

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



EAGLE PENCIL COMPANY OF CANADA broke into television advertising last month with a selective spot campaign prepared by Batten, Barton, Durstine & Osborn Inc., the Eagle agency. The BBDO commercials have a wry twist to them. The agency took the view that most things on TV have to be able to clean floors — so after airing a “straight” display of the Erasall stickpen writing like crazy, BBDO demonstrates the stickpen’s ability as a moppper-upper. Erasall turns out to be “just a little slow on floors”, as the commercial admits. Eagle’s market is so fragmented (stationers, art and drafting professionals, office managers, educators and students) that it includes just about everybody. Hence the move to TV. And the pencil company expects to find the television pre-sell a powerful factor in encouraging retailers to carry Eagle stock.

A TELEVISION CAMERA CREW, properly antisepticized to protect the public, recently invaded York County Hospital in Newmarket, Ontario. CKVR-TV in nearby Barrie was producing a half-hour program aimed at increasing public awareness of facilities offered by the newly enlarged and modernized hospital. As part of the program, the station filmed a live gall bladder operation performed, with commentary, by Dr. W. McClintock. In the photo CKVR-TV staffers Jim Craig (left), cameraman Ivan Sarossy and news director, program narrator Wayne Bjorgan observe the operation unflinchingly.

KELTON CORP. LTD. (Peter Austin Toys), a sponsor of CBC-TV’s youth series *Razzle Dazzle* during part of the past two seasons, played Santa Claus to young patients at Sick Children’s Hospital, Toronto. The sponsor donated a supply of toys to be passed out among children at the hospital, during two days (Dec. 16 and 17) when *Razzle Dazzle* videotaped programs in the hospital playroom. The programs were seen on CBC-TV at Christmas time. Kelton Corp. is represented by Canaline Advertising Agency Ltd.

In the photos, *Razzle Dazzle* artists Ray Bellew (centre, standing) and Trudy Young (extreme right) are seen with a group of children following the taping. The little girl on the right is holding one of the donated toys.

JAY NORTH of *Dennis the Menace* fame and Arlene Dahl flank host Monty Hall on a pre-Christmas Variety Club Telethon that originated in Toronto studios of Robert Lawrence Productions (Canada) Limited and ran for 18 hours over CHCH-TV Hamilton. The show, in aid of the club’s Variety Village for handicapped boys, used the donated talents of between six and seven hundred showbiz people. 135 different acts were presented in the 10:30 Saturday night to 4:30 Sunday afternoon-marathon. The studios and air time were outright gifts from RLP and CHCH-TV. General Electric provided free computer time and Ford of Canada loaned several cars to the show for two or three days. At last count, \$40,000 in proceeds had been banked, and total pledges were nearing \$125,000.

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PIP

PROMOS IN PRINT

a division of Canadian Broadcaster

217 Bay Street Toronto 1, Ontario

Telephone 363 5075

*Write for your copy of our Type
Chart, showing VariTyper and
HeadLiner type faces available
for your advertisements and
promotion pieces.*

B-A will break with million dollar musical quiz

▲ The answer to a month-old mystery about Foster Advertising Ltd.'s role in the British American Oil Co. account turns out to be big news for the television industry —

And for competing oil companies, because B-A is teaming with Foster to make a radical break with traditional sport and man-of-the-house oriented oil company broadcast advertising.

B-A is launching a brand new television show.

The production is to be called *Musical Showcase* in English and *Le Grand Prix Musical* in French, and consists of a full year (104 half-hours) of a weekly musical show with a built-in quiz. CFCF-TV in Montreal is slated as the production house. The show will be put together there, in both English and French versions, under the supervision of Art Weinthal of CTV, with Jean Claude LeBlanc as producer-director.

Showcase will run over six CTV television network stations and selected stations in 23 (hopes are that Montreal will come in for the French version of the show, and make it in effect 24) other markets, from Sault Ste. Marie to the east coast.

First showing is scheduled for Sunday, March 28 — at 10:00 pm in Toronto and Montreal.

Walkthrough rehearsals will start February 13, with first shootings planned for early March.

Jack Neuss, formerly with B-A's Western Canada subsidiary Royalite Oil Company, has joined B-A in Toronto as Retail Programs Director and holds major responsibility for *Showcase*. Neuss was also behind *Windfall*, a quiz show seen in 19 western markets, and a prime factor in Royalite's "doubling in volume in the last two years", as Neuss puts it.

Bob McNicholl, who worked on the Royalite account (and *Windfall*) out of Foster's Vancouver office, has been transferred to Toronto and named account supervisor for the agency's segment of B-A advertising. (James Lovick Limited retains the major portion of B-A).

George LaFleche, 29 year old brother of Giselle LaFleche (now "Mackenzie") is in process of signing for the emcee job on *Showcase* and *Prix Musical*. B-A wants a bilingual emcee to handle both shows, and hopes to get LaFleche on the dotted line for a three-year contract.

Other talent lined up includes Denny Vaughan and his orchestra, one of the two girls needed for prettying effect, and at least one guest singing star — Denyse Angé.

Neuss says the emphasis will be on Canadian talent (including expatriates like Bob Goulet and Giselle Mackenzie), in line with all other aspects of the show being fully Canadian. But most of the performers will be "name" talent.

The quiz side of *Showcase* will be built around musical numbers performed by the visiting stars.

Four contestants will guesstimate on judgment questions related, tenuously if necessary, to the musical material. (A quiz on the length of the Golden Gate bridge might follow the song "San Francisco", for instance).

Closest answer will determine the winner, and give him a chance to draw for a prize. Prizes are to vary in value, with major items being as rewarding as "a two week holiday in Hawaii, all expenses paid".

The home audience gets into the act by purchasing B-A products. Processed credit card slips and cash sale slips for specific periods prior to the show are tossed into a drum. On-air contestants draw partners for each game. From there on, the fate of the home contestant hangs on his partner's guessing skill —

Except for the grand prize. All slips pulled during the show go into a drum as eligibles for an eventual grand prize draw. Thanks to *Showcase*, a grand winner somewhere in Eastern Canada this year can expect to be richer by more than \$100,000, with one part of his prize coming in the form of a \$50,000 gold brick.

Neuss doesn't hesitate to say the prize structure will be the biggest ever for a Canadian games show.

Cost of the program is going to be better than \$500,000 for TV time alone, and higher than \$1 million by the time production, prizes and talent are taken into account, says Neuss.

And B-A hopes to increase *Showcases'* market coverage in the near future, though expansion will not go west of Sault Ste. Marie into Royalite's *Windfall* reservation.

The TV stations presently scheduled to carry the show are as follows:

MUSICAL SHOWCASE

CFCF Montreal, CFTO Toronto, CJOH Ottawa, CJCH Halifax, CJON St. John's Nfld., CKCO Kitchener, CHSJ Saint John, N.B., CKCW Moncton, CJCB Sydney, CKLW Windsor, CKSO Sudbury, CJIC Sault Ste. Marie, CFCL Timmins, CFCH North Bay, CKNX Wingham, CFCY Charlottetown, CHEX Peterborough, CKWS Kingston, CHOV Pembroke, CFPL London.

LE GRAND PRIX MUSICAL

CFTM Montreal (?), CFCM Quebec, CHLT Sherbrooke, CKTM Trois Rivières, CJBR Rimouski, CKRN Rouyn-Noranda, CJPM Chicoutimi, or CKRS Jonquière, CHAU New Carlisle, CKBL Matane, CKRT Rivière du Loup.

▲ After eight years with Baker Advertising Agency Ltd., Toronto, Don Bissell has resigned as vice-president and account supervisor to take up a post with the government in Ottawa. Details of the new position have not been announced but it is believed to lie in the area of travel and publicity. Prior to joining Baker, Bissell was director of sales and advertising (world-wide) for Air Canada (then TCA).

▲ W. D. "Bill" Mills left his position as Secretary to the Board of Broadcast Governors on January 25, to take up an appointment as Executive Assistant to the Deputy Minister of Northern Affairs and National Resources, Mills joined the Board in June, 1959.

ANNOUNCEMENT

CKOC APPOINTMENT



DONALD R. DAWSON

Mr. H. A. Crittenden, Vice-President and General Manager of Transcanada Communications Limited, announces the appointment of Mr. Donald R. Dawson as General Manager of Radio Station CKOC, Hamilton. Mr. Dawson will also become Vice-President of Wentworth Radio Broadcasting Co. Limited.

Mr. Dawson joined CKCK, Regina in 1937 as an announcer. In 1957 he became General Manager of CKCK Radio and in 1964 assumed the managership of CKCK-TV.

He is a past director of the Canadian Association of Broadcasters and a Director of the Bureau of Broadcast Measurement.

Mr. Dawson's many activities in Regina included a Directorship of the Regina Chamber of Commerce, Regina Exhibition Association and the Saskatchewan Roughriders Football Club.

Mr. Dawson's appointment was effective January 1st.

▲ Radio Television Representatives Ltd., Toronto, has been named to represent television station KCND-TV, Pembina, North Dakota, by the station's owners, Polaris Broadcasting of Chicago. Radio-TV Reps will handle sales for the station in all of Canada with the exception of Winnipeg.

Continued on page 14

ANNOUNCEMENT

STOVIN-BYLES, LIMITED APPOINTMENT



W.D. Byles, President of Stovin-Byles Limited, is pleased to announce that A.A. Panza, Comptroller of the Company, has now been appointed Vice President.

Mr. Panza came to Stovin-Byles in October 1963 after 17 years with Spitzer, Mills & Bates Ltd.

ANNOUNCEMENT

CFCF-TV APPOINTMENT



DANNY DOONER

D.W.G. Martz, Manager, CFCF-TV, of the Broadcasting Division of the Canadian Marconi Company, Montreal, announces the appointment of Danny Dooner to the position of Retail Sales Supervisor, CFCF-TV. Mr. Dooner has been associated with the broadcasting industry for the past twenty years.

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

WINDSOR



SOLID

DEPENDABLE

PROSPEROUS

FIRST IN RATINGS

CKWW

RADIO 580

Paces this major industrial area with Canada's Highest Wage Index.

