

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



CFOX Radio, Montreal, saw one of its long-term public service projects come to fruition in April. The past four years the station has backed the idea of a hospital to serve the West Island area of Montreal, and the station says it "likes to think we played a real part in bringing the idea to reality." To celebrate the opening of the new Lakeshore General Hospital, Gordon Sinclair Jr. did his morning show over CFOX direct from the wards. The station says his first question to nurse Mary MacCormac, shown being interviewed in the photo, was, "Tell me, if I were suddenly to become ill, what would my chances be of having you as my nurse?"



"Planet Pals", a weekday television series for Western Canada's youngsters, has upped its coverage to three stations, CHAN-TV Vancouver, CHEK-TV Victoria and CFCN-TV Calgary. Space-age puppets are used in sequences on the science-fiction show, but most of the far-out action is in the hands of live participants like (l. to r.) Bob Willett (Captain Xeno, the Man from Mars), Bob Hutton (Xeno's pal) and Peter Rolston, (Professor Ivan Offalitch).



During a special meeting of the Central Canada Broadcasters' Association held following the Canadian Association of Broadcasters' convention in Vancouver March 29-31, a thousand-dollar grant was voted to the Toronto Ryerson Polytechnical Institute's Radio and Television Arts course Students' Bursary Fund. Shortly after the decision was reached, CCBA president Frank C. Murray, left in the photo, presented a cheque for the \$1000 to Dr. H. H. Kerr, Ryerson principal. The Bursary Fund assists students needing financial help to complete their studies.



CFAC Radio in Calgary used a day-long series of on-the-spot broadcasts to let city residents in on the lighter side of collegiate life, as University of Alberta Calgary students signed-off their college lecture year with "Bermuda Shorts Day". Calgarians were kept up-to-the-minute on the student bust-out with on-location cut-in interviews and broadcasts. In return, CFAC's mobile news cruiser was allowed to lead the student wind-up parade through the city centre.

Towards the Development of

Canadian Dramatic Origination and Production



HOWARD C. CAINE
President of Station CHWO, Oakville; Vice-President - Radio of the Canadian Association of Broadcasters; Chairman of the CAB/DDF Committee.

Since their inception, most of the private broadcasting stations in Canada have actively assisted the promotion of dramatic writing and presentation throughout the country.

The stations not only donated air time and equipment, but the services of their staffs and, in some instances were instrumental in organizing little theatre and dramatic groups in their respective communities.

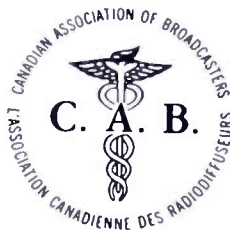
Many stations have also donated prizes for best actor, best actress, the best producer and similar awards in regional festivals.

In 1960 the private broadcasters decided to add to these already significant efforts. Since that time, their association has been the major sponsor of the DDF.

Two hundred and fifteen privately-owned radio and fifty-five television broadcasting stations in Canada have extended their efforts in the field of Canadian drama by becoming sponsors of the Dominion Drama Festival, participating substantially in this work through their Association, the Canadian Association of Broadcasters - l'Association canadienne des radiodiffuseurs.

Through their Association, the stations are donating \$20,000 a year to the DDF and an additional \$1,000 is given annually for the best presentation of a full-length play in either English or French. To date these donations total \$126,000.

Like the DDF, the Canadian Association of Broadcasters is a bi-lingual organization. Its French language members are represented through L'Association canadienne de la radio et de la télévision de langue française, who present specially designed plaques, representing Quebec handicrafts, to the best supporting actor or actress in the Festival, in addition to participating in the major sponsorship.



*Another Voluntary Recognition
of Responsibility to Canada*

SIGHT & SOUND

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

▲AN ALARMED JOINT DELEGATION of broadcast groups plans to make strong representations to the Quebec government in an effort to halt the progress of Quebec's Telecommunications Tax Act in its present form. First reports of the broadcast implications of the act appeared in the *Broadcaster* May 4, and were repeated May 13.

The Telecommunications Tax Act, known as Bill 37 in the current Quebec legislature sittings, was said by Minister of Revenue Hon. Eric Kierans to have been due for second reading in the Quebec legislature during the week of May 16-22.

Bill 37 seeks to impose a six per cent sales tax on the costs of "telecommunications" within Quebec or passing through Quebec. The anxiety of broadcasters arises from the way the bill defines "telecommunications" — in wording broad enough to include land-line hook-ups between stations for broadcast purposes, microwave transmission in Quebec, and network microwave feed across Quebec to points east.

On May 19 Kierans told the *Broadcaster* he had built up a considerable file on the bill, a file presumed to include Bell Telephone Company's lengthy protests about the legislation.

Indications were the Minister did not regard the size or character of the protest to that date as sufficient to warrant delay of the bill's second reading or a revision in the controversial wording.

Broadcaster attack plans were formed at a meeting of the board of the Canadian Association of Broadcasters in Toronto May 15-17. Representatives of the CAB, the CTV Television Network, the Central Canada Broadcasters Association and the Association canadienne de la radio et de la télévision de langue française (ACRTF), and possibly one or two others will get together to tackle the Minister on the issue as soon as possible.

Feeling among broadcasters is that the tax, if applied to broadcast material, would soon prove to be an administrative monstrosity for the Quebec government.

Jim Allard, executive vice-president of the CAB, has expressed the belief that the Quebec government may not have taken all the implications of the bill's wording into account when drafting it, and may not have intended to leave Bill 37 wide open for application to radio and television.

As Gordon F. Keeble, executive vice-president of CTV Television Network Ltd. commented:

"I hope Jim is right and I'm glad that action is being taken. However there could be quite a scrap brewing if he's wrong."

▲THE PRICE WAS RIGHT — the purchaser's credentials were impeccable — but Standard Radio's bid to buy control of CKNW Radio New Westminster and CJOB Radio in Winnipeg collapsed officially on May 19. Standard Radio controls CFRB Radio Toronto and CJAD Radio Montreal.

Bill Hughes, manager of CKNW;

conceded an approach had been made to CKNW-CJOB by Standard in an effort to acquire the stations, and management had "discussed a general basis of agreement with Standard.

He said as a result of the initial negotiations CKNW-CJOB presented alternative terms to Standard in the form of a merger proposal, and advised Standard that if the terms could not be met, CKNW-CJOB "would have no further interest."

"We were advised on the 19th that Standard could not agree to the terms," Hughes added, and went on to say:

"We're absolutely not for sale and not looking for buyers. We're just not that fussy about selling — nor do my principals want to get out."

He suggested the major factor leading to CKNW-CJOB's consideration of the Standard Radio approach was the calibre of the applicant — "They run a good operation," is the way Hughes put it.

▲THE "TWO PER CENT CASH discount on broadcast billings" issue — a recurring theme revived by advertising agencies from time to time — met the customary emphatic rebuff from broadcasters in a Canadian Association of Broadcasters' poll of the stations early in May.

Results of the balloting, as independently compiled by McCay, Duff and Company for the CAB, were as follows:

Television Stations	— 46 reported
	6 in favor
	40 opposed
Radio Stations	— 137 reported
	22 in favor
	115 opposed

▲AGENDA ITEMS FOR THE convention of the Western Association of Broadcasters (WAB) to be held in Banff, Alberta, June 6-9, include:

Monday, June 7 — Golf tournament; B.C. Tree Fruits reception; dancing, movies and WAB Hospitality Suite reception.

Tuesday, June 8 — Business meeting; an exploration of broadcaster training under the title "Tomorrow's Broadcasters — Where — When — How" by Jim Love of CFCN-TV Calgary and Ted Chapman; a case method study of personnel problems called "Today's Broadcaster," to be delivered by Charles Cook, director of the School of Business Administration at Mount Royal College, Calgary; a presentation titled "How We Get the 'Live' into Programming"; annual dinner and entertainment.

Wednesday, June 9 (morning only) — Reports by WAB President Bill Stovin, WABE and WAUB; presentation of the *Broadcaster* Press Table Trophy by Dick Lewis; reading of minutes.

▲AN IMAGINATIVE NEW SHERATON Hotel advertising campaign, launched by Batten, Barton, Durstine & Osborn May 10 in the U.S., will soon be introduced in Canada.

Jack Baldwin, Sheraton Canadian account supervisor, says BBDO Toronto will be using parts of the American all-media campaign, but hasn't decided yet whether the TV and radio commercials will be aired in this country.

Campaign theme is "Keyed-Up Executives Unwind at Sheraton". TV commercials show a business executive with a key in his back "winding up tighter and tighter" during a day's meeting-to-meeting tension, then unwinding calmly in a Sheraton Hotel's restful atmosphere.

▲BOUCHARD, CHAMPAGNE, PELLETIER Limited plans a move to Room 444, Dominion Square Building, 1010 St. Catherine Street West, Montreal, on June 1st, 5th or 12th latest. New post-move phone number will be 878-1771.

▲FOURTH NETWORK INC. has repeated last year's CFL football broadcast buy from CFTO-TV Toronto, again taking 13 league and playoff games for delayed broadcast in the U.S., starting August 28 and running through to Grey Cup November 27.

The Fourth Network organization is a loose affiliation of a number of independent American TV stations, anchored by KTTV in Los Angeles and WGN Chicago.

John Esaw, sports programming director at CFTO, said 30 U.S. stations have signed for the games this year, an increase of 11 over 1964.

He also said 1965 looked like the year of CFL football's breakthrough into U.S. big-city markets. New York, Philadelphia, Columbus, Minneapolis, St. Louis, Dallas and other American major markets have picked up the games this year, he explained.

Esaw illustrated the thinking behind major market acceptance by saying WPIX New York tried the series for three games in 1964, and got ratings of 5-6, "the same as for American Football League games live." WPIX has now become the New York outlet for the broadcasts.

Game videotapes are specially tailored for U.S. audiences by CFTO production crews, Esaw said. Even when CFTO's video production is not used, sound tracks are prepared to emphasize American college football backgrounds of the Canadian players, and to elaborate on Canadian rules.

CFTO and the Canadian Football League are co-operating in the venture with hopes of arousing U.S. enthusiasm for the Canadian broadcasts to the point that U.S. stations will buy them live, Esaw said.

▲PETER ELLIOTT, a veteran of four years as a film and videotape producer with Robert Lawrence Productions Ltd. Toronto and another ten years as an agency producer, has established Peter Elliott Services at 107 Yorkville Avenue, Toronto.

He says "freelance production" doesn't describe his new role, be-

cause "people think of you as a director if you say that". "Broadcast organizer" sums up his business function in better fashion he explains.

He hopes to develop his new business as an overflow service for agencies in rush periods, as a facility for organization of visual demonstrations at sales meetings and conventions, and as a consultant service for business firms needing advice on methods of attacking film, videotape and similar problems.

Elliott says, "Nobody has really gone into this field professionally since radio days, when it used to be quite a big thing." Between-job film producers have offered their services in Toronto sporadically, he notes, but never to his knowledge on a full-time professional basis.

Phone number is (416) WA.4-9872.

▲E. J. GAREAU has been appointed manager, sales and planning, tubes and electronic components operation for Canadian General Electric Co. Ltd. in Toronto. His former post, to which Peter Bowers has succeeded, was manager, broadcast and closed-circuit television equipment sales.

ANNOUNCEMENT



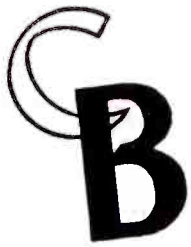
DONALD H. HARTFORD

W. C. Thornton Cran, President, CFRB Limited, announces the appointment of Donald H. Hartford as General Manager.

Mr. Hartford was previously Vice President and General Manager of CFAc in Calgary. He has been active in a wide range of broadcast industry and community affairs for many years.

The General Manager post is a newly-created position at CFRB Limited, and will enable this popular Canadian broadcasting executive to contribute his experience to CFRB 1010, Canada's most listened-to radio station, and CKFM 99.9, its FM Stereo sister station, both in Toronto.

Mr. Hartford's appointment is effective June 1, coincident with CFRB Limited's move to new studios and offices at 2 St. Clair Avenue West, Toronto.



canadian broadcaster

Published by R. G. Lewis & Company Limited • 217 Bay St. • Toronto, Ontario • 363-5075

IN THE GOOD OLD SUMMER TIME...

This is the time we have been looking forward to all winter for golf and fishing but it is also the time when wide-awake ad-men are plotting and planning for their Autumn advertising campaigns.

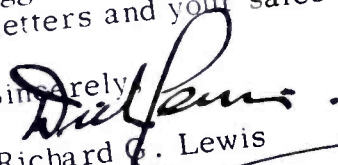
While the creative people are devising gimmicks to lure in the customers, media people are holding meetings to decide whether this year it will be radio or newspapers, television or magazines, and then which radio stations or papers and which television stations or magazines.

Right at the peak of this "Verdict Period" -- June 24 to be precise -- comes our SUMMER DIRECTORY ISSUE, just in time for the buyers to use in making their choices.

If you know of no reason why your station is the logical buy in your market, then don't spend your money advertising in this issue.

