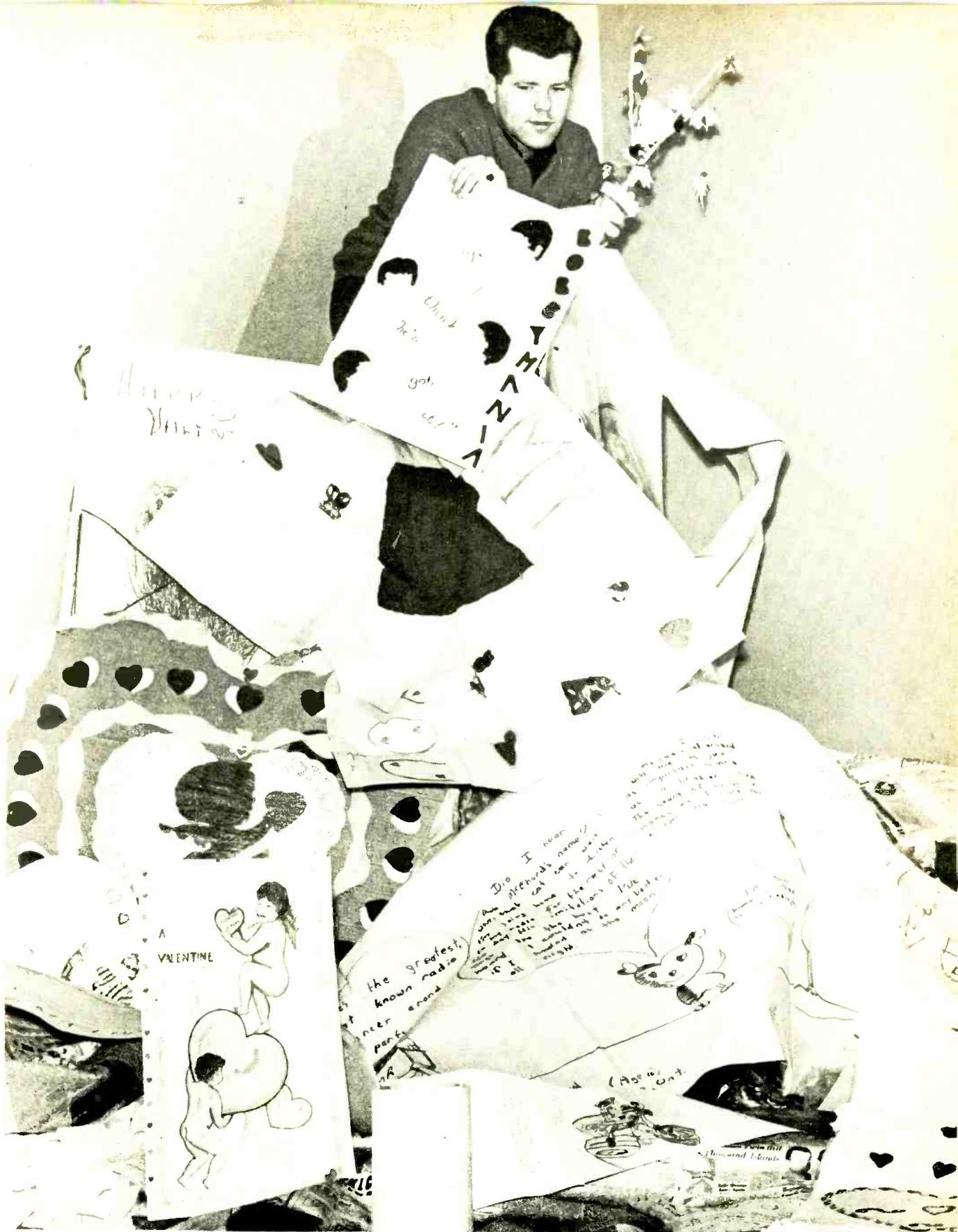


Radio

Television

Advertising



Hearts, flowers, cupids and everything but the kitchen sink decorated over 2,000 Valentines sent to CKLC Kingston deejay Bob McCord in his Valentine's Day contest. The biggest, most original, hippest and most affectionate cards were awarded prizes following an all-night judging session in which McCord got entangled in a greeting more than fifty feet long.

*Canadian*  
**BROADCASTER**  
NOW IN OUR TWENTY-THIRD YEAR OF SERVICE TO THE INDUSTRY AND ITS SPONSORS

Volume 23, No. 6

TORONTO

March 19, 1964

• What! No corporate image?

10

# MacLaren's in top group for all North America

ONE WHOLLY CANADIAN AGENCY, MacLaren Advertising Company Ltd, appeared in the list of 41 U. S. and Canadian-based advertising agencies with domestic billings of over \$25,000,000 for 1963, published February 24, by *Advertising Age*, in its 20th annual billings issue.

Starting with the J. Walter Thompson Co, with estimated domestic billings of \$311,800,000 (\$457,500,000 including international business) the MacLaren Advertising organization stood 33rd in the list with total billings of \$33,000,000.

Sixty-one agencies fell in the \$10,000,000 to \$25,000,000 group, with the Canadian company, Cockfield Brown & Co. Ltd., in 41st place for all agencies with estimated billings of \$24.5 million.

RANK	AGENCY	1963 (Billings in millions)	1962
1	MacLaren Advertising	\$33.0	\$33.8
2	Cockfield, Brown & Co.	24.5	25.1
3	James Lovick Ltd.	19.0	19.4
4	McKim Advertising	17.9	17.6
5	Foster Advertising	17.1	14.4
6	Vickers & Benson	17.0	17.0
7	F. H. Hayhurst Co.	13.4	12.1
8	Ronalds-Reynolds & Co.	11.9	11.8
9	McConnell, Eastman & Co.	10.9	10.8
10	Stanfield, Johnson & Hill	8.4	9.1

Top ten agencies in Canada, excluding U. S.-based agencies such as J. Walter Thompson at \$11,600,000 and Young & Rubicam at \$10,521,000 are listed by *Advertising Age* in the accompanying table.

616 U. S. and Canadian-based agencies are represented in this issue of *Advertising Age* and the total billings figure is \$6 billion. (The generally accepted total for Canada is \$600 million).

The 41 biggest agencies, each with \$25 million or more, placed a total of \$4.1 billion in 1962.

Last year, the same publication's report covered a then record total of 533 agencies with combined billings of \$5.5 billion.

In 1962, the 40 agencies in the \$25,000,000-and-up group accounted for \$3.8 billion in that year's billings.

Total of the top 10 1963 billings, according to *Advertising Age's* estimates, were: U. S. (Domestic only) \$1,315.4 millions - Canada \$173.1 millions.

(NOTE: We are indebted to *Advertising Age* for their kind permission to publish this information from their copyrighted 20th annual billings issue of February 24.)

## BBG delays regulation decisions till April hearings

THERE HAS BEEN no announcement from the Board of Broadcast Governors, following their hearings in Ottawa last week, and it is unlikely there will be any permanent pronouncement regarding the commercials restriction or Canadian talent summertime regulation until after the April hearings.

The most probable outcome on these two points will be:

(1) There will be no reduction in the number of TV commercials, at least until the April hearings. In the meantime the Board will have discussions on the question with the CAB, the advertisers and anyone else interested in approaching them. In April, the Board will probably impose a new limit, though perhaps not as drastic as the proposed twelve per hour.

(2) Regarding the relaxation of the Canadian content requirement during the summer, the Board will make its position known officially in the next week or two. What seems altogether likely is that it will renew its provisional summer relaxation (from 55 to 45 per cent) still on a temporary basis. At the April meeting the question will again come before the Board, who will consider incorporating this "relaxation" into the regulations on a permanent basis. It is known that the Board is anxious to let stations know where they stand as soon as possible, which is the reason why it will probably make an early announcement that the provisional 45 per cent concession will be repeated this year.

CANADIAN BROADCASTER, meeting-place for the industry and its sponsors since 1942, having installed its own type-setting equipment and production facilities is now in a position to undertake preparation and production of a limited amount of printed promotion for members of the industry interested in its use

*A Canadian Broadcaster Advertisement*

**BOOKS  
By Mail  
Book Dept.  
Canadian Broadcaster  
219 Bay St., Toronto**

# SIGHT & SOUND

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

A CANADIAN COMMERCIAL took top honors in the open category for radio commercials in the fourth annual International Broadcasting Awards competition sponsored by the Hollywood Advertising Club. The Annie award went to Maxwell House Coffee's "Fresh Ground Aroma" radio commercial, produced by McKim Advertising Ltd. for General Foods Ltd. J. C. Britton, Canadian consul general in Los Angeles, accepted the award on behalf of McKim, presented by Lorne Green.

There were 56 Canadian entries among the 1,653 commercials submitted from 18 countries. Ten Canadian commercials were chosen as finalists in the 22 categories and were given certificate awards.

Radio finalists were: "Wheels of Brass" produced for Volkswagen Canada Ltd. by Ronalds-Reynolds & Co.; "Sound of Tragedy", a public service safety message produced by CKEY Toronto; "Folk Singer" produced by CHUM Toronto for Ed Crowe Tire Sales; and "Harry Rosen's Friends" produced for Harry Rosen fuel oil dealer, by CKLC Kingston.

TV finalists were: "Open - Close" for the Kodak Instamatic 100 camera, produced by the Baker Advertising Agency Ltd. at Williams, Drege & Hill Ltd.; "Esso Faces" for Imperial Oil Ltd., produced by MacLaren Advertising Co. Ltd. at Elektra, New York; "Man's Best Friend" for Union Gas Co. of Canada Ltd., produced by McKim Advertising Ltd. at Paul Kim & Lew Gifford, New York; "Out of Gas" for British American Oil Co., produced by James Lovick Ltd. at Robert Lawrence Productions; and "Home Service #1" for Home Oil Co. produced by Cockfield, Brown & Co., Vancouver, at Playhouse Pictures, Hollywood.

ON APRIL 4 FROM 10 TO 11 pm EST the CTV network will carry what Batten, Barton, Durstine & Osborn Inc. believe is a "first" in Canada - an hour-long TV special independently produced and packaged by the agency for network telecast.

It's *A Night on the Town* for Chrysler Corporation of Canada Ltd., starring Shirley Harmer and Alan Blye, impressionist Rich Little, the Oscar Peterson Trio and singers Jackie Cain and Roy Kral. Bob Fleck, TV Director at BBDO, is producing the show, with Stan Harris directing and musical supervision by Chuck Goldstein Productions. The show was video-taped by Robert Lawrence Productions on location in Toronto night spots and at the RLP studios.

NESTLÉ (CANADA) LTD. moves its Nescafé Instant Coffee, Nestea Instant Tea and Nestlé's Ready-to-Serve Rice Pudding advertising to Spitzer, Mills & Bates Ltd. from F.

H. Hayhurst Ltd., effective June 1. Changes in the company's marketing philosophy brought about the switch.

Other Nestlé agencies, Ronalds-Reynolds & Co. and Kenyon & Eckhardt Ltd., are not affected by the change.

NEW FACES AT FOSTER ADVERTISING Ltd. are those of Keith Irwin and John Miller. Irwin, now an account executive on the Colgate-Palmolive Ltd. account, was formerly media supervisor at McKim Advertising Ltd., where he had been for seven years. Miller, media planner on the General Motors account, moved over from nearly a year as media supervisor at Young & Rubicam Ltd. and prior to that was media manager of BBDO's Montreal office.

NEW PRESIDENT OF NEEDHAM, Louis and Brorby of Canada Ltd. is John A. Willoughby, who has been managing director of the Canadian company since its formation in 1951. He has also been elected to the board of directors of the parent company in Chicago, which he joined in 1945.

E. W. S. 'Ed' Reed, vice-president and account supervisor has been elected a director of the Canadian company, which he joined in '51.

APPOINTMENTS AT MacLAREN ADVERTISING Co. Ltd. see F. Hugh Horler appointed vice-president, operations, and assistant general manager, to be responsible for all Toronto office departments except accounting. Horler joined MacLaren with its amalgamation with the Norris Patterson agency in 1942 and moved from Winnipeg to Toronto in 1944. Most recently he has been a vice-president and director of radio and TV.

H. E. 'Ted' Hough has been named director of broadcast services. He has been with the agency since 1953, most recently as manager of the radio-TV department.

MacLaren recently opened a branch office in Calgary under manager Thomas A. Steele, formerly public relations manager of Hudson's Bay Oil and Gas Co. Ltd.

RECENT ARRIVALS AT Vickers & Benson Ltd. are Terrence O'Malley, Jack Bush, and David Bruce-Thomas.

O'Malley is creative grouphead, responsible for all accounts except Ford. He was formerly with Foster Advertising Ltd. as a senior copywriter. Bush, also from Foster, is a senior copywriter. Bruce-Thomas is an account executive in the industrial group, formerly three years with Thornton. Purkis Ltd.

FORMER VICE-PRESIDENT and associate creative director at James Lovick Ltd., Ralph Freeman, has joined Ted Bates & Co., New York City.

THE MULTI-LINGUAL CFMB Montreal is now represented by Lorrie Potts & Co. It was formerly repped by Stovin-Byles Ltd.

EXECUTIVE PRODUCER for the CTV Television Network for the past year and a half, Peter MacFarlane has moved to CFMT-TV Toronto in the same capacity. After a background in radio, MacFarlane has been involved in Canadian TV since its beginning, first as a TV producer-director with MacLaren Advertising Co. Ltd., then with CBC as a producer and director for five years. He has worked for Granada Television in London and for MCA's Revue in Australia producing and directing top variety shows.

SALES PROMOTION, MARKETING and research in the radio division of All-Canada Radio & Television Ltd. is now being handled by Norton R. Parry, who has moved over from eleven years with the CBC. Parry started with CBC on the engineering side, moved to radio sales, and for the past five years has handled radio sales promotion. He replaces Evan Morton.

THE APPOINTMENT OF William H. Neville as news manager for Canada of United Press International has been announced by Frank Eyrl, managing director of United Press International of Canada, Ltd.

Neville, UPI's Ottawa bureau manager for the past 18 months, succeeds Leon R. Burnett, who is returning to an editorial position in the service's Washington bureau.

Neville is a journalism graduate of Carleton University, where he won the Kenneth R. Wilson Memorial Award for the graduate showing exceptional promise as a future reporter and interpreter of Canadian affairs.

A 29-year-old native of Montreal, Neville joined the then British United Press in 1956 and since then has served in the wire service's Toronto and Ottawa bureaus. In his capacity as Ottawa bureau manager, he handled four general elections, accompanies Canadian political leaders on numerous trips abroad, and was responsible for day to day coverage of Parliament Hill.

As news manager for Canada, Neville will be in overall charge of United Press International's news operations in Canada, including both the news services furnished to Canadian subscribers and UPI coverage of Canadian affairs for the rest of the world.

Neville is married to the former Marilyn Biggs of Ottawa and is the father of two boys.

## MacLAREN ADVERTISING APPOINTMENTS



F. H. Horler



H. E. Hough

E. V. Rechnitzer, president of MacLaren Advertising Co. Limited announces the appointment of F. H. Horler as Vice-President Operations, and Assistant General Manager. Mr. Horler will have responsibility for all Toronto office internal departments other than accounting. The appointment of H. E. Hough as Director of Broadcast Services is also announced.

