

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



CKLG Radio in Vancouver covered one of the world's largest annual Salmon Derbies hook, line and sinker this summer, as station News Director Bill James (shown in photo with a CKLG Lioness) cruised the fishing waters in a chartered yacht interviewing contestants and reporting catch sizes. Prime Minister Lester Pearson took part, and caught two fish – one of which had to be tossed back as under-size.

CKPM Radio Ottawa's National Aeronautic Space Administration display – a full scale Mercury capsule, Gemini and Apollo spacecraft, and related space equipment – was a feature of the Central Canada Exhibition in Ottawa late this summer. It was the first time the Mercury cut-away capsule had been shown in Canada – and sponsored by a radio station.

When CKKW Radio Kitchener announcer Dan Fisher ad-libbed an announcement on his pre-noon show offering Sheaffer Cartridge Pens to listeners sending in an old pen along with name and address, he had 75 new Sheaffer pens to back him up. By noon, same day, 54 students had come to the studio with their old pens. Next day 424 additional discarded pens arrived. "What might have happened had we really promoted it?" CKKW wants to know.

SIGHT & SOUND

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

▲ Any suggestion that the new Democratic Party is ready to go to war against the Canadian advertising industry is "a lot of bunk", says Reid Scott, NDP Member of Parliament for the Toronto-Danforth riding.

But Scott is in full agreement with the idea that consumers need help from the government.

He looks for "some control of the type of advertising that goes out over radio and television, some degree of uniformity in packaging," some protection against "the tremendous amount of profit that appears to far exceed the legitimate claims of drug manufacturers," and regular examinations of commodity price increases "to ascertain whether they're warranted, or just an excuse to extract extra money out of the consumer."

An impression of NDP anti-advertising belligerence was created during October, when the party began airing a pseudo-commercial called "Biff, Bam - New" in an attack on misleading advertising.

More than one NDP member is reported to have had strong misgivings about the merits of the "commercial" - to the extent of wanting it consigned to the dustbin.

Scott says one thing the NDP wants is an Advertising Code, apparently in the form of a piece of government legislation as opposed to the present voluntary self-regulation within the advertising industry.

If the NDP were to form the next Canadian government, party plans call for establishment of a Department of Consumer Affairs, buttressed by (among other things) a Prices Board, the Advertising Code, and a Consumer Standards Bureau.

NDP leader T. C. Douglas apparently regards the Standards Bureau as a government agency for evaluating new products and advising the public of the products' merits or demerits, judging by his speeches on the subject. But Scott says he doesn't think it possible to "work out a set of standards that would express a product's value in terms of utility."

Scott's answer was "no, no - of

course not", when he was asked if he thought any manufacturer would put a product on the market without some expectation of winning consumer satisfaction - evidenced by repeat sales to customers giving the product an initial try."

But he said, "To what extent is the housewife attracted to repeat buying by the package - by the physical cardboard (rather than the product)?"

In his view "a consumer bureau would clear up all these doubt areas." He said, "Right now the whole thing (the mechanics of pricing, marketing, etc.) is shrouded in mystery to the public.

"Somebody has to investigate it."

Scott said he couldn't see the party's proposed Department of Consumer Affairs as a regulatory thing - or as the thin edge of a wedge leading to regulation.

It was his feeling that no one could say with certainty how much government protection the consumer really needs today. (Eamon Park, president of the NDP, had made a statement on October 21 to the effect that "false and misleading advertising robs the Canadian consumer of millions of dollars annually.")

"We haven't really done an analysis of the consumer market in Canada," Scott explained. "The amount of investigation that has to be done is immense."

▲ Cost of the Fowler Committee on Broadcasting was reported as \$190,000 last month, as bills were tabulated for the committee's 16 months of operation.

A committee report recommending sweeping changes in public and private broadcasting in Canada was issued in September.

Secretary of State Maurice Lamontagne appointed the committee in May, 1964. Spokesmen for Lamontagne said two of the three committee members, Chairman R. M. Fowler and Montreal lawyer Marc Lalonde, were paid by the government on the basis of \$100 for each working day. The third member, Under-secretary of State Ernest Steele, was paid his regular government salary.

Close to 60 per cent of the cost of the inquiry went to financing technical reports on various aspects of broadcasting, and administration costs, the government announcement said.

▲ Broadcasters were urged to do more investigative reporting in the news field at last month's convention of the Radio and Television News Directors Association of Canada (RTNDA) in St. Petersburg, Florida.

The meeting also was told the

broadcast industry faces a problem in attracting good news personnel, by RTNDA President Ron Laidlaw of CFPL-TV London.

Ralph Remick, vice-president and news director of WTVJ Miami, discussed investigative reporting at length and suggested it would be worthwhile for broadcasters to cooperate with local newspapers in a drive to root out evil in the local community.

He blamed "the show-biz approach" for downgrading the job news broadcasters are trying to do.

Laidlaw, re-elected president of the Canadian news directors for a second one-year term, announced two additions to the services provided by the Association for Canadian members.

He said a newsletter would be introduced and an awards committee set up under Frank Flegel of CKRM Radio, Regina, to study implementation of a system of regional and national awards for prowess in news broadcasting.

The 300 delegates were reminded that the 1967 RTNDA conference will be held in Toronto.

▲ Ralph C. Ellis Enterprises Ltd. of Toronto has been appointed Canadian distributor for a group of more than 100 British films specially created for children.

The films were produced for Children's Entertainment Films and the Children's Film Foundation in Britain by the entire British film industry, and carry a Commonwealth-content rating for Canadian TV purposes.

The available items include features, serials and short subjects. The distributor notes that a number of the films have won international awards.

Sales in Australia and Japan have also been allocated to Ellis.

▲ A new trophy commemorating the late Horace N. Stovin, pioneer Canadian broadcast sales representative, was presented for the first time to a student at Toronto's Ryerson Polytechnical Institute by the Station Representatives Association of Canada on October 19.

Paul Mulvihill, president of the association, did the honors by offering the trophy and an accompanying scholarship of \$150 to Sid Perlmutter, on behalf of the Institute. The presentation took place at a Canadian Broadcast Executives Society lunch.

The trophy is to be awarded annually to the student standing highest in that part of the Radio and Television Arts course of the Institute dealing with broadcast sales, sales promotion and research.

BYLES, GIBB & ASSOCIATES LIMITED



Mr. J. B. Gibb, Executive Vice President, has pleasure in announcing the appointment of Mr. Walter Machny as Vice-President and Quebec Manager of Byles, Gibb & Associates Limited. Mr. Machny has extensive broadcast sales experience having been associated with CFCF Radio and Television for ten years, latterly in the capacity of National Sales Manager.

DICK-TATION

Dear Dick: I have enjoyed reading the Canadian Broadcaster for many years now, and anxiously await its arrival twice monthly.

At first glance I was delighted to see your article on the test I.G.A. game SHOPPING SPREE on the three Ontario stations. However, the I.G.A. SHOPPING SPREE is not being played in the Windsor market on CKLW-TV, instead it is carried on radio five times daily on CKWW. It is on TV only in the other markets.

To say the reaction has been excellent is almost an understatement. At 5:10 p.m. Friday, actually after normal office hours, there were still four people taking incoming I.G.A. SHOPPING SPREE calls.

Bob Willan
General Sales Manager
CKWW, Windsor

DICK LEWIS
217 BAY STREET
TORONTO 1.

RE COVER PICTURE OCTOBER 21ST SOMEONE MISINFORMED YOU SINCE THE 50,000 WATT TRANSMITTER SUPPLIED TO CKVL WAS ENTIRELY CONSTRUCTED IN OUR MONTREAL PLANT BY 100 PERCENT CANADIAN LABOUR STOP. BOTH THE PLANT AND THE LABOUR ARE WITHIN 1 1/2 MILES OF CKVL STUDIO.