We are proud to welcome such a dynamic station

FEB. 1st, 1965

Represented Nationally by

Stephens & Townsend Ltd.

FIRST IN MAJOR MARKET RADIO

Radio Sales Bureau

Member stations invade Toronto

THE RADIO SALES BUREAU and the American Radio Advertising Bureau combined talents January 11 and 12 to offer a number of Sales Bureau members a plus for belonging.

Fifty-five RSB members gathered at Toronto's Constellation Hotel for an RSB-RAB co-sponsored Management Conference — the first of its kind for Canadian radio. The conference was formatted as a workshop seminar, and patterned on RAB's successful annual radio management meetings in the U.S.

Radio executives signed in from every province except British Columbia. Nine station representative houses also had senior personnel in attendance.

Feeling at RSB is the conference was successful to the point that it will bear repeating next year. Thought has even been given to holding some future management get-togethers on a regional basis.

Presentations were given by Charles "Bud" Hoffman, president, and Pete Harricks and John Fox, national sales directors of the RSB, and by Edmund Bunker, president, Miles David, executive vice president, and Robert Alter, vice president national sales of the RAB.

For its inaugural session the conference emphasized radio sales and promotion methods. A partial list of topics discussed shows the meeting covered the following ground:

Sales:

- Radio sales training and development.
- Scientific selection to salesmen.
- How to operate a school of radio selling.

Promotion:

- Creative planning of local radio promotions.
- Dramatizing the radio equivalent of newspaper space.
- Canadian radio promotion trends.
- Successful American promotions — put a tiger on your team.

Other:

- Helping your rep to help you.
- Keeping the old timers hot.
- Public service and government departments.
- National advertisers and local station policies.

As a preparation for the conference the RSB circulated two questionnaires. One, polling over a hundred Canadian radio stations on management problems relative to sales, promotion, programming — and managers themselves — was revealed at the sessions as a conference exclusive.

The other, a quick inquest on how radio shaped up in the minds of 19 Toronto agency media directors, found that:

(1) almost all rated radio high as a promotional, short term or supplementary medium, but virtually none considered it better than fair-to-good for institutional, basic or long-term advertising.

(2) flexibility was radio's best selling-point (14 out of 19 choices).

(3) commercial crowding and departure from rate cards were radio's most disliked features.

Have you noticed the current **Mrs. Grass's Soup** spot? produced for W. B. DONER & CO., DETROIT for U.S. use only by

rlp ROBERT LAWRENCE PRODUCTIONS (CANADA) LIMITED
38 Yorkville Ave., Toronto, Walnut 5-5561

There's a lot of difference between free speech and cheap talk.

"ACTION STATIONS!"

CFCN

RADIO-TV CALGARY



BROADCASTER

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Published twice a month by R.G. LEWIS & COMPANY, LTD., Room 205, 217 Bay St. - Toronto 1 EMpire 3-5075

25¢ a copy
 (Directory Issues, \$1.00)
 \$5.00 a Year
 \$10.00 for Three Years

Feb. 4, 1965 Vol. 24, No. 3

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LAURETTE KITCHEN, New York
WALTER R. WATKINS . . . London



Typography and Make-up by
 Canadian Broadcaster
 Lithographed by
 Bickerton Litho

Editorial

Churchill's legacy to communicators

They called him The Old Warrior, which he certainly was. Without his leadership during the last war, the fate, not only of Britain but of the whole free world scarcely bares imagining.

Yet *was* it his unquestioned prowess as a soldier, sailor, tactitian that won him an immortality which can never fade from the pages of history?

The late President Kennedy summed up Churchill's true greatness when he said: "In the dark days and darker nights when England stood alone - and most men save Englishmen despaired of England's life - he mobilized the English language and sent it into battle."

No one can overlook his final triumph which brought the allies through the last throes of the war to victory. But how about those early days when he first took over? When, after the fall of France, only Britain was left, unready, unmanned, unarmed? And then those early days of the Battle of Britain? Those days before the United States of America threw in her lot? Those days when words were about all there was to mobilize?

In actual fact, Sir Winston Churchill's real greatness was such a simple thing, yet something so many people - people in all walks of life - lack. It was his ability to go out into the streets of London, in the thick of the bombs, and just talk to people in ordinary one syllable words - in the back alleys, the pubs, the shelters, on the docks.

A scene in a pub in the east end of London, on the first Saturday of his ten-day illness, gives an idea of how close he was to the humblest people. Quoted in the British news magazine, *Time and Tide*, for January 21-27, and credited to Jimmy Breslin, London correspondent of *The New York Herald-Tribune*, it describes a "heavy woman, who sat at a table alone, her thick legs resting in front of a small gas heater. She had one hand wrapped around a black leather change purse. The other held a pint glass of stout."

Her mind went back twenty years as she was asked:

"Did you ever see Churchill?"

"'E saved our skins, why wouldn't I have seen him?" she asked.

"When did you see him?"

"The Sunday raid. When else would I see him?"

"Was it bad?"

She slammed her glass on the table. "Was it bad? Get away from me, was it bad? There were 26 of them dead at one turning and one of them was my mother?"

"Where?"

"Where?" she snapped. "Under the archway. Right down the street. It was a shelter only it collapsed, and I stood with my three and watched them pull my mother out dead, and I was standing there with my husband away and my mother dead, and then Churchill came and he told us all. 'E said that for every one they dropped, 'e'd drop three on them, and we knew 'e meant it and was going to do what 'e said. And 'e done it. I'll never forget that Sunday morning."

An isolated example. One of hundreds - thousands - of isolated examples. All different, but all the same in one respect: they proved Sir Winston's mastery in the field of talking to people.

Sir Winston Churchill was the most effective broadcaster of all time, and broadcasting was the most powerful instrument, used in the war.

First, it was through the radio medium that Hitler was able to spread his anti-Jewish propaganda which sold the Nazi ideology to the German people.

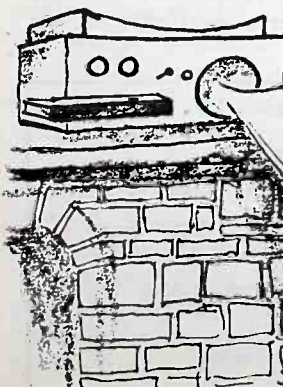
But it was through the broadcast voice of Winston Churchill that hope was kept alive in the hearts of men and women, just plain ordinary men and women, as their homes and all their other belongings were being blown to smithereens; that consolation came to those whose sons and husbands lay down their lives in the pursuit of victory.

Churchill, among his other accomplishments, was a man of letters. Yet he had an amazing knack, untiringly cultivated without a doubt, of speaking in impeccable English, yet English made up of simple, usually monosyllabic words, which gave people the idea he was speaking, not to a vast radio audience, but to each one of them, man to man and person to person, huddled at their radios.

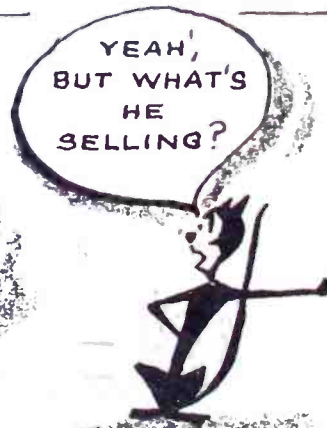
Words which can be understood and regarded as personal. . . this is the ultimate in the communicating art, and this is the legacy which has been inherited from Sir Winston Churchill by us who are engaged in communications.

by Harkley.

RADIO RBS



THIS ALKALINE CATHARTIC IS A SIMPLE PERISTALTIC STIMULATOR AND HAS AN ASTONISHINGLY GENTLE EFFECT ON THE MORE ADVANCED MAMMALS INCLUDING MAN, EMBODYING THE PRINCIPLES OF OSMOSIS, ENDOCRINE METABOLISM, BULK AND BIO-CHEMICAL PROCESSES, IT HAS . . .



SPITZER, MILLS & BATES APPOINTMENT



R.A. STEVENSON

The appointment of Robert A. Stevenson as Vice-President, Broadcast Services is announced by George E. Cross, President, Spitzer, Mills & Bates Limited.

Widely recognized as one of Canada's leading authorities in the broadcast field, he serves on the ACA-CAAA Joint Committee on Radio & Television. He is a member of the Radio-TV Committee, Canadian Rehabilitation Council for the Disabled and this year is Chairman of the National Easter Seal Broadcast Committee.

Mr. Stevenson has been Director of the agency's Television & Radio Department since 1959.

Broadcast Monitoring

They want it but won't pay the price

ONE OF THE MOST ATTENTIVE and critical segments of the Canadian broadcast audience consists of little more than a few tape recorders and cameras. That's about all there is in the way of equipment for Canada's commercial broadcast monitoring industry.

Monitoring serves three main functions in this country.

- It helps advertisers sit on their competitors by keeping creative strategists up to the minute on detailed content of the competition's airings.
- It checks on the frequency and reach of competitive product advertising.
- It watchdogs radio and television stations to make sure advertisers get what they pay for.

As a business, monitoring is just getting off to a fair running start in Canada. In fact it's been strictly an off-and-on thing so far, a service provided by advertising agencies when and if needed, or when it couldn't be avoided.

One-Week-of-Each-Month

Elliott Research Corporation Ltd. (formerly Elliott-Haynes

Ltd.) bucked the attitude of apparent indifference to monitors by trying a regular one-week-of-each-month schedule of television monitoring in four major markets during the first half of 1964. It dropped the service last summer on account of low sales response.

"We were losing about \$1,500 a month on it last year," says Bob Ogden, vice-president in charge of the competitive ad-

vertising section at the research firm."

The service has been reinstated this year, by popular demand (Ogden says a number of agencies asked for the revival), but the monitoring schedule has been reduced to two weeks out of every three months.

"Anybody you talk to, they always say this is a wonderful thing, just what we need," says Ogden. But apparently when it comes to dollar support for a monitoring industry, a lot of agencies retreat, retreat some more, then run and hide.

