the strategy area we also find indications that many clients seem to abdicate to the agency their responsibility for definition of strategy and do not provide the kind of initial guidance that an agency needs to prepare effective advertising.

"Without a creative strategy—agreed upon in advance by top management—you are certain to get more arguments on creative execution at every level," he said.

### Right of appeal

"While agencies have the so-called 'right of appeal', they seldom exercise it, and, if they do, they seldom win their case," Prentice said.

"In every client category, our respondents told us the greatest

obstacles to the development of effective copy were caused by client people and practices rather than by agency people and practices—and these are clients talking," he said.

"When we asked what clients should do to increase the effectiveness of their copy, the first suggestion was to change client creative development and approval procedures; secondly, to change the agency creative and/or account people working on the account; and third, to substantially increase the creative experience, ability and sensitivity of client people who play key roles in the development and approval of agency creative work."

He said the final questionnaire in the survey will be sent out before the year end to the entire ANA membership. "When the final returns are tabulated, I venture to predict that the advertising fraternity will have a lot to chew on," he said, "and I think it won't all be as tasty as we clients would like. It may, however, be the kind of bad-tasting medicine that will, in the long run, make our advertising more professional, more persuasive and more profitable."

# NEWSCAST

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## ASSOCIATIONS

**SERVICING AND SELLING** are equally important abilities for a radio or television salesman. If a man can sell he should also be able to service his account, to maintain good public relations.

This was the consensus of the CCBA management seminar on sales and costs, conducted by Dr. Kennedy May and Bruce Pearson, Canadian Cosnociates Ltd., Toronto.

Case histories of two paint companies were read and discussed in small groups, and then, in a general forum, with members relating their own findings to similar situations.

Every salesman should have the responsibility of developing new business, and where possible specialized knowledge should be used to advantage in helping to sell, and service, specific accounts.

Most delegates felt it was better to give a salesman a salary and bonus "to create more security and incentive" rather than straight commission, which was alright for a single man, but not for one with a family to support.

"Keep a salesman happy and you keep him productive. Keep him uncertain and if something better crops up he will grab it, leaving you holding the bag," was one frequent comment. Another statement, "Every salesman needs the fullest possible support of management to back up his sales calls," received general agreement.

"A salesman must have proper direction. He must have the most complete knowledge of his company, so that he can answer questions intelligently.

"A salesman must be sufficiently motivated to do his job, and must also have the right attitude to create a good image of the company he represents. He must know what advertising can accomplish, and how to explain this to the customer. He must be able

to set up budgets, for the advertiser, and help plan campaigns," others commented. ■

"**SATELLITE BROADCASTING** directly to the home is a pretty efficient way of providing both radio and television service to the public," said George W. Bartlett, NAB vice-president, engineering, at the CCBA convention in Toronto.

Although experts are divided on the question of the feasibility of satellite-to-home broadcasting, from an engineering standpoint there is no question of its efficiency.

He said satellite broadcasting would eliminate the vast networks of inter-connecting stations now providing service "but a few scant miles beyond the transmitter."

Bartlett also spoke of another innovation on the horizon which will have a direct impact on our broadcasting system, the laser beam. "These beams would provide us with undreamed-of channel capacity," he said.

Another application of lasers is in connection with facsimile transmission, Bartlett said. "The development of a dependable facsimile system would truly bring to reality the long-sought-after dream of a home information centre whereby voting, marketing and service information as well as entertainment, would be available in every home by the mere twist of a dial," he said.

Bartlett told the engineering section of the convention that "These pending developments mean that the broadcast engineer must be equipped to handle the responsibility of guiding the destiny of a far more complex and sophisticated communications system than the one we know today." ■

**CHANGE IS THE NEW KEY WORD** in business and "it seems pretty obvious that the old shoeshine-and-a-smile stereotype of a salesman is on his

way out, and tomorrow's buying approaches will finish him completely."

Douglas Marshall, director of sales training for the Canadian General Electric Co. Ltd., told the Toronto Advertising & Sales Club, at the Royal York Hotel last month, that "tomorrow's salesman will have to sharpen existing skills and develop many new ones.

"Buying practices are shifting," he said. "Markets are segmenting, creating diversified demands for new customer service, developed under the impact of pressures they feel, and mounting competition from all types of business.

"While for some salesmen the next decade may bring few changes, for many others jobs will be completely transformed. But," he said, "one thing seems fairly certain, despite the gloomy verbosity of the top-of-the-head thinkers, the salesman's sun is *not* setting."

To face the many changes, the salesman of the future "will have to learn more about his customer's business and his customer's performance. He will have to know all about the new technology so that he can use it to its full advantage. He will have to be expert in the psychological aspects of motivating people," Marshall said. ■

## CABLE

**PURCHASE OF CABLE TV SYSTEMS** in the Ontario communities of Guelph, Owen Sound, Midland-Penetanguishene, Collingwood, Huntsville and North Bay has been announced by Maclean-Hunter Publishing Co. Ltd., Toronto, which is expanding its interests in the broadcast field.

The current deal, involving between \$1 and \$2 million, only awaits approval of the DOT. It includes purchase by M-H of the systems operated by Metronics Corp. Ltd. of Guelph, of which Fred T. Metcalf is president, and a one-third interest in Huron Cable Television Ltd. of Sarnia, in which they already had a 33 per cent interest.

During the past year Maclean-Hunter acquired licenses to operate cable TV systems in St. Catharines, Ont. and the Etobicoke and Scarborough areas of Metropolitan Toronto.

The trend is to balanced programming

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

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



The company plans to start operating in Toronto next spring, when it completes building the required transmission equipment.

Maclean-Hunter owns CKEY Toronto, and has a controlling interest in CFCN AM-TV, Calgary, Alta. The company also controls CFCO Chatham, CFOR Orillia, CHYM AM-FM Kitchener-Waterloo, all in Ontario, operated by Greatlakes Broadcasting System Ltd. ■

## COMMERCIALS

SINGING COMMERCIALS had their beginning in Canada away back in the 1940s, said Ben McPeek, Toronto arranger-composer, who himself has probably written most of the singing commercials heard on TV and radio today. "It was the late Maurice Rapkin's *People's Credit Jewellers'* theme that started the whole thing off," he said.

"Singing commercials are here to stay," said McPeek, who wrote his first one in 1960, and has been writing them ever since. Admitting it's big business, he says he grosses between \$300,000 and \$400,000 annually.

His own venture into the field was a background score for Campbell's Soups. "Then I was really in the soup," he said, "and I couldn't stop." He hasn't stopped since.

McPeek says it costs anywhere from about \$200. to \$5000. or more for a commercial. The shortest one he

ever wrote was for the CPR, a three-second commercial, that probably cost about \$200. The longest one to come from his efforts was for Ford of Canada, two minutes.

He said he had been interested in writing background music and jingles for banks long before the banks made the plunge into radio and television. His commercial for Toronto-Dominion Bank, placed by James Lovick Ltd., was one of the first. He also did the background music for Labatt's Pilsener, creating, as he said, "a sort of corporate logo in music".

