

FEBRUARY 1970

Broadcaster



Haskell Masters

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Contact Mr. Phil Lind, 25 Adelaide St. E. Toronto, Ontario, Em. 2-2771

Is Canadian Content the impossible dream?

Quality or quantity that is the question, and the answer probably won't be known for some time.

This month the CRTC, in an unprecedented move, used its Toronto public hearing as the platform from which to issue major policy decisions relative to Canadian content.

Their proposed regulations and that's all they are at the moment — proposals — can be found on page 62.

While the objective of the CRTC — to save Canadian broadcasting from being overshadowed and perhaps eventually annihilated by American broadcasting — is admirable and difficult to challenge, their method of achieving it is questionable.

Unfortunately nowhere in these proposals can any provision be found to ensure a degree of quality in programming other than Pierre Juneau's sincere belief that Canadian broadcasters can meet the challenge with a little more effort and ingenuity. Now, while this may do wonders for everybody's ego, it is a known fact that all the effort and ingenuity in the world are not going to help if you haven't the money to pay for it.

Of the two network heads only Murray Chercover seems to know this. CBC's George Davidson's initial reaction contained some rather flaccid statements about the Corporation having little problem in achieving the proposed requirements. The only thing is, he didn't say with what.

CTV's Chercover simply wants to know where the money is coming from and there is nobody in this country better qualified when it comes to the economics of television programming than Chercover, including the CRTC's new messiah, Sydney Newman.

Chercover, more than anybody, knows the harsh realities of trying to compete on a program basis with the entire productivity of the United States and the publicly financed CBC. Despite these hurdles CTV's track record has been impressive.

Particularly in the field of news information and public affairs, with a little effort and ingenuity, notwithstanding a lower budget, CTV has been a formidable foe for CBC. It is in this area that CTV concentrated its resources.

Now, under the proposed regulations, CTV presumably is going to have to spread these resources and try to produce Canadian variety, drama and other programming, which previously, in large part anyway, they have relied on other

sources to supply.

The overall result could well be a weakening of the existing Canadian content, which in the larger markets will be about all that's needed to drive viewers back to American stations which will happen even if cable is denied access to U.S. stations, since many Canadians can still pick these signals off air and the CRTC can do nothing about that. While that situation may only last until the quality of Canadian programming gradually improves, it could be financially crippling for many stations.

Another aspect of the proposed regulations is the limit on the amount of programming which may be used from another country. How much usable material is available from countries other than the U.S. such as England or Australia?

As we said we are not challenging the CRTC's objective, just its method of achieving it. It is indeed doubtful that a blanket across-the-board set of Content regulations, with its emphasis on quantity, applied equally to both private and public stations, can be made to work.

But whether or not it can is for the most part squarely in the hands of the broadcasters.

The CRTC has said it may be wrong but it will take a lot of convincing.

Now is the time for broadcasters to dispense with their traditional habit of turning around in circles, blatantly criticizing and give the CRTC a well prepared, well researched, presentation examining all aspects of the proposed legislation and offering alternatives that can make the CRTC's objectives work.

One final thought.

The CRTC acts on behalf of the Canadian public — the viewing and listening audiences. So far it has won the approval of the artists and performers who envisage increased incomes for themselves as a result of these moves. But how about the Canadian people, for whose benefit all programming is, or at least, should be presented. What do they want? Does the CRTC know, or even care?

There might be some merit in all stations honestly and fairly explaining to their audiences just what the CRTC is proposing and invite them to communicate their views to the Commission.

Of course, it's just possible we might not like what they communicate.

SALES REP.:

Have you in your life ever heard
of 125,700 people watching a TV program
at 8:00 o'clock in the morning?

CLIENT:

I'll be damned if I have!

SALES REP.:

What would you say if I told you that the same program has a central area rating
of 28%, and, don't forget, at 8:00 o'clock in the morning!

CLIENT:

I'd say its incredible!!! What's the program and whd's got it?



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The program is called

"YE, YE, QUELLE HEURE!"

and it's a morning comedy show produced by

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Incredible as it is to you, the facts are that 49,500 women, 15,900 men, 10,400 teenagers and 49,900 children all wake up with a smile every weekday morning when they tune in to CFCM-TV and watch the comedy team of André Duquet and Michel Vinet performing their many hilarious stunts, imitations, songs and jokes.

**NOW IS THE TIME TO PUT A SMILE IN YOUR BUDGET
GIVE US A CALL!**

CFCM-TV (French) CKMI-TV (English) HARDY RADIO & TV LTD. TORONTO, MONTREAL, WINNIPEG, VANCOUVER

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

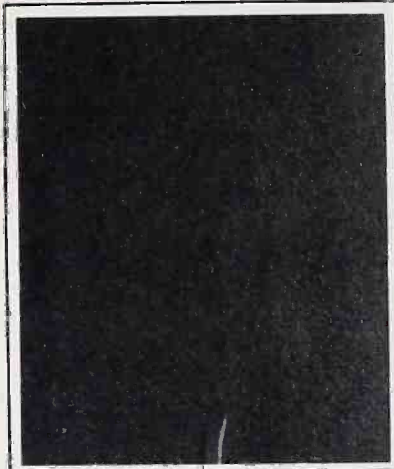
CFCM-TV (French) CKMI-TV (English) FORJOE-TV INC. NEW-YORK, CHICAGO, SAN FRANCISCO, LOS ANGELES

(Statistics Nielsen, November 1969)

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One frightening aspect of this month's CRTC hearing in Toronto's King Edward Hotel was the conduct of the Commission's specially appointed legal counsel, H. Douglas Stewart. In particular was his machine-gun like cross examination of Johnny Lombardi, owner-operator of Toronto's multi-lingual CHIN, appearing for the renewal of his licence. Stewart's performance can only be described as merciless and in my opinion unwarranted and degrading.

The scene, publicly played out before a capacity audience (mostly broadcasters) on Wednesday morning, was the closest thing to a trial without jury or judge. Indeed it made many Perry Mason dramas look tame.

Lombardi, as I said, was seeking licence renewal. Involved were infractions of the complex paper work required to comply with CRTC rules and regulations — annual return forms filed with incorrect information, badly completed logs, apparent non-fulfillment of promises of performance and a particular foreign language broadcast which, when it hit the air, contained inflammatory statements against the consulate of a foreign power.

However, through skilful questioning, Douglas Stewart managed to get into the internal squabbling between Lombardi and two of his shareholders, John Longo and James Service, which is no concern of the CRTC (in fairness to Pierre Juneau, he said so) and subsequently into allegations by James Service that Lombardi was using company funds to pay for his personal expenses and that is none of the CRTC's business either.

Nevertheless this dirty laundry was brought out and entered into the official transcript of the proceedings in a manner which more than once prompted Lombardi's counsel, Toronto

lawyer, Jerry Grafstein, to caution his "learned friend" to choose his words carefully.

The result of the entire session was that Johnny Lombardi was placed in the position of being judged guilty and having to prove his innocence. (The last time I looked a citizen of this country was innocent until proven guilty.)

In any event, Lombardi's explanation was "an honest mistake" and before those broadcasters in the audience pooh pooh that one, it would be interesting to know how many of them have never committed an error in filling out CRTC forms or have never had material aired over their stations which they regretted but for which they had to assume responsibility (for you non-broadcasters, don't knock it until you've tried it).

Regardless of what infractions Lombardi supposedly committed or the reasons for them, a public hearing of the CRTC is not a court of law.

By the power invested in them through the Broadcasting Act, the CRTC is entitled to ask questions about matters under their jurisdiction and is entitled to answers. If they don't like the answers that is their privilege.

However, they do not have the right to subject any Canadian citizen to the humiliating, vicious treatment that Johnny Lombardi received at the hands of a stiletto-tongued, albeit eminently qualified lawyer, like Douglas Stewart.

Whatever their decision regarding Lombardi's application for the renewal of his licence, the CRTC owe him an apology and Pierre Juneau would be well advised to instruct his future legal counsel to treat all applicants appearing before the Commission with the dignity that is their right as Canadians.

• • •

On the lighter side, the rantings and ravings of ACTRA about the abuse of Canadian talent have been heard by almost everybody from coast to coast.

Well, recently this "artists" union published a book titled "Face to Face with Talent", a pictorial gallery of the members — men, women, and children — not all of them, only 1,167 of them.

Believe it or not the very first spot was taken up by an announcer, narrator, actor — Mason Adams, who is described as being 5'9", weighing 160 lbs. and a member of ACTRA, AFTRA, SAG and AEA (whatever they stand for). He can be reached in New York at SU 7-5400 or in Connecticut at 227-7289. Residence New York City.

Obviously just another of Canada's starving talent pool.

Letters

Fan Mail for Skinner

I read with amusement the article in your last issue of Broadcaster entitled, "Disc Jockeys, Newscasters and Radio Management" by H. A. Skinner. I think we need more and more of these penetrating editorials from people outside the industry who can tell us what is wrong with radio. We don't have enough of this at the present time.

Who needs people who can offer constructive advice? Constructive advice requires a person to do a lot of thinking and that is hard work. It's a lot easier for people just to tell us what is wrong. Then they can never be accused of suggesting something which might not work.

So thank you very much Mr. Skinner for telling us what is wrong with our industry . . . I don't know how we ever succeeded these past fifty years to regress to the point you now find us.

If you are interested I will endeavor to do a very minimal amount of research and tell you what is wrong with the marketing consulting industry in Canada. I probably wouldn't be able to give you any constructive advice, having never been in the marketing consulting field, but I would probably be able to tell you what is wrong with your industry.

Neil H. MacMullen
Manager, CKBC, Bathurst, N.B.

Hank Skinner's article, "Disc Jockeys, Newscasters and Radio Management," January issue of Broadcaster, was a great deal more "fuzzy" than any station he'll ever listen to.

On the contrary, sir, radio has undergone fantastic changes since the advent of television and is continually changing every minute of the day. Try *really* listening sometime.

I don't think you'll find anyone more aware of the challenges of the 70's than radio station managers. Some of the links in the current chain reaction, caused by our so-called inflation, include consumerism, profits and ad budgets and their relationship to the "changes" you would like to see. Also, you seem to completely overlook the dilemma that has been facing broadcasters for years — the present two-year licensing policy of the CRTC. The radio station managers that I've met within this "neck-of-the-woods" recently are very aggressive. They fully realize that our objectives for the 70's must inspire and be aimed at more than profitability, and have been moving in that direction for some time. We know

Continued on page 8

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from your office
or residence**



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Prince George

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third market after
Vancouver and Victoria,
now represented by



PAUL MULVIHILL & CO. LIMITED
Toronto, Montreal

Letters

we are going to have to invest heavily in all areas of programming in order to stay in the game. I'm talking of long-term investments, sir, much longer than our present license allows us to be in business and *we know full well* that broadcasting is a long-term effort.

I certainly do not dispute the fact that you pointed out areas that require improvement. But, actually, all you have done is agree with us and give one of the reasons for the present situation when you ask, "Is there really no radio talent in Canada?". I think that's very naive of you, sir, especially when you should know that the entire industry, including the CRTC, has embarked upon a program to improve the situation and encourage the reversal of the drainage to the United States.

It goes without saying that to

improve the talent situation in Canada today, it's going to take a whole new "*bag of incentives*". Incentives that will most assuredly call for investment and again, long-term heavy investments which will undoubtedly involve us all. We are not magicians; we can't develop the talent demands of the 70's overnight! The problem is Canada's, not just "radio" station manager's!

I agree, it may get boring sometimes when listening to some stations but, not nearly as boring as it is for us who are subjected to the "mental diarrhea" of the lunatic fringe, who regardless of the new developments in the next ten years will *never* be satisfied anyway!

You may regard us as insignificant, tucked away up here in the northern part of Canada, but I can assure you, Mr. Skinner, that in spite of our two- or three-year license, we have developed public affairs programs that are very

definitely *reaching* our audience. We have developed programs that directly contribute to educational, welfare and entertainment needs of our audience. We have long since rid our airwaves of the asinine "pimping princes of the platter set", in favor of the rights of our listeners to top quality radio programming. At no time will we bore you! Care to listen?

Mike LaVern Michaud
General Manager, CJDC Radio
Dawson Creek, B.C.

Re your January issue and Hank Skinner's article.

What the hell is eating Hank? Did he apply for a morning disc jockey job and get turned down?

Bill Ozard
Station Manager, CJCH Radio
Halifax, N.S.

These securities having been sold, this advertisement appears as a matter of record only.

New Issues

Maclean-Hunter Cable TV Limited

**\$7,500,000 9% Sinking Fund Debentures Series A due January 30, 1980
and 375,000 Common Shares**

(with a par value of \$1 each)

In Debenture Units of a \$1,000 Debenture and 50 Common Shares

Price: \$1,200 per Unit

230,000 7% Cumulative Redeemable First Preference Shares Series A

(with a par value of \$20 each)

and 230,000 Common Shares

(with a par value of \$1 each)

In Share Units of 1 Preference Share and 1 Common Share

Price: \$24 per Unit

Pitfield, Mackay, Ross & Company
Limited

Wood Gundy Securities
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McLeod, Young, Weir & Company
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A. E. Ames & Co.
Limited

Dominion Securities Corporation
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Nesbitt Thomson Securities
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Richardson Securities
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Greenshields Incorporated

Midland-Osler Securities
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Burns Bros. and Denton
Limited

Pemberton Securities
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René T. Leclerc Incorporée

Morgan, Ostiguy & Hudon Ltd.

MacLean-Hunter and Southam's cause drop in communications index during January

Equity markets in North America showed continued weakness during the first month of the new year. Over the month of January, the Dow Jones Industrial Average declined 7% while the TSE Industrial Index, which did somewhat better, experienced a loss of 5%. The general declines appear to be due to the lack of any sign of an easing of interest rates or money supply combined with the appearance of lower earnings reports for several companies.

Preliminary 1969 earnings reports for some Canadian broadcasters and publishers were released during January and showed satisfactory progress. However, the TSE Communications Index dropped 7% over the month largely attributable to declines by Maclean-Hunter Ltd. and Southam Press; prices of pure broadcasting equities such as Selkirk Holdings, Standard Broadcasting and Western Broadcasting were relatively unchanged.

Maclean-Hunter Ltd. declined from \$20 at the end of 1969 to \$16 on January 31, 1970, representing a 20% drop in price. Consolidated net income (unaudited) for 1969 increased to \$0.77 per share in comparison with \$0.46 per share in 1969, excluding special items in both cases. Last year's earnings were at record high levels and exceeded the previous high of \$0.72 per share in 1967 when operations were buoyed by Centennial year activities.

During January, Maclean-Hunter Cable TV Ltd. went public by way of an offering of debentures, preferred and common shares in unit form. The preferred unit, consisting of one common and one \$20 par preferred share, was offered at \$24 and was trading at about \$22 at month-end with the common stock itself trading at \$6.25. The issue totalled \$14.5 million of which over \$11 million was attributable to the debentures and preferred shares. Following this financing, Maclean-Hunter Ltd. will hold 60.4% of the common shares of Maclean-Hunter Cable TV. At September 30, 1969, the latter company was providing CATV service to 74,581 subscribers in Ontario.

Southam Press declined from \$65 to \$62 or 4.6% over the month of January. Earnings for 1969 (before capital losses)

increased to \$2.75 per share up 10% from \$2.50 per share in 1968. While the rate of increase for the overall year was satisfactory, there was a notable slackening in the rate of earnings growth in the final quarter. In addition to previously announced plans for transfer of other Southam broadcasting interests already owned jointly with Selkirk, it was announced that Southam plans to transfer to Selkirk its 38% interest in CKOY Limited, Ottawa.

The new class "B" and common shares of CHUM Ltd. were listed on the Toronto and Montreal Stock Exchanges of December 31st. Both classes commenced trading at around \$6 and were about \$6 3/8 at the end of January. By mid-February, the non-voting class "B" shares moved ahead to \$7 while the common shares weakened to \$5 5/8.

During January, Famous Players announced the first sales of its communications assets. These announcements were probably responsible for the relative strength of the market action of the company's shares which advanced from \$12 1/2 at the end of 1969 to \$13 1/4 at the end of January.

Share interest in four companies presently owned mainly by Famous Players and the Jarman family of London, Ontario, will be transferred to a new company Jarman Cable Systems

Ltd. A public offering of the new company's shares is proposed with the net proceeds to be used substantially to buy the Famous Players interests. At the CRTC Hearings in February, it was revealed that Famous would receive about \$5 million for their interests in the systems involved. These CATV systems, all located in Southern Ontario, presently serve about 63,000 subscribers.

Early in January, Electrohome Limited announced its diversification into the field of electronic communications through the proposed acquisition of interests now held by its president, Mr. C. A. Pollock, and Famous Players in Central Ontario Television Ltd. and Grand River Cable TV Ltd. Central's operations consist of CKCO-TV, Kitchener, and AM and FM radio stations in Kitchener while Grand River operates cable TV systems in Kitchener-Waterloo, Galt, Preston and Stratford. The Electrohome interests will be held by a new affiliate, Electrohome Communications Ltd., which plans a public offering of common and preferred shares totalling about \$7.3 million, proceeds of which will be used to purchase the Famous Players interests. Upon completion of the proposed financing, Electrohome Limited will hold a majority of the new company's common shares. This proposal is on the agenda for the March CRTC Hearings.

Bushnell Communications "A" shares declined only fractionally during January dropping from \$19 to \$18 range, although more distinct weakness was evident during the first half of February when the bid price dropped to \$15. The market decline was undoubtedly related to the sudden departure of Laurier Lapierre and Patrick Watson who had been expected to provide the creative nucleus of Bushnell's proposed multi-station organization.

Cover Story

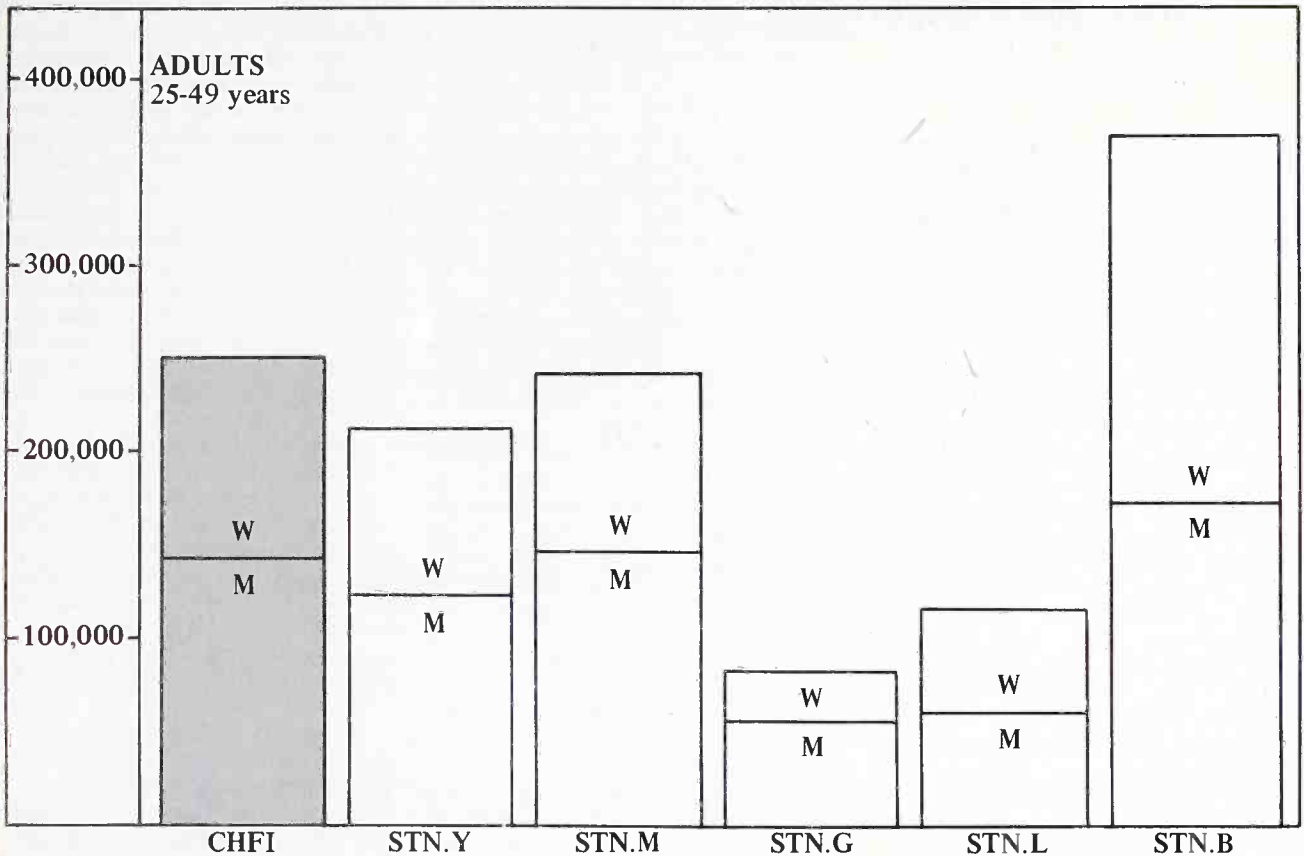
The gentleman on our cover, captured for posterity by caricaturist Ed Franklin of the Toronto Globe & Mail, can lay claim to having spent more than 50 years in the motion picture industry.

At 73 Haskell Masters, president of Warner Brothers Distributing of Canada, is almost a legend. He was the west coast sales manager for United Artists when such people as Mary Pickford, Douglas Fairbanks Sr. and Charlie Chaplin were budding young stars. The stories about this pioneer would take pages, however, one, told to us by a close friend, does bear repeating.

Some years ago, while vacationing in Florida during the Christmas season a "friend" placed ads in the Toronto papers saying money would be given to charity for every used Christmas tree delivered to a certain address in Forest Hill. Haskell returned home to find his front lawn buried under a mountain of trees!

Next month Haskell Masters vacates his office for a well-earned rest and a chance to spend more time using his golf clubs and fishing rod. With him go our very best wishes.

People who need things need **CHFI**



Metro Toronto BBM, November 1969
Weekday Reach 6:00 a.m.-1:00 a.m. Mon.-Fri.

So do you!

Because no one Toronto Station alone reaches more than 42% of this important consumer group (Monday-Friday, Total Reach).

CHFI itself delivers about 30% (at a very efficient rate) while together CHFI and "Station B" reach an unduplicated 60% of Metro Men and Women in their acquisitive years, 25-49.

But total numbers is only part of the story. For instance, of CHFI's male listeners 37% are in higher-income, professional/managerial, occupations. Similarly 37% are University educated - 7% higher than "Station B's."

While 85% of the Women listening to CHFI are reported as "Lady of the House", a large portion of them are working women, mostly in professional/managerial jobs - again indicative of higher-income families who not only need things but have the means to buy them.

No matter what your Adult Consumer target, your All-Canada Representative can provide special R/F data that will help you determine the best radio approach to reach them.

And when you're selling products to people who need things, you need

CHFI - No. 2 ADULT RADIO IN TORONTO.

CHFI ^{AM}/_{FM}

Nationally Represented by
ALL-CANADA RADIO & TELEVISION LIMITED



NEWSCAST

FCC's Johnson Lashes Out

FCC Commissioner Nicholas Johnson has accused Vice-President Agnew and Attorney-General Mitchell of achieving censorship of the news by threats.

And Johnson heaped scorn on the news media too for, in his view, knuckling under to the pressure.

He referred to Agnew's criticism of "instant analysis" of presidential speeches by TV commentators and to the justice department's attempts to subpoena newsmen's notes, tapes and films.

Johnson said: "The censorship comes from the mere threat."

He added: "It is, alas, a tried and true technique of all those who would wish to control the content of the news media to announce loudly and clearly that their actions are not censorship."

While at the same time, he said, "they act to bring the press under their influence." After Agnew's criticism said Johnson, network heads pledged to resist attempts to influence their news coverage.

Yet, he continued, "a few weeks later when the President again spoke on Vietnam, there was no analysis at all. Network silence was deafening."

Referring to the justice department's efforts to subpoena newsmen's notes, Johnson said the outrage of professional reports was, in his words, "loud and articulate."

But media management, he said, has shown what he called "a depressing eagerness to co-operate with the government. How sad," he continued, "that media management seems so willing to sacrifice so much for corporate greed."

Spokesman for both Vice-President Agnew and Attorney-General Mitchell denied the charges. Agnew's spokesman said, "This type of criticism is largely politically motivated and basically groundless."

Media Directors To Meet May 29

The Media Director's Council of Canada, in conjunction with the ICA, will hold the fourth annual Media Director's Seminar on May 29 and 30, 1970, at the Skyline Hotel, Toronto.

The seminar committee has already lined-up some top-name speakers for the two-day affair to discuss two of the major issues of interest to advertising agencies and senior media people — Cable Television and Media Buying Services.

Kenneth Lavery, P. S. Ross and Partners, will lead-off the seminar with his presentation "Challenge of Change". Ted Rogers, Rogers Broadcasting and Ralph Draper will present their views on the status and future of cable television in Canada.

The committee is now in the process of confirming a speaker from a media buying service and a senior agency media man to discuss the media buying services in the U.S. and Canada.

The Friday and Saturday sessions are restricted to senior media people, but the Friday luncheon, which will feature a top name speaker, will be open to other agency people and media representatives.

New Microwave Policy Places Emphasis On Economic and Social Considerations

A new interim government policy on microwave relay systems has been announced in Ottawa by Communications Minister Eric Kierans. He said that more emphasis is going to be placed on economic and social considerations.

He told the Commons that in the past, licences for such systems have been granted mainly on technical grounds. "However," Mr. Kierans said, "the growing social and economic importance of this form of telecommunications requires that more attention be placed on other criteria if we are to assure an orderly growth of a Canadian communications. . ."

He said the new criteria are designed to assure maximum social benefits and a minimum of duplication of investment "in a field where resources are both scarce and essential to the development of the full potential of all segments of Canadian society."

There now are three cross-country microwave systems — the first built by the Trans-Canada Telephone System; the second by Canadian National and Canadian Pacific Telecommunications; and the third, now nearly complete, being built by the telephone companies.

The system operated by the Trans-Canada Telephone System is said to be valued at \$208 million. The CN-CP network is valued at \$74 million.

There are also smaller installations throughout the country said to be worth \$50 million. These are operated by the railways, broadcasters, hydroelectric companies and cable television firms.

The D.O.C. says that applications now before the government for licences would result in another \$50 million investment.

While technical considerations have been the ground for considering applications in the past, Mr. Kierans said that in future applicants must demonstrate that:

- Existing communications facilities cannot properly satisfy this investment and need;
- there is some public interest and need to be served by the creation of the new facility;
- and the applicant will conform to the standards of service and the technical requirements of the existing networks so that the most effective and economical use of the

NEWSCAST

radio spectrum is assured.

Along with this economic-commercial submission the Minister said, applicants will also be required to submit detailed engineering briefs so the department can decide if the necessary technical performance standards will be met.

The new policy is an interim measure pending an over-all study of the country's communications needs, one impact of which, could be to extend federal controls into the operations of some provincial crown corporations.

Mr. Kierans said that ultimately his department probably will give up licencing powers over microwave networks. Under the government policy now being developed, that power may be given to the Canadian Radio-Television Commission, the Canadian Transport Commission or a new government agency created to review all rates assessed users of communications systems — including the post office.

Those powers are now diverse. The Department of Communications licences the operation of the physical network. If it is used for broadcasting, the CRTC controls to a great extent the type of programming the network carries. If the network is owned by a federally incorporated company, like Bell Canada or CN-CP Telecommunications its rates to users can be controlled by the Canadian Transport Commission, under an amendment to the Railways Act, passed at the current session of Parliament.