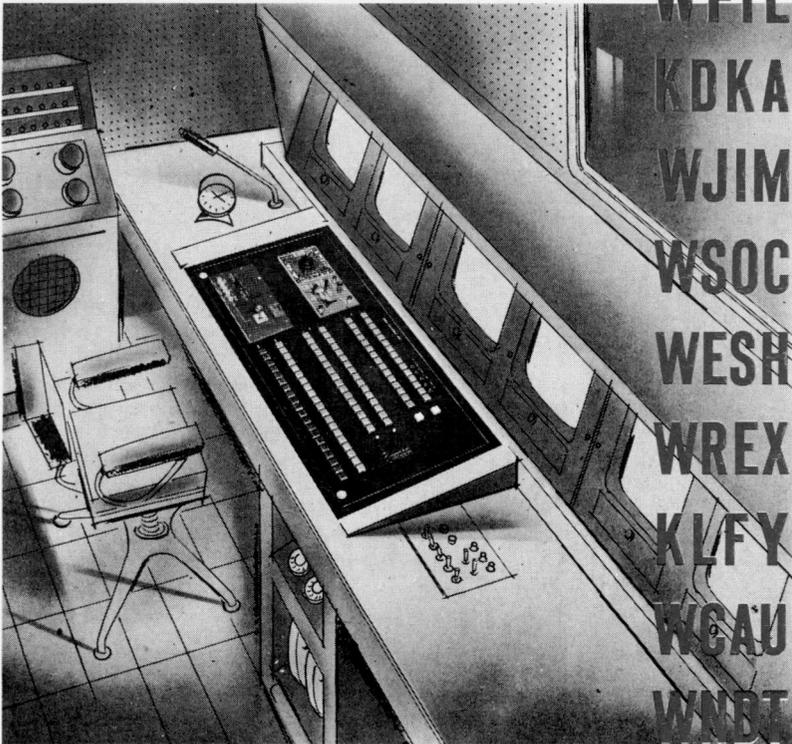
# VISUAL ELECTRONICS CORPORATION

(Canada) Ltd.

INVITES CANADIAN BROADCASTERS TO SEE OUR EQUIPMENT DISPLAY AT THE NAB CONVENTION, SPACE 15-E, CONRAD-HILTON, CHICAGO, ILLINOIS, APRIL 5 THROUGH 8.

VISUAL HOSPITALITY SUITE 1200  
YOU ARE CORDIALLY WELCOMED

SIMPLICITY . . . RELIABILITY  
from the leader in solid-state  
video switching systems



KPIX  
WFIL  
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WCAU  
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## THE BIG SWITCH

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Visual's leadership in performance-proven video switching systems is unmatched in the broadcast field. Whatever the switcher requirements — large or small — Visual's switching system provides maximum flexibility.

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VISUAL, the leader...  
is first to offer a complete  
solid-state broadcast facility



VISUAL ELECTRONICS CORPORATION  
(Canada) Ltd.

## OBITUARIES

### Lloyd E. Moffat



LLOYD E. MOFFAT, a pioneer broadcaster who built his first radio station when he was 22, died last week of a heart attack while on vacation in Hawaii.

Mr. Moffat, 55, was president of Moffat Broadcasting Limited, which owns and operates radio stations CKY Winnipeg and CKLG Vancouver.

He was also president of radio station CHED Edmonton; vice-president and treasurer of CJAY-TV Winnipeg and a director of the Canadian Television Network (CTV).

Born in Regina, he spent his early year in Prince Albert where he built radio station 10-BI with money saved from his earnings as a theatre projectionist and stage electrician. It began broadcasting in 1951 with a power of 25 watts and later became radio station CKBI.

He later disposed of his Prince Albert interests and in 1950 he started CKY in Winnipeg, using the call letters of a station formerly operated by the Manitoba Government Telephone System. His company subsequently took over CKLG Vancouver.

A brother, Jack, is president of CHAB and CHAB-TV Moose Jaw. Mr. Moffat's daughter, Mrs. James Pryor of Winnipeg, now has an application before the Board of Broadcast Governors to approve purchase of CKXL Calgary.

Mr. Moffat was a director of the Canadian Association of Broadcasters; he served on the National War Finance Committee for Saskatchewan from 1941 to 1945; was a patron of the Boy Scouts Association of Manitoba and a director of the Winnipeg Urban Council of the Canadian Cancer Society.

Other survivors are his wife, Clara, and son, Randall, of Winnipeg; his father, J. L. Moffat of Regina; two other brothers, Russell of Prince Albert and Harvey of Winnipeg; and a sister, Mrs. Myrtle Jones of Moose Jaw.

### John Adaskin

A PROMINENT FIGURE in Canadian broadcasting, John Adaskin, died of a heart attack at his home in Toronto March 4. He was one of the first radio producers in the country, joining the Canadian Radio Broadcasting Commission in 1934, and he produced or directed more than 5,000 programs for the CBC. He left the corporation in 1943 to direct his own radio productions, the best known of which were *Opportunity Knocks*, *Singing Stars of Tomorrow*, and *The Voice of Victor*.

Mr. Adaskin had been a cellist since he was 16, and was a member of the Toronto Symphony Orchestra for eleven years. He was a graduate of the Toronto and Hamburg Conservatories of Music.

For the past three years Mr. Adaskin had been executive secretary of the Canadian Music Centre. He was elected a Fellow of the Royal Society of Arts in England in 1961 and the same year was made secretary of the International Association of Music Information Centres.

Mr. Adaskin, who was 55, is survived by his wife, two daughters, and four brothers.

### Robert McStay

"VARIETY" correspondent for the past thirty years, Robert Angus McStay, died suddenly of a heart attack at his home in Toronto on February 15.

Born in Scotland, Bob McStay lived in Toronto most of his life and joined the *Toronto Star* as a reporter after attending Queen's University and New York University. He later became literary critic of *The Globe and Mail*.

Mr. McStay, at one time press agent for Massey Hall and the Royal Alexandra Theatre, is survived by his wife, Pat.

### Earl Clark Cameron

THE SYMPATHY OF THE broadcasting industry goes to CBC newscaster Earl Cameron and Mrs. Cameron on the death of their 20-year old son, Earl Clark Cameron, who died in hospital in Toronto March 8 of injuries received in an automobile accident.

RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280

**CJMS**

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL \*

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280



RADIO • TELEVISION • ADVERTISING

## BROADCASTER

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Editor and Publisher  
RICHARD G. LEWIS

Assistant Editor  
KIT MORGAN

Art Editor  
GREY HARKLEY

Production Dept.  
BRIAN McDUGALL

Advertising Dept.  
HUGH B. FIDDAMAN

Secretary-Treasurer  
and Circulation Manager  
T. G. BALLANTYNE

### Correspondents

SAM G. ROSS - - - - - Ottawa  
DORWIN BAIRD - - - - - Vancouver  
LAURETTE KITCHEN - - - - - New York  
WALTER R. WATKINS - - - - - London



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## Editorial

# Advertising has to be sold to the people

The main strength behind broadcasting is advertising, and the same thing can be said about newspapers, magazines and the rest.

Even the CBC needs advertising to finance its sonnets and sonatas.

Advertising depends on public acceptance, not just numbers.

For advertising to be worth its salt, it has to be directed to people who understand its value to themselves. It has to be aimed at people who believe in it.

People must be made to believe in truths which are well-known to people in the business.

Advertising steps up production to the point where goods can be sold to more people for less.

Advertising raises the standard of living by introducing new and improved products.

Advertising keeps industry active with more people gainfully employed.

Advertising keeps consumption in pace with the production we must have to keep the country financially solvent.

Advertising, allied closely with the principle of branded goods, is a hallmark of quality and reliability, representing as it does, by the use of the brand name, the manufacturer's warranty.

Not long ago, a survey conducted in the United States, disclosed the remarkable fact that only twenty per cent of Americans had an opinion about advertising, either a good opinion or a bad one.

The remaining eighty per cent had no opinion at all, taking it for granted, like the weather or the eight o'clock news.

Advertising - not only broadcast advertising but all advertising - has done an extremely poor job of promoting its own product, not just with buyers of advertising, but with buyers of the goods and commodities these advertisers sell.

This works to the very great detriment of the media and the advertising agencies for whom advertising is a stock-in-trade, and also the advertisers, who rely on advertising to sell their goods. But of perhaps greatest im-

portance, it militates against the public, who - if someone would only tell them - need to be educated and informed, by advertising people, of the greater advantages they - the public - could derive, if only they had a better understanding of the aims and ideals of advertising.

More people spend more time with their radios and television sets than with any other medium, so why are not broadcasting channels the logical means for spreading the word?

Broadcasters generously donate their time and talents for every conceivable charity and "cause". This is a "cause" too, the "cause" of business, of which broadcasters are a vitally important part.

Once it was organized in a practical way, there would be small difficulty in persuading some of the moguls of advertising - knowledgeable and articulate ones that is - to contribute their ideas and ideals, and perhaps even voice them.

If advertisers spent their advertising dollars in direct ratio to the inevitable "numbers", broadcasting would be getting far and away more advertising from more types of business.

The only possible reason for this is that advertisers cannot have the same respect for the broadcast medium as they have, for example, for the newspapers.

Advertising needs selling to the public, and broadcasting needs selling to the advertisers. So, if broadcasting could blaze a trail with a continuing campaign promoting the ideals of advertising - not just broadcasting - it would be achieving the ultimate in terms of reaching the people and selling them merchandise.

At the same time, it would be doing a pretty smart job of showing its own value in the eyes of advertisers and agencies, who would automatically identify the whole project with the broadcasting industry.

Canadian Broadcaster, with a wee small voice which, however, reaches everyone who could be concerned with the question, would willingly co-operate within the limits of its abilities and resources.

## RADIO RIBS



## Women's shows rate high on French TV network

**TWENTY-THREE DIFFERENT PROGRAMS** seen on the French CBC-TV network are listed in Nielsen's Television Index for January 1964 as having an average of 205,000 TV homes in the Monday-through-Friday, 3-4 time block (women's shows) 371,000 in the 4-5.30 block and 230,000 in the 11 a.m. to 1 p.m. Saturday period follow the children's show. Five other programs for young people are telecast by a partial network in the optional time-block of 5.30-6 p.m., Monday-through-Friday, drawing an average Quebec audience of 170,000 TV homes.

With the exception of four of these 23 programs, which are French dubbings of U. S. and U. K. series, all of the programs are from CBC, Montreal, now the third largest producer of TV shows in the world.

### PROGRAM HIGHLIGHTS

A closer look at some of the people and topics featured on the women's programs:

Nicole Germain is one of French Canada's most versatile stars. She is a noted actress (*Théâtre populaire*, etc.), M.C.



"Bobino", a program for children 4-9 years of age, has been a week-day feature on the French TV Network for several seasons. Here is M.C. Guy Sanche with one of the puppets featured on the program, which also has cartoons from several countries, with commentary by M.C. Sanche.

(Question Mark), winner of the Radiomonde trophy as best radio actress in 1946 and three times voted one of Canada's ten best-

women, and tenor Jean-Paul Jeanotte, who is heard in operatic arias and other selections favored by French-Canadian audiences.

Germaine Gloutnez, the friendly lady in the kitchen on *Votre Cuisine, Madame* (Your Kitchen, Madam) is a native of Ste-Hyacinthe who formerly taught at Quebec's Ecole des Sciences ménagères dirigées en Montreal. Since 1959 she has devoted her knowledge of the culinary art to TV work and writing. Other TV shows on which she has participated include *Place aux dames* (Make Room for the Ladies) and "Bonjour Madame".

She writes a regular column on cooking in *La Revue Populaire, Votre Cuisine, Madame* draws an audience of up to 234,000 TV homes, (Quebec only).

Experts abound on *La Revue de la maison* (Family Magazine). Monday's show, on interior decorating, benefits from the professional advice of such guests as Jacques Viau, Claude Hinton and J.M. Gauvreau. Tuesday's program is on good housekeeping. The expert is Marie-Eve Liénard, a graduate of Columbia and a noted TV and radio writer and actress — *La Pension Velder* (The Velder Board Home).

On Thursday, Madeleine Arbour takes over with a program on handicrafts, the making of bric-à-brac for the home, etc. Miss Arbour is well known on both the English and French TV networks after many appearances on *Nursery Time*, *La Boîte à surprise* (Jack-in-the-Box) and other shows. On Friday *La Revue de la maison* turns to sewing with the Montreal couturière, Catherine Gauthier, in charge of proceedings. *La Revue de la maison* draws up to 222,000 Quebec TV homes.

Twice a week, on Tuesday and Thursday from 3:30-4 p.m., *Votre Enfant, Madame* (Your Child, Madam) reaches up to 230,000 TV homes in Quebec alone. The show specializes in preventive medicine, on Tuesday and child psychology on Thursday. Interviews with leading pediatricians and other specialists in children's diseases and behavior are interviewed by Françoise Faucher, who is also a talented stage, TV and radio actress — *La Pension Velder; Rue Principale; Téléthéâtre*.

### CHILDREN'S PROGRAMS

One of the first TV shows produced in French Network studios was *Pépinot*, originated in 1953 and still going strong Saturday mornings. A puppet show watched attentively in more than 215,000 Quebec TV homes, the program has actress Charlotte Boisjoli (*Téléthéâtre*, etc.) doing the voice of *Pépinot* while other

dressed women.

Miss Germain is a regular on three of the seven women's shows scheduled between 3-4 p.m.: *Miroir d'Eves* (Image of Eve) *Le Temps de vivre* (Time to Live) and *L'Eternel féminin* (The Eternal Female).

In Quebec alone, viewers in more than 208,000 homes watch *Miroir d'Eves*, a series dealing with the way-of-life as it affects women in many countries of the world. Australia, Switzerland, Denmark and Monaco are some of the nations that were featured this season through filmed documentaries and interviews with consular or other officials living in Montreal.

*L'Eternel féminin* (243,000 Quebec TV homes) is about fashions, beauty care, health and physical fitness. Yoga lessons and on-the-spot reports of fashion shows, such as a recent midwinter event at Place des Arts, are among the highlights. Prominent French Network announcers Henri Bergeron and Jacques Fauteux share the M.C. role with Miss Germain on *L'Eternel féminin* and *Miroir d'Eves*, respectively. *Le Temps de vivre* (190,000 Quebec TV homes) is a well-paced half-hour specializing in the arts, books, theatre, etc. Regulars with Miss Germain are Anne-Marie Malavoy, who reviews books of particular interest to

# "ACTION STATIONS!"

## CFCN RADIO/TV CALGARY

The trend is to balanced programming  
**G. N. MACKENZIE LIMITED HAS the SHOWS**  
 MONTREAL TORONTO WINNIPEG  
 1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

actors interpret *Capucine* and *Pan Pan*, two other favorites with French-Canadian children.

*Bobino* and *La Boîte à surprise* are also longtime mainstays of French Network programming.