McPeek did the Wrigley's familiar jingle *taste that happy-go-lively flavor*, heard on TV and radio 52 weeks a year, he says. It was the first time a Canadian jingle had been completely written here.

*Tab's* swinging, singing commercial *you can count on the good, good taste of Tab*, is another McPeek success. "The music has basically an emotional appeal," he says.

"The most expensive commercial," he says was probably for *Coca-Cola*. His arrangements were written for Canadian pop music groups whose vocal and instrumental renderings not only gave them coast-to-coast spotlighting but also developed the youth image for *Coke*, he said. The groups were selected from various cities across Canada.

"Radio is much more interesting than TV," says McPeek. "It goes with you, wherever you go. You can

become completely absorbed in it, or you can listen to it while doing other things. It's a relaxor while TV is the distractor."

## EDUCATIONAL TV

BEAMED SPECIFICALLY TO ADULTS, an ETV pilot project for adult education has been launched in the province of Quebec. Appropriately designated as *Teveq*, the program is under the direction of the ETV Branch, Quebec Department of Education.

"It is one of the most imaginative ETV developments in Canada," says *Metanews*, the official publication of Toronto's Metropolitan ETV Association (META).

"Under the dynamic leadership of Guy Messier, *Teveq* is beginning a mass basic adult education project in the isolated Saguenay-Lac St. Jean region north of Quebec City," the report says.

"Beginning in the new year, regular secondary school courses will be broadcast for the benefit of adults who were unable to complete high school.

"It is expected that after a two-year trial period, this project will be extended across the province on a Quebec ETV network." ■

CONCERN OVER POLITICAL INFLUENCE through Ontario's coming educational television network was

# AIR EXPRESS puts any address in Canada just a day away!

Any address in Canada from St. John's to Victoria is never more than a day away when you ship by Air Express . . . the fastest door-to-door, all-inclusive air service in Canada.

Your goods are picked up at your door and shipped top-priority on the first scheduled Air Canada flight to the destination city, where they're hustled to the consignee.

One waybill, which you can complete yourself, provides all the necessary documentation for receipts, invoices, consignee memos, delivery, forwarding and receiving records.

Find out more about fast, dependable Air Express by calling Air Canada right now. Or the next time you need something delivered in a hurry.

AIR CANADA  Jet-Air Express

expressed at a management dialogue during the 17th annual Central Canada Broadcasters' Association convention held in Toronto this week.

A number of private broadcasters sought reassurance from Board of Broadcast Governors' chairman, Dr. Andrew Stewart and fellow panelist Ran Ide, provincial ETV director, that the proposed network would not be used for political purposes.

Both Ide and Dr. Stewart vigorously denied that either the federal or provincial government would be able to use the 32-transmitter network for propaganda purposes. The checks and balances inherent in Canada's form of free enterprise society would surely forestall any attempts in this regard, Ide said. "In the 25 years I have been a teacher and administrator, I have never once had political pressure exerted on me."

The concern on the private broadcasters' part stems from the fact that Canada has lagged behind the U.S. in development of ETV and the proposed ETV network would be their first experience with it.

Ide, however, admitted that ETV programming would compete for viewers but offered the opinion that

it would also create new viewers and not fragment existing audiences.

The Ontario ETV network, awaiting a federal government bill, then BBG approval, will cost \$3,000,000 a year to operate and \$6,000,000 for programming.

Ide said in answer to one query that many ways of enlarging the scope of teaching had been considered, but that a microwave network was found to be the least expensive. Cost for each of the province's 2,000,000 students would be \$4.50 per year.

### CRC will out-power BBG

The other major concerns that Central Canada's top broadcast executives expressed to the panel, which also included Cam Ritchie, president of the Canadian Association of Broadcasters, and Allan Yeates, president of the Canadian Advertising Advisory Board, involved the new federal broadcasting legislation just made public.

Ritchie said the CAB will probably protest the inclusion of a section prescribing fines of up to \$100,000 for various license violations. Dr. Stewart brought a roar of laughter from the crowd saying this was a step forward, since the existing act didn't have any limit on fines.

While it is not clear if Dr. Stewart will move over from his present job as chairman of the BBG to head the new Canadian Radio Commission which will replace the BBG, he did argue that the new bill clarified many vexing points in earlier legislation.

He told the private broadcasters that the government, through the CRC, will continue to lean heavily on licensees to produce programs to enhance the Canadian character of broadcasting. The CRC will have much more control than the BBG over programming in terms of volume, he said. In fact, wealthy stations may have to produce more than the 55 per cent "Canadian content" now required.

On the question of profits, Dr. Stewart said there was "no firm policy at the moment" on what was excessive profit, or if the new CRC will force a station to produce even more Canadian programs. ■

### ANNOUNCEMENT

#### COCKFIELD BROWN APPOINTMENT



BRIAN A. HAWKINS

The appointment of Brian A. Hawkins as Director of Creative Services, Cockfield, Brown & Company Limited, Toronto Office, has been announced by Ray Collington, Vice-President and Manager of the Toronto Office.

Mr. Hawkins is a graduate of the Ontario College of Art and worked in European radio and television before joining Cockfield's Broadcast Services Department in 1958. Prior to his new appointment he was Associate Creative Director. He has been responsible for many of Cockfield Brown's award-winning television commercials, including the series produced for Expo 67.

TWO ETV ORGANIZATIONS function in Ontario, each separate from the other but maintaining a close liaison in order to avoid duplication of program ideas and content. One, META, serves schools within the metropolitan Toronto area, while the other, the ETV Branch of the Ontario Department of Education, covers the rest of the province.

META, Metropolitan Educational Television Association, of which Elwy Yost is executive director, operates from its own administrative headquarters at 711 Church St. in Toronto. The Ontario Department of Education, ETV Branch, has administration offices at 1670 Bayview Ave., Toronto.

### FILM

WARNER BROS-SEVEN ARTS will be coming out with 30 "super blockbusters" within the next five or six weeks, for television showing, says Charles Chaplin, vice-president and general manager. "These were all released in 1960," he said, but titles were not immediately available.

WB/7 Arts released on November 1, in the U.S. and Canada, 76 of the "most outstanding motion pictures ever to play on home television screens," said Chaplin.

The 76 post-50 20th Century-Fox movies include 30 in the group known as *Starlite 1*, with 16 in color, and 46 in *Starlite 2*, of which 34 are in color.

Top stars featured include Marlon Brando, Cary Grant, Danny Kaye, Susan Hayward, James Mason, Deborah Kerr, Paul Newman, Gregory Peck, Sophia Loren, James Stewart, John Wayne, Joanne Woodward and Richard Widmark.

*Starlite 1* includes such all-time great box office titles as *Broken Arrow*, *Cheaper by The Dozen*, *The Day The Earth Stood Still*, *Garden of Evil*, *How to Marry a Millionaire*, *On The Riviera*, *The Snows of Kilimanjaro*, *Soldier of Fortune*, *There's No Business Like Show Business*, and *Titanic*.

*Starlite 2* includes *An Affair To Remember*, *The Barbarian and the Geisha*, *Boy on a Dolphin*, *The Bravados*, *Gentlemen Prefer Blondes*, *Heaven Knows*, *Mr. Allison*, *The Long Hot Summer*, *No Down Payment*, *Ten North Frederick* and *Three Coins in the Fountain*.