If those powers are centralized in any one of the three agencies, or in a new federal agency, Mr. Kierans said the power to control rates charged users of all microwave systems probably will also be vested with the governing body.

If that is the case, a federal agency will be able to control rates for users of microwave systems owned by provincial telephone systems. As well, the federal Government could force provincial hydro systems to open their microwave networks to commercial users, rather than permit additional systems to be built that would duplicate the areas served by a hydro system.

To date, the minister said, hydro systems have shown little interest in sharing their networks — even at a profit — with other users.

TV Commercials Festival — June 25

Don Napier, advertising manager for Household Finance, has been appointed Chairman of the Eighth Annual Television Commercials Festival to be held on Thursday, June 25, at the Inn on the Park, Toronto. Johnny Wayne and Frank Shuster will, for the second consecutive year, be acting as Toast Masters for the Awards Dinner in the evening.

A restructuring of the categories under which entries may be submitted has been drawn up by the Co-Chairmen of the Judging Committee, Terry O'Malley, vice-president and creative director, Vickers & Benson, Toronto, and Cameron James, advertising manager, Gulf Oil (Canada) Ltd.

National commercials may be entered for the 1970 Festival in any one of five categories: single commercials under either Hard Goods, Soft Goods, Services or Corporate/Public Service, and campaigns (a minimum of three commercials) under a special Campaigns category. Entries may be in English or French.

Local commercials may be entered in categories related to the size of the market for which they were made, as in previous years.

A further innovation this year is the introduction of Consumer Awards, to be made by a judging panel composed entirely of a minimum of 40 consumers outside the industry. Judging in all other categories will be by panels selected from within the television and advertising fields.

In announcing these changes, Terry O'Malley explained:

"Our intention is to give potential recognition to many spots which in the past have never had a real chance to win. Hitherto, product spots of great merit have been overshadowed by 'extravaganza' commercials which bury the opposition with their dollars and technique. The breakdown into categories will provide a much better chance for each entry, by pitting it against competition in its own field as to product type, and probably also to original budget.

"This year, too, we've made a change in the rules by removing the requirement for producers to supply a written rationale for each commercial submitted. Our judges will see each entry as the public sees it, and will make their assessments on that basis alone.

"We envisage a much larger group of judges from which each panel will be selected. It is hoped to recruit at least 70 judges: they will work in small panels, and will not, therefore, be subject to over-saturation by marathon screening sessions."

O'Malley says he is confident that these changes will enlarge the number of entries and greatly enhance the stature of the awards themselves.

Other members of the Festival Committee, with their individual spheres of responsibility, are:
Judging Facilities: Al Chapman, Glen Warren Production Ltd.

Entries: Stu MacDonald, Stovin-Byles Ltd.

Publicity & Promotion: John MacDonald, Screen-Gems (Canada) Ltd.; Pip Wedge, CTV Television Network Ltd.

Technical Facilities: Dave Martin, CHCH-TV.

Hotel Liaison: Gordon Ferris, Radio-TV Representatives Ltd.

Programming: Drew Crossan, CBC Television.

Ticket Sales: Norm Bonnell, Paul Mulvihill Ltd.

Retail Presentation: Ross Downey, Television Bureau.

In the 1969 Festival there were 365 entries and the Committee is hoping that figure will be greatly exceeded this year.

Ad & Sales "Learn-In"

The Advertising and Sales Club of Toronto in conjunction with the Sales and Marketing Executive of Toronto will sponsor a one-day marketing "learn-in" at the Canadian Marketing

NEWSCAST

Show in Toronto in April, Murray Baylis, club president, has announced.

The special marketing day program will be held Tuesday, April 28, in the Queen Elizabeth Building, Exhibition Park, alongside the third annual Marketing Show which takes over the nearby Automotive Building April 27 to 29.

Pathe News Says Goodbye to Rooster

The crowing rooster of Pathe News, familiar to movie-goers for half a century, has fallen victim to television newscasts.

The Associated British Picture Corporation, maker of the movie newsreels said that it was ceasing production of the movie newsreels February 26, because of growing competition from television news.

Instant Horoscope — If You Can Get a Line

Radio Station CKVL, the 50,000-watt Verdun-Montreal French-language radio outlet, is experiencing instant success with their one-hour personal horoscope feature. The show is so popular, that it had to be increased in time size from the original half-hour to one hour, from five to seven days a week. The biggest problem confronting CKVL, is reaching Professor Henri Gazon on the telephone. Half an hour before he goes on the air, the entire exchange has been blocked with calls, according to Bell.

CRTC's insistence that radio stations get involved with their public is in danger of breaking down through lack of communications, says CKVL's Jack Tietolman who introduced the French-Canadian horoscope expert (feature by Weekend Magazine January 3) hard on the heels of the success of a similar program on his CKVN "all news and features" station in Vancouver where Dr. Frederick Hathaway, "The Voice of Horoscope", holds forth for two hours every mid-morning.

Expos Add Stations

Montreal Expos of Baseball's National League announced that Radio Station CFCF in Montreal has agreed to carry a minimum of 148 home and away games of the club's 162 game schedule for the coming season.

Two Ontario stations, CHAM, Hamilton, and CKSL, London will join the baseball network for the first time and carry a minimum of 80 to 90 games.

The Expo's network now has seven English-language stations, three in upper New York State, plus six French-language outlets.

Expo's President, John McHale, said the addition of Hamilton and London outlets "implements the objective of the Expos to extend live broadcasts to as many areas of Canada as possible".

The Expos broadcast team of Dave Van Horne and Russ Taylor will handle all broadcasts in addition to two pre-game programs and two post-game shows. The pre-game programs will feature interviews with players from the Expos and visiting teams along with a five-minute segment with Expo's Manager, Gene Mauch. The post-game shows — "The Dugout" and "The Scoreboard" — will present an interview with the staff of the game and a rundown of the scores and highlights of other Major League Baseball games being played. The pre-game and post-game shows will run twenty minutes.

CTV News Appointment

Don MacPherson, director of CTV news, features and information programming, has announced that Warner Troyer, producer of W5, has been assigned to produce two one-hour news specials.

In a statement MacPherson said Troyer will continue to be associated with W5 as a reporter on specific stories with on-camera appearance from time to time.

His administrative duties as producer of W5 will be assigned to Tom Gould, now CTV's executive producer of news, features and information programming.

Radio and TV Programs Via Satellite

The U.S. National Aeronautics and Space Administration has announced plans to begin next month a year-long experiment in the use of a communications satellite 22,300 miles above the earth to relay radio and television programs throughout Alaska.

The experiment will employ NASA's applications technology satellite, ATS-1, now in synchronous orbit over the Pacific near Hawaii.

Instruction TV programs will be transmitted from the University of Alaska ground station near Fairbanks to three major population centres of the State — Kodiak, Nome and Fort Yukon.

Very High Frequency radio will be transmitted from stations at Anchorage, Juneau and Fairbanks by way of the satellite to the remote areas of the state.

Radio transmissions will begin in March. Television transmissions will start next October.

TV Helps Political Parties

The president of the Ontario Progressive Conservative Association, R. Alan Eagleson, says his party and the Provincial government must use TV to a far greater extent than before. Eagleson said in London, Ontario, that the communications media, particularly television, have brought a new perspective to the democratic process.

He said the NDP might never have defeated the Tories in last year's Middlesex South by-election if the government had used TV to explain its new medical insurance plan. Eagleson was referring to

NEWSCAST

the upset victory by Archdeacon Kenneth Bolton, The NDP candidate, whose criticisms of the terms of the new Ontario Health Services Insurance plan were a major part of his platform.

IBA Draws 3,505 Entries

Nineteen television judging panels throughout the United States are now selecting International Broadcasting Award Winners in the 10th annual competition sponsored by the Hollywood Radio and Television Society.

Six panels in Australia, England, France, Germany, Japan and Venezuela also are assisting with the judging to choose the "world's best" radio and television commercials.

The IBA this year drew a record 3,505 entries from 45 countries, including 2,260 television commercials and 1,245 radio commercials. Fifteen additional Creative Screening Panels are judging the radio entries.

Winners will be announced and trophies presented at a dinner in the Century Plaza Hotel on March 10.

M Rating Is Replaced by GP

After about 15 months in operation, the Valenti system — the U.S. motion picture industry's voluntary ratings — will be revised.

Effective March 1, the M, or Mature, rating is being dropped. Pictures which once would have been rated M will now be rated GP which translates roughly as "suitable for general attendance with some parental discretion advised."

Sex Education For Teachers

A preview of a controversial sex education series showing a drawing of a couple having intercourse has been seen by British television viewers.

The program, put on by the BBC, was to help teachers who will show the series in the form of film strips to children of eight and nine years.

The BBC used a clinical approach and the words "love" and "marriage" were not mentioned as a woman commentator told how a baby is born and described reproductive organs with the aid of diagrams.

Commercial television companies which compete with the government owned BBC also intend to give sex education programs for school children.

The Wrong Concept About Indians

Five students from Toronto's Glendon College have sent a report to the Federal Indian Affairs Department that criticizes television for helping to form negative attitudes toward Indians.

The 22-page report blames government

information services and schools for not providing proper textbooks, films and study courses to combat prevailing attitudes.

The report is based on interviews with 550 students in 22 Metropolitan Toronto high schools. It says most students have a concept of Indians as stereotypes of the depressed drunk and the TV savage.

Cable Operators and Broadcasters Should Co-operate

Harry Boyle, vice-chairman of the CRTC, says conventional broadcasters and cable television companies should co-operate in producing programs.

Harry Boyle said in an interview recorded for CHCH-TV in Hamilton, that the conventional broadcaster should provide their expertise and equipment to the cable companies. He said rigid schedules and network commitments prevent conventional broadcasters from catering to any minority group.

Boyle said the cable companies with their numerous channels could fill this gap. He said that cable companies are the natural place for this extended service and would take pressure off the conventional broadcaster.

Television In Ontario Legislature

The leader of Ontario's New Democratic party has urged Premier John Robarts to set up an all-party committee to consider installing permanent television facilities in the legislature.

Donald MacDonald in a letter to Robarts also suggests television coverage of lead-off speeches in next month's throne speech debate be considered, and that there be experimenting with live or delayed telecasts of the daily question period.

MacDonald's proposal calls for sound equipment and lights to remain in place for use when desired by broadcasters. He said permanent television facilities have been established in the parliaments of the Scandinavian countries and have proved to be quite workable.

Burch Hits At Obscenity

The chairman of the U.S. Federal Communications Commission says the problem of obscenity and indecency could get serious in radio and television unless the broadcast industry is vigilant.

Dean Burch said "hard core profanity" on some radio phone-in talk shows and obscenity in some popular rock ballads is occurring as part of what he called a steadily increasing trend in books, records and movies.

He told a news conference in San Francisco, "when you look at the movie ads, there may be a problem in two or three years when they go on television." He added, "I hope the FCC won't have to regulate what kind of motion pictures are shown in the home by television."



Your CBC-TV Network rep can be there to help you when you want to heavy up in your selling season.

CBC's new "Match-maker" commercial format lets you pick your market and your season — economically. A new format of four commercial minutes per half hour, sold in units of 2 minutes each, permits greater latitude in market coverage than ever before. And splits are yours for the asking. No premium is required. So you can see why your CBC rep is enthusiastic. He's in a position to give you a boost . . . and while you're up there, you can pick what-

ever juicy selling season suits you best. Call in your rep now, and let him give you the run down on CBC's new "Match-maker" TV commercial format.

CBC-TV Network Sales

Toronto — 925-3311, Montreal 868-3211

New York — Enterprise 6961 (toll free)

Where angels fear to tread

Veteran broadcaster Bob Reinhart discusses the cable television business and its future with Edward S. "Ted" Rogers.



Reinhart

I had never met "Ted" Rogers before, which may seem strange since I am now considered to be one of the more senior members of the Broadcast Fraternity. I suspect there are many others like me, because Mr. Rogers hasn't exactly been a traditionalist nor has he been conventional.

He was one of the first, probably the first, to try to make an FM ONLY station successful in terms of both

listeners and economics. He eventually got an AM station, when most of us thought it was impossible to squeeze another station onto the spectrum, first daytime only and then fulltime, through some clever manoeuvres.

He got into cable pretty early in the game, has expanded ever since, and as someone said to me recently: "If there's a CRTC hearing, you can bet that Ted Rogers will be on the agenda one way or another, and after something or other!"

Herewith, my conversation with him about cable programming and the future of CATV, a discussion that reveals that Ted Rogers goes "where angels fear to tread", and says it, the way it is!

REINHART: In view of recent pronouncements by the CRTC, cable programming is now pretty well a must. What do you think brought this on? Was it dissatisfaction with what television stations are doing now?

ROGERS: Well, I think there is a regulatory thrust, in both Canada and the United States, for more local programming as a basic theme of the regulatory agencies and as a national policy. So this has been set up in the last four years with the licensing of as many stations in localities as they can economically support and they've done this to encourage local programming. This is true in radio. It is true in television and I think cable is a way in which the government regulatory policies could be carried out to smaller subdivisions that couldn't support a regular broadcast station. That is what is happening today, cablecasting in the smaller areas such as Brampton

and Bramalea — it's their television station.

REINHART: Are you doing or are you planning to do any cablecasting or programming on your systems?

ROGERS: The answer is yes. We are doing programming on all of our systems now and we have since last year.

REINHART: Could I ask you the type of programming you are doing? Is there any duplication in what is now being done by stations in this area, or networks?

ROGERS: Well, I think the honest answer is, we're getting our feet wet, we're learning, we're experimenting, we're trying different methods, we're trying different equipment, testing it. Our basic thrust is with political programming which is my great interest. Council meetings! We're covering completely, such things as the Air

Show, which was quite an experience. It was our first telecast and we really had a time, because by the time we had aimed the camera, all the jets had gone by. Now, we've come a long way since that point. But we're getting new guys into programming. All of us have had some experience as broadcasters and programmers but I for one have not had camera experience, and I think this maybe very healthy for the industry.

You're getting a new slant, you're getting people who won't say "it can't be done!.. We're so stupid we go and do things that normally people would think can't be done. And maybe we don't do them quite as professionally as people involved in network television but to reflect and mirror the local community I don't think requires the same degree of professionalism as a national network show.

We hope to carry the provincial legislature. We hope Mr. Robarts will announce it in February. We have an Ottawa news bureau for radio broadcasting which is now recording members of Parliament, 15-minute reports for our own systems, and we are extending this to other systems. There's no point in everybody duplicating each other's efforts. This is the key, perhaps, to cablecasting in Canada. We will make this available on a cost basis, to the other cable operators across Canada. We'll also provide this service from Queens Park in the Province of Ontario. Now the other side of the coin is, we will take ethnic programming from the National Cablevision group. I think you'll find three or four or five main cable production companies of which we hope to be one and in fact we are one.

REINHART: Is there any effort being made in standardizing the equipment so that tapes can be interchanged?

ROGERS: The answer to that question, is, there is no formal method. People have announced to each other what they have selected. They haven't sat down as a group of people to try and do it, although I think this would be useful. The facts are that at this moment the one-inch tape and the half-inch tape are used almost entirely in this industry. Rogers Cable, MacLean-Hunter Cable and National Cablevision have all selected IBC equipment, so that there is uniformity at least to that extent. Most of us also have back up machines, Ampex or Sonies, so that we can run tapes from different types of equipment, but the smaller systems could not. Having said that, it's my belief we're just passing through a stage and the major companies will be using professional broadcast two-inch tape equipment. We are right away.

Next door, we are installing just such equipment. The reason for this is, if you're going to duplicate programming for other systems, you must start with two-inch tape. Your master must be recorded on two-inch because then you can dub onto one-inch, with really no significant deterioration and you can dub onto Ampex, you can dub onto IBC and dub onto Sony. But if you start with a one-inch tape as your master, you lose 30% I'm told on your first generation so that's out of the question. I suspect more and more people will do as we've done and get at least a couple of machines with two-inch tapes.

Now, for example the type of thing that would be done on two-inch tape would be the Art Gallery. We plan to go up once a month and do a complete production of the current exhibition, and put that on our system. Perhaps repeat it, oh, five times over the month, say each Monday night at seven o'clock. Well, that kind of program would be done on professional equipment and it would be made available at cost, to the other systems across the country, because the Ontario Museum and the Art Gallery of Ontario are national institutions.

REINHART: We're talking color of course!

ROGERS: No, no we're talking black and white at this stage. I think until we learn how to produce programs in black and white, it would be foolish to try to get into the complexities of color.

REINHART: But you do visualize programming will be both live and tape. Your programming from the legislature would be live and available.

ROGERS: Yes it would be, both live and tape.

REINHART: The way I see it, your system will not only become part of a national CATV system, but will probably be one of the bulwarks of it.

ROGERS: I think there'll be four or five cable producers of programs, of which we are one and I hope each of us will specialize in different areas and not be competitive. I think that would be extremely foolish with the size of our country. National Cablevision are specializing in ethnic programs and so I do not think we would basically go into that, if we can avoid it. Let's at least assist them, by providing seed money to continue with the ethnic programming. Let them have mobile units that will go to different areas of Toronto where there are concentrations of Italians, Greeks, Germans and so forth. We should stay out of that. That's my view. MacLean-Hunter will have another interest. We would have ours.

REINHART: Will you have some co-ordinating body to avoid duplication and the waste of money?

ROGERS: I suspect that in its infancy there will be some overlap as people try out different things and that's not necessarily bad. There'll be organization and if we can build up a program service, we expect to make a profit from it. It is not just a co-operative. Once we reach that stage in this country, there is no reason on earth that we can't produce programming that will go to the United States to cable systems there. We are ahead in this country in cable as compared with the United

States. We have a much greater penetration of our homes as compared with the United States. We have much bigger systems. We have greater experience in it and I suspect that if we just keep our momentum going that we can play a very significant role in cable in North America, much more in cable that we are in radio or TV.

REINHART: Do you visualize once a CATV Network is formed, or some form of program exchange, it need not necessarily be a network in the conventional sense? Do you see central origination points or central production centers developing?

ROGERS: I keep coming back to saying there'll be four or five competitive production houses selling programming to the industry in this country, and also to the United States and you'll buy these syndicated programs. There will not be a network in the sense that it will be electronically hooked together, except perhaps on some rare occasion that I can't visualize. But there would be a hooking together in the network fashion within the local community as the chairman of the CRTC visualizes. But coming back to it, it would be a syndication, four or five syndication businesses. I think Bushnell will have one, MacLean-Hunter will have one, Rogers will have one, National Cablevision will have one and perhaps

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 — Kenville | CKAD — Middleton |
| CKCL — Truro | CFAB — Windsor | CJLS — Yarmouth |

there'll be a couple of others. Maybe over the years these will merge. — Maybe there'll only be two one day.

REINHART: Then you don't see a network for actuality broadcasts, for things that must be done live at that moment?

ROGERS: No. I really think cable, I wouldn't want to rule out anything in the future because there are always exceptions to any rule, is essentially local, and these production houses are only augmenting what is local production. Our key role is local programming and the only role syndication has is making programming available at an economic cost. But by the very nature then, it removes itself somewhat from the local scene. So you're on dangerous ground.

REINHART: What I was getting at was there have been rumors that eventually you cable people will be bidding for sports rights!

The other side of the coin, of course, is there are so many sports that are not covered electronically at all and can't be because there isn't enough time on the networks that now exist, for instance, inter-collegiate football is not being covered on a wide scale basis. Do you see any of those sort of fringe sports finding their way to cable TV?

ROGERS: We have made a bid to the Maple Leaf Gardens for all the sports activities that they have not sold to commercial broadcasters. I suppose the answer is that if the commercial broadcasters want them, they'll come in and bid and we won't have them. But those that they don't want we feel we can cover economically. From the Garden's standpoint it'll build up enthusiasm and coverage for games that now don't have much coverage. I suspect that over a period of time the number of people attending will increase.

From our standpoint, it'll be providing local programming the people can't get elsewhere and will encourage people to subscribe to cable. But so far as bidding for big league national sports, I don't see it myself. Why on earth should we bid for something we now get for nothing?

REINHART: Could I ask you your thoughts on future programming? Do you think the CRTC will eventually consider whatever channel you are programming to be a little more conventional and allow you to use foreign film whether it be U.S., English or whatever?

ROGERS: Oh of course, oh yes, of course!

REINHART: Will they be films in a certain classification of significant programming, or the run of the scale as we now know it? Everything from situation comedy to variety shows.

ROGERS: On regulations I suspect for the next couple of years there won't be any. The chairman will encourage experimentalism. From an operator's standpoint I'm sure we'd be of the same mind, that we should try to search for something that is not now being done, to try to attract people to subscribe to the cable. There's no point in trying to put on fourth rate re-runs. Again why would you buy them? There's plenty of them for nothing, on the existing television stations!

REINHART: On the other hand, following your thought on repeating, for instance, what you want to do in the world of art, which to me seems like a wonderful idea because people can't watch two or three programs at once, and if they know that show is going to be available again and again and again, obviously you are going to get a wider and a more accumulated audience. Is there any room here for programs now on the air, to be repeated on cable?

ROGERS: I assume you're referring to the more popular ones, not the old re-runs.

REINHART: No, I'm thinking of significant programs today.

ROGERS: Well, that's really the key to cable . . . in carrying enough different television stations. Frankly, as you add stations you do not increase the number of different programs . . . as much as you increase the variety of times that the same programs are available. If you look at you log you'll find that Wingham and London put on CBC programs at times different than they're shown on Channel 6 and I suspect that one day we'll carry Wingham and London. In fact, we have an application in now to carry Wingham and that would be the reason. But as far as artificially taping the programs and doing a lot of things like that, no, that's prohibited by law!

REINHART: Again dealing with the future, have you some visionary ideas as to what the cable is going to be used for, the services it will provide?

ROGERS: Well, not really. I'm just a good reader.

REINHART: Do you see, for instance, programming a number of channels with different types of programming? Maybe one would be all Canadian; another all foreign, whether it be picked up via satellite or film or whatever; or another channel programmed with something completely different, and that's all you would ever get on those channels.

ROGERS: Well, my first reaction is, of course, I visualize that one day we'll be offering forty channels with many of them specializing in different types of programming, many of them produced

by us, or carrying them as common carriers rather than entertainment stations. So down the pike that's what I see. But for the next few years I think it will be extraordinarily difficult for the cable operators that I know, including ourselves, to be able to program one channel properly! I think we're hearing a lot of people sound off and make speeches about how they're going to program three or four channels. I assure you, it will be very difficult to program one channel three or four hours a day, with anything of a meaningful nature. It's just extremely difficult and when these people get a little experience, like covering an air show for the first time or things like that, then I think they'll get down to work and start programming one channel properly. But going back to the future and star gazing, yes, I do think there would be channels specializing with different interests. They would reflect the interests of the people rather than any national boundaries. There may well be a cultural channel; there'll undoubtedly be a movie channel; and people will probably pay extra for some of these specialized interests in order to generate the revenue necessary to program them. Which brings me to the questions of advertising and I think if there's to be a really significant local community channel, there's no question in my mind that this balanced channel would have to be supported by advertising.

REINHART: I'd like to get back for just a moment to something you mentioned and that was you're having enough trouble now programming so many hours per day. Do you have a regular schedule of so many hours per day or are you doing it on the basis of doing specials?

ROGERS: We are programming regularly every Sunday in the Toronto area. We program on Channel 10 in those hours where Channel 17 Buffalo is not on the air. This means we program regularly every Sunday and quite often at 11 o'clock in the evening. In Brampton - Bramalea our programming is one channel, 5, we have the whole channel for local programming and essentially every night at 7 o'clock we're doing some programming. Coming back to Toronto our proposal, our next stage having gotten our feet wet, is to remove a television station from the list so that we would be carrying only nine rather than ten. We will now have a complete channel for local programming. The channel would be regularly programmed throughout the day. For example, between nine and four, it would have programming aimed at our community, and our community for cable purposes is the large downtown area — all of the business community, all the office buildings. And so between nine and four we would be doing business

programming. This would involve newscasts covering business news, which are unavailable anywhere else, each hour for fifteen minutes; 9 o'clock, 10 o'clock, 11 o'clock, right through. These would be done live from our studios here. At the same time as these newscasts come on, we should emphasize that the newscaster only takes a portion of the screen. Across the top of the screen will be the New York stocks, the Toronto stocks, and then about two-thirds of the screen would have the picture of the newscaster doing the newscast and also any film inserts or video tape inserts that he would have.

Between 9:15 and 10:00 a.m. there would be an interview with a business leader each day. This would be replayed later in the day between 2:15 and 3:00 p.m. This would perhaps involve Mr. Zimmerman of IWC or the head of Bell Canada or any one of the business leaders. He would be interviewed on his company and it would be open for people to phone in and ask questions of him live on the morning broadcast, obviously not on the re-run in the afternoon. In this way we hope to stimulate people to take sets down to the office and then we can sell cable television. We are a business organization and we've learned a bit from the phone company in that we have different rates for commercial organizations. Because of the vast costs of wiring the downtown area, our commercial rate is \$20.00 a month whereas our domestic or residential rate is \$4.50 a month.

REINHART: Could we turn for a moment to ETV which you must now reserve a channel for, is that not correct?

ROGERS: Under the chairman's priorities of last May we had to reserve a channel in a sense. So the answer is yes and it's always been yes. We had always planned to carry Channel 19 so the Federal announcement didn't change anything. I suppose if they don't license Channel 19 and if the Ontario Government would like to have a station without a transmitter and just on cable, that we would carry it but we'd planned to anyway.

REINHART: Obviously ETV at this point would not require the channel all day?

ROGERS: Oh I would think they would. On ETV, let's examine what they are after. Essentially they're after broadcast programming for schools. I suppose they would say, "well it would be nice to be seen by the people at home also," but what we're talking about essentially is in-school programming. On the cable we transmit on frequencies that are picked up by the normal dial, 2 to 13. Here's where mid-band comes in. Educational programming to schools should be done on the mid-band where

we can carry another five or six television signals without creating interference to the existing television stations.

You've heard people talk about twenty or thirty channels on cable. What they mean when they get to twenty or thirty, everyone has to have a converter. But you can go on a compatible system, which is what I believe in where you can offer ten channels with the normal receiver and another five with the converter — of course you charge extra for the converter and the extra service. Now you can carry the fifteen without creating any mutual interference. If you go to twenty, then the top five create interference with the bottom five and everybody needs a converter.

So the answer to ETV in the schools is to put them on a mid-band channel that cannot be seen at home. Then you don't need to remove an existing television station. Now, if they then want to put on some programs for the people at home, we're delighted because on our community channel the amount of programming that we produce will be smaller as compared with that produced by META and the Ontario Department of Education and other organizations. We'll put on their programming.

If you read carefully what the chairman said, he didn't suggest for a moment that the cable companies should produce all the programming. In fact, to do our job right, we should put on programming produced by others.

Now there is a problem to this. That is, that the Canadian Department of Communication, still is not convinced that the world is round, so far as mid-band channels are concerned.

Most people don't realize that there is a freeze on the national development of cable imposed by the Department of Communication, refusing us the use of these frequencies.

REINHART: While we're on the subject of the Department of Communications, recently at a broadcast convention, a speaker from that department stated that in the future it would be necessary to apply for a license, a receiving license, to pick up satellites which, I would assume, will play a large part in the future of cable companies. That is, satellite pick-ups; is that not right?

ROGERS: It reminds me of the old days of the background music business. We had to have two buck licenses for each one of our receivers in the stores for storecasting.

REINHART: Well, I have a little difficulty in understanding why you should have a license for receiving.