KEN CHISHOLM
RCA VICTOR COMPANY LTD
MONTREAL

Dear Dick: I read with great interest your most recent Broadcaster, September 23, and more specifically the item that appeared on page 2 with reference to CJOR.

ACTRA invokes intellect and reason

The Association of Canadian Radio and Television Artists (ACTRA), claiming that its views on the employment of professional talent by Canadian broadcasters have been "confirmed and re-stated by Mr. Fowler", has urged its membership to back the Fowler report to the hilt.

"We . . . must arm ourselves for a war in which intellect and reason will fight financial interest and political influence," the writers' and performers' union says in the fall issue of its newsmagazine.

ACTRA says television is no longer interested in program content, and quotes a fictional television executive from a Max Shulman novel to support its argument. (Shulman was creator and chief writer on TV's *Dobie Gillis* comedy show for several seasons.)

You state in the Broadcaster that . . . the "Highest dollar offer of \$575,000. came from British Columbia Television Broadcasting System Ltd. operating CHAN-CHEK-TV in Vancouver-Victoria and presently holding interests in Vancouver radio stations CKNW and CKWX."

I am sure if you check the public records in Ottawa, Dick, you will see very quickly that British Columbia Television Broadcasting System Ltd. does not hold shares either in CKNW or CKWX. Two out of fourteen shareholders, however, of British Columbia Television Broadcasting System Ltd. also hold shares in CKNW and CKWX. I might also add that these two shareholders also hold minority shares in other radio stations across the country as well.

Would you be kind enough to correct this error.

BRITISH COLUMBIA TELEVISION
BROADCASTING SYSTEM LTD.
Ray Peters
President

Dear Dick: I always knew you were the Champion of private enterprise, however, on catching up with a couple of back issues of the "always enjoyable" Canadian Broadcaster, I noticed an article on Color experiments, etc, in your September 23 issue, You mention, "a reputedly top color quality National Film Board document titled HELLO TORONTO." Just to set the record straight, paisano, HELLO TORONTO was produced by Williams Drege & Hill Ltd., for the Metro Toronto Convention and Visitor Association, the Industrial Commission and the Municipality of Metro Toronto.

This 16 mm half-hour color film is aimed to sell Toronto as a convention city. HELLO TORONTO sells the city as being about the swingiest place on earth to throw a convention in . . . and believe me it is NOT a documentary film. This film is being shown to business and convention organizers in Canada, the United States and in Europe. This is the first major film to promote Toronto.

No doubt you will want your readers to know this.

WILLIAMS DREGE & HILL LTD.
Nat V. Donato
General Sales Manager

Technical

Plastic Film is impermeable to water

"Scotch" brand tape has devised a "keep your cables dry" application for its product that is proving helpful to television mobile unit crews.

Whenever a cable connection has to be made in circumstances that might expose the joint to moisture, "Scotch" suggests wrapping the connection with a drying agent (such as silica jell) held by "Scotchpar" brand plastic film - described by the company as "exceptionally impermeable to water".

The installation crew of WCCO-TV Minneapolis has apparently adopted the practice - "for all circumstances where a temporary cable joint has to be installed above or below ground for three days or longer".

The station suggests its televising of the St. Paul, Minnesota, Open Golf Tourney during the summer this year provides an illustration of a payoff for the technique.



The tournament was evidently a wet one, but "the plastic covering. . . assures excellent cable performance," the station's mobile studio supervisor says.

MEMO

from the desk of

GORDON FERRIS

To - Jerry Johnson
KCND-TV
Channel 12, Manitoba

Congratulations on your recent appointment as president of KCND-TV Channel 12. Your competitive spirit, knowledgability and background in the broadcast business will make KCND-TV an even greater factor to be reckoned with in Canada's fourth market.

T.G.F.

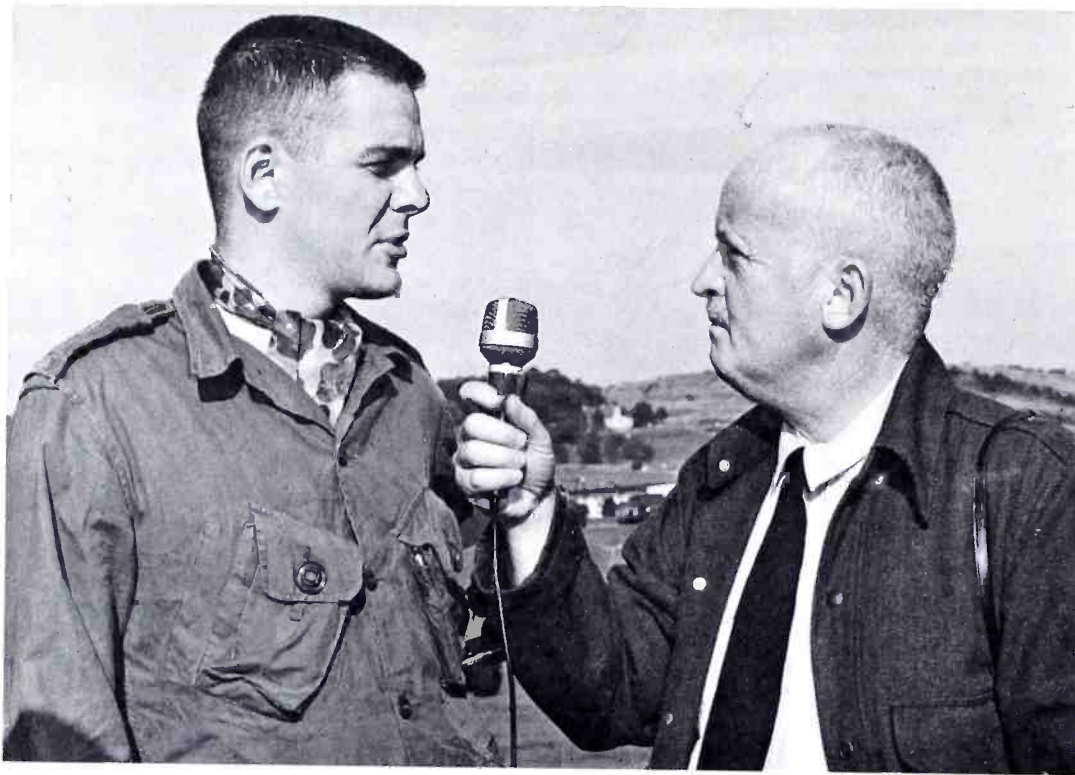
Radio-Television Representatives Limited

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS  SHOWS

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CJVI'S DICK BATEY IN CYPRUS



MAINTAINING ITS HIGH STANDARD OF SERVICE TO THE COMMUNITY, RADIO STATION CJVI, VICTORIA B.C., SENT ITS COMMENTATOR DICK BATEY, TO CYPRUS, TO MARVILLE FRANCE, TO SOEST GERMANY AND TO LONDON, TO REPORT BACK TO CJVI'S LISTENERS ON THE CONDITIONS AND THE SPIRIT OF THESE CANADIAN MILITARY CAMPS OVERSEAS. THIS IS PART OF THE CJVI NEWS POLICY.

CJVI VICTORIA B.C.

Reps -- All-Canada

B

Retort to the Report III

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Typography and Make-up by
Canadian Broadcaster

The Report of the Fowler Committee on Broadcasting wants the state-owned Canadian Broadcasting Corporation to maintain or even increase the volume of advertising it sells to business and this could only react to the detriment of the individual operators of tax-paying private broadcasting stations because it would compete directly with their own sale of advertising. (This shrinkage would diminish the privates' use of talent, not increase it).

At one and the same time, it wants the CBC to increase the quantity and quality of its own program productions which could not fail to cost the tax payer even more money than he is already paying for the maintenance of the public system, which has to interlard its own shows with the importation of American programs—called "popular" because this is what they are whatever Mr. Fowler thinks of them—in order to get a back-wash audience for its own efforts.

