









Broadcaster

JANUARY 1970

“When the extent of  the power of broadcasting weighs upon one,  what other feeling  is possible  but humility and awe? 

Never in human history  have so many  been subjected to the  concepts distributed  so far  by so few”... 

A sobering thought from the
Vice-Chairman of the Canadian
Radio-Television Commission,
Harry J. Boyle.



Your CBC-TV Network rep is a great one for mixing your TV schedule to match your marketing plan.

So you want to give the product a toe-hold in Canada's larger centers? And can't do it when your budget is limited. Your CBC representative has an eye for matching good things. Like your marketing plan and the CBC Network. For less money than you think, for whatever period of time is best. The "Match-maker" from CBC can make a blend of time and program that will match like nothing you've ever seen. Your target audience, in your target centres, on the right shows - to hit them

right between the dollars. Call in your CBC rep now, and let him give you the run-down on CBC-TV's new "Match-maker" commercial format.

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We've said it before and we say it again

Elsewhere in this issue, the vice-chairman of the Canadian Radio-Television Commission, Harry J. Boyle's speech to the Association of American Law Schools, meeting in San Francisco last month, gives a vivid explanation of his (or the CRTC's) idea of what the communications media should be doing in the field of global communications.

Couched in terms which should have been right up the alley of the academics to whom his remarks were directed, Boyle depicted a Utopian state of affairs emanating from the speakers and the screens of the electronic media of North America, both sides of the international border.

While envisaging radio and television sets dedicated to the One World ideology, where everyone is brought face to face with world affairs, world music, world sociology and economic conditions, Mr. Boyle stops short because he fails to point out how, without the advertising revenue produced by the "popular" kind of programming, the transition into educated space can be effected.

Harry Boyle admits the value of frivolity, but comes up with no blueprint or guideline explaining how the two kinds of broadcasting can be dovetailed. But there is a way.

For many years now, *Broadcaster* has been advocating an entirely new structure for Canadian broadcasting.

The present problem is the natural inability of private stations to produce the kind of programs Mr. Boyle would like to see and hear. However, these same private broadcasters have amazing ability in the area of running the hardware which sends the programs out into the air. Their proficiency in promoting their programs is also an acknowledged fact.

CBC, on the other hand, shines in the production of serious programming from music to drama and documentaries, and our formula is one which would gladden the hearts of both kinds of listeners — the erudites and the slobs — and enable the broadcasters — private and public — each to contribute what they do best.

We outlined the plan in an address to the St. Catharines Rotary Club in August, 1952, and here is an excerpt from this speech which appeared in our issue of January 15, 1953.

"The CBC should immediately dispose of its two television stations, and any assets it may have acquired towards the four it is planning. Also it

should undertake to keep out of the business of actual broadcasting of television, concentrating instead on the production of programs to be made available to private television operators.

"In return for this, private telecasters would agree to make time available to the CBC, whose TV activities would now be confined to program production, along lines parallel to the National Film Board's activities. It would be understood that these CBC programs would not be in any way government propaganda, but rather a cultural type of entertainment.

"I think that an hour or two a day on each television station would accomplish this purpose admirably. I think it would save the country many of the millions of dollars that are about to be spent on the helter-skelter TV system which is being planned. And I do most certainly believe that these serious programs, interspersed as they would be between the more popular commercial type of shows, would gain more viewers and so enlighten more people, for example, with a succession of scholarly programs presented through the day and evening on a completely cultural network.

"I want to go further than this. I want to suggest that this plan be developed right away, before the new medium becomes too set in its ways. I hope also that its progress may be subjected to constant study, with the thought that it might equally well be applied in the case of the more settled — and therefore harder to disturb — business of radio broadcasting. In this way, the government system would be reconstituted so that it could concentrate on what it has proved itself most competent to do — program production — and would be relieved of the need to dissipate its time and effort on the administrative part of the business, which past financial statements indicate it has been unable to cope with, with any degree of success.

"Let's restore broadcasting to private enterprise. Let's give them, or sell them the stations, let them operate the networks. There's where the gamble lies. There's where the deficits occur. On the other hand, let's see to it that the broadcasters recognize an obligation to the country by making their facilities available across Canada for some measure of serious programs — an hour or two a day — produced by this new-style CBC."

IT TAKES TWO

of the brightest
show business
personalities
in the province
to make



ENTRE NOUS

the top daytime TV program
in the greater Quebec City area.

When Jacques Desrosiers and Michel Vinet
get together to MC

ENTRE NOUS

there's no limit to the fun, steady stream of jokes, puns, interviews, skits, miming, songs and dances that are performed by these two uninhibited, loose-limbed and likeable masters of comedy.

Weekday afternoons, from 2:30 to 3:30, they divert and amuse homemakers in and around the Quebec City area... an impressive 41,100 of them, at last count, out of a total audience of 58,800 persons.

Don't forget... more Quebecers watch daytime TV than do Canadians in any other province... and ENTRE NOUS is a great program for product sampling.

CFCM-TV

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CFCM-TV (French) (Programs only) PAUL L'ANGLAIS INC. TORONTO, MONTREAL

CFCM-TV (French) CKMI-TV (English) FORJÉ-TV INC. NEW-YORK, CHICAGO, SAN FRANCISCO, LOS ANGELES

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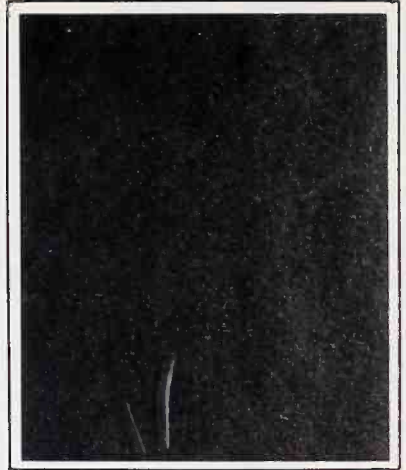
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Letters

In defence of Spiro Agnew

Now that U.S. vice-president Spiro Agnew's blast at the broadcast media for the way it handles its news has just about been buried, I'd like to give the tail of the dog a final twist.

Although I do not agree with Mr. Agnew in his implied desire for controlling news, I do think he made one valid point worth pursuing; and that is the obligation of broadcasters in presenting news to their audiences.

In the last couple of years a popular new kind of news presentation has emerged in Canada called "interpretive reporting". This is where a newsman relays to the public how they should re-act or interpret an event or a statement made by a public figure. Unfortunately most of the time the reporters' own views get mixed up with the facts, and the story simply becomes an extension of his own personal feelings on the subject.

The United States has had this type of reporting for years through the Huntleys and Brinkleys . . . Walter Cronkites and Peter Jennings. And in most cases you can believe something to be the true situation when said by any of these professionals. However we here

in Canada have always prided ourselves (at least in television and radio) in giving factual news and letting the public form their own opinions from what they hear and see.

Now before you get the idea that I'm against "interpretive reporting", let me clarify. I don't condemn this type of journalism so long as it's labelled as such, and done by a competent reporter. In this way the public is aware that a particular story is being presented as the reporter sees it . . . which may or may not be as the story really is.

I believe that radio and television stations were not simply given their licence to print money. As responsible broadcasters we have an obligation to give our audiences factual news reporting. Interpretive analysis and comment has its place, too. But it must be labelled as just that.

It was only natural that the broadcast media in the States got upset over the criticism levelled at them by Mr. Agnew. But after the smoke clears . . . perhaps they and we broadcasters here in this country can take a closer look at what the man said, and find some truths that we really didn't want to hear.

Bob Ireland,
*News Co-Ordinator,
Toronto News Bureau,
CHCH-TV, Toronto/Hamilton.*

That lady was not his wife

I was a little perturbed to see the photograph of my table at the BES Christmas dinner on page 22 of the current *Broadcaster*. Only slightly perturbed because my face was missing, but I attribute that more to the probability that I was at the bar, than to any shameful thought that some skillful airbrushing had been done in the offices of the *Broadcaster*.

More disturbing was the picture of Mrs. Don MacPherson. You see, until I saw your photograph I could have sworn she was *my* wife. You will I am sure understand my reluctance to raise this subject with her directly without rather more evidence; after all, people are more inclined these days to believe what they hear on television than what they read in the press, and just the one photograph isn't really enough to go on.

So — be a pal. Level with me. Is there something you know that I don't?

Philip Wedge,
*Promotion Manager,
CTV Television Network Ltd.*

CRTC Decision is unfair

Denial to Montreal and Quebec provincial and eastern Ontario cable companies of the right to pick up and supply to their subscribers the unique all-night programming of Ch. 22, WVNY Burlington, Vermont, as announced by the CRTC Dec. 23, is unfair to the rights of tens of thousands of Canadians.

Sure, we've been seeking Canadian advertising for WVNY-TV and especially its All-Night Movie package plan on the basis that it is now being carried and, in future, would be carried by cable companies, especially in the Montreal area. So we have a more than casual interest opposing the CRTC's unjust decision!

But if you had seen, as I have, the hundreds of letters that have gone directly to the station and the thousands of requests that have gone to the cable companies from Canadian people who delight in watching this all-color station, and especially the all-night movies, you would holler, too!

No other station, Canadian nor U.S., supplies such a service in the Montreal area, so why should Canadian viewers and Canadian subscribers of cable firms serving the area — as well as cable companies elsewhere able to pick up Ch. 22's powerful signals from the top of Mt. Mansfield be denied the service? For night workers, especially, for whom the

Marketing and advertising people sometimes (often?) get the feeling that the other side, or another agency has greener fields.

If you want to find out about those distant fields, or just want to talk about your career — call us, we're attentive, and confidential, too!

SKINNER, THOMAS, AND ASSOCIATES LTD.

50 Holly Street, Toronto 7, Ontario, Canada
Tel.: 416-487-7124

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**Ben Levesque automated coffee breaks,
lunch hours and vacations.**



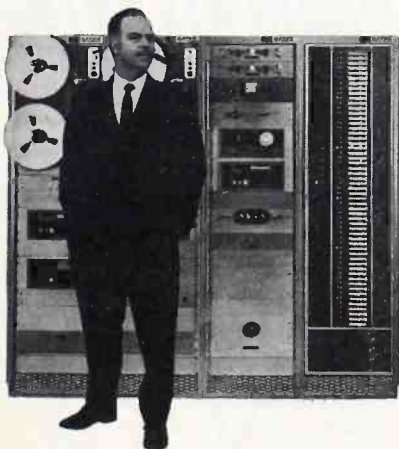
He bought a Gates automatic tape control system.

"Our Gates Automatic Tape Control System does the work of two people. We just tell it what to do and when. It automates programs for 4, 8, 12 hours or more and joins the CBC Network," says Ben Levesque, President, CHRL-AM, Roberval, Quebec, Canada.

A Gates Automatic Tape Control System does the work of two people because it handles all commercial announcements. Switches from tape reels to live announcers to tape cartridges. Even logs time.

"And because it never takes a break, we get continuous programming, automatically," adds Ben, "and this saves us time and money."

Want details and costs for your particular programming?
Write Gates Radio Company (Canada), a Division of
Harris-Intertype (Canada) Ltd.
Ben Levesque did!



**HARRIS
INTERTYPE
CORPORATION**

GATES

Automatic Tape Control Division

**Montreal Office: 212 Brunswick Blvd., Pointe Claire, Quebec
Toronto Office: 19 Lesmill Road, Don Mills, Ontario**

The Jaundiced I

by Ian Grant

There are enough words of praise to be found elsewhere in this issue, on the now famous talk of Mr. Harry Boyle's to the American law makers in San Francisco last month. However, it would be interesting to know why the vice-chairman of the Canadian Radio-Television Commission found it necessary to travel to the United States to present his views on Responsibility in Broadcasting. Surely the population of this country had a right to hear them first. How very un-Canadian of you Harry!

* * *

While on the subject of the CRTC, the appointment of Mr. Sydney Newman as special advisor to the Chairman and to the head of the program branch is both interesting and at the same time puzzling.

Interesting is the fact that this is the first time Mr. Juneau has appointed a senior advisor with the extent of broadcasting experience to which Mr. Newman can lay claim. It is most encouraging.

Puzzling is a statement he made to a Toronto newspaper that, "given the proper atmosphere and the proper opportunity, talent will crawl out from under every rock in sight."

Is Mr. Newman telling us that the country's talent went underground when he left Canada and is suddenly going to reappear because he has returned to his native land?

Despite his impressive record with the BBC he might find that producing television programs for a nation of 50 million crammed into an area less than the distance between Toronto and Montreal is a great deal different to linking together 20 million people in the second largest country in the world. Good luck to you Mr. Newman.

* * *

By now everybody, or everbody that matters, will know that Alan Slaight has resigned as president of Stephens & Towndrow, the Toronto based representative house.

The rumors are of course running rampant and sitting in this office one is usually exposed to most of them. Despite what you might hear to the contrary, Alan Slaight quit. His reasons are his own and will probably remain as such. I wouldn't worry too much however, he will undoubtedly show up somewhere in this industry — perhaps in the programming end.

As you can read in Newscast his 'replacement' is a management group. It will indeed be interesting to see if a rep house can be run by a committee.

* * *

Probably since the inception of the Broadcast Executives Society this publication has accepted a "press pass" to the various functions of the organization, and as is too often the case when such courtesies are extended there is a degree of reluctance to be critical.

However, after the luncheon on January 8, I cannot remain silent any longer. In so many words it was a waste of time. The advance promotional material promised a lively discussion by three agency presidents answering the November talk by D. H. W. Henry, the Federal government's watch-dog over crooked advertising — The discussion (there wasn't any) was about as lively as the over-done beef served-up for lunch. Of the three presidents, only Clayton Daniher of Hayhurst said anything worth listening to. Warren Wilkes of Tandy simply reiterated the major points of Mr. Henry's delivery. George Sinclair, although colorful, said absolutely nothing except that he applauded the government action. Mind you, it was unreasonable for the BES to expect Mr. Sinclair to say anything controversial or argumentative since his agency handles a large chunk of Liberal party business. Did anybody seriously believe he was going to criticize Mr. Barford's department?

Daniher, while also agreeing with the governments steps to protect the public against crooked or misleading advertising, took strong exception to the impression created by Mr. Henry that the majority of advertising is at fault. He said he checked the record of advertising prosecutions under the Federal governments department of Consumer and Corporate Affairs in 1968, the last year for which figures are available. He found only 12 of which only 5 resulted in convictions.

He said he is fed up with his industry being criticized and largely being made the whipping boy for every defender of the public good in the country and feels it's about time the advertising industry started to fight back.

However, as I was saying, not a very stimulating lunch and frankly if this is the best the executives of broadcasting can produce then perhaps the BES had better do something about its programming, otherwise its membership will start to dwindle.

Back to the CRTC

Whatever you consider the most difficult thing to accomplish in this country, forget it. The Commission has come up with a list of Rules of Procedure which positively and without reservation make application to the CRTC for anything the most difficult thing in the world. It is recommended reading for everybody — if nothing else it might discourage you from applying.

50,000 POWERFUL WATTS

550 ON THE DIAL

... * REACHING

135,900 LISTENERS

60,300 MEN

50,100 WOMEN

15,900 TEENS

9,700 CHILDREN

* WEEKLY CIRC. BBM NOV/69

ALL YOURS ON

RADIO ATLANTIC

CFNB

FREDERICTON, N.B.

SEE



PAUL MULVIHILL & CO. LIMITED

TORONTO MONTREAL

Communications Index Rose an Impressive 17% in 1969

1969 will not go down as a rosy year for equity markets in North America. Measures by government to curb inflation combined with lack of progress in settling the Vietnam conflict were the major depressants. Although there was a sizable drop in the T.S.E. Industrial Index early in 1969, this trend reversed in the second half and the Index closed the year on a rising note only 1% below its level at the start of the year. The Dow Jones Industrial Average fared less well and closed 1969 nearly 20% below the previous year-end.

Analysis of the sub-group Indices shows there were major differences in the market action of industry groups. Generally speaking, shares of consumer-oriented companies and the minority of industrial goods producers possessing the ability to pass on cost increases because of favourable demand for their products performed well. For example, the T.S.E. Western Oil Index dropped more than 20% throughout the year and the Base Metal Index declined slightly. By comparison, the T.S.E. Communication Index rose an impressive 17% while strong gains were also made by beverages, business forms, general merchandisers, etc.

Amongst the communication group, the best performer was **Maclean-Hunter Ltd.** which rose 33% from \$15 to \$20. Market strength reflected a sharp earnings recovery from the depressed 1968 level. Maclean-Hunter moved into the cable television business in a big way last year. These interests have been transferred to a new company, **MacLean-Hunter Cable T.V.**, which has filed a prospectus with the Ontario Securities Commission covering its initial public financing. The prospectus revealed that M-H Cable T.V. had approximately 80,000 subscribers in its system in September, 1969. MacLean-Hunter Ltd. will continue to retain majority share interest in the company.

Western Broadcasting common shares also proved rewarding to shareholders during the year based on a 25% increase in market price from \$19 to \$23½. 1969 was a year in which Western materially augmented its operating base through the purchase of a 37% interest in **Express Cable T.V.** and by the purchase of additional 28% interest in **B.C. Television Ltd.** At year end Western's interest in B.C. TV amounted

to 44½%. In addition Western acquired an option to purchase **CHQR Calgary**, which it intends to exercise, subject to CRTC approval. Through **B.C.-TV**, Western Broadcasting will be one of the early beneficiaries of CRTC policy on banning the importation of U.S. TV signals via microwave. In Christmas week, CRTC approved **B.C.-TV's** application to supply Kamloops and the Okanagan Valley with alternate CTV service.

Standard Broadcasting increased 15% over the year from \$11½ to \$13¼. The company experienced another year of notable earnings progress but did not consummate any deals to employ its substantial liquid resources.

Southam Press advanced from \$57 to \$65 over the year equal to a 14% increase. The addition of three more newspapers – the **Montreal Gazette**, and smaller dailies in **Owen Sound** and **Prince George** – supplemented the favourable results enjoyed by Southam's other newspapers. Plans for the transfer of Southam's 35% interest and the 50% of outsider shares to **Selkirk Holdings** has been announced. This is expected to be followed by transfers in the future of Southam's interest in **CFAC Calgary**, **CJCA Edmonton**, and **Greater Winnipeg Cablevision** to **Selkirk** which already owns a significant interest.

Selkirk Holdings itself declined a moderate 3% from \$16½ to \$16 during the year. The company's operating results in the first half of the year were disappointing although a significant improvement was apparent in the third quarter. Besides adding to its position in **Niagara TV**, **Selkirk** increased its interest in **B.C. Television**.