ROGERS: I can understand your dilemma. That was my first reaction, too. But if you are receiving for commercial purposes, then you have to be licensed. That's just what the act and

the requirements are. I had to have this in the background music business and the early days of FM radio. Getting to the point of satellite broadcasting, I feel that it will probably be a source of programming. People used to worry that every home owner would have access to the satellite to pick up this national programming. Of course, the cost would be immense. If you were ever going to think of the ugly community, you can't think of anything more absurd than every house with a huge dish on it, worked by remote control. Remember the huge rotors, you'd be aiming the think in all different directions? I for one think, and I don't just say this because of my own commercial reasons, that Toronto is looking much better since getting rid of the huge antennas that were all over the place. I wouldn't have much doubt that one of these days one of the municipalities will pass a by-law refusing outdoor antennas or at least requiring that they be of a certain size or type.

REINHART: This is already a condition in many sub-divisions.

ROGERS: Yes it is, and it's mostly coming from the municipal planning officials. Many times when applicants were up before the CRTC the Chairman would say: "Did you impose the restriction that there be no outdoor antennas?" Of course, it's the planning

MARCONI PRODUCTION



Frank Andreoli

John Krug, Manager Marconi Production, is pleased to announce the appointment of Frank Andreoli to the position of Production Supervisor.

Mr. Andreoli brings 13 years of production experience to his new position. For the past nine years he has been involved in the production of commercials and industrial programs. His experience and talent are valuable additions to Marconi Production's expanding service to national advertisers.

officials of the municipalities who don't want overhead wires. They don't want the place to look like a junkyard and that's how we got into the situation.

REINHART: I'd like to pursue this ground station license a little further. It bears, I think, on the recent decision of using micro-wave for the purposes of relaying American signals to cities like Calgary, Edmonton and Sudbury. When you apply for this ground station receiving license, do you think you will have to indicate what you are going to pick up? Let's face it. There are going to be many satellites up there not only from the U.S. but from other countries as well. Will you have to indicate what you're going to pick up?

ROGERS: Well first of all the Department of Communications will only pass on the technical merits. For example, on the use of mid-band, the

CHML/CKDS APPOINTMENT



FRANK MacKAY

Tom Darling, President and General Manager, Maple Leaf Broadcasting Company Limited, announces the appointment of Frank MacKay, as Promotion-Merchandising Manager, of Radio Stations 900 CHML, and CKDS/Stereo 95.

Frank MacKay served in a similar capacity in Sault Ste. Marie and Montreal Radio and Television stations. Most recently, he was a Product Manager with a well-known National Food Manufacturer.

In his new position, he will be responsible for all promotion-merchandising and publicity for both 900 CHML and CKDS/Stereo 95.

The appointment is effective immediately.

CRTC have to get a technical certificate from the Department of Communications that the thing will work correctly. If you don't get a certificate, you can't do it.

The DOC don't pretend to suggest whether it's socially desirable to use mid-band. They don't pretend to suggest for what purpose or for what programs we should use it. Likewise on satellite reception their only involvement will be whether our stuff works correctly. They don't pretend to suggest which ones you should pick-up. It's the CRTC's role to tell us what we can use the cable for. They would say, "you can pick up Russia but you cannot distribute it on your cable system!" The DOC can stop the reception if they've got a technical justification, but once that's settled, as it probably is already, it will be the CRTC. Now one interesting point on the reception of satellites. I'm a great believer in setting up your stopping off points well ahead of time and in the current Rogers Cable application there are requests by Rogers Cable to pick up the short wave stations of a number of different countries.

We're doing that for two reasons. One, we think it will add a service that will be just another reason for people to subscribe to our cable. This will be available on the FM band portion of the cable. But we're doing it for another reason and that is to set up the precedent that if we're allowed to pick up Radio Moscow and distribute it or Radio Paris, then really what is the difference socially or politically between a video signal and an audio signal. What the CRTC do with our current application for the short wave stations will be most revealing. I think this is the first time in Canada that anyone has formally applied.

REINHART: That's a very interesting answer and I wondered when somebody in Canada was going to have the courage to try that. It seems to me the more services you can make available the more viewpoints you engender of any one thing that is happening in the world. I think we have now reached the point where we are a "global village" as far as communications are concerned. I would think that for society, as many viewpoints as possible will help it make up its own mind and for its own opinions.

ROGERS: Well, I'd like to speak on that, because it relates to micro-wave as you mentioned.

First of all, I think you must, if you are going to regulate broadcasting in this country or you're going to speak as a citizen on broadcasting in this country, start with the basis that being a Canadian is a costly business. If you study the history of our country you recognize that from Sir John A. MacDonald to Laurier right down, there

was a national policy of preserving certain industries in this country in order to provide an environment to build a country and of course to provide jobs for our people. There were tariffs and there were other instruments. We have two railways across Canada and we don't really need one. In other words, it would be much cheaper if we went just south of the border, and took their railways east and west. And the same applies to airlines, we have two going east and west, and economically we don't really need one. Air fares would be much cheaper, if we used just American carriers. In example after example, it's the north-south pull that is much cheaper. We have accepted a lower standard of living in order to keep this country going. For example, we pay 34% of our gross income for taxation in all levels in this country, which is more than in the United States. And the reason we have to pay more, which reduces the standard of living, is because we have a smaller number of people and we need this great amount of government involvement to preserve our nation. Therefore you have to go on the basis that you will restrict freedom in order to insure that you will have a viable broadcasting community within the nation. In other words, the existing broadcasting outlets are given economic protection by the government and the CRTC.

Now in the case of Calgary and Edmonton, at the present time, if you brought in all the American networks and you sub-divided the audience, it's my opinion the stations could not survive. In the Toronto market, CFTO-TV can survive on say a 20% share of audience. It was built on that basis. Its economics are on that basis. But a Calgary, an Edmonton, a Wingham or a Vancouver and many others cannot survive when you so sub-divide the audience. It's for that reason that you just cannot have the wholesale importation of foreign stations even in Toronto. Once you allow micro-wave to import foreign stations to other cities in Canada, you don't think for a moment I'm going to sit by. I'll start importing New York, Chicago, Detroit, the Sports Network, the Kaiser network, all these different programs, because as you pointed out, the more product I can offer the greater is going to be my penetration. How on earth could they justify using the micro-wave to import the influence of these foreign stations, in one part of the country and not allow me to do it? Then Channel 9 would go from a 20% share of audience to perhaps 8% or 9% and it would go bankrupt. And if Channel 9 went bankrupt, there would be no CTV network across this country and I would suggest that most of the stations would have long since have gone bankrupt.

REINHART: You mentioned before in regard to rate approvals, you have two rates, a commercial rate and domestic rate, and you also thought advertising might be necessary to subsidize or in some way help to pay the freight for cable programming. Do you think the day will ever come when you must submit your proposed rates for approval to CRTC?

ROGERS: It's already come in the indirect sense, in that when you apply for a license, you put down the rate that you propose to charge and that is one of the terms of the license. Now it doesn't always mean that the CRTC will pick the lowest rate. They have said it is a factor in their decision. But there has been a case where I have offered a lower rate and someone else a higher rate and in that particular case they chose the other chap. So it's factor. We have in the current series of applications one company proposing a rate for Toronto of \$4.95. The rest of us are \$4.50. It will be interesting to see whether or not he is licensed. He has a strong application. It's Videovision, Bruce Thomas and others, and the reaction to that application will be interesting. If we wished to change our rate, we would have to go and apply and be prepared to justify it.

REINHART: You apply to the CRTC for any change of rate?

ROGERS: Yes.

REINHART: Does this not make you in sort a utility?

ROGERS: For that part of the service, yes, I suppose it does. It's a funny situation . . . it's a utility but it is tinged with show business. In other words, it's not a necessity. That I suspect, is the real difference. The telephone, the hydro and water are definitely considered by governments to be a necessity and in that case their rates have to be really regulated. No fooling about it. In our particular case it's a factor as I've said. So it's not the same kind of regulation and it's not a necessity. What is an effective rate for one operator is not for another. Whereas if we are show business oriented and we can effectively produce and we get 60% of the people hooked up and I take the phone calls personally when people have a complaint, people are satisfied the word goes around. Whereas another one, run by a giant corporation, may only get a 30% return because they have management that does only a managing job, but not a building job. He would need a much higher rate than I would. I doubt they're going to penalize me for producing a higher return by giving him a higher rate than we get. I suspect that the answer will be that the rate would have to be set so that the least efficient of the operators breaks even, which is very acceptable to me.

REINHART: On the subject of rates, one of your colleagues has suggested that the \$4.50 a month is not understood from the outside. If I may quote him: "People looking at cable TV from the outside don't take a realistic view of the economics. The current average subscriber rate in Canada is \$4.50 per month. That covers only operating costs." Do you really think he meant that?

ROGERS: Well, I think it's a fact. When we and others set our rates, there were no programming costs involved in the ascertainment of that rate. I mean that is a fact. The rate of \$4.50 at the time did not include any allowance for programming.

REINHART: But it was profitable at that point?

ROGERS: Yes, over nine years.

REINHART: Once you had built up a substantial subscriber list?

ROGERS: Yes. Metro Cable for example in Toronto is the oldest; it's been going since '61 and is still operating in the red.

REINHART: What I'm really getting to is, I think there is some mistaken idea that you people are going to be able to program cheaper than television stations.

ROGERS: That is the paramount theory today, yes.

REINHART: I can't quite buy that.

ROGERS: Well, but you're an experienced broadcaster and the rest are to a certain extent stock promoters, people to whom cable is some quick dollar return or something of that nature. That's why we have a two-inch

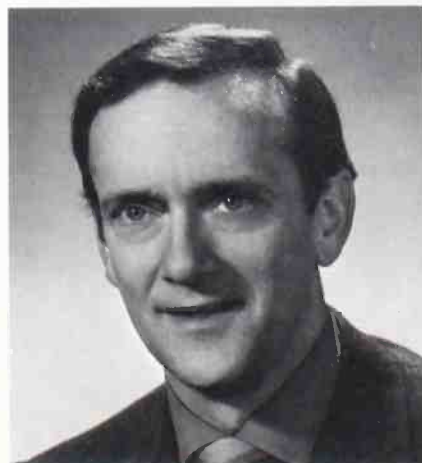
machine coming in here this week and other people are fooling around with half-inch tape.

REINHART: This all leads me to the possibility of advertising and I think Mr. Juneau has already expressed that maybe it's too idealistic to expect you people to program out of the present source of revenue. There might have to be advertising.

ROGERS: Well let's back off though. You and I are somewhat colored by Toronto. I think we agree on Toronto but there's no question that in Leamington - Kingsville they can produce inexpensively. And in Brampton - Bramalea, they can produce inexpensively and I think they were quite right in thinking it is going to make a contribution to the community. It doesn't need to be expensive programming and I think that's justified and I suspect they can afford to do that without advertising. Advertising will add a cost, a sales cost and administrative cost, that might only be justified in the larger cities such as Toronto. It's very hard in Toronto to involve yourself in the community because it's such a vast community. Also in Toronto you're very prone to Unionism, which you're not in the smaller areas. So what you are thinking of, the Unions are going to take the position that Rogers Cable should pay just as much as Channel 9 for studio technicians and others, and of course they will. But this won't hold true in Leamington or Brampton.

REINHART: All right, getting to advertising, it's going to take a long time for your channel to become a really viable advertising medium.

ELLIOTT RESEARCH CORPORATION



George Shields



Douglas Colquhoun

The Directors of Elliott Research Corporation announce the expansion of their custom marketing research departments under the direction of George Shields, Executive Vice-President and Assistant to the President. At the same time, Mr. Douglas Colquhoun, with ERC since 1960, has been appointed Vice-President in charge of many current marketing research projects including buying behaviour studies, the impact of advertising campaigns and psychometric and sociographic market segmentations.

ROGERS: I should restrict my remarks to the Toronto area. In this area Channel 9, Channel 11 and Channel 6 have 99.9% national advertising. Essentially there are no local advertisers on television in this market. So I'll speak only of this market. I think there's a tremendous field for local advertising among the retail outlets in Toronto. For anyone involved in the industry, Toronto has never been properly worked for local advertising. Now I must point out this would cause some hard feelings from the radio stations standpoint, but we'll just have to set that aside for the moment. I think there's a great market for local advertising. I think also if you look at it socially or politically, that there's a great advantage now for Eatons or Simpsons or large chains using television to get an increasing share of their own market, to the detriment and cost of the local merchant. Cable television probably by allowing him to use this very powerful advertising medium, and using it economically with no wastage, just in this area, will act socially and politically as a restraining influence to this trend. It will stop the big from getting bigger at least somewhat and at least in these cable areas. So, I think probably a good case can be made socially that it's very, very desirable and economically I think the revenue is here in Toronto. But it would be hard on the radio stations, there is no

question of that.

REINHART: You don't see the dollars coming out of newspapers?

ROGERS: No.

REINHART: Because there again the smaller, local advertiser is paying for a lot of wasted circulation.

ROGERS: Yes he is. Maybe one day, but the immediate impact will be on radio, because you're talking about rates that would undercut radio.

REINHART: Of course, this is all based on you getting an audience to your programming.

ROGERS: Well, it probably honestly depends on the ability of that salesman. I don't think people will have to prove audiences to local accounts on cable any more than we prove or use ratings very often for local accounts on radio. Thank God, it hasn't come. There's still room in our business for a person with an art and an ability to sell himself and his station, and bring in literally tens of thousands of dollars as you know. So I suspect ratings will not be used and often a salesman will be able to sell programs that the local merchant himself will believe people are watching. It could be those sports programs we were talking about. We are now designing and installing certain switching systems, so that we can insert say four different commercials in our studio. One would go to Scarborough, one would go to North York, one would go to Rexdale and one would go downtown. I think perhaps in the future the ability to switch will play an important role.

REINHART: If you are dealing on a local basis, then you are going to have to produce the commercials. This will be a further load on your production facilities.

ROGERS: Yes.

REINHART: You are already, because of your programming, pretty well committed to studio and mobile.

ROGERS: I suspect they can be worked in rather efficiently and economically. I think there is a need for local merchants to use television and that cable is the only way that they can. I think if we look at this thing intellectually down the pike a few years, that whatever commission is governing cable at that time will probably permit cable advertising. They'll be able to do programming to a certain amount out of general subscriber revenues and then I think you might graduate so that you would have a movie channel or some kind of channel where you charge extra for just that channel.

REINHART: Is that a form of Pay-TV?

ROGERS: Yes that's a form of Pay-TV. I think there's no question that for

ethnic programming and so on that that probably will be the answer. But I don't think the Commission will allow that for the community channel. They'll insist it be available to everyone. Therefore to extend your involvement in that area beyond an experimental basis, I think, will require added revenue and this is where I think you will go to the Commission and you will say: "Look, either we get another \$20.00 a year from our subscribers or permit us to sell advertising or another \$10.00 a year, whatever it is."

REINHART: Of course the other factor is as you mentioned, that the strictly localized advertiser has not had television available to him as an economic tool which he needs.

ROGERS: That's right.

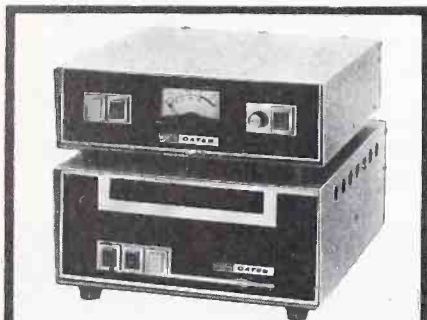
REINHART: So far that reason alone, to play his little part in the economy, and when you put all these little parts together it makes a pretty big part, I would think it is important that you have advertising.

ROGERS: I think a good case can be made for it. I don't think the existing operators are pushing thunderously for it. I suspect we all believe that it will just come automatically.

REINHART: Do you see the cable systems as possibly distributing French programming where it is required, where there is a high degree of French Canadian population, rather than build another French conventional system across the country?

ROGERS: I don't know if there's an either/or. There's no question that cable television can play a role in making the country bilingual and that it will be offering additional channels. I think we're in a temporary situation. It's dangerous where the DOC do not permit the use of additional channels. They're frustrating us by keeping us from offering more services to our subscribers. If you took off a popular station and put on French programming you would maybe do more harm than good in just getting people aroused. I'm sure we'll be able to handle the additional channels and that we'll offer actually two French channels. The CBC one and Channel 10 Montreal. I think it important that Channel 10 Montreal also be extended. It's another service which is good for cable and it is a station of which most of us in broadcasting are extremely proud, for what it's done and is doing. There's no doubt in my mind at all that in any system in Toronto in the next five years there'll be French television programming on two channels.

REINHART: Do you see it becoming a must as it is with ETV, or will it be only in those areas where there is a French



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Canadian concentration?

ROGERS: Well, the Chairman's priorities involve CBC. The first priority is CBC English and French, therefore if it's possible to pick up the programming we must carry it.

REINHART: To get onto FM for a moment . . . cable systems distribute FM signals. Do you see any possibilities of programming an FM channel?

ROGERS: I think the subject of FM stations on cable is a very complex one. And I'm not sure that I have the answer for it. Basically speaking in a large metropolitan centre like Toronto, the selling of the FM cable is unsatisfactory. To be completely honest, it is an inferior product. It's not right and we're very reluctant to sell it. We go in fits and spurts on the subject. The reason it's inferior is, it's got the same problem as the TV cable has but because it has many more local stations, it's much more emphasized, and I'm going to be specific. In Toronto we can't use channel 6 and channel 9. When you back out to places like Brampton you can. The reason you can't use your TV channel 6 is, if we put the station on 5, there's a slight delay going through the cable and unfortunately when you hook the cable up to the set there's a bit of exposed wiring, just enough so they can pick up a smotch of the on-air channel six. So you have the on-air channel six fighting and coming in at a slightly different time as the cable. So therefore it means you can't use channel six. Now go to the cable for FM, and with 5 or 6 powerful station and without as good leads into the set gives you five or six spots on the dial where you're getting a distorted imperfect FM signal. This is where people pick it up, despite the fact that they have cable. The cable, the little smudge of cable picks up enough off-air, not enough for a good signal, but enough to create a schmalzy sound. It's just a distorted local station. So you get most local stations, often appearing twice on the dial and the people don't know which is the right one. So if you have six local stations you have twelve local signals. Six of them distorted and six of them proper. Now then try to fit into this, additional FM stations. Now you come up smack bang against protecting the local stations. If you subdivide their audience too much, you're going to bankrupt those stations and Lord knows on FM there's not much to bankrupt. I don't think there's one in the country that's breaking even. So if I look down the pike, I'm not sure I see FM stations distributed on cable. I have a funny feeling they won't be. It's not a better mouse trap.

REINHART: I think you mentioned this before, in regard to the rates of technicians. What about artists? What about organizations such as CAPAC and

BMI? Will they arrive at a different formula, a different rate structure for cablecasting or will they demand the same rates that the conventional networks and stations have to pay?

ROGERS: I think on CAPAC and BMI we'll have our own agreements, which is a copyright agreement, and we'll have to pay the same as radio and television stations pay, percentage of gross revenue. Now, that doesn't entitle you to any programming. There is a bit of confusion in this area. This will be just a cost of doing business and this will be for the off-air signals if you will. I think we'll be paying this, although we don't pay it now. So this will be another factor in profits and rates and so forth. The second point is, I'm sure we'll be buying programming. We'll be buying programming from these four or five Canadian program distributors that I mentioned of which we're one. We'll be buying programming in the States, in Europe, Britain and Asia and so on, so we'll have that cost. We'll be producing some programming where we're not going to get involved in huge payments. We try to mirror the community, that is we act as a news media. When the news media go out and take a film clip, they don't start to pay. The only difference is, that cable tends to sit down and take a film clip of the whole deal.

REINHART: You're very enthusiastic and knowledgeable about cable, you're looking forward to the future I take it?

ROGERS: Very much so. I should just point out in the municipality area that we were programming in Chinguacousy and I recognize that some feel that if it's council meetings, no one is going to watch it. Maybe it was new and it's because we promoted it but in Chinguacousy, I think you would be interested in the fact that of all the areas around Metropolitan Toronto normally the percentage of vote in the municipal elections was down or was even with previous years; in Chinguacousy the vote was up very substantially and we think it's because of the interest generated by people watching it on their television screens. I don't suggest they watched all of it but I do suggest they watched it from time to time. Now it's regrettable that the press have made such a fuss over that fact that over half of the council were tossed out by the public. We don't claim any credit or otherwise for that result. I should just add that, on the council members who were defeated, we feel badly, because they were the people who allowed the cameras in on their meetings. If the cameras were responsible for their defeat, then obviously there was a problem. Chinguacousy was the first municipality in Canada to be televised by a cable company. So it's rather an important crossroad.

REINHART: Did you find any of the old negative thoughts that all of a sudden these councilmen would be playing to the cameras, putting on a special performance?

ROGERS: Well, always at the beginning you would suspect that and you would find it in a number of places. But after a number of meetings the camera will be there just as if it's always been there. It's like the newspaper reporter. There's always a temptation among politicians to make a statement or add an adjective, or create a slogan for the press but there's no difference at all between the TV screen and the reporter who writes it down. In fact, to be honest, with the guy who writes it down you're on the front page of the paper and everybody can see the front page of the paper, whereas at different hours of the day not everyone is watching television.

A. C. NIELSEN COMPANY OF CANADA LIMITED



Robin S. Woods

The appointment of Robin S. Woods as account executive in charge of the Broadcast Division client service department has been announced by George W. Ralph, executive vice-president of the Broadcast Division of the A. C. Nielsen Company of Canada Limited.

Mr. Woods has been with the Broadcast Division for the past three years as a client service representative, and his new appointment coincides with the major expansion of Nielsen's Television Audience Measurement services in Canada. This season Nielsen introduced the Designated Marketing Area concept into its reports to advertisers and other clients to assist them in their assessment of the important television medium.

The Nielsen Broadcast Index reports on 48 marketing areas across Canada and provides television audience data representing the viewing habits of 99% of Canadian television households.

Probably there is a greater temptation with the press. I don't think that the cable television added really to the temptation of the politicians to create the best possible image.

REINHART: Do you think hiding the cameras would make any difference?

ROGERS: Maybe the first few meetings. I don't think it's going to make a bit of difference after that. Do you hide the Press? I feel very strongly that we're a part of the press and I would go in with our lawyers, personally, if anyone tried to keep us out. We just won't be kept out. I mean we are the press . . . I don't know about the private television broadcasters . . . they seem to be prepared to spend their history so far knuckling under to governments who say you can't come in here. I suspect that you'll find the cable operator, because he's new and enthusiastic, not prepared to knuckle under it all. If we're not given permission to cover the Ontario Legislature, we're going to go in anyway and have to be physically removed. Why on earth should the fellow with the still camera be allowed to take pictures and ourselves not allowed to take pictures?

REINHART: One final question I'd like to ask you . . . you have indicated to me as a cable operator, you have more guts than most broadcasters have.

ROGERS: I hope I didn't indicate that, because I wouldn't want to be compared, I wouldn't want to set up a comparison. I'd like to just take this opportunity to say, I think it's very dangerous to create any feeling of antipathy or that our interests are different between cable and broadcasters. I for one am in both, I have a background in both and I think therefore the positions I take from time to time are influenced by that. I think it's very important, that we in Canada not get into the ridiculous spectacle they have in the States of the NAB, the broadcasters fighting the cable people and vice versa. We're too small a country, there are too many of us in both and our interests are not opposite. From time to time, there will be problems we'll have to sit down and settle, but I would not want there to be any suggestion about people's guts or that sort of stuff. I think that the television stations have a huge investment and they've been reluctant to rock the boat and it may well be that in a few years the cable operators will be reluctant to rock the boat. But at least now, you have the early enthusiasm of the industry, as was evident in television, in the early fifties. Fortunately there are a lot of broadcasters like myself who are in cable, and this may well re-invigorate the whole system. Basically it's just electronic communication.

So there it is, one man's view of the future of cable programming and the services it will be capable of providing. You may or may not agree with what Ted Rogers has said, and no doubt there is some shaking of heads and muttering about "that young fellow who has a lot to learn about cablecasting!" I suspect he has, just as most of us did when we started television stations back in 1953.

I am reasonably sure that when Ted Rogers started his first cable company, there was no thought that he would someday be in the cablecasting business, that he would be expected to provide something more than just improved signals of American and Canadian stations, nor did any other cable operator.

But now we realize the potential and capacity of cable, surely its importance in electronic communications must also be realized.

While it will vie for the same minds and eyes that conventional television does, there is a void that needs filling — a highly localized requirement and even more important, the opportunity to appeal to the many minority groups, all of whom are a part of society, yet for the most part ignored by conventional television, due to its very limitations.

The present day television broadcaster must re-think about his place in the sun, about his place in society and the contribution he must make to total communications. It must be realized that there is a need for both and that cable is a welcome extension of visual and oral communication. Remember, the cable people didn't ask for the privilege of programming any more than you asked for a 55% Canadian content regulation.

The cable people are accepting it as a challenge, or at least they say they do, which differs somewhat from the traditional broadcaster's approach, which was pretty well always negative when a new regulation was being proposed.

Perhaps the cable operators have learned something from broadcasters, that it is better to expend energies and money on ideas and programming than to fight a regulation which, in the final analysis, will improve service to the public.

Remember the cries and wailing when the 55% Canadian content regulation came out? How we were going to get quantity and not quality. Well, for a while we got just that, but in today's world, we've got better television than ever, in spite of the critics.

The cable programming that has and is now being done is a good beginning, although from what I've seen there's a long way to go in achieving acceptable picture quality. In the two programs

I've seen, the content was most worthwhile and could have been most enlightening to viewers, IF they could have seen the picture. In both cases the direct feed of the programs into the system came out at my end the poorest signal on the set — snowy and garbled and in the case of tape, continuous break-up. The signals from stations 70 miles away were far superior than the cable programming picture quality.

Now considering that cable people have the television experience of some 16 years to draw on, I think that kind of presentation is not only unacceptable to the subscriber, it's inexcusable.