"As far as the agencies are concerned, I can't blame them,"



1. Woman (in shower) Well, I think it's a responsibility to keep as clean as I can...



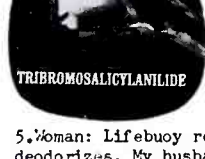
2...So, I always do use Lifebuoy.



3. I don't shower to be coddled, I shower to get clean.



4. Anncr.V.O. Lifebuoy, for people who care about personal cleanliness.



5. Woman: Lifebuoy really deodorizes. My husband uses it all the time.



6. Anncr.V.O. There's an effective deodorant in Lifebuoy lather called TBR.



7. Woman: That's not to say I have anything against roll-on deodorants...



8...but they only do part of the job. What about the rest of you?



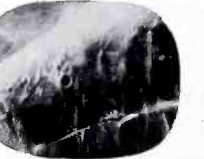
9. Anncr.V.O. For that 95% deodorants never touch, get Lifebuoy protection.



10. Lifebuoy's lather with TBR, kills odour causing bacteria on contact, all over.



11. Lifebuoy's deodorant lather leaves your fresh, clean, free of odour causing bacteria.



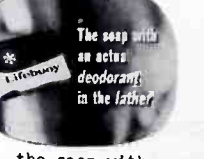
12. Woman: I'd feel uncomfortable if I didn't feel clean...



13...but when I use Lifebuoy, I feel very confident.



14. Anncr.V.O. For that 95% deodorants never touch, get Lifebuoy...



15...the soap with an actual deodorant in the lather.

"Photoscript", a story-board time-delay film and copy summary of a commercial, is turned out by the television monitoring services of Association Industrial Films. This, and other audio-tape and log services make up the bulk of monitoring products available to advertisers, agencies and stations.

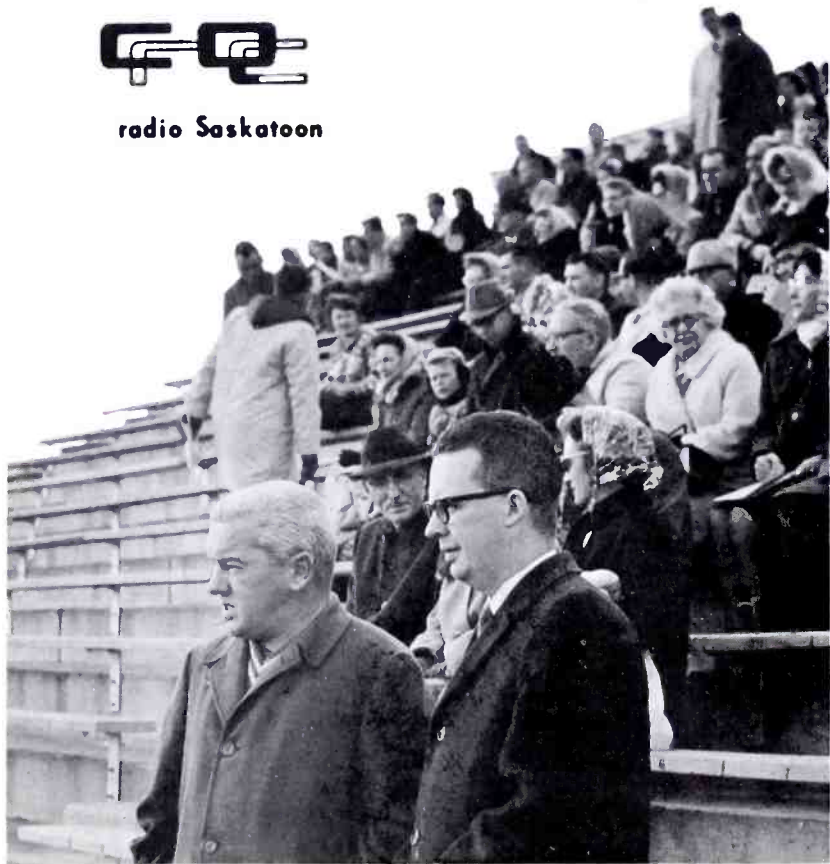
double-header

And what a pair of heads! On your left Chuck McManus and to the right Ned Powers, the Huntley-Brinkley of sports here at CFQC. This is a team to beat, indeed. Two veteran sportscasters and reporters busily engaged in bringing the good people of Saskatoon comprehensive sports coverage. Two heads, in this case, are enormously better than one.

Chuck and Ned are typical of the double or nothing way in which CFQC serves the community. May we go to bat for you?



radio Saskatoon



Have you noticed the current **Clairol** spot? produced for **FOOTE, CONE & BELDING CANADA LTD.** by **rlp** ROBERT LAWRENCE PRODUCTIONS (CANADA) LIMITED 38 Yorkville Ave., Toronto, WAInut 5-5561

Ogden says, "Radio has grown without any particular amount of monitoring supervision." And television can probably do the same, he implies.

But it's not just the cost of the monitoring service that stops the agencies, he thinks. "They can buy a report for a reasonable amount of money."

The big expense lies in efforts the agency has to exert within its own walls to extract useful report information.

Problem of Cost

However J. L. McCuaig, media director for James Lovick Limited in Toronto, thinks monitoring service fees alone are enough to deter agencies. "The way things are going (on monitoring costs) we can't afford to monitor even the major stations except on an occasional basis. We only do long-range monitoring on one major account (British American Oil Co.)."

"We're paying so much for research now," he adds — so much that monitoring services have to toss their hats in the door and wait for a welcome? It would seem so.

As McCuaig points out, "So far we've put all monitoring charges into our agency research budget."

Which brings up the burning question: is monitoring cost an agency responsibility? Bob Ogden asks, "Are the agencies going to foot the whole bill?" He notes that one agency executive told him, "This is another can of worms and we just don't want to open it up."

Three Firms in the Field

There are at least three companies offering broadcast monitoring services in the Toronto area, now that Elliott Research is back in the field. The two others are Association Industrial Films (formerly Industrial Film Maintenance) and Copy Comparisons Co.

Association Industrial is set up to provide filmed excerpts of television on-air commercials. It supplies fifteen stills shot at three-second intervals, adds a verbatim transcript of the copy as taped, and sells the resulting original storyboard (or Photo-script, as the firm calls it) to agencies at \$15 gross, \$12.75 net — slightly more if the commercial is in French and picked up by Montreal facilities. Extra copies are priced at about ten per cent of originals.

Jean Lewis, supervisor of Association Industrial's monitoring department, claims a two, three, or perhaps fourfold increase in business since the service was instituted by the firm in 1960. Marilyn Sherman, the department's girl Friday, says the original monitor library consisted of a couple of hundred photoscripts, and now numbers

thousands (dead scripts on defunct commercials are discarded).

Marilyn says business has "doubly, doubly-triply increased."

The firm has one camera that monitors, in rotation, two Toronto stations, Hamilton's CHCH-TV and three Buffalo stations that beam across Lake Ontario into the Toronto market. Additional facilities exist in Montreal and New York.

And a notable plus — Association Industrial owns mobile equipment that can get out into Ontario test markets and return with new commercials hot off the griddle.

Copy Comparisons Co., located in Cooksville a few miles out of Toronto, has sound-tape facilities, and supplies tapes, transcripts and tabulated schedules of virtually all new national-advertiser commercials appearing in any desired product category. It also turns out log-type recaps of station commercial scheduling on request.

The firm confines its TV monitoring to the three Toronto area stations. "If it's a question of performance on a TV commercial, we make sure we're watching," says John Bryant, president of the company.

He states that Copy Comparisons monitors 33 hours a day of radio and television programming on the average.

Bryant is strongly sympathetic to agencies rebelling against monitoring costs. As advertising manager of Noxzema, a post he held prior to going on his own with Copy Comparisons, he once decided to get a continuous tape of a radio station's commercial programming.

"We got in touch with a guy and found he wanted 100 bucks a day — 150 if he noted where the commercials were on the tape.

"I've got a personal peeve against the high cost of research," he says.

Copy Comparison charges \$7.00 per tape, complete with transcript, and reduces the charge for contract clients.

The firm is geared to provide a variety of supplementary services including frequency and reach studies, and on-air sleuthing for advertisers that want to verify the results of their time-buying.

Elliott Research prices its revamped monitoring service at \$50.00 per station. For the money, agencies get a complete log-format breakdown of the station's commercial scheduling and a tabulation of commercials run by product category. Audience reach and a number of other important advertising considerations can be projected from the data.

Keeping its Nose Clean

One odd situation has already resulted from the research

company's return to monitoring. Even though the firm rates the monitor service's survival changes as precarious ("If we can get sufficient people to pay for the field costs, then we'll continue," says Bob Ogden), it's had to turn down one eager customer.

Ogden explains: "A TV station wanted to subscribe to our reports on the basis that we told it in advance when we'd be monitoring.

"We found out it was occasionally overscheduling by one commercial an hour" — and evidently wanted to keep its nose clean while the monitoring was going on.

Ogden doesn't blame the station. He says, "Sometimes somebody comes along with a campaign at the last minute, a big advertiser for example, that can pressure the station into doing things it wouldn't normally like to do, but. . ."

Snooping on the broadcasters is probably the most contentious area of the monitoring business. One agency media director brands it "a ticklish subject."

None of the three Toronto area watchdogs pretends to tackle the job on anything but a haphazard basis, though Copy Comparisons Co. has been hired by an advertiser to stand guard over an upcoming campaign.

It's not that agencies don't want a "verification" service. They regularly come across examples of transmission bloopers (such as sound failure), most of which are voluntarily corrected by station make-goods. But they also find enough bad scheduling, accidental and otherwise, to furrow their foreheads.

J. L. McCuaig at James Lovick remembers one striking case involving the Schick Safety Razor account.

"In many places we picked up stations running the Schick Krona Blade commercial when they should have been broadcasting Schick Shaver," he says.

"Often the station didn't even know the difference. . . went by a numbering system. . . just didn't realize."

At Association Industrial, "just last week Marilyn picked up two competing hair preparations on back-to-back over a Toronto TV station," says Jean Lewis.

When broadcasting errors of that ilk are picked up, Association passes the news along to advertisers involved, but the firm makes no deliberate search for fluffs. "Miss Sherman gives our clients a lot of little extras," is how Mrs. Lewis explains it.