### INTERNATIONAL

THE WORLD'S BEST COMMERCIALS—radio and television—for 1967 will receive International Broadcasting Awards from the Hollywood Radio & Television Society, at a presentation dinner in Hollywood, March 12, 1968.

Closing date is December 8 and the contest is open to all countries, from 20 of which, including the U.S. and Canada, entries have already been received.

William Self, IBA general chairman, and executive vice-president of 20th

BUY  
**Group One Atlantic**  
RADIO

A COMPARISON OF POPULATION  
IN NOVA SCOTIA SHOWS:

HALIFAX & COUNTY	32%
GROUP ONE ATLANTIC	49%

EIGHT STATIONS—ONE ORDER  
CALL  
**GROUP ONE RADIO LIMITED**

Century-Fox Television, says he expects this figure may double by the time entries close. He says the increase may be due in part to the introduction this year of a special category for television commercials made in languages other than English. The competition is open to any radio or television commercial broadcast during 1967.

Some 3102 commercials were entered last year, 1867 for TV and 1145 for radio. Self said radio entry requests were running more than 100 per cent ahead of last year. "We believe this is because so many new and exciting things are being done this year in commercial radio," he said. ■

**THE NATIONAL BROADCASTING COMPANY** marks its 41st anniversary November 15.

The first NBC Radio Network broadcast originated at New York City's old Waldorf-Astoria Hotel, in 1926, and with some supplementary remotes was fed to a 25-station network, 21 of which were charter members with four especially added for the inaugural.

NBC now has 211 affiliated stations in the NBC Radio Network, and 206 in the NBC Television Network. ■

**WITH SET-OWNERS' LICENSES** providing its major source of revenue, the BBC has announced a net profit last year exceeding \$10 million.

In addition to its license-issuing revenue, the corporation gains other income from its publications including radio and television guides, and from the BBC programs which are sold in other countries.

The huge profit will be spent "on program development authorized by the government and currently being undertaken", says the BBC management, "which includes introduction of color television and more pop music." ■

**THE FIRST TV PROGRAM IN COLOR** to be transmitted overseas by satellite originated at Expo in Montreal and was seen by viewers in France as well as other European countries.

With costs paid by the French Government radio and television network, the 15-minute program provided a glimpse of the huge Manicouagan power project in Quebec. Arrangements were made entirely between Hydro-Quebec and the French network, and transmission was effected by the Early Bird satellite.

The French network plugged into the Expo program from the International Broadcasting Centre and relayed the colorcast by satellite to its viewers in France.

Heard on the program were Marcel Massé, minister without portfolio in the Quebec Government, where he is attached to the Quebec Department of Education, and Pierre-Louis Mallen, who had charge of the program for the French network. ■

**"SWITCHED-ON"** RADIO has come to Britain, as the staid and pompous BBC shed its "old aunty" image and moved into the field of pop music, with the launching of *Radio One*, a new channel created as part of an overall BBC shakeup.

As the government banned all but one of several pirate radio ships operating offshore for the past four years, beaming hit tunes and commercials to the young set, the BBC arranged to step in with an almost identical service, "*Radio One-derful*" as some of the newly-hired deejays refer to it.

46 disc jockeys were recruited, including 15 who formerly worked on the pirate ships. One was a Canadian, David Johnson, 29, of Toronto, and another an American.

## NETWORKS

**ADDING SEVEN CBC AFFILIATES** to the entire CTV network is a rather unique move by the Singer Company of Canada to gain extended coverage of the 1967 *Miss Canada Pageant*, to be telecast in color, November 13, from 9:30-11:00 p.m. EST.

For this one-time occasion, CBC-TV affiliates, CFCF-TV Timmins, Ont.; CHSJ-TV Saint John, N.B.; CKSO-TV Sudbury, Ont.; CJLH-TV Lethbridge, Alta.; CHAT-TV Medicine Hat, Alta.; CFQC-TV Saskatoon, Sask. and CKMI-TV Quebec City, will join the CTV network, actually taping the show for rebroadcast the following day, during local time periods.

The *Miss Canada Pageant* will be the focal point for an all-out merchandising effort for Singer Sewing Centres across Canada, says Don Campbell, advertising and public relations director. Commercials for the show will feature *Miss Canada 1966*, Diane Landry, as hostess. These will be taped in advance but will be integrated with the actual telecast, to appear as part of the live action.

Co-ordination of all advertising and merchandising activities for the *Miss Canada Pageant* is being handled by Bowen, Mann, Korenberg Ltd. of Montreal, with Morgan Earl as account supervisor for Singer. ■

**PLANS FOR A MAGAZINE-TYPE TV SHOW** are being made by the CBS Network, in the U.S., to begin in September '68.

To be called *60 Minutes*, the show will handle subjects considered too long for the daily CBS News shows, and too short for documentary treatment.

It will alternate with the present CBS News hour, heard at 10:00 p.m. Tuesdays.

Bill Leonard, a CBS News vice-president and director of news programming, said the show will include pocket documentaries, profiles, the arts, science, business, education, medicine, books and religion.

To conform to the magazine-style,

## The TWIN VOICES

of the

LAKELAND

Broadcasting Company

CKLB

CKQS

**KL**  
OSHAWA  
RADIO

**QS**  
QUALITY STEREO  
FM RADIO

1350

94.9

Serve

SOUTH CENTRAL  
ONTARIO

with

10,000 WATTS  
at 1350 on AM dial

and

50,000 WATTS

of

STEREO

and

VERTICAL  
POLARIZATION  
at 94.9 on FM dial

CANADA'S MOTOR CITY

78,000 people  
with Canada's  
second highest  
weekly income  
get "the word" from

**KL**  
OSHAWA  
RADIO

and

METRO-TORONTO

is sold on

**QS**

QUALITY STEREO  
FM RADIO

See LORRIE POTTS & CO. LTD.  
Toronto - Montreal

he said it would also contain vignettes on social issues, letters to the editor, guest columns by prominent persons and news analyses by CBC News correspondents.

Leonard said a regular host-commentator will be named at a later date.

## SALES BUREAUS

**CEDRIC HAYNES**, newly elected president of the Radio Sales Bureau, takes over his new post officially November 15.

In a letter to RSB members, Haynes said he considered himself fortunate to inherit the team of John Fox, Peter Harricks and Larry Heywood, and added that it was his intention to aggressively promote the existing programs of the Bureau and to develop other ways and means of ensuring increasing support to the varying needs of all RSB members.

However, he felt it would be downright presumptuous to attempt any profound statement regarding future plans.

In his parting remarks to members,

Denny Whitaker thanked them for the loyalty and support he has received during his two and a half years as RSB president. He said he was confident Ced. Haynes' managerial and executive experience will prove of great benefit to RSB.

Whitaker also expressed a belief that, in the next five to ten years, radio's share of the advertising dollar will move from the almost static nine to ten per cent up to possibly 15 per cent.

While the changeover of presidents has been taking place, RSB has been busy planning a series of sales and management conferences for January and February. The first is in Montreal January 8, moving to Halifax the following week then on to Vancouver for a session February 6.