*Bobino*, a cartoon show for youngsters 4-9 years of age, has Guy Sanche as M.C. Sanche started out as an announcer before turning to acting — *En haut de la pente douce Arsène Lupin*. — *Bobino* cartoons are produced in France, the U.S. and other countries. *La Boîte à surprise* is designed for children 6-12 years of age. Top stars from French-Canadian entertainment (M.C. Guy Mauffette, actors Yves Massicotte, Jacques Létourneau, Lise LaSalle) are the regulars. Mauffette is familiar to English TV audiences for his role as M.C. of the French Network summer circus show *Caravane*, telecast by both networks. *La Boîte à surprise* presents short plays written specially for children and performed in the *comedia dell'arte* tradition. The Quebec audience for *Bobino* reaches up to 374,000 TV homes, *La Boîte à surprise*, up to 380,000 TV homes.

On Tuesday, from 5-5:30 p.m., the French Network presents *La Vie qui bat*, (Presented on the English Network as *This Living World*). This program on nature and wildlife is now in its sixth season and is produced by the French Network in Montreal with Guy Provost doing the commentary in French, Steve Bloomer in English. The show gets a huge mail from every Canadian province, the Northwest Territories, the Yukon and from States along the Canadian border where the program may be seen. Many of the shows are filmed by French Network crews in the Caribbean, Mexico, the U.S. and Canada. Nielsen's January TV Index gives *La Vie qui bat* a weekly audience of 344,000 TV homes in Quebec alone.

One of the older children's programs is *Coucou*, currently drawing an average of 168,000 Quebec TV homes. Entertainers Hervé Brousseau and Germaine Dugas play the roles of the two main characters, Josette and Patapou. The show also features a group of children, "Les Douze petits coucous", who specialize in songs, dances and mimicry.

*Les Croquignoles* was first presented last summer as part of the French Network's *Caravane* shows staged under the Radio-Canada tent on tour in French Canada. During the fall-winter season, the show is telecast from communities in the Montreal area. Costumes and sets are a feature of this program and, as in many other children's shows, leading actors lend their talents to the stories and sketches. *Les Croquignoles* draws 285,000 TV homes in Quebec.

*Monsieur Pipo* fascinates children in more than 314,000 Quebec homes with its short documentaries on countries of the world, sing-songs,

cartoons, etc. Filmed portions of this show are produced by CBC, Toronto, with French Network production from Montreal.

Two of the more popular children's shows are based on Canadian history and legend. The two are *Coeur au poing* (Heart Tugs) and *Ti-Jean Caribou*, Jean Perrault, Jacques Brouillette and Gaétan Fraser are among the French-Canadian actors who play the roles of a group of Canadian youths planning an expedition to the Far North in *Coeur au poing*. The series currently shows them training and outfitting for the journey, with all the problems that can crop up in such situations among inexperienced explorers. TV homes weekly (Quebec): 396,000.

The legendary exploits of *Ti-Jean Caribou* are found in many books of French-Canadian folklore. On TV, as played by actor François Tassé (*L'Amour des quatre colonels*, etc.) *Ti-Jean Caribou* is the hero of expeditions into the Canadian wilderness in the 17th century. Exterior scenes for this show are filmed in the Quebec City area. TV homes weekly (Quebec): 445,000.

Science, and more specifically, atomic and space discoveries are the topics on *Atomes et galaxies* (partial network, Monday, 5:30-6 p.m.). Designed for young people 11 to 17 years of age, this show uses filmed material and other visual aids to explain space age developments to its audience. Scientists are interviewed, e.g. Dr. Hubert Reeves on a recent program.

*Tour de terre* draws an average of 253,000 Quebec homes on Saturday mornings. This is another educational program and features TV stars Jean Besré and Lise LaSalle, who give informative presentations on a wide variety of subjects, e.g. "The Time", "The Hands", "The Planets", "The Automobile". Films, charts and other aids are used to illustrate, and music by the Yvan Landry combo adds a lighter touch to the show.

"Les Enquêtes Jobidon" (The Vobidon Investigations) is a series of police adventures in and around Quebec City featuring Henri Norbert, Yvon Dufour and Marc Favreau as the sleuths. The program is in a light vein with many of the investigations involving humorous characters and plots.

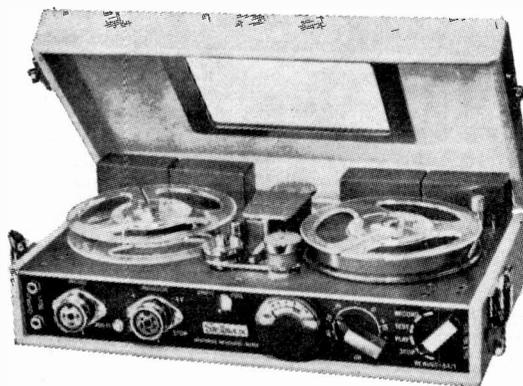
Astronaut: the man they sent up when the chimps were down.

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

## STELLAVOX

WORLD'S SMALLEST STUDIO QUALITY  
TAPE RECORDER

Less than 6 lbs.



As convenient to use as a miniature camera.

- RADIO AND SPECIAL EVENTS
- TV INTERVIEWS
- NEWS REELS

Write for prices and information

**PAYETTE RADIO LIMITED**

730 ST-JAMES W.

MONTREAL 3

## TELEVISION

CKVR-TV barrie

CJCH-TV halifax

CHOV-TV pembroke

CFCL-TV timmins

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

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

**ONTARIO  
TOBACCOLAND'S  
DAILY SERVICE STATION  
CFRS RADIO  
SIMCOE, ONTARIO**

CALL

*Radio & Television  
Sales Inc.*

TORONTO MONTREAL

**Paul Mulvihill & Co., Ltd.**  
TORONTO MONTREAL

# THERE IS NO MEDIA VENDETTA, but...

An address by ED LAWLESS executive vice-president the Television Bureau of Advertising

TELEVISION HAS BECOME the most important medium of advertising in just a few short years. In 1952, television came to Canada as an advertising medium. . . just 12 years ago. As a national medium of advertising it dates back to 1958 . . . just six years ago.

During the period since television became a medium of commercial advertising, it has gone from \$6,300,000 in advertiser investment in its first commercial year, to an estimated \$100 million in 1963. It is, by media expenditure estimates, the Number One National Advertising medium.

Canada today has 19,000,000 people, as announced by DBS. It's a growing market - growing rapidly. And just under 95 per cent of all Canadian households have television sets. According to the best figures available, the average household has the television set on more than six hours each day! This means that the dominant factor in advertising exposure today is television!

### COMMENTS AND ATTACKS

Perhaps because it is so much a part of our life, so much a dominating communications medium - television has become the target for many critical comments and attacks over the years.

Our job is to take a good look at all of the important media of advertising - as they relate to each other, and as they relate to national marketing in 1964.

The important job is the determination of the proper media mix to achieve a balanced program for a given product in a given market situation.

This whole situation in Canadian advertising media has in the past been a subject of much controversy, at times bitter language. But there is no vendetta. And there is no room for a vendetta in this country.

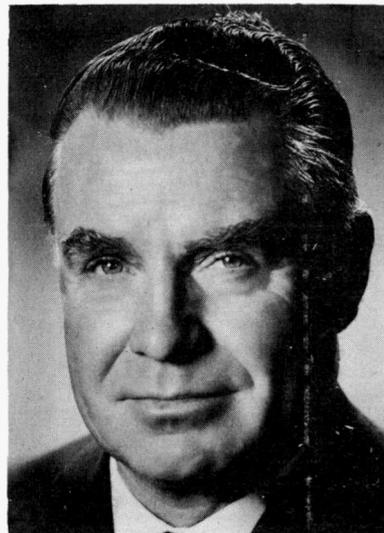
Let us look at the picture of measured advertising media in Canada. The total business is increasing:

According to the trade magazine, *Marketing*, gross advertising revenues in Canada increased from \$292 million in 1952 to over \$641 million in 1962. This is substantial progress.

But let us now look at the facts in terms of television itself.

Perhaps no single invention in world history has had such a remarkable growth in such a short period of time. Even the automobile or the electric light, revolutionary as they

were, took many decades to exert their influence. And, I might point out, the invention of that other great communications medium, the movable-type printing press, required many years to establish its worldwide influence. . . and we hear Mr. Gutenberg had his critics, too.



ED LAWLESS

To repeat, television as a true national medium is only half a dozen years old in this country.

Let us take a look at those few years, in terms of national advertising changes by medium.

### GROWTH OF THE MEDIUM

The most obvious point, is the rapid growth of national advertising expenditures on television, taking it to first position among all media - in terms of time and space costs only.

Secondly, in terms of total revenue of all measured media, the increase has been substantial each year since 1952, when television started as an advertising medium. With the exception of general magazines, all media have enjoyed substantial increases. Magazines reached their peak in 1960 and perhaps because of amalgamations, failures or even their own private vendetta, have since then shown a modest decline.

The third point I would like to make is this: Since television was so new to advertising, there was a certain reluctance, a certain unwill-

ingness if you wish, for many advertisers to try this new medium.

It is significant, we believe, that those who were the first major users of the medium had had experience with it in the United States.

Indeed, even today, the major users are still those who have found out by experience, the effectiveness of this medium, here and elsewhere.

Only fifteen advertisers - mark the number - are responsible for one-third of all national television advertising expenditures today. And, thirteen of these are international companies who had used TV in the States before we had it in Canada.

But - and this is a big but - we have seen a very definite development of new advertisers entering television, especially in the past year. In fact, those of us in the industry have a lot of reasons to believe we are entering a new phase in the development of television as an advertising medium.

We have finished with Phase One, if you wish to call it that - the support of television, by a relatively small number of dominant advertisers - and I believe we are entering Phase Two.

### SOFT GOODS CAME FIRST

The earliest major users of TV were the soft-goods packaged product companies. Along with the mass-market soft goods were the automotive products. May I suggest that these advertisers began the use of television - and have continued to use it - because they have found it an effective and economical medium. They are the people most sensitive to immediate action - and they get it.

Now, let us come to another aspect of the TV image, as seen by some of the critics.

Television, they say, has taken away from the traditional media of advertising great sums of money that - traditionally - belonged to those media.

I don't think the serious marketing organizations who have been the main supporters of television could have been influenced by only the 'glamor' of the medium, as some have said. These people are objective buyers of advertising, and always

## TWENTY YEARS OF SERVICE



BBM has many innovations not measured by other rating services - such as daily reach, Monday-to-Friday reach, three-hour reach, average hours tuned, total hours tuned - concepts which provide a true index of a station's performance.

The BUREAU of BROADCAST MEASUREMENT

75 Eglinton Avenue East

Toronto 12, Ontario

Phone: (Area Code 416) 485-9464

## RADIO NEWFOUNDLAND

VOCM 59 CM 10,000 watts · CKCM 62 CM 10,000 watts · CHCM 56 CM 1,000 watts

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

## "We do not believe that television has expanded at the expense of other media"

have been. Furthermore, I do not think that the difficulties of other media groups can be ascribed to television alone.

Many firms have not used TV at all, for their own reasons. Some advertisers have increased their budgets in order to use TV, with no lessening of efforts on their part in other media.

We do not believe that television has expanded at the expense of other media. We do not believe there is a media vendetta in Canada.

In fact although television has become the number one national advertising medium, during its period of development all other media have grown with it, and in the past twelve years according to the *Marketing* report, they have increased their advertising revenue by some \$300 million.

Over the years television has had many critics, but we submit that many positive effects have been felt from the acceptance of television into your home and mine.

Although television cannot claim all credit, it is obvious that participation sports are booming; hockey, baseball, football, bowling, curling, track and field, golf, hunting, fishing, boating, to name a few. We believe that television has helped to stimulate interest in these, largely outdoor, activities.

Although people are watching more and more television, public libraries report a surge in membership and book borrowing. More books are being bought, more books are being read.

What about the effects of television on our children?

We believe your children and mine are being exposed daily to things we never had a chance to learn at their age, including scientific events and world history as it is happening. Television as an educational medium has broadened the horizons of our youth.

Any powerful medium of communications will change habits, help to bring about changes, and certainly TV has shown that it can do so, as did newspapers, magazines, radio. It just happens that television is the most recent, the newest, and, some of us think, the most powerful of all media yet developed.

### TV EXPANDS ITS SCOPE

We suggested that television is entering a new phase of development. Perhaps we might say that advertising in Canada is entering a new phase.

In the words of a senior media

buyer of my acquaintance, "Television has done one thing above all others. It has forced us to make our objectives more precise, to examine our plans more carefully than ever before".

It has been true that television has, in the past, proved itself for the packaged products, where immediate results are measured and studied and known, where the consumer reacts, and his or her reaction is quickly registered.

Now we see the use of television for other types of advertisers... for the capital-goods manufacturers, for the primary producers who do not sell to the general public at all, but who want to build a concept — a corporate image — who want to reach special publics — the investing public, the taxpayer, the supplier, the sales organizations, the government at all levels.

In this Phase of television, we see the increase of all advertising... in the development of Canadian advertising to a new plateau, and a new level of per capita expenditure, in which all media which can stand the test will not only survive, but grow with the economy.

### EXPENDITURE LEVEL IS LOW

In spite of the budget increases I have mentioned, let us remember that the advertising expenditure level in Canada is far from what it could and should be.

Canada is in seventh position on the basis of media expenditures as a percentage of national income, in comparison with the other countries of the world; seventh behind such countries as Australia, United States, Norway, Portugal, Britain and Japan.

But, perhaps even more important, advertising in Canada has failed to keep up with the growth of the economy as a whole.

A look at the increases in dollar expenditures alone can be misleading. The rate of growth of these advertising dollars has slowed down

only daily news service  
in today's "Boomsville"

**CKCN RADIO**

SEPT ILES, P.Q.

SERVING 100,000

YOUNG PEOPLE

CALL

*Radio & Television  
Sales Inc.*

TORONTO MONTREAL

in the past six years. Annual increases in the late forties and early fifties were well over ten per cent each year; in the sixties and late fifties were in the three, four and five per cent increase bracket.

In fact the increase of 1963 over 1962 was the *second lowest* percentage in the entire period since the Second World War!

Far more revealing is the comparison of advertising growth with the growth of the true measure of the economy, the Gross National Product.

If you look at advertising revenues for all media, expressed as a percentage of GNP, you find that 1963 was lower than any year since 1955, that in the past four years, the percentage has declined each year.

Let's look also at the figures for personal expenditures on goods and services. Here again we find a slowdown of advertising in relation to the base: 1963 was the lowest percentage for any year since 1955!

What does all this lead to?

It leads me, at least, to the belief that all advertising men have a job to do. It means that all media groups have to spend more time selling advertising... as such. The days of the strictly competitive in-fighting are over. There is a much bigger challenge to be met.

Each medium has its own function to perform. Let me quote a few remarks made by that veteran journalist and news man, who is also a broadcaster, Leslie Roberts.

"The real and central purpose of all media — press, TV and radio, when you get right down to it — is to inform.

"The value of radio in this complex business of communicating is immediacy, provided immediacy is served with responsibility. . . .

"The newspaper is bound by the time-consuming functions of machinery. . . but each has a definite function to fulfill — radio to tell you what happens almost while it is happening; television to pictorialize it intelligently; the newspaper to round it all up, one might say, reflectively."

Each has a definite function to fulfill. . .

Isn't it about time we saw this point clearly?

In the media mix today, it is not a matter of either — or.

Each medium has its place. They should not *compete* with each other, when you get right down to it, but rather should *complement* each other in the business of communicating, and that's what advertising is.