Pete Charles, media director at Breithaupt, Benson & Co. Ltd., thinks there isn't much to choose between "good" and "bad" stations in matters of spot scheduling. "They all make mistakes," he says. "I've seen five commercials to all intents back-to-back."

His belief is that there are several factors making it difficult if not impossible for stations to give anything approaching ideal scheduling.

"I see a lot I don't like," he says, "but I bought the spots knowing these conditions exist."

He agrees it would be desirable to get an independent report on the way Breithaupt client commercials fare on the airwaves, "but I don't really think we could honestly recommend it to a client because of the cost."

E. M. Kliman, media director at Baker Advertising Agency Ltd., also isn't too worried about how stations handle his commercials.

"We don't have the feeling of missing something," he says. "Usually we know when there is a goof somewhere. Word gets back to us. And we find the stations are pretty good about this."

Ogden at Elliott Research looks for an eventual change in agency complacency. He notes that some agencies spend a considerable amount of money checking print advertising, and speculates that they might come around to a more aggressive "keep 'em honest" viewpoint on broadcast commercials.

But in the final analysis cost seems to be the big bulwark standing in the way of any expanded "verification" service by the monitor companies.

And even then Pete Charles says, "My feeling is you'd be better off to take the money you might spend on this kind of monitoring, buy extra spots and play the percentages."

the voice of french canada in québec

1280

RADIO MONTREAL

50,000 WATTS DAY & NIGHT

THE CLIENT IS THE DECIDING FACTOR

(Excerpts from an address delivered by Douglas L. Breithaupt, president of the advertising agency of Breithaupt, Benson & Company Ltd., to the Toronto Junior Board of Trade, January 5, 1965.)

ONE OF THE THINGS WHICH absolutely infuriates me is that there are two types of people with attitudes that continue to exist in relation to the advertising business.

The first type always feels it is absolutely necessary to prove his lack of experience and intelligence by saying: "I don't know anything about advertising, but . . ." He then proceeds to suggest changes based purely on uninformed opinion.

The second is the so-called senior executive of an advertising agency who seems to spend all this time continually damning what the advertising industry is

doing. Sometimes he almost seems to be challenging the rest of us to give him our full attention while he throws scathing remarks at all and sundry.

Frankly, this second type is more of a bore than an aggravation.

True, advertising men have been described as hucksters. You know the types — who wear grey flannel suits, sincere \$15.00 ties, *have* to do business with blondes and showgirls, spend three hours every lunch wearing their fingers to the bone over dry martini glasses, etc.

But I'm old enough to realize that huckster advertising campaigns are doomed to a short life and probably an unhappy ending as well.

So you might as well ask, "Is advertising a business or a profession?"

For instance as it stands now? Who gives agencies the right to practice? The media. Because agencies are paid by the medium in which they place advertising.

Certainly this system is badly outmoded, you might even say archaic, and inevitably our association, the CAAA, will have to accept the responsibility for enfranchising agencies.

But in the meantime, this system manages to limp along because if clients do not feel that the agency is doing its job, they appoint another agency. With no clients, no agency can go nowhere nohow.

In essence therefore, the client is the one deciding factor in the agency business.

With such a confused regulatory system, it is understandable why there are good agencies and poor agencies.

TO REDUCE WASTAGE

There is good and bad advertising, but as changes have occurred in the sales operations of companies in recent years,



changes have been taking place in the advertising business, where ways have been and continue to be found to reduce wastage.

To quote Dr. Charles K. Raymond, editor of the *Journal of Advertising Research* and technical director of the Advertising Research Foundation, "Sooner or later most companies will measure the return on their advertising as readily as they do on their other capital invest-

The shortest distance between
a Station and a Time Buyer

AN AD IN THE BROADCASTER



BEEHIVE HOCKEY TIPS by Bobby Hull, taped in the Toronto studios of Clare Burt Recording, with — from the left — Hayhurst Agency Producers George Churchill and John Gibson; Joe Davidson of Clare Burt Recording; Bobby Hull; co-producer Scott Bradley, of Impact Productions.

St. Lawrence Starch Company Limited, through the F. H. Hayhurst Co. Ltd., in conjunction with the Toronto Star Syndicate, uses Bobby Hull to voice 70 "Beehive" spots, distributed to 60 radio stations across Canada.

Recorded, edited, duplicated and distributed by

clare burt recording ltd.

447 jarvis street -- phone 927-3005 -- toronto 5.

"...to influence sales we want to influence the heavy user..."

ments. And the knowledge of profitability of advertising will gradually inhibit tasteless advertising."

Giant strides have already been made in this direction.

Gone are the days when the creative director could spend an entire afternoon with his feet on the desk watching the girls in the apartment across from his office, waiting for the right idea to strike him.

Today we have learned that for every product or service there is a "core" market. For example we have found that four per cent of the users of one particular product represent eighty per cent of a total sales volume for that product. In other words, the four per cent core users use a lot of that product; the other ninety-six per cent virtually none. Obviously, to increase sales we want to influence the heavy-user market rather than the people who use just on the odd occasion. As a result we concentrate on our core market.

Creative Research

Today our creative director can frequently be found supervising group interviews of core users.

From them he learns why they use a certain type of product, what they think of our client's product as compared to competitive products, whether there is one perfect product in that product group. And if not, what a perfect product would be like in their opinion.

Based on the consumers' convictions, the creative director prepares his campaign. Then as a double check, he asks another similar group of core users to assess his new approach versus comparative competitive advertisements. Only when the core users rate his new approach as significantly superior do we allow this approach to be presented to the client along with the detailed proof of our research.

More research is normally required.

We isolate a sufficiently large sample of core users which, after competent interviewing, makes it possible for us to know at any given time of day, the media to which he is exposed at that time.

In the past advertising has frequently been suspect because it couldn't prove what it accomplished. Judgment of its success or failure was a matter

of opinion. Traditionally in the past, a so-called hot agency man was "great with the ideas". Today the superior agency man realizes that the future of advertising lies in three words, "Imagination with control."

Imagination is essential to progress and development. Imagination is the equalizer between large and small companies. However, without control it can lead to frightening waste. Control is essential for measurement. But without imagination it becomes inbred and leads itself in ever

decreasing circles. Today in top Canadian agencies you will find many B.A.'s, M.B.A.'s, lawyers, M.D.'s, architects, B.Sc.'s. Even psychologists are now becoming more and more a part of our business.

Our own general manager, a graduate C.A., for some years with Clarkson, Gordon & Co., joined us approximately a year and a half ago to provide us with the necessary guidance in the running of the business side of our own agency. Since then he has been appointed a vice-president and director of our company.

Our own agency is now functioning extremely well as a business.

It is my conviction that the best answer to the person who says, "I don't know anything about advertising", is to agree and say, "You're absolutely right - you don't know anything about advertising."

And to the agency executive scoffers, I say, "Make yourself aware of how a real agency operates. Then make your own operate that way and you will be so busy you won't have time to throw any more brickbats."

Aussies raise fees

AUSTRALIAN BROADCASTERS are reeling from the shock of seeing new legislation before the Aussie parliament designed to increase station fees by something like 250 per cent.

The Sydney and Melbourne commercial TV stations would be tagged for an extra £65,000 yearly under the revised fee system, and claim they will face economic embarrassment.

The new legislation, introduced by the Postmaster-General, will change the station fee basis to "advertising receipts", instead of the present method founded on "sale of station time".

The Postmaster-General claims broadcasters earn revenue from a number of sources other than straight station time, principally from direct and indirect program sales.

Australian broadcast licensees have apparently adopted the practise of excluding amounts paid for programs by advertisers, from gross earnings reports submitted to the Broadcasting Control Board.

Broadcasters are protesting.

MORNING MAN WANTED

Good personality announcer wanted for morning show in Key Ontario market! Should have experience in both middle-of-road and pop programming. Please rush tape and resumé in confidence to:

Box A-780,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ontario.

AVAILABLE IMMEDIATELY

Experienced radio-TV time salesman in major & medium Canadian markets. Age 27, 8 years experience radio-TV time sales. Excellent references - CJAD, CFRB.

Box A-782,
Canadian Broadcaster,
217 Bay Street, Toronto 1.

Australian Broadcasting Corporation

No robust independence....

THE FOLLOWING EXERPT from *Broadcasting and Television*, the Australian broadcasters' trade paper, has a familiar ring:

"The Australian Broadcasting Corporation has been hogging the limelight in recent weeks with its *Four Corners* program controversy . . . in press and Parliament.

"Its action against the production and on-camera staff involved has been made to appear the result of chain reaction forced on it by pressure from outside rather than disciplinary action initiated from inside.

"The ABC is going to have an even harder time from now on than it has in the past, undertaking anything really controversial in the sure knowledge that it can't be in-

terfered with through political manipulation.

"The viewing public has once again had it emphasized that the pristine-pure Government-owned ABC, that benevolent autocracy, untouched by sordid advertising content or affiliations with villainous newspaper, television or broadcasting companies, has in reality no robust independence at all."

AVAILABLE ANNOUNCER

Experienced Canadian announcer seeking position in Ontario radio. Presently employed in Carribean area. Apply:

Box A-784,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ont.

ARTIST WANTED

. . . to assume full responsibility as art director with a progressive AM-FM-TV station serving a major market. Knowledge of graphics and slide production essential. Exceptional opportunity for a self-starter. Salary commensurate with experience and ability. All replies confidential. Write:

Box A-783,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ont.

WANTED

Three good, bright, thinking announcers for southern Ontario major market. Must be reliable and eager to extend themselves. A very interesting middle road format. Willing to pay for the right people. Apply:

Box A-781,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ontario.

MOVE UP WITH CKGM

Our continuous expansion into all phases of broadcasting results in a constant need to search for creative Canadian radio talent that wants to move up - so why not move up with CKGM - Montreal, by putting your name confidentially on file now, for top-paying future openings . . . professional air work, professional creative writing, professional production, professional newscasting, professional news writing. Tell us your story in confidence now. Write Don Wall, Vice President, CKGM - Montreal, CKGM Building, 1455 Drummond St., Montreal 25, P.Q.