Larry Heywood reports that for the first session RSB has been able to get as a speaker Sidney Levin, vice-president and general manager of WKAT Miami, who operates an all-talk station in that city

## TALENT

**HOSTED BY BRUNO GERUSSI**, radio-TV and stage personality, a new CBC morning radio program, brashly titled *Gerussi!*, began October 30 on CBL Toronto and CBO Ottawa.

Heard daily Monday through Friday, 10:03 a.m., *Gerussi!* will reflect the outspoken personality, moods and tastes of the host, who will enquire into and comment on people and events in the two cities.

Gerussi is well-known in the Toronto theatre, has played many television roles, and recently completed a brief stint as morning man for Johnny Lombardi's multi-lingual Toronto radio CHIN. He spent the summer in Europe, taping documentary studies of children for Ontario ETV.

In addition to special guests, favorite recordings, dramatic and poetry readings, Gerussi's regular contributors will include Andrew Allan, the actor-writer-director; Mike Magee, known for his wry comments and caustic wit; Ma Murray, the rough-and-ready verbose editor of *The Bridge River-Lillooet News*, in B.C.'s Cariboo district; Sarah Sissons, poetess of Toronto's *Cabbagetown* slum area, and Christine McKay's daily reports from the Toronto Stock Exchange.

## TECHNICAL

**AMPEX OF CANADA LTD.** has announced three new items, a solid-state portable 20 watt amplifier/speaker system, a professional quality portable six-position two channel stereo/mono mixer, and a new solid state professional audio recorder/reproducer. All will be available in December.

The new AA-620 amplifier/speaker system for professional sound reproduction can be used with all profes-

sional audio recorders and sound distribution systems. It is suitable for broadcast studio use, says N.J. Vallin, marketing manager, professional and technical products, Ampex of Canada Ltd., also in the studio and the field for education, government, medicine, industry and religious applications.

It will be available either as a portable or rack mount, and employs two high compliance speakers, a ten-inch long excursion woofer and a 3½ inch tweeter.

Coupled with the new AG-600 recorder/reproducer and AM-10 mixer, it represents a complete sound reproduction system package offering flexibility with studio standard quality.

The new AM-10 mixer features solid-state plug-in electronics, an easy-to-read reset indicator, 600 ohm output impedance and regulated power supply. It provides higher crosstalk rejection and response, and improved signal-to-noise characteristics over the tube-type MX-10 which it replaces.

Designed for use with audio recorders and sound equipment, the AM-10 may also be used as a sub-mixer between recorders for voice-over effects and for dubbing multi-track tapes to one or two track masters. In addition to use in master recording studios, broadcast studios and remote broadcast pickups, the AM-10 is also ideal for use in schools, government, industry and medicine.

Four mike and two line inputs with feeds to A, B or A and B output channels each have separate gain controls. Line inputs can be converted to mike inputs by adding accessory plug-in preamps. It can be mounted in a standard rack or console over-bridge, and also is available case-mounted with two VU meters as an accessory unit.

The new AG-600 series of audio/recorder reproducers has been developed to meet the demanding specifications of broadcast studio and remote recording and playback use. A two-speed transport replaces the previous one-speed. It has a new cooling system, and an improved clutch assembly, makes tape tension more uniform and helps reduce head wear. A three-digit counter has been added.

The AG-600 is available in a one-channel version with full or half track mono, or two-channel with half or quarter track stereo and mono. Each channel has one line and one mike input, providing a built-in mixer capability. ■

**CONTINUOUS TAPE CARTRIDGES** of patented design by Marathon Broadcast Equipment Sales Corp., Danvers, Mass. offer constant tape tension and automatic positive positioning of cue and brake. Manufactured to NAB standards, the cartridges assure excellent sound fidelity in addition to their unique mechanical advantages.

**TERRY  
FRENCH**  
CKLC Kingston  
**SAYS:**



**HOUSEHOLDS  
OR PEOPLE  
WHICHEVER YOU PREFER. CKLC PROVIDES  
THE KINGSTON AUDI-  
ENCE.**



TORONTO — MONTREAL  
QUEBEC — WINNIPEG



At left the solid-state portable 20 watt amplifier/speaker system, Model AA-620, for professional sound reproduction. At right an advanced version of the Ampex 600 Series professional audio recorder/reproducer, the AG-600. Below is Ampex Model AM-10, a professional quality portable six-position, two-channel stereo/mono mixer.

Marathon Cartridges permit fast-forward winding, up to six times operating speed, without spew-out, when equipment is available. Cartridges are wound without need for gaps or "eyes" to be incorporated into the tape mass as with conventional cartridges.

They come in three basic sizes, and provide from 40 seconds to 32 minutes of playing time, at 7½ ips.

## COMING EVENTS

November 21: Peterborough Sales & Advertising Club, Aragon Motor Hotel, Highway 7, 6:30 p.m.

November 21: Welland-Port Colborne Sales & Advertising Club, Barclay Hotel, 6:30 p.m.

November 21: Windsor, Ont. Women's Advertising & Sales Club, Norton Palmer Hotel, 6:30 p.m.

November 22: Advertising & Sales Executive Club of Montreal, Queen Elizabeth Hotel, 12:30 p.m.

November 23: Le Publicité-Club de Montréal, Queen Elizabeth Hotel, 12:15 p.m.

November 23: Advertising & Sales Club of Kingston, LaSalle Hotel, 6:15 p.m.

November 24: Fiesta Mexicana, annual dance of the Advertising & Sales Club of Toronto, Inn on the Park. Information; 366-4643.

November 27: Sales & Marketing Executives Club of Toronto, Park Plaza Hotel, 5:30 p.m.

November 28: Advertising & Sales Club of Toronto, Royal York Hotel, 12:30 p.m.

November 13: Sales & Marketing Executives of Calgary, Calgary Inn, 5:30 p.m.

November 13: Winnipeg Sales & Advertising Club, luncheon, 12 noon, Fort Garry Hotel.

November 13: Advertising & Sales Club of Windsor, Ont., Elmwood

Casino, 6:30 p.m.

November 13: Woman's Advertising & Sales Club of Hamilton, Ont., past presidents' dinner, Wentworth Arms Hotel, 5:30 p.m. Speaker: Michel E. Fournier, Air Canada.

November 13: Halifax Advertising & Sales Club, Nova Scotia Hotel, 5:30 p.m.

November 14: Advertising & Sales Club of Toronto, luncheon, Royal York Hotel, 12:30 p.m. Speaker: Paul S. Deacon, editor, *The Financial Post*.

November 14: Marketing Association of Canada, Montreal Chapter, luncheon, Mount Royal Hotel, Speaker: Hugh Hardy, assistant general manager, director of marketing, Royal Bank of Canada. Topic: "A new look in the marketing of financial services."

November 14: Advertising & Sales

Bureau, Edmonton Chamber of Commerce, Corona Hotel, 12 noon.

November 14: Greater Niagara Advertising & Sales Club, Park Motor Hotel, Niagara Falls, 6:45 p.m.