But, if you have a case for your station or stations, there could be no better time than right now to tell your story in this issue which will hit buyers' desks across Canada -- the continent in fact -- just when it will do you the most good.

Time's a pushing, and closing date for this one among specials is June 1. So why not have a meeting right now, so that when the roll of aggressive and progressive stations is called in our SUMMER DIRECTORY, your call letters and your sales story will be among those present.

Sincerely,

Richard G. Lewis
Publisher

rgl:am
*****SPACE RESERVATION FORM*****

Ralph C. Deans
Business Relations
Canadian Broadcaster
217 Bay Street,
TORONTO.

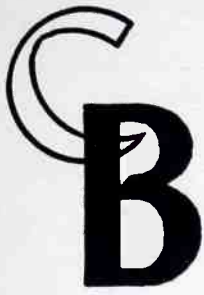
Please reserve space for us, as indicated below, in your Summer Directory issue, out June 1. We understand that closing date for this special issue is June 1 and undertake to have copy and other material in your hands by that date.

CHECK HERE

- Full page 315.84*
- 3/4 page 236.88*
- 1/2 page 157.92*
- 1/4 page 78.96*
- 1/8 page 39.48*

*Less if you are a contract advertiser.

Signed.....
Firm.....
Address.....



canadian broadcaster

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash.

Published twice a month by R. G. LEWIS & COMPANY, LTD. Room 205, 217 Bay Street. - Toronto 1 EMpire 3-5075

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

Vol. 24, No. 10, May 27, 1965

Editor and Publisher RICHARD G. LEWIS

Assistant Editor FRANK KELLEY

Art Editor GREY HARKLEY

Makeup Editor BRIAN MacDOUGALL

Business Relations RALPH C. DEANS

Secretary-Treasurer and Circulation Manager T. G. BALLANTYNE

Correspondents

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



Typography and Make-up by Canadian Broadcaster.

Not just people but people who buy

The Fiftieth ACA Conference is history now, and even the shouting is over for another year except for some quite voluble criticism because we, a broadcasting paper, made much of convention speeches telling how successful marketing campaigns have been conducted by means of other media.

We sincerely hope that one of these days the various media are going to recognize the fact that the business they are in is part of one whole business - the advertising business. We hope they will face up with the fact that advertisers buy only one thing, not radio, not television, not newspapers or magazines, but *advertising*.

It is a popular complaint that all advertisers buy is numbers - numbers of viewers, listeners or readers that is - and a close examination of ACA talks would disclose that this is by no means universally the case.

The Ford Company's Mustang story, as explained by Robert J. Fisher in his ACA presentation, (page 10, this issue) outlined the planning of the campaign long before the media question arose.

One of the first things they found was that one out of three Americans between the ages of 18 and 24 buy a car every year and that 40 per cent of the U.S. population is under 20 right now.

Next they found that 46 per cent of all new cars bought last year were bought by what Fisher called the "college-trained segment," representing only 19 per cent of the total population.

Thirteen million U.S. families fell in the two-or-more car families group last year.

Is the advertising which is bought and sold in any way related to the calibre of people it hoped to reach? Or are all media and all buyers so obsessed with the idea they must reach *more* people that the question of whether or not they are prospects for the product advertised is completely overlooked?

Whether it is the broadcaster with his Bureau of Broadcast Measurement or the pub-

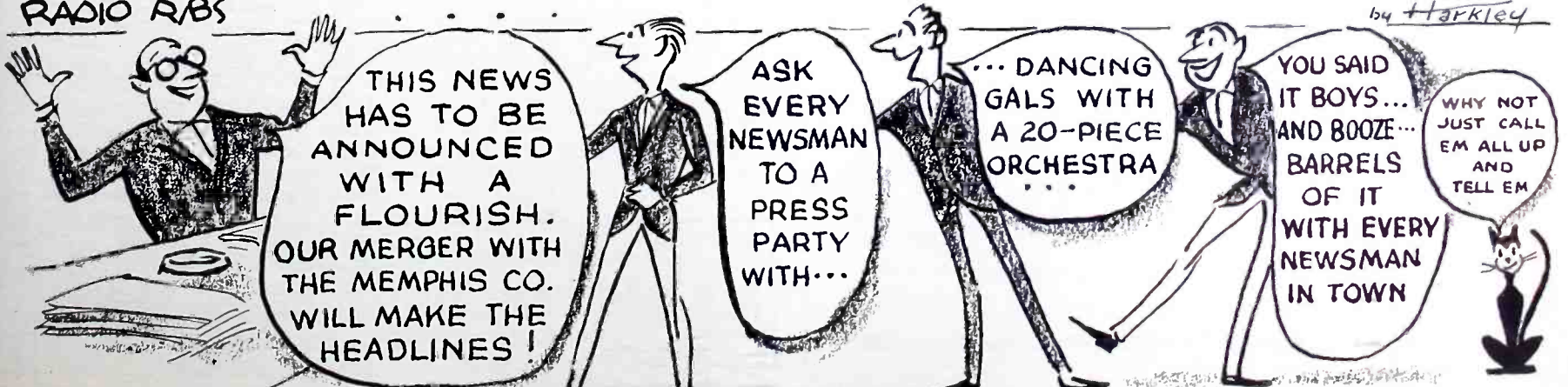
lisher with his Audit Bureau of Circulations, media men cry from the roof-tops that mass figures are all the advertiser wants so "let's give 'em to 'em". But is this really the true situation? Surely an intelligent examination of what goes on at ACA Conferences proves conclusively (1) that this is not the case and (2) that what they really want is to know how many of the mass audience have teeth to clean with their dentifrice; how many are teetotalers and therefore off the prospect list for their beer.

There are more buyers of breakfast food in the combined audience of the Toronto radio stations than in the readership of *Canadian Broadcaster*. Yet we are brash enough to suggest that this paper reaches more prospects for broadcast time or equipment than do those same stations.

We are of the firm opinion that advertising media are under no obligation to supply advertisers with literally millions of dollars worth of statistics. Advertisers wanting such information should, we feel, unearth it themselves from sources of their choice. On the other hand, media wanting to use such "research" as a sales tool are wise to make it available to prospective advertisers. But those media which do not let themselves be carried away with the bare nose-count type of measurement, choosing instead to examine the needs of a specific advertiser or even specific industry, and then provide statistical information which is custom-made to fit the case, are approaching their sales problems with a degree of intelligence which cannot fail to bring results.

This is a brief look at what we have learned from the well nigh quarter of a century of ACA conferences we have attended. We warn our friends of the consumer media that, if they attend these meetings too, they will not be regaled with success stories about their media. Oh no. What they will do though is get an insight into what goes through the mind of an advertiser when he is planning a campaign to sell his goods. And it seems to us that in this way they will be really fitting themselves for graduation from the ranks of the order-takers to that small body of salesmen which *earns* its sales by its useful co-operation with the client.

RADIO RBS



Pickles and Volkswagens lead the field

OVER TWO-THIRDS OF the commercials judged Best in Canadian Market during the April U.S. TV commercials festival got knocked out of the box when rated by judges of the Canadian Television Commercials Festival, held at Toronto's Ryerson Polytechnical Institute May 13.

Twelve of seventeen commercials picked for American awards came up with nothing in the Canadian show. Timex watch's "Ski Torture Test", rated best overall Canadian Market in the U.S. festival's professional judging, was demoted to certificate of merit level by the Canadian judges.

For the first time Canadian judging and awards for national commercials were independent of the U.S. festival. The new setup arranged by the Television Bureau of Advertising and the Radio and Television Executives Club of Toronto, co-sponsors of the Canadian Festival, subjected Canadian entries to a double test - separate professional and consumer panels of judges.

J. Ross MacRae of Cockfield, Brown & Co. Ltd., chairman of the judging panels, said there was notable disagreement between consumer and professional panel results. Apparently none of the "excellent" ratings bestowed by the professionals

rated with the consumers' opinions of the entries.

Four U.S. festival Clio awards were presented as part of the Canadian show - one of them going to a Canadian-produced commercial for Ontario Hydro, winner of overall honors against all comers in the Public Utilities category of the American festival.

The Canadian results, together with a listing of the four Clio award winners from the American festival, follow:

CANADIAN FESTIVAL OVERALL WINNERS

TV Rose Bowl Awards

English Language National - McCann-Erickson (Canada) Ltd. and Robert Lawrence Productions Ltd. Toronto, for "Obsession" (Rose Brand Pickles).

French Language National - Ronalds-Reynolds & Co. Montreal and Williams, Drege & Hill Ltd. Toronto, for "My Daddy" (Volkswagen Canada Ltd.)

English Language Local - CFCF-TV Montreal for, "Chameleon Ladies' Sweaters" (Eaton's of Canada, Montreal).

French Language Local - CFTM-TV Montreal, for Pont Viau Restaurant.

RATEC WINNERS

RATEC Awards

English Language National: MacLaren Advertising Co. Ltd. Toronto and Alexander Film of

Canada Ltd. Toronto, for "Rogers Pass" (Imperial Oil Ltd. Esso Gasoline).

Foster Advertising Ltd. and Peterson Productions Ltd. Toronto, for "Two Boys" (Ontario Power Commission).

Vickers & Benson Ltd. and Rabko Television Productions Ltd. Toronto, for "Promise" (Canadian Oil Company White Rose Gasoline).

French Language National:

Foote, Cone & Belding Canada Ltd. and TDF Productions Ltd. Toronto, for "Mother Love" (Ovaltine of Canada).

Cockfield, Brown & Co. Ltd. Montreal and TDF Productions Ltd. Toronto, for "St. Lawrence" (Molson Brewery Quebec Ltd., Export Ale.) Batten, Barton, Durstine & Osborn Inc. and Robert Lawrence Productions Ltd., for "Warranty" (Chrysler Canada Ltd.).

English Language Local:

Markets under 100,000 - CKVR-TV Barrie for Bay City Motors.

Markets 100,000 to 500,000 - CFRN-TV Edmonton, for "Mr. Imperial" (Imperial Lumber Co. Ltd.).

Markets Over 500,000 - Young & Rubicam Ltd. Toronto for "Want a Bite" (McGarry and Company Ltd. sausages.)

French Language Local:

Markets Under 350,000 - CJPM-TV Chicoutimi, for Le Bahut Meubles. Markets Over 350,000 - CFTM-TV Montreal, for "Dupuis Jour J."

Certificates of Merit

English Language National

Crawley Films Limited Ottawa, for "Zoo" (Canadian Dental Association).

Leo Burnett Co. of Canada Ltd. and Rabko Television Productions Ltd. Toronto, for "Boy's Morning" (Kellogg's of Canada Corn Flakes)

Ronalds-Reynolds & Co. and Peterson Productions Ltd. Toronto, for "Ski Torture Test" (Timex of Canada).

MacLaren Advertising Ltd. and TDF Productions Ltd. Toronto, for "Tavern" (Molson Brewery (Ontario) Ltd. (Molson's Canadian Lager).

Ogilvy, Benson & Mather (Canada) Ltd. and Robert Lawrence Productions Ltd. Toronto, for "31 Kinds" (Campbell Soup Co. Ltd.).

French Language National:

Spitzer, Mills & Bates Limited Toronto and Omega Productions Inc. Montreal, for "Family" (Bombardier Snowmobile Ltd. Ski-Doo).

MacLaren Advertising Ltd. Montreal and TDF Productions Ltd. Toronto, for "Full Line" (Pfizer Co. of Canada Coty Perfume).

McCann-Erickson (Canada) Ltd. and Omega Productions Inc. Montreal, for "Carnaval de Quebec" (Coca-Cola Limited).

Batten, Barton, Durstine & Osborn Inc. and Robert Lawrence Productions Ltd., for "Luxury" (Chrysler Canada Ltd. Dodge cars).

Ronalds-Reynolds & Co. Montreal and CFTO Production Services Toronto, for "Avalanche" (Nestlé Canada Ltd. Quik).



American Festival - Best Canadian Market Commercial - Dean Peterson (l.) president of Peterson Productions Ltd. Toronto receives a Clio award from U.S. Television Commercials Festival director Wallace A. Ross.

English Language Local:

Markets Under 100,000 - CKNX-TV Wingham, for "Artist" (Wittich's Bakery Ltd.).

- CJIC-TV Sault Ste. Marie for "Tightrope" (E. Bruce Fleming Insurance Co. Ltd.).

Markets 100,000 - 500,000 - James Lovick Limited and Canawest Film Productions Vancouver, for "Long Distance" (Alberta Government Telephones).

- Crawley Films Limited Ottawa, for "Come to the Fair" (Central Canada Exhibition Commission).

Markets Over 500,000 - CHAN-TV Vancouver, for "Jingle" (Brentwood Bowling Lanes Ltd.).

- Cockfield, Brown & Co. Ltd. and CHAN-TV Vancouver, for "Mr. Grimshaw" (B.C. Hydro and Power Authority).

French Language Local:

Markets Under 350,000 - CJPM-TV Chicoutimi, for Le Bahut Lauzeuses. - CJLR Radio Quebec, for "Good Music".