OPERATOR WANTED

Must have some experience. Contact: BRIAN AVERY, Radio Station CHFI, 13 Adelaide St. E., Toronto.

U.S. agency pres. wants more bucks for war of words

ARTHUR E. MEYERHOFF, well-known as the author of a controversial book called *The Strategy of Persuasion*, tantalized the first 1965 luncheon gathering of the Radio and Television Executives Club on January 14 in Toronto with his arguments for a potential \$2 billion increase in American government advertising billings.

Meyerhoff is president of Arthur E. Meyerhoff Associates Inc., an American agency billing in the \$15 million range. His company has subsidiary offices in Toronto and Montreal, and is notable as one of the first agencies to put advertising on newspaper comic pages and delve into consumer psychological research.

Strategy of Persuasion suggests recruiting the American advertising industry to wage the propaganda cold war. The book claims the Russians are spending up to \$2 billion a year in the war of words, and winning, while the United States spends \$140 million.

Meyerhoff's condemnation of U.S. propaganda strategy followed hard on the heels of rebuffs from the United States Information Agency, the Peace Corps and the American Commerce Department. Meyerhoff had responded to a speech by the late President Kennedy by

volunteering his services as an experienced advertising expert, and found no takers.

He contends that the unfavorable image pinned on the advertising man as a huckster and hidden persuader creates resistance to the use of advertising techniques in government and public service areas.

"Our government still has no organized and co-ordinated program for presenting our image to other peoples," he says. "And every attempt to apply our professional skills to propaganda has met with official antagonism and public apathy."

Meyerhoff's main target is the U.S. Information Agency.

"USIA maintains...centres in many countries...operates lending libraries, prints and distributes magazines, shows movies, helps the foreign press, and engages in many other activities that are ineffective from a selling point of view," he says.

"USIA broadcasts programs, some of which are so erudite and dull that I'm sure they attract only a tiny fraction of their potential audience." He uses some Voice of America script titles as evidence: *National Institute of Arts and Letters*, *Earthquakes*, *Cause and Effect*, and *Dead Horse, the Featherbed and Unwork*.

In Meyerhoff's view, the USIA is a news agency, not an agency for propagating faith in democracy.



tion of the people whom we want to influence."

He wants the USIA to get out of the news business and into the selling business.

And he quotes then Vice-President Lyndon Johnson's 1961 comment to the effect that the United States has not sold itself to the world — "A nation that knows how to popularize corn flakes and luxury automobiles ought to be able to tell the world the simple truth about what it is doing, and why it is doing it."

Meyerhoff quickly disclaims any intention of peddling America like soap. "People outside our business don't understand that you can use the skills of advertising without ending up with something that looks and sounds like advertising as they know it."

And he suggests that if his idea is adopted, the technique to use in selling the world on the American way of life should be the same as for any basic advertising campaign.

He would start with an evaluation of the product, the sales objectives and the potential customers, set up a department of External Relations staffed with specialists in research, copy, art and media (and headed by a man with definite experience and accomplishments in the arts of persuasion) and then...sell.

Meyerhoff admits some critics have labelled his ideas "out of touch with reality."

But he has received favorable comment, with reservations, from the likes of Eugene Burdick, co-author of *The Ugly American*, and others.

Burdick says, "I do not know if the answers which Mr. Meyerhoff gives in this remarkable book are true. If they are this is one of the most exciting books of our times. It may also be one of the most decisive."

And the news presents a distorted picture of American life, he feels, because headlines are manufactured out of the unusual. "People overseas, who know virtually nothing about life in the United States, cannot relate unusual or newsworthy events to what is normal and familiar," he says.

Meyerhoff also points out that the newsman is trained to be objective, impartial, while the advertising man is deliberately partial, and emphasizes the benefits of the products he is selling.

"Freedom and truth will not be bought on what we consider their 'self-evident' merits," he says, "unless we effectively bring those merits to the atten-

For FILM MUSIC that really puts life in
your picture
and JINGLES that sell and sell!
contact

DON WRIGHT
Productions

77 Chestnut Park Rd., WA. 5-1631

THE FRENCH VOICE
OF THE OTTAWA VALLEY

RADIO 7

CKCH

HULL OTTAWA

Representatives:

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

There's nothing like a dish towel for wiping that
contented look off a married man's face.

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

AIRED HIS FIRST SHOW ON CFCF IN '25



French radio, *Les Joyeux Troubadours*.

Corbeil was born in Montreal in 1908. His bass singing voice was familiar in much of French Canada. He also sang on the stage of the Metropolitan Opera in New York, on his own NBC radio show, on the *Major Bowes Hour* and other programs.

From 1935 to 1941 he was with the Canadian Radio Broadcasting Commission. In 1941 he moved to CKAC Radio where he became program director. In 1945 he formed a production company that later affiliated with the Spitzer, Mills & Bates Ltd. agency. Since 1956 he had been president of Radio & TV Productions Incorporated, specializing in producing shows for radio and TV as well as commercials.

He leaves his wife and three children.

PAUL-EMILE CORBEIL, who broad- his first radio show in 1925 over station CFCF Montreal, died January 11. He was the producer-director of the longest-running show on

NATO FLEET HAS 550 KWS

HOW DOES 550,000 WATTS SOUND for a power rating? Pretty fair?

That's what the newly-dedicated NATO fleet communications instal- lation at Athorn, England, has behind it.

The Continental Electronics Systems subsidiary of Ling-Temco- Vought, Inc., recently completed the NATO VLF (Very Low Frequency) transmitter, at a cost of \$10.5 million American, and nearly two years' work.

VLF and super power were selected for reliability consider- ations, according to the manufactur- er.

Long radio waves travel along the curvature of the earth and through water rather than bounce off the ionosphere, says Ling-Temco- Vought. This frees VLF trans- mission from most ionospheric dis- turbances, including nuclear ex- plosions, and eliminates dead communication areas called "skip zones".

Super power apparently boosts all of the favorable characteristics of VLF.

Cleveland will see Canadian shows

CKLW-TV WINDSOR and CFPL-TV London stand a chance of extend- ing their audience all the way to Cleveland — whether they want to go willingly or not.

Telerama Inc. has applied for a franchise to build and operate a \$5 million community antenna system in Cleveland. Backers claim the system will pick up CKLW and CFPL's programs and news from the CBC, NHL games from Toronto, NFL games seen in Canada, and Canadian Football League contests.

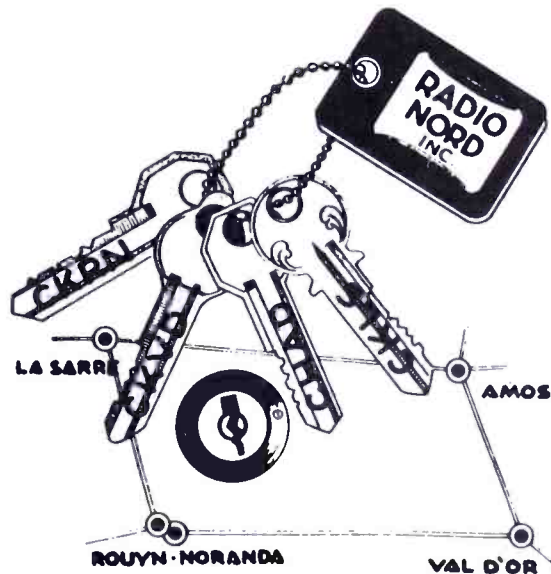
Master antennas erected at a suburban site — apparently without microwave relays — can bring in these signals, Telerama believes.

Telerama is offering Cleveland and other affected communities three per cent of the firm's gross in ex- change for a five-year exclusive on the market's almost 1.36 million TV households.

The promoters have been study- ing the possibilities for about two years, and Telerama is apparently first in line for Cleveland's busi- ness.

"ACTION STATIONS!"

CFCF RADIO/TV CALGARY



Population UP -- 2100 persons
Retail Sales UP -- \$9,300,000
Income UP -- \$8,000,000
Industry UP -- 43 new plants

Survey of markets 63/64.

Your Sales Can Go UP Too With Radio Nord CONTACT

HARDY in Toronto & Montreal
SCHARF in Vancouver
WEED & CO. in the U.S.A.

14th in Canada! *

13,049 people earn an average weekly salary or wages of \$87.06

*D.B.S.

You MUST include CKLC to reach Metro Kingston by radio.



REPRESENTED BY HARDY RADIO AND TELEVISION LTD

KINGSTON'S INTERNATIONAL AWARD STATION



MARY FALCONER

Waldo J. Holden, President, Standard Broadcast Sales Company Limited, announces the appointment of Mary Falconer as Sales Representative, Toronto office.

Mrs. Falconer is one of the most knowledgeable women in Canadian broadcasting today. Prior to joining Standard Broadcast Sales as Toronto Office Sales Co-ordinator in 1961, Mary Falconer served as Traffic Manager for Radio Station CFRB.

Standard Broadcast Sales represents a select group of key radio stations in Canada.

BOOKS By Mail

Book Dept.
Canadian Broadcaster
217 Bay St., Toronto

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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

RADIO

CJFX Antigonish
CKBB Barrie
CFNB Fredericton
CHOV Pembroke
CKTB St. Catharines
CHOK Sarnia
CFCL Timmins

VOUS NE VENDEZ PAS

LE NORD D'ONTARIO

SANS

CFCL RADIO — TIMMINS

Don Jamieson

Broadcasters are publishers...and then some

THE PUBLIC, THE GOVERNMENT, public relations people and virtually everyone else within shouting distance were called on to work toward a new kind of charter for broadcasting — Freedom of Broadcasting — at a luncheon for the Canadian Public Relations Society (CPRS) in Toronto's Park Plaza Hotel January 21.

The speaker was Canada's most prominent squid-jigger and member of the Bally Hally Golf Club, Don Jamieson. He is also president of the Canadian Association of Broadcasters.

Jamieson said broadcast freedom is in some respects different from freedom of the press.

"Broadcasting is unique because it's more than a medium of news and information," he said. "It's a composite."