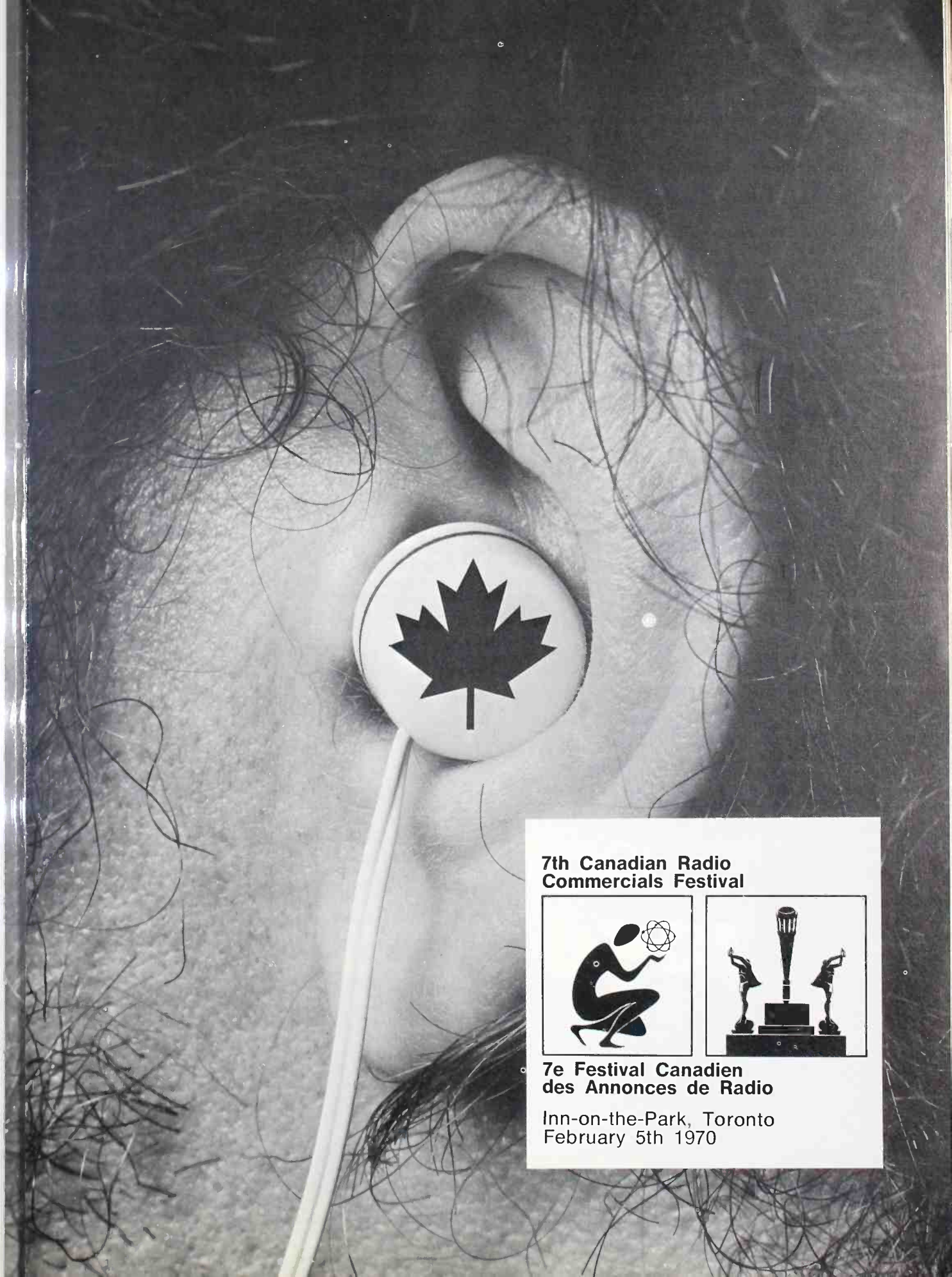
While I agree with Mr. Rogers that cable programming needn't be of network standards, needn't be full of electronic gimmickery or the CBC dancers, the programming he plans to do will only be effective if it is viewed and it will only be viewed if it reasonably compares with the other signals on the receiver.

Standardization of equipment is of course a must, if cable programming is to become meaningful and make a contribution to better communication. But like so many associations the Cable Organization follows instead of leads. This is an area where the association can really function for the betterment of cable programming and probably in the long run save its members a great deal of money — money that will be wasted in buying wrong equipment.

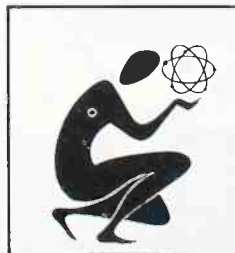
To me it was exhilarating to talk to Ted Rogers about the future of cable, because obviously he has spent time reading up on the subject, and thinking about how this device can be used to the betterment of mankind and his own business. The two go hand in hand.

I hope he meant what he said, I think he did, because the CRTC takes you at your word these days.

Next issue, an equally revealing discussion on CATV and its future, with a man whom many of us know personally. We like him as a person and respect him for his knowledge of broadcasting. Stu MacKay has done just about everything there is to do in radio, television and the Rep business. Somehow he has also found time to dream, study and steer cable development for Selkirk Holdings. While Stu and I do most of the talking, Vic Reed, general manager of Selkirk Cable, and Frank Nash, vice-president of finance, manage to get in the odd word and thought. And as they say on the radio and television, we hope you'll be with us.



**7th Canadian Radio
Commercials Festival**



**7e Festival Canadien
des Annonces de Radio**

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Comments from the Chairmen

While he thoroughly enjoyed being chairman of this year's Festival, Don Twaits, advertising manager, Imperial Oil, was concerned by what he describes as an "obvious lack of interest" by a "fair" number of radio stations.

Twait's was particularly disappointed in representation from French language stations, even though they have an equal if not better opportunity to win, since there are the same number of awards, but fewer stations.

But the stations are not alone. "There was relatively little agency involvement — despite the tremendous efforts of the various committees and all the promotion, I was left with a feeling that they (the agencies) were not too sure there was a Festival going on", he said.

One possible explanation is the demand for creativity in television may have forced many agencies to ignore radio. This is one thing about which Twait's is extremely concerned.

"I think it is true that radio creativity has been kind of made into a second class citizen because of television, and yet there is as much or more room for creativity in radio than there is in television.

"The glamor may be in television for the creative man. It is more exciting. Yet in the final analysis, in my opinion, you've got to be better creatively to produce radio commercials, because all you've got is that sound without a picture to support you," he said.

On the whole the 1970 chairman felt it was the best Festival to date and should be continued. He said the only advice he had for the next chairman, apart from some suggested changes in format, was to start organizing the event one full month earlier.

• • •

"The calibre of this year's commercial entries in all categories was considered excellent from the point of execution," said Dick O'Brien, director of advertising for Dominion Stores, judging chairman in this year's Radio Commercials Festival. He said the entries on the whole from radio stations in the 50,000 to 250,000 population, as well as from markets 250,000 and over, showed an exceptional blend of creativity. In fact the majority of these station entries showed a keen awareness of the great capacity of radio to be human, topical and hence believable.

However he did point out that it was the general consensus of the judges that a distinct need for greater attention was required to write sound, imaginative selling copy. "In many cases," he said, "the copy or 'message' tended to be over-shadowed by technique, the employment of music for the sake of music, along with a general tendency to over-play the role of sound effects."

In many cases, mediocre voice characterizations were the pitfalls that only served to deteriorate an otherwise well done commercial.

He felt that unless you start with a well written script, designed to achieve the objective, no amount of production technique can turn it into a meaningful commercial.

"There is no question about it," he went on, "the high level of commercials submitted by agencies and/or production houses produced a considerable challenge for the judges."

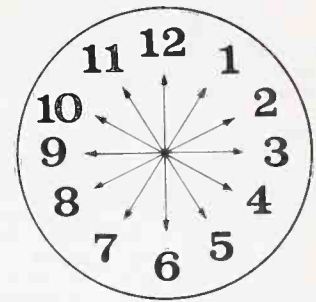
It was felt by all the judges that the majority of these entries were exceptional.

When asked about the criteria used in judging, Dick O'Brien cited these three: "originality, memorability and creativity" (the latter of which included execution).

However major awards were given with the criteria framework mainly on the basis of "concept", "good writing" and "original execution" techniques, in that order.

Much attention was given by the judges to the achievement level and there was also a consensus on the part of the judges, insofar as the "conformity" of sound was concerned, especially in the "music and lyrics" area.

1490 CHYM
KITCHENER • WATERLOO



Number One
in
KITCHENER •
WATERLOO
CANADA'S
12TH
LARGEST
MARKET

1490 CHYM
KITCHENER • WATERLOO

Where it is - when it is...

CALL



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

a delicious soup drink. Very
beef or chicken flavor. Your

ful of Chug-A-Mug in the
careful you could make it

GB', '1800', 'America'
middle class, upper, upper

land Motors
s
969
urst Co. Limited
urst Co. Limited
ume & Associates/Andre Perry

Heron/Radio-TV Director
urst Co. Limited

PHONE

commercial submitted by an

ug Russian
ug Instant Soup Drink
s Limited
nicate that Chug-A-Mug is an
up drink, how to make it,
up it and what flavours are

s
1969
man

hompson, Toronto

it Faire
le l'Industrie et du Commerce
ormation et du Publicite

alande

Pehls, you've done the impossible. If you can't,
stop by the Red Barn and get a chocolate malt and
French fries and a Big Barney to go, and bring them
to me at headquarters immediately. I'm hungry. Or
you will self-destruct in five seconds.

Music: Theme up followed by explosion.

FRENCH

Title of Commercial: Symphonie de L'automne
Product or service advertised: CJMS
Corporate name of advertiser: CJMS radio Montreal
Length in seconds: 60 seconds
First date of broadcast: September, 1968
Created by: Real Genest
Produced by: Fernand Mercure
Submitted by: CJMS Radio Montreal

BROADCAST EXECUTIVES SOCIETY BRONZE TROPHY

Awarded for a commercial of special achievement by an agency or
production house.

ENGLISH

Title of commercial: Multistore
Product or service advertised: Mac's Milk Limited
Corporate name of advertiser: Mac's Milk Limited
Statement of objectives: To continue to develop the warm
friendly feeling created for Mac's
Milk and incidentally to show the
growth of the company.
Length in seconds: 60 seconds
First date of broadcast: August, 1969
Created by: Agency
Produced by: Agency
Submitted by: The Ardiel Advertising Agency Limited

Audio Track

Music: Guitar up briefly then bg for singer
Voice: There's a hundred and ninety-one Mac's Milk Stores
in the world,
Here in the world for you to see.
There's a hundred and ninety-one Mac's Milk Stores
on the earth,
Can't you see what it's worth to you and me?
At Keele Street and Martin Grove, Royal York and
Kingston Road,
One on the Lake Shore west of Mimico, King Street
in Hamilton, London is another one,

Mrs. D. Borst
B. Nelson
Mrs. D. Borst, Radio Station CFCO,
Chatham

ly rendition of "Whistler and his Dog."
rks, door chimes
our Windsor Star sir

rks, door chimes
our Windsor Star sir

rks, door chimes
our Windsor Star sir
n fade to b.g. for
s fun to be a Windsor Star carrier, eh,
Kids, if you'd like to be a Windsor Star
and you're 12 or over, call 352-6490. It's
fun.
rks
finale (or to 60 seconds)

BROADCAST EXECUTIVES SOCIETY BRONZE TROPHY

of special achievement in station markets
ation.

Miss Vanity Shoes
Shoes
Miss Vanity Shoes
To generate teen business in their
shoe traffic
30 seconds
March 15, 1969
Frank Alexander
Ron Robinson
Jack Q. Davis, Radio Station CJVI,
Victoria

ck singer backed by contemporary group -
viously teen/orientated.
avy on "NOW" sound.
y pretty baby, have you heard the news?
me on down to Miss Vanity Shoes

Voice: Why, those plump, healthy lookin' specimens
eatin' your corn field
Voice: Them ain't hogs, mister. That's bacon
Burns bacon
Voice: I see. But if that's bacon out there eatin' your
corn field, what will Burns make it?
Voice: Breakfast
Sound effect: Pigs grunting, up full to finale

FRENCH

Title of commercial: Symphonie de L'automne
Product or service advertised: CJMS
Corporate name of advertiser: CJMS Radio Montreal
Length in seconds: 60 seconds
First date of broadcast: September, 1968
Created by: Real Genest
Produced by: Fernand Mercure
Submitted by: CJMS Radio Montreal

BROADCAST EXECUTIVES SOCIETY BRONZE TROPHY

Awarded for the most outstanding public service commercial in the
Festival.

ENGLISH

Title of commercial: Safe Driving
Product or service advertised: Safety Message
Advertiser: CHAM (for the community)
Corporate name of advertiser: (Public service)
Statement of objectives: Plea for safe driving during holiday
season using subtle dramatic approach
Length in seconds: 30 seconds
First date of broadcast:
Created by: Jon Alexander
Produced by: CHAM, Hamilton, Ont.
Submitted by: CHAM, Hamilton

Audio Track

Voice: This holiday season, it's a Canadian tradition
Sound effect: Auto approach, skid and crash. Choral group sings
"Do you hear what I hear?"
Sound: Operating room noises
Voice: (Surgeon) How's the blood pressure?
Voice: (Nurse) Not good . . . falling
Voice: I'm sorry, Mrs. Johnson. We've done all that we
could



Let's hear it
for radio

Cockfield, Brown

Certificates of Merit

A. For agencies or production houses.

| CATEGORY | AGENCY | TITLE | PRODUCT | ADVERTISER | CREATED BY | PRODUCED BY |
|------------------------|--|---|--|--|--|--|
| Straight Voice | (Eng.) J. Walter Thompson (Eng.) Young & Rubicam | Chug-a-Mug (American) Quiet City | Instant Soup Drink Airline Service | OXO Foods Ltd Eastern Airlines (Mtl.) | P. J. Proudman Paul Muir | G. Orwin Peter Barchou |
| Music or Lyrics | (Eng.) Goodis, Goldberg, Soren (Eng.) Goodis, Goldberg, Soren (Fr.) Cockfield, Brown (Fr.) Maurice Watier Publicite | General Concert George W. Groovy Eight Imitations Tele-press | Diamond Lager-Ale Jeans Laurentide Ale Horaire Tele-press | Formosa Spring Brewery Great Western Garment Co. Molson Brewery La Presse (Mtl.) | Michael Goodis Oscar Ross Yves Langevin Maurice Watier | Jo-Ann Ferriman Jo-Ann Ferriman Pierre Parizeau Maurice Watier |
| Campaign Series | (Eng.) J. Walter Thomson (Eng.) Cockfield, Brown | Delnor "Verses" Boy/Duet | Delnor Frozen Foods Monarch Cake Mixes | Royal City Foods Maple Leaf Mills | Ron Woodall Bob Ross | Griffiths-Gibson Tray Adair |
| Public Service | (Eng.) J. Walter Thompson | Heartbeat | Red Cross Blood Donor Services | The Canadian Red Cross Society | Digby Wright | Digby Wright |
| B. For radio stations. | | | | | | |
| Straight Voice | A. (Eng.) CKOV, Kelowna, B.C. (Eng.) CKGB, Timmins, Ont. | Learn To Fly McGee & the Arctic Cat | Flying Lessons Snow machines | Cariboo Air Charter Porcupine Husky Service Center | Jae Fate Vaughn Allan | Jae Fate Vaughn Allan |
| | B. (Eng.) CJRN, Niagara Falls, Ont. (Eng.) CJON, St. John's, Nfld. C. (Eng.) CJOB, Winnipeg, Man. (Eng.) CHFI, Toronto, Ont. | Lincoln Trust & Savings Wheatfields A Fun Weekend The Man In The Brick Shirt | Money Management Plan Mammy's White Bread Winnipeg Photo Services Men's shirts & Haberdashery | Lincoln Trust & Savings Mammy's Bakery Winnipeg Photo Ltd. The Brick Shirt House | Ruth Taylor Nat Shapiro Mike Kornfield Shirley Shea | Rick Jeanneret Charles Peddle Warren Cosford Russ Holden |
| Music & Lyrics | A. (Eng.) CFCCO, Chatham, Ont. B. (Eng.) CFQC, Saskatoon, Sask. (Eng.) CKWX, Vancouver, B.C. C. (Eng.) CHML, Hamilton, Ont. | The Peddler Alice In The Wonderland of El Rancho Oh No Glen Forbes Shell | Ladies' Fashions Kentucky Fried Chicken Lo Cost Transmission Repairs Tire Sale | The Peddler Boutique El Rancho Drive-In Lo Cost Automatic Trans- mission Rebuilders Glen Forbes Shell Station | Stephanie Keeley Mrs. Marilyn Kurenda Jim Nicholson & Ken Lundgren Douglas Francis | W. Stephens W. Edwards/M. Kurenda Jim Nicholson Douglas Francis |
| Campaign Series | (Eng.) C-FAX Productions Ltd. Victoria, B.C. (Eng.) CJCH, Halifax, N.S. (Fr.) CIRS, Sherbrooke, P.Q. B. (Eng.) CFOX, Pointe Claire, P.Q. (Eng.) CIOR, Vancouver, B.C. | Home Three Bears Gauvin & Freres Imprimeurs Albatross/Charisma/ Unfair Cantin's Moving & Storage | Victoria Home Builders Association Drive-In Restaurant Imprimerie Albatross Boutique Household moving | Victoria Home Builders Association Metro Restaurants Ltd. Imprimerie Gauvin & Freres T. Eaton Co. Cantin's Moving & Storage | Rich Mole D. Burns/T. Fulmer Guy Cardinal Sheilah Ramsay Pearl Cameron | Barry Bowman D. Burns/T. Fulmer/B. Tutty Guy Cardinal Charles Chandler Jim Nicholson |
| Public Service | A. (Eng.) CKXR, Salmon Arm, B.C. B. (Eng.) CKCK, Regina, Sask. (Eng.) C-FAX Productions Victoria, B.C. C. (Eng.) CFCF, Montreal, P.Q. (Eng.) CHAM, Hamilton, Ont. | Hospitality in Salmon Arm Remembrance Day Miles for Millions The Stranger Who Is My Brother Toy Drive | Public Service Public Service Public Service Toy Donations For Christmas | Public Service Miles For Millions Committee Salvation Army | B. Litman/D. Iwanika Howard Green Barry Bowman Don Wade | R. J. Hall Howard Green Barry Bowman Brian McKeane CHAM, Hamilton |



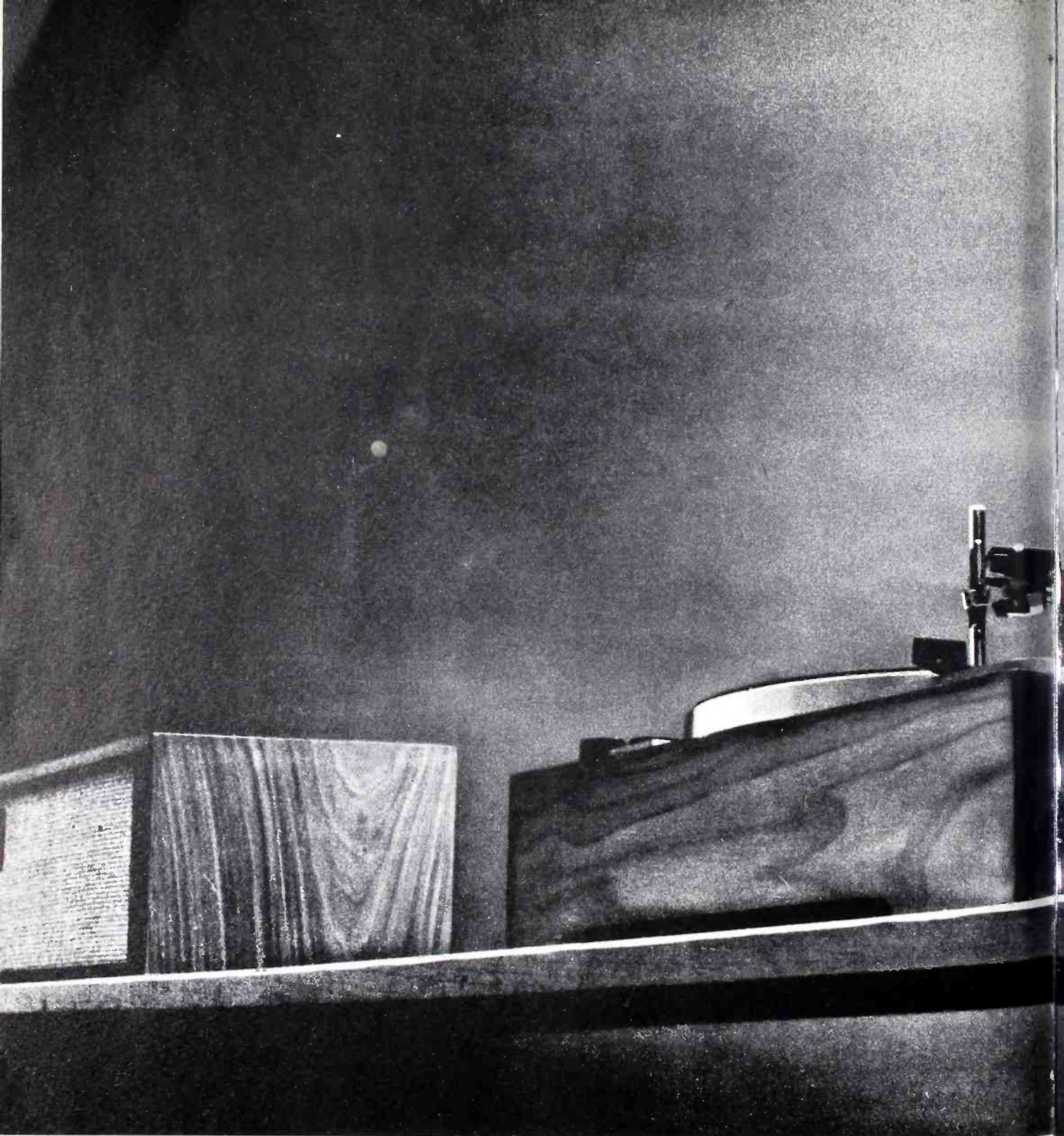
Let's hear it
for radio

Cockfield, Brown

Certificates of Merit

A. For agencies or production houses.

| CATEGORY | AGENCY | TITLE | PRODUCT | ADVERTISER | CREATED BY | PRODUCED BY |
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| Campaign Series | (Eng.) J. Walter Thomson (Eng.) Cockfield, Brown | Delnor "Verses" Boy/Duet | Delnor Frozen Foods Monarch Cake Mixes | Royal City Foods Maple Leaf Mills | Ron Woodall Bob Ross | Griffiths-Gibson Tray Adair |
| Public Service | (Eng.) J. Walter Thompson | Heartbeat | Red Cross Blood Donor Services | The Canadian Red Cross Society | Digby Wright | Digby Wright |
| B. For radio stations. | | | | | | |
| Straight Voice | A. (Eng.) CKOV, Kelowna, B.C. (Eng.) CKGB, Timmins, Ont. | Learn To Fly McGee & the Arctic Cat | Flying Lessons Snow machines | Cariboo Air Charter Porcupine Husky Service Center | Jae Fate Vaughn Allan | Jae Fate Vaughn Allan |
| | B. (Eng.) CJRN, Niagara Falls, Ont. (Eng.) CJON, St. John's, Nfld. C. (Eng.) CJOB, Winnipeg, Man. (Eng.) CHFI, Toronto, Ont. | Lincoln Trust & Savings Wheatfields A Fun Weekend The Man In The Brick Shirt | Money Management Plan Mammy's White Bread Winnipeg Photo Services Men's shirts & Haberdashery | Lincoln Trust & Savings Mammy's Bakery Winnipeg Photo Ltd. The Brick Shirt House | Ruth Taylor Nat Shapiro Mike Kornfield Shirley Shea | Rick Jeanneret Charles Peddle Warren Costford Russ Holden |
| Music & Lyrics | A. (Eng.) CFCO, Chatham, Ont. B. (Eng.) CFQC, Saskatoon, Sask. | The Peddler Alice In The Wonderland of El Rancho Oh No | Ladies' Fashions Kentucky Fried Chicken | The Peddler Boutique El Rancho Drive-In | Stephanie Keeley Mrs. Marilyn Kurenda | W. Stephens W. Edwards/M. Kurenda |
| | (Eng.) CKWX, Vancouver, B.C. C. (Eng.) CHML, Hamilton, Ont. | Glen Forbes Shell | Lo Cost Transmission Repairs Tire Sale | Lo Cost Automatic Trans- mission Rebuilders Glen Forbes Shell Station | Jim Nicholson & Ken Lundgren Douglas Francis | Jim Nicholson Douglas Francis |
| Campaign Series | A. (Eng.) C-FAX Productions Ltd. Victoria, B.C. (Eng.) CJCH, Halifax, N.S. (Fr.) CJRS, Sherbrooke, P.Q. | Home Three Bears Gauvin & Freres Imprimeurs Albatross/Charisma/ Unfair Cantin's Moving & Storage | Victoria Home Builders Association Drive-In Restaurant Imprimerie | Victoria Home Builders Association Metro Restaurant's Ltd. Imprimerie Gauvin & Freres T. Eaton Co. | Rich Mole D. Burns/T. Fulmer Guy Cardinal | Barry Bowman D. Burns/T. Fulmer/B. Tutty Guy Cardinal |
| | B. (Eng.) CFOX, Pointe Claire, P.Q. (Eng.) CJOR, Vancouver, B.C. | Albatross Boutique Household moving | Albatross Boutique Household moving | Cantin's Moving & Storage | Sheilah Ramsay Pearl Cameron | Charles Chandler Jim Nicholson |
| Public Service | A. (Eng.) CKXR, Salmon Arm, B.C. B. (Eng.) CKCK, Regina, Sask. (Eng.) C-FAX Productions Victoria, B.C. C. (Eng.) CFCF, Montreal, P.Q. | Hospitality in Salmon Arm Remembrance Day Miles for Millions The Stranger Who Is My Brother Toy Drive | Public Service Public Service Public Service Toy Donations For Christmas | Public Service Miles For Millions Committee Salvation Army | B. Litman/D. Iwanika Howard Green Barry Bowman Don Wade | R. J. Hall Howard Green Barry Bowman Brian McKeane CHAM, Hamilton |



*You've really been
turned on since 1940.*

If yours was one of the 74 pre-1940 Canadian radio stations, your programming fare was limited essentially to music from New York or Hollywood. Virtually all of the rest of North America's music wasn't available to you or your audiences. Great bodies of music which enjoyed regional popularity were never heard by all of North America.

Beginning in 1940, a significant change came about. Broadcast Music, Inc. and BMI Canada Limited were formed. This gave creators of music a chance to be heard and users of music the benefits of a varied and increasingly major world-wide repertoire. From the beginning, our interest included the soundstage and the theatre, but

fm 88 90 92 94 96 98 100 102 104 106 108 mc
am 55 60 65 70 80 90 100 110 120 140 160 kc

extended far beyond to all of the other musical expressions of our culture. During the years of BMI Canada's existence, and because of BMI Canada's concern, the many sounds of Canadian music have been heard, accepted and acclaimed. Among them have been country, jazz, rock, western, gospel, rhythm and blues, contemporary concert, electronic and experimental music. All of these are now a part of the North American musical scene.

Today, after more than two decades of encouragement of all kinds of music, BMI Canada is home for some 1400 writers and 300 publishers. Nowhere more than on radio is the variety of their music evident. Today in Canada, in-

stead of 74 stations there are 381. And their primary programming fare is music. More than half of that music is licensed by BMI Canada. We believe that such a number of stations are able to satisfy audiences only because of the tremendous variety of music now available.

BMI Canada intends to continue as the leading contributor of radio-broadcast music as well as music used in all other media. Whatever direction music takes, BMI Canada writers will be in the forefront of change. And you will continue to be turned on.



MONTREAL
TORONTO
VANCOUVER

All the worlds of music for all of today's audience

One person's view of the Commercials Festival

by Pat Beatty

Before going, I had second thoughts because I knew what the program was all about — awards would be presented throughout the day. My first thought was this was too casual. Here was the highest form of award for radio commercial writing in Canada, and they were just filling in the awards where and whenever possible. Surely the award winners deserved to be treated like champions, the forerunners of the creative world. After forming these opinions, it took only a short time at the afternoon session before I decided that I had jumped to the wrong conclusion.

Thursday afternoon proved to be one of the most entertaining and informative affairs I have attended for some time. The award winners were not interspersed with speakers, rather they were expertly woven together by Bill Walker, like a continuous broadcast,

which was the whole idea.

Every time a speaker took his turn at any one of the podiums placed around the end of the room, the audience offered their complete attention.

The Griffiths-Gibson Production group from Vancouver gave a good idea that writing commercials and producing them with the right kind of music is no easy task. Bill Straiton was introduced by a "female tape-recorder" who remained with him throughout his speech. "Their" discussion proved to be most enjoyable.

Frank Harris gave a rather lengthy discussion on new ways to communicate with sound, using electronic effects. Who would have thought an outboard motor could hum a tune?

Alan Alch is a very funny man, at least that's what he kept telling us, his point being that people say, "It's funny but will it sell?" Yet nobody ever

said, "it's serious, but will it sell?" He played some commercials he didn't sell, and were never aired. Although he never said why, at least he was willing to demonstrate them. There should be some merit in that.