November 14: Advertising & Sales Club of Saint John, N.B. Admiral Beatty Hotel, 5:30 p.m.

November 14: Sales & Marketing Executives of London, Ont., Hotel London, 5:30 p.m.

November 15: Saskatoon Sales & Advertising Club, Bessborough Hotel, 6:30 p.m.

November 15: Peterborough Women's Sales & Advertising Club, Rockhaven Hotel, 6:30 p.m.

November 15: Advertising & Sales Executive Club of Montreal, Queen Elizabeth Hotel, 12:30 p.m.

November 16: Advertising & Sales Club of Brantford, Hotel Kerby, 6:30 p.m.

November 16: Advertising & Sales Club of St. Catharines, Hotel Esquire, 7:00 p.m.

November 16: Junior Advertising & Sales Club of Montreal, Bill Wong's, Decarie Blvd., 6:30 p.m.

November 20: Advertising & Sales Club of Vancouver, Board of Trade, Hotel Vancouver, 12 noon.

November 20: Sales & Marketing Executives Club of Regina, Bob's South Restaurant, 6:00 p.m.

November 20: Kitchener-Waterloo Sales & Advertising Club, Walper Hotel, 6:30 p.m.

November 20: Women's Advertising Club of Toronto, Park Plaza Hotel, 6:30 p.m.

November 20: Le Club Vente et Publicité de Québec, Marino Restaurant, 6:00 p.m.

November 21: Belleville, Ont. Sales & Advertising Club, K. of C. Hall, 6:30 p.m.

November 21: Guelph Sales & Advertising Club, Eleanor's, 5:30 p.m.

**CJBO**  
 RADIO  
 AM.  
 800 kcs.  
 FM.  
 97.1 mcs.  
 BELLEVILLE AND TRENTON, ONT.

*"The Voice of the Bay of Quinte"*

# PLAYTEX GIRDLES THE WORLD

**STRETCHING THE AD BUDGET**, from an original \$50,000 to a cool \$1,000,000, exclusively for television, over the past six years has brought Playtex to not only the number one position in the Canadian market, in terms of sales, but it is now first in the world.

Barney Baker, account executive for Playtex, at Spitzer, Mills & Bates Ltd., says Playtex has now outdistanced a German firm, marketing foundation garments under the Triumph label. The European manufacturer has been trying unsuccessfully to get into the North American market, he said.

The Playtex success story is all the more remarkable since it was built on the use of television, the only medium used on a national basis, for 100 per cent of the budget.

It all began in 1961, when Playtex introduced its *Living* line into the Canadian market. Unlike its competitors in the foundation garment industry, the Playtex line consisted of only one bra and one girdle, the now-famous "girdle-in-a-tube."

The Playtex agency, Spitzer, Mills & Bates, recommended television as the major advertising medium, with minor newspaper and radio support on a co-op basis. The company agreed. Playtex was strongly in favor of television after having enjoyed considerable sales success in the U.S. through use of the medium. But it had never been used in Canada.

Up to that time, bra and girdle advertising had not appeared on Canadian television, and it seemed unlikely that it would gain total approval among the stations themselves. Also, there was the unknown factor of whether or not this category of advertising would be acceptable to the viewer, and motivate the women to buy.

Playtex however decided to plunge ahead, and in full accord with its agency, decided that the merits of using television far outweighed the difficulties that might be encountered.

A test city was selected.

## Test market—London

In the spring of 1961, the Playtex *Living* line was introduced into the London, Ont. test market, using CFPL-TV. Baker says the initial investment for TV was approximately \$200 to \$300 a week. After two or three weeks with the London test, it was decided to go national.

Playtex expanded by using a spot campaign covering the Toronto, Hamilton, Montreal and Ottawa markets.

The initial budget for 1961, on a national basis, was an estimated \$50,000. This was increased an average of 35 per cent through 1964, and from '64-'66 the budget boost roughed out to an average of 63 per cent. This year's million dollar budget is up 22 per cent over that of last year.

Baker says "approximately 30 per cent of the total budget is allotted to the French market," for which French commercials have been created specifically for this important area.

Use of color began in the major markets in May, he said, in Toronto, Hamilton, Montreal and Vancouver.

"Today, Playtex is spending over \$1,000,000 in network and spot TV, covering 34 markets across Canada," said Baker, "using saturation weight."

"Since the introduction of television," he said, "total sales for Playtex have more than doubled, making the *Living* line the largest selling bra and girdle brands in Canada."

## Good taste pays off

In order to accomplish this, says Irv Wexler, Playtex marketing director, "we came up with creative techniques that attracted a high degree of copy retention among Canadian women, which in turn motivated the sales of our products."

"We have found success in using good taste in our advertising, com-

bined with memorable product copy.

"We have developed highly successful creative techniques by using live models for tasteful product demonstration, supplemented by the use of mannequins and animation.

"Phrases such as *You can look five pounds thinner in a Playtex girdle* have created a significant awareness of product quality and benefits in the mind of the consumer.

"Our 'machine washability' claim was developed by, and is uniquely attributed to Playtex.

"Backing up the credibility of this, the TV commercials offer the consumer her money back if the product does not live up to its promise," he said.

## Back TV with dealer co-op

While Playtex advertising is basically television on a national scale, it is also active in dealer co-op promotion, including local TV and newspaper advertising with dealer tags.

During the traditional January and July sales periods, Playtex tag their national commercials with a special "price off" offer, and the results have been phenomenal. In January 1967, for instance, the "dollar off" TV special resulted in unprecedented sales increases in all areas. Eaton's, for example, recorded increases of up to 70 per cent, over the same sale period in '66.

Results like those achieved in the January sale, point to the impact and flexibility of television when used to its creative optimum to advertise a quality product.

The same positive attitude towards television advertising extends to all Playtex products. Through television, the Playtex Baby Nurser has achieved a market share of 85 per cent in less than four years. Playtex *Living* Gloves are currently the number one seller in Canada, a position gained primarily through television advertising. "Ten per cent of the total budget is allotted to the nurser and the gloves," said Baker.

"Latest developments," he said, include the marketing of a new *five pounds thinner* girdle, using a new treatment method of processing in the manufacturing end. This was just introduced to the Canadian market. And, Playtex has just been accepted by the CBC, being considered as suitable for broadcast under the revised code, and we are now negotiating with them for network placement," he said.

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# All television is educational



Eugene S. Hallman

"EDUCATIONAL TELEVISION BEGAN when the first fuzzy picture tube lit up," said Eugene S. Hallman, CBC's vice-president, programming, at the "Little Convention" of the Society of Motion Picture & Television Engineers, in Toronto last month.

Speaking on *The Nation's Network and its Role in Education*, Hallman told the combined Toronto-Rochester host sections of the group that "television, our newest mass medium of communication, transmits nothing which does not in some way 'educate', and we would be making a great mistake in 1967 to proceed on the obsolete assumption that educational television is in some way a new and separate and exclusive medium of communication.

"The theoreticians of the mass media," Hallman said, and in particular of television, seem to ignore the practical economic realities.

"The economics of television broadcasting are governed largely on this continent and increasingly elsewhere by market and advertising considerations.

"All of us accept, almost without criticism, the place of advertising in television.