Mr. Fowler envisages a broadcasting system presenting programs which are more basically Canadian than the 55 per cent which is now required, yet, by any yardstick, it is obvious to the most unintelligent that—rightly or wrongly for better or for worse—the only CBC programs which rate an audience worth considering as such are network or filmed shows imported from south of the border: also such sport efforts as NHL Hockey which CBC transmits but neither produces nor performs.

Mr. Fowler feels the intelligentsia (whatever they are) are being grossly neglected under the present (and highly successful) system of programming. He seeks a means of correcting this neglect. But the plan he proposes would place the shoe on the other foot and neglect not just a great many, but *most* Canadians whose (what Mr. F. would call "depraved") tastes favor NBC's Bob Hope over CBC's *Festival*, and the Beatles over a panel discussion.

Possibly Mr. Fowler's judgment is quite right. In his own mind, I am sure of it. On the other hand, as a plain statement of fact, Mr. Fowler's viewpoint is outvoted by at least twenty to one, among all Canadians.

As an example of this, let us examine the viewing statistics for CBC *Festival*, comparing the audience it has over a station where there is only one outlet, and that of a CBC station or affiliate with other stations where CBC programs have to battle it out with American programs.

In Saskatoon, where CBC programs are heard over CFQC, and there is no competing signal, *Festival* gets 33 per cent of the sets, and since

this is the only station heard, this 33 per cent is the total of sets in use.

In Toronto, where there are six channels within reach, 57 per cent of the sets are in use at this time, and CBC's CBLT gets 6 per cent of all sets, live or dead, or approximately 10 per cent of the sets in use, for *Festival*.

In Winnipeg, 56 per cent of sets are turned on. CBC scores 10 per cent of all sets with *Festival*; CJAY brings in 37 per cent of all sets with *Gun-smoke* and an amateur program. (These figures are based on the February 1965 BBM Survey.)

Obviously, the solution to this is to refuse to let American programs cross the border. Then the audience could either listen to CBC or nothing.

Actually this would be quite feasible as far as filmed programs are concerned. It would savor a bit of sanctions with our U.S. friends, but we have to maintain and sustain a non-existent Canadian identity, even though we sink in the process.

As for stopping signals from American stations from crossing the border, this might require the services of quite a number of engineers, although information might be obtained from behind the Iron Curtain where such jamming procedures have been known to occur.

With all due respect to Mr. Fowler, he has been investigating the wrong people.

Broadcasters, whether state or publicly owned, must, by the nature of their business, produce programs which will attract audience. Mr. Fowler will forgive me I trust when I say that the success of a radio or TV show cannot, must not, be judged by his opinion or mine. Just as in theatre the only gauge of success has to be the box office, in the same way the only criterion of a successful program has to be the people who choose it over going out, playing bridge, going to bed, or any other available recreation.

If the quality of programs is to be enriched, what is needed is an investigation of the people of Canada to find out why their tastes do not conform with those of Mr. Fowler.

If this commission or committee or whatever it is called elicits the information that they simply are not adequately educated to appreciate it, then a further commission or committee might be appointed to investigate the educational authorities to determine whether or not they could change their systems, so that in the generation to come all strictly entertaining programs would go by the board, and top place on the ratings would go to panel discussions and *Festival*, for want of any other.

RADIO RBS

HERE'S TEN LETTERS COMPLAINING THEY DON'T GET "MUSICAL GO-GO" ON ACCOUNT OF THE NEW CBC PANEL PROGRAM



YOU KNOW WHAT FOWLER SAID -- THE INTELLECTUAL MINORITIES MUST BE SERVED ...

... AND THE MAJORITY CAN GO FISHING ?



by Harkley

CAB-CBC-RCA Color Seminar shows color technique to management

The Toronto "management-oriented" Color Seminar of October 14, 15 and 16 probably made a notable contribution to the quality of television pictures to be seen in the Canadian color splurge starting October 1, 1966.

Plenty of practical hints were dropped in the course of the three-day seminar—sponsored by a coalition of the Canadian Association of Broadcasters, the CBC, the film industry and the broadcast equipment industry.

And some of the mystery was taken out of the color television process when Charles Hirsch of RCA Victor in Princeton, New Jersey, explained that the color TV picture really consists of a high-definition black-and-white transmission accompanied by "a minimum of color"

But it did little to enlighten management on costs, personnel requirements, training programs

available for personnel, ways of alerting viewers to color-receiver antenna needs, and the thousand-and-one "management" dilemmas that could be solved by a free-wheeling talk session pitting a color-experienced American station manager against his black-and-broadcasting Canadian counterparts.

One estimate put the technical portion of the 200-plus attendance at Ryerson Polytechnical Institute sessions at about 50 per cent, but cameramen, film processors, station engineers and producers were favored in an agenda that dealt largely with the techniques and difficulties of filming and transmitting color, in addition to basic color principles.

The most practical "management-oriented" announcements were left to Al Bruner, sales manager of CHCH-TV, Hamilton. CHCH-TV winned and dined the seminarians,

and approximately 440 other guests, at a lunch featuring Miss Nancy Salkin, Director of Corporate Color Information at NBC, New York, and held on the second day of the seminar sessions.

Bruner told his audience his station had made a firm decision not to charge extra for carrying commercials in color—for the first color broadcasting season at least. He called on other television stations to follow CHCH's lead, and said, "Broadcasters and commercial clients have to jointly bear the initial cost of getting color underway. We've got to develop color television together."

He also advised the seminarians and other guests, of his research into the competitive position of Ontario stations within range of transmissions from U. S. border-area outlets. "Buffalo, Detroit, Philadelphia and other border stations are using 16mm equipment," he said—making it safe for Ontario stations to adopt 16mm without fear of putting themselves at a competitive disadvantage.

A day-to-day summary of the seminar follows.

Thursday, October 14

Seminar delegates spent their first day learning the language of color, techniques involved in the two major color reproduction systems (one used in color TV, its opposite used in photography), details of three commonly-used color naming sys-

tems, and some of the mathematics associated with color physics.

The largely-visual day-long presentation was delivered by George Gordon, chief engineer for the Motion Picture and Education Markets Division of Eastman Kodak, New York, assisted by his technical associate, Walter Kisner.

One highlight of Gordon's talk was the information that color-TV is theoretically much superior to film as a color reproduction system.

Film uses a "subtractive" process to create colors, he said. It takes white light from a source in a projector and "subtracts" unwanted colors in each area of the film by means of dyes coating the film surface. Color prints are not pictures of the original subject, Gordon explained, "they are really photographs of three dyes".

"The most obvious color errors in film involve the dyes themselves," he continued. "Choice of dyes is severely limited"—and those available are incapable of reproducing the full range of colors adequately. "The dyes are each intended to control one color band, but they don't quite do it."

By contrast, color TV is an "additive" process that directly generates and "adds" colors through electronic bombardment of phosphors on the picture tube face. Color TV can theoretically reproduce virtually any color under the sun, with adequate phosphors, and escapes many typical color film errors due to insensitivity of dyes in color-overlap areas, and difficulties of color balance.

However Gordon was quick to warn television engineers against misadjusting transmissions (by boosting the red transmission, for example) to counter badly color-balanced films going out over the air. "You misadjust a scene in TV at your own peril," he said, "because the next scene will probably look even worse."

What normally saves the situation is the viewer, Gordon suggested. The human eye and mind are apparently highly tolerant of out-of-balance color pictures. "Subjective tolerance is greatest in the 'blue' direction," he said—"minimum in the direction of too much green."

"You can even learn to love an out-of-balance effect," he added.

And with viewer-tolerance in mind, he later said, "The so-called 'standard' observer is a good thing for television contracts and so

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forth, but conscious color belongs to real observers only. And a large part of color is really in the mind of the observer."

The moral for station managers seems to be—if viewers like the color being transmitted (whether it's technically good or not-so-good), stick with it.