Markets Over 350,000 - CFCM-TV Quebec, for Bexmit Tampon (Glomus Inc.).

- CFCM-TV Quebec, for "Mon Bébé" (Buanderie Lévis).

AMERICAN TELEVISION COMMERCIALS FESTIVAL CANADIAN WINNERS

Best Overall Canadian Market - Ronalds-Reynolds & Co. and Peterson Productions Ltd. Toronto, for "Ski Torture Test" (Timex of Canada).

Best French Language - Cockfield, Brown & Co. Ltd. Montreal and TDF Productions Ltd. Toronto, for "Le Metro" (Molson Brewery (Quebec) Ltd. Export Ale).

Best Canadian Beers and Ales - MacLaren Advertising Ltd. and TV Editorial Services Ltd. Toronto, for "Brass Band" (Molson Breweries Ltd.).

Best Overall Utilities Category - Foster Advertising Ltd. and Peterson Productions Ltd. Toronto, for "Two Boys" (Ontario Hydro).

Nobody finds improper words in a dictionary without looking for them.

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

C
K
L
B
OSHAWA

SERVING SOUTH-CENTRAL ONTARIO FROM OSHAWA
AN IMPORTANT MARKET

- ★ Already in Canada's highest income area Oshawa's average weekly wage has increased to \$125.97
- ★ Surging wages mean more sales for your product
- ★ CKLB reaches this buying power 24 hours a day

"YOUR KL RADIO" MAN HAS ALL THE FACTS

CKLB-AM 1350 KC
10,000 Watts
CKLB-FM 93.5 MC.
14,000 Watts



For Further Information Contact:
LORRIE POTTS & CO.
TORONTO 921-8951 MONTREAL 845-6448

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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



(i) Best English Language National Commercial — Ed Lawless, executive vice-president of the Television Bureau of Advertising presents a TvB Rose Bowl to (l. to r.) Lionel T. Brouse, vice-president and director of creative services, McCann-Erickson (Canada) Ltd. Toronto; Doug Cowan, director for Robert Lawrence Productions Ltd.; and Steve Bennett, radio-TV director at McCann-Erickson.

(ii) Best French Language National Commercial — Marcel Provost (r.) accepts a TvB Rose Bowl from Ed Lawless. Provost is radio-TV director for Ronalds-Reynolds & Co. Montreal.

(iii) Best English Language Local Commercial — A festival hostess presents a TvB Rose Bowl to Garry Cormack, producer for CFCF-TV Montreal.

(iv) Best French Language Local Commercial — Al d'Eon of Paul L'Anglais Inc. accepts a festival Rose Bowl award on behalf of CFTM-TV Montreal.

OUR CAMERAS WHERE PEOPLE WANT THEM...

your advertising where people see it!

SEE HARDY TELEVISION, MONTREAL, TORONTO.

CFCM-TV * CKMI-TV
Télévision de Québec (Canada) Ltée.

Promotion is a thing called Tommy Darling

"HOW TO SUCCEED IN FM WITHOUT REALLY TRYING".

Without promotion — publicity — and merchandising — this title might very well be — "HOW TO TRY IN FM — WITHOUT REALLY SUCCEEDING!" Even if you have the finest station in the land — all is wasted — unless you reach the customer, and really persuade him that you do have a product — a service for him to enjoy. This is the job of promotion.

CHML-FM is housed in its own building. It has a separate staff, separate programming, separate sales budget and a separate promotion and merchandising philosophy. May I review step by step, what we did to secure the greatest possible audience for our new FM station.

First — Radio

One week in advance of our target date, specially produced announcements were broadcast 10 times daily on CHML-AM. This campaign was discontinued the day the FM station went on the air and never since has there been a mention of FM on our AM station.

Next — Newspaper Advertising

For 10 days preceding our official opening, display ads appeared in the *Hamilton Spectator*, and in district weeklies, promoting the call letters, frequency, sign-on date and time of official opening ceremonies. We were indeed proud to present in our inaugural broadcast, the mayor of our city; the chairman of the Board of Broadcast Governors; the Premier of Ontario; and the Prime Minister of Canada.

We opened on Monday night,

On the preceding Saturday, a special, 12-page newspaper supplement was published by the *Hamilton Spectator*, devoted entirely to CHML-FM. They assigned a full-time reporter to research and write special features to herald the coming of the new station.

We were fortunate in having some 33 photographs published; we did a great deal of work in designing the front cover of the Supplement which appeared in two colors; we arranged for all the artwork and engravings; we solicited advertising support by contacting our suppliers and associates. This was a "Powerhouse of Promotion".

Then, a completely new approach to newspaper advertising began on opening day, and continued for the first 30 days in the *Hamilton Spectator* and area

weeklies. These ads were created to sell over-all station image, music in full stereo and certain special features.

Now — We Move Outdoors

For five consecutive months, 50-foot painted bulletins were used to advertise call letters, frequency and the theme, *Beautiful Music In Full Stereo*.

Because this showing was scheduled to coincide with a similar campaign for CHML-AM, we felt that one would complement the other and give us far greater "total impact". Altogether, ten 50-foot painted bulletins were used. In addition, 25-sheet color posters were scheduled for major suburbs.

Let's Move To Transit

Saturation exposure was gained through the use of two-color display cards on the outside of Hamilton and district busses. Here again, we focused attention on call letters, frequency and FM Stereo Programming. All major traffic arteries, and every city neighborhood were covered by this transit schedule.

Now — Direct Mail Promotion

It is our feeling that direct mail is an excellent medium for the promotion of an FM Station, because it is not costly, and, it allows you to be extremely selective.

One mailing went to 2,000 members of the Hamilton Philharmonic Orchestra Association; another, to every hospital, doctor, and dentist in our trading area; still another completely separate piece was mailed to restaurants, lounges, bars, motels and hotels.

Apartment buildings have been thoroughly covered. And, finally, we feel we created great interest in FM-Stereo because of three distinctly separate direct mail campaigns to radio and appliance dealers, and department stores.

Cable Systems

Cable TV Systems allocate at least one channel for the transmission of FM signals. This is a great plus for FM Stations in every market of our country where such service exists. All of the Hamilton Cable TV Systems have selected CHML-FM to feed to their 10,200 subscribers.

Display Advertising

We created attractive four-color display cards for distribution to record bars, department stores, radio and appliance stores and, in fact, wherever we could place them.

Four-color tent cards were created for distribution to businesses which fit this category of display.

Special, custom-made displays were created for hotels, theatres, department stores, and other heavy traffic locations.

Before we can have an audience, we must have receivers, and so the radio dealer is a pretty important person. Weeks before our opening, every radio dealer throughout our trading area was notified in writing of the coming of "Hamilton's First FM Stereo Station". Naturally, the suggestion was there, to stock



Promotion IS the word, and here Tommy Darling tells how he did just this with his fledgling CHML-FM. This was his address to the CAB Convention in Vancouver this spring and he — and the speech — were received enthusiastically by the broadcasters in attendance. Tommy Darling is vice-president and general manager of CHML-AM and FM, Hamilton.

up now and get ready for new sales of product.

Just two weeks after we went on the air, a leading Hamilton FM Stereo Distributor organized a trade show, which was well attended by radio dealers from all over our part of Ontario. This was an ideal opportunity for CHML-FM to promote the sales of sets with the dealers, and we took full advantage of it. We set up a colorful Station Display. We had hostesses and station personalities present; we printed a special brochure outlining the station's coverage, programs and special features; and we conducted a contest among the radio dealers present.

Throughout this trade show, station people conducted an extensive "Person-to-Person" Campaign with the Radio Dealers, to urge them to feature FM radios in their fall merchandising programs.

Our AM sales staff did a good job in getting "dollars from dealers" to advertise FM sets on AM.

We urged retailers to feature FM sets in their own newspaper advertising.

CHML-FM invested money in a special type of newspaper ad which also used the line "See Your Radio Dealer Now".

Preceding Christmas, CHML-FM broke with another campaign "on the air" — and — "in the press", suggesting that people give FM sets as Christmas gifts.

Finally, radio dealers and their staffs are continually being invited to visit our FM station, to inspect the facilities and meet the staff.

Over To McMaster University

McMaster students produce and broadcast a weekly program on CHML-FM. This has enabled us to obtain a lot of press coverage in the University newspaper, *The Silhouette*, with a circulation of 2,000.

Of Course There's Merchandising

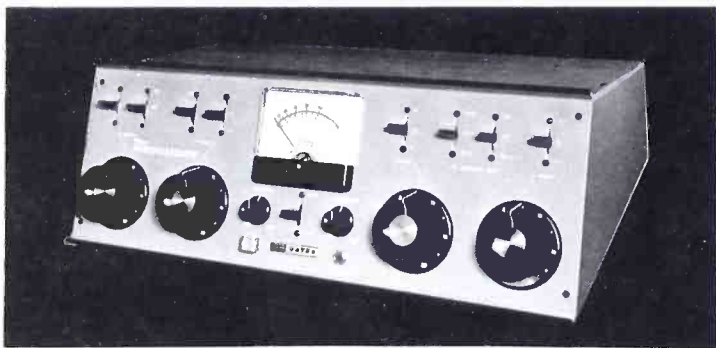
We believe that certain forms of merchandising provide benefit to the station and to the client.

One example: The Bermuda Trade Development Board presents *Bermuda*

Introducing

A New Approach To Creative Production:

The Gates PRODUCER



The Gates PRODUCER fills a long existing void between multi-function audio consoles and standard commercial sound equipment. Broadcast stations, recording studios and advertising agencies will find the PRODUCER well suited for their specialized recording requirements — and budgets.

It features: 100% Solid State Construction... Four Channels... Ten Inputs... In-Built Monitor Amplifier and Loudspeaker... Transformer Balanced Inputs and Output... Exclusive Provision For "Sound-on-Sound" Recording.

For complete information on how the amazing Gates PRODUCER fits into your operation, contact your CMC representative; or write:



CANADIAN MARCONI COMPANY

BROADCAST & TV STATION EQUIPMENT SALES
2442 TRENTON AVENUE, MONTREAL 16, QUEBEC

HALIFAX • MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER



Musical Holiday, a half-hour weekly program each Sunday. Briefly, this is how we merchandised this feature.

(a) First, CHML-FM hosted a trade reception attended by all Hamilton area travel agents. They were addressed by Ron Bassett, Canadian Director of the Bermuda Trade Development Board; Jim Payne of D'Arcy Advertising; Dick Sheppard of Stephens & Towndrow's FM Division; and Bill Reid, our general sales manager.

(b) Regular air promotion is broadcast to build listenership in this feature.

(c) Newspaper advertising spotlighting Austin Willis, the program host, is being used.

(d) Attractive displays have been installed in nine different Hamilton and area locations. That's one example. There are others, and in all cases the merchandising plan is designed to benefit the client and the station.

With regard to publicity and public relations, we have been very active. Both by letter and personal contact, we have achieved good coverage from Radio-TV columnists.

One of the greatest PR jobs we accomplished was the broadcasting of Hamilton's first Mayor's Prayer Breakfast, which was attended by some 400 of the most influential citizens of our area. Radio promos, newspaper ads and special telephone contacts, were all used to attract audience to this presentation. Subsequently tapes of the complete service were provided free to community leaders for specific use at public meetings.

And then — another important event — CHML-FM was invited to take over The Hamilton Advertising & Sales Club's Annual Industrial Night. We jumped on the bandwagon fast. What an opportunity to sell our new station to the right people in our community — more than 400 businessmen, whose every-day life is associated with sales and advertising.

There were four principle responsibilities: prizes, which naturally were FM radios; the supplying of entertainment, a trade talk and the providing of the "guest-speaker". I would like to pay a sincere tribute to the president of our National Association, Mr. Don Jamieson, who came to Hamilton and delivered an address, which was a credit to our industry.

In the more than six months since the birth of our baby, we have built our strength by using: Radio — Newspapers — Billboards — Transit — Direct Mail — Cable TV Systems — Display Advertising — Merchandising — Publicity and Public Relations — and — what we like to think is "Good FM Stereo Programming."

What About The Future?

We shall continue to use every promotional idea we can conceive to stimulate interest in FM, and build a greater audience for our particular station. We hope that every other FM operator will do the very same thing for the general over-all growth, and health, of FM.

Say You Saw It
in
THE BROADCASTER

Canadian Red Cross Society

U. S. may adopt CJIC-TV project

A NEW HOME nursing television course scored a healthful programming debut over CJIC-TV Sault Ste. Marie starting early in February. The CJIC-produced course was presented as a local public service.

Commenting on the series of ten Monday afternoon half-hours, Elvino Savro, publicist for the Canadian Red Cross Society at Toronto national headquarters, said:

"If it works I think the idea's going to be grabbed up by the American Red Cross."

And all indications are that the course worked. Twelve hundred women registered for *Home Nursing* in order to receive a manual and workbook to aid their viewing of the TV series.

CJIC also supplemented the programs with three live get-togethers under trained instructors, making it possible for the women to double as patients and practise what the TV set had preached.