Common and Class B shares of **Chum Ltd.** were trading at \$6 at the year end, down some 11% from the \$6¾ equivalent at the beginning of the year. During the year, Chum successfully acquired **Associated Broadcasting** the Ontario Muzac operator while Chum's application to acquire the remaining 50% interest in **CJCH-AM** was approved by the CRTC. On the other hand market action of the stock was not helped by the CRTC's denial of the company's application to purchase **CKGM, Montreal**.

Market action of **Famous Players** over 1968-1969 demonstrates the vagaries of equity markets. The stock advanced nearly 75% in 1968 but this

was followed by a 35% drop in 1969. At the beginning of 1969, market confidence in the company's prospects was jolted by the CRTC's turn down of **Famous Player's** proposed communication spin-off. As the year progressed the available movie product for distribution deteriorated and this adversely affected **Famous Players** earnings and share value.

Two other companies – one in the process of moving out of and the other into the broadcasting in CATV industry – suffered sharp decline. **Canadian Marconi** declined from \$8 1/8 to \$5 a 38% drop probably due to continued losses in the company's electronic manufacturing operation. Shareholders have approved the sale of the company's broadcasting division – **CFCF-TV** and an AM/FM short-wave radio station and a production department in Montreal – to **Bushnell Communication**, subject to CRTC approval.

IWC Industries declined from \$6 1/8 to \$4.05, a 34% drop in market price, the decline took place as the company spelled out its loss position in wire and cable operations which were later sold. Plans to expand extensively into CATV operation, including application or new systems in **Sudbury** and **Kamloops** were proposed.

Bushnell A closed 1969 at \$18 bid, down 21% from \$20 at the end of 1968 and 40% from its all-time high of \$30 this spring. The CRTC has removed one hurdle in the path of **Bushnell's** proposed acquisition of **CFCF-TV Montreal** with its recent announcement that henceforth it will consider application for purchase of CTV stations by other network members.

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whenever you are away
from your office
or residence

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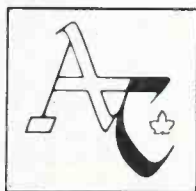
ALL-CANADA IS... TELEVISION

16 years in television
and we've never looked back.

We believe we represent
the finest television stations
in Canada.

You must believe it too,
or we wouldn't be where
we are.

Thanks!



ALL-CANADA RADIO & TELEVISION LTD.

NEWSCAST

The CCTA answers the CRTC

In a statement released last month, the president of the Canadian Cable Television Association, C. R. Boucher, said that the CCTA shares the CRTC's desire to advance the Canadian broadcasting system, but "we believe that any attempt to restrict the reception of programs by Canadians (from the U.S. or elsewhere) would be contrary to the Broadcasting Act, in conflict with basic Canadian rights, against the wishes of an overwhelming majority of Canadians, and repugnant to the principles of a free society.

"Moreover, any such attempt to restrict the programs covered by cable systems to Canadian viewers would be self-defeating in that it would undermine the economic base of cable television and thereby seriously limit its ability to make more Canadian programming available, including the programming of educational bodies.

"The Broadcasting Act declares that the right of persons to receive programs in un-questioned. The CRTC must, we believe, act within this law.

"Almost a million Canadian families have expressed their desires by becoming cable television viewers. The CRTC must, we believe, be responsive to these expressed desires of the Canadian public.

"All Canadians would support the improvement of Canadian television programming. However, Canadian will not accept and should not accept any government policy that forces them to watch Canadian programming by removing the viewing choices that are available to them.

"The surest way to destroy the Canadian broadcasting system is to force it upon the Canadian public with orders to succeed or die. The likelihood of acceptance of such a policy by the Canadian public is placed in even greater jeopardy when it is a non-elected public body that denies a minority of Canadians the right to view U.S. programs and similarly threatens the majority."

CBC & CTV renewals to be heard April 14

The Canadian Radio-Television Commission will consider the renewal of the CBC and CTV licences at a public hearing starting April 14, 1970.

In its decision on the wholesale importation of foreign programs released last month, the Commission expressed the view that: "The Canadian broadcasting system, whose development the Commission must regulate and supervise, must now improve rapidly or risk disappearing as a system. To ensure its survival it is more and more apparent that it must increase the extension and variety of these services."

At the April hearing the Commission will

hear reports from the CBC and CTV networks and affiliated stations on their present operations.

It will also hear the views and plans of the Corporation and CTV for the improvement and development of the national broadcasting system during the next few years.

The Commission will, as usual, welcome opinions from members of the public or groups interested in the role of broadcasting in Canada.

The U.S. news media re-act

Leaders of U.S. news media have responded against the Eisenhower task-force report on violence and the media's method of covering it.

Bill Roberts, president of the Radio-Television News Directors Association, in the United States, said he found some worthwhile suggestions in the report, but called "disturbing" a recommendation for a national U.S. Commission to regulate the press.

The task force concluded that while the media's role in promoting violence is subject to exaggeration, the media contributes to the violence through its failure to report the social conditions which led to the violence.

It recommended that a centre for media study — an independent national council appointed by the American president — be established as watchdog over radio, television and the newspapers.

In an editorial, the New York Daily News warned the media to "come out fighting against this report . . . as the latest attack on freedom of speech and press."

Frank Angelo, president of Sigma Delta Chi, the American Journalism fraternity, indicated he felt the report was not original because the complaints had been heard before.

He said all "good" news organizations already strive to meet the goals set forth in the task force report.

CHUM enters music publishing

Allan Waters, president of CHUM Limited, has announced the company's entry into the associated fields of music publishing and record production.

CHUM Limited has acquired the Montreal based Summerlea and Winterlea music publishing businesses from Bob Hahn and Brian Chater.

In addition, the company will shortly release its first Canadian produced commercial recording under license to a record company yet to be designated.

Chater will be the operating manager of CHUM's music publishing and record production divisions, and Larry Solway, vice-president in charge of creative development, CHUM Limited, will be the executive head.

Chater was employed by a major music

NEWSCAST

publishing company in England prior to his arrival in Canada five years ago. He was with London Records of Canada before entering into partnership with Bob Hahn in the music publishing business.

18 Toronto cable applications at February hearing

The Canadian Radio-Television Commission will consider 18 applications for cable TV licences in the lucrative metro Toronto area at the Toronto Public Hearing starting Tuesday, February 10th.

The Commission, says nine cable applications have also been received for the Burlington, Ontario, area.

Applying for licences in Toronto are:

Rogers Cable TV Ltd.; Videovision Ltd.; Harry W. Zahoruk; Lloyd Hosken; Tibor Lako; Douglas Leiterman; Scarborough Cable TV Ltd.; Ernie Swan Television Co. Ltd.; Benjamin B. Torchinsky; Cablecasting Ltd.; Clear Color Cable Services Ltd.; G. R. Conway; J. Wesley Hosick.

Many of the applicants, all with Toronto addresses, have applied for licences in more than one area of the city.

Applying in the Burlington area are:

Metro Cable TV Ltd.; Oakville Cablevision Ltd.; John B. Morison; Donald W. Green; Maclean-Hunter Cable TV Ltd.; R. C. Armstrong; Ernest R. Hennessey; W. Edwin Jarman; Harry W. Zahoruk.

Many of the Toronto applicants also are applying for a piece of the nearby Burlington market.

The Commission will also hear applications for radio and TV licence renewals and changes in ownership.

Charles may return to CTV!

Charles Templeton, a former editor of Maclean's Magazine says he is thinking about an offer to become vice-president of the CTV Television Network.

Templeton said: "I would hope to be able to accept at some date in the not too distant future."

Templeton was CTV's head of news and public affairs before leaving for Maclean's. He has represented CTV at various conferences and is host of CTV's "Our World" series.

CRTC cable decisions

The Canadian Radio-Television Commission has announced the approval of five applications for cable TV in the Montreal area. But refused to allow the cable companies to pick up a station in Vermont, which borders on Quebec province.

All five successful applicants in the area had requested CRTC approval to pick up WNVY-TV

in Burlington, Vermont, for rebroadcast along with Canadian fare.

Licences were awarded to:

Cable TV Ltd. of Montreal; National Cablevision Ltd. of Montreal; Video Cable Services Ltd. of Montreal; Mount Bruno TV Cable Inc. of Mt. Bruno; Tele-Cable Boucherville Inc. of Boucherville.

An application by John N. Daperis of Montreal to provide cable service in the city was denied.

The licences, granted for two years, specify the area to be served by each successful applicant.

United Artists Releases

United Artists Television, Inc., has announced the release of a group of 21 "Falcon" and "Saint" pictures, says Martin J. Robinson, Executive Vice President and General Sales Manager of UATV. "The Falcon" and "The Saint", two favorite characters of detective fiction, were created by Michael Arlen and Leslie Charteris, respectively, and are portrayed in the films by Tom Conway and George Sanders.

CRTC Will Place Further Limits On U.S. Programs

The chairman of the Canadian Radio-Television Commission, Pierre Juneau, says the regulatory agency will take further steps to limit the number of U.S. programs on Canadian TV.

He said "The proportion of American programs on Canadian stations at the moment is very high and this is a problem which we're faced with and which we have to deal with and which we will deal with."

Mr. Juneau added that Canada will never be able to supply all the programming demanded by viewers.

"I think — he said — that a country like Canada will always want to import a lot of programs. But," he added, "this should be not allowed to reach an extent that stifles Canadian production."

Mr. Juneau said the CRTC — successor regulatory agency to the Board of Broadcast Governors — is searching for ways to give the CBC a "more imaginative role in developing a Canadian intellectual and creative life."

He said the CRTC's recent ban on the use of microwave relays to import U.S. TV signals over great distances for distribution in Canada had been part of this effort.

"If American programming was allowed to flood the market," he said, "Canadian stations and networks would not be able to withstand the competition. The commission might also insist on more local production of programs in the future."

Mr. Juneau continued: "We might express views as to the proportion of local programs or regional programs as against those coming from Toronto and Montreal."

The CBC should serve as a vehicle for promoting communication between French and English-speaking Canadians.

NEWSCAST

He said, "This is one area where I think there's an easy solution — make more money available. Keep money available for people who want to do things in that area, and then people will have ideas and they will ask for the money to achieve those ideas."

Commenting on the Commission's recent decision to ease an old BBG ban on multiple ownership in the CTV network, Mr. Juneau said it does not mean "We've opened the door to more chain ownership."

The BBG ruling prohibited individuals of companies from holding equity in more than one station affiliated with CTV.

Mr. Juneau said applications by individuals holding shares in a CTV station to buy into other network affiliates now will be "considered on their own merit."

ANA Book Deals With Measuring Advertising

The Association of National Advertisers has published a book which attempts to answer the perennial question of advertisers: "How can I find out the return on my advertising investment in dollars and cents terms?" The book "Measuring the Sales and Profit Results of Advertising: A Managerial Approach" is the product of five years of study by Dr. Roy H. Campbell, associate professor of marketing at Arizona State University and former executive vice-president of Foote, Cone & Belding, Inc., working under a grant from A.N.A.

The hard-cover, 133-page book is available at \$10.00 per copy (\$7.00 for A.N.A. members) from the Association of National Advertisers, 155 East 44th Street, New York, N.Y. 10017. Library and quantity discount information will be furnished on request.

McLaughlin Joins CBC-TV

Willard Block, Vice-President, International Sales, CBS Enterprises Inc. has announced the appointment of David G. McLaughlin, formerly Vice-President and a Director of Associated British-Pathe (Canada) Ltd. as Vice President and General Manager of CBS Enterprises Canada Ltd.

Mr. McLaughlin replaces Frederick L. Gibson who has returned to CBS Enterprises New York headquarters as Director, International Sales Planning.

U.S. Network Revenue Up 9.6%

U.S. advertiser investments in network television during 1969 climbed to \$1,697,420,500, a 9.6% increase over 1968's \$1,548,104,700, the Television Bureau of Advertising has reported in releas-

ing preliminary full-year figures from Broadcast Advertisers Reports (BAR)

The more than \$149,000,000 increase represents the largest dollar and percentage gains in network television in the past three years.

Preliminary December figures show a 6.5% increase, rising from \$160,638,800 in 1968 to \$171,059,800.

A final full-year and December report will be available later this month from the Television Bureau of Advertising. It will include billings by networks as well as day part expenditures.

CHWK's Barkman Named Broadcast Advisor

Dennis Barkman, manager of CHWK/CFVR Chilliwack/Abbotsford, B.C., has been appointed for a two-year period to membership in the Broadcast Communications Advisory Committee at the B.C. Institute of Technology. "Broadcast Communications Technology" is one of the two-year business programs offered at the Institute. The need for continuing liaison with professional men in the field of each program is recognized by the establishment of an advisory committee.

Regular Exposure For Canadian Music And Talent

Canadian music and Canadian artists will henceforth be included with American music and American performers in the various taped music services supplied to broadcasters by International Good Music, Bellingham, Washington.

"As a result of the new arrangements," states Lee Facto, IGM vice-president, "outstanding Canadian musical talent will get regular exposure on more than 300 IGM customer stations in the U.S. In Canada, IGM will supply to Canadian Talent Library subscribers on request, special all-Canadian talent tapes which will permit them to include any desired ratio of Canadian performances in their overall music programming."

Adds Lyman Potts of CTL, "Canadian artists and songs will now be heard by millions of new listeners. American broadcasters, who have been striving to acquire Canadian material, need now only look to IGM. Canadian broadcasters using automated equipment systems will greatly benefit by the availability of balanced musical programming on tape."

Jonas To Warner Bros Animation

Effective January 12, Warner Bros. Television has announced the appointment of Earl W. Jonas as Production Manager in its Animation Division.

Mr. Jonas will be responsible for all production on series, TV specials and theatricals emanating from Warner Bros. Animation Division and will report to Mrs. Jacqueline Smith, Director of Special Projects at the Burbank Studio.

Whitaker Re-elected President Of Reps Association

W. Denis Whitaker, president of Major Market Broadcasters Ltd., has been re-elected president of the Station Representatives Association of Canada in the results of a mail ballot of the 13 firms responsible for 1969 spot announcement billings of \$131,000,000.00. National spot sales for television alone represented \$85,000,000.00 of this total.

Other officers elected were: Norman Bonnell, vice-president, Paul Mulvihill & Co., as vice-president, and Andy McDermott, president Radio & Television Sales Inc., re-elected secretary-treasurer. Ross McCreath, vice-president and general manager, All-Canada Radio & Television Ltd., is immediate past-president. The Montreal chapter of the Association is headed by Art Patterson, Radio & Television Representatives Ltd., with Jean Guy Saucier, Paul L'Anglais Inc., treasurer, and Linc Mayo, Independent Communications Sales Ltd., as secretary.

Movie Releases From Warner Bros.

Warner Bros. Television has released 60 selected feature films that have never been shown on network television. They're placed in groups of 30 in "Starlite 3" which has 19 films in color and "Starlite 4" which includes 16 in Color.

Among the features in "Starlite 3" are "Blood Alley", starring John Wayne and Lauren Bacall; "Captain Horatio Hornblower," starring Gregory Peck; "East of Eden" starring James Dean, Julie Harris, Burl Ives.

In the "Starlite 4" series, "The Searchers," starring John Wayne; "Rebel Without A Cause," starring James Dean and Natalie Wood; "Mister Roberts", starring Henry Fonda, James Cagney, Jack Lemmon; "A Star is Born," starring Judy Garland and James Mason.

SMPTE Conference Takes Place January 30

The Annual Winter Television Conference of the Society of Motion Picture and Television Engineers will take place January 30 to 31, at the Marriott Motor Hotel in Atlanta, Georgia. There will be a program of 17 invited technical papers and four panel discussions.

The papers on the program will cover the spectrum of problems encountered by most broadcasters with equipment, film for television, video tape, mobile transmission, color and other assorted phases of technology that have opened up new dimensions and questions to the TV broadcaster.

\$5 Million For Rights Fees

"In 1969, the Canadian broadcasters will pay out in performing rights — to organizations such as CAPAC and BMI — an aggregate sum in the neighborhood of Five Million smackers," reports the Canadian Talent Library Bulletin.

Where has this money gone in past years? Mostly out of Canada, to song writers and publishers living in the United States, Great Britain, France, Germany and other foreign countries.

Who will share this "loot" in 1970? The same crowd and in the same relative proportions — *unless* a greater ratio of songs written by Canadians turns up in the logs supplied to CAPAC and BMI by Canadian broadcasters.

Collectively, Canadian broadcasters have it within their power to keep in Canada a greater share of the money they expend in performing rights. It's money that could be diverted to deserving Canadian composers and publishers.

Private Commercial Television For Germany

As predicted, plans are shaping up in Saarbruecken, Germany, to get going with West Germany's first private commercial television station.

Now, with the German mark even more powerful and the political situation resolved, the corporation is shaping up to establish the highly lucrative commercial setup. And predictably, everyone in German journalism in German Radio and TV, and in the French owned commercial TV wants to get a piece of the new pie.

Current plans call for 48% of the stock to go to the German newspapers and magazines. Of the stock, 26% will go to the commercial station Europa I, which now operates from the Saar, but broadcasts only outside of Germany and France. The last 26% is going to be split between the first and second German TV nets, now in operation under strict government controls.

Since both are posting "sold out" signs over their limited advertising periods, both nets agree that a new commercial sender could not cut into their ad business — and both will of course be glad to share in the control and profits of the competitive commercial outlet.

"Comedy Crackers" To Replace "Irish Coffee"

"Comedy Crackers," a new comedy-satire show from CBC Montreal, and starring the cast of CBC Radio's successful "Funny You Should Say That," begins on the CBC-TV network Wednesday, February 4 at 10:30 p.m., in color.

The half-hour features Barrie Baldaro, Dave Broadfoot, George Carron, Joan Stuart and Ted Zeigler, and replaces the conversation show

Our target is Toronto -25 to 49. To start the 70's, we're aiming the biggest advertising campaign in our history at them, and at all Toronto. You'll see and hear us everywhere!

Stuart C. Brandy
Vice President, Sales



590 / CKEY
RADIO TORONTO

Represented by the Stephens and Towndrow Organization.

Responsibility in Broadcasting

A Digest, with comments, of Harry J. Boyle's
Speech to the Trade Regulations Round Table
of the Association of American Law Schools
in San Francisco, December 29, 1969.

"SAN FRANCISCO — Harry J. Boyle, vice-chairman of the Canadian Radio-Television Commission, said today that Canadian and U.S. broadcasters have abused the public trust and wasted the potential of their media.