Previously, Gordon had pointed out that the optical quality of the lens of the human eye is "very, very poor." He said, "I doubt whether Kodak engineers would consider putting such a lens in a camera to sell at \$9.98."

Even color blindness isn't a factor worth five minutes of a color telecaster's worrying time, Gordon indicated. Severe cases of color blindness represent only .16 per cent of the male population and .03 per cent of females, according to tabulations he supplied. And human tolerance for technically-imperfect color is so great many color-blind persons can learn to enjoy what they see on a color TV set.

Discussing various methods of identifying colors, Gordon outlined the ISCC, the Munsell, and the CIE systems. He rated the recent development of the CIE system an important breakthrough in color standardization because it provided a mathematically precise technique for defining any color in the spectrum.

Broadcasters and others involved in color television should take pains to learn the CIE codification method for that reason, he said.

Friday, October 15.

A three-part study of the technical history and development of the American NTSC (National Television Standards Committee) color TV system—to be adopted for Canadian color television—formed the bulk of the second-day seminar material. W. Wilson, chief engineer for the Board of Broadcast Governors, heartened delegates with the opinion that there would be no "substantial" loss of Canadian audience to U. S. color TV in 1966—evidently even in the pre-Canadian color period.

In the afternoon, technical aspects of studio operation and color videotape production were explained by Milt Altman, manager of design and creative operation at NBC studios in Burbank, California, and Robert Byloff, director of engineering at Reeves Sound Inc. of New York.

But the big event of the day was Nancy Salkin's fast-paced address to CHCH-TV's lunch guests at the King Edward Hotel in Toronto.

What's more, she added, the profile holds true for the next anticipated group of color set owners—those planning to buy color within the upcoming two years. The "next" group will be like their predecessors—with better than average educations and high-paying jobs.

Miss Salkin suggested the demand for color sets in Canada would be big "despite the 15 per cent excise

tax" that adds about \$100 to the price of most color sets in this country. "Of course, demand would be larger without the tax," she added. (Al Bruner of CHCH later tagged the excise tax as "a monstrosity".)

Color-set buying patterns in the U.S. demonstrated that any time the price of color was lowered, "it brought in a whole new block of consumers", Miss Salkin pointed out, noting that by Christmas this year

elevision as it is now—it's here, and it's booming."

Canadians need not make the mistakes U.S. color TV made, she continued, "but you must be ready to face vigorous competition for advertising and viewers from south of the border."

Luckily American experience in color competition and set manufacturing has indicated competition does not divide up the pie, "it only makes it bigger", she said.



At the CHCH-TV Color Seminar Lunch — (l. to r.) Al Scott, vice-president, client services, at Vickers & Benson Ltd., Toronto; Jack Gramah, media and production manager at J. Walter Thompson Co. Ltd. Toronto; Nancy Salkin, NBC New York (guest speaker); Al Bruner, CHCH-TV sales manager, and Ralph Hart, marketing services manager for Lever Brothers Ltd. Toronto.

small color sets in the U.S. would be on the market retailing as low as \$250.

Turning to the implications of color TV for advertisers and competing media, Miss Salkin made the point that "color TV isn't static". In her view, the list of national magazines falling behind as a result of color TV's growth will be "much longer".

Magazines charge a premium averaging close to 50 per cent of space costs as the price of carrying color advertising, she said. A big feature of color television in the United States has been the advertiser's ability to create commercials in color and pay "the medium itself" nothing extra.

The additional cost of producing commercials in color has now levelled out at a figure of about 15 per cent, she stated—and producers like NBC, with a stake in color, are offering color production to advertisers at an extra charge of as little as three per cent.

Cheap at the price, Miss Salkin implied, explaining that studies indicate color doubles the impact of a commercial. "Eighty-five national

Miss Salkin said Canadian broadcasters were in a fortunate position—able to compress the 12-year history of U. S. color TV development into two years. But she said Canadians "must be prepared to move more quickly than the Americans did.

"You can't afford to be old-fashioned. You must think of color tel-

Miss Salkin felt the entry of all U. S. TV manufacturers into color receiver production was a major stimulus in changing a "seemingly sluggish industry into a dynamic one."

Dealers faced with declining profit margins on harder-and-harder to sell black-and-white sets had also contributed to the sudden color boom, in her opinion. "In Canada it's the same—dealers and manufacturers feel there's money to be made."

Color television sales in Canada for 1965 are expected to range between 25,000 and 40,000, she said. By 1970 the figure should be between 200,000 and 300,000 sets for the year, and approximately 25 per cent of Canadian television homes will be color-equipped. (In the same period, color-set penetration in the U. S. is expected to reach 40 per cent, she also noted.)

Analysis of the color TV home has shown it to be different from average, Miss Salkin said. "We know the color owner is different—because he bought a color set. And he becomes even more 'different' after he has the color receiver."

Color set owners have been found to be innovators and spenders, she said. They have a higher median income than average viewers, and are heavier TV viewers (particularly after acquiring color sets).

Continued on page 8

at your SERVICE

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Continued from page 7

advertisers in the U.S. are regularly using color commercials this season," she said, including several mass-volume, low-ticket product manufacturers.

"A year ago, ten package-goods advertisers were using color commercials. It's now 30, and next year it's expected to be 50."

Program ratings? Miss Salkin said color tends to add 1.5 rating points to a show, taking it from 20.0 to 21.5 on the average. The seemingly slight change can mean a tremendous amount when projected in terms of national audience, she said. "Relative cost efficiency on a color program would be \$3.86 per thousand compared to \$4.07 for the same show in black-and-white."

Color has been demonstrated to earn a show twice the rating in color homes that the program gets in black-and-white households, she went on.

She gave the following measured ratings as examples:

Program:

<i>The Louvre</i>	Rating: 12
	in b & w homes 24
	in color homes 9.3
<i>Gemini Special</i>	23.6
	in b & w homes
	in color homes

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● Large areas of uniform color should always be broken up, with pat-

terns projected on the background, if necessary. (He called over-large areas of a single color "noisy".)

● Colors appearing in one portion of the TV picture should be repeated in other areas, in much the same way an artist "repeats" his colors to balance his work. (In fact, Winkler suggested, the general rules of good artistic composition are an excellent guide to production of effective color television pictures.)

● Lighting contrast levels should be kept below 20-to-one. (The contrast problem can be minimized by using whites of moderate reflectance, he said - no more than 60 per cent.)

Arthur Miller, vice-president of Du Art Color Corporation, New York, said his company had made the investment necessary to acquire a Hazeltine Analyzer - an instrument capable of analyzing color film electronically - "and it works".

He rated the Analyzer a valuable tool in pre-analyzing color film material to decide on the most accurate technique for printing it, in the course of giving seminar delegates a run-down on difficulties experienced by film labs in "pleasing the customer".

Miller concluded that "it helps to have the film shot right in the first place."

Parachute drop

Not a smash but a smash hit

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The remaining sets, with strapped-on parachute pack but no padding or reinforcement of any other kind, were crammed into a plane, followed by a camera plane used to zero on the individual TV receivers for close-ups as they started their descent. On the ground another camera with crew and technicians waited in the desert near the end of an airport runway, 40 miles outside of Los Angeles, to film the impact.

The trick was to drop the sets one at a time so they'd hit the earth within 30 feet of the ground camera and land upright - hopefully with the picture tube facing the camera.

"Drop after drop was attempted to get the set within camera range," the story goes. "Individual sets were thrown out of the aircraft between two and six times."

At last one set came close enough. "The TV dug into the earth, kicking dirt and dust into the air. It bounced and then tumbled over and over while a ground crewman frantically tried to stop it, and another struggled to control the billowing chute," the company says. "With its picture tube facing the camera, the set was still working. We had our commercial."

Out of all the drops made during the film production, Zenith says, there was one failure. "The parachute didn't open."