### NEWSMAN IS WINNING FIGHT

GODFREY HUDSON, news and public affairs director of CKEY, Toronto is progressing favorably after the amputation of his right leg to arrest cancer. In another room in the Toronto General Hospital, Mrs. Hudson has just given birth to their third son.

The trend is to balanced programming

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

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

*Selling the Motorist*



**CFAC RADIO 1**  
CALGARY

CONTACT ALL-CANADA RADIO & TELEVISION LTD.

64 - 3

Many a live wire would be dead without his connections.

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

# TV sells everything . . . except "Corporate Image"

by BEN HOLDSWORTH

TELEVISION MAY BE AT a crossroads this year. New advertisers are coming into the medium on both a local and national basis, at a rate which must be satisfactory to many in the industry. The growth of the medium in dollars remains at a high level. At the same time, however, the kind of advertiser new to television has many observers concerned about the image of the medium itself.

In a recent issue, we gave you the 1962 estimate of media expenditures of the Top 50 Advertisers in Canada, authenticated by Elliott-

Haynes Limited. Along with this list was the estimate from the Television Bureau of Advertising of the percentage spent by each on TV-national program sponsorship and national spot usage. . . (not including production, or local media of any kind).

Among the questions which must arise is the reason for the relative lack of use by Canada's largest companies who have a largely institutional message—who wish to present a 'corporate image', as the thinkers call it.

We start with a different question, really.

## WHAT IS CORPORATE IMAGE?

What is corporate advertising—corporate image, that is?

Many management people have different ideas of what is meant by this phrase, and in turn have many different answers to the question of television.

The general sales manager for Canada of a very large company, with international affiliates, in the hard goods field, said:

"In our industry—we are very diversified into industrial, secondary and consumer products—we cannot see the use of a mass advertising medium like television except for our consumer line. After all, we want to reach a great variety of audiences, depending on the product line, and the purpose. Television is, to my company, a medium for the mass-coverage, and for the products we sell that way. . .

"For our industrial products we rely on some trade paper advertising, and a fair amount of direct-mail, since we know a great deal about our customers. As for our corporate advertising. . . I refer you to our vice-president of corporate affairs. . . he's a financial man, and I believe his major interest in advertising is in the quarterly dividend notices. . . which are carried in the key newspapers. . .

"On the other hand, we have, in our committee, thought about an extension of our advertising to encompass other media, but our public relations man—a vice-president of our company—does not think that the medium of television has the right connotation for our company.

"His statement to our board, which went without debate, was to ignore television and other mass media, but especially television, (or any activities on behalf of the corporation as such. We would, I may say, continue to use this type of advertising for some of our divisions, for the sale of their consumer products. . . For the broad, corporate message, we will rely on more responsible methods. . ."

We pressed the point, on behalf of the broadcasting industry.

"Responsible? Wrong word? Well, you may be right, but we cannot be sure. . . So much of the advertising. . . and I may say the programs. . . are not for our company. . ."

## FOR PRODUCT SHOWING

"It has only been in recent years that I have heard the term 'image' used, but it is apt. . . The point I want to make is that our impression

of television is very strong. . . since we do use it. . . This is a good way, a dramatic way, of showing our products which consumers can buy. . .

"As for selling our industrial products. . . or that idea of the corporate advertising. . . television in our judgment is not for that purpose. . .

"We can use other ways, which have, as the saying goes, the right auspices. . . unlike television," he said.

What has happened here?

Has the magic of television as the medium which can sell anything become a bit down-graded? More than a bit, if we accept the judgment of many top management people—and this is not our own opinion!

As noted in a previous article, among the top advertisers are some who are not important users of television.

## 1963 MEDIA BREAKDOWN NATIONAL ADVERTISING IN SIX MEDIA

Television	33.9%
Daily Newspapers	30.3
Radio	12.4
Weekend Papers	10.7
Consumer Magazines	9.8
Farm Papers	2.9

—Source: Elliott-Haynes Ltd.

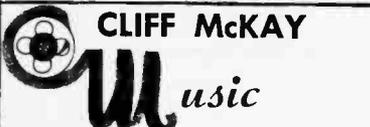
Who are these, indeed?

Some do not use, or use only in token fashion, the medium of television.

"We don't sell the things we make to a mass public. Others buy our products and make the consumer-oriented end-products. . .", said the general manager of one of Canada's medium-size companies, very active today in the stock market, and expanding. "Well, I guess you could say we have used some television to open up a few key distributors. . . but after that it's their baby. . . not ours. . . we don't sell to the mass public. . . and that is what TV does, of course. . . it doesn't really get to the thinking, active person who controls a business. . ."

"How are these people reached?" we asked.

## at your SERVICE

<p><b>ADVERTISING SPECIALTIES</b></p> <p>Pens • Pencils • Memo Books Hats • Balloons • Rulers, etc.</p> <p><b>FOR TRADE SHOWS—CONVENTIONS, DEALER MEETINGS</b></p> <p><b>NEIL S. O'DONNELL LTD.</b></p> <p>Free Scripta Pen if you mention this ad with your enquiry 1632 Bayview Ave. Tel. 485-0781 Toronto 17</p>	<p><b>PRIZES FOR QUIZ SHOWS</b></p> <p>COMPLETE PROMOTION PACKAGES FOR BROADCASTERS</p> <p> <b>Contests Associates</b> PRIZE BROKERS</p> <p>10 Castleknock Rd., Toronto. HU. 8-8601</p>
<p><b>RESEARCH</b></p> <p>CANADA'S MOST COMPREHENSIVE MARKET RESEARCH SERVICE</p> <p> <b>Elliott-Haynes</b> LIMITED</p> <p>TORONTO — 515 Broadview Ave., HO. 3-1144 MONTREAL — 3290 Bernardin Street, RA. 8-5360</p>	<p><b>MISCELLANEOUS</b></p> <p> <b>CLIFF MCKAY</b> <b>Music</b></p> <p>107 Carlton St. Telephone Toronto EM. 3-3525</p>
<p><b>FILM SERVICES</b></p> <p><b>THIS SPACE</b> will deliver your message <b>TWICE A MONTH</b> <b>FOR ONE YEAR</b> for \$5 per insertion.</p>	<p><b>Want a Man? Want a Job?</b> TRY A SMALL AD in <b>Canadian Broadcaster</b></p>
<p><b>ATU COMPONENTS</b></p> <p>2 Hour Service</p> <p><b>GELECO Electronics Ltd.</b></p> <p>Phones: 1262 Don Mills Rd., 444-5991 Don Mills, Ont. or BA5-2497</p>	<p> <b>T</b>elephone <b>A</b>nswering <b>S</b>ervice</p> <p>Answers your phone whenever you are away from your office or residence.</p> <p>Phone for Booklet in</p> <p>Toronto 924-4471 Montreal UN. 6-6921</p>
<p><b>PRINTING</b></p> <p> <b>IMPERIAL PRESS</b> <b>LIMITED</b> <b>PRINTERS</b></p> <p>We have expanded to serve you better. New Address 548 King St. W., EM. 4-9261</p>	

Amazing the way nature can produce a beautiful diamond by putting a man under terrific pressure.

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

## . .the effort to sell the company as a good citizen of the community and the country.

"By personal contact, and by our development program of direct mail...and certain magazines as well as newspaper advertising", he said.

"Look, important people, — the kind we want to have know about our progress as a company — don't watch TV. Sure, we are about to offer a new issue, because we are expanding to introduce some new lines...but we give our dealers money to use television..." said the president of a firm. (The firm owns four others, is growing, and sells 32 consumer products, by count).

What, then is corporate-image advertising?

It is, evidently, a composition of terms, most of which say that mass-media advertising may or may not be suitable—depending on the company and its definition.

Perhaps, according to those interviewed, corporate-image advertising is not a matter for television.

Can we accept that conclusion?

If the 'image' that television represents to top management of Canadian industry is that of the purely mass-method—then some of the top-management fraternity are out of step... Could they (the latter) be right...?

Why, for example, do not the three largest basic industries in the country (and among the largest in the world), not use Canadian television on a consistent basis? These are, as you can well guess, Consolidated Mining & Smelting, Aluminium Limited (to give Alcan its parent name), and International Nickel (which uses radio in this area quite widely).

### WHY NO ADVERTISING

In the past few weeks in Canada especially, but slowly in a crescendo over some twelve years, the potentially biggest basic company has used nothing in the way of advertising at all, much less television: British Newfoundland Corporation, now about to raise \$1 billion in new capital in the world market...but it is notable that this development has received much in the way of television news and public affairs treatment—well arranged by the company—in all major news media.

We asked an official of BRINCO: Why no advertising, and why no television advertising in particular? After all, the Hamilton Falls development is, reportedly, one of the most dramatic demonstrations of human domination over natural hazards...

His answer: "No advertising, because we can get a lot of news value out of the event. No television advertising for a different reason. If you want to know our thinking: it's filled with soap and foods and beer and shaving things... We are not going to bring ourselves down to that association... And we never will, thank you."

"Television has mass, but no class," said the sales manager of a major Canadian company, not now using television. "Our company feels that the media we use must have the right aura, a measure of dignity. If we look at television today we see

nothing but soaps and detergents and pills—mostly sold by ridiculous methods and claims. We don't want to be associated in the public mind with that sort of thing, nor with the lurid programs about hospitals and wild west shooting. Of course, if we could find the right kind of program..." he added.

on television...and our budget increased during this period as our markets developed with new products...we took another look, and found we were stealing money from other programs and campaigns just to support our television properties. Television had become too inflexible. So, we cut back on television to a

"As to the idea of corporate advertising...we wouldn't think of it. In fact, since we have a number of different brand names, we don't have to use our company name on television and...deliberately do not do so...does that answer the question?" he said.

### SELLING SPECIFIC PRODUCTS

Another aspect of the subject was brought up by the advertising manager of a large user of television: "Yes, we believe in television, and use it as much as we think we can afford in the over-all plan for our company's development.

We have a very concrete idea of its place: That is, to sell specific products to the public, whenever those products warrant mass coverage. We have other products, however, which do not warrant such use. And as for corporate advertising... well, that is not a function of television, is it?"

This excerpt of opinions on the use of television for corporate advertising may indicate the range of attitudes from positive to negative. Many advertisers are not using television for this purpose at all, although they may be convinced of the values of the medium for direct product-selling in the mass market. Other advertisers simply have given up the thought of using television in a major way because of the so-called negative aspects of the magic lantern—as they see it.

Of course, the basic problem, in our opinion, seems to be related to something even broader: The company's attitude to advertising in general. Corporate-image advertising as such is in wide dispute.

Is it possible that Canada's advertising industry has not yet thought out this whole subject? A workable definition may be the place to start.

## What is "Corporate-Image Advertising?"

How do you define corporate-image advertising?

Here are excerpts from a "Broadcaster" survey on this subject—now becoming more prominent as a subject for discussion in both broadcasting and advertising circles:

Corporate-image advertising is the effort to sell the company as a good citizen of the community and the country.

We think of corporate advertising as that part of our program in which we address ourselves to the opinionmakers in government, at all levels, labor, the financial community, and others important to our well-being as an enterprise—as opposed to the customers for our products.

Company image? That's some kind of fancy dance our public relations people put on for us from time to time. It has nothing to do with sales (this from a sales manager).

From the practical point of view, our company image is the most important thing we sell. Our product line is constantly changing and must be supported by a consistent effort to convince our customers—at all levels—that we stand for progress.

It is the selling of the maker who is behind the product—what the maker stands for and is, how he makes his product, how he develops his standards, how careful he is in making sure the product is right: It's the reputation behind the product.

Corporate advertising belongs in the financial vice-president's department, and comes out of his budget. It's stockholder-relations, that's all.

In a multi-brand operation, corporate identity is vital—that is the whole point: It is an attitude, a posture.

"We went into national program television very early in its history, and stayed with it for some years... it seemed the fashionable thing to do at the time," said the president of a national manufacturer of foods, chemicals and industrial products. "But, and it is a big but, the thing grew to the point where we were spending more than half of our budget

reasonable level," he said.

After some thought, this president added, "And I think part of our reasoning was the way that television has gone since the early days...we don't object to most of the commercials...every man to his own way of selling...but we have come to be very leary, very skeptical, about many of the programming principles.

## CKLC DELIVERS 62% KINGSTON AUDIENCE



Kingston is a 2-station market.

CKLC — Kingston delivers 62% of the Metro Audience once or oftener during BBM survey week.\*

For coverage, merchandising, and promotional planning — see your Hardy man.

\* November 1963 .BBM



HARDY RADIO & TELEVISION LIMITED

TORONTO - EM. 3-9433

MONTREAL - VI. 2-1101

# These People:

CFCN-TV, Calgary Alta.

CKX-TV, Brandon, Man.

CKLW-TV, Windsor, Ont.

CFTO-TV, Toronto, Ont.

CHCH-TV, Hamilton, Ont.

CKRS-TV, Jonquiere, Que.

CHSJ-TV, St. John, N.B.

Advertel Productions

Alberta Government Telephones

Bell Telephone

British Columbia Telephones

Canadian Broadcasting Corp.