Savro said there were several potential benefits to putting the course on television. "It could be a method of giving home nursing instruction in remote areas," he said.

"It's also a way of helping clear hospitals of patients that don't need really to be there if they can get adequate nursing care at home," he added. "Doctors have



The proper way to move a patient lying in bed was one of the points brought out in a practical demonstration of *Home Nursing*, a series of ten half-hour programs produced and aired over CJIC-TV Sault Ste. Marie as a public service.

more faith in the nursing ability of people who have had some sort of training."

Other advantages? "Well, Emergency Measures Organization survival procedures are also taught," Savro said.

The program agenda included: emergency care during childbirth, artificial respiration, feeding and planning meals for the sick, bed

bathing and moving helpless patients, care for elderly invalids and new-born — along with temperature and pulse recording, recognition of sickness symptoms and treatment of common childhood diseases.

Registered nurses, doctors, and Sault Ste. Marie Canadian and American Red Cross branch members took part in the programs, filmed in CJIC studios.

Board of Broadcast Governors

Recommend 59 licenses for approval

APRIL 26 AND 27 HEARINGS of the Board of Broadcast Governors led to recommendations for renewal of 59 broadcasting station licenses for one-to five-year periods. The staggered renewals were in keeping with the board's recent policy of bringing all license expiries on related stations into line.

The board also recommended that the Transport Minister, approve transfer of 154,251 common shares of the capital stock of CHCA Television Ltd. licensee of CHCA-TV Red Deer Alberta and satellite stations at Coronation and Banff, Alberta.

Recommendation for one-year renewal, to March 31, 1966, was accorded CJSS-TV Cornwall, CKPC-FM Brantford and CFCV-TV-1 Clermont, Quebec, on condition that it operate as part of a CBC network.

Approval for two-year renewals went to CFCY-TV-1 New Glasgow N.S. (on condition that it operate as part of a CBC network), CKLD Thetford Mines Que. (on the same condition), CFDA Victoriaville Que., CKBS St. Hyacinthe Que., CFCF-FM Montreal and CKWS-FM Kingston.

For three years: CKBC Bathurst N.B. (with the CBC network condition), CKEN Kentville, N.S., CKRS-TV Jonquière Que. (on the

same condition), CJAF Cabano Que. CHYM-FM (formerly CKCR-FM) Kitchener, and CKLW-FM Windsor.

Four-year renewals (to March 31, 1969): CJBR-FM Rimouski Que., CKAR-1 Parry Sound Ont., CKTB-FM St. Catharines, and CFPL-FM London Ont.

Five year renewals went to: CJON-TV St. John's, CKRS Jonquière Que., CKGM Montreal, CFOX

Pointe Claire Que., CJLX Fort William, CJOY Guelph, CFCM-TV Quebec, CFML Cornwall, CKBB Barrie, CHLO St. Thomas and CKMP Midland, Ont.

Ten privately owned CBC network affiliates were also green-lighted for five-year renewal, along with 19 CBC owned and operated stations. The private affiliates were: CHOV Pembroke, CFJR Brockville Ont., CFLM La Tuque Que., CJCJ Woodstock N.B., CJET Smiths Falls Ont., CKMR Newcastle N.B., CJCB-TV Sydney N.S., CJCB-TV-1 Inverness N.S., CHAU-TV Carleton Que., and CJCN-TV Grand Falls Nfld.

Men who are self-made relieve the Almighty of a terrible responsibility.

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

Mustang finds educated youth market buys most cars

FOUR MAJOR FACTORS influenced the Ford Motor Company in its decision to manufacture the marketing phenomenon known as the Mustang automobile, Robert J. Fisher, advertising manager of the Ford Division of Ford Motor Company, Dearborn Michigan, told delegates to the convention of the Association of Canadian Advertisers in Toronto May 4.

First, Ford's analysis of today's tremendous youth market found one out of three American 18-24 year olds buying a car every year. Forty per cent of the U.S. population is under 20 right now, statistics indicated.

Second, market research pinpointed college educated people as the keenest new-car buying group. College people bought at a phenomenally higher rate than non-collegiates, Fisher said. 46 per cent of all new cars sold in the U.S. in 1964 were sold to the college-trained population segment, representing only 19 per cent of Americans.

Third, the multiple-car boom counted 13 million U.S. families as two-or-more-car families last year: "Now we keep charts on families with three or more cars," Fisher said.

Fourth, there was evidence of "a renewed interest in driving just for the sake of driving," as Fisher put it.

Summing up, he said, "Here's what we had; a population which was getting younger by the minute, and also getting better educated, fast — but in the process getting more sophisticated and discriminating and harder to please with run-of-the-mill products. We had a population with more money to spend and an obvious desire to spend it on many things, including motor cars."

"What kind of car did we need to satisfy these people?" Fisher asked.

Research unearthed a few answers — like the fact that 36 per cent of all people under 25 liked four-speed, floor-mounted gear shifts, the roar of high-performance engines, and the fact that foreign car uniqueness and convertible flair figured strongly in youth and multiple-car market buying decisions.

Enthusiastic Reaction

The next step was to mock-up four experimental test-model cars, each at a cost of \$50,000-\$100,000 Fisher explained. The Mustang II, closely resembling the final production design was eventually picked from the pack on the strength of enthusiastic public reaction at test showings.

Viewers had guessed at a Mustang II price tag two to six thousand dollars higher than the

\$2368 Ford intended to ask for the car, Fisher said, tipping Ford to the key price-oriented initial Ford advertising strategy.

He said first ads highlighted glamorous photographs of the car built around the theme "The Unexpected New Ford Mustang — \$2368", followed by "almost catalogue-like factual listings of what you got for \$2368."

Subsequent advertising tended to capitalize on Mustang-owners' identification with the automobile, Fisher said. He illustrated with a current ad starting off, "Life was just one diaper after another until Sarah got her new Mustang." Then the ad goes on to say, "The new gleam in her husband's eye tells Sarah for sure that Mustangers have more fun."

April 17 1964, introduction day, put Mustang announcement ads in 2600 newspapers and 2200 markets, Fisher said, and hit the women's market with same-day women's coverage.

The previous evening, announcement commercials were carried simultaneously on the three American television networks. Billboards were used in 170 markets and Mustangs were displayed at a dozen or more airport terminals.

Result? Fisher said, "There were more Mustangs sold during the first year than any other car line has ever sold during its first market year — 418,812."

Retail value of first-year sales was over a billion dollars, he pointed out — altogether "the most successful new car ever introduced."

ACA

Commercials must have "feel"

TEN COMMON CAUSES OF DEATH in television commercials were outlined by a senior vice-president and creative director of Young & Rubicam Inc. New York, at the ACA convention.

Stephen O. Frankfurt told advertisers their messages could be said to have had it: (1) when the sound became noise; (2) if the commercials tried to tell too much; (3) when they forgot the need to entertain or inform as well as the program they interrupted; (4) if the advertiser painted himself as a truth-sayer, but used phony language and unbelievable sound; (5) if the message's sound fought the picture.

Commercials have also had it, he said: (6) if the advertiser or his agency habitually took scripts to a studio and said, "Make me this commercial" (Scripts should leave room for producers and directors to make a contribution, he explained.); (7) if the message's sound was not created for the living room environment; (8) when advertisers forgot the fact that words for television are designed to be heard, not read; (9) if the advertiser thought of color as a magic ingredient capable of making a mediocre commercial great; and (10) if the advertiser thought a "slice of life" commercial should report only the dreariest part of life.

Frankfurt argued that the key factor in successful TV commercials is "feel" — in copy, picture and music. He said, "In commercial copy there are certain words and phrases that are not to be said, but sounded. A properly turned phrase, properly interpreted, can make the human mind see anything you want it to see."

Then he explained that music should make you feel — not tell you how to feel, and he discussed images on the TV set in this vein:

"While much reality is not believable, play-acting (when it's well done) is eminently believable."

Frankfurt deplored much of the current fascination with the "slice of life" commercial, giving it as

his view that most actual conversations in life would seem unbelievable on television, and claiming that factual reporting is not always life-like and is often dull.

"The average commercial aiming for credibility just isn't life, no matter how you slice it," he said, at the same time asking, "Is life a soap opera, as dull as most of the slices we're asked to witness on the TV screen?"

"And if your life is that dull," he continued, "are you going to buy my product because I'm reproducing the dreary reality of your existence?"

He said the big question in connection with TV commercial sound is, "Does the sound of our selling help or hurt us?" As an old expression goes, he told the advertisers, "What you are shouting so loud, I can't hear what you're saying."

The words and the pictures have become so important to most creators of television advertising, the overall sound of what's being said is relegated to a nothing position. Frankfurt said commercials sell soft, soft products in cold, hard tones and wind up yelling at people who suffer from headaches.

"Many commercials come across to the viewer as what they are, a paid announcer in a recording studio, reading professional words in a carefully calculated attempt to make a sale," he said.

Most of our advertising writers were trained to write print ads and are still print-oriented, he went on — so much so that they write with the eye rather than the ear.

"As for music, it can be used beautifully to create whatever image you want," he said, if it's designed to make the audience feel the mood of the message by supplementing or integrating the total communication.

"If a typical TV salesman came up to me and said, 'Mr. Frankfurt, I want to have a talk with you', I'd say, 'Okay, so how come you brought along a twelve-piece orchestra?'" Frankfurt concluded.

"ACTION STATIONS!"

CFCN RADIO/TV CALGARY

Every product should have its market niche

THREE MAJOR AND nine less-than-major product success stories based on the art of crafty brand positioning headlined a three-man May 5 presentation at the ACA convention. The talk was delivered by Dick Lessler, Bernard Kahn and Edward H. Meyer, all executive vice-presidents of Grey Advertising Inc., New York.

Triggering the presentations, Lessler defined product positioning as "the product's reason for being — the differentiating principle the product embraces." As case history examples later illustrated, the definition boiled down to, "What makes, (or should make) a dog food like Rival different in the consumer's eye from other dog foods — Gravy Train, Gainsburgers?"

Lessler took the attitude that proper positioning creates an environment for better product advertising, "helps avoid a me-too stance even when we have a me-too product."

"Awareness of the need to start advertising thinking with the brand positioning concept permits the creative process to begin before thinking about advertising execution occurs," he said. "It encourages thinking to start young."

Secondly, he said, product positioning limits the area of creative activity in order to apply maximum creative force against a single concept. And thirdly, he added:

"It is axiomatic that a unique position is likely to lead to unique advertising."

He said factors such as research data that help stimulate the positioning concept often have no innate excitement in themselves, and he admitted that position concepts often seem self-evident after the fact.

"But this is a tribute to the original psychological sensitivity and creative thrust of the positioning idea," he said.

People-type Dog Foods

Kahn followed Lessler with a discussion in depth of three positioning stories — Rival Dog Food, Flying A Gasoline and Gordon's Gin.

Rival had experienced six straight years of declining sales, Kahn said, when Grey Advertising took over the account and carried out a pre-positioning analysis of the dog food market.

The analysis discovered people think of dogs as children. It learned that the entire physical-emotional relationship of owner to pet centres around feeding, Kahn said. What's more, the three big dog food successes in recent years had been people-type dog foods.

"Now we knew what Rival should stand for," Kahn explained, "the company that thinks about dog food in human food terms."

He said packaging and product lines were changed and the Rival laboratory cooked up new

canine delicacies with names like Strogonoff à la Rover, Lamb Patties and Shishkabob for Dogs.

"Results so far look great," he said. "Enthusiasm within the organization is high, there's fine trade acceptance, regained distribution and facings, and strong consumer movement — and it all began with a position."

The Flying A Gasoline brand-position story struck a similar note but Kahn marked it as special because of the way it tried psychographic segmentation — positioning based on an attempt to appeal to a group of consumers distinguished by a single psychological attitude.

The kind of car owner chosen for Flying A's attack was the "worrier" group, Kahn said, "people who have a more than normal concern about their cars because, frankly, they're automotive ignoramuses."

They're obviously good customers if they find a station or company that can fill their psychological needs," he added.

Flying A became the company that worries most about your car, Kahn said, and early sales figures are astonishing. "Once again," he said, "it all began with a position."

His third demonstration — the Gordon's Gin story — illustrated how a product position, if it is a sound one, can have long-term durability.

He said fresh new advertising themes can be written from a sound position, and displayed two current and two-yet-to-be-seen Gordon's advertisements to back up his argument. Each ad held to Gordon's positioning concept as the authentic, historic English gin dating back to 1769.

Kahn then reminded his audience that Gordon's is "by far the number one gin in the States — further evidence that the discipline of positioning can lead to creative emancipation."

Nine Success Stories

Edward Meyer followed hard on Kahn's heels with a brief recap of positioning successes on nine products —

Mennen Baby Magic: Research found mothers made their brand decisions on baby toiletries in the last two months of pregnancy, so Baby Magic became the lotion specially made for the newborn.

Granny Goose Potato Chips: Competitive advertising was child-oriented, but consumption was discovered to be 65 per cent adult. Granny Goose became the potato chip for grownups.