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"We are prone to take this for granted and to forget our ancestors had to fight and even give their lives to obtain this privilege.

"Today," he said, "we don't even give it a second thought. We assume this freedom is ours and that it will always be ours.

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"Have you, during this campaign, heard of a candidate going around his riding promising voters that if he gets elected he will see to it that the worst of American programs will disappear from their screens? Of course not. There are those who say the people don't know what they want, but the political candidates know better.

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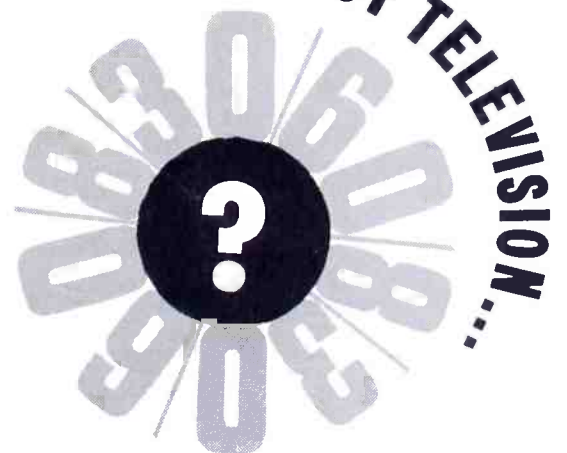
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It sometimes makes the big difference on a successful campaign. These stations recognize the value of promotion and they know how to make it work for your products. When planning your next campaign be sure to include these stations because you can depend on the proper support.



CKVR-TV BARRIE · WKBW-TV BUFFALO · CJCH-TV HALIFAX · CHOV-TV PEMBROKE · CFCL-TV TIMMINS

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Continued from page 7

advertisers in the U.S. are regularly using color commercials this season," she said, including several mass-volume, low-ticket product manufacturers.

"A year ago, ten package-goods advertisers were using color commercials. It's now 30, and next year it's expected to be 50."

Program ratings? Miss Salkin said color tends to add 1.5 rating points to a show, taking it from 20.0 to 21.5 on the average. The seemingly slight change can mean a tremendous amount when projected in terms of national audience, she said. "Relative cost efficiency on a color program would be \$3.86 per thousand compared to \$4.07 for the same show in black-and-white."

Color has been demonstrated to earn a show twice the rating in color homes that the program gets in black-and-white households, she went on.

She gave the following measured ratings as examples:

Program:

<i>The Louvre</i>	Rating: 12
	in b & w homes 24
	in color homes 9.3
<i>Gemini Special</i>	23.6
	in b & w homes
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Audience is essential for programs to be successful

"There is a school of thought which believes firmly that the important thing in broadcasting is to make programs available and these people believe that the fact that it is watched or not watched is immaterial."

This summarized the CAB president's opinion of the attempt of the Fowler Committee to bring control of the "quality" of programs on the broadcasting industry.

Jean Pouliot was speaking to the Canadian Broadcast Executives Society at their October lunch in Toronto this month, where he held an audience of broadcasters, advertisers and agency people in the palm of his hand with his quietly reasoned viewpoints on the Report, diluted with refreshing parentheses of gentle humor.

Referring to the opening remark in the Report - "Program content is everything; the rest is housekeeping" - Pouliot pointed out that "the Bible has been read by more people than the next hundred books together."

"If the manuscript had been lost after being written and had never been seen by anyone, how could one say that it's the greatest book ever written? The contents of the Bible are only important insofar as they affect a reader."

Pursuing the point that unheard programs are futile however high their quality may be, and Fowler's disregard for the need for audience, he went on to say:

"If Mr. Fowler is consistent, he would argue that the only important thing about the Fowler Report is its content (and that) the reaction of the public, the action that might be taken

by a Parliamentary Committee or by just Parliament is just housekeeping.

"As a matter of fact," he continued, "according to this theory, the Report would have been just as important if it had not been published . . . I frankly do not see how Canadian Broadcasting will fulfil the national purpose by making available programs that people will not watch, either by turning off their sets or tuning to an American station."

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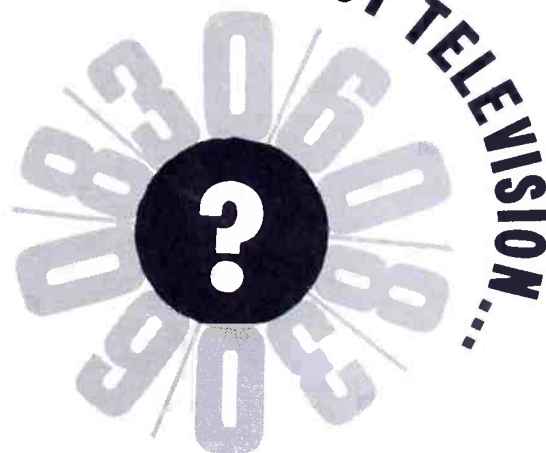
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Limerick Lane

*A national sales rep named Gold
As a salesman was tops, so I'm told
But with varied promotions
And outlandish notions,
He gave away more than he sold.*

**Want a Man?
Want a Job?**

TRY A SMALL AD
in

Canadian Broadcaster

Samples can't talk

Quite often a salesman is asked to leave a sample with a purchasing agent. The agent may want to examine it at leisure or show it to someone else in his organization, perhaps an engineer.

By all means honor this request but don't walk away with the comfortable belief that the sample will make the sale for you. It won't. You must back it up with a solid presentation. The buyer needs more than just the sample to help him make up his mind.

Samples Plus

Grady Hall, who sells precision electronic material, was once asked by the buyer for a machine tool outfit to leave a number of samples for a couple of weeks. Grady was happy to comply but he did not let it go at that.

He buttressed the samples with an elaborate presentation which included a complete background memorandum on the products. He handed the whole thing to the buyer in one

neat package.

"Why go through all that trouble?" another salesman asked.

"Because samples can't talk," Grady replied. "They won't furnish the explanation necessary for getting the buyer to give me an order."



This is the sixteenth in a series of 24 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."

A soft goods salesman, Jerry Wales, was asked to leave samples with the buyer for a department store. The buyer was astounded to receive with the samples a 12-page report on the line. In addition, Jerry

went into some detail on what other stores were doing in displaying the line and their markups, markdowns and annual turnover. In short, he anticipated virtually everything the buyer might want to know. He did not depend on the samples alone to

should see that his presentations are clear and easy to read. In preparing a proposed policy, he should make sure that the prospect answers all probable questions. An insurance prospect wants to know what he's going to get, how much it will cost him and for how long.

The same is true of mutual fund selling. The investment plan should be fully laid out so that a child could understand it. This can be done without "talking down" to the prospect. He'll appreciate it if you avoid technical language.

Talk about your Sample

Some salesmen have a tendency to let their samples do their "talking" for them even when they are present. This fellow will place the sample on a desk or table and then step back to admire it. He feels that by remaining silent the prospect can arrive at a decision much faster. This is wrong thinking.

The prospect needs some guidance. And he has a right to expect the information to be volunteered by the salesman. Why should he have to pry each detail out of you? If such is the case you could hardly blame him for thinking that you aren't very interested in what you are selling.

argue his case.

Sample Care

No sample should be left with a buyer unless it is complete and perfect in every detail. A misplaced tag or label, a dirty or soiled part could spell disaster for you. Before you deposit the product with the purchaser, go over it with loving care. Make sure its appearance has maximum appeal.

Not long ago a young man called at our house, selling encyclopedias. He was neatly dressed and well educated. But what impressed me most was the way he handled his sample.

He had a volume of the encyclopedia in a zippered, velvet bag inside his briefcase. The salesman withdrew the book with near tenderness. The volume was immaculate.

The young man leafed through the pages as if each were of precious material. There was in his presentation a great deal of showmanship, drama, if you like. But it was highly effective. I am now the owner of a new set of the encyclopedia.