Newspapers are basically what their name suggests, in Jamieson's view, "news" outlets. But broadcasting is tied to many fields — education, religion, many others. It is not straightforward, and therein lies the problem.

But broadcasting is publishing, nevertheless. The public receives a tremendous amount of news and information from radio and television, Jamieson believes.

Recognition as Publishers

"The time has come to recognize broadcasting for what it is within the context of the right to freedom of the press," he says. Broadcasters want recognition as publishers.

Four news and information areas of cloudy broadcast status need immediate consideration, he feels —

- the intrusiveness of the broadcast medium;
- the power of radio and TV to editorialize;
- broadcasts of court, legislative and similar public events;
- government control of broadcasting as a news and information vehicle.

"There's a vast difference between the freedom broadcasting can enjoy and the degree of freedom given other types of communication," Jamieson suggested.

Most people would go along with the principle of allowing *Fanny Hill* on the bookshelves, he says, but few would want a couple of chapters from the controversial novel read over the air just prior to a church broadcast.

"To make such material available to the public on the basis of deliberate choice is one thing," he said, "but to intrude it on an unsuspecting audience is another."

He thinks anything determined by the laws of the land to be suitable for the public can be handled by broadcasters, but needs to be approached in a specialized way at times. "This doesn't mean censorship," he was quick to add.

The time of day, audience conditioning and other factors have to be taken into account and, most important of all, the audience has to be put in a position of awareness of whatever is to come.

Power of Inflection

Broadcasters have a responsibility to make sure the editorial possibilities of radio and TV are not abused, said Jamieson. A raised eyebrow or an inflection can change whole meanings, or destroy a message.

He recalls a case where a simple bit of camera work demonstrated TV's power to "move hearts by the millions" — a funeral for civil rights workers in Mississippi, where a camera panned a tear-stricken little boy just as he picked up the negro campaign song "*We Shall Overcome*".

"It's possible in documentaries, drama, and even in news-casts," Jamieson pointed out.

Part of the problem of broadcast editorializing is apparent in political programs, he said. There are cases where TV and radio favor one politician simply because he projects better than an opponent who may in reality be the stronger, more worthy man.

Problems of Court Coverage

"Most people would say, 'Of course the broadcast media have a right to cover court proceedings and similar public events,'" Jamieson continued, "but I believe we have a tremendous number of problems to sort out first."

He pointed out that the public right to an open trial is designed primarily to guarantee enough scrutiny of the court's doings to protect accused persons from misapplications of justice.

"It's a good question whether the accused is being treated fairly if it becomes a justice

Paul Mulvihill & Co., Ltd.
TORONTO MONTREAL

spectacular," he added.

However Jamieson sees real merit in exposing legislatures to the searching glare of publicity.

"If Big Brother (the public) is watching, legislators will probably be better behaved and present better reasoned debates."

The danger, in his opinion, is that some politicians will inevitably try to hog the limelight. Another difficulty lies in the likelihood that TV and radio will give an unfair advantage to the man with the agile tongue and possibly suppress mike-shy but capable legislators.

Jamieson spots no hidden traps in the difference between the broadcast and newspaper editorial processes, as long as broadcast editorializing is conducted under ground rules that will not result in distortions.

State Influences Editorials

Getting around to his last point (and most important, he said) Jamieson asked, "Can you have a free means of communication at the same time subject to government controls?"

"The private sector of broadcasting has a subconscious feeling that it's not wise to be as open as possible in news reporting," he argued, "because the state decides if we will live or die."

The private sector is never more than five years away from losing its right to operate, by losing its licences, he explained.

The problem is compounded for the CBC, he said, because the CBC also depends financially on the government of the day.

"It's a fond hope that the CBC will be able to broadcast without eternally being in hot water at Ottawa. It'll never happen," he said.

He wondered if it's proper to have a government agency in the news and information field to the extent that it is, and asked whether anybody "would be prepared to have the government publish a newspaper."

As far as Jamieson is concerned, he is satisfied that the answer to government regulation lies in a plurality of services from which the public can pick and choose in order to cull out the essential truth.

New radio rate card is ahead of U.S.

AMERICAN BROADCASTERS are just about a year behind Canada in facing up to the need for a standard radio station rate card.

A December announcement from the U.S. Radio Advertising Bureau says timebuyers are to be surveyed "in depth" to find out what they want in a new rate card.

"The ultimate goal is to return to one radio book," says the RAB, "which has been improved through streamlining, as rapidly as possible."

In Canada, a new radio rate card is scheduled to go into use as soon as it's ratified by the upcoming Canadian Association of Broadcasters convention in April.

The Canadian committee responsible for rate card revisions surveyed timebuyers in this country, but the RAB's relative advantage in having wads of money at its disposal is apparent in the statement that:

- An independent research firm will be used in the American survey;
- Interviews will be conducted in person in the offices of timebuyers;
- Approximately 75 agencies will be covered in three or more buying centres - New York, Chicago and Los Angeles.

The Canadian committee members had to do the survey legwork themselves, to get personal interviews with timebuyers in Toronto and Montreal.

UNI-FRANCE FILM INVADES CANADA

UNIFRANCE FILM, the official agency for promotion of French films abroad, is going to extend its Canadian operations coast to coast, according to a recent announcement.

Unifrance opened a Montreal office in 1959 under manager Robert Hollier, but its activities were confined to Quebec province. Now Hollier will promote Unifrance throughout Canada.

Activities consist of organizing French film weeks and festivals in both English and French.

Say you saw it
in
The Broadcaster

RADIO NEWFOUNDLAND

VOCM $\frac{59}{10,000}$ watts • **CK**CM $\frac{62}{10,000}$ watts • **CH**CM $\frac{56}{1,000}$ watts

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



IT'S TIME TO ADVERTISE IN

quebec city

HARBY RADIO & TELEVISION MONTREAL and TORONTO



over
\$7,300,000

IS SPENT DURING

carnival time



Télévision de Québec (Canada) Ltée.

MEMO

from the desk of

GORDON FERRIS

To — Arnie Nelson
John Donaldson
CJOR, VANCOUVER

We are delighted to represent the Station that features "Foreground Sounds" in the NO. 2 English-speaking market in Canada. Your audience growth — the most dynamic of any station in 1964.

T.G.F.

Radio-Television Representatives Limited

Edmonton loves CFRN-TV



Number 1 in Northern Alberta



EDMONTON

For further information contact CFRN-TV, Broadcast House,
Edmonton, or: RADIO-TELEVISION REPRESENTATIVES LTD.,

Toronto

Montreal

Vancouver

Sight & Sound

Continued from page 3

▲ The Bureau of Broadcast Measurement is on the point of announcing two new computerized services it believes to be of vital interest to agencies and advertisers.

The first is on Reach Frequency. New reports will supply figures for *unduplicated* audience (total homes) for any number of spots (up to 99 in any individual package), for TV only, radio only, radio and TV together (or virtually any combination of both), all on an area-by-area basis — and within 24 hours of request.

Dr. Bill Byram, executive vice-president of BBM, says, "If the agency gives in its request today, we'll give the answer tomorrow."

The exact cost of the service is confidential to BBM subscribers, but will range between \$3 and \$4 a spot, with volume discounts to be applied on a per-order basis.

The second new service is a market-by-market, station-by-station tabulation on Share of Audience. Breakdown of the report figures will be half-hourly through the day, and for the whole day, and on a five-day basis.

Service will be slightly slower on Share of Audience reports because of the printing involved. But prices are going to be highly competitive, Dr. Byram says, and very reasonable. He estimates the cost of a single report as "in the region of \$20 or so".

Reports for both services will be based on latest BBM survey results. (There are four yearly, spring, summer, fall and winter.) The two national surveys cover practically all Canadian radio and television markets. Non-national surveys include "35 markets definitely," says Dr. Byram, "possibly 39."

Most agencies are now doing complex and laborious Reach Frequency and Share of Audience tabulations by hand.

▲ Geoff Stirling's takeover of CKWW Radio in Windsor (*Broadcaster*, October 1, 1964) has led to a number of personnel realignments.

Ed Routt has taken over as manager, and Al Shaver, who was making his first venture into station management at CKWW after a career as a sports specialist, has moved to the position of sports and program director.

Ken Moriarity, stage-named Ken Morgan for the *Windsor Speaks* show, and Norm Aldred, sales, publicity and promotion manager, have resigned in preference to accepting alternative positions offered by Stirling. Disc jockey Jerry Laing has also left the station.

Routt, who has a Canadian background though his 20 years of broadcast experience is chiefly American, says the changes will not affect CKWW's program or operations policy. Stirling describes the personnel switches as "basically a strengthening of our on-air personalities."

Continued on page 19



ESSAY ON SOCRATES

Socrates was a Greek philosopher. Socrates gave advice to Greeks. The Greeks poisoned Socrates.
—:Conrad Lavigne (CFCL) before the BBG.

TRUISM

Obesity is surplus gone to waist.

TRAVEL TALK

"Travelling economy class on an air line is a big saving, except that every time I reach into my pocket for my cigarettes, I get a smack in the face from the lady in the next seat."

ADVANCE SPELLED BACKWARDS

"The amazing technological advances of modern communications have made misunderstanding so much more efficient."

—:Quoted in
CRAWLEY COMMENTARY

ADAGE DEPT.

Insist on the best even if it is Canadian.

—:Ibid

SILVER THREADS

Old people like to give good advice, as solace for no longer being able to provide bad examples.

—:Schwerin Newsletter

AUDREY STUFF

Then there's the gal who was so dumb, she was afraid to say anything she considered profoundly philosophical in case it might make Lewisite.

PLAIN FACTS DEPT.

Maybe the reason a dollar doesn't do as much for us as it used to, is because we don't do as much for a dollar as we used to.

—:The Houghton Line

POET'S CORNER

A media buyer, named Wood,
Used to buy all the spots
that he could.

He lived on commissions,
And station omissions

Just wouldn't do Wood
any good.

OVER THE DESK

THE BBG OPENED the 1965 season with their January 19 hearings in an atmosphere of bland and usually genial urbanity, as, depleted by the death of Barney Goulet and several vacancies which have not been filled, they went through the routine agenda with little display of emotion.