He told a meeting of the Association of American Law Schools that 'the infinite resources places in our hands have been wasted.'

He said Canadian broadcasters — especially in television — have 'failed sufficiently to exclude hostile and interfering influences, have abused the trust conferred upon broadcasters and, too often, treated our audiences with arrogance and even with scorn, rarely achieving the heights and seldom rising above the depths'."

Taken completely out of the context of an almost ten thousand word speech to a meeting of the Association of American Law Schools on Mass Media in San Francisco last month, this was the *Toronto Star's* full report of a scholarly address by the vice-chairman of the Canadian Radio-Television Commission.

In a speech that savored of a thesis aimed at winning a Ph.D., Boyle delivered himself of a vivid diagnosis of the ills, through which the failure of global communications, primarily by radio and television, attributable largely to undue commercial, paternalistic or authoritarian influences, is jeopardizing man's only means of survival by means of the free exchange of humanitarian and educational ideas.

No one can presume to quarrel with Boyle's basic thinking and fine writing, which went into this mammoth project. Yet it has to be recorded that his task was only half done, because after a brilliant diagnosis of the ills, he failed to come up with a remedy. Also, he must have failed to communicate the importance of his message to *The Star*, which saw fit only to report a few lines, amounting to an attack on the responsibility of that newspaper's business rivals, the broadcasters.

There follows a reprint of the last part of Boyle's speech, approximately one-third of the entire effort.

When licence seekers and those who hold licences appear before the Canadian Radio-Television Commission, I, personally, feel that they must accept their responsibility to integrate those instruments granted under public

franchise into the interwoven web of communications, which is society — for society is communications, and communications is society, and inter-action and inter-relations are the only ways possible for men to live in

dignity without the loneliness inherent in the stifling demands of a technological age. Man must demand in the world of multi-media, opportunities for a great diversity of things to see and to hear. We must strengthen this demand, making it part of the public interest; demanding also that it be more than simply a harvesting of financial rewards. Technological development without a constant process of research, of integration of the means with the purpose — is a futility in the cause of mankind.

What society contains as a communicating function cannot be determined by political or commercial arbitrators operating under the myth of, "give the people what they want."

There is a terrible beauty in life and it is absorbed in reality. It is something which self-perpetrated bureaucrats, selfish interpreters of education and men who live within the grasp of commerce will try to suppress. This terrible beauty is what the younger generation, not always able to identify or articulate, pursues to the point of revolutionary annoyance.

Not alone have I the hazard of being a member of a regulatory body which is attempting to cope with forms of communication now proliferating in all directions, but society is also caught in the ramifications of technology. I notice the *Saturday Evening Post* put the power of decision regarded an amended circulation list into the hands of a computer. Not only did the computer drop Governor Winthrop Rockefeller as not being a candidate for the new swinging, affluent and sophisticated group but Ben Hibbs, the editor emeritus, was chopped off.

Man's best friend — or enemy — may yet be the sophisticated machine. . . .

It is an easy matter to speak in glowing terms of the future developments in radio and television. The electronic communications age! The new global society! Home entertainment centres with everything from facsimile newspapers to home computers. Satellite to home receivers! Of course, in this technological age, almost anything appears to be possible.

There is, however, a fundamental question — or series of questions.

Do we really agree on what is meant by communications? Man to man? The passing of knowledge, information, attitudes and ideas from one individual to another? Do we confuse in a technetronic age, the means of communication such as broadcasting, television, etcetera, with the knowledge, ideas, attitudes and so on — the man-to-man problem? In a computer age, do we understand hardware as opposed to soft-ware?

Raymond Williams, an English communications writer, pleads:

"We need to say what many of us know in experience: that the life of man, and the business of society, cannot be confined to these ends; that the struggle to learn, to describe, to understand, to educate, is a central and a necessary part of our humanity. This struggle is not begun, at second hand, reality has occurred. It is, in itself, a major way in which reality is continually formed and changed. What we call society is not only a network of political and economic arrangements, but also a process of learning and communication. "Communication begins in the struggle to learn and to describe."

Accepting that communications is not an isolated fact but rather a term for society itself — the living, breathing present of inter-acting and inter-relating society — and that the scientific developments are mere hardware, we must assume that man in his existence is faced with the reality of operating this hardware in the cause of a better understanding. If he doesn't, he faces an aggravation of an enormous size. To use the hardware for propoganda purposes will merely hasten the millenium. To allow it to be a mere global system of commercial propoganda will also precipitate a confrontation — the face-to-face fact of a world-scale revolt on the part of the have-nots — who seeing the distorted, fanciful almost, world of materials and possessions will not be content with any delay or evolutionary process of raising their standards of living.

Think of satellites capable of covering the globe — and don't say people will not have the means of getting them — they will — they do — as witness the American south where poor white and black alike become aware of the land of fantasy detergents, and cigarettes that smoked like icebergs and mountain streams — and they wanted a part of it — and started off on their long treks that ended in the northern city ghettos.

Satellites mean the confrontation of haves and have-nots on a global scale — that a majority of the have-nots are of a different color than the haves is a bitter reminder of the failure of communications — that is, of our society, up to this point.

But at home — what is taking place? North America is being linked by cable television systems. They come to urban areas to improve the reception of TV signals and usually FM signals.

Operators in Canada add American channels where they can receive them off-air with sophisticated antennae. Now, areas beyond the reach of even this form of rigging ask that American stations be brought in by microwave or cable.

Meanwhile cable operators search for new services on their systems — to fill space channels — and they begin usually with weather, time and shopping news — local sports events — some ask about documentary films — one enterprising fellow puts a color camera on a bowl of goldfish and plays background music — and in certain areas of America at research projects — scientists and research workers link computers in their homes to central computer systems — and others use cable circuits to the class rooms for home study — and on and on. The home information centres — the ways of linking every home in America are all present in embryonic stage in the proliferating cable systems.

What will we use these systems for?

To bring about a dialogue with our children?

I am not one of those who deplore youth. In fact I am convinced they are nearer solutions to many of today's problems than we imagine. There is something ludicrous about middle-aged

people speaking from their vested interests, lamenting the faults and woes of a generation which they allowed to grow up over the past number of years under the care of electronic baby-sitters — namely, TV.

Can we communicate and ignore Viet Nam? There is no comfort in the statement that it is a controlled was and that China is not able to engage in a major war. Wars come because the factors get out of hand. Euripides said:

"And the end men look for commeth not,

And a path there is where no man thought,

So hath it fallen here."

I humbly suggest that all practitioners in the communications field must come to terms with the media, impressing the broadcasting media authority in the first place with a determination to *communicate* — to take the passing of knowledge and ideas and attitudes out of quotation marks — to be concerned about all human values — to make communication equal communion.

I agree that television has neither the time nor the resources to begin to cater to the huge variety of human interests. But surely it is possible to serve a wider range of interest, to appeal to a wider series of response than those of the

GROUP ONE ATLANTIC

The November 1969 BBM confirms once again that **Group One Atlantic** has the lowest cost per thousand and largest audience of any station or group in the Maritimes.

Group One Atlantic averages between 7:00 AM and 9:00 AM 77,400 persons 37,000 women 24,600 men 9,200 teens at \$54 a 60 second spot a CPM of 70¢.

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

primitive in us. I know I am getting close to dangerous ground here, but look at the schedules of North American television and come to your own conclusions.

The measure of freedom is not the total number of similar programs available but the total variety of types and categories of programs available. This carries with it no implication that the broadcaster should try to give the public what he thinks is good for the public. This is just as much a slogan as that which says, let us give the people what they want. Both make the incomplete, if not inaccurate assumption, that the broadcasters know what is good for the public and the public knows what it wants. And both are arrogant assumptions.

I am not sure which of these is the most arrogant; probably it is the assumption that the broadcaster normally knows what the public wants. There is no one public, but many; not one audience, but many, and merely appealing to some concept of an average is an excluding process, depriving, possibly increasingly depriving, others of what they would like to see. The only sense in which the broadcaster should dare to believe he can give the public what it wants is by offering the widest possible range of program matter and letting the public choose.

At the moment, the limitation upon the number of channels in any one area and the single or predominant source of revenue from advertising, of course, technically and economically propel broadcasters towards average and mass audiences. Cable television and possibly other means of distribution may, however, create new and competing sources of revenue as well as enlarging the number of channels, in the case of lasers vastly enlarging that number.

These then may permit and evoke wider types of programming, less imitation and conformity, more experiment and originality — and smaller audiences for each station.

“Human beings have the capacity to combine the deepest scepticism with the profoundest faith.” The words are those of T. S. Eliot — perhaps the greatest American poet which England produced. This is a two-fold need of the individual and the society if progress is to continue, human speculation and imagination to expand beyond the outmost bounds of human thought, and adaptiveness, range, freedom to be achieved, sustained, enhanced.

Let not these abstract terms obscure the reality that speculativeness, criticism, open-mindedness for the few especially, and for the many if they will, form the qualities which created western science and western society.

Innovation, not rigidity, is the key to successive scientific and technological revolutions of the 2,000 years since the ancient Greeks first revealed the creativeness that freedom evoked from the human mind and soul.

It is then a paramount obligation of the broadcast licensee to give the widest range of subjects to his audiences and to have them interpreted by the best exponents of each subject, whether the form of interpretation be a situation comedy, gun-cracking western, professorial lecture on philosophy or history, or an electronic engineer demonstrating the latest in the means of communication. The aim is to break down rigid and restrictive mould enclosing human minds. The aim is not to convert to any one dogma or doctrine so much as to present for examination the variety, scope and contrast of ideas; to avoid a mere battle of wits but to have controversy and dialogue, letting the debate decide or not decide as the audience, wills.

These, alas, may sound in the harsh commercial necessities of the contemporary world like noble pieties or vain counsels of perfection. I emphasize them, however, neither because they are pious nor perfect but because they are practical. The most impractical principle would be that which congeals thinking and stops technical, and with the technical, social change.

The most practical, if in the short-run it carries some pains and penalties, is the greatest openness, the least propaganda and the most dialogue, the freest speculation about the present and possible future workings of machines, minds and societies. With these, the corollaries necessarily are the sternest avoidance of the rigid, the inflexible, the arrested and the immobile. These are the means of apathy and grey conformity. Alertness, that is, to change of all kinds is the especial obligation of the broadcasters as those key individuals who have within their control, whatever the regulations and guidelines laid down by the state, the responsibility as well as the freedom, to nourish through public opinion and the instantaneous community experience of broadcasting, the intelligent adjustment to new forces and to new concepts.

In your consideration of how to communicate, you must also consider the means of communication — the media. Do communications media — the forms and facilities for the process of sharing, learning, describing, understanding, educating as a necessary part of human experience operate for the general benefit of mankind?

Recognizing communications as a part of society, we must ask how it

relates to political control and commercial control!

In the western world, because of the limited availability of channels or frequencies, broadcasting has to exist with a measure of freedom and a measure of control. It is often an uneasy relationship — how much control? How much freedom?

How do public bodies remain alert and sensitive to public response and needs?

Is it feasible to insist that commercial institutions suborn their principal commercial purpose for social and community responsibilities?

What is the role of the chain ownership of media, a development which has largely come about because of the technical complexity which has placed media beyond the reach of individuals in terms of ownership?

Do large groups sin by omission, simply because of impersonal management and distance from community responsibility? Is the matter of individual concern as opposed to supposed corporate indifference largely a myth?

Finally, any group concerned about the role of communications must consider the future!

Who is going to seize the initiative in the expanding forms of communication — such as UHF — FACSIMILE — CABLE — SATELLITE — to ensure that the struggle of man to learn, to describe, to understand, to educate himself and to live in harmony and dignity without the loneliness of misunderstanding — will be a guaranteed freedom of a communicating society without authoritarian, paternal or commercial prejudice?

Is the present system adequate for the future? I go back again to Raymond Williams who says, “Any orthodox system maintains itself by limiting the terms of available choice, by confusing the language in which what it is really doing can be described, and, under pressure, by raising devils we don’t know to enhance the devils we have.”

Man’s community responsibility is now global. To assist him in this responsibility, technology is making possible an expanding spectrum of communications instruments, ranging from home-cable systems to global satellites. Man’s only means of survival is the free exchange of humanitarian and educational ideas. It is, therefore, imperative that a fifth freedom, freedom of information, be established specifically to include an educational exchange on the universal pathology of prejudice. This newly defined freedom can only exist if the new forms of communication are protected from undue commercial paternalistic or authoritarian influences.



Barris Beat-West

by Alex Barris

Hollywood — If American country-and-western television shows acquire a Canadian accent next season, don't be surprised.

As of this writing, Nashville is crawling with Canadians at work on U.S. shows. Preparing the pick-up season of Hee-Haw are producers Frank Peppiatt and John Aylesworth, director Bill Davis and writer-performers Gordie Tapp and Don Harron.

Tripping over them are the production people of the renewed *Johnny Cash Show* for ABC: co-producer Stan Jacobson has lured fellow Canadians Les Pouliott (writer), Allan Angus (director) and Bill Zaharuk (set designer) out of the CBC to join the Cash program.

The Canadian foot in the Cash door, by the way, began two years ago, when Stan (under executive producer Bob Jarvis) produced and directed a Cash special — one of the *O'Keefe Centre Presents* series in Toronto.

Before going to Nashville for three months, incidentally, Jacobson was involved here in a special, starring Lee Majors (of *The Big Valley*) which utilized yet another Canadian writer: Gordon Farr, once of CFTO.

The Robert Goulet Special video-taped last month for ABC isn't slated for airing until April (Academy Awards night) but it's already being talked of as a likely series for next fall.

Dick Curtis, who spent some time in Canada (mostly on CFTO and CTV shows) is now the host of *Queen For A Day*, which came back to life this season via syndication.

And syndication still seems to be the key word here in development and testing of new shows. Besides *Queen For A Day*, *Della*, *The Barbara McNair Show*, *Rona Barrett*, *Truth Or Consequences*, *Steve Allen* and *David Frost*, there are such new entries as *The Square World of Ed Butler*, *The Movie Game* and Regis Philbin's *People*.

The networks may scoff, but remind them that Merv Griffin and Mike Douglas started via syndication.

Add California Phenomena: For Thanksgiving (celebrated in late November down here, dear Canadians) a food market advertised something of a special: smog-free turkeys.

The year-end party at Bernard Slade's house was like Canada Night. Among the guests were TV producers John

Aylesworth, Stan Harris and Bob Jarvis, directors Bill Davis and George McCowan, writer Paul Wayne and actors Austin Willis, Lloyd Bochner, Gordon Pinsent, plus Corinne Conley and Charmion King. Also Percy Curtis of Vidicam.

Wayne, who was one of the writers on the defunct *Leslie Uggams Show* for CBS, is now at work for ABC on the Pat Paulsen Show. Another Canadian involved in that new series is Denny Vaughan, who will be its musical director. Meanwhile, Saul Ilson and Ernie Chambers, who produced the *Uggams* series, are doing a *Dick Van Dyke Special*.

Aside to Keith Rich: Your old CKEY partner, Steve Woodman, is alive and kicking in Los Angeles. He is currently at work on a number of projects, including a film Bob Hope is interested in and a TV special about — what else? — Canadians in Hollywood.

Bernie Orenstein, who spent some

years managing the Seaway Towers Hotel in Toronto before returning to his first love (TV writing), is now both writing and producing. He and his partner, Saul Turteltaub, co-produce "That Girl" and also write some of the scripts for the sit-com series. In their spare time they have written a pilot for a new series starring Stanley Myron Handleman.

Another veteran of CBC television keeping busy out here is Norman Klenman (he used to write *On The Scene* when Al Boliska did it). With Daryl Duke he is involved in a documentary about British Columbia. And with Norman Sedawie, he is planning some across-the-border co-productions.

International co-productions, involving American and Canadian television facilities, are in the minds of a number of people here. I've heard of more than one approach to the idea and it seems only a matter of time before some of these projects materialize. Biggest problem, as usual, is convincing Hollywood backers that there are good facilities, crews, et al, in Canada.

Announcement of a TV version of "Can You Top This?" brings to mind the recent remark of Nicholas Johnson, of the FCC about television: "Here's a medium that has reached the age of 21 and is still taking pictures of its old radio programs."

COLOR TELEVISION

CJFB-TV

SWIFT CURRENT
SASKATCHEWAN

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

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

WHY...

do over 80% of CBC Network advertisers add CJFB-TV to their schedules?

BECAUSE...

Saskatchewan's economic base is expanding rapidly. Over the next two decades the province is expected to become a major industrial and commercial region in addition to the harvesting of its vast natural resources.

Swift Current and the booming centres covered by CJFB-TV as a market are running at 107% above national average. The current growth rate is running at 40% per decade compared with a 6% overall growth rate for the Province of Saskatchewan. The only audio, visual medium delivering this booming market to the national advertiser is CJFB-TV!

Source: 1968/69 Survey of Markets.

Do we make too many good commercials and not enough effective ones?

by Adrian Gamble and Ed Lyons
Adcom Research Limited

We think it's pretty certain no one will disagree that most Canadian advertisers and a good many U.S. subsidiaries find TV commercial production costs indigestible. On the other hand, there is some awareness that maybe commercials "wear out", and some are not much good in the first place. So how does one use the production budget efficiently?

In discussing this we're going to use some facts and some theory to suggest

BROADCAST RESEARCH COUNCIL OF CANADA



Ron Brown

Named President of the Council is Ron Brown of the Television Bureau of Canada, succeeding Bob Elsdon, CFPL-TV, London. Serving with them on the new executive is: Nort Parry, All-Canada; Hugh Dow, MacLaren; Dennis O'Neill, Standard Broadcast Sales; Manny Brown, Vickers & Benson; Jim Lee, Lee, Chapman Marketing Ltd.; Ken Purdy, CBC; Dick Sheppard, Major Market Broadcasters; Arnold Acton, I.C.S.L.; and Fred Pemberton, C.A.B.

Membership enquiries should be directed to Dick Sheppard, Major Market Broadcasters.

some answers, covering three areas.

1. **How often is a given TV commercial actually shown to the individuals in front of the screen.**
2. **How often is it actually seen, read and marked by these individuals.**
3. **How many times can a commercial really be seen by an individual before it ceases to be effective.**

We've stressed the word individual because we feel we must remember that we are always looking at a group of individual persons, all different, with different backgrounds and personalities. There is no such thing as a mass market composed of identical people.