Hudson Paper Products: Packaging appearance for the facial tissue market had been neglected, despite the fact that tissue boxes are usually conspicuous in the home. Hudson became the tissue that looks nice around the house.

Van Heusen Shirts: Women buy most men's shirts, so styling innovations led Van Heusen into bolder, sexier shirt lines.

Poligrip Denture Adhesive: Competitive advertising approaches

were strident, ugly, almost embarrassing, and treated denture wearers as old, infirm people. Poligrip became the respectable, effective adhesive.

Honda Motorcycles: The public associated motorbikes with the black-jacket set, so Honda advertised itself as the motorcycle for nice, respectable people.

Diamond Crystal Salt: Consumers regarded all salt as alike. Diamond Crystal positioned as the salt with a difference, and used elaborate photography to illustrate the claim.

Mum Aerosol Deodorant: Competitive brands had started out as men's deodorants and switched to a family theme. Mum became the aerosol for women.

Heinz Pickles: No one dominant brand led the pickle field, but Heinz's superb corporate image could be used as a lever to gain first ranking. Heinz became the pickle made by pickle experts.

Say You Saw It
in
THE BROADCASTER

Peter Elliott Services

FIRST in broadcast production assistance,
107 YORKVILLE AVE. TORONTO 5, ONT.
WA. 4-9872

TELEVISION

CKVR-TV	barrie
WKBW-TV	buffalo
CJCH-TV	halifax
CHOV-TV	pembroke
CFCL-TV	timmins

YOU CAN'T BEAT THE FLEXIBILITY OF SPOT TELEVISION

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

PAUL MULVIHILL & CO., LTD.

TORONTO
MONTREAL

Selling Goodwill

BY GEORGE N. KAHN

GOODWILL IS THE most elusive element in salesmanship.

You can't wrap it, carry it, order it, service it, ship it or store it. Yet, it is one of the salesman's most precious assets.

The goodwill of a business is a commonly accepted asset that may be worth millions of dollars when the company is sold.

A salesman's goodwill is just as important and also carries a dollars and cents value. The amount of goodwill you carry into your selling will often determine whether you are a \$10,000 or \$50,000 a year man.

Creating goodwill should be built into the selling process. You cannot operate effectively without it.

Let me make one exception to that statement. If you don't want or expect repeat business, then don't bother about goodwill.

But if you plan more than a one-shot deal with a customer, goodwill is as necessary as breathing.

The human relationship you establish with your customer will color your entire career in selling. If the buyer has faith in you and your firm he'll stick with you through good years and bad. He will also help you get other customers.

Full-Time Job

But let me emphasize that building goodwill is a full-time job. It isn't something you turn off when the sale is closed. Goodwill continues throughout your entire connection with the customer.

If you're in doubt about the importance of goodwill, look around you. It manifests itself in all kinds of human endeavor. International diplomacy depends largely on goodwill among nations. Politicians run on the strength of the goodwill they have established with voters. Even doctors, despite their skill,

attract and hold patients by the image they put forth of themselves.

Your company and thousands of other firms spend millions of dollars to create goodwill among customers, the public and stockholders. Corporations buy uniforms for the school band, contribute to local charities, supply speakers for various events and offer their facilities for community use.

The barber seeks goodwill by giving junior a lollipop, and the corner supermarket by loaning umbrellas to customers on rainy days.

So you can see our society functions largely on goodwill. In the business world this means trust and confidence between company and employee and customer.

Customer's Interest First

For the salesman, goodwill can be spelled out in three ways:

1. Putting the customer's interests first.
2. Working with the customer.
3. Remember to do the little things that make the customer remember you.

First off you must impress the buyer that you have his interest uppermost in mind. This is often hard for the salesman because he has been conditioned to think and act in terms of his own self interest. What you must remember is that you are in a service occupation. It's not the same as sitting behind a desk from nine to five or punching a time clock after a day's work. The customer must be your constant pre-occupation to the point that you think of him during off hours as well as on calls.

Larry Huff, one of the best salesmen I've ever known, had a motto he stuck to during his entire career:

"It's a bad day when I haven't done something for a customer."

Larry, who retired a few years ago while in the \$50,000 a year bracket, was the kind of salesman who cheerfully would overstay his time in a particular town to help a customer with some problem. Often he acted like a member of the customer's firm instead of a salesman. He sold heating equipment and many buyers can thank him for merchandising ideas that paid them handsome profits.

Personal Touch

Goodwill is doing favors for customers, but it's also a lot of other things.

It's sending the customer a card when he's sick, had a baby or on holidays.

It's showing admiration for the decor of his office or that stuffed marlin on his wall.

It's a congratulatory note when he's passed a business milestone.

It's small talk about his golf game or bowling score.

Some salesmen hurry in and out of a buyer's office as if it were on fire. Even if you don't get an order on a particular call, don't scamper for the door. Chat with the prospect for a while. The time you spend with him may one day net you a fat commission.

If you can't sell him the first time, entertain him, sympathize with his problems, comment on his new suit. And by all means let him know that sale or no sale you stand ready to serve him at all times. Treat the non-buyer with the same respect and deference that you would a customer who dumps a \$100,000 order into your lap. That big ticket has a good chance of becoming a reality if you show the

MEMO

from the desk of

GORDON FERRIS

To — CFRN-TV,
Edmonton

Congratulations on winning "best commercial" award and a coveted Ratec at the recent Television Commercials Festival held May 13th at Ryerson Polytechnical Institute, Toronto

T.G.F.

Radio-Television Representatives Limited

HOW TO ORDER REPRINTS

Reprints of this series come in a four-page format, three-hole punched to fit an 8½ x 11" binder, each reprint including a self evaluation quiz. Prices are:

- 1-9 copies (each article) 50¢ ea.
- 10-49 copies (each article) 37½¢ ea.
- 50-99 copies (each article) 30¢ ea.
- 100 or more (each article) 25¢ ea.

You may reorder the entire series, or individual articles. Each in the series in numbered. Order from George N. Kahn Co., Inc., Sales Training Div., Dept. CP, Empire State Bldg., 359 Fifth Ave., New York, N.Y. 10001

- 1.) The Salesman is a V.I.P.
- 2.) Are you a Salesman?
- 3.) Get Acquainted With Your Company
- 4.) You're On Stage
- 5.) You Can't Fire Without Ammunition
- 6.) You Are a Goodwill Salesman, too.
- 7.) Closing the Sale
- 8.) How to Set Up an Interview
- 9.) Resting Between Rounds
- 10.) The Competition
- 11.) Taking a Risk
- 12.) Playing the Short Game

prospect you care about him. That's goodwill at its finest.

Word of Goodwill Spreads

Even if you never sell him, the word about your consideration and good manners will get around. Prospects and customers spread the word about salesmen they like — and those they dislike. Goodwill is a quality that will precede the salesman who practices it.

Take the case of Andy Derren. He was transferred from an eastern to a southwestern territory in a complex company shuffle.

Andy had commanded a loyal band of customers in his old district and he was downhearted and somewhat bitter at leaving it. In fact he almost quit. But he stayed on and he was glad he did. During his first week in the new territory he was pleasantly surprised to find that several prospects and customers knew him by reputation and were ready to do business with him.

"One man," Andy recalled, "actually promised to line up other customers for me. That really gave me a good feeling."

This did not happen to Andy by accident. He had earned it through the goodwill he had created over the years. A salesman should think of it as a kind of bank account from which he can draw when he needs it.

The promotion of goodwill is also putting yourself in the prospect's place. Try to see the selling situation from his point of view. This is called empathy, the art of understanding how the other person feels.

If the prospect balks at giving you an order because of heavy inventory, agree that it might be unwise at this time to make a purchase in your line.

If he complains about the price, don't argue the point. Simply point out the features of your product that make it worth that much.

Don't Hit And Run

The salesman who hits and runs is destroying any goodwill his company may have created. Selling the merchandise is only the first step. You must follow through to make sure the product was delivered on schedule, that the billing was correct and that the customer is entirely satisfied. If you are selling electronic equipment or mechanical gear, work with the buyer until you're sure he thoroughly understands

its operation. If you're selling a service, always make certain he's getting all the benefits to which he is entitled.

A top drawer insurance salesman, Jack Drail, always pays the first and second lapsed premiums of his clients so they won't lose the policy.

"This is simply good business," said Jack. "The customer may not increase the



This is the sixth of a series of 12 articles on "Smooth Selling" written by George N. Kahn, who heads up his own firm of marketing consultants in New York. He is the author of the recently published "The 36 Biggest Mistakes Salesmen Make And How To Correct Them." His articles on selling have appeared in several publications including "The Harvard Business Review", "Sales Management", "Industrial Marketing" and "Printers' Ink."

amount of his policy but they become second salesmen for me when it comes to recommending me to their friends."

Be Your Own Researcher

You may be unaware of it but your company has numerous sales aids to help your customer's business. Take advantage of these to build goodwill. Distribute them to customers and prospects alike and *study them yourself*.

They furnish helpful ideas on display, merchandising, store arrangement, advertising, community relations, special sales, cost and quality control and many other business aspects. Small customers welcome this kind of data since they are unable to afford the vast research that went into them.

I know one large firm that has hired a management consulting outfit (at a fat fee) to find new ways its customers can cut costs and increase profits.

But, you say, my firm isn't doing this.

Perhaps not, but you can still do *your own research*. This means digging into all the available material in your industry and culling out what will help your customers.

Devote some of your spare time to soaking up facts that will help your customers. The libraries are full of such material and your own company may yield a bonanza of useful information. And subscribe to two or

three newspapers and magazines which contain news and developments in your industry. *Make yourself an expert to your customer.*

Customer Confidence

Keep a scrapbook of the stuff you gather. It makes a fine reference source to call on when you need it most. A pocket-sized notebook with additional data is also desirable.

displaying tact and courtesy with recalcitrant buyers and conducting yourself at all times like a gentleman.

Taking snide pokes at the competition only elevates him and diminishes you. On the wall of one sales manager's office is this sign:

"You Strike Out When You Swing at The Competition."

Another exercise in futility is to make bum excuses for a job not well done. If deliveries fail to arrive on schedule or goods are damaged, admit the fumble and take the blame — even if you are blameless. You may lose the customer; that's the risk you take. But there is a better than even chance that you'll command his admiration and respect for evermore. Bad breaks and accidents can happen and a customer knows it. The thing he won't forgive is a salesman trying to weasel out of a bad situation with tired, unconvincing stories.

Have you ever wondered what kind of a goodwill purveyor you are. Here's a little exercise to help you find out. Answer nine or more "yes" and your goodwill capacity is pretty high.

ANYBODY FOR GOODWILL?

YES NO

1. Do I keep an anniversary and Christmas card list of my clients?
2. Do I listen as well as talk during an interview?
3. Do I spend time with a prospect even though he won't buy?
4. Do I think of ways to improve a customer's profits?
5. Do I study references that may give me helpful hints for customers?
6. Do I agree with customers when they have a legitimate gripe?
7. Do I try to see the customer's situation as he sees it?
8. If a customer's son graduated from college, would I write or wire him congratulations?
9. Do I use company sales aids to build goodwill?
10. Do I refrain from knocking competition?
11. Do I avoid weak excuses for poor performance?
12. Do I make absolutely sure the prospect understands the proposition and product?

RADIO NEWFOUNDLAND

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

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

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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

STATION CALLS

Daily happenings on radio
and television stations
from coast to coast.

CFAC Radio Calgary

LICENSE PLATE RENEWAL time found CFAC ready and waiting with a contest. The station called 1965 license plate numbers over the air. Listeners recognizing the numbers as the ones on their new plates were entitled to call the station and receive full reimbursement for 1965 license fees. To make the promotion even better, CFAC said, "Alberta's '65 plate colors were red and white — same as the station's."

CHML Radio Hamilton

A RASH OF SCRABBLE-TYPE promotions struck during March, with Lever Potato Chips Ltd. of St. Catharines Ontario sponsoring a Paul Hanover contest on CHML, and Rothmans Craven A running a *Joyeux Carnaval* word game in conjunction with the Quebec Winter Carnival.

The Lever promotion is scheduled to run all summer. A "Lucky Letter" from CHML morning man Paul Hanover's name is included in every ten-cent package of Lever chips. Listeners accumulating complete Hanover sets become eligible for 20 five-dollar prizes every month and an eventual grand prize of \$100.

Besides featuring the contest on an estimated million and a half chip bags, Lever is using trade mailers, window banners, carton enclosures and rack display cards in the promotion.

The Rothmans contest "increased Quebec City area sales of Craven A by 50 per cent and generated the greatest mass interest in the product during its long history," said Rothmans advertising manager David S. Broome.

The contest followed the same format as CHML's by including one letter of *Joyeux Carnaval* in each Craven A pack sold in Quebec City.

In all, 453 winners hit for prizes of \$100 apiece. Broome said, "We plan to do it again next year, as we have been told the contest was one of the significant unofficial contributions to the carnival's success."