Underneath it all though was a feeling of uncertainty in the board itself, because with the Liberals having taken over from the Conservatives, who spawned the BBG, and with Robert Fowler's committee on broadcasting still to be heard from, the board must be in a bit of an internal dither itself wondering whether Mr. Fowler will recommend its own "licence" for renewal.

The only approach to fireworks which came out of the two days of sessions stemmed from the vice-chairman, Carlyle Allison, over an application for a new AM radio station in Edmonton. Applicants were two well-known western broadcasters, M. D. (Curly) Dyck, erstwhile manager of CHED, Edmonton and Lewis Roskin, latterly manager of CKLG, Vancouver, but previously a "CHEDmonton" man himself. Accompanied by Dr. Chas. A. Ahard, chief surgeon at Edmonton General Hospital, they represented a "company to be incorporated".

The proposal called for a station to carry "news in depth", good quality music without any rock 'n' roll or western and with limited commercials. This, Roskin explained, was to dovetail into the present radio pattern in the city.

He described radio in Edmonton as running from popular music stations (CHED and CJCA) at one end to CKUA University of Alberta, the CBC station (and the French language CHFA) at the other. CFRN was a middle-road station, he said, but there was a vacuum between it and CKUA and the CBC outlet which his station would fill.

Public appearances against the proposal were made by CHED President Ed. Rawlinson and CFRN President Dick Rice, with his general manager A. J. (Red) Hopps. Opposition was expressed in letters by CJCA, Edmonton and CFCW, Camrose.

Rawlinson contended that Edmonton is well served by its present stations, and a new station would dilute the audience and hinder future growth of FM. The Camrose station objected because it has just set up FM broadcasting.

Rawlinson and Hopps both said the type of programming proposed by Roskin is already available at various times on one or other of the seven present existing stations. Hopps listed in detail the types of programs already available on the various stations.

In rebuttal, Roskin said that rather than dilute the present audience, his station would revitalize programming and result in more radio sets being turned on.

Towards the close of this "case", Carlyle Allison said he was "surprised at this ganging up" of all the other Edmonton stations. He said a study made for a week in December showed CFRN and CKUA have varied programs, but most programs carried on CHED and CJCA consisted of popular music and news.

As Allison saw it, it looked like "a united front to make you look good together" and "keep out another interloper so we won't have to cut the pie any smaller."

The BBG's recommendations of the applications they heard at the January meetings were not out at press time, but they will have been announced by the time this reaches our readers.

However, the BBG chairman, Dr. Andrew Stewart, said at the end of the Edmonton presentations: If a licence is recommended when the Board announces its decision later it would be "largely on the program concept" set out by the applicant. He then asked Roskin whether he would consider that if the station changed its format in future years because of commercial pressure, this would be reason enough for a licence cancellation.

To this Roskin replied "Certainly". He and his group considered this a promise.

That's all for the moment, so chin up and buzz me if you hear anything!

Dick Rice

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MONTREAL'S CFCF RADIO made headlines in Germany recently, as news director Bert Cannings (X) handled one of the longest remote phone-in broadcasts of his career — from the top of the Berlin wall.

The 50 minute program took plenty of elaborate preparation. Advance publicity insured dial-in response, and complicated arrangements called for the Bell Telephone Company of Canada to reserve two sets of overseas lines, one for talk and one for broadcast control.

Cannings managed to squeeze about 30 calls from Montrealers into the show, besides broadcasting the comments of West Berlin civic officials, military personnel, and economic advisors who joined him on perches alongside the wall.

Most of the questions beamed to Cannings through CFCF's call collector were evidently of the well-reasoned variety. They



dealt with physical and sentimental problems associated with the wall, German youth and neo-Nazism, the economic contrast between east and west Berlin, and feelings about Jews in Ger-

many.

One Montreal man phoned just to wish everyone in Berlin a merry Christmas and happy 1965. It was that time of year.

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ANNOUNCEMENT

C-JAY-TV APPOINTMENT



JAMES S. PURVIS

The appointment of James S. Purvis as Assistant Manager and Program Director of C-JAY T.V. Winnipeg is announced by J. M. Davidson, General Manager of Channel Seven Television Ltd.

Mr. Purvis has been Program Director for the past three years, coming to C-JAY T.V. from a similar position in the Hamilton-Toronto area. The position of Assistant Manager is newly created.

Canadian Fox will lose

NO MATTER HOW THE DECISION goes in the American contretemps between Notre Dame University and Twentieth Century Fox over the \$4,000,000 comedy *John Goldfarb Please Come Home*, the Canadian subsidiary of Fox figures to lose.

That's the opinion of Peter S. Myers, Canadian Division manager.

He points out that Fox had 21 prints of the film booked solid from December 24 through February, and as he says, "There's nothing like the holiday dates."

Myers believes no amount of free publicity of the kind likely to result from Fox's attempt to raise the injunction slapped against the film by New York courts, will offset the loss of holiday season business.

Fox admittedly could have run the film in Canada, where the U.S. injunction doesn't apply. But Myers says the Fox legal department treated the injunction as world-wide. He doesn't know specifically why, but there are a number of probable reasons, future relations with U.S. courts and government being one of them.



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RADIO SOUTHERN MANITOBA

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Washrooms provide newest TV ratings

A HITHERTO UNTAPPED SOURCE of television rating information has recently revealed itself in Toronto, where the Works Department of Metropolitan Toronto has been found to have its own system for rating the popularity of TV programs.

It's the "washroom index", as the CTV Television Network has christened it — the drop in water pressure at half-hour intervals when TV viewers rush from their sets for the kitchen or bathroom.

Among other interesting findings, the Works Department has determined that *The Wizard of Oz* was 15 times more popular than Ed Sullivan on one recent Sunday evening. Either that, or Sullivan viewers avoid water.

When the CTV Network showing of *The Wizard* on January 17 ended at 8:30 pm EST, all over Metro toilets apparently flushed furiously, children's bathwater was turned on, and kitchen taps began to flow as thousands of viewers rose from their two-hour spellbound session before TV sets.

Throughout Metro pressures dropped 4 to 15 times more than usual for post-TV-show "wets". (The pressure-plunges normally last two or three minutes.)

One pumping station operator said it was the largest pressure loss due to television he had seen in seven years on the job. At a transfer station the water level in the reserve tank dropped 30 feet at 8:30 pm, but only two feet at 9:00 pm when the *Ed Sullivan* show ended on the CBC channel.

As a rule the biggest water drops follow Stanley Cup playoffs. Oscar night from Hollywood evidently rates as another station-break soaker.

One pumping station operator keeps the hockey games tuned in on a handy radio so he can tell when periods end. "When they announce there's one minute to play, we have to quit listening and stand by the valves," he said.

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Vertipower steers FM toward car market

CHFI-FM RADIO IN TORONTO has kept its position as a pioneer in Canadian FM broadcasting with the recent introduction of one of the latest FM technical developments — Vertipower.

The new method of FM transmission pumps a signal travelling in vertical waves alongside the horizontal output now common to all Canadian FM stations.

And it's not just a new broadcast gimmick for the engineers to play with — there's a point to it all.

Primarily, Vertipower is a means of invading the last preserve of AM radio — the car. CHFI's Vertipower is expected to increase signal strength in Toronto auto radios by as much as 500 per cent, simply by providing a signal beamed for straight-up-and-down car aerials.

Vertipower has some side benefits too, like eliminating "skip" areas missed by present FM signals (stations call the broadcast gaps "problem areas").

As a result, V-power should result in excellent monaural and stereo FM reception in high-rise apartments and other locations occasionally shunned by today's FM signals. (In most cases, V-Power will eliminate the need for outside antennas.)

All of which suggests that the \$100,000 investment E. S. (Ted) Rogers, owner of CHFI, has plowed into Vertipower facilities is anything but misguided.

Rogers took over CHFI in 1960, in partnership with television personality Joel Aldred. CHFI had started operations in 1957 as the first FM station in Canada programming exclusively for the FM medium.

At the time, FM penetration in Toronto was nine per cent (it's estimated at 39.7 per cent by an up-to-date Elliott Research study), and no FM station was making a profit. Despite this, Rogers, with Aldred, demonstrated his confidence in FM by boosting power to 210,000 watts and redesigning and rebuilding studio equipment to take advantage of stereo possibilities. (CHFI introduced stereo transmission in September, 1961).

It Couldn't Be Done But. . .

Early in 1962 Rogers bought Aldred out and became CHFI's sole owner, though the station was still losing money, and in the views of many people hopes were dim for its survival.

Salvation seemed to depend on twinning CHFI's FM programming with an AM frequency — in spite of the fact that broadcasters held a popular belief there was no AM frequency available in the Toronto area.

Rogers didn't agree (or couldn't afford to). So he commissioned the best consultants he could find, and behold, after several gruelling sessions before the Board of Broadcast Governors, CHFI found itself on 1540 kilocycles at 50,000 watts sunrise to sunset (August, 1962).

The history of CHFI from that time on is one of steady improvement in both AM and FM transmission, leading to the station's present claim that revenue has increased 600 per cent since Rogers' acquisition of full ownership.

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The latest AM coup by Rogers involved snaring the 680 kc AM frequency, at practically the same moment CHLO Radio in St. Thomas, Ontario, applied to drop it. By fall of this year, when CHLO has fully vacated, CHFI expects to be full time on 680, "and offer a complete service to both AM and FM listeners", as the station puts it.

The success of the AM development moved CHFI-FM to

the top of the waiting list. And FM's turn soon came, with Vertipower.

The new setup adds 100,000 watts (at a dollar a watt, in terms of cost) to CHFI's existing side-slung transmission.

The station says, "It will give CHFI-FM a signal strength, depth and clarity that will be far superior to that of any other station."

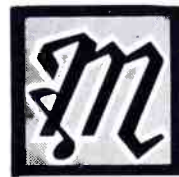
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STATION CALLS

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CFCF-TV MONTREAL

CFCF-TV, MONTREAL'S independent English language television station, has added a new twist to its version of the syndicated *Romper Room* show.