"But," he asked, "has anyone ever seen a commercial for slum

clearance detergents, or foreign aid insurance policies, or adult education cigarettes? These social objectives, these necessities in the modern world, have to depend on the sense of responsibility, the goodwill, the sympathy and the charity of the television medium to provide them a place in our schedules.

"The CBC has been in formal educational broadcasting — school broadcasting—for almost thirty years. First in radio and later in television the CBC has worked in partnership with the provincial departments of education in providing school broadcasts for in-class use," Hallman said.

"In addition to provincial radio and television broadcasts, the CBC has, for many years, provided national school broadcasts in radio and television, planned in co-operation with the National Advisory Council on School Broadcasting, now reconstituted as the Canadian Commission on School Broadcasting.

"This year, as last," he went on, the CBC is engaged in radio and television school broadcasting in each of the provinces, on both of our networks, French and English."

He said the CBC welcomes the trend towards an expansion of facili-

ties for educational television in Canada, and will watch with special interest the growth of ETV. The Corporation, however, does not foresee an early end to its involvement in school radio and television.

"The federal government has indicated its intention to set up an agency which would provide the ETV stations the provinces require, and in the near future," he said, "Parliament will let us all know how this new public body will function in the service of education."

## TV's prime time fiction avoids real life challenge

"Soap, cosmetics, cigarettes and automobiles, says our society, can legitimately buy a place in the greatest medium of mass communication ever conceived. But public housing, the teacher shortage, the needs of the old, of the sick and the dispossessed, these realities present themselves as guests of the television networks; these are the charity patients of our society waiting in the free clinics of our television services while other people sit in a sponsor's booth."

Comparing the programming offered today by television, Hallman said: "The basic ingredient of our prime time hours is a kind of superbly done, low grade fiction, and television fiction avoids the challenge of portraying the real lives of people in our cities, in our towns and villages, on our farms, and it can even avoid presenting a real picture of our suburbs, the favorite setting for television domestic comedy.

"Fiction of this kind commands an enormous audience, and that same audience is offered escape into the exotic atmosphere of international intrigue, space adventure and mystery, with some time out for the gay romanticism of song and dance and stand-up funny men.

## N.J. PAPPAS AND ASSOCIATES

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"As a viewer," he said, "I, with millions of others, thoroughly enjoy the escapist program fare. There are often times when I pass up a news or public affairs documentary to while away the time with *Mission Impossible* or *I Spy*. But as a citizen of Canada, of North America and the world, I am not happy at all with this situation.

"Our medium, television," said Hallman, "is not opening windows on the world. It is creating its own world of illusions, dangerous illusions, a world with just enough intrusions from the outside to escape the charge of public irresponsibility."

### Price competition from U.S. affects Canadian production

Reviewing the role of the CBC, Hallman said the corporation's multi-service operations include two television networks, one English, one French, two radio networks, one English, one French, a Northern Service for the frontier areas, an Armed Forces Service overseas, and an International Service, which is Canada's voice abroad.

He said "CBC television devotes most of its prime time hours to entertainment. Much of this entertainment, too much of it for CBC's own sake, originates in the United States".

Hallman said the CBC produces "a wide range of Canadian programs in the fields of light entertainment, serial drama, sports, quiz panels and a modest amount of comedy. We also do major entertainment features in the field of classical and contemporary theatre, some programs on ballet and opera, and a variety of those most important programs in the area of news and public affairs.

"Outside of the prime time hours," he said, "CBC produces farm broadcasts, programs for young children and teenagers, broadcasts for classroom use in the various provinces of Canada, and some national school broadcasts."

Hallman said: "The CBC does produce too few programs that arrest the attention of the viewer with regard to some matter of special importance to his society, too few programs that lift this spirit of challenge, this sense of Canadian citizenship. We are, I am afraid, by what we do broadcast and by what we do not broadcast, educating our viewers in an incomplete and even sometimes in a distorted way."

He said: "To change or modify this pattern of programming is not a simple matter. The popular, mass appeal programs of the United States enter Canada at prices far below original cost. The price competition for domestic producers is extreme indeed.

"A further complication arises from the fact that 50 per cent of the Canadian television audience can tune directly to one or more U.S. television stations. Thus, the Canadian broadcaster, CBC or private, is up against formidable economic and geographical problems."

## Radio Commercials Festival

# Promotion for "The Pill" will not be broadcast

FORTY-SIX JUDGES have been reviewing a record 700 entries for the 5th annual Canadian Radio Commercials Festival, at the Inn on the Park, Toronto, November 16.

30 judges cull the English winners, and 16 others the French, for the annual competition co-sponsored by the Broadcast Executives Society and the Radio Sales Bureau.

Winners will be named for the BES Bronze Statuettes, the BES Gold Centennial Award, and the Radio Sales Bureau Golden Microphones.

The Festival begins at 2:00 p.m. with a creative workshop, during which Phil Ramone, A & R Recordings, New York, a top sound mixing engineer, Audio Consultant for the White House in Washington, will demonstrate some of his award-winning methods of blending creative ingredients.

Bob Klein, Klein-Barzman, Los Angeles, originator and producer of memorable radio campaigns, a one-time colleague of Stan Freberg, will prove that radio advertising can be entertaining as well as solid-sell.

Heralded as a highlight of the afternoon, a production contest for advertising agencies will "promote the Pill, just for fun", says Ray Purves, sales manager, CKFM Toronto, chairman of the contest.

Four commercials, selected from the many entries, will throw it to the audience to determine the final winner. The commercials will *not* be used for broadcast purposes.

Further incentives include a grand prize of an all-expense-paid 13-day cruise for two to the Caribbean, courtesy of CFRB Toronto in co-operation with American Export Isbrandtsen Lines; a full-size Clairtone stereo, provided by the Montreal stations; a Philips tape recorder; a Philips clock radio; a special prize for the ladies provided by the Winnipeg stations, and other prizes. The ladies, who will be welcome at the reception and dinner, will receive favors.

Six Toronto stations, CKEY, CHUM, CHIN, CHFI, CKFH and CBL will be hosts for the cocktail party at the reception preceding the Awards Dinner.

### Stan Furnival is chairman of the 30 English judges

Ross Downey, director, marketing services, Canadian Breweries Ltd., is chairman of the Festival. Ross McCreath, vice-president and general

manager, All-Canada Radio & Television Ltd., is in charge of the program. Stan Furnival, senior vice-president, director of creative services, Vickers & Benson Ltd., is chairman of the English judges, and Jacques Marchand, advertising manager, Molson's Breweries (Quebec) Ltd., heads the panel of French judges.

*(continued from page 13)*

## Advertising's role in marketing strategy

ness and ad message registration.

Markus said many advertising men consider a key measure in how much to spend for advertising is determined by knowing the level of advertising expenditure in their own industry, and whether or not their expenditure level historically runs greater than, less than, or the same as their market share.

### In pace with consumers

"An important piece of information to use and develop in setting ad objectives and budgets," he said, was knowing consumer purchase behavior. It was important to try to find significant correlation between changes in consumer attitudes, awareness, message registration, and consumer purchase behavior.