A sloppy sample can not only spoil the sale but it can ruin your relationship with the prospect for years to come.

The Service "Sample"

The proper use of samples applies as well to the service salesman. An insurance salesman, for example,

A "Mad Capp" look at CFQC
GORDIE CRUSE



More specifically, at a 'QC staff announcer by the name of Gordon Cruse, genial host each evening on THE MUSIC ROOM, where, at 10 p.m., listeners tune to soothing sounds for that quiet time of night.

All part of the varied menu of sound that CFQC offers Saskatoon, a menu that offers everything from public service to sheer entertainment and one that has gone far to make 'QC a community leader. CFQC should be part of your western media plans, always.

*Sketch of Gord by our own "Mad Capp" 'QC staff announcer Barry Bowman who doubles as a very talented artist. Typical of the myriad interests of each CFQC staff member, all of them with much to offer the station and the community.



Coming: -

THE UNEXPECTED LETTER

Stresses the importance of corresponding with customers, especially after getting an order. Letters create a closer relationship with buyers and remind them periodically of the salesman's name and company. Letters are also a valuable tool for prospecting. Anecdotes and examples.

Henry Larson, a hospital equipment salesman, believes in talking his way through each demonstration.

"Early in my career," he recalled, "I was showing a hospital bed my firm had just brought out. It was the best of its kind on the market then and we were proud of it. In fact, I was so proud that I forgot to tell the hospital administrators and doctors anything about it. I mumbled a few words of explana-

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tion but that was all. I guess I expected the equipment to sell itself.

"I lost the sale but it taught me a lesson. With the next prospect I became a very voluble fellow. I took nothing for granted. I explained the mechanism piece by piece. The result was the biggest order I had ever received."

Carry your Samples

By urging you to support your samples with presentation I don't mean to minimize the importance of the samples themselves. They play an important role in selling that should not be overlooked.

Some salesmen avoid carrying samples, especially when they are large or bulky. This is an error. The sample can often mean the difference between success and failure with a prospect. You might get a buyer all warmed up with your sales talk and then have to run out to get the sample. The prospect may be considerably cooled off by the time you return. When you have the sample on hand you can keep his interest at the right pitch for an order. Even going out to your car for the product may break the rhythm of your presentation. In some cases the break may be a fatal one. I once spent too long fumbling in my briefcase and lost the sale. The prospect remembered another engagement and the interview was at an end.

I profited from this incident, however. Before making a call I arranged the material in my bag so I could grab needed material in less than a half minute. One of the secrets in this, I found, is to throw away old and useless paper that collects in a lot of cases.

If your samples are big and heavy get a station wagon or roomy car. It's better to have the sample and only make one call instead of two or three.

The sample can't talk but it can "act out" your words. Let it do a job for you.

Know your Sample

You can't do an effective job of showing your sample unless you are thoroughly familiar with it.

Don't learn in the prospect's office. Bone up at headquarters or in your home. If you need technical assistance, get it from one of your engineers or production people. A sample will take on a much more glamorous appearance if you 'bring it to life'. If your talk is convincing and knowledgeable, the prospect will see in the sample the advantages that you do.

If you are knowing and articulate you will add to your own confidence as you go along. But if you fumble or are hesitant and uncertain, the prospect will find it hard to work up any enthusiasm for your merchandise or service.

A buyer once told me of a salesman who completely destroyed the good effect of his sales talk by the way he handled his product.

"He picked it up as if he had

never seen it before," the buyer, a contractor, said. "I wondered to myself if this could be the same man who had made such a smooth presentation."

It was, but the salesman lost the order because my friend had lost confidence in him.

Pick your Setting

Where do you show your samples? This can be an extremely important factor in getting an order.

Some buyers will be annoyed if you toss a sample on their desk. Others will be sore if you put it anywhere else.

In any event, don't choose a spot that is a poor setting for your product. Make sure that the surroundings enhance your sample. Be fussy about lighting, backdrop, etc. Fine diamonds are not displayed in a cigar box by a jeweler. They are appropriately exhibited on rich velvet.

Hal Wheeler, building supplies salesman, lugs his samples in the most expensive cases he can buy. Furthermore, he will not keep any sample any longer than 90 days for fear it will become shopworn.

Put it in his Hands

Suggest to the buyer that he handle the sample. There is something almost magic about touching a product.

Getting the "feel" of it will arouse his desire and help you

Continued on page 12

REPRINTS FOR YOUR SALESMEN

Reprints of this series come in a four page format, printed in 2 colors and three-hole punched to fit any standard 8 1/2 x 11" three ring binder, each reprint includes a self-evaluation quiz.

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OUR CAMERAS WHERE PEOPLE WANT THEM...

your advertising where people see it!

CFCM-TV * CKMI-TV

5

5

5

SEE HARDY TELEVISION, MONTREAL, TORONTO

11

Continued from page 11

close the sale. Handle it first yourself and then invite him to do the same.

It's a sound idea to keep talking while he's holding the product. This will make him conscious of the sample's style and quality.

Suggest Leaving Sample

Sometimes it's wise policy to leave a sample with the buyer whether or not he asks for it. You may have been pressed for time during the interview and were unable to get your full message across. The buyer may have been distracted and did not absorb all your points. There may not have been a convenient location for showing your line.

If you encounter these situations suggest to the prospect that he keep a sample for a few days and look it over at his leisure. You can spare it and it could mean a big order.

One salesman, Ron Cassel, left an expensive calculator with a prospect. It was the only one he had with him so he was forced to ask his office for another.

"Do you think it was right to leave your only machine with a cold turkey prospect?" his supervisor asked.

"I felt I had him partially sold and the machine will do the rest if he uses it for a few days," Ron answered. The boss went along with the idea and Ron went about his business.

A week later the prospect called Ron and asked him to come over.

"I'll take three of your calculators," the man said, without further ado. He explained that he didn't know much about such machines, but he had let his bookkeeper and two other key office personnel try that one. They all gave it an A-1 rating and that was good enough for the prospect.

"If he hadn't had it around he probably would not have thought of letting his employees work with it," Ron told me later.

However, if the buyer doesn't want to keep the sample, don't make an issue of it. It's better to lose the sale than to irritate him to the point where he will never buy from you.

Outside Showing

You may have to show your samples in a hotel suite or temporary showroom. In this instance you are the host and should perform accordingly. Make sure the buyer is comfortable when he views your products. Take care to see that the lighting is adequate and, if possible, flattering to your line. Provide a handsome setting for your sam-

ples so that they stand out. All this can be done with a little work and imagination. Don't let your competitor outshine you in this department.

If the buyer is on the fence, why not suggest that he take a sample back with him. If the product is large, some arrangement can be worked out to ship it to him. I wouldn't do this for anyone off the street but if the prospect is reputable you are safe in letting him have

the sample for a few days. Samples are easy to replace but customers are hard to get. Even the possibility of losing an occasional sample should not deter you from letting them out from time to time.

How about your sample techniques? Are you handling them all right? Here's a gauge to help you sell. If you can answer yes to seven or more questions you have little to worry about in this phase of selling.

- | | |
|---|--------|
| | YES NO |
| 1. Do you leave samples with buyers who ask for them? | |
| 2. Do you sometimes suggest leaving them even if there is no request? | |
| 3. Do you make sure the sample is in tip-top condition, tags in place, etc.? | |
| 4. Do you carry samples, no matter how bulky? | |
| 5. Do you know your product so well you can demonstrate it without a hitch? | |
| 6. Do you handle your samples with loving care? | |
| 7. Are your outside showings enhancing your product? | |
| 8. Do you encourage the purchaser to handle the sample? | |
| 9. Are your samples displayed to best advantage? | |
| 10. Do you believe it's worth losing an occasional sample to gain a customer? | |

Simtel Inc.