CFJC Radio Kamloops

A 43-MILE LONG WHEELBARROW-THON promoted on behalf of CFJC Radio's Hospital Trust Fund raised

over \$1500 for the children's wards of the Royal Inland Hospital to be opened in Kamloops this summer.

CFJC personalities, aided by public spirited citizens, took ten hours and 57 minutes to cover the marathon route, with able non-assistance from Kamloops and North Kamloops mayors who hitched rides through their respective towns.

British Columbia Highways Minister "Flying Phil" Gagliardi bought the wheelbarrow for \$59 in a post-contest auction and donated it, autographed to increase its value, back to the CFJC fund.

CKY Radio Winnipeg

A WINNIPEG WOMAN was apparently accused of snapping at the gin "too early in the day" when she answered her concerned family physician's morning phone call with a hearty "Hello, sweetheart" — but it was all CKY's doing.

The station's *Fortune Fone* contest supplied listeners with a key telephone answering phrase each hour of the day, a phrase that could win \$100 if used to answer calls placed by CKY personalities.

"The results were often quite humorous," CKY explained.

CFOX Radio Montreal: CFGM Radio Richmond Hill: CFAC Radio Calgary

THE ODDS-ON FAVORITE to come up with Canada's best April Fool broadcast joke is usually CFOX Montreal. But this year, despite combining with CFGM in a team effort to hoodwink listeners, CFOX was pushed hard (maybe topped) by CFAC Calgary.

The 'FOX — 'GM duo switched morning announcers for the ayem of April 1. Montrealers heard unfamiliar voices report Toronto traffic and weather conditions. Then the stations parlayed a gag by having CFOX announce shifting of the 1967 Montreal World's Fair to Toronto, while CFGM played a taped interview with Toronto Mayor Philip Givens saying how pleased he was to be able to host the fair.

CFOX staffers explained that each station carried out its own commercial commitments, but otherwise ran programs as they would

heard on the other station.

Apparently no less a personage than an alderman from Montreal was taken in and called CFOX to ask exactly when Prime Minister Pearson had switched the World's Fair to Toronto.

But CFAC Calgary claims to have "fooled them all" on April Fool's Day.

The station edited a series of cut-ins from old Beatle interview tapes, then broadcast the news that the Beatles had landed at Calgary's airport. "The whole city was taken in," says CFAC.

There's even a note of slightly fiendish glee buried in CFAC's comment that "one competing local radio station called its mobile station wagon away from police coverage and rushed it to the airport double quick."

CFCH Radio and TV, North Bay

WHEN THE NIPISSING Children's Aid Society asked CFCH for help in bolstering sagging funds, CFCH hit on the idea of challenging local Catholic priests to a tag-end-of-season hockey game. Many local clerics evidently played, or played at the game.

No one expected "Flying Fathers" versus "Statics" to outdraw the Detroit Red Wings — but that's what happened. According to CFCH, a Red Wing exhibition game once pulled 4875 spectators to the 3523 seat North Bay Memorial Gardens arena, but broadcasters pitted against priests drew 5073, and had to turn 500 away.

CFCH reached the conclusion that "people will rally to good causes" (or to see broadcasters drubbed — final score was priests 16, station 6), and that talent is not necessary to draw a crowd. Into the bargain, CFCH gave itself a boost by demonstrating the power of radio and TV, the only means used to promote the game.

CKLG Radio Vancouver

FOURTEEN THOUSAND DOLLARS tumbled into the pot for the Burnaby North High School scholarship, academic and school equipment fund, as the result of an April 7 carnival promoted exclusively over CKLG.

The station broadcast 30-second promos featuring Burnaby North students, used 60-second bulletin-type announcements, and provided ad-lib fact sheets for on-air personalities — all for three weeks preceding the one-day "Western Carnival".

The highschoolers were also helped by CKLG's promotion, sales and engineering departments, in securing prizes, organizing special events and tying carnival booster operations in with other CKLG promotions.

With CKLG's aid, students were able to attract 12,000 people to the carnival, and found room for 10,000 during the twelve-hour show. CKLG also broadcast remote and live from the high school throughout the festivities.

CHFI AM And FM Radio Toronto

THE LATEST GIMMICK FOR "happenings" has developed from a recent visit by CHFI time salesman Al Hinge to a Toronto area YM-YWCA Hi-Y young adult club.

It's called "commercials to dance to" (CHFI commercials naturally) — a brainwave credited with attracting the majority of 50 attending couples to a happening staged by Hi-Y in April.

Hinge came up with the way-out idea of using commercials for dance music after lecturing the club on commercial production and the general workings of broadcast operations.

Folk singing, painting, poetry reading and ad lib plays rounded out the happening's program.

CKVL AM and FM Verdun-Montreal

THE PRESIDENT OF FRENCH language CKVL and bilingual CKVL-FM, Jack Tietolman, was recently selected Outstanding Citizen of the Year by the Montreal Citizenship Council.

CHCH-TV Hamilton

A SATURDAY-NOON 50-minute television show on CHCH has tossed out the welcome mat to, of all people, radio personalities.

The program's uncommon cordiality to the alternate broadcast medium is attributable to program host Ray Sonin's radio background, Sonin himself says. (He has a seven year record on CFRB Radio Toronto with the *Calling All Britons* program.)

Sonin says, "Even though my wife Eileen and I have been on television with our own show for nearly two years now, we still like radio, and when it's possible to do something for the people behind the mike, we do so."

The new feature of the Sonin show is called *The Face Behind the Voice*, and interviews Hamilton and area well-known radio announcers.

Advice to speakers: Stand up, speak up,
shut up.

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

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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

Prestige is more important than dollars

THE BUREAU OF BROADCAST MEASUREMENT combined its annual meeting and a twenty-first birthday celebration at the Westbury Hotel, Toronto last week with a luncheon, a business meeting, a free-for-all discussion and a cocktail party.

President Ralph Hart of Lever Brothers remains in the chair and advertisers on the 1965 board of the tri-partite non-profit organization are:

George A. Meen, Christie Brown, William Inch, General Foods; W. Larry Heisey, Procter & Gamble; Jack A. Burkholder, Imperial Oil; Les. W. McIlroy, Bristol-Myers and Joe S. Pal, Molson's Ontario.

Representing the agencies as BBM Directors are:

Ralph G. Draper, Foster Advertising; Al. B. Yeates, Spitzer, Mills and Bates; Bill H. Erskine, J. Walter Thompson; Jack N. Milne, MacLaren Advertising; Frank A. Collins, Vickers & Benson; George B. Murray, Ogilvy, Benson and Mather and Barry L. Thomas, McKim Advertising.

Broadcasters who will serve on the BBM board are:

(Television) Murray T. Brown, CFPL-TV, London; Paul L'Anglais, CFTM-TV Montreal; Bruce D. Alloway, CFKN-TV, Edmonton; (Radio) Waldo J. Holden, Standard Broadcast Sales, Toronto; Jack T. H. Fenety, CFNB, Fredericton; J. Al. Slaughter, CHUM, Toronto and Pierre Stein, CFCL, Timmins.

President's Report

Speaking at the business meeting, Ralph Hart commented briefly on the progress of BBM in the past year.

Pointing out that the total count of members now stands at 440, he said this is an increase of 33 since last year's annual meeting.

Speaking of technical progress, he said: "The year saw the transfer of the processing of the diary surveys to IBM, involving a greatly enlarged computer program, while, at the same time, the scope of the diary surveys was increased to four-week from two-week studies.

"The selection of the sample, too, is now done by computer with resulting improvement in statistical reliability," he said, crediting the drawing of the sample to O. E. McIntyre of Canada.

"Every BBM survey is based on a fresh sample", he said, "and the McIntyre operation now helps to speed up the process of selecting a scientifically accurate, complete and different sample for each survey."

Hart referred to "our long-standing nasty problem of unusual promotions during survey periods. This has been largely overcome, he said, to the point where "we have been able to disband our standing grievance committee" by increasing the period of the surveys to four weeks from two weeks, plus the decision of the Board not to announce survey dates in advance.

He pointed out that they "continue to run into problems in the publishing by some stations of their

interpretation of BBM information and these interpretations are not always correct or proper."

He asked all stations to review the BBM by-laws, and, before undertaking to publish any results in a form that may be questioned, or make any public reference to the survey operations, to check with the BBM office.

Hart announced that the BBM Board had decided at a meeting several weeks ago to continue the major market telephone recall surveys for the second half of 1965.

"During this period," he said, "we shall attempt to determine the extent to which these telephone surveys are being used in order to decide upon their further continuation.

"These telephone surveys," he reminded the meeting, "are now being conducted on a fifteen-minute recall basis, the change from the earlier co-incidental method resulting from Professor Dale's investigations."

After considerable discussion on the part of the Tri-partite (ACA, CAAA and CAB) Planning Committee, Hart said it had been decided unanimously to increase the BBM Board from 21 to 23 to permit additional representation of broadcasters.

"It was felt," he said, "that the addition of two broadcast members to the Board would not jeopardize the impartiality of the Board's deliberations as still no one group would be able to control decisions.

More Costs Less

BBM's executive vice-president, Dr. B. K. Byram, told the meeting that the Bureau's growth in the last two years had been more significant than in such physical terms as membership and dollars. "I refer," he said, "to such intangibles as the

prestige of BBM, its universal acceptance among all advertising agencies, the great use made of its services by all facets of the industry and the believability of its data.

Bill Byram showed the meeting a number of charts which he summed up with the words: "While your surveys have improved every year, they have cost you less and less."

Referring to two of BBM's newest services, he said:

"The Reach and Frequency Service is a specific service, designed to measure the unduplicated audience of a spot campaign, whether the spots are on TV or radio or on both mixed.

"This is a highly-sophisticated and fast service," he said. "It has a very important break-down showing the exact audience as it cumulates by the spot pattern, and this is not available from any other competitive regular reach/frequency service to the best of my knowledge.

"The Share of Audience Service is the regular area rating report converted into shares of 100 per cent for each half-hour and for the whole day.

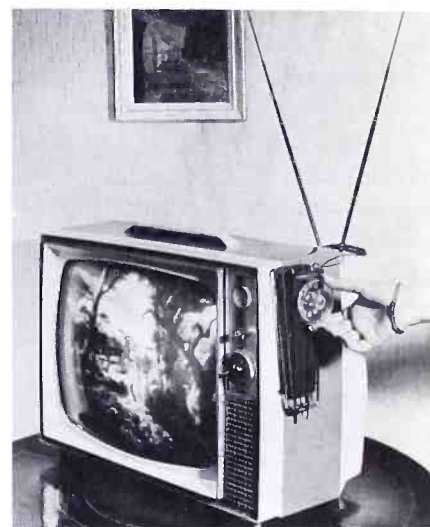
"It has been our experience," he said, "that many stations like to work out their own shares of audience and often end by making erroneous calculations which might sometimes land them into expensive lawsuits. It is also costly to employ a girl to sit for hours on end working out these shares.

"For the small sum of \$10.00", he said, "you can buy a printed 'Share of Audience Report' for any area, including the whole day's share correctly worked out by our computer in a matter of minutes."

(For further reports of the annual meeting of the Bureau of Broadcast Measurement, see our next issue.)

Tenna-Mate improves portable TV reception

INTRODUCTION OF A NEW reception booster for portable TV sets in the U.S. has followed the boom in portable sales.



Tenna-Mate, called a "compact TV antenna accessory for receivers with built-in antennas" by its maker, Snyder Mfg. Corp., is designed to improve picture reception by operation of a twelve-position selector dial on a small, smartly-styled variable-impedance device.

The apparatus uses a built-in area of pressure adhesive to stick on the side of any TV set.

Tenna-Mate was introduced two months ago through a New-York drug chain, and is reported to have received "more than satisfactory consumer reaction". Plans for Canadian distribution have not been announced.

VITAL LINKS IN THE CHAIN

CKRT-TV Rivière-du-Loup

Weekly Circulation 16,700 Homes

CJFP Rivière-du-Loup/CJAF Cabano

Weekly Circulation 10,700 Homes

THEN YOU COVER QUEBEC



For FM information call Gene Alton

Advertisers shy from culture tag

by FRANK KELLEY

SOME OF THE LATEST SWIPES at the advertising and broadcast industries have reached the light of day via an unsponsored broadcast from a Toronto radio station.

The comments came from Dr. Marshall McLuhan, a professor of English literature at St. Michael's College, University of Toronto. McLuhan is also director of the new Centre for Culture and Technology at the university.

He has frequently been criticized as "a communications expert who can't communicate."

But in the sum-up program of a series of four interview shows dealing with communications media, McLuhan got down to brass tacks on several issues. The programs were prepared by radio station CJRT-FM, the broadcast facility of Ryerson Polytechnical Institute in Toronto, and McLuhan's was aired April 26.

James Peters, assistant registrar at Ryerson, questioned McLuhan during the interview, which is presented here in part.

McLuhan: The content of print in its first 200 years was almost exclusively medieval, exactly like the late show on TV... It's (old material such as) old silents and the old movies that always constitutes the content of a new medium..... The moment TV took over the movies people began to pay great attention to the movie as an art form.