"If your advertising is fighting uphill against superior products," he said, "you cannot have the same expectations for its productivity, and it is important to know the status of your product in terms of consumer preference and level of importance."

Other points included trying to determine the cause for product switching or substitution among brands with product parity and a high level of acceptance, and an appraisal of competitive activity in marketing strategy and product development.

"Obtaining the answer is often costly and time-consuming," he said, "but in the ultimate measure worth the expense if in fact you conclude that advertising plays a significant role in your business destiny."

# OVER THE DESK by Dick Lewis

**STATE OF THE INDUSTRY?** Would you believe turmoil?

It's the publishing industry I'm thinking of—trade journals in general and this one in particular.

One month (and change) with three conventions (RTNDA, BPA and CCBA), one brand new Broadcasting Act, one BPG public hearing and our Fall Directory to publish. Holy crow!

Anyone for a J & B?

(Just in parenthesis, you can have a triple J & B any time, because it is so light in color, your wife will think it is a single. *The above is an unpaid public service announcement.*)

While all this has been going on, our Secretary of State, The Hon. Judy LaMarsh has been telling the public how wrong things are with the CBC, charging them with "rotten management".

For years, CBC mismanagement has been obvious to anyone, and this magazine has been using evidence of it to keep its advertisements apart for over a quarter of a century. But what seems a little strange is that, of all people, the Hon. Judy would be the one to say so, because guess who is responsible to parliament for the behavior of the Corporation. You have it! It's the same Hon. Judy.

Another eyebrow lifter is the same honorable lady's admission that she would just love to be president of the people's broadcasting system.

Mind you, I have to be fair and point out she admits it might be a bit hard for her to handle, seeing she feels it's a more difficult job than that of the Prime Minister, and she hasn't even gone after that one yet.

Another point which quite probably hasn't occurred to her is that, stripped of her ministerial portfolio, she would no longer be honorable. Oh Judy! Perish the thought!

In the face of all this, CBC President Alphonse Ouimet, who cannot very well resign because, although he is still there, he has already done so, has challenged Miss LaMarsh to substantiate her charges, stating that he was astonished Miss LaM did not see fit to give her information to the Corporation so that the charges could be proved or disproved.

Prime Minister Lester B. Pearson and, acting as deputy P.M., External Affairs Minister Paul Martin have kept out of the fracas. But one of them—the newspaper report doesn't make it clear which—is reported to have said, in a letter: "Such accusations are capable of destroying public confidence in a national institution which must have the respect and confidence of the public it was created to serve."

What respect? What confidence? What does it do to earn this?

Robert M. Fowler, VIP of the newsprint business, whom a Liberal government has twice appointed to investigate Canadian broadcasting,

said program content is all that matters; the rest of it is so much housekeeping.

I agree. But how could Mr. Fowler possibly know this to be the case, because how much of the CBC's efforts, in time, money or thought, are in any way concerned with anything except power plays to keep itself one jump ahead of the private stations or the ridiculous kind of dog-fight which seems to have been developed, fostered and finally set on fire by the one woman charged with the task of keeping the CBC on the track.

The dramatic personae of the drama which is unfolding in Ottawa these days is not without interest.

The destiny of broadcasting, essentially a medium of entertainment and information, is in the lap of the gods. And who are these gods?

Judy LaMarsh, a barrister from Niagara Falls; Alphonse Ouimet, an extremely clever engineer; Prime Minister Pearson, originally a school teacher who entered the civil service to become, progressively, a truly renowned statesman and then a politician; Paul Martin, a Windsor lawyer, and all the butchers and bakers and candlestick makers who make up all the "broadcasting experts" who sit in the House of Commons as members of parliament who all consider themselves competent to supervise, administer and adjudicate what the people of Canada want—or in their views *ought* to want—to hear on their radios and see on their televisions.

Public-spirited men and women, each no doubt proficient experts in their own fields, but devoid of a vestige of knowledge of the art of show business or the dissemination of news, and with an extremely doubtful knowledge of what goes on in the brains of most of their fellow-Canadians which they imagine they have a sacred charge to wash, whether they like it or not.

Who's for a triple J & B?

**A CHANCE ENCOUNTER** with Eddie Rawlinson, CKBI Prince Albert etc. in the Royal York Hotel, brought forth this one: "Before I saw the New Broadcaster, Dick, I never realized how lousy the old one was."

**LAWRENCE H. ROGERS II**, president of Taft Broadcasting Co., Cincinnati, Ohio, staggered a joint luncheon meeting of the Canadian Club and the Broadcast Executives' Society this week with this anecdote on an hour and a half program which was, as he put it, an educational humdinger.

His two younger daughters, having finished their homework had apprehended Father viewing the educational channel. "What's this all about?" they asked.

The program, as he described it,

was "the gamiest bit of cinematic fornication since the old Hedy Lamarr *Ecstasy* film of the thirties."

Actually, he said, it was the recent Polish art film, *Knife in the Water*, concerning itself with "an overnight sailboat adventure shared by a middle-aged Lothario, his pretty bikini-clad wife and a nineteen-year-old blond Viking.

"After a series of almost bare-bosom shots that would throw any of our Taft station licenses into jeopardy for flagrant violations of the television code, there ensued a number of gay adventures including a near-fatal scrap over a switchblade knife. The capper comes when the young man beds down with the wife in a torrid love passage, while the old man is swimming around looking for him, presuming he drowned after the fight.

"It was hard to find the educational connection, but a few occurred to me."

**ANYONE FOR GADGETS?** After attending three conventions in less than a month, I have decided to sell my hearing aid to the highest bidder and launch a new commodity called a speaking aid to take its place.

Something has been penetrating my brain after 25+ years reporting for this journal (After 25+ years, something b---y well should, I can hear you say.)

It came to a head at one particular session where there were four speakers, A, B, C and D. (I've changed the names to protect the innocent.)

From the same seat and with the hearing turned on and everything, speakers A, B and C came through loud and clear, so much so that I could hear them with the aid turned off. But D was a horse of a different color. Even with the aid, he was not inaudible but his words were unseparable—an unintelligible buzz like a prayer meeting in a beehive.

It then occurred to me that the hearing aid was no use, because the speakers I could hear, I could hear without it and the fourth I couldn't unscramble either with it or without it.

For this reason I propose launching my speaking aid business, designed to help speakers (especially broadcasters) mouth, enunciate and generally produce their words of wisdom, so that they may be audible, even to an aging reporter, whose ears may not function as well as they once did, and even when such WOWs emerge from the gullets of VIPs of the broadcasting industry, who invariably, when they are called upon to say a few words, forget to take their thumbs out of their mouths.

So if any of you nice people would like to buy a custom-made (*brand name on request*) hearing aid, would they please buzz me and then you will be able to hear *anything*.

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Subject to two weeks' notice. 6 years experience. Now employed but want secured permanent job. Willing to work and will go anywhere. U.S. draft free, age 23, married, non drinker, non smoker.

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22 years, single, recent grad. of the Michael Hopkins School. Exp. in operation of turntable, stereo tape recorders, announcing.