The main message I got from the session with Jack Richardson of Nimbus 9 is that he knows a lot about recording music and music tracks etc., and he demonstrated his knowledge. He even admitted it was pretty complicated. Thank heaven! He also mentioned the inflation of the musical jingle, over 100% since the early 1960's. Kind of scary, isn't it?

Bea Shaw was the most interesting. She got up, and spoke without a prepared speech. She was eloquent, and humorous, but most of all, she was feminine. Her commercials were all funny. She didn't forewarn you that

Continued on page 39

Bring this coupon to Ben & Jack before Feb. 28, and get \$10. off the price of a jingle!

Easy?

You bet. That's the way Ben and Jack like to run things down at 131 Hazelton Avenue.

Great jingles. Written in the meticulous McPeek manner. Regularly more money. Now, for a limited time, \$10. less. (We don't have to tell you what a great jingle buy this represents. Ben and Jack's regular prices through the year are about the same as every-one else's sale price.)

Ben and Jack aren't against going a little further to give you a great overall jingle purchase, either.

If you buy three jingles, for instance, they'll probably give you \$10. off the price of all three. They could do the same for a film score.

If you're a good customer, they might even give you your \$10. off if you've forgotten to bring this coupon. (Even after we have gone to all the trouble of putting it in this special

edition of the Broadcaster.)

Remember, they'll give you a break—if you give them a break—by showing up. (Walk up and save.)

Ben McPeek Limited

(ask for Ben)

131 Hazelton Ave., Toronto 5.

923-3316

or

Nimbus 9 Productions Limited

(ask for Jack)

131 Hazelton Ave., Toronto 5.

923-2392

Best in Category Certificates

A. For agencies or production houses.

| CATEGORY | AGENCY | TITLE | PRODUCT | ADVERTISER | CREATED BY | PRODUCED BY |
|------------------------|--|---|--|---|---|--|
| Straight Voice | (Eng.) MacLaren Advertising (Fr.) Bleau, Duperrey, Giguere | Brennan Incognito | Molson Canadian Auberger | Molson Breweries Auberger des Gouverneurs | D. H. Murray J. Nadeau/J. P. Audet | R. Moore Studio-Marko |
| Music & Lyrics | (Eng.) McCann-Erickson (Fr.) Vickers & Benson | Where Are My Shoes Une Vente formidable | Coca-Cola Ford Meteor | Coca-Cola Ltd. Ford Canada | P. Clayton/C. Blore Assoc. Pierre Dupuis | P. Clayton/C. Blore Assoc. Laurent Jodoin |
| Campaign Series | (Eng.) J. Walter Thompson (Fr.) F. H. Hayhurst | Chug-A-Mug series Mini, MGB, 1800, America | Instant Soup Drink Sports Car | OXO Foods Ltd. British Leyland Motors | P. J. Proudman F. H. Hayhurst | G. Orwin F. H. Hayhurst |
| Public Service | (Eng.) Young & Rubicam (Fr.) BCP Publicite | Beautiful City Elles Sont En Or | Les Obligations d'Epargne du Canada | United Appeal Banque du Canada | J. Rindlaub, S. Fassler D. Caswell, P. Barchou Jacques Bouchard | Lise Abastado |
| B. For radio stations. | | | | | | |
| Straight Voice | A' (Eng.) CKCW, Moncton, N.B. (Fr.) CFGT, Alma, P.Q. | Love Hockey de Salon | Drive-In Restaurant Importation-Divers Articles de Sport | A & W Drive-In Simard Importation | Sharon Ogilvie Serge Cloutier | Serge Cloutier |
| | B. (Eng.) CKCK, Regina, Sask. (Fr.) CJRP, Quebec, P.Q. | Keep Off The Grass Melasse Grand'ma | Film Presentation drug problem Melasse Grand'ma | CKCK Radio Poste CJRP | Howard Green Mme. Marthe Theriault- Lemay | Howard Green Denis Cantin |
| | C. (Eng.) CJOB, Winnipeg, Man. (Fr.) CJMS, Montreal, P.Q. | Burns Foods Symphonie de l'Automne | Bacon Station Promo | Burns Foods Ltd. | Bill McDonald Real Genest | Warren Cosford Fernand Mercure |
| Music & Lyrics | A. (Eng.) CFGO, Chatham, Ont. (Fr.) CFGT, Alma, P.Q. | The Windsor Star La Soif | Newspaper Mercerie pour hommes, bistro de la mode | The Windsor Star Le Bistro de la Mode | Mrs. D. Borst Yves Simard | B. Nelson Yves Simard |
| | B. (Eng.) CIVI, Victoria, B.C. (Fr.) CJRS, Sherbrooke, P.Q. | Miss Vanity Shoes Quelques Sous pour les Castors Junior A | Tirage moitie-moitie | Miss Vanity Shoes Castors Junior A | Frank Alexander Pierre Desrochers | Ron Robinson Normand Gaulin |
| | C. (Eng.) CHAM, Hamilton, Ont. (Fr.) CJMS, Montreal, P.Q. | Red Barn Jingle Radio Mutuel | Food 5 postes du Reseau Radio Mutuel | The Red Barn | Don Wade & M. MacLaren Paul E. Beaulne | CHAM, Hamilton Paul E. Beaulne |
| Campaign Series | A. (Eng.) CFAX Prod., Victoria, B.C. (Fr.) CJTR, Trois-Rivieres, P.Q. | Butchart Gardens Livraison Mustang | Butchart Gardens Nouveau service de Livraison | Butchart Gardens, Vict. La Petite Madeleine | Lyndon Grove Robert Marchand | Barry Bowman Claude Robert |
| | B. (Eng.) CJOB, Winnipeg, Man. | Eaton's, Timothy | Dept. store merchandise | T. Eaton Co. | B. McDonald/W. Cosford | Warren Cosford |
| Public Service | A. (Eng.) CFBV, Smithers, B.C. B. (Eng.) CKLC, Kingston, Ont. | C.A.R.S. Prevent Forest Fires | Fire Prevention public service | Funds for C.A.R.S. Fire Prevention public service | Rich Mole Ted Hockaday | R. Mole/B. Nunn Ted Hockaday |
| | C. (Eng.) CHAM, Hamilton, Ont. (Fr.) CHRC, Quebec, P.Q. | Safe Driving Le Bas De Noel | Safety message CHRC Public Service | Jon Alexander Jacques Dion | Jon Alexander Jacques Dion | CHAM, Hamilton J. Dion/C. Legare |

The battle for listener attention

Larry Heywood of Radio Sales Bureau underlined the advancements electronic sound has made in the last 22 years, at the Commercials' Festival. His talk "Where Do We Go From Hear?" was supported with taped commercials from

(advertisement)

Definition of a GOOD time buyer!

A good buyer, a really good time buyer will conscientiously check:

Cost efficiency, over-all ratings in the market, watch for developing trends in ratings, relate the statistics and the advertiser's marketing strategy to the station's particular type of audience, and will place an "association value" on the relationship between the National Client and the station. To evaluate a station, a good buyer will look beyond the statistics . . . such things as the calibre of air personalities . . . music policy . . . news and sports services . . . the station's activities in the community and on and on.

A good buyer will not settle for anything but the best for his client and will not accept a "Must Buy" as a Second Best situation for his client.

Get full details about the "Best" station in Ontario's sixth largest city from Paul Mulvihill.

CHSC

ST. CATHARINES - ONTARIO

early radio to present day.

Following are a few excerpts:

Without Radio listening there can be no Radio selling:

Like Brutus in Roman times, the advertiser says, "Lend me your ears." But the borrowing process is more difficult today. It's because of sonic inflation. If you are to get the loan of the listener's ear . . . the interest rate had better be high enough to make it worth his while. Sonic inflation is more than a play on words. Ours is the noisiest environment in history, so noisy in fact, that according to scientists, our forebearers would have found it impossible to survive. The noise of contemporary living which we take for granted would have driven them mad.

With everybody who sells anything vying for recognition graphically and sonically, the average person is bombarded with more sales pitches in a week than his great grandparents were exposed to in a lifetime.

They tell a story of a man who had just bought a mule but couldn't get him to budge. After pushing and pulling in vain he flagged down a farmer who reached into the back of his wagon, picked up a length of two-by-four, got down and broke it over the mule's head. When the owner demanded an explanation, the farmer said, "Before you can talk to this critter first you gotta get his attention."

Some advertisers have attempted to apply that philosophy to radio reasoning that by whacking the listener over the head, they'll get his attention.

If that technique ever worked, it certainly doesn't today. There's no place on the airwaves for that kind of 'ear pollution,' and for the most part it has gone the way of sirens, bells, whistles and gongs that once assaulted our hearing and insulted our intelligence. Today, sonic selling is a whole new ball game with thousands of dollars being invested in research to find out how sounds affect people. Which sounds promote a positive reaction and stimulate favourable responses? Several studies now in progress hope to answer those questions. But even while awaiting the outcome of such sonic/psychological research, we are aware of certain factors about human response to sound, in relation to the selling process. We know, for example, that a sure way of catching the ear is to reach out with a disciplined sound

unlike anything the listener has heard before.

And where are new sound to come from? The answer is older than you may think. Paradoxically, the solution preceded the problem by almost a quarter-century because commercial radio wasn't born until 1919 but back in 1895, the first electric machine for the simulation of musical sounds was patented. There was, of course, no market for it in those days, and it faded away.

Then along came Professor Leon Theremin who developed an instrument which made noises rather like a musical saw. Alfred Hitchcock gave the Theremin world prominence by featuring it in his picture, "Spellbound."

In 1948, a Canadian pioneer in the field of new sound, Dr. Hugh Lucane developed a device capable of duplicating by electronic means the sounds of conventional instruments.

As the scope of electronic sound expanded, so did the demands being made on it. Realizing its potential for getting through to the listening and combatting sonic inflation, advertisers called for new dimensions of achievement. We want to do more than duplicate visual situation, they said. We need sounds that will permit the listener to form mental images of things he's never seen and never will see . . . except in his mind's eye. We need sounds capable of making the abstract seem real.

Heywood demonstrated this technique in a taste and feel commercial for Listerine. No one has ever seen taste and feel but respondents had no difficulty identifying those two sounds as the sonic counterpart of taste and feel.

The uses for electronic sound are limitless. The need to refurbish the product song, successor to the jingle, will always be with us, and more and more companies, including many retailers are turning to electronics for distinctive logos, he said.

When Charles Barclay addressed the first Canadian Radio Commercials Festival six and a half years ago, he closed with this remark: "To say we haven't scratched the surface in the field of electronic sound wouldn't be accurate, because every time we scratch, we find the surface thicker and thicker." **END**

BULLETIN!

Use selling creativity to sell democracy

Transport Minister Don Jamieson urged broadcasters to use the same kind of creativity that goes into the selling of merchandise to explain to the people how democracy works, during his luncheon speech at the Radio Commercials Festival.

Mr. Jamieson said that in the field of communications broadcasters have been more effective on a commercial level than in other areas. The Democratic process, he said, with its checks and balances, was in danger of falling into disrepute and he asked if there wasn't some way in which the media, particularly radio, could help restore faith in democracy.

He said if Canadians aren't made to recognize and rely on our institutions these might be undermined. Impatient people might be tempted to go around the Democratic process to bring about what they feel are needed changes.

It was important, particularly with young people, to make clear why parliamentary processes are necessary

and to show how federal, provincial and municipal governments work.

He appealed to the broadcasters to help achieve participatory democracy saying the media generally must provide the public with the necessary information.

He said such pleasant methods as the white paper technique, use of committees and taking issues directly to the people through speeches and broadcasts by key ministers have been insufficient. Organized groups were invariably heard from first and often they were the only ones to respond. There was no means by which ordinary people could be heard from.

Mr. Jamieson said the idea of open-line radio programs might provide a real breakthrough — a means by which the public could talk back.

He suggested that pre-selected radio stations across the country could invite response — a kind of audio poll to find a means through which governments and other interested groups could get instant play back on proposals.

CHLO — Now 9,000 watts more powerful.
Day and night.
Largest listenership ever.
Plus new friends, too.
NO rate increase.
Lower CPM's.

CHLO — New advertisers include
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CENTRE, IMPERIAL
TOBACCO, SHERIDAN
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BEVERAGES.

CHLO — 'Greatest Hits of All Time'
MOR-POWR promotion
still generating heavy mail.

CHLO — "Super Bird" Cruiser can
work for you this
summer. Ask how!

Luv 10,000 Watts

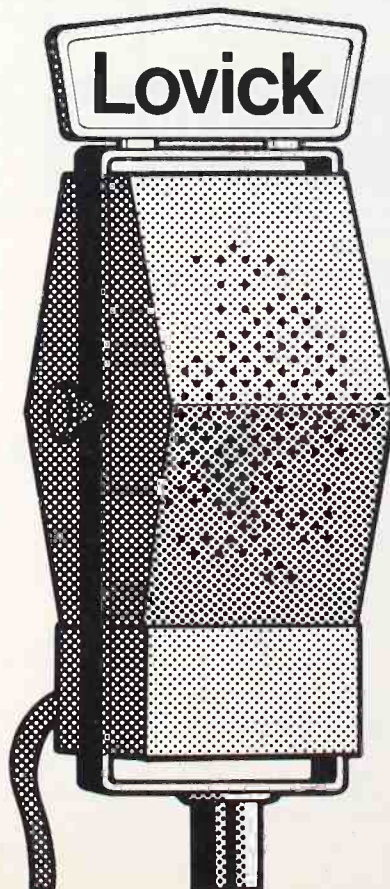
Frank Hurley
Sales Manager

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Advertising, Merchandising,
Market Research, Public Relations

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Winnipeg, Calgary, Edmonton,
Vancouver

The man who created the best commercial of the year by Pat Beatty

Peter Proudman, 34, the beaming Creative Group Head at J. Walter Thompson is a very interesting, profound award winner who walked off

with the major hardware and certificates at the 7th Canadian Radio Commercials Festival, held at the Inn On The Park in Toronto, February 5.



CKWX VANCOUVER
presents another
"PROJECT FOR PEOPLE"

THE
FLAG-A-SNAG
CAMPAIGN

A marine safety campaign implemented by CKWX, Vancouver, with the co-operation of the Council of the Forest Industries of B.C., and the Marine Trades Association of British Columbia.

Flags are used as markers on dangerous floating logs in the coastal waters, to prevent accidents and protect our thousands of leisure-time boaters.

CKWX Radio 1130 
Represented by ALL-CANADA RADIO & TELEVISION LIMITED

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He's the easiest and most co-operative man to talk to. When asked how he started in the advertising business, he doesn't give you the usual pat answer; instead he says quite honestly: "When I was 12 years old, I won a scholarship to a technical school where they taught a general course directed toward advertising."

After graduating from the four-year course, Peter took a job with Paul E. Derrick in London. He had the dubious pleasure of running errands, and changing the art director's water pots. He knew typography, layouts and illustration. He received £2-10-0 per week which works out to about \$6.50.

To supplement his salary, he cleaned offices, bought flowers for the reception area, and took buses, when they told him to take cabs. But after two years there, and two years with the British armed forces, he became an art director with another agency. Then television became the new medium, and Peter applied his skills to it. He did design work including designing direct mail.

Three years ago he came to Canada with his wife and son because "I was a Cockney, and there's no way for a Cockney to get ahead in London."

"When I came to Canada, I arrived in Toronto in the middle of a snowstorm, with no idea where we would stay, where I would work, or anything. However, the Westbury was the name of a hotel in London, so I stayed at the Westbury in Toronto, got a job on my first interview, and in five months and four promotions I became a Creative Group Head," he said.

He then moved to JWT where he is a Creative Group Head.

How does an inexperienced person get started in the creative department?

He sat back for a minute and pondered the question, before he finally answered, "creative people don't get on by doing a good job, you get on by doing controversial, different things. You have to be a rich agency before you can afford a junior. In Canada it's difficult, because we work on a very tight budget.

"The best way to start in an agency is to come in from another door, work for nothing, and in the evenings. If you really want a job with an agency, you'll get it. I hire people on a one-month-no-questions-asked-basis," he stated.

"At a lot of agencies you are required to write what they want or what the client wants, but you're really

cheating, and only when you find a place like JWT, with an honest management, can you be honest," he said. "Until people who hire people stop looking for award winners, they're not going to get an honest creative department."

"To get a job with an agency," he insisted, "you've got to sell yourself as much as you sell the client's product."

"A creative man can't work on a 'that's what the client wants' basis. It's too restricting," he said.

"You have to like the people you work with and they have to like you before you can do a good job. And by the time you reach a position like this," he added, "the money will be coming in, providing you're working under an extremely stable management. Too often a creative person will find himself the tool in a political squabble. Whatever you do, don't take sides or you're dead, the knives will be coming from all directions. A creative person should never become involved in a political battle. They're not geared for it..."

He paused for a moment, and pointedly added: "Agencies are people, take JWT, in an agency this size you'd expect to have stabbing and up-staging, but you won't find it here because it's a 'people-agency'. I don't believe I have ever worked in an atmosphere where everyone from every department got along so well. The agency business is far more honest than people give it credit for."

Then we discussed his award, which is the only radio award that he has ever won. In fact the only other award he has won was a "Best Foods Poster" at the 4th Annual Canadian Outdoors Design Competition.

How was the "Chug-A-Mug" commercial conceived?

Obviously, Peter was a man of few words. He laughed a bit, then said, "when the Chug-A-Mug account was acquired, I was on holidays, so they gave the assignment to JWT Vancouver Producer, Ron Woodall." When Peter returned and found this out, he was determined to handle it. He dashed down to their production headquarters and without writing a word taped six commercials voicing all the accents himself. The tape was presented to the client who bought it.

In the final production, the biggest problem they had was finding a Scotsman and subsequently had to use a Scottish woman. Peter did the Australian, and English Cockney voices himself.

Peter said, "it's not the amount of money you spend that makes it an award-winning commercial. It's the simplest, the one that tells the complete story without all the frills." **END**

Continued from page 30

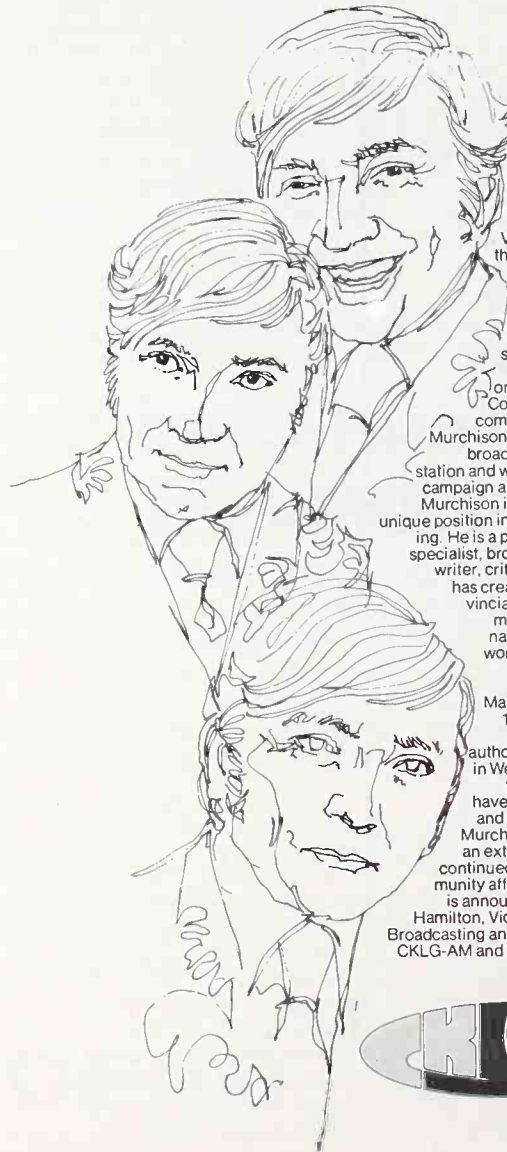
they would be funny. She let you be the judge. I think she won the audience over in the first ten seconds of her speech.

The Festival Committee should be congratulated on a great show. Bill Walker, Master of Ceremonies, kept the whole event running smoothly without too many hitches. Behind him were scores of technicians and equipment just to make sure that everything ran the way it was planned.

The roses are over, and the only criticism I have to offer concerns the presentation of awards. I was quite frankly disappointed with the station

awards. After talking to a few judges, I felt, they felt an award had to be given in each category. I don't agree with this. I think the measure of professionalism in radio should start at the festival, and if the commercial isn't worthy, eliminate the award. This should make the competition keen, and the commercials entered more professional. Just because you come from a market of under 50,000 doesn't mean your commercials should not be professional.

Awards should mean something, they should stand for the ultimate. Not just any commercial should win an award. After 5 work permits, you must be a member of ACTRA, but does that make you a professional? **END**



CKLG Appointment
CKLG-AM and FM, Vancouver, announce the appointment of Mr. Myles Murchison as Director of Public Affairs. The position was created to closely involve the station with community and public service organizations in British Columbia. To help solve community problems. Mr. Murchison will use the Creative broadcast resources of the station and will act as professional campaign and media advisor. Mr. Murchison is ideally suited to this unique position in Canadian broadcasting. He is a promotional campaign specialist, broadcaster, advertising writer, critic and playwright. He has created national and provincial advertising and promotion campaigns for a national agency. He has worked in various broadcast capacities in British Columbia, Manitoba and Ontario. In 1967, he won the Centennial Award as co-author of the best new play in Western Canada and his theatrical productions have been staged at Expo, and London, England. Mr. Murchison's services will be an extension of the station's continued involvement in community affairs. The appointment is announced by Mr. Don M.E. Hamilton, Vice-President of Moffat Broadcasting and General Manager of CKLG-AM and FM, and was effective December 1st, 1969.



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* CKLC has the largest share of Metro audience in 35 out of 36 weekday time periods (7:00 AM - 7:00 PM)

Fall 1969 BBM

CKLC RADIO

contact:

Radio House
Toronto or Montreal

Should we salute commercial creativity or commercial success?

by Bob Blackburn

I've often thought that it would be interesting if the commercials festivals, both radio and TV, could be broadcast in their entirety. I'm not saying they should, or that they could, or that it would be good. I just said it would be interesting.

I'm just intrigued at the idea of the public, which, let's face it, is forever griping about commercials, being taken behind the scenes to watch the men who are responsible, kicking things around. I've been going to these things as long as they've been having them, and when I've missed one or two, it's been with regret.

I must say, though, I've been attending with an ever-decreasing fascination. These things serve two purposes. For one thing, they're seminars in which a lot of valuable information is exchanged. But they're also orgies of self-congratulation, and I sometimes feel the latter aspect outweighs the former. It should be the other way around.

This year's radio festival showed signs of a lot of thinking in the right direction. A great stack of awards and certificates were handed out, but this time it was done unobtrusively, or relatively so, and the evening awards dinner was abolished. Those dinners always seemed a bit much at the end of a long day. This year, the day was wound up with a cocktail party and the opportunity to get the hell out of there at a decent hour without missing anything. The Inn On The Park is one of Canada's great motels, but it's also a nice place to leave sometimes. The awards were announced and distributed during the day and I don't think they had any less impact or were any less appreciated that way.

But it was in the workshop area that the committee (co-chaired by Donald Traits of Imperial Oil and Cedric Haynes of the Radio Sales Bureau) distinguished itself. The presentations,

some ten of them, were varied and well-paced and they pretty well came out on time. (It seems rather amusing to be congratulating a bunch of broadcasters, doing a show for a bunch more broadcasters, on having made it come out on time, but 'twas not ever thus.)

There was one mixup in the timing. The keynote speaker, Transport Minister Don Jamieson, still hadn't arrived when the coffee cups were all empty, and there was a recess between the coffee and the speech — another first for the festival. It wasn't Jamieson's fault. A less remarkable man, I daresay, would not have made it at all. He was hung up in Ottawa at an overlong cabinet meeting, and had to return to it after lunch. And it was a fact, although no one was paying that much attention then, that Aristotle Onassis' 11,000-ton tanker, Arrow, was aground on Cerberus Rock off the coast of Nova Scotia. It wasn't until later that most of us realized what a terrible emergency had just landed in Jamieson's lap.

However, with all due credit to him, he fired off a machine-gun speech, asking for better communication between his audience and the government, and whizzed off again. It really wasn't worth it. I suppose the committee felt that it would be prestigious to have a minister of the Crown as luncheon speaker, but in surroundings like this, Don Jamieson isn't a cabinet minister, he's a former broadcaster and ex-president of the CAB who finds it pretty hard to turn down an invitation to speak at an affair like this. It really doesn't make much sense to drag him away from his work to make a token speech when he might better have been worrying about that tanker. The ego of a few hundred broadcasters and advertisers doesn't matter that much.

The great value of the festivals, it

seems to me, lies in the opportunity for an exchange of ideas among people who have similar objectives but limited opportunity to compare notes, and the choice of a keynote speaker might better be predicated on that theory than on ostentation.

The workshop sessions were relatively well contrived to maximize the opportunity I'm talking about. There was a commendable diversity, and a real effort to demonstrate how new techniques are being exploited elsewhere. There was a fascinating demonstration of the Moog Synthesizer, a musical instrument with a brain, long familiar to pop music fans, which can be played on a keyboard or pre-programmed to produce any manner of sound, musical or unmusical, at the touch of a button. And it will soon be within financial reach of the smallest station.

There was good representation of the advertiser's viewpoint, the retailer's, and the independent producer's. New techniques in the use of sound, in writing, in the conversion of music into a selling tool, in humor, and other areas were discussed and amply demonstrated. Much of what went on had an implicit message I hope nobody missed: You can be inoffensively and entertainingly educational with sound. Ergo, radio is a great medium for soft-sell. Don't tell me you knew that already, because I listen, and not everyone has the message yet.

It was a nice flashy gimmick to set up a limited-range broadcasting station for the occasion, with radio receivers on every table, but it was really a bit of razzle-dazzle with little positive payoff.

So, then, despite some built-in flaws and some unpredictable ones, it was a good seminar. That's all it needed to be, and that brings us back to the awards.

A fantastic amount of thought and work goes into these awards, and I'd just like to suggest that they may not be worth it.

That smacks of heresy, I suppose, and from some viewpoints it is. But next year's festival committee might do well to examine the current thinking of the creative community on the subject. Awards are not a valid stimulus in the arena of free enterprise. There is one criterion: commercial success. If you want to give an award, give it for that. It's hypocrisy to salute taste and imagination in an area in which those are only means to an end, not ends in themselves. If the industry is ever prepared to sacrifice results for the sake of art, that'll be time enough for awards. But the proper reward for a good commercial is money, and there need be no further judgment than that. Why not put an end to this meaningless mutual backslapping and stick to the valid purpose of the festival — a meeting of minds?
END

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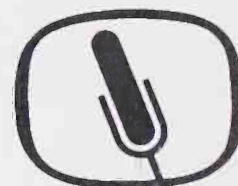
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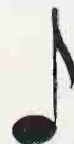
Dairy and Feeder cattle operations, poultry and hog enterprises add to the agricultural economy. Recent and current industrial expansion in Steinbach, Morris, Winkler, Morden and Altona have given the entire southern Manitoba area a tremendous economic boost. Employment is high — people are buying!

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RADIO T.V. REPRESENTATIVES
TORONTO - MONTREAL - WINNIPEG - VANCOUVER

Radio is a verbal medium

A "female" tape recorder was co-starred with a speaker at the Radio Commercials Festival this month.

Bill Straiton, Creative Group Head of Foster Advertising, reminisced on his early days at Kirkland Lake. He had written his first commercial and listened as Bob Redmond read it. "First it was good, then it was better, now it is best,"

Canadian CONTEMPORARY NEWS System



Frank Sheer

Paul D. Akehurst, General Manager, Canadian Contemporary News System, announces the appointment of Frank Sheer as European Correspondent.