How Often is a Commercial Really Shown

Here we are making some assumptions —

- (a) That ratings are a true reflection of watching at the commercial time. (It's almost certainly optimistic to say this, but still it's the best we have.)
- (b) That the schedule involved is once a week over 13 weeks in a show with a 30% rating.
- (c) We have used the Binomial Theorem as a means of estimating the percentage of the total available audience. If anything, this too tends to be optimistic and shows too many viewings in multi-channel areas, but has been found very accurate in single channel markets.

What happens to the show viewing can be seen in Table 1. In summary this shows: 1.0% never see the show at all; 82.5% see it from 1 to 5 times; 16.1% see it 6 to 8 times; virtually none (0.4%) see it more than 8 times in a 13-week cycle.

Thus on average, the show is seen less than 4 times and no commercial has any

chance of being exposed when the show is not being watched. Even their figures are optimistic because they are based on the misconception that all people who watch the show are there at commercial time and some watch only parts of the show.

The same sort of thing happens with multiple shows, but it gets complicated so we won't go into it here.

How Often is a Commercial 'Seen'?

There is in fact a lot of difference between a commercial being shown and being actually 'seen' by people. This is not primarily the factor of people leaving the room, but of just having developed a capacity for not paying attention to varying degrees. There are many distractions (in all media) which tend to stop people seeing advertising and in all cases there has to be some attraction to make them stay with you.

We believe that the attention level to a commercial or any advertising varies along a continuum something like that shown in Table 2.

In the case of a very good commercial you get a lot of people in the 80 to 100 area and they are really interested. On the other hand a weak commercial, i.e., one with low recall usually has a lot of people in the 40-60 area and few if any at the top of the scale.

Recall, specifically Day-After-Recall, measures attention at three levels:

- (a) Unaided (product or brand name only) — good messages, roughly in the area between 100 and 70 in the above chart.
- (b) Aided recall (description of the commercial) — some minor reinforcement or vague message, roughly in the area of 30-70.
- (c) No measurable effect at all, below 30 in the chart. (This may or may not be useless — we don't know).

Clearly, the unaided is the most value and in our experience of hundreds of DAR tests, it can and does vary very widely from 5% to way over 50%. We've taken a slightly above average commercial with a recall score of 30% and combined it with the results in Table 1.

Still using all people in the desired group we get the following numbers of high-level exposure or unaided recall to our commercial, exposed in a 13-week cycle.

No exposure	29.3%
One exposure	37.7%
Two exposures	22.4%
Three-four exposures	10.1%
Five or more exposures	0.5%
	100.0%

Thus very few people are actually exposed more than twice to this commercial in this show to the extent they can play back real communication.

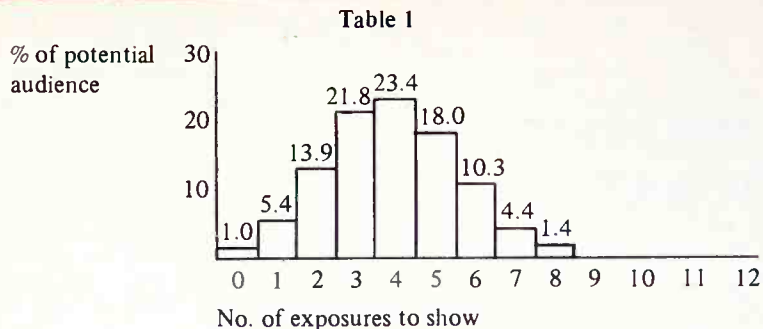


Table 2

Arbitrary Scale	Description
100	Very strong message in conscious mind, hopefully leading to almost immediate action if the message is a really selling one.
90	
80	Strong message, likely to lead to action when reinforced.
70	Certainly increases "top of mind" awareness.
60	Some semi-conscious message, probably a reinforcement of earlier ones.
50	
40	No conscious message but some minor reinforcement of many previous messages.
30	Not likely to lead to any action.
20	
10	No apparent receipt of message at all.
0	

Table 3

Unaided 'seeing' or recall of the commercial.

No. of times exposed to commercial	Recall Level		
	20%	30%	45%
No exposure	44.7	29.3	15.2
One exposure	37.1	37.7	30.8
Two exposures	14.2	22.4	28.8
3-4 exposures	3.8	10.1	22.9
Over 4 exposures	0.2	0.5	2.3
	100.0	100.0	100.0
Approx. mean no. of exposures per person	0.8	1.2	1.8

Table 4

No. of times exposed to commercial		Recall Level		
		20%	30%	45%
	Unaided:			
	Average Aided:	67.8%	73.7%	82.7%
No exposure		5.2	3.9	2.5
One exposure		17.3	14.3	10.5
Two exposures		26.5	24.4	20.8
3-4 exposures		40.5	43.4	46.1
5-6 exposures		9.8	12.7	17.8
7-8 exposures		.7	1.3	2.2
Over 8		—	—	.1
		100.0	100.0	100.0

Of course any variation in recall score affects these results a great deal as can be seen in Table 3.

You may well argue that this is much too stringent a qualification and in real life we really try for a lot of impressions at the 50 to 80 level in our rather arbitrary scales. Well, what does happen if we look at the average aided recall levels associated with the three unaided recall levels we have already used above. (Table 4)

We can conclude that under the most auspicious circumstances, if you show a good scoring commercial over a series of 13 weeks on a top rated program, you are unlikely to achieve high-level awareness more than four times. If you look at both high and intermediate awareness you almost eliminate the proportion who are completely unaware of your commercial and you now achieve slightly better exposure, even though some of it is at a low interest level.

Thus we can conclude that, in a series of 13 weeks on a good show of 30% rating a commercial will be really 'seen' not more than 4 times and only about twice if it is anything but a really good commercial with large numbers not 'seeing' it at all. Even this is probably optimistic because a show with a 30% rating is unusual and the binomial theorem used tends to be optimistic, too.

Now comes a simple question. Is it in fact worth a five figure sum to provide a commercial that will in fact deliver a strong message four times or less and a weaker message perhaps up to 6 times particularly when we know that a rough unfinished production tests out as well as a finished version, sometimes even better.

Of course, some people are going to say that the commercial will in fact be shown much more than the 13 times we've stipulated. It's going to be on 3 shows 13 times each, maybe.

Wear-Out

This brings up the question of wear-out. There is a great abyss of ignorance on this subject, but we have some evidence that in fact the problem may be more serious than we think, at least in some circumstances. Here our thanks are due to the Bank of Montreal for permission to quote from results of a study designed to find the point at which one of their commercials used in 1968/69 was no longer doing much. It was the best of a pool and we assumed that if this particular one ceased to be useful the poorer ones would also cease to be useful.

Thanks also to Paul Crocker, consultant to the agency (Vickers & Benson) who played a great part in development.

Continued on page 23

Bob Reinhart explains his Special Project

Mr. Executive Editor:

In the quiet and solitude of my home, jointly owned by the London Life (Mortgage Department) my wife and me, and away from your establishment of organized chaos, incessant telephone ringing, all kinds of bodies (some of them nice) appearing at your door, and a character that's a cross between Scrooge and Col. Blimp, with cigarette ashes all over what he loosely calls a suit, I have been able to give some thought to the assignment you have given me, entitled by you as "Special Projects Editor"! At the time you mentioned it, I wasn't sure whether you were smirking or pleased.

I have participated in all kinds of special projects, some of which I am proud of, some I want to forget and others I don't want to talk or write about for fear of retaliation, domestic strife and divorce proceedings among members of the broadcast industry. However, if I understood you and the outcome of our continually interrupted meetings, you would like me to explore the more serious aspects of the general broadcasting picture in Canada, with emphasis on programming, past, present and future, all of which somebody at the meeting called, "a hell of a mess"! It might even have been me.

You would like me to talk to people, considered knowledgeable, leaders in opinion and representing all segments of broadcasting. This to include networks, stations, the CRTC, advertising agencies, CATV systems, ETV. In short anyone connected with, using or affecting broadcasting, Even reps!

This is quite a challenge and I'm looking forward to it. I'm sure with the proper approach we will be able to get the right people to participate and that they'll make time for us, even though they are already very busy people.

You will remember, or at least I hope you remember, we agreed we would utilize the tape recorder for this project and our meetings with people would take the discussion form, and then be transcribed to paper for publication. This will make for more accurate quotations and eliminate the "out of context" problems. After all, we do not wish to be summoned before a certain

committee of inquiry.

Also Ian, you agreed we would try to be as representative as possible, geographically speaking, so that we may properly reflect the various regions of Canada, the individual situations and circumstances that exist. We might give some thought to going north, too. Besides getting what we hope will be a good cross section of opinions and views, we want our readers to know that the new *Broadcaster* is a national publication and that we don't think all the brains are in Toronto. . . . If you think that last statement may result in some ad cancellations you can leave it out. *BUT*, you promised to back me up and let people and me, say what they really thought.

I think the way you put it was: "Let's tell it, the way it is!" "Let's be like broadcasters and allow no sponsor interference or meddling with content!"

And Boss, we agreed we would strive for as much Canadian content as possible, probably 80 or 90 per cent. We could probably achieve a 100 per cent, but that would be cutting off your nose to spite your face. (Our face - sorry.) That would mean we couldn't talk to or nose around such establishments as MCA, Screen Gems, NBC or CBS or even Warner Brothers-Seven Arts who are good advertisers in this book. Why we couldn't even call Hersh Harris at ITC and ask "What's new"?

Besides we would be alienating the affections of some pretty good transplanted foreigners like Herb Stewart, Hellmut Berger, Dick Lewis and you.

We said we would keep an open mind on this, because we just don't agree that we import "nothing but garbage" from other lands. You can't call these fellows garbage. That's just not good manners. Also, with the kind of money they're making, they make a significant contribution to income taxes and we need all the help we can get.

All of which reminds me that you promised to pay me for being your "special projects Editor"! And I hope you remember the amount because I do. Besides you're not half as cheap as all those other guys said you were. True Dick may have to quit drinking permanently instead of during

conventions, and play cards oftener with Charlie Edwards and John Mills.

I was greatly impressed with your shop and the people in it. Your coffee however, is something else. All the people I met appeared to be pretty smart, some of them pretty *and* smart. They also seemed to know a lot more about broadcasting than many of us have given them credit for, all of which proves that you and Dick do learn something at all those conventions you attend.

What surprised me most, was that you actually listen to radio and watch television which is a hell of a lot more than most people in the actual business of broadcasting are doing. They're too busy running the Kiwanis Club, the United Appeal, the Chamber of Commerce and being on a million committees. Why is it, you're only in the public service, if you are a civil servant or a politician?

Anyway you have some pretty good people around there and I'm impressed, but under no circumstances will I grow a beard, like Bob Blackburn. (No relation to W.J.) Nor will I let my hair grow to the "J—s" length like you know who.

Lest I be accused of emulating the publisher of this book and trying to copy his acid wit, I had best refrain from further efforts in this area and write in a more sober vein, in the hope we can get our message across. The message being that we are dead serious about a dead serious subject.

It seems to me, that as a publication dedicated to broadcasting and its associated fields, our objective should include setting up a public dialogue, between all of us contributing to the effectiveness of the medium, maintaining and improving an already pretty good system, and in so doing, help mold the policies and development of more and better broadcast services of the future. Perhaps if the leaders of our industry speak frankly, their views and opinions will convey themselves to the minds that matter, and rather than being forced to accept or fight future operating policies, they will be the fruits of all concerned and met as challenges.

In short, we don't want our interviews to sound like well prepared, high sounding briefs, full of impossible ideals and noble intents, which can and are so often sunk upon investigation of the Perry Mason nature. Such briefs and courtroom tactics contribute little to the effectiveness of improving the broadcast service to the public. It should be remembered that in any creative endeavor, we are basically concerned with people, human emotions, desires and dreams, or we should be, and that none of these

Continued on page 30

There are four parameters to the measurements.

1. The number of people who actually provided good recall of having seen the commercial in a specific show, at various levels of exposure.
2. The number of times people *said* they had seen the commercial.
3. The attitudes toward the commercial.
4. The effect on the image of the Bank among customers of other banks and, separately, its own customers.

We hypothesized beforehand that:

1. "Visibility" or recall would fall with repetition because people would develop the power to overlook a commercial they've already seen several times.
2. That the number of times people *said* they had seen it would increase proportionately to showings.
3. The attitudes to the commercial would worsen substantially.
4. The Bank's image would deteriorate.

In fact, we were only partly right, and the results were this:

1. After 16 airings in 3 months, recall fell slightly but not significantly. After 24 airings in 6 months the recall level had fallen by about one-third. Thus in fact people do

develop a mental or visual ability to blank out unwanted or unacceptable repetition of otherwise good commercials. (There is corroborating evidence for this from other sources.)

2. After 16 airings, people said they had seen the commercial five to six times and after 24 airings it had only increased slightly (15%). We had thought this would increase much more because people would say they were fed up with it. This seems again to say they rejected it mentally after about 6 times of viewing. (Other commercials might be much better or worse — we don't know.)
3. Attitudes towards the commercial were less favourable but only slightly, again suggesting that what goes on is that there is non-communication, an almost complete black-out.
4. The change in imagery between the 16th and 24th showing showed a substantial fall, to the point where, at the 24th showing, the repetition was achieving little or nothing in the way of influencing people towards the Bank of Montreal. At the earlier points, there had been definite gains.

Thus, it seems that in these circumstances, by the time each individual has seen a commercial about 6 times, it's dead.

Earlier, we said "Is it worth five

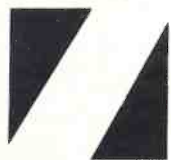
figures to make a commercial to be seen four times or so?" Let's say it's six times — it still seems not worth it to us now that we see it is likely that very few people will consciously ever see it more than about six times. To add a little intuitive judgment, you there reading this (we hope) must surely know of advertising — television, print, radio — that with continued repetition becomes boring, and even nauseating.

A Solution

Possibly to the annoyance of some people, we'd say that at least we have shown that commercials on TV can wear out after a relatively few showings and cease to do much if anything, for the advertised product or service. We also have mentioned that rough production such as Dynafilm tests out as well or badly as the finished version.

Weighing the risks then, there is a good chance that wear-out occurs and, in all but very tricky production, little chance that fairly cheap production will hurt. On balance, therefore, it seems better to go in the direction of making three \$5,000 commercials than one \$15,000 one.

Tough on the creative people, I agree (perhaps clients should pay a creative fee but that's another story), but more likely to bring out a properly aimed strategy to the potential consumer.



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Canadian Talent

where is it, what is it
and how is it being developed?

by Pat Beatty

Canadians are a proud people, they back their government, their resources, and their country to the hilt. When they're abroad, they proudly display their maple leaf so they won't be confused with their neighbor to the south. But when the subject turns to Canadian talent, then that's another story. We don't back it, we're the greatest fans of international talent, originating from the States or the U.K. We're the first to recognize the Lorne Greenes, Lloyd Bochners, and John Vernons as Canadians, but only after they've made it in the States. Then, they'll recognize it as talent.

Canadians become angry when they

are depicted on the Hollywood screen with a British accent.

What is Canadian? One well known broadcaster remarked: "N.H.L. hockey". How many actors or actresses are you aware of? How many become known in this country before they go to the States?

On the other hand, how many professional actresses and actors are there in Canada? What is the measure for professionalism? After you've used five work permits in a year, you must become a member of ACTRA. But, does this make you a professional? ACTRA officials know this is a problem, yet, they ask, what can they do about it?

With the help of Gino Empry, a Toronto talent promoter, these people have made themselves known to the public. Ken James, now directing the "Odd Couple", will join the St. Lawrence Art Centre for it's first season. Peter J. McConnell, now in Edmonton at the Citadel doing El Guallo in the "Fantasticks". Others are Sean Mulcahy, Robert Cairns, Ed Kyle, Dean Reagen, Robin Ward, Gale Christie, plus such notables as Pat Galloway, William Hutt and Sandra O'Neil.

They're all here, and they're all rising in Canada and abroad. However they're only a small percentage of the talent that's in Canada.

Many actors refuse to promote themselves, because (a) they don't know how, (b) they can't afford it, and (c) they don't know who to go to. But those who have tried it, never reject it. As long as the public is talking about you, then your worries are over, once they stop, your worries are just beginning.

The next time you're dining and dancing in Canada, check the posters outside the restaurant. On the great

majority you'll note the menu on top and then "entertainment nightly". When in the States, you'll recall, the headline act gets all the publicity. Seems Canadians have to be wined and dined before they're entertained.

Supposing an act fresh from Edmonton arrives in Toronto, first it must register with several talent agencies. Then of course, after five work permits with ACTRA, it can earn a reasonable wage. It's unemployed for a fair amount of time, so it must find work of some sort, it only to keep eating. Then, depending on exposure, and of course talent, it *may* make it in Canada. If the agent feels that it shows promise he may draw up a brochure with pictures and credits, which will be distributed to all the necessary outlets. Of course if the talent is ambitious, and anxious then it'll do some door knocking at the networks, production houses and advertising agencies.

The CBC is perhaps one of the biggest outlets for Canadian talent. They also bear the brunt of much criticism as to how they spend their grants, and how they should spend them.

This year, they're committed to doing three more half hours. Canadians will be producing, directing and acting in these half hours which will be aired in prime time.

The CBC would like to find out if they can spend public funds to develop a workshop for talented, inexperienced people. If, from a policy standpoint, they can, then they will. All across the country, performers are developing their talent and performing in low key variety shows such as the recent *Time for Living* with Canadian performers like Pat Hervey from Vancouver, Ray St. Germaine from Winnipeg, the Sing Along Jubilee of Halifax, and many more, indicating that talent from coast to coast is being aired coast to coast.

Why do we keep seeing the same old faces on the CBC? A spokesman for the network gave answer: "We at the CBC feel we owe something to the stalwarts who stayed with us in our early years".

Well then, whatever happened to Wally Koster, Joyce Hahn, and Murray Westgate?

The spokesman shrugged his shoulders: "Wally Koster does not sing as well as he did and he wears a toupee, however he is doing some commercials. Joyce Hahn - mmm -" he pondered a moment, "well I don't know. "Murray Westgate became so typed as an Esso service station attendant that the casting people hesitated asking for him." Yet, the CBC maintains, it's not who you know but what you know!"

Young people are being sought after for producers' jobs and they have several 20 year old producers who will be replacing the Jewisons and the

Campbells of this age. One in particular is David Acoma, better known for his efforts in the filmed Mariposa festival. Soon he will be doing an Ian and Sylvia special, in which Ian and Sylvia will introduce the all-Canadian show and talent. Last summer, the CBC had a workshop called the New Company workshop. David Acoma became exposed as a result of this workshop and was ultimately discovered.