For tape & résumé, contact:  
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CFRN RADIO  
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## WANTED

Evening news shift requires writing and newscasting. Sports experience helpful for Southern Ontario Met Station. Send tape to:

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## GREAT OPPORTUNITY FOR NEWS MEN

Growing station in semi-metro market (contemporary sound) requires professional announcers. This is a 10,000 KW, 24 hour operation. Three weeks holidays, 40 hour week, overtime paid, comfortable fringe benefits available. Congenial management, #1 station in market. Excellent location for family man to settle down and become part of a progressive radio station, but, single men can also enjoy a real future. We are not interested in floaters. For the right man there is nothing but security and opportunity. Staff are aware of this advertisement.

**NEWS DIRECTOR** — with plenty of ideas and know-how. **Starting salary \$600-700** depending on qualifications and experience.

**NEWS ANNOUNCER AND BEAT MAN**—Must be able to write and have strong air delivery.

**Starting salary \$500.00.**

Tell us about yourself—all replies confidential!!

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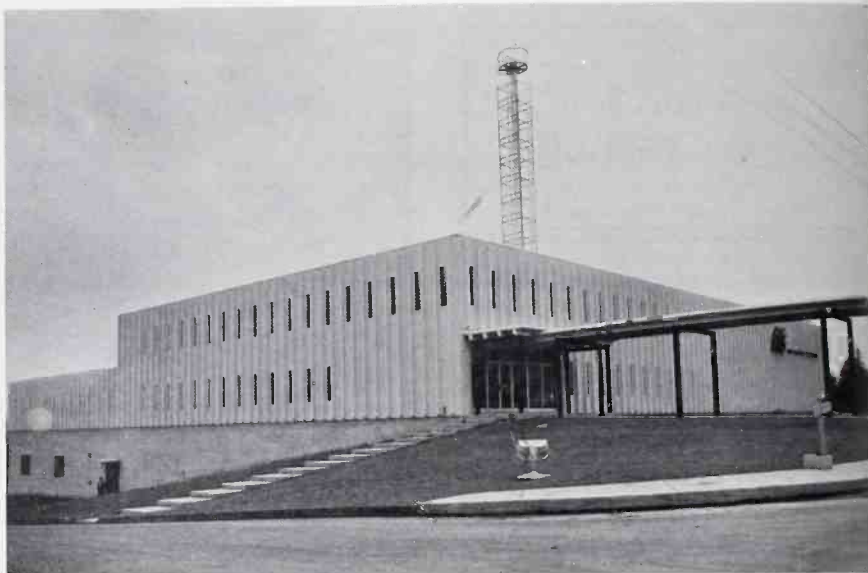
## Five-station complex claimed "most modern centre"

A NEW COMPLEX for stations CHLT-AM-FM-TV and CKTS Sherbrooke, Quebec opened October 23 combining the four-station operation in one centre.

Now officially known as RTS Broadcast Centre (le centre de diffusion RTS), it is located on Bourque Boulevard on the main access road from Montreal.

The complex, housing the stations which have been operating in cramped quarters in downtown Sherbrooke, will be, for a time at least, Canada's most modern broadcasting centre, says Bob Butler, their promotion manager.

There will be unlimited parking space, both for staff and visitors, something lacking in the downtown spot. The new building has three TV studios, 80x50, 50x50 and 45x21 feet respectively. Some technical equipment is already installed. No official opening date has yet been set but it is hoped to be ready by the year-end.



*(continued from page 25)*

### Knowing the advertiser

permits action on the creative product by those who for one reason or other have the authority but not the background to do so."

#### Advertising crap shoot

"Many advertising campaigns get changed before they have had an opportunity to prove themselves," Robinson said.

"It probably follows in that case that a new campaign is born without adequate information of the good and bad of the old. The sequence of action tends to compound itself into an advertising crap shoot which leads to a muddy advertising future," he said.

"The advertiser who gets tired of his advertising long before the public is really aware of it, or who becomes restless when sales do not respond in sequence with some sort of wishful timetable, is therefore more to blame than his agency," said Robinson.

"I think, however, that regardless of the way the advertiser may react to his advertising campaign, the advertising agency does not react soon enough to ineffective advertising. It is a fact that an advertising campaign can fail. Too often when that happens an agency starts from scratch to create the replacement," he said.

"The waiting period between the

old and the new is critical, sales suffer, and the ability to turn the sales picture around becomes more difficult.

Robinson suggested that "the agency engineer a system within its creative organization which prepares advertising for this possible eventuality, and if they don't, they are not fulfilling their creative responsibility to the client.

"The so-called 'back-up' campaign is not the answer," he said. "The nature of their origin makes them second choice. And if the first choice fails, it is improvident to reach in the ice box and unwrap a campaign which may have lost its timeliness and which was second choice to begin with."

Robinson felt that "the techniques, the research tools, the creative talent are all available, but simply not harnessed and organized for the contingency of campaign failure. The agency is too easily and frequently talked out of their convictions for an advertising idea by the advertiser. Agencies can and do run scared.

"The agency which develops a record of compromise with the client in their creative product is not doing their share in maintaining good client/agency relationships, although they think they are, and some day, some month, some year there will be no relationship at all.

#### Fête de CKVL

### Un thermomètre français pour un maire anglo-saxon

DESIGNED TO ASSIST TORONTONIANS' bilingualism and improve their appreciation of their park benches around the ice surface at city hall, a large thermometer was delivered to Mayor William Dennison Friday Nov. 3, with the compliments of Radio Station CKVL, Verdun-Montreal, which describes itself as "The Premier Voice of French Canada".

The tongue-in-cheek gift was in place of the traditional cake which the Montreal station has been in the habit of sending to Toronto's mayor and to some 100 Toronto advertising people on the annual observance of the 50,000-watt station's commencement of operations. This year is its 21st birthday.

Jack Tietolman, president of CKVL, explained in his letter: "The thermometer should provide evidence of the hardiness of Toronto skaters in its coldest days as well as proof to visiting Montrealers of Toronto's warm appreciation of la langue française."

Splashed across the face of the thermometer was the station's call letters and the legend "850 au cadran", its position on the radio dial.



## Nine of our best men are on the spot.

Not that they have ever had a spot-less reputation. But recently, our time-honoured reps have been responsible for hitting the hottest spots in town, from Vancouver to Newfoundland. Day after day. Week in and week out.

Our National Selective TV salesmen have built their reputation by being on the spot. Giving you all the answers right there and then. Keeping all the information you need at their fingertips. Building this high geared instant service reputation means getting in on the ground floor of your spot campaign. And helping plan a spectacular spectacular

that makes every precious second reach its mark. They'll arrange and re-arrange. Promise good times for all. And stick out their corporate neck to make their promises stick.

Our men just never get off the spot. Being there is a full-time responsibility. So when you're looking around for the hottest spots in town, keep your eyes open for our CBC representatives.

They'll always be there. And be prepared. These dazzling characters will put spots before your very eyes!

**CBC**  **TV**



another reason  
most people listen to

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\*  
Pioneering aircraft traffic reporting,  
CFRB traffic scouts have flown more than  
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largest radio audience to work and home

again. Now, CFRB's new "Jet Ranger"  
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listeners informed better than ever.

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