Canadian General Electric

Canadian Marconi

Canadian Motorola

Robert Lawrence Productions

and many others all bought modern solid state equipment  
designed and manufactured in Canada by

**RICHMOND HILL LABORATORIES LIMITED**

STABILIZING AND PROCESSING AMPLIFIERS

VIDEO AND PULSE DISTRIBUTION AMPLIFIERS

SYNCHRONIZING GENERATORS



VIDEO TEST SETS

SPECIAL EFFECTS AMPLIFIERS

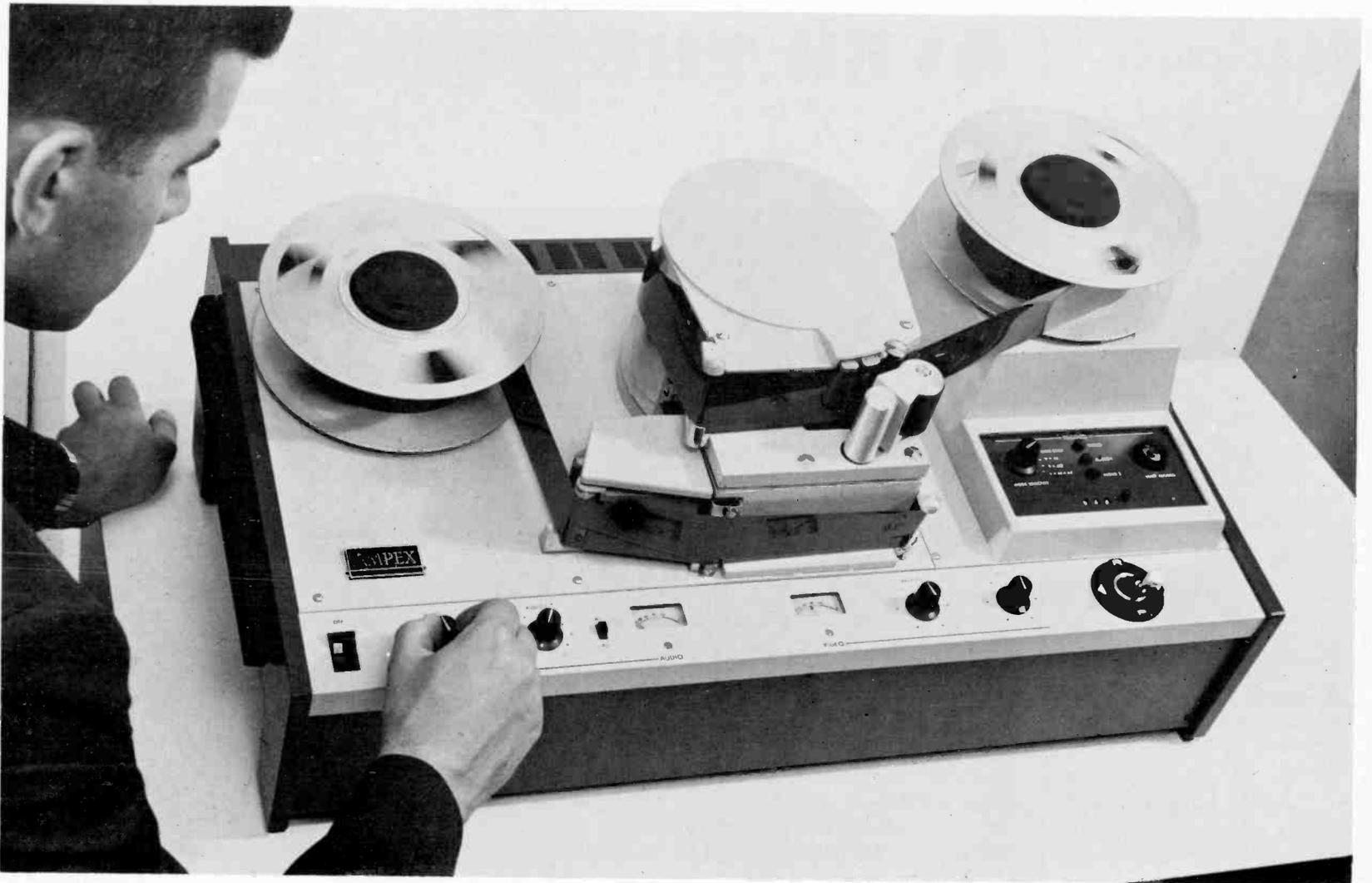
VERTICAL INTERVAL SWITCHERS

**Sold and serviced throughout Canada exclusively by**



**AMPEX OF CANADA LIMITED**

1458 Kipling Avenue North, Rexdale, Ontario • CHerry 7-8285



**Ampex puts you in the Videotape<sup>\*</sup> picture  
for only **\$16,500****

Yes, \$16,500 is the full price for the new VR-660, an all-transistorized television tape recorder that doubles as a mobile or studio unit. But the amazingly low price tag on a machine that produces broadcast-quality television pictures is just the first of many pleasant surprises in store for you. Example: The VR-660 actually cuts direct operating costs by 75% and more below any recorder presently on the market. A major contributing factor to this economy is the lowest tape consumption known to the industry.

The VR-660 operates at a tape speed of 3.7 inches per second and can record up to five hours of continuous program material on a single 12½ inch reel of 2-inch broadcasting tape. It weighs slightly less than a hundred lbs., which makes it handy for remotes. And it requires a minimum of mainten-

ance adjustments — no more than once a month under normal operating conditions — except for the usual audio and video level adjustments.

If you're familiar with our already-famous VR-1500 closed circuit television recorder, we'll let you in on an open secret. The VR-660 has the same basic design, but incorporates electronic advances which enable it to produce television pictures which meet broadcast stability standards without additional equipment.

Write wire or phone Ampex today for complete details, including practical new uses thought up by recent buyers that even surprised us.



**AMPEX OF CANADA LIMITED**

1458 Kipling Avenue North, Rexdale, Ontario • CHerry 7-8285

\* TM Ampex Corp.

It's as easy as -

abc

TO SELL  
**B.C.**  
JUST CALL



**British Columbians**  
**Listen to 10 Top**

All-Canada

Represented

Radio Stations  
Daily

CKWX	Vancouver	50,000 watts
CIVI	Victoria	10,000 watts
CFJC	Kamloops	10,000 watts
CJAT	Trail	1,000 watts
CKPG	Prince George	250 watts
FRASER VALLEY RADIO		
CHWK	Chilliwack	10,000 watts
CFVR	Abbotsford	250 watts
OKANAGAN RADIO		
CKOK	Penticton	10,000 watts
CKOV	Kelowna	1,000 watts
CJIB	Vernon	1,000 watts

CALL YOUR

All-Canada Man

VANCOUVER—	MU 4-7461
CALGARY—	244-2455
WINNIPEG—	WH 2-6861
MONTREAL—	UN 1-5656
TORONTO—	925-9361
NEW YORK—	CI 6-1425
CHICAGO—	ST 2-7494
SAN FRANCISCO—	TO 2-7159
HOLLYWOOD—	HO 2-6676
DETROIT—	961-5438
ATLANTA—	TR 5-6644
DALLAS—	RI 7-3723

# OVER THE DESK

... of shoes and ships  
and sealing-wax — of  
cabbages and kings



Jack Tietolman, president of CKVL-AM-FM, is presented with the ONDAS trophy by His Excellency Felix de Iturriaga, Marquès del Romeral, Spanish Ambassador to Canada. Left to right: the Ambassador; Roméo Desjardins, Q.C., President of the Canadian Cancer Society, Quebec Division; Jean Louis Gervais, Pro-Mayor of Verdun, Que.; Jack Tietolman; Fernand Alie, Pro-Mayor of Montreal; and Guy Rouleau, M.P. for Montreal-Dollard, representing the Federal Government.

(Photo André Hébert).

THE FACT THAT CKVL, Verdun, is a top radio station in the city of Montreal is well known, but the latest news has it that Jack Tietolman's station has now extended its sphere of influence right across the Atlantic, to Spain. . . and at no increase of rates yet.

It was on March 4 that His Excellency Felix de Iturriaga, Marquès de Romeral, Spanish ambassador to Canada added a new laurel to CKVL's crown when he presented the ONDAS International Trophy to Jack Tietolman before an impressive group of Montreal advertising people at the Ritz Carlton Hotel. The award, which is presented by ONDAS, the official publication of the Spanish radio system, was awarded to CKVL for the best scientific program entered in the 1963 competition.

*L'Espoir*, the program which won the trophy, was the brain child of Tietolman himself. It was produced in the studios of CKVL, in co-operation with The Canadian Cancer Society.

*L'Espoir* consists of a series of half-hour programs, based on actual case histories supplied by The Canadian Cancer Society, with the main theme that Cancer, detected early, can be arrested and even cured in certain cases.

Fourteen other French-language stations broadcast the series from tapes, supplied at no cost, by CKVL, and it is now being repeated on 22 French-language stations across Canada.

Romeo Desjardins, Q.C. president of the Quebec Division of The

Canadian Cancer Society, said: "These programs contributed enormously to educate and assure a great many people fearful of a medical examination which may disclose symptoms of the disease, that cancer, detected early can be alleviated and even cured."

"We have received only the highest compliments about these programs from laymen and the medical profession. Without exception, they praised the scripts of Mr. Jean Laforest and the excellent dramatic interpretation of the most prominent French-Canadian artists."

The series was produced by Albert Cloutier, Supervisor of Dramatic Production at CKVL and among the artists, were, Charlotte Boisjoli, Paul Dupuis, Lise Lasalle, Huguette Oigny, Mimi D'Estée, Jean Lajeunesse, Françoise Rozet, Janine Sutto, Janine Magnolet, Guy Provost, Gilles Pelletier, Olivette Thibault, Jean Duceppe, Guy Godin, Andrée Champagne, Philippe Robert, Thérèse Cadorette, Matthe Thiéry, Jacques Auger, Hélène Loiselle, Mariette Duval, Roland Chenail, Béatrice Picard, Michel Noël, Janine Fluet, Monique Miller, Hubert Loiselle, Yves Létourneau, Gérard Pelletier, Robert Cadouas, Jacques Calipeau.

"We, at CKVL, are happy to have made, what has been recognized as a most worthy contribution to this humanitarian cause and we will continue our public service efforts in this cause and in any other causes where similar need exists." Jack Tietolman said.

## FRIENDLY FEUD

FRIENDLY FEUDING on the air on a "united we stand, divided we fall" basis has worked out well for two Chrysler dealers on the outskirts of Greater Vancouver.

Individually, Lakeview Chrysler and Ridgemoor Chrysler didn't have large enough ad budgets to compete with the giant downtown dealerships in a variety of media. But together, their ad dollars mounted up and, concentrated in radio, made a strong impression with commercials building on a "feud" created by CKNW New Westminster salesman Marsh Fisher.

A commercial would open with a 30-second spot for one dealer, then 20-seconds of mood music, and close with a 30-second "rebuttal" from the other dealer that joshed the opening claims, "if you really want service... come to us, not that other dealer."

In the second phase, the hatchet was buried, but not too deeply, and one dealer's spot would end with a tag saying the other dealership was "not really a bad place to shop."

Final stage is joint advertising, with both dealers mentioned in each commercial, thereby doubling the reach of the individual budget through togetherness.

## WELCOME VISITOR



A VISITOR AT the Broadcaster office ten days ago was Dennis Barkman, manager of CFAM, Altona, with which is associated CFMW-FM (managed by George Hellman), to tell us that the new CHSM, Steinbach will be on the air March 12.

CFAM and CHSM will be programmed simultaneously, and a brochure indicated that this combined operation will include, in its 5 m/v contour, a good 6,000 square miles, including metropolitan Winnipeg, with an estimated 200,000 Southern Manitoba radio homes.

CFAM, with the addition of CHSM, will continue to follow its basic good music policy, including the agricultural and ethnic programming which have always been its background.

In June 1962, CFAM was presented with a Beaver Awards. The citation singled out the station

"for its commercial success with a programming policy designed to shape the future of Southern Manitoba culture and every day living, with the best in musical, educational, cultural and agricultural broadcasting, controlling all advertising in harmony with the basic ideals of the station's owners."

Barkman says the combined stations will carry on with the programming policy. He was in town to tell the agencies about it and reports the welcome he received was a warm one, backed up with a flock of business which was new to his organization.

## MR. MOTIVATIONAL RESEARCH

MR. AND MRS. JOHNNY CANUCK are exposed to a round \$600 million worth of advertising via the various media and most of it heads straight for the drainpipe. This was my interpretation of an address to the Advertising & Sales Club of Toronto late last month, delivered by Dr. Ernest Dichter, or, to be more accurate, Dr. Ernest Dichter, Ph.D., president of the Institute for Motivational Research Inc.



Dr. Ernest Dichter

What Dr. Dichter actually said was synthesized in his own press hand-out:

- Advertising must become aware of its own power.
- The modern consumer has learned to make up his own mind.
- Modern advertising has helped to educate consumer expectations.
- The consumer resents cheap-looking advertising which shows no apparent planning and effort.
- Modern advertising must produce identification.
- Advertising must invite the consumer to purchase.

In an hour-and-quarter off-the-cuff speech, which was interesting and informative, but not nearly as well-organized as his press release, the doctor assailed just about everything which is done in today's advertising. Here are a few examples.

"Most advertising (including TV) testing methods are extremely stupid."

He wrote off the ratings with the statement that such devices assume that you are a "passive recipient of a message", just because

you were tuned to the station when the spot was aired.

The statement that Coffee A produces a cheaper cup of coffee than Coffee B is stupidly assumed to be a good advertisement.

The modern consumer is exposed to an unending flood of advertising, and the advertiser hasn't begun to realize that she (the consumer) is not dumb enough to be deluded into the belief that all are right. Example: Sixteen brands of something-or-other all claiming they are milder or fresher or . . .

Fifty years ago, we accepted headaches and stomach disorders. Now we do something about them.

On a different tack, "modern advertising has to take a second look at the kind of public it sells."

Stupid advertising continuously beats them on the head.

Intelligent advertising realizes that there are 20 competitors in the same field.

The advertiser has to look below the surface and find out the real reason why people want to do certain things.

The fact that the manufacturer of a product has research farms all over the world doesn't sell the farmer anything, because the farmer couldn't care less what they do in South Africa.

The advertiser has to realize he is communicating with quite intelligent people.

Back on the headache kick, Dr. Dichter said the guy who has a headache isn't bothering with TV or reading. He wants to be left alone.

Instead of telling him how a tablet will stop his pain in so many seconds flat, why not ask him if one of his friends doesn't look that way.

Next he turned his guns on the way competitors all use the same approach in their advertising.

Every cigarette on the market uses a waterfall.

With shampoos, it's a beauty parlor.

Wouldn't it be a smart idea, he asked, if, instead of saying, "I'll do the same thing", the advertiser said: "What has *not* been done? What commercial idea has *not* been used before?"

Good and persuasive advertising that really projects itself into the mind of the consumer is not as concerned with what the advertising should do as what the recipient of the advertising does.

"You have to put yourself literally in the mind of the consumer."

The policy of incessant repetition is naive.

People pay twice the price for virtually the same cigarettes or beer — for prestige.

People drink to get drunk, but they don't say "Give me anything so long as it gets me drunk". They order an extra-dry martini with a piece of lemon twisted two and a half times. Prestige!

Dr. Dichter made a big point of the "necessity for product individuality." But he admitted that a new twist will soon be imitated, because, as he put it, "no one even remembers the first brewer who put his beer in cans which could be opened without an opener. This wasn't his permanent property, because of imitators."

The key, he said, is to be uniquely different, not qualitatively better.

"Are you using media in a unique fashion?"

You have to remember that the same individual who is extremely intelligent during the day goes home at night and watches a stupid western.

As far as advertising is concerned, "sophistication" is not the right kind of terminology. Through modern movies, modern TV shows, the modern consumer has learned to be subtle. But a lot of today's advertising doesn't permit the consumer to think.

A housewife knows she could never bake a cake as perfect-looking as the one she sees on the screen. Neither could she look like the model. Don't use "typicals". Get a guy with a scar on his face or a patch over his eye.

The modern consumer has become discriminating. He wants to have some say in what he buys. He wants to get into the act. Research

doesn't mean counting; it means searching.

When Dr. Dichter sees a print advertisement headed: "Candy is the language of love", he says: "I agree" and turns the page, and several thousand dollars go out the window.

"What is advertising for unless it sells?" he asked.

His suggestion for a candy ad — "Picture of a woman saying to the grocer — 'Hey! Don't forget my candy!'"

## ADDENDUM

Dear Dr. Dichter:

I sat through your Ad Club talk — all 95 minutes of it — and enjoyed it all. I came out firmly convinced that soap companies are all wet (and sudsy?) when they claim — all of them — that their products wash whiter than ever.

You set out to convince me of this, and damme, you did.

Now how about telling me — and the soap manufacturers — how to come up with an idea such as "the soap that floats" without everyone else doing it. (I know Ivory made it stick, but what else is there?).

Maybe Colgates could concoct an appetite appeal — pare a bar of Palmolive into thin slices, put it between two pieces of bread, shut your eyes and pretend it's a cheese sandwich.

Won't you give this some thought, Doctor, and buzz me if you come up with anything?

*Dick Lewis*

**C** KEY  
To  
BUSINESS

IN THE

**WHOLE NIAGARA PENINSULA**

Reps.