Comedians, writers, producers and actors gravitated to this workshop. Some were directly out of highschool, some were college graduates, and some had a little experience. The effect was rewarding to the talent, and to the CBC. If this is an example of what a workshop can do, then perhaps the CBC should consider a year-round workshop to develop even more Canadian talent.

If we're going to develop talent, let's develop it for the international market; let's become recognized as Canadian talent from Canada, not Canadian talent from the States.

In the early days of television, CBC was turning out shows like the *CGE Hour*, *Talent Caravan*, *The Jack Kane Show*, *Hit Parade*. CBC asks: would the 9 and 10 year olds of today be content to watch Maggie Muggins? The CBC feels these programs are not sophisticated enough to hold an audience, and without an audience Canadian talent would not flourish.

Apparently the trend in Canadian television is in public affairs shows. Fifteen years ago, the CBC news department had no reporters, no researchers, only announcers and a few writers who did rewrite jobs. Now their news is world-renowned. CBC feels their purpose is to communicate - to share. What is more Canadian than the Grey Cup, the Stanley Cup or the Political Convention.

But the CBC is producing five new films in Vancouver, all the talent with the exception of Toronto actor Mac Strange is brand new, and it's all Canadian. Despite the fact that ACTRA says Canadian talent is not being used, the CBC is developing jobs for producers and writers on shows like the *New Majority*.

The CBC is on the lookout for documentary writers, and they're always interested in talking to new talent.

So are people like Ben McPeck and Jack Richardson of *Nimbus 9*, who are the proud owners of two gold records, the first Canadian recording company, with Canadian composed and performed talent to receive gold records.

They say they'll talk to anyone; they'll listen to any group; they'll travel any lengths to discover talent. If it's the right sound, and they like it, then they'll use it. Their doors are always open.

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Ben McPeck and Jack Richardson say that when their tunes become hits in the States, and right now one of them is in the top fifty, then Canadian radio stations become interested. But it's extremely difficult to get something played in the States when your own country won't back you. It's not the fault of the public, but rather with the radio stations and the record retailers.

A word from the talent

There's no easy way to get on top. You have to fight, knock on doors, walk the streets, make it a point to get to know the "right" people, find the best talent agency, prepare the best brochure, always look your best and always be available.

One actress said Canadian talent does not get enough exposure. She said that, time and time again, she's gone to read for a commercial, only to find out it had been pre-auditioned in New York.

American actors can slip across the border in droves to work on temporary work permits, providing the performer can show a contract with a reputable employer and a temporary work permit for the length of the contract. It's too simple for the American talent, and too hard for the Canadian talent and a lot of Canadians are out of work in their own country.

A Canadian performer must apply

for a visa before entering the States. There is no such thing there as a temporary work permit.

It is believed by several actors and agencies that if ACTRA and the talent agencies would screen their talent, and be more selective, then the "real" talent might stand a chance.

It is definitely assumed by most fledgling actors and actresses that the CBC favors their stalwarts, and are too lazy to view some of the new talent. They know who can do the job. Why look further?

It is definitely who you know, rather than what you know that gets you a job with the CBC.

Canadian talent, from a Commercial point of view

It used to be that at one time for an actor to appear on or to voice a commercial was a cardinal sin. Now they're clamoring for the exposure. They can't do enough. And ad agencies on the whole are only too happy to use actors, in fact, the trend today is to use fewer announcers and more actors. If the talent required is available in Canada, then the agencies will use it. They will hire from 90 to 95 per cent Canadian talent, if they can. Of the agencies talked to, not one of them pre-audition their commercials in the States. In the first place, it is uneconomical, and also it doesn't make any sense.

The only trouble they have in hiring talent is that with the possible exception of the Jerry Lodge talent agency in Toronto, and perhaps one or two others, the great majority of them are not exclusive. If you phone several talent agencies, you'll often have the same actor audition. However, it is generally felt that talent agencies are screening people, so that they can give them exactly what they want in the least possible time.

The talent shift

We're constantly hearing about the Canadian talent that is going to the States, and making it. What about the ones who aren't? For every one that does make it, how many don't? Wouldn't it be better to get six months or ten months in New York or Los Angeles, then come back with your newly-acquired knowledge and use it in your own country?

But let's look at the talent shift again. While many are leaving this country to make it in other countries, many are coming from other countries to make it in this one. Such is the case with Graham Kerr, the Australian "Gallop Gourmet", Uncle Bobby is British, and he's popular across the country with the small fry; Ronny Hawkins, American; Peter Appleyard, British; Eric Christmas, British; and after all Robert Goulet was an

American, but spent his teens and early twenties in Canada, where he got his start.

Independent producers are doing all they can to promote their talents and the talents of actors. As an example, Bunny Cowan, and Beth Slaney. They co-produce, voice-edit, and co-ordinate the production of American and Canadian cartoons such as Rocket Robin Hood and Spiderman. Voices have been provided by Paul Soles, Jack Creeley, Billie-Mae Richards, Keith Rich, Max Ferguson and John Vernon. They've teamed up on several other Productions, the *Weaker Sex*, as seen on CBC National networks and CHCH during the summer. In fact, right now Beth Slaney is working on radio programs with Lorraine Thomson for CHIC, Brampton. It's an open-line show and will be produced in Toronto.

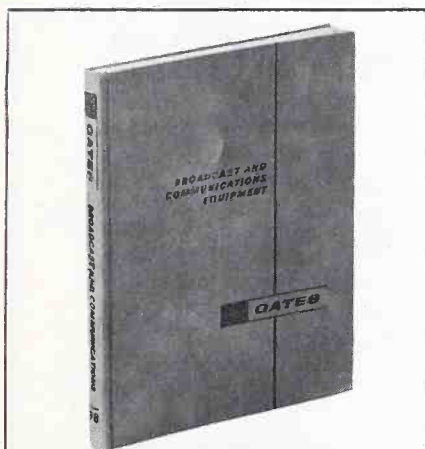
Bill Davis, one of Canada's host exports, is a producer of renown. He produced the Wayne and Shuster shows before going across the border. W. K. Davis, his brother, said that if Bill could work on shows with the same budget as the Herb Alpert Special, then he'd be delighted to work up here. Who wouldn't?

A Toronto performer-producer said, "We can contribute in special ways rather than in total ways. It's a known fact that we do the best opera, the best ballet, and we have the best technical crews in the world. We must develop a measure of greatness. If it's good here, it must be good enough to compete anywhere. Talent must be professional, it must be well honed. The star quality is missing in variety performers. We're afraid because the moment we are stars, we're out of work. We rely on inferiority complex to justify our existence in the world market place. Let's stop apologizing.

David Ruskin was in New York awhile back. While there, he knocked on a few doors and was asked: "Why do you wanna come to New York? You guys are doing some great stuff your directors are among the best in the world."

Perhaps we are too occupied because we're Canadian. We must have pride, but we must take care not to substitute nationalism for professionalism.

The trouble originates with the public, and our national complex. Suppose Charlie Frankfurter from Heaping Point is a fiddle player, he may be recognized by his friends, but should Ed Sullivan place him on his show, then he becomes a celebrity over night, an International Star. Ask yourself this question, "how many times this week have I knowingly played a Canadian record, and known that it was one, or gone to a Canadian play, or watched a Canadian drama on TV, knowing and appreciating the fact that it was Canadian?"



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An open letter on Canadian Talent from CJYR

The days of local 'live' programming of good Canadian talent has fallen by the wayside. Some of the more 'concerned' stations are still programming these live shows, and have been doing so for a number of years.

If one checks the radio industry today, you will find a good majority of the so-called small markets are doing it. But, with one reason in mind; the local dollars. In the major markets, they program only what Billboard or Cashbox says is 'good' because they want the ratings, which in turn bring the national and local dollars to their doorstep.

Audiences in the small market want to hear young 'Johnny' over the air, and therefore these markets offer an outlet to his talents, be they good or bad. I do not contend that a program of this nature run every day, or every hour of a given day. But, we as Canadians should encourage the talent to step forth and give them a chance to prove their worth in the field of music.

In the Canadian world of records, I personally feel the record companies have a lot to do to keep their distribution and production up to par. Some have led the way for years; yet, the newer operations are only keeping the bigger stations informed and leaving out so-called small markets. Our Prime Minister is trying for a united Canada from coast to coast. Should then, not all radio stations and record companies form in the same way? If we are to prove Canadian talent as one of the finest, we must band together to give it the exposure it needs.

Much has been said of the Maple Leaf System that came into being this year. One member credits the MLS with bringing about 5 hits on the Canadian market. From our standpoint, I honestly believe they can be credited to one: Which Way You Goin' Billy? - The Poppy Family. So this is a small percentage. It is a start. However, smaller stations in Canada were undoubtedly programming 'Billy' and other popular Canadian discs before the MLS discovered them.

How many stations said 'These Eyes'

by Winnipeg's Guess Who was not fit for air-play? Yet more than enough small operations picked up this hit, the Americans saw the potential, then the major markets saw a good listing, or write-up in the American trade mags, so they picked it up, and took all the credit for establishing a Canadian Hit. Hogwash!!

I cannot blame the CRTC for even thinking of bringing about legislation for the sole purpose of promotion and/or playing of Canadian Talent. Then again, the CRTC must realize that all is not good in the industry. There are many groups and individuals trying to obtain the exposure that shouldn't be heard. These we must 'weed' out for ourselves.

At our operation, we have a number of local talent shows. These range from pre-recorded talent shows from some small town, to taped programs of groups of individuals. We continually offer the free time to these groups. Not all have accepted the offer. We as a small operation, can afford to pay these individuals, only if we sell a sponsor for the program. Then a share of the monies is turned over. But at least we have our arms open to the talent that exists in our area.

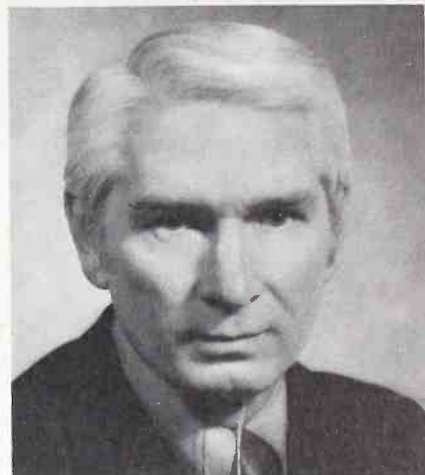
Why then, with such largely populated areas as our major markets serve, are there so few of these type of programs? Would it hurt the ratings that bad? Perhaps, but the revenue from local sponsors would probably be realized for help in promoting local talent. I don't mean promote them after some record company has discovered them . . . discover them before the record company does. A lot of radio stations did this years ago . . . but since, have dropped it in favor of ratings (which in turn means bucks!).

Let's face it, there are plenty of Canadian discs out that are far superior in production than some American discs. Yet program directors in many stations will ignore the Canadian disc because it is Canadian. Why not try it the other way? Take away those American trade magazines, and see how well those programmers will do then. Do it honestly . . . without reservation. We (CJYR) do not, and have not subscribed to an American music magazine since we went on the air in April, 1968. The boys found it hard . . . now they live by RPM (which could be influenced by the American trades) weekly.

I'm a broadcaster! We owe a debt to the Canadian people. A chance to prove themselves as entertainers. Let's give them a chance . . . an honest one . . . not tomorrow . . . now!

C. (Chuck) Benson,
Production Manager,
CJYR Radio,
Edson, Alberta.

TELEFILM OF CANADA
(Astral Television Films Ltd.)



William Tod

Lawrence Fein, General Manager of Telefilm of Canada, is pleased to announce the appointment of William Tod as Director of Sales.

Mr. Tod entered the Canadian Motion Picture industry in 1946. In 1960 he joined Telefilm's parent company Astral Films Limited, and until this recent move, was Ontario Branch Manager. The appointment is effective as of January 1, 1970.

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ACTIVE
COMMUNITY
RADIO**

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BAY OF QUINTE,
BELLEVILLE & TRENTON**

**NOTHING
BEATS OUR**



**6 CARD
STRAIGHT FLUSH**

**YOU'RE COVERED
ON 6 CHANNELS
WITH CFCL TV'S
PAT HAND!**

CHANNEL	AREA
2	Kirkland Lake Haileybury New Liskeard Cobalt Rouyn, Noranda
3	Kapusking
4	Hearst
5	Malartic Val d'Or, Amos
6	Timmins, Porcupine
7	Chapleau

**LET OUR REPS
DEAL YOU IN!**



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

The Technical Advisory Committee faces possible extinction

by Peter Cahn, Eng.
Peter Cahn & Associates

The "Technical Advisory Committee On The Availability of Channels For Broadcast Stations", commonly referred to as the TAC or simply Allocation Committee, has recently been convened for the 40th time. What is the purpose of this committee which apparently needs to meet about once per month, or better let's pop the three-part question: what does the committee do, why does it meet and who started it all? Even though this committee is composed mainly of engineers, which was not always so in the earlier times, there is of course no mathematical uniqueness about any of the answers which can be given save for some historical background information.

Having notoriously a short memory, it is easiest to begin with the last part of the question before it needs to be repeated.

Early in 1966, the chairman of the Board of Broadcast Governors approached the Department of Transport, and independently so also did the Canadian Broadcasting Corporation and the Canadian Association of Broadcasters, to provide the Board with advice on the long-range management and use of the radio frequency channels for broadcasting. In such manner, the regulatory body entrusted by parliament with the orderly continuance as well as development and expansion of broadcasting in Canada might receive guidelines from the Department which is turn was the designated branch of the Canadian Government responsible for the management of the entire radio frequency spectrum on behalf of and for the Canadian people.

At that time, it was thought that the problem of immediate concern as expressed by some provincial governments having educational authority by virtue of the BNA Act was to augment the existing educational facilities by the addition of television broadcasting. Such a program appeared

severely hampered by the obviously limited number of VHF channels and a totally unknown number of UHF channels available to the educational authorities.

Subsequently, the committee was established and a complete study of the VHF channel allocation plan and the assignments within the plan was commenced by the TAC. With but a few exceptions, though valuable and important, the results were quite as anticipated: there were almost no availabilities. It can be construed that one of the direct consequences of these finding was the federal legislation which followed, albeit almost two years later, calling for the introduction in Canada of the all-channel TV receiver. Though the Canadian UHF Allocation Plan was totally inadequate, but the immediate growth of broadcast advertising was predicted, the pressures to open the UHF band increased from many directions. Finally, a new Plan was negotiated with the United States, and the first application was made by the Canadian Broadcasting Corporation jointly with the Ontario Department of Education for channel 19 in Toronto, Ont. At the time of writing, the CRTC decision on this application is eagerly awaited.

This series of events is related as part of the historical background aspect of the work of the committee to indicate that some of its time has been gainfully employed. Other episodes could be told, such as the extension of Broadcast Procedure 5 dealing with the allocation criteria for VHF TV channels (including drop-ins) as applied to the Canadian Television Allocation Plan. Anyone interested in this story is advised to consult his broadcast consultant for a step-by-step description of the principles employed.

It would be a disservice to the reader if he was not made aware of several other important contributions which the

committee has made. Among some of the problems studied is the optimum utilization of the educational FM channels which extend over the 88 to 92 MHz frequency band, with particular reference to those areas where a TV channel 6 is assigned. The list of subject matters includes changes to Broadcast Procedure 1, Rules 2, 3, 4, 6 and 14, and the addition of Rule 15; certain aspects of direct-to-home broadcasting from satellites; reservation of channel 37 for radio astronomy, and so forth. (Details of some of these aspects will be the subject of other articles.)

Addressing ourselves to that part of the question: why does the Technical Advisory Committee meet, one is faced with a rather difficult task. Quite apart from the complex technical studies undertaken, there are other developments which need re-examination.

The basic work in connection with allocation criteria is closely connected with policy matters. By way of an example, what of the pressures by other users of the frequency spectrum who wish to intrude upon the portions allocated to the broadcasting industry. Or consider the problem of microwave assignments to the broadcast industry, including of course the newly added CATV fraternity into this industry as a whole.

But unfortunately, there has occurred in the last few months a noticeable lessening of interest by the CRTC, the CBC and also by the Department of Communications in the work of this committee. In part this may be due to the increasing work load placed on these organizations to attend other important functions such as the Telecommission Hearings, and preparatory meetings in connection with the up-coming World Administrative Radio Conference in 1971. This does not explain the fact that this committee originally set-up at a relatively high level committee has recently been allowed to function strictly at an engineering level without the benefit of receiving major policy direction. This must be considered as an erosion in the effectiveness of the work of the committee, and is all the more deplorable when so many meetings are called and the work program for the future is evidently enormous.

There is no doubt that the two other associations which send regular representatives to all meetings of the committee, namely the Canadian Association of Broadcasters and the Canadian Association of Broadcast Consultants, fully support the tasks established and favor the continuance of the work ahead. However, it remains to be seen if and when the policy-makers will return to guide this committee before it is too late.


TV Penetration as at January, 1970

Province	Population	Households	TV Households	
British Columbia	2,095,900	623,300	592,600	95%
Alberta	1,573,000	433,400	406,100	94%
Saskatchewan	959,900	269,400	252,900	94%
Manitoba	984,000	273,500	259,300	95%
Ontario	7,550,100	2,082,000	2,016,900	97%
Quebec	6,022,400	1,517,100	1,473,900	97%
New Brunswick	628,400	148,800	142,200	96%
Nova Scotia	765,400	192,500	184,000	96%
Prince Edward I.	109,900	26,200	24,000	92%
Newfoundland	516,900	103,300	88,400	86%
Canada	21,205,900	5,669,500	5,440,400	96%

(Source: CBC Statistics Dept.)

**WHEN YOU ARE
THIS GREAT ...**

**IT'S HARD
TO BE
MODEST**



*THE TOP 33 SHOWS
REGINA - MOOSE JAW
AREA ARE ALL ON
CKCK-TV

*54 OF THE TOP 55
SHOWS REGINA -
MOOSE JAW AREA ARE
ON CKCK-TV

*70 OF THE TOP 77
SHOWS REGINA -
MOOSE JAW AREA ARE
ON CKCK-TV

*Source - Oct. - Nov. 1969, B.B.M.



SEE YOUR
ALL-CANADIAN MAN

YOUR **●■▼** STATION
IN SASKATCHEWAN

**CKCK-TV
REGINA**

components can be neatly grouped or categorized in black and white packages in order to ease administrative tasks.

I want to ask some pretty blunt questions, instigate down to earth discussion and get some pretty blunt answers!