Mr. Sheer, who will open the first Contemporary News foreign bureau in Cologne, Germany, is a veteran journalist of 24 years' experience.

World traveller, author and adventurer, Mr. Sheer is fluent in 9 languages. He is an expert on Europe and Africa. He was formerly Executive Secretary of Canairielief. His assignment, which began December 1st, is to provide Contemporary News listeners with world news from a Canadian point of view, supplementing our regular international audio coverage.

His appointment represents continuing expansion of the Canadian Contemporary News System: "Coast to Coast Canadian".



the spot said, "Sam Bukovetsky is the superlative place to shop!"

When the commercial was over, Bill sauntered to the window to watch the people rush into the store. Nothing happened. Lesson one was learned. Most advertising isn't advertising, it's publicity. The difference is subtle, publicity makes you aware; advertising makes you want it; and lesson two is the kind of thing that happens only in a local market. A guy buys a spot campaign, it runs and people get off their duffs, go to the store, and buy the stuff they heard advertised on the radio.

The next time, the radio station salesman calls in and says, "Hi Jules, we've got a terrific new package, at a buck a bark, if you buy fifty." Jules buys, depending on how well the last package worked.

When people are asked what their favorite television station is, they name the program; when asked their favorite radio station, the answer comes easily. With radio it's one person talking to another (lesson three). It's the closest thing to word of mouth advertising you

can get.

Radio is an intimate medium. A radio commercial is like a P.A. system in an airport. It calls your name and picks you out from all those people milling around, waiting for their flight. Then it gives you the information that is important to you, no more, no less.

He cautioned against writing in a great chorus and orchestra including other production gimmicks into the commercial. "Yes," the tape recorder said, "make it interesting. Who wants to go to bed with a 50-piece band?"

Radio is difficult to write, because it's a verbal medium made up of verbal symbols. People don't readily understand symbols - although, he admitted, most people understand symbols like "I love you" and "gimme a raise."

He warned that being intimate didn't mean eliciting relations but rather making the messages very personal. The tape recorder agreed and added, "he doesn't mean the commercial has to whisper in my ear. That's foolish and it makes women feel creepy. He means the conversation is between the commercial and the listener."

Too often there's no contrast between the programming and the commercials. To make a sale, appeal to the ladies' logic. Music does not often appeal to logic.

Most writers do not have the ability to write outlandish commercials which results from everything before they trot out the outlandish ideas. Only qualified people can make it work.

Effective dialogue is impossible for most copy writers, he said including himself in this classification. He had a hunch that dialogue should start in the middle of the conversation as if you were passing the people, as you walked and tuned in on them part way along.

Back to outlandish commercials, they are mostly done by outsiders and cost a great deal of money which is the problem, because there are many clients who don't have that kind of money to spend.

To conclude, he said radio commercials are like Pontiacs. They work well, are socially acceptable, reasonable in cost, never too far out.

They don't attract as much attention as a jaguar. But they get you there. Always with a lot less cost, and often with a lot less trouble. Then he thanked the tape machine for her kind and thoughtful help.

CFCN RADIO APPOINTMENT



DON THOMAS

Mr. Ted Chapman, President of CFCN Radio and Television Limited, is pleased to announce the appointment of Don Thomas as Manager of CFCN Radio 1060, Calgary.

Mr. Thomas started with CFCN in 1952 as an announcer. In 1959 he became production manager. He assumed the responsibilities of programming and production in 1966.

There is no portable recording system that matches the quality sound of UHER tape recorders, preferred by professionals the world over.



Uher 1000 Report Pilot for professional reporting and "lip-sync" movie sound recording has disconnectable photo-electronic level control and roll off filter, off-the-tape monitoring and level control, strob tape speed monitoring . . . plus many other features to provide the ultimate in on-the-spot Hi Fi recording.

Uher 4000 Report L has four standard tape speeds. Operates in any position for fool-proof operation under the most trying circumstances. Rugged construction. Light: weighs only 7 lbs. Compact: only 11" x 8" x 3". Operates from any power source. Also available in stereo (model 4400).



Universal 5000 combination tape recorder and dictating machine, choice for all-round general use. Has Hi-Fi quality tone, automatic playback . . . plus the remote control features of a professional dictating machine.

Compare.

For complete information write

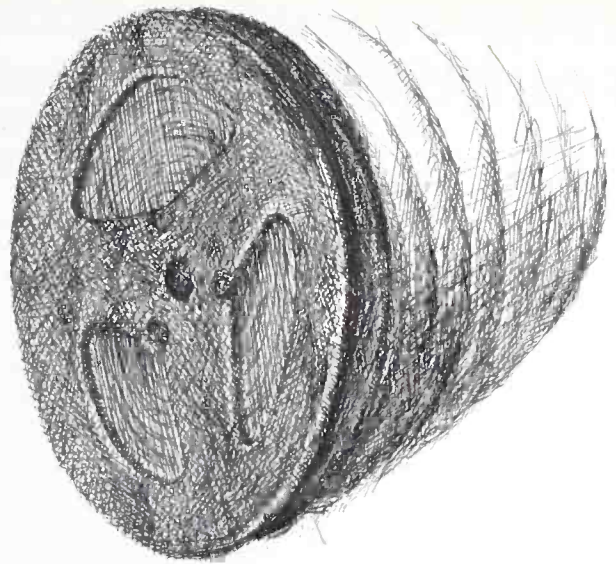
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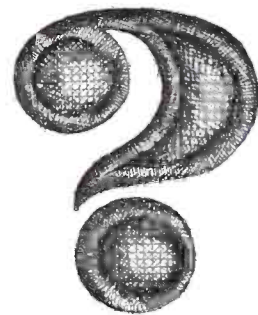
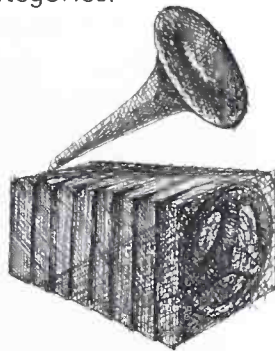
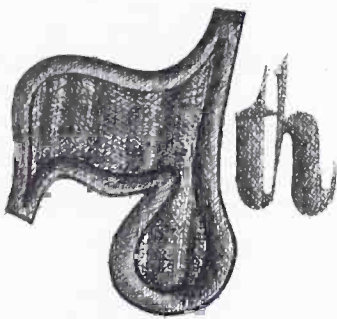
The Benefits Go On And On...



All entries in the Seventh Canadian Radio Commercials Festival have been added to RSB's Sound Library — largest cross-indexed collection of Radio sales messages in the world.

The RSB Sound Library is for use by advertisers, agencies and member-broadcasters. More than 5,000 examples of creative Radio in selling action for 200 product/service categories.

Interested in knowing more about the RSB Sound Library and how you can use it to sell creatively? Send for the Sound Library Index. It's free to advertisers, agencies and member-broadcasters.



Send me your
Free Sound Library Index

_____ name _____
_____ company _____
_____ address _____

Radio Sales Bureau, 12 Sheppard Street, Toronto 110



Radio Sales Bureau, 12 Sheppard Street, Toronto 110

How good is the research in Audience Research?

by Jim Lee

(Concise Oxford Dictionary: "Research — endeavours to discover facts by scientific study!")

Today's problem of which rating service to buy seems unfortunately to be not so much a question of research competence, with all that this entails, but more so a factor of reducing profits and a singular lack of meaningful development by the people in the measurement business. And, once the choice is made, for the slipping profits and rising costs make a choice necessary, there's the continuing problem of whether or not the data mean what they say and exactly how to use the figures involved.

Finally, before getting down to the necessary comparisons and to continue in this doleful strain there's another set of difficulties involving both a question about how well the measurement houses understand the problems of the industry and the day to day utility their reports get, and perhaps more seriously, a lingering doubt the buyer must have, resulting from the legion production problems, errors, computer difficulties, etc., etc., the raters seem to have. We'll come back to this.

My problem is — how can anything which has been the subject over the years of literally millions of words be summarized in a 3-4,000 word article?

At this time radio suffers the problem of having only one measurement — BBM, whereas TV has two nose-counters on a syndicated basis and one attitudinal measurement house. These are BBM, Nielsen and TVQ.

While it may be simpler for radio buyers to have only one syndicated source of information, those involved in the medium seem to feel that this is a greater problem than that of having a choice of services. However, since this is the situation, once again, television measurement has to be the base of these comparisons.

There are several vital considerations, other than just the bias service costs can create, in audience measurement which must be borne in mind when attempting to evaluate the relative accuracy of a

service. For instance:

- Sample source.
- Methods of contacting sample.
- Sample response rates and re-use.
- The technique of data recording.
- The field instruments.
- Final sample representativeness and split samples.
- Audience data projection methods.
- The utility and practicality of the report content.

There's also a variety of other questions which perhaps get a great deal less attention than they should. Such things as:

- Ethnic response rates. (I'm sure the owners of CHIN Radio in Toronto might have something to say on this point.)
- Handling of cable audiences.
- English/French measurement.
- Combined or separate radio/TV measurement.
- The inexplicable differences in data for the same periods of measurements.
- Multi-week cum data.
- Production speed and accuracy.

There's inevitably a host of other points to be considered but this partial list provides more than enough for present purposes. A great deal of money is spent in the TV medium based on ratings. Questions on validity have been going back and forth since the first nose was counted and it looks as if this confusion may well be with us forever.

Since it concerns us all, I believe the industry under the leadership of TvB perhaps, or the Canadian Broadcast Executives Society (their luncheons would provide an admirable forum) or the strengthening Broadcast Research Council, should regularly cause the rating companies to be brought together for public discussion and question answering.

Since both Nielsen and BBM "have a case" one might anticipate that they'd be anxious to grasp an opportunity. I wonder if they are?

Since TVQ does not practically fall into the list of point by point comparisons this service must be looked at separately.

While in principal TVQ can provide unique programming data and to some extent predictive data it has thus far in its Canadian endeavour failed to re-act very impressively to the industry needs. Recognition of the TV seasons, of the decision making times and of the program purchasing functions has not been openly apparent and production of reports has lagged fearfully behind gathering of field data.

But, there is a great need for this sort of information, gathered at the right time and produced in time to be useful.

TVQ uses household panels established by Canadian Family Opinion for their measurements. These panels are balanced by such criteria as city size, age of housewife, annual family income and language, where necessary, so that in terms of basic universe representativeness they are acceptable.

Since the panel response rate for TVQ approximates 70% and it should be noted that each qualified family member is sent a separate questionnaire, this aspect of consideration looks good. The problem is that the initial panel selection of household — basically housewives — involves a low rate of response, likely in the 15-20% area so it's almost impossible to apply any statistical caution to apparent shifts in opinion.

The remarkable thing is that TVQ's performance in Canada — both in predicting what new shows will do and what will happen to existing shows has been very convincing. I believe that the reasons for TVQ's performance lies primarily in the simplicity of their questionnaire. It just couldn't be easier and self-administering field material must be simple — and attractive, too.

The amusing aspect of this is that while we're questioning the accuracy of rating reports they are the only measure of another type of measurement service.

On the subject of BBM and Nielsen, let's refer back to the list shown above.

Sample Source

Nielsen:

From various sources Nielsen assembles a consolidated list of all households (excluding collective-type households such as military establishments) for each measurement unit. Each NBI (Nielsen Broadcast Index) area is subdivided into several units each of which is sampled separately.

The sources are: Commercial city directories, Post Office listings (rural routes mainly), Telephone directories.

Nielsen checks listing and eliminates duplication and claims to be working currently on a method of including unlisted phone households in 3 major metro areas — Toronto, Vancouver, Montreal.

(It seems to me that if this is possible and I believe it is, then it should become

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*B.B.M. Fall '69—Fall '68



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& CO. LIMITED**
TORONTO MONTREAL

an established procedure for all metro areas.)

BBM:

BBM's problem of sample source is somewhat different because their universe is people and there's no listing of people available which lends itself to sample selection. Therefore, BBM has firstly to draw a random sample of households, then from this list establish the persons living in the households. Step one is in the hands of the Montreal based direct mail house, O. E. Melatyre, but the cross checks and added procedures BBM have built into the selection are fairly impressive. Like Nielsen, duplication between telephone lists is eliminated. Post Office listings are also used but commercial directories play no part in the BBM initial selection. The second phase of sample selection involves potential respondent contact and is covered in the appropriate section.

At this stage there appears to be sufficient commonality and general caution in procedures by both organizations to accept that both start their surveys with basic random household samples which are acceptable. Both companies draw their initial sample once each year, over selecting numerically to provide adequate numbers. Of course, this is by no means the toughest part of the continuing game of audience estimation, merely the start.

Methods of contacting sample and getting material into their hands

This is a very complicated section due to the various wrinkles each company uses to maintain economic response rates.

Nielsen:

For those homes in metro and major urban areas I believe there is an initial phone contact to request co-operation. However, this only applies to that portion of the sample which is being used for the first time which is approximately 50% of the final "in-tab" sample.

I'm afraid I am unaware who conducts these telephone contacts, whether it is Nielsen itself or a contracted research company. In rural areas where sample is being recruited for the first time the technique consists of a 'cold' mailing of the requisite material which includes of course the respondent incentive.

For that portion of the sample being used a second, third, fourth and fifth time. Material is again, simply mailed out.

BBM:

Initial contact with the household constitutes the 2nd step in BBM's

sampling procedure. In major areas a telephone contact is made and a census of persons living within the home taken. This phase of the operation is, I understand, conducted by Elliot Research Corp., Toronto. In rural areas contact is made by mail to establish the same sort of census as is taken in the major areas.

From these two sets of contacts, a listing of individuals is made — a person universe — from which it is then possible to select an appropriate sample of individuals.

All selected individuals are then mailed the necessary material, together with the respondent incentive and since it is possible that many of the individuals selected are aware of no pre-contact the bulk of BBM's first sample must be considered recruited by 'cold' direct mail.

Thus we have Nielsen with about half its sample 'new' each time and BBM with a new sample each time (although likely in a home already used between one and three times — more of this in the section on sample re-use).

In effect Nielsen has a rotating sample which in itself is not bad. Certainly it's likely to add stability to trends and if responses are honest reflect changes in tuning habits. It's difficult to say what the effect of BBM's use of different people in the same home (possibly in the separate weeks of a 2-week survey) is, and this is one of the areas of concern that deserves some added explanation. In a practical sense it's a sound, controllable, economic idea which means that BBM only has to do its mini-census once a year and it may well be fine but I'd like to see something fairly concrete to assuage the gnawing doubt this technique creates.

Sample Response and Sample Re-use

Again, due to the differing responses possible it's not easy to determine final response rates. However, both companies have some claims and we'll look at them. It is, incidentally, in this area of response that rating organizations should present more realistic figures — in the case of Nielsen — response by number of uses and — in BBM's case, response by demographics. In the latter case we'd be able to have a look at some of the weighting problems they have, since each reported age-group is separately projected. This is better than simply projecting, say, total women, but if for any reason the response amongst young women for instance is not reflective of their tuning habits as a category then the projection simply compounds the problem.

Nielsen:

Nielsen mails material to all homes which agree to co-operate and to all

which refuse. As well, in phone contact areas they mail to homes which cannot be contacted. As is easily imagined response rates differ, and response rates between first and repeated samples differ. Further response rates in rural areas must differ.

I do not have all these data available but this is one of the important 'secrets' which should be known. Nielsen's overall response rate Oct. '68 thru Mar. '69 totalled 49.3% of diaries mailed to active TV homes.

The first contact figure approximates 40% response, homes being used a 2nd or 3rd time respond at a greater rate and the claimed figure for the same period is 80.5% of diaries mailed. Now what this means in terms of an actual per cent response on the original frame (or selected sample) is very difficult to determine.

The first contact response rate applies to Toronto, Montreal and Vancouver metro areas where the telephone is used to gain initial agreement to be part of the survey.

However, since response rates differ by the type of mailing:

- to those who agreed to co-operate
- to those who refused
- to those who were not contacted

it gets complicated. About 55% of those who agree actually do co-operate. Some 23% of those who refuse end up co-operating (it would be interesting to run a follow-up check on these people) and better than 20% of those who were not contacted co-operate.

I think it's fairly safe to assume that this 20% reflects response to 'cold' mail.

Since Nielsen mail everyone in the 'frame' whether they agree or disagree to co-operate or whether they were unable to be contacted, response to mail-out equates with response on frame and stands at about 40%. I am unsure whether or not Nielsen 'follow-up' mailing to encourage response in any way.

Nielsen do not use any home for more than 12 months, i.e., in Toronto or Montreal 6 surveys and since 50% of the home sample is new each survey re-use is relatively limited.

The October '69 Toronto/Montreal combined sample was distributed as follows:

| | |
|-----------------------|-----|
| 1st contact | 52% |
| 2nd | 13% |
| 3rd | 12% |
| 4th | 7% |
| 5th | 8% |
| 6th | 8% |

Nielsen "Repeater" samples in Toronto and Montreal during the '68, '69 season kept diaries an average of 2.8 times each.

BBM:
BBM mails its diary and a 50c piece as an incentive to respond to every Nth individual in their census.

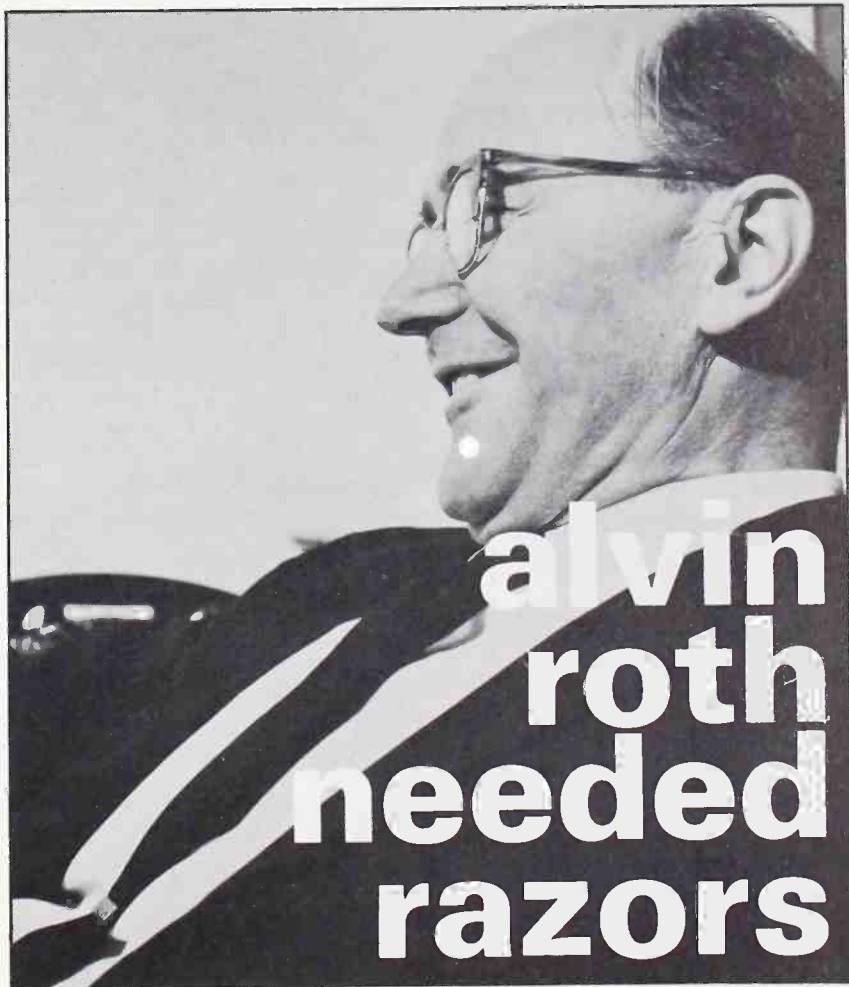
Next time around they again use a selected interval having first eliminated people already used and repeat the process. BBM claim a response rate of 50% and it's here that, as with Nielsen, I have difficulty in establishing real response rates. BBM has four universes. Men, women, teens and children each of which is an entity unto itself.

All individuals in each of the Universes receive material and it's probably only the women who have actually been pre-contacted. If this is so, then the men, teens and children universes are 'cold' and I suspect response rates differ. However for children, some men and teens, women

in the main, respond reasonably well it probably evens itself out.

The real question is whether 'cold' mail accrues different types of respondents and if so how meaningful is such a difference. 50% response to mail out with a 50c piece is reasonable though I suspect that this average figure stems from a low first response which increases in the same manner as Nielsen's repeaters as the home becomes more and more familiar with the diary. To some extent this reduces the individual approach by making it a "family a year", one person at a time sample.

The 50% response to mail out is not



and he got them . . . thousands of them. Alvin Roth, Superintendent of the London Rescue Mission, had a problem. The unemployed, the transients and others who use the services of the Rescue Mission get food and lodging but they also need a clean-up and shave. Alvin Roth needed razors. He took his problem to Ed Manning, Public Service Director at CFPL-TV. Alvin Roth got his razors. He got them two years ago and he is still getting them.

A success story? Not really . . . just an indication of how CFPL-TV and the Western Ontario community complement each other.

CFPL-TV serves Western Ontario — "completely."



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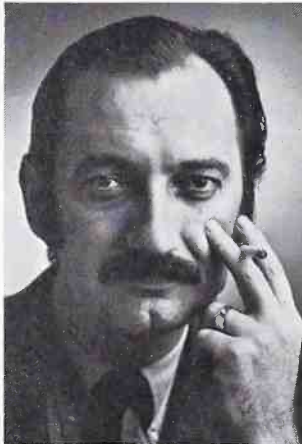


Dennis P. Argue

Arthur Meyerhoff Associates Limited announces the appointment of Dennis P. Argue as Vice-President and General Manager.

Mr. Argue's background includes marketing experience in depth, from both the Advertiser and Agency points of view. He has been National Director of Market Development for Canadian Breweries and, most recently, Account Group Supervisor at Young & Rubicam. He replaces James A. Cvetko, who is returning to the agency's U.S. affiliate, Arthur Meyerhoff Associates Inc., in Chicago.

VICKERS & BENSON
(WESTERN) LTD.



W.L. BRATKOWSKI

has been appointed Creative Director of Vickers & Benson (Western) Ltd., A.S. Furnival, Executive Vice-President of the agency's national creative operations announces.

Mr. Bratkowski attended the Los Angeles Art School prior to entering the advertising field. He has had extensive agency experience both in Canada and the U.S.A. as an Art Director and Creative Supervisor. He has most recently been involved in T.V. commercial production in San Francisco and Vancouver. Mr. Bratkowski will work under Western Office Manager, Senior Vice-President Brian Carter.

really a true response rate since initial census taking response is not precisely known.

I believe this figure is in the 80% area so probably the BBM response rate is circa 40% overall

BBM produces listings of 'in-tab' diaries used in each area and it would be a useful addition to have the number of diaries mailed, also included. It would also be interesting to establish how many times a home is used each year of surveying.

Data Recording in the Diary

Essentially, and at first glance, a Personal Diary, involving just one individual's needs must be easier to complete than a household, all-person diary. Response rates and relatively equal 'discard' rates of unusable diaries however appear to repute this impression. You will recall that I praised the simplicity of TVQ's questionnaire. Simplicity and ease of understanding, combined with an unbiassing response incentive and generally attractive respondent material are the essential ingredients for high and accurate responses with self-administering questionnaires. Both Nielsen and BBM have somewhat complicated diaries. One with multiple columns to accommodate the various family members and the other with Radio and TV, In and Out of Home Tuning in both English and French.

Nielsen:

Nielsen mails each home a diary for each TV set and requests that each family member records his or her tuning. Response rates and results seem to indicate that this technique works reasonably well.

BBM:

BBM mails each selected individual a diary for personal entry of Radio and TV tuning. Response rates and results at least in the TV area seem to indicate that the individual technique works reasonably well.

Sample Representativeness and Split Samples

All the agonized nit picking the raters go through in selection, contact, etc., boils down to two final questions — does the 'in-tab' sample (a) numerically represent the universe being measured and (b) reflect the attitudes of the universe under scrutiny. There's an excellent chance that the answer to both these questions is — NO! And certainly there's been little evidence produced in Canada in recent years to support any sort of claim that the answer should be other than no.

Both Nielsen and BBM produce numerical in-tab diary data — Nielsen by demographics, BBM in somewhat

broader strokes. Neither one shows what the real world universe is so that one can judge whether or not the sample is reasonably in line.

Last season Nielsen had the out and out ———— to admit there was a question of representativeness about one of their reports and I don't think this admission was either recognized or understood by many of the regular users of their data. Certainly the reaction to a piece of bold forthrightness was almost nil and perhaps reflective of either industry apathy or non-understanding. One is unaware of differences, or rather degrees of problem in comparing these two services so it is not possible to be specific for either one or the other. Both companies should be asked to provide continuing evidence that their service justifies continuing support and final sample representativeness should be one of the criteria used.

Whether samples which numerically reflect the universe reasonably accurately actually reflect attitudes of the universe is equally questionable. I suspect that respondents tend to be somewhat different from non-respondents and would like to see Broadcast Media measurers attempt to establish at least their own level of interest in this subject by dint of some considerable research into their own weaknesses. Regarding split-samples, this term refers to both Nielsen and BBM's practice of using half of their total sample each week of the survey period or in the case of Nielsen NBI 1/3 each week of 3 weeks.

Nielsen tend to publish a bunch of hash marks (≠) where the sample falls below their required reporting sample size for any given period. On the other hand BBM does not appear to do so.

Whichever way, surely both would be better served by instituting a 2-week diary (known to work) which would halve the sample selection costs and provide some meaningful 'cum' data too. Experimentation should be conducted on longer than 2-week diaries too, to establish possible utility of such a tool.

The thing that really bothers me about split samples is demonstrated below a hypothetical "special" which played at a time when only 60% of this sample in one week was tuned.

Let's assume Toronto where at least the second largest sample is available and let's also assume full coverage areas where Nielsen would have some 1200 homes and BBM some 2800 people of which perhaps 1/3 is women — 933 approx.

Nielsen's homes probably would encompass about 4600 individuals of which (on the same base as BBM) 1500 (approx.) are women.

BBM's 933 women are split about 465 each week and Nielsen's 500 each

week (of 3). Six stations share these respondents and since share fluctuates dramatically by program we can only hypothetically assume equal distribution.

Nielsen:

Available500
 (although it should be remembered that "homes" are the base)
 HUT Level60%
 Recording Women300
 Women tuned at equal station share50

BBM:

Available465
 WUT Level60%
 Women tuned at equal station share46/7

Now, break them by 3 reported categories and you have 17 and 15 respectively (assuming equal breaks) against which to spend hundreds of thousands of dollars.

It's pretty appalling isn't it — and this is the best — the biggest area the strongest sample. Think for a moment about Radio — with maybe a 20% tuning level — 1/3 of the above figures.

Data Projection Techniques

Nielsen:

I must admit that I don't really understand Nielsen's projection techniques so probably the least said the better. On the other hand I feel strongly that everyone should be aware of these techniques and suggest that full explanation be made available.

BBM:

This subject has already been touched upon and it is not necessary to repeat the technique. It's advantages and problems are self-evident.

Nielsen particularly suffers here — they may well be very accurate but the lack of knowledge makes impossible any comparative statement. However, users of both sets of data should beware final figures until both organizations have provided full information.

Report Utility and Content

Content differs very little for all practical purposes and probably more categories of audience are provided than are ever used.

But it's in the area of report content and content utility that the insanity of the game becomes most apparent.

Sellers want "the biggest", buyers want "the smallest" and neither one appears to give too much of a damn about correctness. The numbers flow and if they suit the purpose they're great. The word "expediency" springs to mind!