Advertising likewise. Having long been a photographic factor of our environment, when TV came in, ads became art forms.

Peters: Why have we accepted commercials (placed) so as

to cut up the artistic unity of the movie, when we didn't when Hollywood was dominating...?

McLuhan: The Europeans quite placidly accept the interruption of their movies with ads.

Peters: But they don't on TV.

McLuhan: Whereas in North America we have never permitted this to occur. It's a strange little inhibition on our part. We respect the movies so much that we wouldn't have them interrupted by an ad.

• • •

McLuhan: Advertising as an environment creates very peculiar problems for broadcasters because it forces them to create anti-environments — (programs that set off the ads rather than harmonize with them) which in turn step up the awareness of advertising to an unbearable pitch.

Advertising as an environment is supposed to be invisible. You are supposed to merge with it. You are not supposed to develop an intense awareness of advertising.

Advertisers themselves don't understand this very well. They think the important thing is to hot up a separate item and get it across.

In fact they are much better off when that item merges with the total advertising environment, because it is by merging... that they can merge the public with their wares.

Peters: What you're saying is that present commercial programs fail because they don't realize... commercials should

be unobtrusive.

McLuhan: Yep! They turn them increasingly into anti-environments which annoy us. And instead of creating just placid environments...

Peters: But do they annoy us? If they annoyed people as they annoy me, I should think... there'd be revolution and riot...

McLuhan: Oh no. Discontent. And unhappiness... This we accept as we accept taxes and death and so forth. It's a fate.

All human technology is accepted as a fate. The motorcar has created fantastic misery on this continent and who has ever rebelled against it?

Peters: But fantastic pleasure too.

McLuhan: Its miseries are in a sense disrupting our entire way of life. The motorcar is not a gimmick. It is not a machine. It is an environment. People don't realize this.

They always accept new environments — radio or TV or motorcar or advertising — as fate.

• • •

McLuhan: The new environment takes over the old environments and processes them anew, and that is the message. A new medium can transform the older media, lift them up above themselves....

Even a thing like advertising as an environment can be greatly enriched by a new medium that draws attention to that environment.

• • •

McLuhan: I find it far more effective than castigating advertisers or their ads for their attempts to mislead or inveigle people into activities — I find it more effective to tell people what is perfectly true....

... That advertising is one of the highest forms of culture we have developed in the western world.

Into the form of advertising technology we have poured more art and ingenuity and skill and sheer artistry than into any other activity of our age.

Peters: And we should, too, because this is the main business of our culture, to make and sell goods.

McLuhan: Jim. This horrifies advertisers. To be com-



Dr. Marshall McLuhan

plimented for their important cultural activity. Terrifies them.

And I think this would also have a very bad effect on most of the programs on radio and TV. If they were complimented for their atrocities, they would cringe, they would want to hide.

They would much rather be attacked, because they draw... this is very good advertising for them. This gives them very much more importance and more ranking and more attention.

In our society "banned in Boston" is the best ad any book can get.

Once you can bring the moral power of a kind of literate conscience to bear on any problem at all, you have got maximum attention for it.


• • •

McLuhan: Primitive art does not exist to train perception but to enable the native to merge with the cosmic powers. That is the role of advertising in our world, and of so-called mass entertainment.

Mass entertainment is deliberately designed as a means by which the observers, the audiences, can merge with their environments. (It's not designed) as a way of withdrawing and observing and becoming aware of the environment.

Peters: It doesn't ask critical questions.

McLuhan: New technologies can become anti-one-another. Radio can bounce itself off against movies, against TV and against other forms, and thereby create an awareness of those other forms.



ST. CATHARINES
ONTARIO

**SERVES THE NIAGARA PENINSULA
WITH BETTER LISTENING**

**DELIVERS THE PROSPEROUS HUB
CITY OF THIS RICH PENINSULA**

WILL BOOST YOUR SALES

Reps:
Paul Mulvihill & Co. Ltd.
Toronto - Montreal

RADIO 610

... We become tremendously conscious of the movie as it becomes content of TV.

• • •

McLuhan: I'm pretty sure that if you were to introduce TV into the classroom, for example, it would be the act of a dynamiter. It blasts the old environment.

Peters: Regardless of the content?

McLuhan: Yes. Regardless of the content. You would simply blast the existing educational setup into smithereens. Because you're taking a mighty force...

Peters: Well, will we be able to see that soon? Because this is what's happening. In some of our newer universities they have every one of them a closed system of TV.

McLuhan: What will happen — and this is not prophecy, it's a simple statement of fact... in fact it's quite observable now — is that every subject matter within the existing educational plant or setup will be quickly altered.

Just as TV has changed the format of movies, Ingmar Bergman style, so the use of TV in any role whatever, in the teaching of dentistry, medicine, literature, anything, completely alters the approach to the material.

Peters: Why shouldn't it?

McLuhan: I'm not suggesting it shouldn't. But it's important to know it will do this... Literature will no longer be a subject...

Peters: Don't you lose the value of it then?

McLuhan: What happens if you put literature or a literary study on TV is that you find yourself quickly imbedded in the creative process.

Instead of looking at literature from the outside and as a subject to be surveyed, to discuss contentwise, paraphrase, etc... You simply insert yourself into the very art of the creative process of novel, play or poem.

This cannot be done in the present classroom or using the printed book. It's too unwieldy.

• • •

McLuhan: (The ability of TV to involve its audience in the creative process) puts art in a somewhat new role. It puts it in the role of participation, instead of just as a consumer commodity. And this is an altogether new development...

(Artists are) ashamed to say,

"I don't want the public to participate in the creative process. I will do the creating; they will do the consuming." They don't like to get caught on that pitch.

• • •

McLuhan: We're moving back into a jobless world (Note: McLuhan relates modern leisure to the aristocratic age), where people will not be paid for work any more but will be paid for being in the society — and using up its time, resources and its entertainment and so on. We're already getting to that point.

... Most advertisers would just as soon give away their product as advertise it. If they could only make an arrangement with other members of the community for the purpose.

Peters: Well, I've heard someone say that the cigarette companies are really advertising companies who happen to have cigarettes as a by-line... That's true of beer companies too, I should think.

• • •

McLuhan: Nielsen ratings? Nose countings.

Actually what the ratings tell about the motivation of the audiences has to be guessed, from the up or down position of particular types of programs...

I think it's a maxim on Broadway — we can always pinpoint the causes of failure of a show. But we can never begin to discover the causes of success.

When *My Fair Lady* did succeed (after being turned down by most major producers), nobody knew why... I heard one man who said the reason *My Fair Lady* succeeded was because we live in a world where there are thousands and thousands of new executives, highly paid executives, who came up from nothing in a great rush.

Peters: Horatio Alger.

McLuhan: ... because of some gimmick in their lives, or some new gimmick in society that suddenly gave them a big status as TV men, or as some type of producer in some new field, or as engineers.

Peters: Is the gimmick an important part of this thing?

McLuhan: Very important. That it was just some little accidental thing... Their sudden rise wasn't the result of long preparation.

Peters: They knew somebody.

McLuhan: Not only that, but there was a new environment, technologically rich and powerful... There was a new and very powerful direction in which

they could be pointed.

They were the Eliza Doolittles. This great mob of top execs were themselves Eliza Doolittles, and they are hundred thousand dollar a year men.

This chap was simply saying that there's a new audience around, and there's a new social situation...

Peters: Marshall, there were 25,000 millionaires created in the First World War. Now, they were around (in that period) fifteen years ago — or their children.

McLuhan: Yep! But since television the number of high paid producers and executives all over the world is fantastic... There was no possibility for them a few years before, or five years earlier. They couldn't exist. Suddenly they're at the top.

• • •

Peters: It seems to me that the CBC uses commercials not only for more money... but because this gave the programs an American look.

McLuhan: An acceptance.

Peters: An acceptance. In other words if this program was good enough at an economic level, it was good enough to watch... I've seen this in people. I don't know how gen-

eral it is... Have you thought of this?

McLuhan: I haven't.

Peters: In other words if the CBC were to have a billion dollars given to them by the parliament of Canada for next year, they would still have the commercials there, because this is the brand of success. Brand X.

• • •

McLuhan: The future of entertainment consists of involving the audience directly in a process of discovery and learning. Not instructing them — but involving them actively... Invite audiences as audiences to dialogue with the producers and the government.

• • •

McLuhan: I think the newspaper is facing a period of tremendous development. It's not an obsolete form by any means...

Since TV the number of quite high level columnists that have moved into the newspaper world is fantastic. The newspaper level has risen greatly since TV.

• • •

Peters: Thank you, Marshall. It's been fun.

portrait
of the Artist
as a
young
announcer

BARRY BOWMAN



Self portrait, that is, of a talented young man who doubles as CFQC staff announcer and as a spare-time dabbler in the arts. Barry Bowman is his name and he spends his working hours giving motorists the green light for good listening on CFQC's late afternoon ROLLING HOME SHOW... playing relaxing dinner music on the 'QC SUPPER CLUB... and swinging with the younger crowd on the evening TEEN TEMPO SHOW.

With all this, Barry still finds time to indulge his favourite hobby, sketching everyone he can persuade to hold still long enough. Versatile young man, Barry. Typical of every member of the CFQC staff — people of many interests eminently able to add the verve a station needs to become a community leader.

A leader like CFQC, where variety pays off in solid popularity. Should be a part of your western media plans, always.



radio saskatoon

4

OVER THE DESK

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

THIS COLUMN STARTS WITH A valedictory to an old friend, the late Pat Freeman.

It couldn't have been more than a week before he died that Pat cornered me at a party to needle me about leaving out *Over the Desk* from the past few issues. He said he always turned to it to see what was going on in the business, and also how many mistakes — factual and typographical — it contained.

Now that Pat has packed up I find it good to know he was up to his neck in broadcasting right to the end. Actually he was president of Foote, Cone & Belding for his last years, but once he was an announcer on CFAC, Calgary, when the then manager, "Tiny" Elphicke, has asked him to take over a program while he went to the station to meet a train. He represented private broadcasting during the Royal Tour of 1939. Then of course he was research and development director of the Canadian Association of Broadcasters, and as such harbinger of what is now the Radio Sales Bureau. Before joining the agency, he managed the Canadian Association of Advertising Agencies.

But Pat was a broadcaster. Once a broadcaster, always a broadcaster. So long Pat!

CBC-PRODUCED ANNOUNCEMENTS concerning the new \$10 million Broadcasting Centre to be built in Montreal for *Expo '67* failed to make it clear whether or not the centre would be available to Canada's private broadcasters.

But J. W. R. Graham, recently appointed *Expo's* director of broadcasting, has elaborated on the point by stating, "The centre will be completely available at the private broadcasters' request, in the same manner that it will be available to the CBC."

"This is going to be identified, not as a CBC building at all, but as Broadcasting Centre," he added.

Availability will not be limited to networks or organized groups of stations. Graham said it will extend to include any individual operator anywhere in Canada.

The Centre will lend participating private radio and TV stations all necessary equipment (it's to be stocked with about six million dollars worth of apparatus), and will supply operating crews if requested.

Graham said, "The only thing we ask the private broadcaster to do is send his own producer or director if at all possible, to take responsibility for content and slant. We'd much prefer that."

Plans are to have the Centre's production facilities on tab 18 hours a day seven days a week, following completion on or about February 15, 1967. Two television and six radio studios will occupy part of the building's 88,000 square feet.

"We hope the private stations will do something about it," Graham noted — "get themselves involved."

A NEW YORK radio station's survey of listeners' travel habits found 55 per cent of short-range travellers make their decisions almost on the spur-of-the-moment, a month or less before departure date.

The WQXR survey, based on 569 questionnaires returned by listeners requesting station travel brochures last year (almost a 40 per cent return rate) was released by the station's Canadian sales representative, Radio and Television Sales Inc.

Survey results indicated:

- eleven per cent of short-distance travellers made plans six months or more in advance;
- 45 per cent of off-continent travellers made long-range plans;
- 83.8 per cent of listeners requesting WQXR brochures took vacations in 1964;
- 66.3 per cent of European travellers (43 per cent of the total) used a travel agent;
- 37 per cent of visitors to Canada (10 per cent of total) used a travel agent;
- 80 per cent of listeners vacationing in Canada came by car or bus;
- per person cost of vacations was: Canada \$230, Florida \$445, Mexico \$616, Europe \$1143.

"THERE HAVE BEEN A number of notable advertising campaigns on the national scene, but you could count on the fingers of one hand the great advertising contributed by retail stores — meaning advertising that looks as if there has been a master hand at work all the way through.

"Every retail huckster is screaming his head off in a wild profusion of offers, deals, specials and bargains, in a babble of merchandising claims."

If the foregoing words sound like an indictment of Canadian retail advertising — they're not. The quotations came from a recent talk by Fred Laxton, head of Fred Laxton Advertising in Sydney Australia.

Laxton's criticism of the Down-Under retailers took a positive note when he suggested a solution to the retailer's problem:

"The situation results from a basic oversight by some retailers," he said. "That is, the word 'image' has fallen out of favor.