For instance, it is all very well to say Canadianism and existing stations must be protected. To say anything against such a pronouncement is like being against motherhood. What concerns me is our "silent majority" and we have one. This isn't something exclusive to President Nixon. Let's quit kidding ourselves, the only Canadians who buy or have bought a cable installation to pull in Canadian signals, are those so remotely located, that it's Canadian television or no television. Most homes CATV equipped are for the purpose of a greater choice of programs and more consistent and better signals than ugly rooftop antennae will provide.

The public doesn't really care what station they're watching, whether Canadian or American or Swahili. If *Laugh-In* is available on a Canadian station, that's what they'll probably watch. On the other hand if an NFL football game is not carried by one of the Canadian networks and they want it, they'll tune in an American station. In short it's the *Program* that matters and the thing the public is concerned about.

The public may be a little farther ahead of us than we choose to recognize or realize. People know it is technically feasible to bring pictures and sound from almost anywhere and distribute them to almost anywhere. If we can broadcast television from the moon, it should be comparatively easy to relay signals from U.S. border stations to

Calgary, Edmonton or Sudbury. And the public knows it and wants it.

It is equally possible to relay the programming of the French network of the CBC out of Montreal to almost anywhere in Canada or at least to a great bulk of the Canadian viewing public.

Giving the public what it wants, what it should have to assist in making more intelligent decisions where their own country, its actions and associations with the rest of the world are concerned, and preserving their own cultures and identity, is a pretty tall order. In relation to this, it seems to me an old adage applies: "the squeaking wheel gets the oil".

How to fill that tall order is a decision that requires sound, practical thinking and participation by all connected with broadcasting and it's about time the public was consulted.

True, a public forum exists and is available to viewers, but in reality is it really practical? The Broadcasting League and the Federation of Agriculture *do not* speak for all Canadians, nor for a majority and I doubt that they even speak for the majority of their own members. I remember once receiving a news release from the Canadian Parent Teachers Association dealing with children's programming on TV, expounding the unanimous views of this organization in a brief. I was then a member of the local PTA group, a fact I'd rather forget, and to my knowledge that local chapter or whatever it was called, was never asked to submit views nor asked to endorse the national submission.

Only the organized groups such as have already been mentioned can and do raise the funds to send a delegation to a hearing. Average Joe Public, if there

is such a being, doesn't and can't and usually doesn't know what's happening. True the CRTC must publish hearings and the contents must include any local applications for licences or renewals. But let's face it, that ad usually is placed on an inside page of the newspaper, among and surrounded by auction sale notices. Its design attracts the minimum of attention.

Perhaps this is where the local broadcaster should get in on the act, by making sure his viewers are well informed on the issue, and not only with a ninety second news item, but *honest to God* public affairs programming on the subject, because this affair is about as public as you can get. The broadcaster has a responsibility to inform and acquaint publics with the problems, economics and potential dangers of more competition to the present system, and the *pluses* of a wider choice of programming whether it be American, cable or his station. If he's done a good job he has nothing to worry about and has everything to gain in overcoming minority pressures.

He should be urging his viewers to make their views known to the CRTC, even though the newspaper gets paid for running the ad and he is doing it as a public service. It should be done as though the station's life depended on it, because it does.

My 2000 Words more or less, have just about had it. Perhaps to make this series of special projects more meaningful and representative, we should invite our readers for suggested subjects which we will try to cover if at all possible. It goes without saying, that we invite comments and criticisms from all faiths in broadcasting and will publish all we can, providing they refrain from using four letter words.

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If you would be willing to consider one of our graduates, please phone either James McSween - Administrator Robert Alexander or Alan Brooks - Instructors (416) 363-6941

Tapes, resumes and pictures will be forwarded special!



NEWSCAST

"Irish Coffee".

"Comedy Crackers" will focus on the foibles of Canada and Canadians and will derive a lot of its fun from the many comic aspects in the relationships of French speaking and English speaking Canadians. Ratings for this show have been good.

NBC First in Nielson Ratings

NBC held onto first place in the Nielsen Television Ratings the week before Christmas on the strength of specials and old ratings favourites.

NBC had a 20.9 rating, CBS 19.9 and ABC 15.7 for December 15th through 21st.

Here are the top ten: (1) Bob Hope Special, NBC. (2) Ed Sullivan, CBS. (3) Dean Martin, NBC. (4) Glen Campbell, CBS. (5) Bing Crosby and Carol Burnett Special, NBC, and Mayberry, R.F.D., CBS, tied. (7) How The Grinch Stole Christmas, CBS. (8) Andy Williams, NBC. (9) Drummer Boy, and Laugh-in, NBC, tied.

Warner Bros. Appointment

Charles D. McGregor, Executive Vice President in charge of World-wide Distribution of Warner Bros. Television, has announced the promotion of Gordon A. Hellman to Director of Administration. In his new capacity, Mr. Hellman will report to Mr. McGregor and will be responsible for various administrative activities in the area of sales

and sales development and business affairs.

Mr. Hellman is a veteran of 21 years in television. He joined Warner Bros., in 1962 as Director of TV Advertising and Promotion, was later advanced to TV Director of Marketing and Research, and for the past two years has been TV Director of Sales Development and Promotion.

Canadian TV Better Than U.S.?

An American Educational TV producer says television is better in Canada than in the United States partially because the Canadian Broadcasting Corporation leaves itself open to fresh talent and free-lancers.

Harry McCarthy said in a recent Toronto interview. "The CBC is permeable while the three U.S. networks won't accept documentary work that's been done by anyone outside their staff".

He said the only outlet for American free-lancers is through the National Educational Television Network of 178 stations. Its headquarters are in New York City, where he is executive producer of public affairs programming.

Spitzer Mills & Bates Appointments

Spitzer, Mills & Bates Ltd., Toronto, have announced the following appointments. Blake Brodie will head up a new creative group. He was formerly with the "Toronto Star" and most recently with Norman, Craig & Kummel.

The group will include Barbara Boydan, copy-

TELEVISION FACTS

Average Daily Household Hours of Viewing in November, 1969, was 5 hours, 52 minutes, an increase of 7 minutes per day over November, 1968. Province of Quebec Household hours were up 10 minutes per day to 6 hours, 23 minutes.

(Source: A. C. Nielsen Co.)

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During the first nine months of 1969, National Advertisers invested 19% more in TV than in the comparable period in 1968. Network Announcements received over a 30% increase, Selective over 20%, and Program Sponsorship was up 6%.

	Jan.-Sept. 1968	Jan.-Sept. 1969	Percent Change
Program Sponsorship	\$20,441,434	\$21,649,319	+ 5.9
Network Announcement	\$ 8,629,681	\$11,349,361	+ 31.5
Selective Announcement	\$47,518,453	\$57,799,178	+ 21.6
Total	\$76,589,568	\$90,797,858	+ 18.6

(Source: Elliott Research Corp.)

In the U.S., the use of the individual 30 second unit is still rapidly increasing. Given below is a chart of non-network TV commercial length shares as October each year.

	Oct., 1967	Oct., 1968	Oct., 1969	
10 seconds		16.2%	13.3%	12.0%
20 seconds		12.0%	10.8%	6.6%
30 seconds		4.9%	19.8%	36.9%
Piggybacks		11.7%	12.3%	12.6%
60 seconds		54.8%	43.4%	31.7%

(Source: TvB/BAR)

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Average Daily Reach and Hours Tuned, November, 1969

Canada Total	Average Daily Reach (Mon.-Sun.) %	Average Time Spent by Viewers (Mon.-Sun.)	
		Hrs.	Mins.
All Persons (2+)	84	3	42
Adults (18+)	82	4	06
Men (18+)	81	3	42
Women (18+)	83	4	24
Teenagers (12-17)	84	3	12
Children (2-11)	90	3	00

(Source: BBM, Nov., 1969)

NEWSCAST

writer, who served MacLaren Advertising in this capacity.

D. M. Sinclair, C.A., as Manager, Accounting Services who at one time served with the Steel Company of Canada. For the past eleven years, he was a senior member of the Quaker Oats Company accounting department in Peterborough.

J. R. Mullie was elected to the Board of Directors of Spitzer, Mills & Bates Ltd., and promoted to Executive Vice-President, Quebec Operations.

Mr. Mullie joined the agency in 1959 as manager of the research department and was made vice-president in 1964, transferring to Montreal the following year. In 1967, he was appointed a member of the Executive Committee and named Senior Vice-President.

Xerox To Present

"The Front Page," the rollicking comedy-drama about Chicago newspaper reporters during the Roaring 20s, will be brought to television, in color, by Xerox Corporation on CTV, January 29. Regular programming will be pre-empted on this occasion.

The all star cast headed by Robert Ryan and George Grizzard is a Plumstead Playhouse presentation, produced for TV by MPC.

The agency for Xerox is Needham, Harper & Steers Inc.

J.W.T. Lists On New York Exchange

J. Walter Thompson Company, the world's largest advertising agency, became the first company to be listed in 1970 on the New York Stock Exchange.

The Company listed 2,986,544 shares of common stock, which will be traded under the ticker symbol JWT.

JWT has nearly 8,000 employees around the world, including 2900 in the U.S. In addition to six major U.S. offices, it has overseas offices in 32 cities in 25 countries, including Canada, where offices are located in Toronto, Montreal and Vancouver. The agency serves approximately 700 clients here and abroad, many of them companies whose shares are listed on the Big Board. It's services include planning, creation and placement of print, broadcast and outdoor advertising; public relations and publicity; market research; sales promotion; and related services. The Company also owns a 95 per cent interest in Puerto Rican-American Insurance Company, which writes fire and casualty insurance in Puerto Rico and the U.S. Virgin Islands.

JWT's net income for the nine months ended September 30, 1969 was \$3,805,000, or \$1.52 per share compared with \$3,022,000, or \$1.23 per share for the same period last year.

The agency has paid cash dividends on its

common stock each year since 1917. The current quarterly dividend is 20 cents per share.

Foundation To Help Broadcasting In Isolated Areas

Richard Rohmer, President of the Mid-Canada Development Foundation has announced the creation of the Mid-Canada Community Service & Broadcasting Foundation. The new Foundation will assist in the establishment of radio broadcasting stations in isolated communities in Mid-Canada and the Arctic. These are communities that are not now receiving any regular Canadian broadcasting service. Foundation members will be major radio stations in Canada South, each of which will "twin" with a small community by providing funds through the Foundation for the purchase and installation of broadcasting equipment and for the operation of the local station. The "Good Neighbor" station in Canada South will also provide technical and programming advice upon request. The twin station will recruit staff and will provide the building which houses the station.

Cohen To Assist Canadian Film Distribution

The Canadian Film Development Corporation announces that it has retained Mr. Wolfe Cohen of New York City as its consultant on the distribution of Canadian feature films in world markets. His task will be to advise Canadian producers on obtaining distribution for their feature films.

Mr. Cohen attended school in Toronto and entered the motion picture business there in 1919. In 1944, when he was their Canadian General Manager, he was promoted to Warner Bros.' head office in New York.

Mr. Cohen will have an office in New York, and his services will also be available to Canadian producers through the CFDC headquarters in Montreal.

Wheat For Spots In Saskatchewan

Stan Solberg, manager of Radio CKKR, serving the heart of Canada's grain-growing prairies, Rosetown, Saskatchewan, says:

"We have been taking in wheat and oats for advertising these days. You do it or you don't stay in business in this area. Wheat we got lots of - green stuff like money, that's different!"

"Did you see that article in the "Canadian Magazine," Dec. 6 issue? "Up To Their Ears In Wheat And Trouble" was the title. Well, the Ford dealer in that story is a typical example. We disposed of 1,000 bushels of wheat for him so he could hold a fall car sale and pay for advertising it on our station!"

"The Eston Locker Plant was another case, but a little more complicated. First we peddled a bushel of oats for a farmer who, in turn, took an order of groceries from the locker plant at Eston.

NEWSCAST

Then the locker plant bought advertising with us to move product.”

CKKR is a 10,000 watt station southwest of Saskatoon, repped by Radio & Television Sales Inc. Their country and western format, they claim, serves plenty of listeners over a 300-mile territory, including Saskatoon. “Out this way you’ve really got to hustle to stay in business these days,” is Solberg’s final understatement.

Safety Clinic On For 24 Years

Ontarians may be safety conscious today, but 24 years ago when CBC radio introduced “Safety Clinic”, people were just beginning to realize the importance of accident prevention measures. The late Reid Forsee started Safety Clinic in June, 1946 – and the show has been a regular feature ever since. It’s heard on CBC radio, in Ontario only, on Fridays.

“Safety Clinic” is a short program, featuring only one guest, or an explanation of a safety program or device. This is done purposely. Says host Frank Herbert, “If we overemphasize, people will tune out. The most difficult people to reach are those between 35 and 50 because many have closed their minds.”

Many important safety innovations have been introduced to listeners on the show, such as the breathalyzer, as well as the stressalyzer, a machine which measures the amount of stress an individual can handle.

EIA Convention

The Annual Convention of the Electronic Industries Association of Canada will take place at the Skyline Hotel in Ottawa, May 5-7.

Progress On Flat Television Receiver

Professor Philip C. Eastman, Physics professor at the University of Waterloo, announced recently that his department is confident of the progress being made in improving the picture on a tubeless flat screened television set. This idea is under patent by Autotelic Industries Limited of Fort Erie, Ontario, and they plan to have a pilot product marketable to manufacturers within a year.

The present picture tube is about ten inches deep and spreads light from a single source, while in the tubeless television set, the light sources come from all over the back of a one-quarter-inch panel. No progress has been made with three color pictures.

A New Book Of Broadcasting Law And Administration

A comprehensive new book on the law and administration of broadcasting and cablevision operation in Canada will be available soon, prepared by Peter S. Grant, an Ontario barrister and solicitor of the Toronto law firm of McCarthy & McCarthy. Mr. Grant and his research staff, after a lengthy and intensive period of research, have prepared an essential reference work for broadcasters, cablevision operators, advertising agencies, lawyers and others involved in the communication industry in Canada.

There are only a limited number of copies being published of “Canadian Broadcasting Law and Administration” and an advance order is essential to assure immediate delivery upon publication. Orders should be addressed to CCH Canadian Ltd., Legal Publishers, 6 Garamond Court, Don Mills, Ontario.

R.C.A. To Build Pakistan Earth Stations

A giant stride in Pakistan’s history was taken on January 3, 1970, with the breaking of ground by General A. M. Yahya Khan, President of Pakistan, for the start of work on two satellite stations – one near Chittagong in East Pakistan, the other near Karachi in West Pakistan.

Each of the two stations, to be owned and operated by the Pakistan Telegraph and Telephone Department, will employ a 98.3 feet (30 Meter diameter) steerable antenna to provide communications through the Indian Ocean satellite. The satellite, owned and operated by the International Telecommunications Satellite Consortium (INTELSAT), of which Pakistan is a member, is located in synchronous orbit 22,300 miles above the equator at 62.5° east longitude – over the Indian Ocean at the southern tip of India.

Each of the two Pakistan satellite earth stations will be capable of receiving multi-message communications from up to 10 countries simultaneously. Total communications capability for each station will be 1200 voice circuits for both transmission and reception. The majority of the sophisticated electronic communications equipment for station operation will be located in a Control Building some 1500 feet away from the large antenna.

Earth Station contractors representing Canada, United States and Japan contended for the supply of the station. As a result of the international competition, John D. Houlding, President of RCA Limited of Montreal, recently announced that the company has been entrusted with the prime contract responsibility.

The Canadian International Development Agency of the Government of Canada will furnish the credit financing to the Government of Pakistan for the supply and installation of all facilities at the two sites.

A word about Radio

Radio receivers outnumbered Canada's population for the first time in 1969, and preliminary estimates place the year's advertiser investment in Radio at close to \$107,000,000.

In its annual state-of-the-medium report, the Radio Sales Bureau, service/marketing organization for Canada's Radio broadcasters, says that on January 1, 1970, there were 21,425,000 receivers in this country — slightly more than one operative Radio for every man, woman and child.

The Bureau also reports that in 1969 — Radio's 50th year as a commercial medium — national and retail advertisers upped their Radio spending by 12.6% over the previous year. The all-media increase for the same period was 5.6%. Pending final figures, RSB estimates Radio's 1969 net revenue at \$106,951,000, marking the first time that earnings from the sale of air time have exceeded \$100,000,000.

Listeners spent even more for radio receivers than advertisers did for radio time. So important is Radio in contemporary living that Canadians paid upward of \$113,000,000 for new receivers last year, continuing to express a clear preference for sets that permit them to listen on the go.

85% of the more than 2,900,000 Radios bought last year were capable of operating outside the home and without dependence on an umbilical power cord. The compact, self-contained battery/portable (affectionately called the transistor) increased its lead over all other receiver types, accounting for 46% of 1969 set sales. Automobile receivers were next in popularity with 39%, and home sets (plug-in units including Radio-phonographs) made up the remaining 15%.

43.4% of Radios in working condition on January 1 were transistors (9,300,000), with the balance split almost equally between car and home sets. Automobile receivers accounted for 28.4% of the set count (6,072,000), and home sets, 28.2% (6,053,000).

It would be difficult to find a dwelling in Canada today without a Radio. 97.4% of households have at least one set for listening in the home. Add the more than 6,000,000 Radios in passenger cars and commercial vehicles and, according to RSB, there are receivers of one kind or another in 100% of this country's households.

With the possible exception of the refrigerator, Radio holds a commanding lead over all other household appliances and conveniences. There are 193,000 more Radio households than there are households with telephones; 77,000 Radio homes have no TV; 298,000 have no installed baths or showers, and 180,000 are without flush toilets.

The motorists' need for road information,

weather reports, news — and music to soothe his traffic-jangled nerves — has made the automobile receiver second only to the transistor as Canada's most popular set. As of last May, 76.8% of registered passenger cars — 4,733,000 vehicles, including taxis — had Radios in them. 81.6% of households with cars, operated Radio-equipped vehicles.

There were Radios in 78.5% of automobiles belonging to single-car households, and 93.3% of homes with two or more cars had a Radio in at least one of them.

All provinces showed increases in car Radio households over 1968. Alberta lead with car Radios owned by 87.5% of its car households. Quebec was second with 83.7%, closely followed by New Brunswick with 83.1%.

In ownership of battery/portables, British Columbia was the front runner. 66.7% of B.C. homes had transistors in 1969, compared with 64.5% in Alberta and 63.9% in Saskatchewan. RSB says that 57.6% of Radio homes have transistors and explains their phenomenal popularity by pointing out that they fill a dual need: In addition to providing information, entertainment and companionship in many exclusive listening posts beyond the range of other media, transistor receivers are essential when there's a power failure. There should be one in every home's emergency kit, the Bureau says.