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It's time you discovered the Westinghouse way to build real contest excitement.

Listen to this: Westinghouse has radios, clock radios, portable appliances and home beauty aids that everybody wants to win.

Send for your catalogue of Westinghouse products and compare for value and excitement. Write to: Mr. S. Ford, Marketing Manager, Westinghouse Portable Products Division, Orangeville, Ontario.

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and all the figures become black and white — final.

And we're all equally guilty in this dilemma. What's more how can either a buyer or seller, a program man or anyone else really say this 10% is more or less than that 10%. How can one not accept that 120,000 is 120,000 rather than something between 115,000 and 126,000 based on sampling errors?

The answer is you can't, and even more horrifying is the fact that the finer your requirement the greater is the chance of error. It's a pretty sorry state! Reports are used as absolutes and I don't know of anyone who uses them any other way — do you? There's a voluminous quantity of untouched points yet to be handled but neither time nor space permits.

In fact, the short 'list' contained at the beginning of this piece has not been filled. Perhaps, if this even gets printed, I can continue next issue. I'd like to, for millions of dollars are being spent and many of them purely on the basis of numbers which at best, at very best, are questionable.

I had also intended to get to the latest fad, psychographics — but space doesn't permit and anyway I checked a dictionary and found that:

"Psychography" is "a descriptive brand of psychology" also spirit-writing.

Hard on the heels of a ratings comparison this might seem somewhat out of place!

Nonetheless this is an approach which appears to offer considerably more reward than relatively inadequate nose counting and one which should be investigated. This is perhaps where the industry should put its money and where BBM should spend its efforts. Competition in the numbers game, particularly with the inevitable duplication in measurement periods is somewhat silly and certainly hasn't brought up anything new or interesting in a long, long time. On the contrary it simply maintains the confusion by reporting dramatic program differences which are inexplicable unless someone's wrong. Why doesn't the industry support one rating service (Nielsen) on qualitative measure (TVQ) and demand of its own (BBM) that it investigates the areas where there are real yards to be gained. END

**Broadcaster's
Spring 1970
Directory
will appear
April 15**

CRTC Decisions

The Canadian Radio-Television Commission announces approval of a series of applications for Radio, TV, and Cable TV Licences, licence renewals and share transfers.

Remote sections of Newfoundland and Northern Quebec are among areas that will receive Radio and TV service as a result of the approvals.

RADIO AND TV APPLICATIONS

CKOY Limited Ottawa, to carry on network broadcasting of Montreal Canadiens Hockey League games in conjunction with CFCF in Montreal.

Foster Hewitt Broadcasting Limited, for network radio broadcasting of Toronto NHL away-from-home games. The network will consist of CKFH Toronto, CHAM Hamilton, CKJD Sarnia, CKOY Ottawa, CKSL London, Ontario.

The CBC, to set up a new FM broadcasting operation in Charlottetown.

The CBC, to carry on a new TV broadcasting undertaking at Bonne Bay, Newfoundland receiving programs from BYT in Corner Brook, Newfoundland.

The CBC, to carry on a new French language TV broadcasting undertaking (Frontier Package) at Churchill Falls, Newfoundland.

Newfoundland Broadcasting Company Limited, for a re-transmitting operation at Deer Lake, receiving programs from CJON-TV-1 in Corner Brook.

Newfoundland Broadcasting Company Limited, for a re-transmitter in St. John's, receiving programs from CJON-TV in St. John's. The CRTC announcement said this will improve service in an area of St. John's "which was not adequately served."

LPRT APPLICATION

CBC to amend its broadcasting licence for LPRT, CBMD Chapais, Quebec.

CATV APPLICATIONS:

Brian Lewis Iverson for Wainwright, Alberta.

Borden Cable Television Ltd. for Camp Borden, Alliston and Angus, Ontario.

Harold A. Ednie and MacQuarrie Motors Ltd. for Gore Bay, Ontario.

Grimsby Cable TV Ltd. for Grimsby, Ontario.

Television Hornepayne Limited for Hornepayne, Ontario.

Kenora Cable Vision Limited for Kenora, Ontario.

Pembroke Cablevision Limited for Pembroke-Petawawa, Ontario.

Normand Pare for Ascot Corner and Ascot Nord, Quebec.

Isidore Beaudoin for Baie-Comeau, Quebec.

Transvision Eastern Townships Ltd.-Transvision des Cantons de l'Est Ltee for Cap De La Madeleine, Quebec.

Dolbeau TV Service Inc. for Dolbeau, Quebec.

Lennoxville Transvision Inc. for Lennoxville, Quebec.

Pacquin and Martel TV Enrg. for Notre-Dame-Des-Anges, Quebec.

Chouinard Television Ltee for La Pocatiere, Quebec.

Video Dery Ltee for Port Alfred, Quebec.

Societe-Television Ste. Marthe Enrg. for Ste. Marthe, Quebec.

Kennebec Video Enrg. for St. Come, Quebec.

St. Prosper Television Enrg. for St. Prosper, Quebec.

La Compagnie de Television de Sept-Iles, Ltd. for Sept-Iles, Quebec.

Rediffusion Inc. for Sherbrooke, Quebec.

Transvision Windsor Inc. for Windsor-Greenlay, Quebec.

OWNERSHIP AND CONTROL

Noram Cable Construction Ltd. for transfer of all assets to Saugeen Telecable Ltd. for service in the Walkerton and Hanover areas.

Greg-May Broadcasting Limited for transfer of 20,000 common shares (50%) of capital stock in Vic-Hal Associates Limited, a shareholder (100%) in Greg-May Broadcasting Limited resulting in a share distribution in Vic-Hal Associates.

Grey and Bruce Broadcasting Company Ltd., for transfer of 1,200 common shares to a company to be incorporated by William N. Hawkins.

Synrock Cablevision Ltd. for transfer of all assets to Bushnell Communications Ltd. of Ottawa for service to Rockland, Ontario.

Sarnia Broadcasting Ltd., licensee of CKOK Sarnia to transfer 2,500 common and 5,000 preferred shares of capital stock.

Beloil Transvision Inc. to transfer its cable TV assets to Videotron Ltd. and extend service from Beloil and McMasterville, Quebec, to St-Hilaire and Otterburn, Quebec. Also approved was the addition of one U.S. TV station, eleven Canadian FM radio stations and the distribution of weather information on one TV channel.

Radio Sept-Iles Inc., licensee of CKCN Sept-Iles, Quebec, to transfer 1,600 common shares.

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GATES

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Toronto Office: 19 Lesmill Road, Don Mills, Ontario

Updated technical rules needed for AM radio

by Gordon Elder, P.Eng.

To most Canadian broadcast station owners and managers, engineering seems to be a confusing and uninteresting subject, which they prefer to delegate to others. This attitude may be due to a non-technical personal background in sales or programming. Again, some may consider that the service provided by their station and the resulting profits are not significantly improved by a reliable, high quality signal, or that the cost of these engineering features is excessive, in terms of return on investment. Undoubtedly one problem is a lack of effective communication between broadcasters and their technicians or engineers. Too often we use different words or have different objectives. Please read on and I'll try to stay on your wavelength!

The most neglected area of all concerns the allocation engineering rules and regulations, which govern a station's choice of frequency, power, pattern and site. The Department of

Communications applies these rules in testing AM, FM and TV applications for technical acceptability. Allocation rules are intended to strike an equitable compromise between service and interference. Most of them seem to achieve the intent, but with a few notable exceptions, especially in the older AM rules. For example, the second adjacent channel rule was intended to protect rural reception on simple crystal sets. A weak signal (half a millivolt per metre) on 1000 kHz would be protected from interference on 980 kHz and 1020 kHz. The rule is obviously outmoded, mainly as a result of improved receiver performance and changed listening habits.

This example will serve to illustrate the point, but there are several other anachronisms and anomalies. Most of the allocation rules are contained in the North American Regional Broadcasting Agreement. This is of course, an international treaty but it is also applied

domestically in Canada for administrative convenience. NARBA was written over thirty years ago and it was revised slightly in 1950.

It is evident that strict adherence to the NARBA protection standards between Canadian assignments has restricted the growth of AM broadcasting in this country. If the public interest is best served by avoiding a proliferation of small uneconomic stations, then the policy has helped to achieve this goal, by artificially augmenting the scarcity of frequencies.

On the other hand, it has also denied some of our stations improved frequencies or facilities and better coverage. In some cases this may be desperately needed, simply to maintain service to a community that has expanded while the station cannot.

As the AM band has become progressively more saturated the rules have been applied more rigidly and literally. Some of them were necessary and realistic in 1937 but due to subsequent developments, including increased power and interference levels, improved transmitter and receiver performance, these same rules have become quite obsolete and unnecessarily restrictive.

One result has been that our stations must now overprotect one another in many cases. This requirement

S & T APPOINTMENTS



Robert G. Alexander



Norman E. Bain



Jack R. Hodson

The Board of Directors of Stephens & Towndrow Co. Limited is pleased to announce the appointment of three new Vice-Presidents: Robert G. Alexander, Norman E. Bain and Jack R. Hodson. Mr. Alexander's career includes national selling for both radio and television. He joined Stephens & Towndrow in 1968 following thirteen years with another broadcasting station representative company in Toronto. Prior to his appointment, Mr. Alexander was Manager, Television Sales and will continue to hold that position. Mr. Bain, Vice-President, Finance, is a professional accountant and served latterly with the company as Comptroller. Before joining S & T in 1966, Mr. Hodson operated his own company for six years, which provided a management training service to several international advertisers. Earlier in his career, Mr. Hodson was associated with three Canadian advertising agencies and was Advertising and Public Relations Director of a well-known insurance company where he was also responsible for national sales training. Prior to his appointment, Mr. Hodson was Radio Sales Manager, Toronto office, and will continue to hold that position. Stephens & Towndrow provide creative sales representation for radio and television.

sometimes imposes a very real economic burden in terms of installation and maintenance expense for an array with more towers than would otherwise be required, and loss of service due to pattern and coverage restrictions.

The rules are contained in Appendix C of NARBA which requires protection of the 0.5 mV/m contour of adjacent channel stations 10 or 20 kHz removed. There is no need for the specified degree of protection on first adjacent channels at night, or on second adjacent channels at any time.

The situation within the United States is entirely different. The FCC has a set of domestic allocation rules which is revised periodically to reflect current developments. They also have a system of review boards to consider minor breaches in the rules. In general, United States broadcasters seem to be intensely aware of technical problems and well informed on these aspects of the rules which affect them. Their present AM freeze may be permanent due to saturation of the band, which has resulted from competitive pressures and radically different administrative policies than we have had. In view of the AM situation south of the border, it seems rather pointless to talk of guarding Canada's sovereign rights now. At the desirable frequencies were occupied years ago and there seems like the likelihood of another NARB Conference being held.

However, I firmly believe that the broadcast industry and the Canadian public would benefit from more realistic engineering standards to be applied between our own stations. It is clear that the CRTC can control station growth rate by more direct methods if it desires.

Most Canadian broadcast consulting engineers agree that some relaxation of the rules is overdue. I personally would like to see a compromise struck between the restrictive NARBA rules and the relatively permissive ones that the FCC has applied domestically until recently.

Unfortunately, a few technical terms have to be thrown in at this stage. Most Canadian stations have a calculated 10% night limitation of 10 or 20 millivolts per metre (mV/m), which means that their service is free from noticeable signal wave interference, within that contour, except during 10% of the hours of darkness. In practice, the calculated value is generally pessimistic, so that reliable reception may extend as far as the 3 or 6 mV/m contour. However, DOC insists that we protect the 0.5 mV/m contour from groundwave interference, regardless of whether the night limitation is 2 mV/m or 52 mV/m!

Although DOC naturally prefers the status quo, there is one AM rule that has been progressively relaxed several times

since it was implemented in 1957, mainly as a result of pressure from broadcasters. I refer to the rule which specified that the population within the 250 mV/m contour could not exceed 1% of that within the 25 mV/m contour. It imposed severe problems regarding the availability and cost of suitable land. The present rule is much more realistic. The old rule entailed an obvious and direct cost to the industry. The cost of maintaining obsolete allocation rules is less obvious and harder to assess, but none the less real.

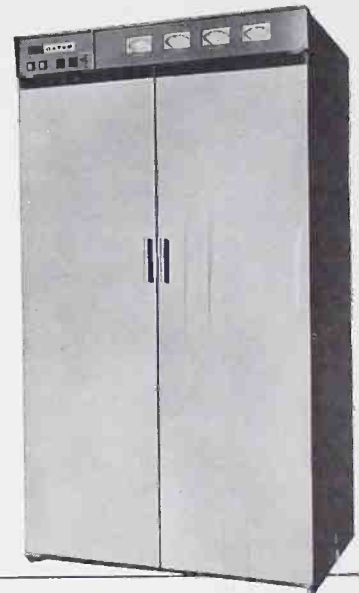
Some broadcasters are technically well informed, of course. One reason nothing has been done may be the fear of increased competition if a few more frequencies became available. Though it seems preferable to have allocation rules that are based upon sound engineering principles, one way of avoiding the unknown competitive risk would be to retain the NARBA adjacent channel rules as an essential initial test for new stations — new in the usual sense that is, and not as defined in NARBA. A somewhat similar test is applied for powers in excess of 250 watts on local channels.

During the past five years, attempts have been made to initiate changes in our domestic rules, but these have met with no success. I am convinced that unless and until Canadian broadcasters are made aware of the problems, recognize them as such and press for appropriate changes to be made, nothing significant will be accomplished. Neither the Department of Communications nor the Technical Advisory Committee can reasonably be expected to initiate the kind of changes that are required. For one thing, like most of us, they tend to be overworked and understaffed. The CRTC has made some courageous policy changes to meet our current needs. A similar spirit is urgently required in the engineering field, to achieve some minor breaks with tradition. I refer you to Peter Cahn's article in the January issue of *Broadcaster*, for a discussion of the Technical Advisory Committee's problems.

It is fashionable and commonplace nowadays to question the validity of each and every social institution, so perhaps DOC will forgive me for challenging some of their cherished technical rules. The space communications era of the 1970's demands a new approach to engineering concepts. Thus it seems all the more appropriate to update our thinking on the older forms of broadcasting. Even AM will serve a useful role for many years to come.

Please think about these matters, examine them, discuss them with others and remember that the engineers need your guidance and encouragement.

What FM transmitter power do you need?



Gates has the most complete line of FM transmitters in the industry. From 10 watts to 40,000 watts. All with a 100% solid-state exciter employing DCFM (direct carrier frequency modulation) where modulation occurs at carrier frequency. The TE-1 exciter is the heart of all H series transmitters—one tube (1kW), two tube (3, 5 and 10kW), and three tube (20kW). All FCC-type accepted, ready for prompt shipment. Tell us the power you need and ask for data on our FM antennas.

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Toronto Office: 19 Lesmill Road, Dan Mills, Ontario

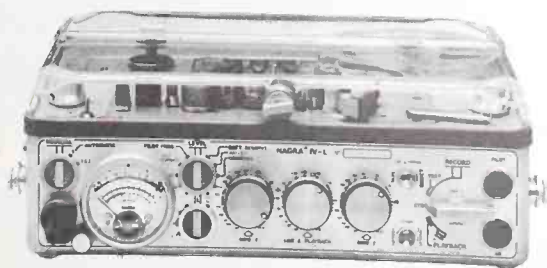
NAGRA

wins
its second
Oscar.



In 1966, the Nagra tape recorder won its first Oscar at the Academy Award presentation in Hollywood.

Now it's won a second—Oscar Peterson. He's a Nagra fan for the same reasons most pros are. It weighs only 14 pounds. Goes anywhere with you to record sound effects, music and dialogue to full studio standards. Oscar takes his when on tour to record anything and everything including some of his LP releases. It doesn't bug under any conditions and it's rugged enough to take rough treatment.



"High fidelity over a range of 30-20,000 c/s is the type of performance you expect from a large console," says Oscar. "Nagra does it hanging from your shoulder." Of course, you don't have to take Oscar's word for it. Try it yourself. But as you know, Oscar makes only sound recommendations.

NG-21 (F)

BRAUN

BRAUN ELECTRIC CANADA LIMITED
3269 American Drive

Malton, Ontario

NEWSCAST

Selkirk Buys More Cable Shares

Selkirk Holdings Ltd. has announced an agreement to purchase additional shares of Ottawa Cablevision Lt. which will increase its interest to 79 per cent from 35 per cent.

Selkirk said the agreement with a number of Ottawa shareholders covers purchase of 124,603 common shares in exchange for 192,239 Selkirk "A" shares and \$854,550 cash.

Ottawa Cablevision provides cable service in part of Ottawa and through a subsidiary in Pembroke, Ontario.

The agreement is subject to approval by the CRTC.

Cox Heads Alberta Press Gallery

Toy Cox of CFRN-AM-TV Edmonton has been elected president of the Alberta Legislature Press Gallery Association, succeeding Murray Blakely of CMA who held the position for three years.

Other officers elected for 1970 were Jim Neaves of the Canadian Press, first vice-president, and Bob Bl of the Edmonton Journal, second vice-president. Ron Hayter, a freelance journalist, was re-elected secretary-treasurer. Neale Moffat of CBC in social secretary.

Screen Gems Appointment

Lyd Burns has been appointed executive vice-president of Screen Gems, succeeding John H. McNeill who was recently named president of the company. Burns will continue to serve as president of Screen Gems International and as vice-president of Columbia Pictures Industries, Inc. Screen Gems is the television production and distribution division of Columbia Pictures Industries.

U.S. TV Sets To Have UHF and VHF Capacity

The Federal Communications Commission has adopted rules requiring most television sets made in the U.S. after May 1, 1971, to have comparable tuning capabilities for UHF and VHF television stations.

The 1971 date applies to sets with screens larger than nine inches.

Similar requirements would apply after May 1, 1973, to sets with screens smaller than nine inches.

Reading Lessons For Impaired Vision

London TV Cable Ltd. has announced their Channel 13 in London will carry one hour of reading lessons seven days a week for persons with impaired vision.

Jack Clements, regional director for the CNIB, said the program is the first of its kind in Canada

and "possibly the world."

The program will use the sound portion of the channel while time and weather information will be carried on the visual portion during the time slot.

The tape-recorded reading will be circulated to other cable systems the company owns said Eric R. Jarman, director of cablecasting. The company operates at Brantford, Chatham, Paris, Oshawa, Bowmanville, Newmarket, Bradford and Holland Landing.

Contract From Iran

Receipt of a \$5,403,500 contract from the Government of Iran to provide 1,800 miles of microwave facilities and a computer based supervisory system which will monitor a nation-wide communications network has been announced by Lenkurt Electric Co. of Canada Ltd.

ETV — A Reality

Canada's first full-time educational television station will begin operating in Toronto, September 1.

The Canadian Radio-Television Commission granted a licence to the CBC to operate Toronto's third television station, Channel 19, an ultra high frequency outlet though programming will be under provincial control.

David Cook, superintendent of broadcasting for educational television in Ontario, said the 423,000-watt station will reach only those persons with TV sets connected to cable systems or equipped to receive UHF signals.

This is estimated to be about 625,000 viewers, although the ETV outlet will have a potential to reach the more than 2,500,000 viewers living between St. Catharines and Oshawa.

Paul Martin Warns TV Commentators

Senator Paul Martin, leader of the government in the Senate, warned of the danger in the powers of television commentators, and urged the news media to police itself.

Each night at 11 o'clock, television sums up the world in panoramic form in ten minutes.

Mr. Martin said, "There is a great danger that the people will think the debates are between the public and the commentators rather than between the people and parliament. Just a week ago I heard a TV commentator say he thought parliament had lost much of its relevance."

Renewal of Broadcast Licences

North Carolina Republican Representative, Earl Ruth, has introduced a bill in the U.S. House of Representatives that would require the U.S. Federal Communications Commission to decide on renewal of broadcast licences before considering

NEWSCAST

new applications for the same area.

He said station owners complained to him that anyone seeking a licence who can outpromise the present licensee can put the owner into a costly hearing.

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Canadian, U.S. Firms Link Facsimile Networks

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Currie said the CRTC has not set a date for a hearing on the submission but he hoped it would be held during the CRTC sitting in April.

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NEWSCAST

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NEWSCAST

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elective position and the Board expressed its complete confidence in general secretary, Paul Siren, in this his sixth year of office.

U.S. Television Rights For Football

The Columbia Broadcasting System and the National Broadcasting Company have announced plans for future televising of U.S. pro-football games.

CBS has acquired television rights to games of the National Conference of the National Football League for the next four years. NBC has acquired TV rights to games of the American Conference of the NFL for the next four years.

Neither network disclosed how much money was involved.

The regular season schedule for both networks includes a number of games in which American Conference teams will play National Conference teams. In such cases, CBS will telecast the games in which the National Conference is the home team and NBC will telecast the games in which the American Conference is the home team.

Movie Chains Cut Advertising

Famous Players Canadian Corporation Ltd., Odeon Theatres (Canada) Ltd., and Twentieth Century Theatres Ltd., who spend a total of more than six million dollars a year in advertising, mostly in newspaper, are cutting their advertising expenditures, although they say it is only temporary, and will be restored by Easter.

Metropolitan centres will feel the pinch more than smaller cities. G. P. Destounis, president of Famous Players Canadian, said in Toronto, reductions in his company's first quarter will reflect a cut of 25 per cent in advertising-promotion budgets.

Odeon Theatres says it is cutting its advertising spending for theatres across Canada by between 10 and 20 per cent for at least two months and perhaps longer.

W. A. Taylor, president of Twentieth Century, said the advertising budget for the company's 70 theatres in Canada is being examined. The company has started to reduce or eliminate advertising in some newspapers.

Alberta Broadcasters Claim Discrimination

At their annual meeting in Edmonton last month, Alberta Broadcasters once again complained to Premier Strom that they are discriminated against because of a ban on broadcast advertising of beer and wine.

Seeking equality with the province's newspapers which have carried such advertising since 1965, the broadcasters have so far submitted three briefs. The latest, filed last December 15, is still under

review by the government.

IWC Industries Seeks Sorel CATV

The president of IWC Industries Ltd. says the company is moving to acquire a CATV undertaking in Quebec.

G. D. Zimmerman announced that IWC has purchased the assets of a CATV system serving Sorel, which has a population of 41,000. The purchase is subject to approval by the CRTC and the Toronto Stock Exchange.

IWC operates a CATV system in Mississauga Ontario, through its subsidiary Terra Communications Ltd.

CKGM Drops Regular Newscasts

Geoff Sterling, owner-manager of CKGM Montreal, says the station has decided to drop regular evening and night-time newscasts.

The station's all-night news programming will concentrate on in-depth news instead of repetitious reporting on an hourly or half-hourly basis.

Sterling says if something important happens in Montreal, or anywhere else for that matter, it will be put on the air.

"We've found that people don't want to hear the same thing again and again. They're fed up with that kind of newscast," he said.

Scientists Must Use Broadcasting

A conference of scientists and engineers has been told that the price of poor communications will be harassment of scientists by the rest of society.

John H. Hall, Toronto public relations counsel, issued the warning at an Ottawa meeting of about 150 representatives of scientific and technical firms meeting to form a new national organization to advise governments and inform the public about science and science policy.

Hall urged that scientists learn to use the broadcast media, especially closed circuit and educational television, to communicate with the public about what they are doing and why.

Knowlton Nash Speaks Out

The recently appointed director of News Services for the CBC believes it is the responsibility of all news media to report in depth and with integrity.

Knowlton Nash, addressing the annual dinner meeting of the Saskatoon Board of Trade, said, "changes in programming would be based on CBC's desire to broaden its fields, create a responsive audience and become even more vital and effective."

The duty of a reporter is to "talk about both the failures and accomplishments of political leaders — if we don't give both sides of the picture, how will the public make a choice?", he said.


Three bronze Bessies in three consecutive years



Once again this year, CJOB's efforts to maintain a standard of commercial excellence have been recognized at the Radio Commercials Festival.

In the past three years the judges have presented us with nine awards for our work with Eaton's, Imperial ESSO Service Centres, Burns Foods, Mercury Outboards, Ben Moss Jewellers, Toro Lawn Mowers, Winnipeg Photo and the Capitol Theatre.

But the important thing is not that we've won awards for these companies. The important thing is that we've tried to win for all our sponsors.

CJOB·68  **WINNIPEG**
WHERE EVERYTHING HAPPENS

presented by: STANDARD BROADCAST SALES COMPANY LTD., 2 St. Clair Ave. W., Toronto 7, Ont. (416) 924-5721/1407 Mountain St., Montreal
Quebec (514) 849-2454/CANADIAN STANDARD BROADCAST SALES INC., 654 Madison Ave., New York 10021, N.Y. (212) 838-5774/WESTERN
BROADCAST SALES LTD., 930 Portage Avenue, Winnipeg 10, Man. (204) 786-2471/815 McBride Plaza, New Westminster, B.C. (604) 522-4521

Who's Who in Ottawa

A legitimate question these days would be, just who in Ottawa is charged with authority over broadcasting and the power to investigate its operations — the Canadian Radio-Television Commission or the Senate Committee on Mass Media!

On Friday, February 6, the Senate Committee issued a supplementary list of questions it would like to have answered by those broadcast interests scheduled to appear before them.

The first groups to be effected by this are the CBC and CTV Networks and the Canadian Association of Broadcasters. Since they must have their briefs filed three weeks ahead of the hearing date and since they are all scheduled for the second week in March they don't exactly have must time to work on them.

As one reliable industry source stated, "some of these questions are policy matters that we have been working on for more than two years."

Senator Davey wants them answered in a few weeks, so don't be alarmed if you see a lot of midnight oil being burnt at the Network or CAB offices — the paperwork alone will take many hours to prepare.

All of this raises what are becoming household questions. Just what is the collection of political elders trying to accomplish?; how did it get started?; to whom will it make its report?; is it working for the CRTC?; or is it, as some have suggested, a method of providing gainful employment for a Senator

whose track record to date can hardly be described as dazzling.

Anyway you can draw your own conclusions. Below is the complete list of new questions along with a list of those involved in broadcasting who will be asked to answer them.

It will indeed be interesting to see who will go the exhaustive time, trouble and expense to answer them and who will politely, but firmly, tell the Senate Committee where to go.

THE QUESTIONS:

CATV

1. What basis do you favour for the growth of CATV
 - Approval of CATV advertising?
 - Pay-TV channels?
 - Subscriber fee increases?
 - Grants and subsidies? (Mainly for ETV)
2. What patterns of growth do you feel are best suited for Canadian broadcasting
 - CATV networks incorporating and possibly replacing regular TV channels?
 - Unrestricted importation of programme material, off-air and packaged?
 - Programme content subject to clear definitions and requirements of Canadian content?
 - 'Common Carrier' operations on a channel rental basis?
3. What do you see as the appropriate relationship between present and proposed satellite facilities and CATV operations?
4. What limitations on ownership and control of CATV enterprises do you feel are necessary in Canada in terms of
 - simple size (number or area if subscriber potential)
 - cross-media holdings, including TV itself
 - non-media holdings
 - Canadian or non-Canadian equity
5. What sorts of services can be envisaged on CATV systems in addition to the current provision of off-air pickups of existing TV channels and FM signals? What are your plans in this regard? What regulatory facilitation do you require to realize such plans?
6. What effects on the industry do the suppliers of actual wire connections (Bell, etc.) have? Is additional regulation or supervision necessary? Should such suppliers be permitted to engage in CATV operations?
7. What do you foresee as the least disruptive pattern of rationalizing existing CATV operations in the public interest in terms of
 - economic size of units
 - local programming
 - interconnection
 - basic service standards
8. To what extent do you anticipate that CATV will become part of computer access services?
9. What ways do you foresee and plan developing CATV as a user of Canadian talent?