"Though a customer may and should be won by a straight merchandising proposition, we know his response is influenced by the sum of a number of sub-conscious attitudes to the store. Look at the unique images created by such great American stores as Wannamaker's, Macey's, Gimbel's, Lord and Taylor.

"Yet today," he said, "worthy retail ad men look nervously over their shoulders in case mention of the word 'image' labels them as naive or old-fashioned."

Laxton agreed that today's retail advertising, Australian or Canadian, sells merchandise — in a hand-to-mouth fashion, he added, mainly for the sake of day-to-day survival.

He warned that the dangers of self-elimination lie ahead for Australian retail stores "in the turgid waters of conformity".

THE CANADIAN ASSOCIATION of Broadcasters has again become the major sponsor of the Dominion Drama Festival this year. The Festival is taking place in Brockville May 24-29.

The CAB has contributed \$21,000 to support the amateur theatrical competition, \$1000 of which will go as the CAB prize to a winner chosen from the seven regional entries.

Grand Finale

With this pot-pourri of information, I'm going to call it a day with the heartfelt invocation to — buzz me if you hear anything.



at your SERVICE

DON'T WRITE . . . TELEGRAPH . . . Walter A. Dales, and let him write it for you. He's poised at his typewriter, 270 Fort Street, Winnipeg; or phone him at WH 3-8346.

THIS SPACE will deliver your message **TWICE A MONTH FOR ONE YEAR** for \$5 per insertion.

XEROX COPIES of typed or printed material at reasonable prices — any quantity. **WHILE YOU WAIT** Broadcaster Office, 217 Bay St., Toronto 1.

Say You Saw It in **THE BROADCASTER**

MARKET RESEARCH — GUIDEPOST TO SOUND MANAGEMENT

ERC

ELLIOTT RESEARCH CORPORATION LIMITED


TORONTO — 840 Pape Avenue, 463-1143
MONTREAL — 3280 Bernardin St., RA. 8-5360

SKY-HOOK

Construction Limited

All types of Tower and Antenna Installation and Maintenance

138 Sorabren Ave. Toronto 3
Phone 536-7201



T
A
S

Telephone
Answering
Service

Answers your phone whenever you are away from your office or residence.

Phone for Booklet in

Toronto
924-4471

Montreal
UN. 6-6921

AVAILABLE
LIBRARIAN

Experienced record buyer, 38, ARCM, Royal College of Music grad, seeks position as librarian. Has extensive knowledge of ALL varieties of music.

Call: Lloyd Peach
(416) 385-7920
59 Ferrara
Hamilton, Ontario

SALE AND PURCHASE

AM Metropolitan
AM Suburban
CATV Systems

Michael Jay,
Licensed Broker,
1262 Don Mills Rd.,
Don Mills, Ont.
Phone: 444-8791



GUARANTEED AGAINST WHAT?

A car dealer of our acquaintance not only guarantees his used cars, but he is now also guaranteeing the guarantees.



PAN MAIL

Sir: I don't know why you keep blowing about the *Daily Broadcasters* you publish each year during the ACA Conference. Any damn fool can stay up all night at a Convention. I always do.

A. Reveller



AUDREY STUFF

Then there's the gal who was so dumb that when she saw someone advertising for a slightly used computer, she applied for the job, because she had always been good at arithmetic.



SLOGANIC ELISION

You will enjoy shopping at Simpson's (but) it pays to shop at Eaton's.



OR ELSE . . .

It pays to shop at Eaton's (but) you will enjoy shopping at Simpson's



LIBERAL SOCIALISM

Pretty soon now our government will have to appoint a new committee to hunt up some new menaces for it to protect the Canadian people against.



INSTANT RESEARCH

Clip a cheque for a thousand dollars to this gag; write down what it is you want proved; send it to us and we'll have our validation of your claim in the mail the same night.



KEEP IT CLEAN

"Your reference to 'manure' in this spot might affront some of our better farmer readers", said the copy chief. "Why not say 'fertilizer'?" "Hell!" said the copywriter. "It would've taken most of 'em five years to learn to call it manure."



POET'S CORNER

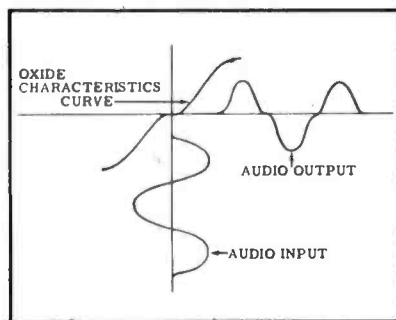
There was a reporter named Core,
Who went out to press-do's galore.
He got all his news Punctuated with booze,
But too late for the paper, by Gor'.

Some plain talk from Kodak about tape:

Bias transfer characteristics and dependent parameters

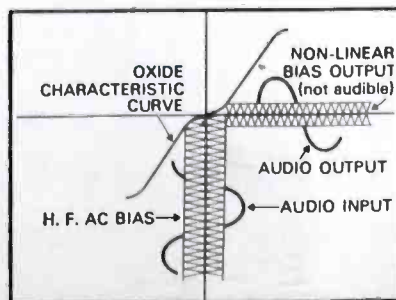
Ever heard the story about the pilot on his first solo flight? Unfortunately the engine failed. But fortunately he had a parachute. But unfortunately the chute failed to open. But fortunately he landed on a haystack. But unfortunately there was a pitchfork in the haystack. Except for the unhappy ending, this might be the story of how gamma ferric oxides respond to magnetic fields. Everything about it is fortunate with one exception. Linearity. The oxide needles used in the coatings have atrocious linearity characteristics. Feed in a clean, pure sine wave and out comes a non-sinusoidal complex waveform that looks something like a demented snake trying to bite its own head off. How does it sound? About as pleasant as Junior's first violin lesson.

How then is magnetic recording possible? Fret not — there's a way out. The entire problem is solved by one wonderful, mysterious phenomenon called bias. The transfer curves tell the story.

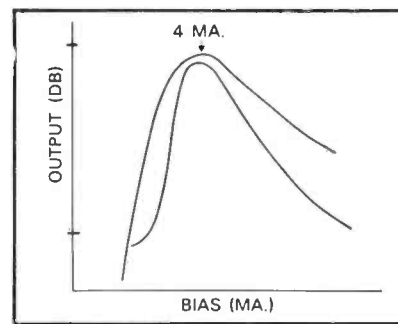


The slightly twisting curve at the upper left represents the oxide response. The lower curve is a pure, sine wave input. At the upper right we have the result of the response curve on the input . . . a mess.

The reason it looks the way it does is because the sine wave input is affected by the non-linear characteristics of the gamma ferric oxides. But look closely. Note that while the oxide performance is non-linear when taken over its entire length, we can find linearity over selected sections. In other words, we can get rid of our distortion if we can put the signal on the linear section of the oxide's characteristic curve. And that is exactly what bias does. It "lifts" the signal away from the convoluted central area on the graph and moves it out to linear areas.



The amount of bias (that is the current in milliamperes) applied to the head is highly critical if top performance is to be achieved. Bias affects output, high and low frequency sensitivity, signal-to-noise ratio and distortion. This curve explains it.



The steep curve represents low frequency sensitivity (measured in db.) at varying bias levels for many tapes. Note that you get good performance providing you have a bias setting of about 4 milliamperes. (Curves for the other magnetic parameters are similar in shape and all peak at about the same bias level.) Vary one milliampere and you "fall off the curve" and suffer severe losses in sensitivity. Now look at the broader curve. You can vary a milliampere with hardly any change in performance at all. Here's the point. *Eastman tape has that broad curve.*



It gives you top performance even though your bias settings aren't perfect. And if your tape recorder is more than a year old, then chances are enough shift has taken place to push you off the cliff. That's why we designed a broad bias curve. And that's why you need it. It's just one more way that Eastman tape gives you an extra bit of assurance of top performance. For information and availability, write:

CANADIAN KODAK CO., LIMITED
Toronto 15, Ontario



a market to be reckoned with!



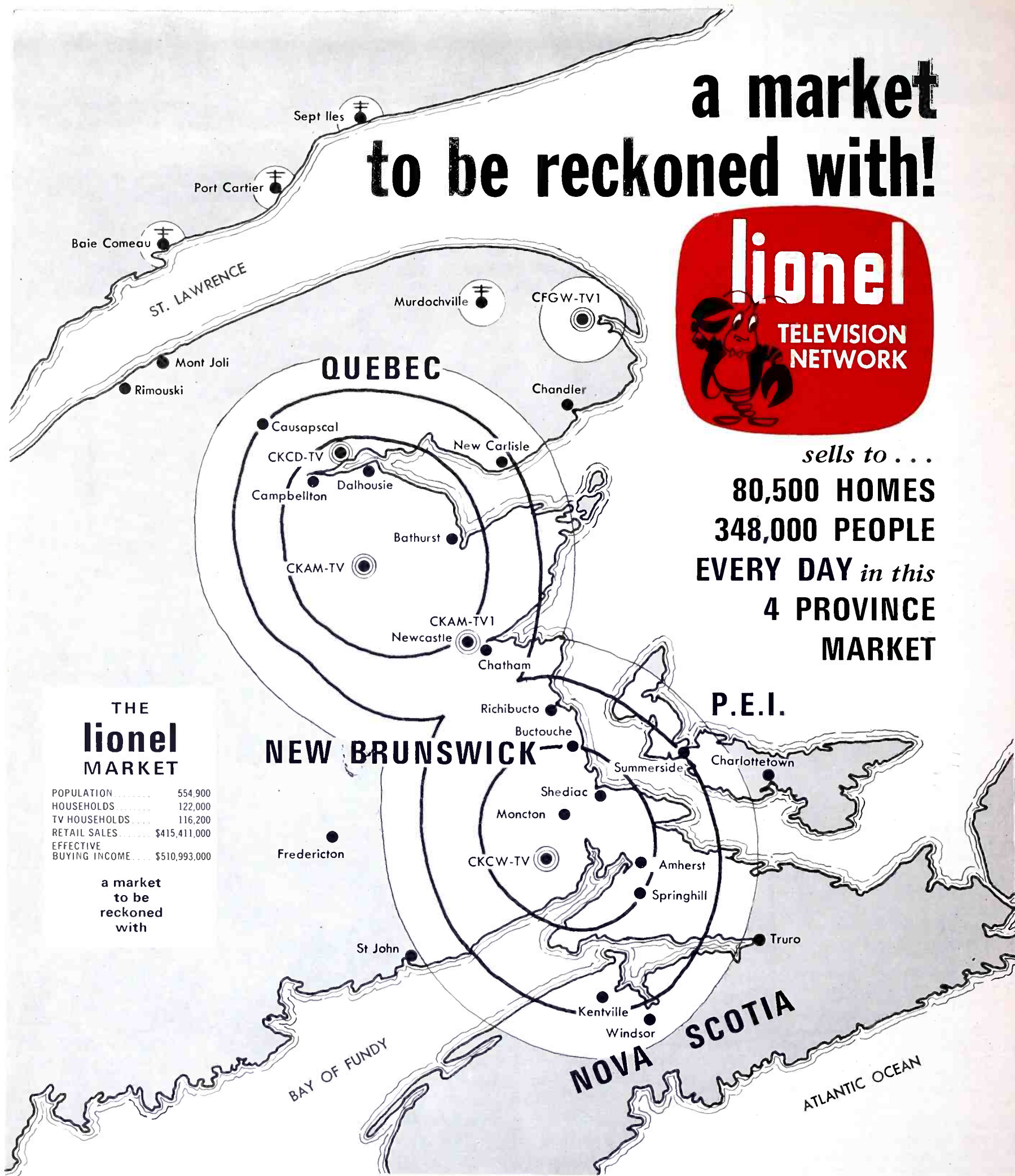
sells to . . .

80,500 HOMES
348,000 PEOPLE
EVERY DAY *in this*
4 PROVINCE
MARKET

THE lionel MARKET

POPULATION	554,900
HOUSEHOLDS	122,000
TV HOUSEHOLDS	116,200
RETAIL SALES	\$415,411,000
EFFECTIVE BUYING INCOME	\$510,993,000

a market
to be
reckoned
with



MONCTON CELEBRATES ITS 75TH. BIRTHDAY WITH A BOOM!

Moncton has long been the hub and distribution centre of the Maritimes. Now - 75 years young - it is also the centre of a tremendous industrial expansion. "This is a period", says Premier Louis J. Robichaud, "of prosperity for our province and people, and profitability for the promoters of industry". In 1964, new construction alone amounted to \$234 million, & included a \$29 million smelter to complement extensive mining

operations; establishment of a chemical industrial park; construction of Canada's newest newsprint mill; and a number of new manufacturing plants came into production. Work is now underway on Atlantic Canada's largest hydro-electric project. So Lionel DOES sell in "A Market to be Reckoned With", and advertisers using the Lionel Television Network will share in the prosperity of the booming NEW New Brunswick.

LIONEL TELEVISION NETWORK

REPRESENTED BY **STOVIN-BYLES** IN CANADA / **YOUNG CANADIAN** IN U.S.A.