PAUL MULVIHILL & CO. LTD.

Toronto

Montreal

DIAL 610

**CKTB**

ST. CATHARINES

**CJBQ**

RADIO

BELLEVILLE and  
TRENTON, ONTARIO

Another  
STOVIN-BYLES  
Station

Join the others this summer who

- Will holiday in the Quinte District, enjoying excellent trout, bass, pickerel and muskie fishing, cool lakes and sunny beaches.
- Will make sure of peak summer sales by advertising on the Voice of the Bay of Quinte.

## STATION CALLS

### 18,000 fans say "Give me country music" so mayor relents and joins the club

COUNTRY MUSIC FANS IN AND around Toronto, championed by "their" radio station, CFGM, welcomed Toronto Mayor Philip Givens into their Country Music Club this month after the Mayor had faced quite an initiation.

In a discussion about the proposed \$17,000,000 St. Lawrence Centre for the Arts at a Board of Control executive meeting on March 3, Mayor Givens commented that suburbanites expected Toronto to provide them with cultural facilities without contributing to their cost, and that the suburb-dwellers were more interested in country music than the fine arts.

This intimation that country music was less an art than other kinds of music brought CFGM news director Ken Foss to the defence of country music, and the next morning he editorialized on the air about the Mayor's slight to the music the station has found so popular. Phone calls to the station brought a repeat of the editorial later in the day "by popular demand".

That night Foss and program director Gord Symons plotted a campaign to petition the Mayor on behalf

of country music and its fans. The station scheduled newscast tags, eight a day Thursday and Friday and ten on Saturday, hoping to raise one, two or even three thousand signatures for a petition before a Sunday night mailing deadline.

Eighteen thousand letters flooded the station. The letters were stapled three across and end to end, and rolled on a one-inch spool to make a roll 24 inches wide and 30 inches in diameter. Armed with this and a handsomely-lettered three foot by five foot petition, Foss appeared at the Metro Council meeting on March 10, and presented the petition to the Mayor in front of City Councillors, Aldermen and suburban Reeves.

The petition read: "O yea, o yea, let it hereby be known and clearly understood that the undersigned persons do protest:

1. That you have unwittingly done disservice to the cause of country music in Metro Toronto.

2. That the proposed St. Lawrence Centre for the Arts will not truly reflect Canadian culture unless it becomes a showcase for Canadian country music talent.



Country music fans won the day when they petitioned Toronto Mayor Philip Givens, through radio station CFGM, for equal rights for country music in the proposed St. Lawrence Centre for the Arts. The 24-hour-a-day country music station took up the cause, organized the petition which drew 18,000 letters in five days, but modestly kept its call letters out of the scene. Here news director Ken Foss presents the case for country music to Mayor Givens.

3. That Don Messer, Hank Snow, Wilf Carter, Tommy Hunter and other Canadian country music artists represent the best in Canadian musical talent.

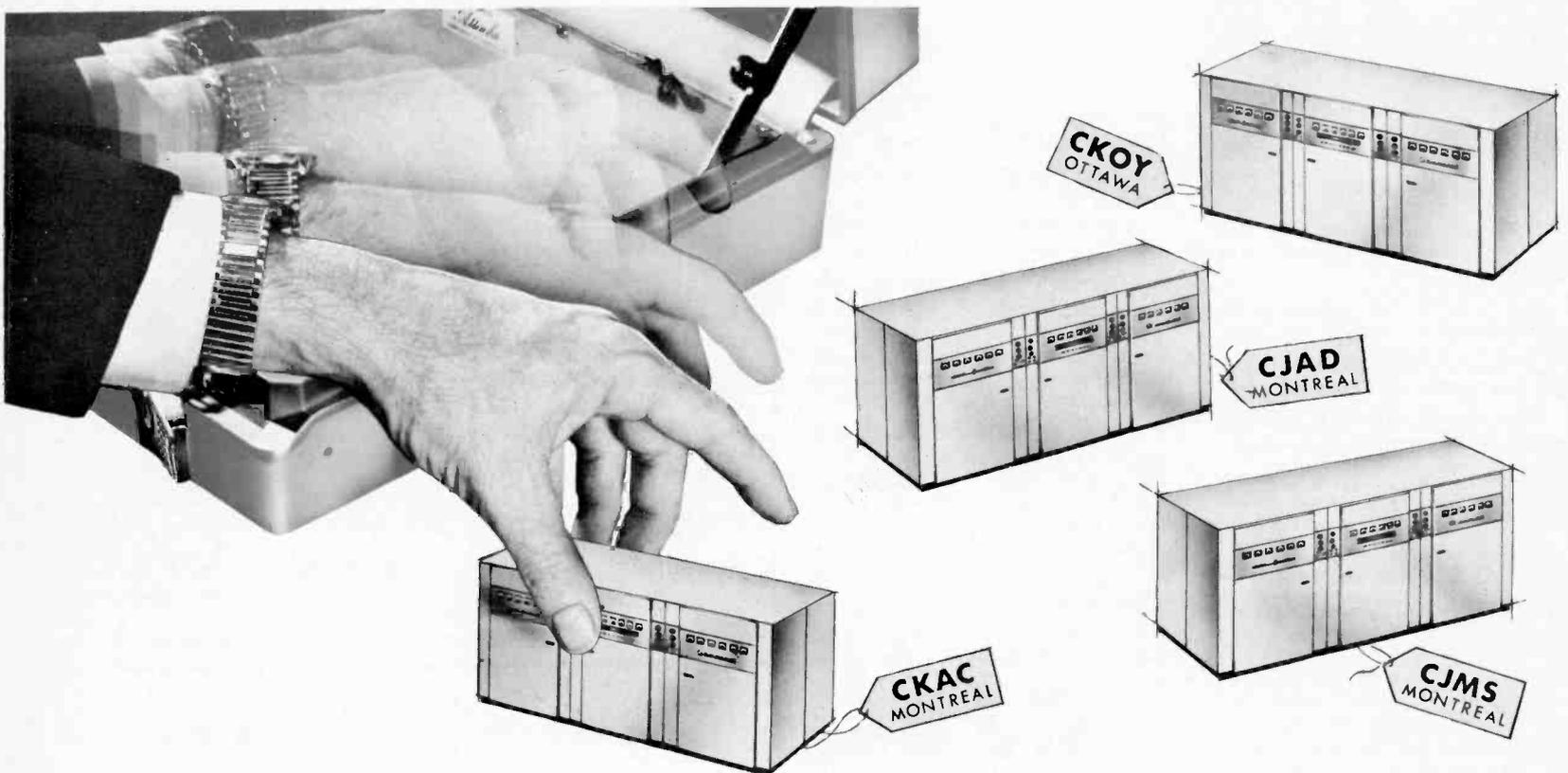
4. That unless Canadian country music artists can perform at the St. Lawrence Centre for the Arts there can be no truly united or amalgamated city of Toronto.

All of which is respectfully submitted."

The Mayor accepted this in good grace, apologized, and explained that

his remarks had been misinterpreted. "I love country music, I was raised on country music," he said. "My family loves it, and the only thing I have against Don Messer on TV is that, when he is on, my family won't let me watch anything on any other channel, no matter how important it might be to me politically."

It was this statement that won the Mayor his membership in CFGM's Country Music Club — membership number 50,000 (over 30,000 joined in February alone, in a special membership drive).



## the "case" for 50kw acceptance...

# Bar FCC control of commercials but fight goes on

by LAURETTE KITCHEN

**PLANS ARE AFOOT** in the United States Congress to deprive the Federal Communications Commission of any power it might have to put a halt to the over-commercialization of the airwaves. A bill designed to do just that already has passed the House of Representatives and is on its way to the Senate. The bill clearly prohibits the FCC from issuing any rule limiting the length and frequency of commercials on radio and television.

Just before Christmas, following Chairman William Henry's maiden speech in which he hinted that stronger action was forthcoming in this matter, the FCC had proposed such a rule, after a three-day public hearing and loud cries of disapproval from Congress, the government agency withdrew its proposal.

Public opinion was not behind the FCC at the time, nor is it today for the mere whisper of government control in this country is always highly unpopular.

At the FCC December hearing, held in Washington, only two broadcasters and two listener organizations spoke in favor of such a move while at least 350 broadcasters and broad-

cast groups strongly testified against it. Cries of censorship were heard from all sides.

Oddly enough, the House Commerce Committee, another government agency, called an unexpected public hearing at the same time to determine whether or not the FCC had any right to interfere in any way in the broadcasters' affairs.

To no one's surprise in the industry, a number of broadcasters from California to Maine paraded to the stand and damned Mr. Henry and his FCC as power-hungry and attempting to impose controls that would bankrupt many stations.

The FCC withdrew its proposal but did so in a statement that clearly stated they did not wish to give up the fight.

"The present proceeding has indicated that there is a continuing basis for concern about over-commercialization," this statement said in part. "We will continue to take whatever steps are necessary and appropriate to prevent its occurrence."

## COULD DENY RENEWAL

One of the things the Commission can do and is expected to do now is to deny a licence renewal because of excessive commercials. It is understood that the staff has been specifically instructed to point out "Station

responsibility of satisfying both broadcasters and advertisers.

Does this mean therefore that the broadcaster, feeling fairly secure in his knowledge that for the time being at least there is no danger of government interference, can now proceed as before and clutter the airwaves?

This does not appear to be the case for if the FCC is powerless, if John Q. Public doesn't care enough to complain, the advertisers are becoming more alert and starting to ask questions.

They pour millions of dollars into broadcasting commercials and they expect results. If, however, the individual expensive message gets lost in the cacophony of promos, credits, and other commercials, it's likely to lose some of its punch.

A variety of surveys and confusing statistics has Madison Avenue concerned.

One recent survey, for example, based on a check of water meters in Manhattan, showed a marked increase in the number of taps being turned on and toilets being flushed at the half-hour and hourly periods in the evening — just when the commercials are at their heights.

The National Association of Broadcasters, with Leroy Collins at the helm, has now inherited the re-

sponsibility of satisfying both broadcasters and advertisers.

At a recent Miami meeting, the Board of the NAB proposed a code ban of "piggybacks" — the practice of overcrowding sells for two or three products into the one-minute message.

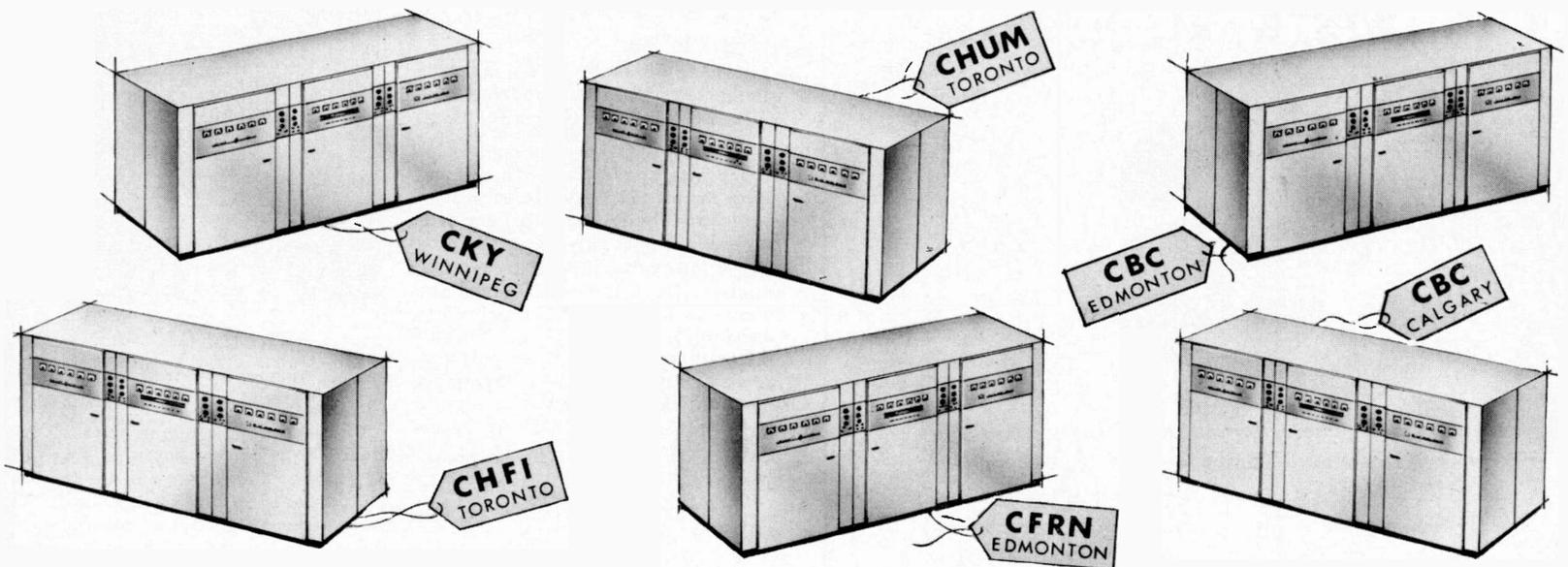
It is generally agreed that it is not so much the number of commercials logged during a program that bring complaints of over-commercialization, but the clutter at the station break.

## BUMPERS, PROMOS AND PIGGYBACKS

Those stations which subscribe to the NAB code of Good Practice and many of them do, are bound by the commercialization provision which call for no more than four minutes of commercials in each half hour during prime evening television time plus station break advertisements.

That, of course, is where the trouble comes in.

There is a spread of bumpers, promos, credits, piggybacks, billboards etc. . . which congest the few minutes allotted each station to identify itself. And in this respect, every station at least in the New York area, is as guilty as the next one.



... is chockful of acceptance facts, that frankly have our CGE design, development and engineering team glowing with pride.

And they've got a lot to be proud of. They have proved that a major piece of broadcast equipment—a 50kw AM transmitter—could be completely designed, developed, tested and manufactured in Canada by Canadians and be a winner.

Take a look at the CGE 50kw transmitters chosen since their introduction. They also represent every 50kw Canadian purchase made in 1963; accepted by Canadian Broadcasters, against stiff competition.

And that's something to be proud of!

We realized this revolutionary new advanced design unit would start a trend, bound to be followed, but it takes time to catch up with us. Meanwhile, Canadian Broadcasters are still admiring—and buying—this 50kw AM transmitter, from CGE.

The big "50" was designed and built up to a standard tough to reach by any

manufacturer. Rigid levels of quality control dictated every stage of construction, guaranteeing broadcasters long equipment life, matching their dollar investment.

We simplified the circuitry, got rid of unnecessary tubes, built and included new components, and successfully reduced cost-per-hour "on air" operation, to a low, low level.

We did a lot of other advanced things, too, you'll see them turning up in other transmitters after a while. But in the meantime we are still exclusive in so many ways.

Don't forget CGE technical consultation—always available to help you on complete broadcast systems, not just transmitters. We'd like you to meet one of our Broadcast Specialists . . . the man with the colorful "case". Write to us at Canadian General Electric, Section 32, 830 Lansdowne Avenue, Toronto 4, Ontario. You'll be glad you did.