FM Radio continued to improve its set penetration with a dramatic 21.3% increase in FM households. Half of all dwellings with receivers for listening in the home had one or more FM sets last year, and in metropolitan areas the figure was substantially higher. In Montreal, for example, 62.3% of households had FM; Toronto reported 65.5% and Windsor topped the list with 66.9%. Ontario lead all provinces with FM receivers in 54.9% of homes.

Cedric P. Haynes, president of the Radio Sales Bureau, forecasts a booming decade for Radio. "In 1960, Radio had a 9.2% share of net revenue for all media. It rose to 10.8% last year and I expect it to pass 11% in 1970 with revenue from the sale of air time exceeding \$115,000,000.

The early months of this year may be a little slow but on balance, I have every confidence that 1970 will be a good year for Radio, short of a major recession which I do not foresee.

"The communications industry is going through a somewhat traumatic period of reassessment as technological change moves at a faster pace. But in this electronic age, and considering all the factors which make Radio invaluable to advertiser and listener, it is impossible to be anything but optimistic and enthusiastic about the future of Radio — the Sound Medium."

Your CBC-TV Selective Sales rep will show you how to work out your TV buys, so you can put more muscle where you need it.



Maybe the product you're advertising only has distribution in major markets, or your budget is large enough to advertise only in major markets. Whatever the marketing reasons behind your TV buying requirements, your CBC-TV Selective Sales rep can deliver as few or as many markets as you need, with the frequency you can afford, for whatever duration you desire.

From Cornerbrook and St. John's Newfoundland, through all eight major markets in-between, to Vancouver on the west coast—the 11 CBC Stations can help you nail down your market. Call in your CBC-TV Selective Sales rep soon, and work out with him. He'll help you lift weighty sales figures over the top.

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Toronto - 925-3311, Montreal - 868-3211
New York - Enterprise 6961 (toll free)

FOOTLOOSE IN MONTREAL

They greeted me at the Windsor Hotel, Montreal, when I arrived there January 6 on a selling trip, by taking down the Christmas decorations.

It took me a few minutes to realize this was not a personal affront, because it was Twelfth Night, the traditional day for bringing things back to their normal decor.

It was a nostalgic visit. The old Windsor is where I came in — with Broadcaster that is, when the CAB Convention (my first) was held in that very hotel.

Visitors at the Broadcaster office usually stop to see if they can find themselves (or their ancestors) in the large photographic blow-up which ornaments our reception area. It was taken at the CAB's annual dinner on February 10 of that year, in the Windsor's main dining room.

This was the first Monday of 1970, but notwithstanding a seasonable languor in offices and stations, my welcome was a warm one.

Jack Tietolman of CKVL Verdun, flanked by his son, Paul, Vice-President Marcel Provost and Sales Promotion Manager Jack Selinger gave me the CKVL-CKVN pitch in Jack T's gimmick-laden office, and I came away loaded with CKVL gadgets. I wished I had a soap chip or some other consumer product to make my fortune with by advertising it on these stations.

One of my gifts from the gadget drawer of Jack's desk was an English Morocco leather billfold embossed with the message: Yours for the money — CKVL — Verdun/Montreal. (There was no money in it though).

Jack Tietolman's current hobby-horse is the ratings, of which he always has plenty. What the industry

needs, he announced, is statistics that measure not so much the number of listeners, but the amount of merchandise they buy as a result of the advertising.

"Am I right?" Jack asked, and you could tell he was, especially in his own estimation.

Another point on which he is going to prove himself right is on the noble experiment of CKVN Vancouver, the all-news station (practically all that is) which he is currently battling, without hope of immediate profit, but is going to prove himself right about, if it takes a month of Sundays.

On the other side of the coin, I had a good, though somewhat muted chat with John Houlding, president of RCA Ltd. (I wonder what happened to Victor), along with Jack Sutherland, vice-president in charge of commercial and defence systems and Bill Holroyd, manager of broadcast and instructional systems.

To say these men are discouraged by the delaying and restricting tactics of the Canadian Radio-Television Commission is putting it mildly. One of RCA's great concerns is that, having geared themselves for the influx of business with the coming of color but now back to a pre-color level, is hampering them in their efforts to continue playing the part they have always played in the development of the broadcasting industry. The lack of decisive action on the part of the CRTC, especially as concerns the establishment of new station facilities, has resulted in their being compelled to cut back in the broadcast equipment area.

Loaded as they are — RCA itself that is — with defence projects, satellite equipment and all that sort of thing, their concern, as I saw it, is not so much for themselves, because RCA is far from being down to its last hundred million. Their distress, it seemed to me, is far more accountable to the strain on the umbilical chord, which has always existed between them and the industry they have helped to nurture through radio's first half century.

Over at CJAD, I found Mac McCurdy in a pleasantly chatty frame of mind, hoping we had done something editorially on CRTC Vice-Chairman Harry Boyle's speech in San Francisco. We had, and in depth, in this issue.

One broadcaster, with a typically Gallic ability to look at himself and laugh is

Guy D. Arcy, executive vice-president of CKLM Montreal. Over lunch at the Atlantic seafood emporium, on Peel Street, opposite the Mount Royal Hotel, he also contrived to look at me and laugh too. This combination, you will have to admit, tokens a real sense of humor, if ever there was one.

A vedette (star to you) in his own right in earlier radio, it is a pleasure to cavort with a broadcaster who exudes bonhomie and just plain fun, and hardly ever, if ever, moans about the ratings.

It was good to see Maurice Dansereau, late of CHLN Trois Rivieres, and it was also pleasant to chat with Jacques Goulet, now CKAC's general sales manager, who obviously is in radio because he likes it.

The ubiquitous George Hellman, relatively a Johnny-come-lately in the Quebec metropolis, where he runs the Montreal office of Hardy Radio and TV Reps Ltd., is in love with the place, largely because his wife and youngsters like it so much.

I spent an evening with Stephens & Towndrow's Guy Royal, en famille as we Frenchmen say. This still young man belongs in the rep business. The world can be crumbling all over the place, and Guy's 14-year-old daughter, April, may be making one of her fiery speeches about the place for the younger people (like fourteeners) but Guy goes on making his calls and selling his spots, wherever and whenever he can back a media man against the wall.

Roch Demers, executive vice-president of Ray Crepault's Radiomutuelle, a network of Ray's four Quebec and one Ottawa French language radio stations, is probably the busiest broadcaster in town. His enthusiasm for this interesting project, and his able coping with the problems which beset it, rate more than a passing mention in this column, and will get a detailed treatment in an early issue of Broadcaster.

A short visit to Joe Beauregard at CFTM-TV, with brief hellos to that station's Guy Daviault and Gilles Loslier, plus an unarranged encounter with CKVL's Marcel Beauregard, leaning against one another at the Windsor bar, rounded out my first tour of the year.

A word in closing, about CNR's Rapido trains which travel between Toronto and Montreal in five relaxed hours. Notwithstanding harsh thoughts I have harbored against government-owned railroads, I find myself converted back to train travel. Their roast beef is delicious!

Buzz me if you hear anything

Dick Lewis

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Mr. McAsey's gloomy predictions are completely invalid

The recently released report on the Canadian communications industry prepared by the Montreal investment house, Grant Johnston Limited, has been the source of some concern to various media groups.

Essentially, when one considers for whom the report was prepared — private investors, it is not an unreasonable assessment of the media situation as it stands right now. However, it must be remembered that the research analyst who produced it, was not equipped to make predictions which are dependent on advertising sales patterns, which is an extremely complex subject. On top of that, his predictions for Canadian media are largely based on U.S. statistics.

The result of this report being made public and thus being picked up by the daily newspapers is some rather gloomy prospects for the television medium. To answer these predictions Broadcaster approached Ross Downey, president of TvB Canada, who after careful study of the document ventured the following:

Because of my relative inexperience in the investment field, I feel obliged to restrict my comment only to the media sales revenue predictions contained in the report itself, and the almost total pre-occupation of the press across Canada with the somewhat negative national television sales forecast.

The published announcements of the study carried by the wire services and a very large majority of daily newspapers across Canada earlier this week focused almost exclusively on only one prediction of many contained in the report. It has to be more than coincidence that it was the prediction of mass national advertiser trend away from the television to which the newspapers directed their attention.

The overall purpose, and wealth of information contained in the study were generally ignored and excerpts from the study were published that were both incomplete and out of context. While acknowledging some obvious prejudice on my part, I believe the result was both irresponsible and bad reporting on the part of the originating wire services and the many many newspapers that

published these biased, incomplete and misleading reports on the McAsey/Grant Johnston study.

To my knowledge, admittedly not complete, the only newspaper that even attempted comprehensive reporting of the study was the Toronto Globe and Mail Business Report, which increases my respect for that journal.

Now, to the actual prediction itself. Mr. McAsey may well be an extremely competent financial analyst, but there is absolutely no indication of any marketing/advertising/media expertise in his study. The rationale on which he based his prediction contained only one single Canadian statistic to support his anticipation of national advertiser swing out of Television, and that was a slow-down in growth — not a loss in revenue — for the television medium in one month — July 1969.

Almost any novice time-buyer in any agency could have told him that historically television sales slow down in summer months. Mr. McAsey obviously did not consult anyone with experience. Even more remarkable was Mr. McAsey's re-affirmation of his prediction when he was specifically acquainted with television's very positive revenue performance in these subsequent months.

Several other explanations beyond the July revenue growth performance were advanced by Mr. McAsey to support his personal prediction. Note that I refuse to call it a forecast.

The first was that prime time was not available to new advertisers in many major markets. Being completely frank, in a medium as popular as television, this is undoubtedly true to a certain extent at certain times of the year in certain markets. However, Mr. McAsey was obviously not aware of the rapid acceleration of an advertiser trend from 60 to 30-second commercials in 1969 which has had the immediate effect of freeing more commercial time in these previously sold out situations to the extent they did actually occur.

The second reason advanced by Mr. McAsey was that television time had become too expensive and he calculated his increase in the cost of television time

BULLETIN

CHLO RADIO!

LONDON — ST. THOMAS

Check CHLO's Fall '69 BBM

CHLO — Strong No. 2 in London/St. Thomas area market. (No. 3 ALL southwestern Ontario.)

CHLO — Stronger than ever all time periods.

CHLO — Healthy increases Male and Female Adult and Teen Audience.

CHLO — Delivers London/St. Thomas Area Market — at low CPM.

Luv Radio

Frank Hurley
Sales Manager

CHLO Radio

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In U.S.A.: Weed & Co., New York, Detroit, Chicago, Los Angeles.

CHOV-TV PEMBROKE



Bill Kay

Mr. E. G. Archibald, President and General Manager of the Ottawa Valley Television Company Limited, takes pleasure in announcing the appointment of Mr. Bill Kay as Assistant General Manager of Channel Five, Pembroke, effective immediately.

Mr. Kay will retain his position as General Manager of CHOV Radio. Both Mr. Archibald and Mr. Kay thank you for your splendid cooperation over many years, and take this opportunity to wish you a prosperous New Year.

as an example from the mid '50s. As an interesting and relative aside, the television medium really did not become of age in Canada until the early '60s, and any assessment of cost increases should have commenced only when the medium was truly national and thus of major value to a national advertiser. But let's put that aside and examine television's costs.

If one examines media cost and performance trends in Canada from 1962 to 1968 (complete 1969 figures are not yet compiled), he would find that while the gross household coverage of daily newspapers decreased by 5% to 82.5%, their rates on average, increased 17%. Television's coverage however increased 7% to 95%, while its rates went up 40%. Radio's rates and coverage went up 21% and 3% respectively. While the increase in television rates is higher than in the other two media, just look at the radical improvements in television during that period — longer broadcast days and color being two classic examples.

Let's look at media costs in still another way. If the average television cost increase 1962-1968 was 40%, in that period of time Canada's GNP increased 67%. The bank interest rate — and remember this is prior to the very sharp anti-inflationary Government sponsored interest hikes in 1969 — went

up 41%. Labor costs went up 36%, and corporation profits before taxes went up 49%. From this I remain very confident that the increase in cost for television product to advertisers has not been unreasonable.

The third reason advanced by Mr. McAsey was that CATV had and would increasingly fragment the audiences of conventional television thus destroying its cost efficiency for the national advertiser. I would have to be a fool to state that cable has not fragmented the conventional television audience in some markets. But I dispute emphatically that it has been to the point of making television in these markets ineffective or uneconomical. National advertisers and agencies continue to buy television on a cost-per-thousand yardstick, in conjunction of course with many other media evaluation factors. The fact that television has enjoyed a record year in 1969 and that advertiser investments in television continue to grow rather clearly indicate, to say the least, that television's cost efficiency is acceptable to shrewd hard-nosed buyers of media in Canada.

So far as other potential cable markets are concerned, the recent CRTC ruling prohibiting the microwave transmission of U.S. programming to distant Canadian markets clearly inhibits

cable audience fragmentation in those markets.

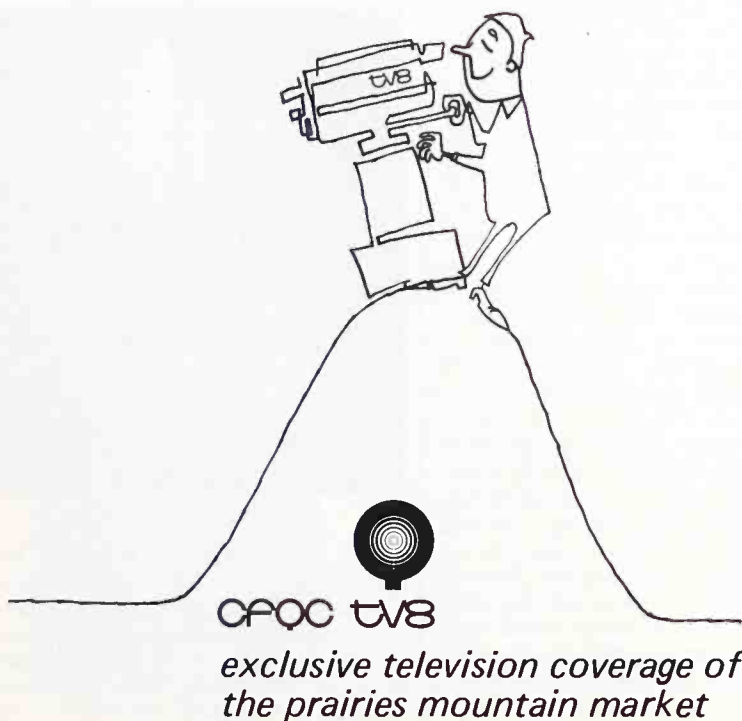
I believe the basic preceding facts clearly indicate that Canadian national advertiser trends and the way these advertisers determine media strategy make Mr. McAsey's rather gloomy predictions completely invalid.

Ross F. Downey,
President,
Television Bureau of Canada.

One suggestion that arises from the controversy that surrounds this report is that since communications, particularly radio, television and cable, are being so closely considered by a great many investment houses, perhaps the Canadian Association of Broadcasters would be well advised to canvas such organizations with an offer to help in the preparation in any such studies they wish to conduct. This is not to say that the CAB would do any work, but they are equipped to steer investment analysts to the right persons within the industry who can supply them with the latest available information so that they at least get their facts straight from the horse's mouth.

Reiterating some of Ross Downey's comments, it is a continual source of amazement that when so many people engaged in the newspaper field are also involved with electronic communications, be it radio, television or cable, that they will allow their editorial staffs to present such misleading and distorted information. This can hardly be considered in the best interests of the public, which all media serve.

For anybody who is not familiar with the Grant Johnston Study, they tell us copies are available upon request.



SASKATOON — Building a mountain for Canada's 1971 Winter Games

New Board for Q Broadcasting

The appointment is announced of the Board of Directors of Q Broadcasting Ltd. These are: Wm. E. Bellman, President and Chief Executive Officer; John E. Stark, Vice-President, Finance and Secretary-Treasurer; Maurice L. Foisy, Vice-President, Programming (Vancouver); James G. Lamb, Director A. E. Ames & Co. Ltd., Vancouver; Arnold B. Cliff, President Wescorp Industries Ltd., Vancouver; Gowan T. Guest, Barrister and Solicitor, Vancouver; R. Hilliard Claire, Secretary-Treasurer, Northern Hardware and Furniture Co. Ltd., Prince George. Q Broadcasting Ltd. owns and operates Radio Stations CHQM and CHQM-FM in Vancouver, Radio Station CKPG and TV Station CKPG-TV in Prince George and Q Music, Western Canada's largest background music service.

The 1970 Canadian Radio Commercials Festival

There is hardly an annual event which is not billed as being better or different than the year before — and invariably it isn't. However, this year's Radio Commercials Festival, being held at Toronto's Inn-On-The-Park, Thursday, February 5, 1970, is certainly going to be different and after listening to program chairman, Fred Sherratt, promises to be better than what we have seen in previous years.

Sherratt feels the word festival is inadequate and really doesn't explain what is going to take place. He prefers to describe the event as being a concentrated one-day workshop in creative radio commercials and the production of radio commercials coupled with the presentation of key awards and the exposure of some of the key end product.

One significant change is that this year there will be no awards dinner. The day will wind up with a cocktail party.

The morning session is being devoted to a retail presentation being handled by John Spragge, of RSB. This will be of particular interest to station personnel. Lunch begins at noon with the Honorable Donald Jamieson, Minister of Transport, as guest speaker. What follows for the rest of the afternoon should be extremely interesting.

Sherratt explains it this way: "We feel the afternoon workshop should be highly regimented and present the people who are going to be involved with a tight, well-paced, well-produced format that is indicative of the radio medium. To this end we were able to enlist the services of creative director of Foster Advertising, Bill Straiton.

"He in turn has engaged Ray Arsenault to assist him in the production of a five-hour period from noon 'til 5 p.m., in which they make use of every available second.

"This year we have six people contributing in the afternoon session from different parts of North America and representing different aspects of those things that go into the preparation of radio commercials. From Vancouver, a speaker from a highly successful new Canadian commercial house, Griffiths

Gibson, who have been turning out a great deal of work up and down the west coast.

"Jack Richardson, formerly of McCann-Erickson, now in the Nimbus 9 group, will be dealing with music creativity as it applies to commercial production. Music creativity is one area where Canada shines. We have done work that is second to none anywhere in the world when it comes to commercial production. Jack Richardson, of Nimbus 9, has made a big contribution in this area.