10. What do you regard as a fair and reasonable return on CATV investments? In the event that your operations are providing a larger return than this, what plans do you have for the return of such profits to the industry in some constructive manner?
11. What recommendations would you make for changes or additions to Canadian copyright law as a result of the growth of CATV services in Canada? Do you see further problems being posed with the addition of EVR or its equivalent to head end CATV inputs?

RADIO

1. With the increasing natural emphasis on local programming in appearance or sound, what is your station or group of stations doing to provide the true substance of local programming? (In terms of local staff, expressions over a broad range of local activities and interests, examination and explanation of local problems and issues.)
2. To what extent are you planning to adapt your operation to FM programming? What sort of guarantees from regulatory agencies do you need to underwrite and sustain shifts from AM to FM?
3. In view of the fact that you as a licensee possess a scarce access to mass audiences in your area, what are you doing to ensure that (i) the fruits of such access are available to a representative spectrum of community opinions, and (ii) discussion and debate on local issues can take place in your community?
4. What do you regard as a fair and reasonable return on your investment? What are you doing to foster creative use of any surplus over and above such a fair and reasonable return?
5. What is your station or group of stations planning in anticipation of versions of wired transmission of your programming? What guarantees of access do you regard as being necessary and practical in such circumstances?
6. The question of copyright has become something of a live issue as a result of improved technology for the monitoring and recording of good quality versions of broadcast material. What recommendations have you to make in anticipation of problems in this field and the probable re-drafting the Canadian copyright law?
7. How are you fostering the development and use of Canadian talent?
8. To what extent do you regard the claim that American agencies are posing a threat to the Canadian advertising industry as a valid one? What would you propose to meet and modify such a threat?
9. What do you estimate presently and foresee as the role of labour unions in Canadian radio? Why?
10. What is your assessment of the performance and appropriate role of regulatory agencies in Canadian radio broadcasting? What modifications or alternatives would you recommend?
11. What do you regard as defensible limitations on the ownership and control of radio stations in Canada — in terms of

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nationality of owners, cross-media holdings, conglomerate holdings outside of the radio industry? Why?

12. The brief submitted by the Canadian Labour Congress made the following comment on broadcasting in Canada:
- "If ever the Americanization of Canada has been a problem, the private broadcasters have been the chief agents for its enhancement. They have been the purveyors of imported programmes. It is not that they have been interested in the dissemination of such programmes because they were American but because they were cheap, popular and readily available and because it was easier to make a profit that way than to produce and broadcast anything that might in any sense be original and indigenous..."
- Would you care to comment on your view and experience in this regard?
13. Do you feel that radio programming should be one of the concerns of a Press Council (regional or national)?

TELEVISION

1. To what extent do you feel the present system and expression of regulation of Canadian television is suited to the industry? Why?
2. What modifications or alterations would you recommend for the present laws and regulations? Why?
3. What do you regard as practical terms for the ownership and control of television enterprises in Canada?
4. To what extent is your station or group prepared for technological changes such as CATV developing to supplant the existing 'station' pattern of TV broadcasting in Canada? What policies and regulations do you deem to be necessary to ensure that transition is orderly, fair and in the public interest? (For example, the F.C.C. has virtually guaranteed that existing station operators will be able to fully depreciate their plant and equipment before giving way to CATV alternatives in the U.S.)
5. What do you regard as reasonable and practical limits on the extent of TV holdings by individual operators in Canada? Cross-media holdings? TV and other industry holdings?
6. What do you regard as a fair and reasonable return on investment in TV operations in Canada? In the event that your return exceeds this, what use are you making of such additional profits?
7. What is your station or group of stations doing to foster the development and use of Canadian talent on television? What practical impediments stand in the way of the use of Canadian talent in (i) programming and (ii) commercials?
8. Do you feel that television programming should be the concern of a Press Council (local or national)?
9. What do you estimate presently and foresee as the role of labour unions in Canadian television?
10. What is your estimation of the short-run significance of CATV, Holography, EVR or its equivalent, regional data banks and related technological developments for

your industry? What steps do you feel should be taken by (i) government and (ii) the industry itself to anticipate such developments and their consequences?

11. To what extent is your programming (commercials and regular fare) affected by the emergence of American advertising agencies as significant factors in the placing of television advertising in Canada? What regulations or other actions in the industry do you suggest are necessary?
12. What are your expectations and preparations in anticipation of current satellite relay programmes in Canada and the U.S.?
13. What advantages and disadvantages do you see in the present practice of using primarily American syndicated material on your station? Does such use concern you? Do you see any practical alternatives?
14. What would you recommend for revised legislation on copyright as it applies to television in view of improvements in and the increasing use of off-air recording devices?
15. What is your view of the need and feasibility of television transmission switched to a 'common carrier' basis of regulation in place of the present assigned frequency rights? What protections or guarantees would be necessary for present operators to make such a transfer feasible?
16. To what extent is your operation guided by estimates of audience demand in Canada? How are such estimates made? How valid do you feel they are?
17. What practical relationship or place do you see for educational television in the context of Canadian broadcasting? Is this acceptable in concert with commercially supported or sponsored material?
18. What do you regard as reasonable grounds for access to your facilities by members of the community in which you operate? Why?
19. What kinds and amounts of government assistance do you feel would contribute most effectively to the efficient and effective operation of television enterprises in Canada? Why?
20. What effects on viewers do you feel that your station programs are having? Do you feel that younger people are a significant part of your audience? What effects do you feel your programme mix has on younger people?
21. What, in your view, is the nature and extent of your community and social responsibility as a broadcaster?
22. To what extent do you vary your programme offerings in anticipation of material being viewed by particular audience groups such as young people? Women? More sophisticated viewers? Minority groups? Those likely to be offended for religious, ethnic or cultural reasons?

NETWORKS

1. What, briefly, would you describe as the primary roles played by the CBC and CTV networks in Canadian broadcasting at the present time?

2. What changes in those roles do you anticipate in the short-run (roughly five years) future?
3. To what extent would you support the transfer of the physical transmission and relay portions of networking to a public agency?
4. What limitations do you feel should apply to the ownership and control (and the establishment) of network facilities in Canada in terms of
 - national origin of owners
 - cross-media holdings
5. What proposals would you support to facilitate greater network use of Canadian programming and talents?
6. To what extent are changes needed in existing guarantees to networks of local station programme periods? Why?
7. To what extent do network operations discriminate against the development of local and regional programming in Canada in favour of concentration on production in Toronto, Montreal, Ottawa and Vancouver?
8. How can present networks anticipate adjustment to the growth of CATV in Canada? To what extent have present operations been affected?
9. What is your view of separate supervision and regulation of network activities apart from individual stations or similar programme outlets?

THE RESPONDENTS (Potential)

- March 11 - The Canadian Broadcasting Corporation.
- March 12 - The CTV Television Network.
- March 13 - The Canadian Association of Broadcasters.
- March 24 - Bushnell Broadcasting Ltd., Sellkirk Holdings Ltd., Moffatt Broadcasting Ltd.
- March 25 - CFPL, London; CHSJ, Saint John; CFTO, Toronto; CJON, St. John's; Pierre Burton.

Expected to appear after Easter: CFTM, Montreal; CKTM, Trois Rivieres; Canadian Cable TV Association; Edward S. Rogers; Maclean-Hunter Cable TV Ltd., London Cable TV Ltd.; Canadian Radio-Television Commission; CKVL, Verdun; Allan Waters; Countryside Holdings; CFOS, Owen Sound; Standard Broadcasting Ltd.; Dr. Pauline Jewett; CKBW, Bridgewater; CHAT, Medicine Hat.

P.S. If, as current information suggests, the anticipated multiple applications of Bushnell Broadcasting Limited do not come up at a CRTC hearing before June, they might as well forget it. After answering the Senate Committee's questions, what could the CRTC possibly ask Bushnell?

Proposed Broadcasting Regulations

The following are the proposed amendments to the existing broadcast regulations issued by the Canadian Radio-Television Commission February 12. The Commission invites comments and suggestions on these proposals by broadcasters and interested members of the public for discussion at the April public hearing to be held in Ottawa.

RADIO (AM)

Proposed Amendments to the Radio (AM) Broadcasting Regulations

1. Unless referred to below, all Sections of the Broadcasting Regulations remain unchanged, other than procedural corrections such as changing the name of the BBG to read CRTC.

Amendments:

4. (1) (i) Effective October 1, 1970, each station shall indicate on the daily broadcast log, immediately preceding 11:00 a.m., 3:00 p.m., 7:00 p.m., and 11:00 p.m., the total musical compositions broadcast, and the number and percentage of those broadcast as required by Section 12 of these Regulations.
- (5) Unless otherwise instructed by the Commission, each station shall have available for a period of four weeks from the date of broadcast and produce to a representative of the Commission on request:
 - (a) the continuity for any programme spot or flash announcement broadcast by that station; and
 - (b) an exact copy (air check), of all programming broadcast by that station;
 - (c) music sheets or play lists containing the titles of musical compositions, the names of principal artists, the date and broadcast time periods said music was released by the station.
- (6) Where a programme is broadcast by a station operating as part of a network, subsection 5 shall apply only to the originating station.
- (7) Each station shall furnish upon request of a representative of the Commission, such additional information in connection with its activities as the Commission considers necessary for the proper administration of the Act and these Regulations.
5. (1) (i) Any programme involving a lottery or similar scheme unless the same is in accordance with the provisions of the Criminal Code respecting lotteries.
 - (k) Either side of any telephone interview or conversation with any person unless the station can demonstrate that such person's oral or written consent to the interview or conversation being broadcast was obtained prior to such broadcast: a person who telephones the station shall be deemed to have given the consent provided for in this sub-section.

Music by Canadians

12. (1) Every station broadcasting music, between the time periods 7:00 a.m. and 11:00 a.m., 11:00 a.m. and 3:00 p.m., 3:00 p.m. and 7:00 p.m., and 7:00 p.m. and 11:00 p.m. in any day shall ensure that:
 - (a) Between October 1, 1970 and September 30, 1971, a minimum of 30% of the musical compositions, broadcast in each of the time periods specified in Section 12 (1), contain one of the following conditions:
 - (i) the instrumentation and/or lyrics were principally performed by a Canadian(s), or
 - (ii) the music was composed by a Canadian(s), or
 - (iii) the lyrics were written by a Canadian(s), or
 - (iv) the performance was recorded in Canada;

(b) Effective October 1, 1971, a minimum of 30% of the musical compositions broadcast in each of the time periods specified in Section 12 (1) contain any combination of two of the following conditions:

- (i) the instrumentation and/or lyrics were principally performed by a Canadian(s), or
- (ii) the music was composed by a Canadian(s), or
- (iii) the lyrics were written by a Canadian(s), or
- (iv) the performance was recorded in Canada.

TELEVISION

Proposed Amendments to the Radio (TV) Broadcasting Regulations

1. Amend the title to read:

Television Broadcasting Regulations

2. Unless referred to below, all sections of the present regulations remain unchanged, other than procedural corrections such as changing the name of the BBG to read CRTC.

Amendments:

- (1) (aa) "Advertising material" includes commercial announcements, public service announcements, and promotions for stations, networks or programmes, but excludes station and network identifications.
- (ii) "Programme" means a broadcast presentation of sound and/or visual matter designed to inform, enlighten or entertain, and presented with a natural flow of dramatic emphasis so as to sustain the interest and attention of the audience. (Interruptions for any purpose such as commercials, public service announcements, or promotional matter are defined as advertising material, because they are not directly related to the purpose or pattern of the programme in which they are inserted.)
5. (1) (j) Any programme involving a lottery or similar scheme unless the same is in accordance with the provisions of the Criminal Code respecting lotteries.

Non-Canadian Programmes

6. (1) Subject to sub-section (2), during each period of four weeks, the average of broadcasting by any station or network, of non-Canadian programmes shall not exceed:
 - (a) 40% between the hours of 6:00 a.m. and midnight;
 - (b) 40% between the hours of 6:30 p.m. and 11:30 p.m.;
 - (c) 30% in programmes produced in any one country outside of Canada.
- (2) During the period between September 1, 1970 and August 31, 1971;
 - (a) the provisions of (1) shall apply to the Corporation;
 - (b) during each period of four weeks, the average of broadcasting by any station or network other than the Corporation of non-Canadian programmes shall not exceed 50%:
 - (i) between the hours of 6:00 a.m. and midnight,
 - (ii) between the hours of 6:30 p.m. and 11:30 p.m.

(c) the provisions of (1) (c) shall apply to all stations and networks.

8. (1) (a) No person shall broadcast advertising material in the aggregate in excess of 12 minutes during any clock hour, except, if the programme exceeds one hour in length then the advertising material in the body of the programme may be in excess of 12 minutes during any clock hour provided that the number of minutes of advertising material during that part of the programme which falls within another clock hour is reduced by the amount of the aforesaid excess.

(b) Any advertising material within the body of a programme must be clearly identified by a separation of not less than three seconds of visual material or sound material, or both.

(3) (a) The maximum number of interruptions permitted in the body of a programme shall be:

(i) One, in a quarter-hour programme,

(ii) Two, in a half-hour programme,

(iii) Four, in a one-hour programme.

(b) Where a programme is of a duration different from those referred to in sub-paragraph (a), the number of interruptions shall be pro-rated over the duration of such programme.

(c) For the purposes of this subsection (3), an interruption shall include any matter, other than a news bulletin, which temporarily halts the sequence of events in a programme including,

- a commercial message;
- a public service announcement;
- billboards;
- any promotion of a station, a network or a programme.

(d) For the purposes of this subsection (3):

- a one-hour programme shall be one in which there is only one programme in 60 minutes of broadcasting time;
- a one half-hour programme shall be one in which there is only one programme in 30 minutes of broadcasting time; and
- a one quarter-hour programme shall be one in which there is only one programme in 15 minutes of broadcasting time.

The provisions of subsection (3) hereof shall not apply to the broadcasting of a live sports programme.

(4) (a) Sponsorship of a news programme shall be permitted if it is in good taste and provided that there is no identification of the sponsor during the programme save as provided in subsection (b);

(b) (i) Any news programme of less than 10 minutes' duration shall not be interrupted by advertising material.

(ii) Where a news programme exceeds 10 minutes in length, one interruption shall be permitted after the first 10 minutes for advertising material provided the same does not exceed 2 minutes, and further two-minute interruptions for a like purpose shall be permitted after completion of each successive 10 minutes of news programme.

(iii) The person reading or appearing in the advertising material within a news programme or adjacent to it shall not be the same person as the news reader: no item of news shall be interrupted by any advertising material.

For the purposes of this subsection (4) a news programme may include headlines, world, national regional, local and sports news, interpretations or comment on the news and summaries thereof.

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

WHAT Social Implications of Advertising?

It's very difficult to understand why so many people are still bleating about the dire social implications of advertising.

Educators moan about advertising's influence on children. Social workers never miss an opportunity of warning about the dangers of advertising all those goodies to poor people — even suggesting that increased wife-beating and alcoholism are caused by it. Doctors warn that advertising may be contributing to the rising incidence of heart attacks by encouraging a more sedentary life.

What the broadcasting industry should be worrying about is the increasing ability of audiences to tune out advertising messages.

How can advertising have any social implications if nobody's really listening any more?

I have the feeling that economist John Kenneth Galbraith's theory of countervailing force is catching up to the advertising industry.

People are tuning out in sheer self defense. Bombarded by ads from morning til night, they're learning how to be selective — and advertising is the first to go.

Sure, sure. The BBM churns out all kinds of impressive statistics on radio and TV audiences. Newspapers and magazines have dozens of readership surveys to prove people pay attention.

But there's a vast difference between being exposed to a message and taking it in — as any Grade 2 teacher will tell you

(particularly if it's your own kid).

Just think of your own experience for a minute. On a typical work day, you wake at say 7 a.m. and turn on the radio. Do you sit glued to the set? No, you're hooked to the noise habit while you busy yourself making coffee, shaving or dressing.

Many people consciously or unconsciously use radio as a yardstick to measure what they should be doing at a certain time. . . . "That's the 8 a.m. news. I should be sitting down to eat breakfast." Almost like a measured beat to start the day.

Over breakfast you struggle with the newspaper to take in headline events and confirm your own diagnosis of the sports event you saw on TV the day before. Then you grab your hat and coat, kiss the wife and kids goodbye and jump into the car.

Even if you do turn on the radio, you're so damn busy fighting the traffic downtown that you automatically filter out the ads. Or, if you go by public transport, you're too busy reading the newspaper to notice the billboards and transit ads.

And do you really read the newspaper ads, either?

At the office you are isolated from advertising except for the company propaganda and rumours. And you long ago learned to be selective there.

On the way home, the whole procedure is reversed — except for the addition of the boob tube. But even

here I'm convinced that people tune out commercials from program content.

Can you blame them? Just look at the ads. It may be heresy to suggest that the advertising industry is flogging a dead horse by bombarding messages to a largely jaded audience.

Perhaps it's about time advertisers turned back the clock to the early radio days when all the announcer said was: "This program is (or was) brought to you by . . .", or in the case of print: "This restful white space brought to you by . . ."

That's my suggestion to stop the incredible waste of money on fatuous, ridiculous, vulgar and stupid "hard sell" gimmick ads currently favored by the industry.

You know the ones I mean: "I'm Rose Marie, and this is a one-way mirror and we're doing a laundry test, etc." ad nauseum. Or those cross-your-heart bra ads. The creative boys on that one deserve a medal — better still a punch in the mouth — for degrading human anatomy. And those testimonial ads? Too much. Having a hard drinking Montreal commentator talk up the joys of Ovaltine is about as tasteful as Prince Philip giving a lecture on sex with the Queen. All we need now is for some agency to come up with a campaign for a feminine hygiene deodorant that you can watch while drinking tomato juice!

There are a few good ads. Pepsi's current campaign with its catchy tune and sparkling photography is the kind of advertising we need more of, if you'll pardon the preposition. When you think about it, this kind of advertising isn't really very different from the old-style "This program was brought to you by . . ." It shows the product, but doesn't talk about it except in the lyrics of the tune. It's tasteful and restful, without stooping to hard-sell gimmicks to get the message across. Best of all, it doesn't annoy anyone, except perhaps the people at Coca-Cola.

Before we get into a nobody-can-win type debate on the psychology of annoyance in the selling process, think about the next decade and the kind of people you're going to have to sell — or at least try to influence.

Will they really have the mentality of 12-year-olds?

Will they really like being strong-armed and annoyed?

Will they really like an advertiser who resorts to these methods?

I doubt it very much.

As increased education changes income distribution patterns, my guess is that it will also radically change the ability of more sophisticated consumers to tune out of the sheer cacophony of advertising volume.

Social implications of advertising?
Bah! Humbug.

Nobody's listening out there.

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| <p>FOR SALE</p> <p>AM Metropolitan station, Southern Ontario.</p> <p>Michael Jay Real Estate Ltd. Shoreacres House 1262 Don Mills Rd. Don Mills, Ontario 445-8822</p> | <p>NEWSCASTERS</p> <p>Top Nova Scotia Metro station looking for newsmen. Send resume and tape to:</p> <p>P.O. Box 400 Halifax, Nova Scotia</p> | <p>Young Single Man</p> <p>wishes to work in 1,000-watt station. Willing to work in all phases of broadcasting, but sports and news particularly. I have had some training! If interested phone collect: 613-398-6271.</p> |
| <p>New 10,000 Watt AM Station</p> <p>in interior of British Columbia is looking for fully experienced personnel. Versatility of ability is important. List past experience in radio with reference to involvement in community affairs. We're looking for mature people with ideas for new concepts in broadcasting.</p> <p>Box 315, Broadcaster</p> | <p>FOR SALE</p> <p>2 RCA TK-41C STUDIO COLOR CAMERAS</p> <p>These cameras (ser. No. 1078 & 1080) are in excellent condition having been manufactured in 1966 and are extensively up-dated with solid state power supplies, pre-amplifiers, and color bar generator. Accessories included are: 50, 90, 135 mm. lenses plus TV-88 turret, 500 feet cable, 2 sets image orthicons and spare parts.</p> <p>Director of Engineering CFTO-TV, P.O. Box 9, Toronto 16, Canada. 416-362-2811.</p> | <p>WANTED</p> <p>Experienced radio announcer. Minimum 4 years' experience. Send resume to:</p> <p>Programme Director ZBM P.O. Box 452 Hamilton, Bermuda</p> |
| <p>Required by a leading Canadian Television Broadcasting Operation located in Eastern Canada:</p> <p>A CHIEF ENGINEER</p> <p>THE CANDIDATE Will be a professional engineer with several years' experience since graduation, in the Communications Field, preferably in Television. Must have supervisory ability to direct technical staff and assume full responsibility of position of Chief Engineer.</p> <p>THE POSITION Will require, from time to time, the preparation of Technical Briefs to Department of Communications and other Government Bodies; evaluation and recommendations re acquisition of new equipment; development of expansion programs, communications systems and to update and administer a comprehensive maintenance program. Will report direct to the President.</p> <p>COMPENSATION Salary is open and will be commensurate with the ability, qualifications and experience of the successful candidate. Complete fringe benefit package is offered.</p> <p>PLEASE REPLY IN WRITING TO:</p> <p>Box 314, Broadcaster</p> <p>giving a complete personal resume, with details of education and past employment, together with salary history. Applications will be treated in strict confidence and all will be acknowledged.</p> <p>This is not your present employer.</p> | | <p>WANTED</p> <p>Two top calibre announcers, male or female, and one radio time salesman. Age 25 to 40. Minimum Grade 12 and well rounded experience in all phases of radio. Money no object. If you have the talent, we have the money.</p> <p>Box 312, Broadcaster</p> |
| | | <p>ENGINEER</p> <p>We're expanding in the new year ahead. We have 10 KW AM plus FM Stereo with modern equipment. We're a small market with all the advantages of the good life away from ulcer gulch.</p> <p>We'd like to hear from an engineer who may be working as second in command or who has reached the end of the road financially in a smaller market. We won't overpay but we'll pay a good wage and provide you with an opportunity to enlarge your horizon.</p> <p>Please provide all particulars in your first letter.</p> <p>Naturally, your present employer wouldn't want to lose such a good employee as yourself so we'll be sure to keep it strictly confidential.</p> <p>Box 313, Broadcaster</p> |



and now a word from Bob Blackburn

The other day I did something the nice young lady on television was telling me to do, and it paid off with a great laugh. The promo was for the Canadian Code of Advertising Standards. They were suggesting you write in for it, and then complain about any violations you spot.

The payoff is that the booklet comes with a reply card enclosed — with room for one complaint. (Granted, if you're bilingual there's room for two.)

I don't suppose there's likely to be anyone reading this who needs to be told what the code is, but I wonder how long it is since some of you have given it a thoughtful reading. I think I last saw it when it was revised in 1967. Anyway, right now it makes pretty funny reading, although it's a little sad, too, in the way that hopeless idealism is.

The code is not the law. I don't mind confessing to occasionally feeling a bit of sneaking admiration for someone who has obeyed the letter of a perhaps unreasonable law but neatly violated its spirit.

The code is something else. By definition it sets down moral standards, and consequently, as indeed it points out in its preamble, those standards "should be conscientiously adhered to in letter and in spirit."

Now, surely it's a mistake to let a document like this get into the hands of the public.

Need I remind anyone? The code

speaks against "false, misleading, unwarranted or exaggerated claims, either directly or by implication."

It speaks against advertising which is "vulgar, suggestive or, in any way, offensive to public decency." You can't "exploit the superstitious or play on fears to mislead the consumer" into buying.

You can't offer "false hope in the form of a cure or relief for the mental or physically handicapped," temporary or permanent. You can't use false or misleading testimonials, and you can't make your claims appear to have a scientific basis unless they truly do. And you can't do anything which would damage children, physically, mentally or morally.

Well, now, just turn on that set and see how many spots you have to watch before you hit one which violates the *letter or spirit* of one or more of those prescriptions. Maybe one which hints at exaggerated benefits, hey? Or one which oozes sex? Or one which promises fast, fast, fast relief? Or one in which ordinary folk chosen at random unflinchingly choose brand A over brand X, while over on another channel the opposite is happening? And on and on. You know what they all are. And I've only quoted a few highlights of the code.

It's a fine code, albeit somewhat limited. If everyone observed it, perhaps

television commercials would have more public respect than they enjoy today. But perhaps no code since the Ten Commandments has been so much more honored in the breach than in the observance. I don't care how well-intentioned the Canadian Advertising Advisory Board is, to promulgate this toothless code is to confirm the spreading image of hypocrisy the industry is showing.

I think in a few years it won't matter all that much.

Television is going mad these days to try to recapture the under-25 majority we keep hearing about. The medium made these kids much more hip and aware than their parents, and it backfired. They became aware that they were being lied to on the medium (please note I said *on*, not *by*), a realization which many of their parents have yet to arrive at. But the parents are gradually being phased out. And I guess it doesn't matter that commercials are putting on people, because the majority is hip to the put-on. And for that matter, some members of the minority are hip to it.

I've been sitting in front of the screen recently reflecting that TV advertisers have licked, they say, about 99 percent of human problems. They are not yet claiming to have a cure for cancer, but they've gone so far as to suggest, indirectly, that the use of certain vegetable oil products may help ward off heart attacks. They offer solutions for financial problems, colds, loneliness, matrimonial disenchantment, unhappy adolescence, headaches, obesity, anaemia, anything, almost, that might trouble you.

There's even an after-shave or cologne or something like that which claims to be able to put an end to wars.

Nuts. Right now I'm sitting hunched over a typewriter, sweating, running a temperature, snuffing and coughing, smelling, looking down at my protruding stomach, wishing girls liked me, wondering how I can cope with my financial situation, tensing up to the breaking point . . . like that. And all I have to do is lift my head and look at the screen and be told that no matter what my problem, someone has the answer. Only I know damn well they haven't, and so do you.

We've learned the art of applying healthy skepticism, and understanding the difference between honest and misleading commercials. And we've recognized much TV advertising for the joke it is, and such advertisers have countered by making a joke of their own efforts.

But to invite the public to peruse a code which is supposed to be the standard for the industry but which is almost farcically idealistic, is merely to invite renewed and vigorous charges of hypocrisy.



our tape sounds terrible... but it sticks like crazy!

There's a Sellotape tape for everything around the station. Seal cartons and cans safely and cheaply. Label and code records or cassettes. Protect panels and prop surfaces. Mark floors. Make temporary electrical impulse chains or static bleeders. Keep the art department happy for once. Use Sellotape. For sticking, not recording. We'll be happy to supply you with samples and further information. Please call or write any of our sales offices from coast to coast.



SELLOTAPE CANADA LIMITED
10 Esandar Drive, Toronto 17, Ontario



**ALL THE COLOR
OF THE WEST**
in your
T.V. production

**THREE NEW RCA
TK-44 COLOR CAMERAS**
... complete departments
for motion picture and still
photography ... and top line
West Coast talent. We offer the
whole shooting match — writing,
set design, props, graphics,
casting, direction, photography,
editing, shipping and
distribution — to give you
professional T.V. commercials
at prices you can't get in the
East. Color, black and white,
video tape or film,
16 or 35 mm — try us!

CHAN/CHÉK
T.V.
VANCOUVER VICTORIA

CTV Affiliate.

“Never put off
till prime time
what you can do
from 8:00 p.m. to
9:00 p.m., 9:00
p.m. to midnight
and every
weekend over
CFRB radio.”

On CFRB, all the time is prime

Represented by: STANDARD BROADCAST SALES COMPANY LIMITED
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1407 Mountain Street, Montreal 25, Quebec (514) 849-2454
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