BROADCAST



EQUIPMENT

# CANADIAN GENERAL ELECTRIC

# Media men must pick from 2,410 basic media

WHAT DOES A MEDIA MAN WANT and what is available? Ralph Draper, one of broadcasting's best friends, who is media director of Foster Advertising Ltd, held forth to delegates to last month's BC Broadcasters' Convention on a prowl into the media jungle, and what did he find? There were 103 daily newspapers, 896 weeklies, 99 foreign language publications, 74 magazines of over 10,000 circulation, 20 weekend publications, four political books, twelve labor publications, 30 religious publications, 56 university and college books, 55 farm publications, about 470 trade and business books, 235 different outdoor plants, 37 transportation markets, 70 Canadian television stations and 249 Canadian radio stations. That adds up to 2,410 different basic media waiting to be snared by the trap of advertising dollars. Advertising agency media directors, such as Ralph, are given the task of seeing these dollars are spent in the right way. Here is what he told the BC Broadcasters.

THERE ARE A FEW basic rules a media man must learn before he can be safely turned loose in the media jungle.

First, there is no such thing as a best advertising medium for all purposes. Each has specific physical strengths and weaknesses. In addition, marketing problems and opportunities vary and often the medium which is one advertiser's meat is another advertiser's poison. A media buyer is always spending somebody else's money. His success depends on how well he invests client

dollars. Advertising is a means of communicating selling stories to people in a manner that will create sales and profits.

Market sizes, marketing problems and opportunities change, economic conditions change, competitive situations change and media values also change. A good media man must be constantly reviewing in order to increase the efficiency of every dollar.

He has to work like crazy to learn as much as possible about the 2,410 different animals in the jungle.

### SOME MARKETING QUESTIONS

Where are your competitors advertising? How are they advertising? With what weight?

You just cannot afford to allow your competitors to take away your market through heavier advertising effort. This necessary attention to competitive activity has been the cause for many national dollars being lost by advertising media in secondary markets.

When one major advertiser in a product category decides to concentrate in the heavy urban areas, the other competitors must nearly always follow this decision unless they want to have their brains blown out on the shelves.

We also must ask ourselves whether we have a product about which consumers will give a darn.

The reason the soap companies concentrate heavily into broadcast media is not the result of a mad, passionate love affair. It comes as the result of over 15 years of nothing new actually happening to product claims in this category, with the housewife having been subjected to "cleanest", "whitest" and "brightest" to the point where her interest in brand switching is low. She simply hasn't the desire to read the copy in a print advertisement about detergents, and must be hit by the more captive media of broadcasting.

### DO WE NEED TIMING FLEXIBILITY?

Four Canadian Pittsburgh Paints and Outboard Marine, it is extremely important to us that spring comes early out on the west coast and late in Northern Ontario. That's why we use the local media where we can vary our campaign dates in order to meet the market.

### DO WE NEED CONTINUOUS SUPPORT THROUGHOUT THE YEAR OR ARE THERE SEASONAL PEAKS AND VALLEYS?

Pink Liquid Vel can be advertised at all times of the year, but Ronson and Canada Cycle and Motor have their best chances to make money only at gift giving time.

We must know whether we are trying to reach males, females, or both. After that, we must segregate them into age groups. We find the most successful promotion of Mattel

Toys is the audience twelve years of age and under. On the other hand, for C.C.M. Bicycles, there is a twin selling job to do especially in reaching children between the ages of ten and fourteen, and also in reaching their parents.



RALPH DRAPER

A number of creative considerations enter into the picture.

If we need demonstration, then all other media except television are in trouble. Can music and the spoken word best sell our product, or do we need visual appeal? Perhaps even color appetite appeal is an essential in order to stir up desire for the product.

We have to figure out where the people live who can afford our product, especially when we consider that one out of every six Canadians is classified as poor by the Dominion Bureau of Statistics.

We must look at the quantity of message needed to accomplish our advertising objectives.

If we need 100 words, then we would be silly to think of outdoor or transportation advertising where we are limited to no more than six or seven.

This factor can also have a strong bearing on the number of markets or media which we can use and on our frequency; naturally, it takes more dollars to use larger

## WESTWARD HO!



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

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

**CFQC**  
radio — Saskatoon

space or longer commercials than it does to use small space or short commercials.

We naturally must know whether our distribution is national, regional or local in order that we do not waste dollars in areas where we haven't any opportunity to sell.

We must be fully conscious of areas where it is extremely difficult to make a product move; — we do not find that many city people will drive a John Deere tractor to their office.

On the other hand, some products have areas where they can move at a more rapid rate than their national picture; we watch birth figures closely in order to find the best markets for Curity Diapers.

With some products, strong dealer tie-in identification is essential. And daily newspapers gain many marks on their ability to provide this service.

Other times, strong merchandising support is an essential, since the product must be moved into outlets before the consumer advertising is going to have any effect on clearing the product out.

**NOW ONE MORE, AND MOST IMPORTANT CRITERION. HOW BIG IS OUR BUDGET?**

Coverage figures aren't worth a hoot, unless there is sufficient impact to the campaign to create consumer interest and action.

#### RELIGIOUS AND SCHOOL BOOKS

To look on the position of radio and television in the media jungle, first, we can forget about religious and school publications.

The Maclean-Hunter Research Bureau estimates that only 2.2 million dollars of total net advertising were in this classification in 1962. This is down 13.6 per cent from the 1955 figure.

Not only does this category have very few dollars, but some of the advertising is local, and much of it comes through on a national basis strictly for public relations purposes. The other major portion is specialized aiming primarily at selling church equipment.

#### PHONE DIRECTORIES

Believe it or not, the second largest category of print media is telephone directories and city directories. In 1962, this category took \$31,400,000.00 worth of advertising revenue, and this is a 129% increase over the figures for 1955.

31 million dollars is an extremely attractive amount of revenue, but it is also an extremely difficult media classification to convert into radio and television advertising.

The telephone directory companies do not get rich on any single advertiser; their success is based on taking small amounts of money from a lot of people — pure volume selling. In any individual case, there probably isn't enough money invested in a given market to build a decent radio or television campaign.

#### FARM PUBLICATIONS

Another area which is not going to cause much trouble is the farm publication field. Their 1962 advertising revenue was only \$5,700,000.00, and this was a 3.4% decline from 1955.

The problems faced by publications in this field are many; first,

we lost 140,000 farms in the ten years from the 1951 to 1961 census.

Secondly television grew from nothing into a medium which today covers virtually all Canadian farms, and in most cases, television, radio and newspapers can give us complete urban and rural coverage at the same time.

Thirdly, farm paper circulation grew and rates increased while the number of farms decreased, and few of them gave advertisers any knowledge of their actual on-farm circulation. This has caused marketers of

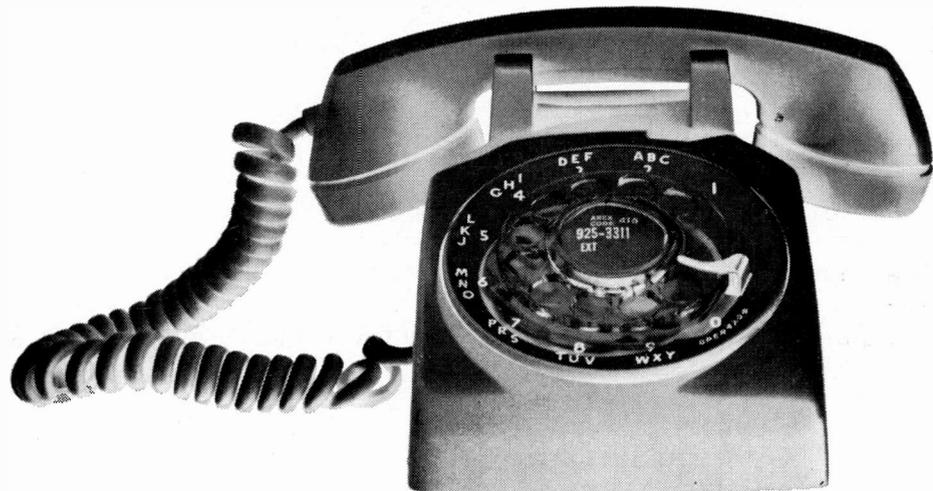
farm products to look more closely at direct mail, and also at local radio and television. It is my own feeling that a lot of the farm publication advertising losses have been taken up by those radio and television stations with the ability to cover good farming areas.

*(This is the first of three excerpts from Ralph Draper's address on the "Media Jungle", to the British Columbia Association of Broadcasters convention at Harrison Hot Springs last month. The second will appear in an early issue.)*

**Good  
IMPRESSIONS in  
PRINT**

Print Division  
**CANADIAN BROADCASTER**

217 Bay Street,  
Toronto 1, Ontario



**This remarkable device  
can help prevent a 17 billion dollar robbery**

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Oops.



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## Canadian talent

# CBC concert party takes forces' "Showcase" to servicemen abroad

by KIT MORGAN

WHAT MUST BE THE MOST expensive prop ever to appear on a CBC television program will be seen on "Country Hoedown" on April 24 — one of the new 104 jet fighters at the RCAF fighter wing base at Baden Soellingen, Germany. Also likely to turn up on the show are some of the 34 German Shepherd dogs which have been bought at \$100 apiece to guard the base, now being readied as a storage area for nuclear weapons.

*Country Hoedown* will be staged on the base — saluting the 40th anniversary of the founding of the RCAF — as part of the largest overseas Concert Party tour ever mounted by the CBC. Six editions of *The Tommy Hunter Show* and an *Armed Forces Showcase* special will also be recorded for the CBC Radio Network during the three-week tour.

Fourteen stage shows for Canadian servicemen and their families in France and Germany form the other half of the dual-purpose Concert Party tour.

The first of the post-war armed forces entertainment tours was set up by the CBC and the Department of National Defense, under the auspices of the United Nations, in the spring of 1961. The 16-day trip covered NATO bases in France and West Germany and the UN forces in the Middle East, and left the entertainers exhausted after some 20 two-hour stage shows and the recording of ten radio programs.

Since then the itinerary has been eased, with each Concert Party covering either Europe or the Middle East, but not both.

In '61 and '62 the Canadian radio-TV stars made pre-Christmas visits to RCAF and Canadian Army bases in England, France and Germany, taping regular radio shows and one special, *Hits and Mistletoe*, for broadcast Christmas day. Last year troops were being rotated, and the tour was postponed till now.

This May will see the fourth Concert Party tour of UN bases in the Middle East, where the performers play to troops of the nations serving in the United Nations Emer-

gency Force there — Swedish, Danish, Norwegian, Yugoslavian, Brazilian and Indian. Each country provides some entertainment for the forces, but the Canadian contingent of CBC stars is the largest and most popular, always timing its tour to coincide with Canada Week celebrations.

### IT'S ROUGH, TOUGH GOING

These are no luxury-class excursions with champagne flights and stars on the dressing room doors! What dressing room! They travel via armed forces transport, which often means a jolting jeep ride; they are billeted in service accommodation; dine in mess halls; often perform on improvised, jerry-built stages.

While neither tour is considered a soft touch, the Middle East trip is the more arduous. Blinding sandstorms; temperatures of 110 degrees by day and shivering by night; long trips in machine-gun equipped jeeps; breakfasts of hard boiled eggs and ginger ale (the only foods safe outside the army bases); the digestive ailment commonly called "gyppo guts"; all are part of the game as the troupe heads for a lonely outpost where the stage may be just a strip of sun-baked desert sand.

Last year the Concert Party's aircraft encountered close to zero visibility in a sandstorm while flying over Mount Sinai, to reach 50 Swedish soldiers and 12 Canadians at Sharm El Sheikh, where there's been no rain for 30 years.

That day was musical director Bert Niosi's 32nd wedding anniversary, the first anniversary he'd spent apart from his wife. Vibraphonist Peter Appleyard had postponed his honeymoon with his bride of less than a month to make that trip, his third Middle East tour.

Why? Why does Ken Dalziel, organizer-producer of each of the Concert Party tours, not only make the trips, but actually look forward to them? Why do performers like emcee-comedian Gordie Tapp, singers Tommy Hunter and Tommy Commons, vocalists Shirley Harmer, Joyce Hahn and Denyse Ange, chanteuse Claudette, top musicians, face these rigors voluntarily and look forward to return trips?

It's not money. The performers are paid for their appearances on the shows taped during the tours, and "sight acts" added to the troupe for the stage shows are paid a straight fee, but it is never a fortune. They are away for about three weeks and,



A WESTERN BALLADEER in the Middle East, CBC star Tommy Hunter sings and strums for a group of Bedouin children near Fort McAvity during a quiet moment on a CBC Concert Party tour of UN bases in the Middle East.

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particularly during the pre-Christmas tours, could be enjoying bookings in the comforts of the home town.

And it's not always the applause. To the consternation of the members of the first tour and newcomers since, a rousing performance is greeted by the soldiers from India with complete and utter silence. In their society, rapt attention is the entertainer's reward, not applause. "Man, does that throw you the first time it happens," says Appleyard.

#### BUT IT'S WORTH IT

The answers to "why?" are varied — travel, adventure, something for the boys away from home, and a reason the entertainers don't put into words, but comes out something like this in the thank-you notes:

"The Concert Party . . . has made a most significant contribution to the status of Canada and Canadians in the eyes of the other six national contingents making up the Force and in the eyes of the United Nations international staff here in the Middle East," Colonel G. F. Stevenson, commander of the Canadian base unit, wrote to CBC president Alphonse Ouimet after the '62 tour: "The Canadians in the Force were proud of the Party as performers and as representatives of our people."

Offering an "independent opinion", Major General F. F. Worthington, Colonel Commandant of the RCAC, wrote Dr. Andrew Stewart of the BBC that, having visited the Middle East while the Concert Party was there, "I can only say that they made an absolutely magnificent contribution to the morale not only of our Canadian soldiers but to all units of the UNEF."

"The selection of entertainers could not have been better . . . shows that were just right for the troops . . . uplift and enjoyment . . . willingness with which all members of the party worked and took everything in their stride."

#### BIGGEST YET COMING UP

Some film footage for CBC-TV's 20/20 was shot on the '62 tour to Europe, but the addition of a "live on tape" TV show to the schedule of the Concert Party leaving this month has made it the biggest tour yet. Additional talent and production staff will fly over specially for the telecast for a total of 35 or 40 there at that time.

Country Hoedown producer Dave Thomas and Concert Party organizer Dalziel have already visited Sudwest-Deutscher Rundfunk (Southwest German TV) to inspect its facilities, and were very impressed. The show will be taped at the base, then flown to BBC in London, to be converted from the European standard of 625 lines to the North American standard of 525 lines.

The itinerary for this trip includes Marville, Metz, and Gros Tenquin in France; Zweibrucken, Baden Soellingen, and Soest in Germany; in May, to the Middle East, to the Gaza Strip and the Old Egypt-Palestine border in Sinai. Live audiences will range in numbers from a few dozen to a few thousand, Canadian servicemen, their families, their allies; and their numbers will swell with the radio and television audiences on the networks "back home"

## International television

# What price TV's international image?

A PROBLEM CANADIAN TV program producers would welcome — that of the country's image as reflected in its television programs shown abroad — was discussed at the March meeting of the Radio and Television Executives Club by Howard L. Kany, director of international business relations, CBS Television stations division, New York.