Mobile videotape offers versatility for instructive on-the-spot productions

Simtel Incorporated—a new Montreal-Toronto company—has put its first two mobile videotape-film units into commercial operation, and "has already had overtures to extend its operations into the U. S.," says Toronto Operations Manager R. E. "Dick" Misener. Plans call for development of the versatile units as closed-circuit instructional aids for industry and schools.

"We have every intention of becoming national, if not international," he adds. "In fact it looks as

if we'll be international within a year."

The company has installed a custom-built complex of transistorized television cameras and videotape equipment in its two one-ton panel mobile trucks, and claims several innovations leading to improved efficiency and operating ease. The camera-recording equipment, valued at \$75,000 in each unit, can be operated from the mobile, or removed for tapings in factory, office or classroom.

A staff of three (producer-director, senior technician and production assistant) can handle the entire operation, thanks to an office-desk size finger-tip control console and the use of remote-operated 1000-line Fairchild vidicon cameras (three to each mobile). Electronic gear for the mobiles was designed by Ampex of Canada in association with Richmond Hill Laboratories of Toronto.

"The only place we haven't tried to put it yet is in a plane," Misener says, noting that "it wouldn't have been possible to build the units a year ago," because of recent advances in miniaturization and printed circuitry.

Misener sees the basic concept of the units as "for personnel training", though Simtel says the ap-

plications are varied, and include sales presentations, management seminars, educational programs and public relations.

At Northern Electric Ltd., the Simtel mobiles have spent approximately 40 hours preparing training films for plant staff. Production processes were taped, then transferred to film (Simtel owns its own tape-to-16mm film transfer equipment)—"capturing the plant atmosphere for the training of new staff", as Misener describes it. He explains the operation further by saying, "We've been committing costly, repetitive training processes to tape."

Misener conceives the educational possibilities of videotape for closed-circuit TV as almost limitless, and says:

"We think our method—the Simtel method—is a sharp improvement on things available heretofore."

The company is financed by Leon Simard, a Quebec industrialist. Misener emphasizes Simtel's role as a "production company", with fully staffed mobile facilities for rent. He says the company has no intention of marketing its specially-designed equipment.

John Wyllie, a communications consultant, developed the concept for the company, and acts as Simtel's general manager.

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4-V COLOR FILM SYSTEM...SEE THE BIG DIFFERENCE →



RCA 4-Vidicon
Color Film Camera

Canadian orders received to
September 15, 1965

TK-27 COLOR FILM CAMERAS — 8
TP-66 PROJECTORS — 42

6 Technical Innovations make the big difference

...in RCA 4-V Color Film System

1½-INCH VIDICON IN LUMINANCE CHANNEL

A 1½-inch vidicon in the monochrome channel provides a 50 percent larger image—assuring high-resolution and outstanding quality for sparkling monochrome and full fidelity color reception.

ELECTROSTATIC-FOCUS VIDICONS

All four vidicons are of the electrostatic-focus, magnetic-deflection type, especially designed for use with solid state circuitry. This results in ultra-stable performance.

COMPLETELY TRANSISTORIZED CIRCUITS

Advanced, solid state circuitry provides dependable operation over extended periods of time . . . results in low power consumption and low heat dissipation. The only vacuum tubes in the camera are the vidicons themselves.

INTERCHANGEABLE PLUG-IN MODULES

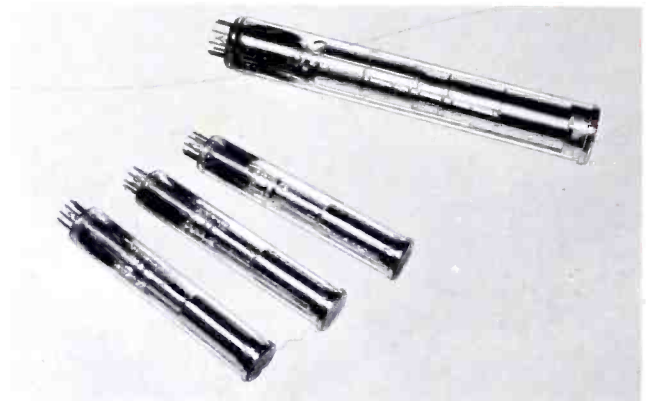
Standard plug-in modules are interchangeable with those used in RCA type TK-22 and TK-42 cameras to speed and simplify maintenance.

PLUG-IN VIDICON ASSEMBLIES

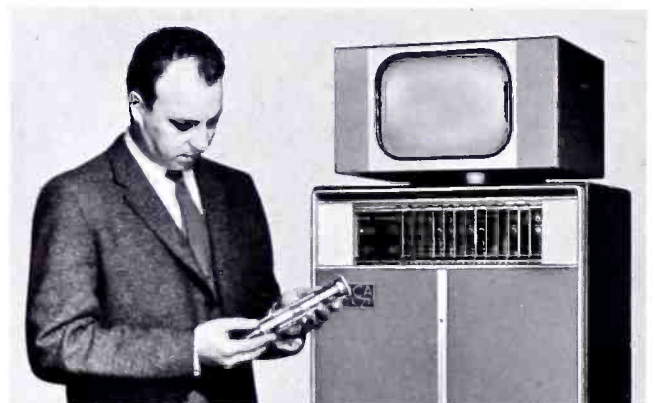
Even the vidicon assemblies are plug-in. Accurately indexed, they may be easily removed and replaced without optical realignment.

PRISM OPTICS

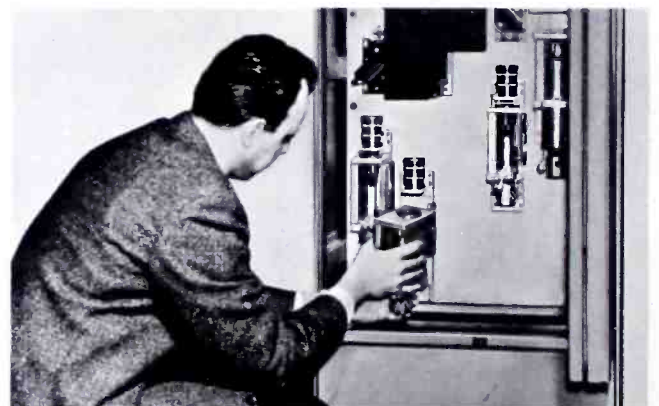
Dichroic surfaces are sealed within a solid prism optical block, eliminating multiple reflections in the system and preventing deterioration from dust or handling.



Vidicons especially designed for transistor circuits.



Standard transistor modules are interchangeable.



Precision optics with plug-in vidicon assemblies.



RCA VICTOR COMPANY, LTD.

Technical Products

1001 Lenoir St., Montreal 30, Que.

THE MOST TRUSTED NAME IN ELECTRONICS

Advertising's critics come from all levels

Having told you some of our earlier conclusions and the impact which they made, I would like to tell you about some of the important conclusions that have come out of more extended contact with the data.

I will also attempt to lead you through some of the analyses of the data which lead to these conclusions.

Ordinarily leading people through data analysis is not an enterprise for which I expect much, if any, thanks. However, in this instance, it may be that what I have of most importance to communicate to you is not solely the conclusions themselves but an appreciation of what an unhurried analysis of a complex study such as this can produce that does not strike the eye at first glance.

We began with an anomaly. Almost any phenomenon connected with marketing or advertising is strongly related to demographic characteristics of the population.

It was surprising to us that attitudes toward advertising and advertisements seemed to be quite uniformly distributed throughout the population.

I repeat my statement to the AAAA in the spring of 1964: "Attitudes toward advertising do not separate the old neatly from the young, the rich from the poor - nor the boys from the girls." At that time, this was a preliminary interpretation. But no end of exploration of the data changed this picture.

There is no need to take you through this analysis since several dozen tables, all showing just about the same pattern, is an uninspiring sight - even to the researcher.

However, when we found that the critics of advertising were rather uniformly distributed throughout the population, we nevertheless clung to the notion - and again I quote myself:

"A good bet would be that although the critics of advertising may be found in all strata of the population, they are more than ordinarily active and vocal wherever they may be found."