Hostess Ellen Bloomfield came up with the idea of injecting some French into the program. She took a cautious view of the change, and went about it in a series of test-case steps.

First she invited French actor Paul Buissonneault to act out French stories in mime. Favorable response led to another invitation — asking a purely French speaking youngster to join the show's five English speaking children for two weeks.

At the end of the experimental period the youngsters could exchange words and phrases in each others' languages, and viewers seemed to approve the idea. So the French speaking child became a fixture on each program.

Miss Ellen brought a scrap-book to the show and encouraged her charges to identify a new cut-out every day in both English and French.

The final bilingualizing step needed *Romper Room* head office approval, since it involved a deviation from the show's rigid format.

And *Romper Room*'s packagers, after much deliberation, realized the Montreal market had some unique characteristics, and decided to let Miss Ellen try her latest brainwave.

It worked. In CFCF's view, the new development was an unqualified success.

And as results showed, it wasn't such a touchy change after all. It's just that one day of the week, Ellen Bloomfield reads a French story from a French book, for both French and English speaking viewers.



WESTERN ASSOCIATION OF UNIVERSITY BROADCASTERS

THE BRIGHT SIDE of university broadcasting in Western Canada is reflected in a report that University of British Columbia Radio introduced a new program called *Student's Forum* this year.

Forum is an open line show that encourages students to express their opinions through the facilities of UBC Radio.

Unfortunately there seems to be a dim side to the fledgling broadcasters' activities.

The latest newsletter from the WAUB indicates that U. of Manitoba Student Radio is having trouble stirring up enthusiasm. Manitoba reports that:

"After more than a year of dormant existence we will probably have a program for broadcast in January. This is quite difficult to arrange when your staff is totally inexperienced and reluctant to step out into something new to them. This fall, the whole of our activity has been campus programming and news spots sent to stations as the opportunity arose.

"WAUB programs were thrown together and the whole operation of the station is only just better than non-existence.

"I begin to wonder if this university warrants a radio society at all. A few people put in a lot of work, but it seems to be lost in the masses of people that don't."



RADIO CKY WINNIPEG

LISTENERS COULD pick money up off the streets in Winnipeg while radio CKY aired a *Treasure Street* contest recently.

Every half hour, CKY announced the name of a Winnipeg Street. First resident of that street to phone the station won a dollar.

Then to heighten interest, CKY gave listeners the option of spinning a *Treasure Wheel* for merchandise prizes or keeping the dollar. For a final teaser, CKY sometimes offered listeners extra cash not to spin the wheel.

Winnipeggers were apparently gamblers at heart. Ninety-five per cent chose the wheel, which served up living room tables, electric irons, deep fat fryers, bonus prizes of hockey tickets — and some other items worth less than a dollar.

The contest was successful enough that CKY is planning a sequel, bigger and better, with grand prizes and rural participation.



RADIO CKVL VERDUN

CKVL RADIO IN VERDUN could be pardoned for a slightly defensive attitude this winter, brought on by unexpected attacks from a church and the Bell Telephone Co.

Vincent Graton, a CKVL engineer, was in the Café Ste. Jacques doing a remote broadcast when a nearby church let loose its roof load of ice and snow. The avalanche dropped on CKVL's parked station wagon, crushing the top to the tune of \$1,500.00.

Bell Telephone took out after CKVL more as a matter of self-defence, after having its enthusiasm for CKVL popularity stretched to the limit, apparently.

Allo Montreal, CKVL's 6:30 — 9:30 breakfast show, built up such a strong dial-in response to a mystery voice contest that telephone exchanges were clogged, Bell claimed. The phone company assigned an entire exchange (No. 843) to the station, but still couldn't solve the overload problem.

Finally, Bell wrote CKVL that "... means must be found to rectify the situation.

"... because of the unpredictable influences the program has on your listeners and their telephone habits there can be no guarantee (corrective) efforts will be successful. Should the problem persist, then we would have no alternative but to insist that the program format be changed drastically to obviate any possibility of further disruptions to the overall body of telephone users."



CFOX MONTREAL

A GENTLE TUG AT THE RADIO audience's leg can snap back, as CFOX Radio in Montreal found when Pointe Claire police paid an emergency visit to the studios a short time ago.

Morning man Gordon Sinclair, well-known as an expert leg-puller, stirred up the trouble.

Arriving at CFOX one bright morning, he happened to spot the sound effects record of a pay telephone, and took it along to the control room.

When he signed on, he complained that the station policy of cutting down on expenses had gone too far — CFOX had installed a pay phone for the announcers' use.

A little later he played the pay phone effect on the air, without comment, and repeated the performance every ten or fifteen minutes.

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Too many people quit looking for work when they find a job.

"ACTION STATIONS!"

CFCN RADIO-TV CALGARY

Russ Griffith, who took over at nine ayem, kept the gag rolling by announcing CFOX salesmen were going on strike — management was refusing to give each of them a roll of dimes for the phone.

He capped the joke by broadcasting a riot sound effect.

That was too much for CFOX listeners. Dozens called police stations throughout Montreal Island, and Pointe Claire police dispatched a squad car at full tilt.

Motorists drove to the scene of the "riot" to see for themselves, and other radio stations called for news of the siege.

Griffith's announcement that it was all in fun restored peace. And CFOX thinks listeners took the joke in stride — as usual, they have the last laugh.



CFCF MONTREAL

PARENTS THAT HAVE TO FIGHT to get a word in edgewise over their teen-dominated telephones should approve a new idea being tried on CFCF Radio's *Like Young* show.

It's a contest promotion — a name-the-tune thing — but the prizes are a bit unusual. Six winners are to get personal telephones for one year, installed and maintained courtesy of CFCF.

The show will also hand out 20 silver dollars a week.

Sight & Sound

Schick's half million is in the balance

Continued from page 14

▲ Schick Safety Razor Co. has just completed an appraisal of five competitive agency presentations aimed at the company's advertising account.

Walsh Advertising Co. Ltd. has been on Schick's advertising since 1960, a time when the account was a minor one billing \$20,000-\$30,000 yearly. Educated guessers put it in the half-million range now.

Schick's move is seen as an advertising program reappraisal that will not necessarily unseat Walsh. Rolland Meek, Schick vice-president and general manager, is unwilling to comment on the competitive presentations as yet.

Little creative work is done in Canada on the Schick account, which for the most part uses campaigns imported from its American parent.

▲ The Station Representatives Association of Canada has dedicated a trophy and a scholarship of \$150 annually to the School of Radio and Television Arts of the Ryerson Polytechnic Institute "in recognition of the contribution made to the Canadian broadcasting industry by its pioneers".

The award will be in the name of the late Horace N. Stovin, a pioneer sales representative, to the student standing highest in that part of the course dealing with broadcast sales, sales promotion and research.

▲ Barry G. Nicholls joined the CTV Television Network as manager of public relations and client service on January 25.

Nicholls was formerly with several Toronto advertising agencies, and for eight years served with three major television stations in Canada (CHCH Hamilton, CHCT Calgary and CJAY Winnipeg), where he won a number of industry awards for television program production and merchandising promotion.

He succeeds Robert S. "Bob" Macpherson, who has resigned to become industrial commissioner for the city of Guelph.

▲ Huxley-Irwin-Price Limited, Hamilton, took over the Seiberling Rubber Company of Canada account effective January 1.

The change in agencies (from Breithaupt, Benson & Co. Ltd.) coincided with a Seiberling management reorganization that put Douglas W. Moriarty in as president and general manager, J. B. (Jack) Preston in as general sales manager, and made Donald M. Annand manager for advertising and sales promotion.

William H. Connor supervises the new account for H-I-P. Breithaupt, Benson & Co. Ltd. "caught a bigger fish", as Connor puts it (the Dunlop Canada Ltd. account), and resigned Seiberling on December 31 because of the product confliction.

Though Seiberling in the U.S. has been bought out by the Firestone Tire & Rubber Co., the Canadian subsidiary remains autonomous.

Connor feels the new management will be doing as much advertising as economically feasible — \$150,000 or so in all media — in 1965.

After completion of a program to strengthen distribution by dealer development, Connor expects the new executive to swing more heavily toward consumer advertising.

"I think you'll see it in 1966," he says. "I'd be very much surprised if we're not recommending radio for a start, and selective TV later on.

"It would seem to me," he adds, "that for tires — what with the car-radio audience — the broadcast media are just tremendous."

Connor is not in position to make firm comments on Seiberling plans as yet, but he believes the company is readying two new lines of passenger tires for introduction to the Canadian market before long.

▲ CJAY-TV of Winnipeg is opening an office in Toronto at an early date, under R. L. "Pat" McGhee, national sales supervisor. There will be no change in representation of the station by Stovin-Byles offices in Toronto, Montreal and Vancouver. McGhee will provide liaison and specialized services.

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SCHNEIDER MEAT - SHORTENING	CONTINENTAL CASUALTY	LIBBY McNEIL "BROWN BEANS"
TILLEY'S LTD. - SEPTO-BAG	LOBLAWS	PETER JACKSON "DU MAURIER"
AMERICAN MOTORS RAMBLER	UNIVERSAL ELECTRIC	QUAKER OATS
BRISTOL MEYERS "SOFTIQUE"	ROTHMAN'S "CRAVEN A"	SAVAGE SHOES
BRISTOL MEYERS "BAN"	BRITISH AMERICAN OIL	BRADING ALE
BUCKLEY'S "MIXTURE"	CANADIAN KODAK	GLENAYR KNIT
BORDEN'S "EGG NOG"	KRAFT'S "PARKAY"	MAHER SHOES
CARLING'S "RED CAP"	JOHN LABATTS	ANSCO
CARLINGS "CINCI"	NESTLE "NESCAFE"	A AND P STORES
CASE TRACTORS	PETER JACKSON CIGARETTES	DOMINION STORES
COCA-COLA "COKE"	REYNOLDS ALUMINUM WRAP	BRITISH PETROLEUM
COCA-COLA "TAB"	BORDEN'S CHEESE SLICES	MOLSON'S BREWERY
COLGATE'S "ABC"	CANADIAN WALLPAPER	PEPSI "PATIO ORANGE"
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CFGM

(of course!)

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