"Another speaker will be Frank Harris from St. Louis, Missouri, making a presentation on electronic music which is widely used in the production

of commercials and increasing in popularity. Allan Alch, formerly with Stan Freeburg will be talking about an extremely complex and difficult area, the use of humor.

"Bea Shaw, a creative gal from the United States with a tremendous list of clients to her credit, will add some color and some glamour". Staging the event is Straiton's job and without giving away all his plans he is going to use Radio —

He has received approval from the Department of Transport to operate an FM station for one day at 108.1 megacycles. This station CKRF-FM will carry the entire afternoons proceedings and will be heard by those attending the "Festival" over FM receivers located throughout the Ballroom at the Inn-On-The-Park. In addition broadcasters from across the country will participate via telephone calls patched in through CKRF-FM.

Besides worrying about a rather unique method of presentation, Straiton will also be talking about writing creatively for radio.

The whole event promises to be extremely worthwhile and the "Festival" committee are urging station, agency and client personnel to attend. Ticket information is available from Ruth Hancock's office or the Radio Sales Bureau.

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- CKLD — Thetford Mines
- CKFL — Lac Megantic
- CFDA — Victoriaville
- CHGB — La Pocatiere
- CKVM — Ville-Marie
- CKVT — Temiscaming

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Toronto 923-0919

Winnipeg 889-1242

Montreal 849-1303

Vancouver 682-6391

Disc Jockeys, Newscasters and Radio Management



H. A. (Hank) Skinner is President of the marketing consultants firm of Skinner, Thomas & Associates Ltd., Toronto.

Well, it's a new year and a new decade, and let's all hope that radio will change with it. It's been long overdue. And one of the best places to start the renaissance of radio is with many of the people who use the "mike".

If you have ever been unfortunate enough to be tied to a radio all day, or even for a couple of hours a day, you quickly become aware of the dreaded disease "diarrhoea of the mouth" that the vast majority of disc jockeys suffer. Their general level of incompetence in unbelievable at times. One must explain the utter garbage mouthed by so many of the supposedly big names of radio from Vancouver to Halifax as being a form of thanks to management for giving them a job! Their blatant stupidity manifests itself in talking about their wives, family, parents, friends, and what they consider to be wise, smart and sophisticated.

The average morning show has the typical "D.J." giving the sports scores every ten minutes, traffic reports every seven minutes, weather every eleven minutes, road conditions every thirty minutes, the time every three minutes, etc., etc., etc. Interspersed with this fascinating gibberish are regular newscasts, sports reports, and an incessant number of commercials. And once in a while, a record — which is often cut off in the middle.

The afternoon shows are full of readings from newspapers, simple jokes, personal philosophies, editorial comment and other assorted pieces of rubbish, along with some music and scores of commercials. Who needs it?

There is hardly ever a change in the patter. Everybody saying the same things as everybody else. Boring!

The answer is to use FM, unless they

kill it too, or play stereo tapes.

Maybe the alternative is for a talent hunt to be undertaken by radio station management to find people outside of radio who have imagination, a sense of humour, a personality, have a level of independence, a good voice and who indicate that they have some intelligence. But radio station managements will probably still prefer to have robots who all sound the same and do as they're told. It might be a good idea to put most of the current jockeys on the all night show time together so that they can talk to themselves, and not bother anybody else!

So, management, let's see what you can do for the seventies. It promises to be exciting, so why not gear up your "D.J." staff to meet the challenge?

Just in case anyone thinks that newscasters are different, suppose we take a look at them.

It should be compulsory for a newscaster who has the audacity to offer editorial comment, to outline his qualifications and breadth of experience, prior to uttering what he considers to be the true picture of the news, and it's implications to mankind. Maybe such a revelation would be sufficient to have listeners turn them off, or the station feel that maybe they just need a better qualified staff to give the news. The amazing thing is that the really good people very seldom ever agree to opinion. They are just too smart to get caught in the trap.

On the other hand, who needs to listen to editorial comment anyway? Why can't stations just give the top stories for the time available and leave it at that? If the so-called "deans" of radio

newscasting want to play the role of prophet makers and/or interpreters, let them buy time to shoot off their faces. At least then the listener has the alternative of turning off the radio after the news without the editorial being shoved in his ears! Being a newscaster for twenty years probably gives the individual the right to read the news, but it never makes him an authority on interpretation.

And another thing. It hardly seems necessary for so many newscasters to eulogize their personal friends, and so-called connections who really are not headline makers. Deaths, appointments, etc., of acquaintances are really only of interest to their personal friends and themselves. So why bother?

From coast to coast, there are some very fine newscasters and disc jockeys. They know their business and keep to it. But there are too many of them who should be doing something else, or who should just plain retire.

Radio has a very vital function to perform in the communications industry. It is time that radio management recognizes its responsibility, and provide for the public a service which has originality, intelligence, humour, and a recognition of what is important.

Perhaps radio should offer a greater reward to those whom it allows to use its facilities. At the same time, it should also ask for better qualifications. The old expression "a change is as good as a rest" is very applicable to radio. There needs to be flexibility in staff. The same blotting paper voice year in and year out at the same time can get very, very dull. And let's not pull out that old chestnut about personalities building an audience. If these personalities are audience-builders, one wonders what the audience is like. Take note, advertisers, and swing with some moronic copy.

Is it possible that the highly successful stations across the country, because of their commercial acumen, have decided that this system which they have developed is the only thing that matters? Or is it that Canadians are too stupid to understand what is going on?

Is radio complacent and of the opinion that no changes are needed? Have consumers/listeners been relegated to the classification of being idiots who will accept anything? Do advertisers know their market? Do stations avoid changes because it is too much trouble? Are no changes the result of smug management? Is there really no radio talent in Canada?

Radio needs to clean out the dead wood, the flannel mouths, the crystal ballers, the humourless, the old guard, the fuzzy management, and gear up for the seventies and beyond. Radio is needed, but not the way it is now!

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early morning hours are the "evening" of their day, and a time to relax, the Ch. 22 UHF station could provide the only TV entertainment available.

I wouldn't be surprised if Members of Parliament as well as the CRTC will soon be on the receiving end of complaints from cable subscribers as well as TV set owners who cannot receive UHF signals due to Canada lagging far behind U.S. authorities in ordering manufacturers to provide for UHF as well as VHF signal reception in Canada for sets being sold even now.

Andy McDermott,
Andy McDermott Sales Ltd.
Toronto.

An appeal from Radio York

Radio York is a student owned, operated, and staffed closed circuit radio network. We commenced operation last year, and are expanding rapidly. Our staff consists of forty-two students ranging from first year Arts students to graduates in Business and Law. Two of our administration staff are RTA grads., and six of us have

worked in commercial radio periodically. The station goes to air at nine a.m. each day Monday through Friday, and signs off at one a.m. Our programming varies as does our listening audience. Underground, light rock, middle of the road, jazz-blues, and classical are our major music categories.

We have a very active news and public affairs department which delivers news five times a day, with a 30-minute public affairs show in the afternoon. Our news service is Broadcast News but many of our stories are of course local, and therefore, our news staff of eighteen is kept constantly busy.

At present, Radio York is a very active and acknowledged media on campus, however, because of our rapid development, the finance people here were not prepared to meet this unforeseen financial demand. We are, therefore, surviving on a budget of \$5,100 per year total! At present, we're trying to improve our income by selling time, and have been partly successful with advertisers such as Simpson's, O'Keefe Centre, Maple Leaf Gardens, Proctor and Gamble, and various local business establishments.

The reason for my writing you came as the result of the University Administration giving us a new studio,

which we designed, and will be occupying early next year. It is unfortunate, however, that the administration does not plan to supply any equipment for the studio. That, in the raw, is our problem — no equipment! We have very limited on air facilities at present, with no recording studio to do spots or our p.a. shows. We therefore, are in a rather frustrating position. My thoughts are, that perhaps if an appeal was made by someone like the Canadian Broadcaster, asking for donations of equipment, or money (in which case tax exemption could be arranged) that with any luck we could round up enough surplus equipment to function adequately with.

This station means a great deal to all of us and we intend to follow our ambitions by building a high quality service to our community. We are planning to apply for an FM license within the next few years, and so we are forcing ourselves to maintain a high standard of broadcasting.

We at Radio York would greatly appreciate any assistance you could give us.

Steven M. Harris,
Radio York,
York University, Toronto.

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Money no object.

Jim Sewell
36 Burgess Ave., Toronto
DAY: 921-5965
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Mr. Radio Station Owner or Manager

BBM ratings just out! Are you in trouble or do you think you should do better? Now available, Program Manager with creative talent, initiative and hard work experience to run your operation. Proven record. A request for information is all it takes to evaluate my credentials. Replies strictly confidential. I can move you to the top!

Box 309, Broadcaster

Morning man wanted immediately for aggressive — community-minded — BC station. At least five years' experience. Send tape and resume to Broadcast Manager, **CHWK Radio, Chilliwack, B.C.**

Engineer

AM/FM/TV all phases, ten years' experience, wishes to relocate to desirable situation, presently assistant director of engineering AM/TV metro market.

Box 310, Broadcaster

ENGINEER

Assistant engineer with metro station, familiar with all phases of AM & FM studio and transmitter maintenance including 50 K.W. transmitter installation. Seeks position as engineer in medium sized Canadian Market.

Box 288, Broadcaster

NEWS DIRECTOR WANTED

for CKSA Radio and CKSA-TV. Must be able to manage and supervise news department and handle editorial policy and program. All enquiries will be confidential. Phone or write to:

Mr. L. A. Wildman,
CKSA Radio and Television,
5026 - 50 Street,
Lloydminster, Sask - Alta
(403) 875-3321

Growing Metro Toronto AM and FM stations require immediately 4 good salaried salesmen with bonus tied to performance. Applicants should write to below box number stating experience, age, marital status, formal education and two lines as to why you want to sell radio time.

Ask for appointment in your letter and include your name, address and phone number. State whether you have a car and/or can drive, salary expected and if you are fluent in another language other than English and what that language is.

Replies will be held confidential and you should state, in the first instance, when you can start representing the station.

Reply:

Box 308, Broadcaster

INTERESTED?

We need an experienced Announcer with mature voice and all-round capabilities. Attractive salary and surroundings are offered. Send Tape and Resume to:

Box 306, Broadcaster



and now a word from Bob Blackburn

There's a commercial for Facelle Royale bathroom tissue that loudly and repeatedly proclaims that the product is "not for the tame."

The first time I heard it, I could only assume that it meant the product was made of sandpaper, but that turned out not to be the case. They were just pushing some "bold" new colors. It was a very handsome and colorful commercial, and an illustration of the great strides which have been made in television advertising.

In the 1950's, it was generally thought that there was no way you could advertise toilet paper on television, but since then millions have been spent doing just that, simply because somebody figured it would be all right as long as you didn't let on what the product really was, or what it was used for. So they've sold it for its color, for its texture, for its economy, for its prestige, for its beauty, and, yes, for its smell, for Pete's sake. But a creature from another world could

watch every bathroom tissue commercial ever made and still not know what it's for.

This nonsense is not the fault of the advertisers, of course. It's merely a relic of the fast-fading, foolish fastidiousness of our society. What I think about when I see these things is simply the ease with which their hypocrisy is achieved — and accepted by the public. One might logically think that a viewer might consider it a little odd that he's watching a commercial that doesn't say what the product is for, but I don't think anybody ever does. They take it in stride because the commercial business has become so devious that this kind of evasiveness is taken in stride. There's a lesson in that.

* * *

I like the current campaign Heinz ketchup is running — the one that says "Heinz isn't the only ketchup in the world, you know . . . It only tastes like it," and presents touching little dramas

about the chagrin and frustration of people who are forced to accept another brand.

Normally, commercials which denigrate competitive brands are as distasteful to the viewer as to industry code-makers, but I don't think there's anything offensive about the Heinz ones. They're cleverly and amusingly performed, and get the message across gently. The only thing I would change in any of them might be to drop the voice-over slogan at the end altogether. The vignettes speak for themselves, and don't really need it.

* * *

Campbell has one for its mushroom soup with no voice — only music. The video shows that soup being put to various culinary uses. It's not a bad conception, but there are graphics supered very clumsily — hard to read. And, horror of horrors, there's a mouth-watering shot of a superbly succulent slice of prime ribs of beef, and then we see this pasty mess being poured over it, and you can almost hear the food-lovers retching from coast to coast.

* * *

Alka Seltzer has come up in the past couple of years with some of the most entertaining and least offensive commercials in a product area which some agencies seem to feel demands offensiveness.

It's keeping its track record intact with the current series on "Alka Seltzer for the Blahs", which sounds offensive but is actually pretty funny.

On the other hand, Bayer Aspirin has one in which the announcer doing voice-over starts out talking through his nose as if he had the world's worst cold, but by the end of the minute, he's cured and talking normally. It's a good idea, and it's done more subtly than I may be making it sound, but still I think the portrayal of cold (or any other) symptoms in drug commercials is offensive. I mean, who the hell wants to sit in his livingroom and watch somebody's nose running?

* * *

Stupid statements go on bugging me for weeks on end. There's a Buffalo station selling a game you play on a board like checkers, and the pitchman says, "There are three ways to play, each more exciting than the other." Now that's manifestly ridiculous, and the copywriter responsible should be sent back to school.

* * *

And how about that Gain detergent commercial in which the demonstrator draws a circle around the stains on a soiled garment. The garment is washed and proudly shown to be free of any trace of the stains, but the circles are still there, not even blurred. Somebody blew that one.

Want to get INVOLVED?

Among other things during the past few weeks we've:

- * created a new important marketing region involving some key regional stations
- * helped develop a new marketing season for one of our stations
- * arranged for the sale of a weekly talk show featuring a local Bishop

A good representative gets involved

For activated representation

CALL





Without the help of people with your interest, we would never be able to find the answer to cancer which we hope we will have in the near future.

Canadian Cancer Society



Again, many thanks for your help and with best wishes.
The Canadian Council of Churches



My thanks again for the co-operation you have given us.
Construction Safety Association of Ontario



The Trustees deeply appreciate the gift of promotional time by CFTO during the Christmas Seal Campaign.

National Sanitarium Association



It is the time donated to our Association which has greatly increased our effectiveness in providing a service to diabetics.
The Canadian Diabetic Association



We are grateful to you for your incredibly generous support.
Unitarian Service Committee of Canada



Of the many inquiries and indeed donations that we have received, I am sure that a substantial number of them could be directly traced to your excellent coverage.
The Canadian Save the Children Fund



On behalf of the many young victims of MD may I express our sincere gratitude for your invaluable support.
The Muscular Dystrophy Association of Canada



Your valued assistance in making known the winter programme of the Authority is very much appreciated.
The Metropolitan Toronto and Region Conservation Authority



This is to express heartfelt thanks on behalf of our entire voluntary organization.
Rehabilitation Foundation



Without the continued interest and support of your station, the Society would find it difficult to carry on its work in the community.
The Canadian Red Cross Society



Publicity given to us by Baton Broadcasting was a very great help in the success which we had.
The Hospital for Sick Children



Your public service activity is greatly appreciated.
Canadian Dental Association



Once again, our sincere thanks for the excellent CFTO public service activity.
Canada Safety Council



Again, please convey our sincere appreciation of your public service contributions to your associates at Channel 9.
Alcoholism and Drug Addiction Research Foundation



Results were excellent.
Ontario Forestry Association



Again we express our appreciation.
The Canadian Arthritis and Rheumatism Society



Many thanks for your help.
Keep Canada Beautiful



Your generous contribution to safety is sincerely appreciated.
Ontario Safety League



May I repeat our gratitude for the contribution your station has been making to this important public health project.
Department of National Health and Welfare



I would like to convey to you and your station our most sincere thanks.

YMCA

Foster Parents Plan (Canada)

Your station is a great help to us and I want you to know we appreciate all you are doing towards the relief of destitute children throughout the world.

Foster Parents Plan (Canada)



The coverage we received from your station has surpassed all expectations.

Canadian Heart Fund



It is a pleasure to acknowledge with sincere appreciation the thoughtful and considerate assistance given to us by all those members of your staff.

Ontario Society for Crippled Children



It is certainly heartwarming to know that people such as yourself, who can reach the public so effectively, have helped to give these children not only a time they will all remember, but for the first time in their lives, the spotlight of honour.

Canadian Special Olympics for the Mentally Retarded



This interesting and educational tour has certainly been one of the highlights of our students' stay in Canada.

Department of National Defence



The time that your station has donated is deeply appreciated.
Department of Highways

Your repeated appeals attracted considerable interest, resulting in more donors than ever before calling to offer assistance.

Social Planning Council of Metropolitan Toronto



Co-operation such as this received from CFTO is most commendable. Certainly your station is one of the leaders in today's public service programming and for this we are grateful.
Ontario Water Resources Commission

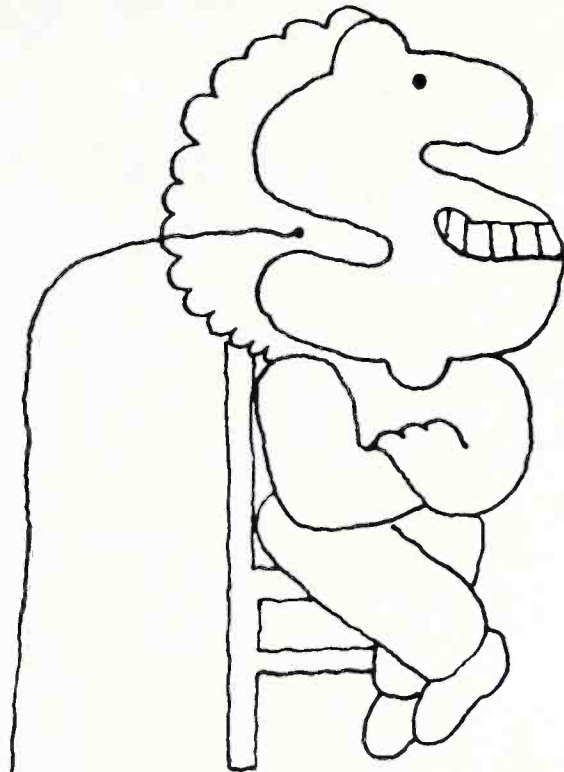


Thank you for the continuing support of the fire prevention public service campaign.

Joint Fire Prevention Publicity Committee Inc.

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*87% of all income is earned by Canadians 25 and over,
Taxation Statistics 1968 Edition, Department of National Revenue, Taxation.

**B.B.M.—Bureau of Measurement—Nov. 1969.

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