"International Television Today" was the topic of Kany's speech. It covered the international scene from the simple border-spanning of a Canadian viewer watching a U.S. channel, to the complex coverage of the Olympic Games in Japan, transmitted live 8,500 miles via the satellite Relay. He also touched on the co-operation of established TV networks in developing television in Latin America, Africa and Asia.

"But for the general public anywhere, the practical meaning of international television is the displaying of programs from overseas," he said. There are more than 1,000 TV stations and more than 72,000,000 TV sets in 70 countries outside North America, and CBS Films alone supplies more than 2,500 half-hours of programs weekly to these foreign stations.

TV has enormous influence in Canada, Kany said, commanding the continuous and "sometimes nit-picking" attention of critics, civic, political and religious leaders, and probably nine out of ten citizens over the age of five. But TV has even greater effect overseas, he said, with ratings in Europe often in the 50s and 60s, 50% higher than in North America. In Japan, an average of 3.5 viewers are watching whenever a set is on, again 50% above the North American average,

and in some African countries 30 or more viewers may gather round one set.

#### DO EXPORTS CONTRIBUTE

"With wide distribution of programs, heavy viewing patterns and local understanding because of dubbing or sub-titling, it is logical to assume that American-exported television programs have tremendous impact off-shore. It is often asked, is their influence favorable? Do they represent Western life in a true and sympathetic light? Do they make contributions towards international understanding?"

These questions have been answered with a resounding "no" by many critics, among them former FCC chairman, Newton Minow, and Hugh Carleton Greene, director-general of the BBC, who once said "the good that has been done by program after program of foreign aid is in danger of being undone by the image of America as it appears in program after program on the TV screens of the World."

However, Kany said, broadcasters in the U.S. feel that, except for dramatic license in fictional series, TV programs depict the U.S. scene accurately and that foreign programmers are free to select or reject programs from those available.

"Would it be preferable if they exaggerated, underplayed or glorified the truth?" he asked.

"Would not censorship, program withholding, prescreening or tie-in selling violate the fundamental principles of free trade and the democratic way of life?"

"Would export regulation of TV programs lead to restrictions in the export of motion pictures, books, magazines, newspapers and advertising circulars?"

Kany quoted CBS president Dr. Frank Stanton, "We ought to be concerned, not with our reputation alone, but with an honest, un-

doctored revelation of our character. Far more damage would accrue from attempts to represent ourselves abroad as something that we are not, than by opening up our whole national life, its light moments, its fads and its follies, as well as its serious concerns, to the view of the whole world."

#### MORE PLUS THAN MINUS

The results of an independent survey in four European countries and Japan, authorized by the United States Information Agency, show that in general the viewers' reaction to American TV shows is more favorable than unfavorable, Kany said.

A summary of the report says "The presentation of a high standard of living and the high quality of television production is what contributes most to a good impression of American life, while the presentation of crime and violence and the superficial and perfunctory depiction of life leaves bad impressions. The predominant reaction on the continent to the credibility of American TV programs as a representation of life in the United States is one of acceptance, and tends to benefit the U.S. image."

The point of it all, Kany said, is that "the impact of programs people see in their homes tends to bring international understanding, and to discourage misunderstanding, which is equally important. The international aspect of television has made the home screen a powerful common denominator among peoples that are somewhat dissimilar."

To demonstrate this principle of television as the common denominator, Kany showed brief segments from television newsreels in England, Japan, Russia and Germany, which illustrated his point that "you could feel almost as at home in a darkened room before a picture tube in London, Tokyo, Moscow or Hamburg as you do here."

## Memo

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# CUTS & SPLICES

News from the film 'front —  
Television — Industrial —  
Features — Syndications

THE SIXTEENTH ANNUAL Canadian Film Awards presentation has been set for May 8 in Toronto, with special guests Johnny Wayne and Frank Shuster to present the awards for the best Canadian films of 1963. Screenings will be held at 5 pm in the two larger theatres at Film House Ltd., with a one-block walk to the Royal York for cocktails and the awards banquet in the Concert Hall at 6.30 pm.

One hundred and forty-seven films by 41 producers are in competition for the Canadian Film of the Year Award, the awards in twelve categories of competition, and the Canadian Cinematography Awards. The Association of Motion Picture Producers and Laboratories of Canada trophy for the best amateur film will also be awarded.

In the past 15 years, 225 awards have been made to Canadian films and 23 special awards have been presented to men and women who have made significant contributions to film in Canada. The Awards are sponsored by the Canada Foundation, the Canadian Association for Adult Education and the Canadian Film Institute.

SHOOTING IS NOW WELL under way on *The Luck of Ginger Coffey*, a feature film based on Brian Moore's novel of the same name, produced by Crawley Films Ltd. in association with Roth-Kershner Productions of Hollywood. Bulk of the filming, in black and white and wide screen, is being done in Montreal, with some scenes to be shot in Ottawa and all studio shooting set for Crawley's Gatineau sound stage.

Stars of the feature are Mary Ure, who co-starred with Richard Burton in *Look Back in Anger* and won an Academy Award nomination for her role in *Sons and Lovers*, and Robert Shaw, actor and author of three novels, whose major movie roles include parts in *The Caretakers* and *From Russia with Love*. They are husband and wife, playing husband and wife in *Ginger Coffey*, their first film together.

The movie has seven major roles and 22 supporting parts and, except for the two leads and Irish character actor Liam Redmond, the cast is all Canadian.

Producer is Leon Roth, a former vice-president of the Mirisch Co., whose films include *West Side Story*, *The Apartment*, *The Great Escape* and *Irma La Douce*. Director is Irvin Kershner, who directed *The Hoodlum Priest*. Production designer is Harry Horner, winner of an Oscar for production design on *The Hustler* and nominated for art direction of *Separate Tables*.

Art director is Albert Brenner of New York, who was art director on *Fail Safe* and *Ladybug, Ladybug*. Cameraman is Manny Wynn, from England, who was second unit cameraman on *Tom Jones*. Also from England is film editor Tony Gibbs, who has been nominated for an Academy Award for his editing of *Tom Jones*. Sound technician is New Yorker Stan Kasper, whose latest credits are *Black Like Me* and *Ladybug, Ladybug*.

Production manager is Tom Glynn, a veteran of 18 years with Crawley, and wardrobe designer is Claude Bonnière, who has worked on many Crawley films.

World-wide distribution will be handled by Continental Distributing Co. of New York, which distributes *Room at the Top*, *David and Lisa*, *A Taste of Honey* and other artistic and box office successes.

Crawley's first feature has been re-titled *Amanita Pestilens* (poisonous mushroom).

TWO PILOT FILMS for a television series with the working title *Women of the World* are now being produced by Reineck TV Productions, an Ottawa-based company formed by Austrian Count Christophe Reineck. With footage already shot in Tokyo for *Women of Japan* and in Vienna for *Women of Austria*, additional scenes for both shows were filmed in Toronto early this month.

Star of the show is European film actor Ivan Desny, who is now making a feature in Berlin while the pilots are completed here. He plays a globe-trotting writer who specializes in articles on women, and in some episodes becomes involved in the action while in other programs he is a spectator.

Westminster Films' Don Haldane directed the shooting in Toronto — an eight minute scene of a costume ball at the Austrian ambassador's residence, with Robert Christie as the ambassador and Monica Dudley as his wife, shot at Canadian Film Industries' Lakeshore studios; and scenes at Toronto International Airport and the Seaway Towers bar with Cec Linder playing the role of the publisher.

Plans are to shoot some portion of each show in Canada, and to take Canadian crews on location shooting in countries which have no established film industry, while picking up local crews in film-making countries.

A NEW TELEVISION FILM SALES company has been formed by George Harper, who has been with NBC for eight years, the last two and a half years as vice-president and general manager of NBC (Canada) Ltd. He will handle syndication rights to all NBC properties in Canada and also represent Associated Screen Productions' *The Forest Rangers* series in the U.S. market. For the moment Harper will work out of the NBC and ASP offices.

Jim Inch, formerly vice-president, sales, of NBC (Canada) Ltd. moves up to general manager and will continue to be responsible for network sales of NBC programs in this country.

SETTLING INTO HIS NEW position as sales manager of Canadian Film Industries, Ralph Foster reports that both lab and studios have been modernized and new lab equipment installed under the new management, and there is a great deal of activity simmering on the laboratory and production sides at CFI.

Major projects with Foster's own production company, Key Film Productions, is a film for the American Heart Association, *Cine Cardio Angiography in Acquired Valve Disease*. This is Key's second film for the AHA. Its first, *Cine Coronary Arteriography*, won the Golden Eagle award for CINE (Council on International Nontheatrical Events) which goes to all films selected by the Council for entry into international film festivals. The Key film was chosen for the Scientific Film Festival in Padua last year.

The films for the AHA are for instructional use in American medical colleges and the Key productions incorporate the X-ray motion picture technique of Dr. F. Mason Sones, Jr., director of the Cardiac Laboratory at the Cleveland Clinic. They are produced partly in Cleveland, mostly in Toronto, where there are superior technical facilities. James MacKay of Film Design produces the animation sequences in the Key films for AHA.

A HANDSOME NEW ELECTRIC Timex wrist watch has been presented to cameraman Don Gibson "for valor" in shooting a Timex "torture test" commercial for Peterson Productions Ltd. for Ronalds-Reynolds & Co. The filmed commercial took a Peterson crew to Mount Norquay at Banff and in ten below temperatures with winds howling at 30 knots, Gibson skied downhill at 40 mph with a Timex attached by a spring to one ski, filming as he went and zooming in to an extreme close up on the still-ticking watch when he

came to a stop. The production house filmed 60 and 90-second commercials both English and French.

Don Wilder, CSC, has been named vice-president in charge of production at Peterson. He joined the company in 1961 as director of production after several years with the National Film Board and a stint as freelance producer-director-cameraman. He is now responsible for all production on the filming of TV commercials at Peterson.

THE IRON GONDOLA 1964, top award in the third annual Boy Scout Film Festival, held in Venice last month, was won by *Marathon Jamboree*, produced by AKO Productions Ltd., Tillsonburg.

The 30-minute 16 mm color film covered the activities of the Canadian contingent at the 11th World Boy Scout Jamboree in Marathon, Greece, last summer. It was made for the Canadian Boy Scout Association in Ottawa, produced and directed by AKO president A. Kenneth Orton, who flew to Venice to accept the award.

Over 70 films were entered in the competition, and the Canadian entry also won a trophy from the Venice Tourist Board for the film which best promoted tourism in the country where it was filmed.

*Marathon Jamboree* was AKO's first major film production.

NEXT MEETING OF THE Toronto chapter of the Society of Motion Picture and Television Engineers will be held April 2 at CBC's Studio Four. Ray Payne, chief technical officer with the National Film Board, will describe the mobile projection units which the Board co-operated in designing and building for use in Africa, and will have slides of the projection vans in action.

Cec Johns, technical producer with CBC-TV, will discuss some of the technical growing pains of CBC's TV operations, their cures, and the present system of operation.

Montreal has been set as the site of the 98th semi-annual technical conference of the SMPTE, to take place there October 31 to November 5, 1965, at the Queen Elizabeth Hotel.

A \$2,500 GRANT has been awarded to the Montreal International Film Festival by the Canada Council. The money is in support of the second annual Festival of Canadian Films, held as part of the International Festival from August 7 to 14.



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## People

### TWO-TIME ESCAPEE JOINS AMPEX

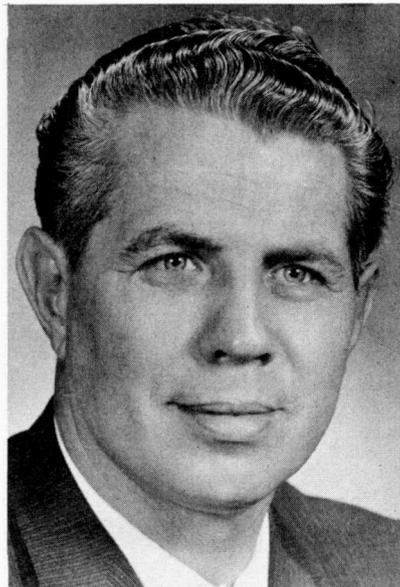
BOB HINZE, of Philips Electron Devices Ltd., will join Ampex of Canada Ltd. as sales representative, concentrating on Ampex Video products across the country. The appointment is effective April 1.

Hinze, a native of Czechoslovakia, is an engineering graduate of

when it opened. He was also chief recording engineer with Meridian Films, 1959-61.

Just before World War II, in 1939, he escaped from Czechoslovakia at the time of the German occupation. He returned in 1946, and escaped again in 1948, when the Russians took over.

Bob Hinze is 44. He is married and has three children. He replaces Tom Pressley, who has joined Applied Electronics (*Broadcaster*, March 5.)



the Technical Industrial College of Brno, Czechoslovakia. He joined the Czech Airforce in France in 1939 and the RAF in 1940.

His Canadian background includes service in Winnipeg with the Canadian General Electric Company Ltd and in Calgary with the CBC, where he was at the Delay Centre

#### HEADS AWARDS COMMITTEE

WESTERN ASSOCIATION OF BROADCASTERS vice-president Bill Stovin, manager of CKOM-Saskatoon, has been made chairman of the Western Association of University Broadcasters Awards for 1964. The awards competition is held annually to encourage student broadcasters in universities in the WAB's area.

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Three years from now, the young man who is wondering what he will be doing three years from now, will be wondering what he will be doing three years from now.

#### CAN'T WIN

Trouble with being a good sport is that you have to lose to prove it.

—:Frisky's Newsletter  
CJCJ, Woodstock, N. B.

#### AUDREY STUFF

Then there's the gal who was so dumb, she decided she wouldn't go and see the New York World's Fair this summer but would wait and see it when it comes to Montreal.

—:Adapted from Crawley  
Commentary

#### C'EST LAS GUERRE

I've had more pilots shot down than the Luftwaffe.

—:Alan King

#### POETRY CORNER

Jack and Jill went up the hill  
To fetch a pail of water —  
Or that is what they said they did —

And came down with a daughter.

—:Stop the World. . .

#### MORE OF THE SAME

Think of it this way — you're not losing a daughter, but gaining a grandson.

—: . . . I Want to Get Off

#### DELAYED INERTIA

Some tasks have to be put off dozens of times before they completely slip your mind.

—:CFAM-CHSM

Activities Report

#### DEFINITION DEPT.

I'm so tired my fingers can hardly crawl through the Yellow Pages.

—:Kevin Holen  
CFTO-TV, Toronto

#### LAST DITCH

A consultant is a colleague called in on an account at the last moment, to share the blame.

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Fred Zimmerman Mgr. CJWA, WAWA.

Dave Irwin Chief Engineer Hyland Radio-TV Ltd.

Paul Fockler Manager CJIC-FM.

Bob Norton RCA Victor.

R. H. Ramsay Gen. Mgr. Hyland Radio-TV Ltd.

## Another Happy Occasion for CJIC, Sault Ste Marie

Fortune has smiled on this group ever since CJIC first became associated with RCA Victor with the purchase of a 250 Watt FM Transmitter fifteen years ago.

In the interim CJIC has proceeded by orderly steps in AM from 250 watts to 1000 watts, and finally in 1959 to 10,000 watts. During the same period CJIC launched TV in the "Soo" with

6 KW ERP on Channel 2 in 1954; ERP was increased to 30 KW in 1957.

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