With this in mind, let's take a look at the people most critical of advertising.

As you know, we had located a small group in the population, 14% to be exact, whom we classified as predominantly critical of advertising. We also had evidence that they are specially sensitized toward advertising. They see more specific

ads which they regard as annoying and offensive than does the average citizen.

In light of this, it was possible that this group consisted of a collection of really hard core activists, of relatively better informed, more influential citizens and that it could be very difficult to change their attitudes.

In a nutshell, it seemed likely that this group in its entirety was very much like the public critics of advertising. I shall now try to show that this is probably not so.

See Chart I

First of all, they are not generalized militant reformers. In this chart are presented the average number of things that the various attitude groups thought needed immediate attention. You will note that the group which is indifferent toward advertising continue to be indifferent toward reform in general.

They averaged only 1.5 things that they thought needed immediate attention. Those persons with favorable and with mixed attitudes toward advertising all came up with an average of 2.0 things needing attention. The group unfavorable toward advertising trailed slightly behind with 1.8 things it wanted to do something about *right now*.

Now this is not a massive phenomenon. However, if there is a group of militant reformers among our respondents, they are not the persons unfavorable toward advertising.

See Chart II

Furthermore, they are the group most likely to say that advertising is something they enjoy complaining about but are not too serious about their complaints.

I have included comparable data on complaints about the Federal Government merely to show that the "unfavorable" group isn't at the head of the parade on all topics. It is advertising that they enjoy complaining about without being too serious.

See Chart III

Nor is the unfavorable group especially highly educated. We see here that the college graduates are not as "favorable" toward advertising as the total sample, but they shift not toward being "unfavorable" but toward "mixed", the sort of poised position of seeing all sides that befits an educated man.

This should pretty well dispose

Third of a series of four articles, digested from an address to the Institute of Canadian Advertisers (formerly CAAA) of "Some Insights into the Support and Criticism of Advertising" by Dr. Raymond Bauer, of Harvard School of Business Administration delivered by his associate and collaborator, Dr. Stephen A. Greyser.

of the notion that those persons generally unfavorable toward advertising are a highly educated, highly militant lot. As a matter of fact, all attempts to locate a hard core of militant critics have failed.

But, this failure to find a hard core of "uncritical critics" - a specifiable segment of the public blindly critical of advertising - was very instructive.

our standard of living.

While they see advertising as playing a constructive part in the overall economy, their enthusiasm dims as they consider its more immediate impact on the consumer.

See Chart V

They are fairly evenly divided on the issue of whether advertising raises or lowers prices and on

Chart I

THINGS THAT NEED IMMEDIATE ATTENTION AND CHANGE

Number Mentioned	Favorable	Mixed	Indifferent	Unfavorable
	2.0	2.0	1.5	1.8

Chart II

THINGS WE ENJOY COMPLAINING ABOUT,

But we may not Really be Too Serious About Our Complaints

	Favorable	Mixed	Indifferent	Unfavorable
Advertising	16%*	23%	17%	26%
Federal Government	35	31	31	27

* 16% of those favorable to advertising say they enjoy complaining about advertising, but are not really too serious about their complaints.

Chart III

ATTITUDE TOWARD ADVERTISING

	Total Sample	College Graduates
Favorable	41%	28%
Mixed	34	44
Indifferent	8	10
Unfavorable	14	15

Chart IV

ATTITUDES TOWARD ADVERTISING AS AN ECONOMIC INSTITUTION

- People with Mixed Attitudes toward Advertising -

	Agree		Total
	Generally	Partially	Agreeing
Advertising is essential	60%	20%	80%
Advertising results in better products for the public	47	26	73
Advertising helps raise our standard of living	43	26	69

As we studied group after group we found that American people are selective in their approval and disapproval of advertising. And while the level of support of criticism varied among groups of people, the pattern was uniform and sharp.

This can be seen if we look at the group who were classified as "mixed" in their attitudes toward advertising.

See Chart IV

They approve the overall role of advertising in the economy: 80% agree that advertising is essential, 73% feel it results in better products, and 69% believe that it raises

whether a true picture of the product advertised is presented. They are the group most likely to say advertising insults the intelligence of the average consumer; and they are close to the unfavorable groups in their belief that advertising persuades people to buy things they shouldn't buy.

There is at least one clear finding of major importance in these data. I have heard spokesmen for the advertising industry argue, both in private and in public, that the public needs to be educated to understand the contribution which

Continued on page 16

Main advertising criticism relates to truth and volume

advertising makes to our overall economic well being. *This is not so.*

Whether because they are economically sophisticated, or for some less flattering reasons, the public is well convinced of the contribution of advertising to the overall economy.

A majority of even the most critical groups in the sample agrees at least partially that advertising is essential, results in better products, and raises our standard of living.

The complaints against advertising are much more specific, and "education" of the public on the role of advertising in the economy is not going to reduce the criticisms about which the public is most concerned.

Before making a further evaluation of the areas on which the real criticisms focus, I would like to present you with some more evidence.

For example, there is the group I mentioned earlier, the 15% of the total who said that advertising needed immediate attention and change. What did they want done?

See Chart VI

Note first that 35% of the criticisms were not directed at advertising itself but rather at the broadcast medium of television.

Turning to advertising *per se*, we find that the preferred remedial action, as you can see, concentrates first on the issue of truth (35%), and then on the matter of the volume of advertising (27%). After this we get a fairly low incidence of

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Chart V

ATTITUDES TOWARD THE IMPACT OF ADVERTISING ON THE CONSUMER

— People with Mixed Attitudes toward Advertising —

	Agree		Total Agreeing
	Generally	Partially	
Advertising results in lower prices	19%	19%	38%
Advertisements present a true picture of the product advertised	14	29	43
Most advertising insults the intelligence of the average consumer	18	33	51
Advertising seldom persuades people to buy things they shouldn't	17	15	32

Chart VI

WHAT DO YOU THINK SHOULD BE DONE ABOUT ADVERTISING?

Open-end Responses

Those who say Advertising Needs Immediate Attention and Change (15%) (100%)

Criticism of radio or TV (directly or indirectly)	35%
More truth in advertising; don't mislead, exaggerate	35
There should be less advertising	27
Better taste; less stress on sex	11
More realistic; some are silly, ridiculous	10
Advertising should be on a more adult level	10
Ban advertising of harmful, dangerous products	10
More regulation is needed	7
Other answers	29
	174%*

* Per cents add to more than 100% due to multiple mentions

Chart VII

REASONS WHY CERTAIN ADVERTISEMENTS WERE CONSIDERED ANNOYING

<i>Contradicts experience with or knowledge about the product</i> (disbelief/false, misleading claims/exaggeration)	37%
<i>Advertising treatment itself</i> (too loud, long/announcer, actors/music/irritating, boring/confusing)	33
<i>Intellectually unsettling or unworthy</i> (it's absurd, silly, stupid/it talked down to me/trivial, meaningless/some sales points as other ads)	25
<i>Repetition of ad</i> (seen it too often)	20
<i>Moral reservations</i> (about the product /not for children)	10
<i>Other answers</i>	8
<i>"It was just annoying" or no further answer</i>	5
	138%*

* Per cents add to more than 100% due to multiple mentions

complaints about taste, realism, lack of sophistication, and advertising of harmful or dangerous products.

Note, also, that 7% advocate more regulation of an unspecified nature. But this is 7% of the 15% who thought that something should be done. This means that just about 1% of this total cross-sectional sample volunteered that they thought there should be more regulation of advertising.

Granted, if we had asked them point blank, "Do you think there should be more or less regulation of advertising?" I am sure* that more than one person in 100 would have answered, "More regulation."

However, the question as we asked it was designed to offer an

opportunity for any one who was passionately concerned for additional regulation of advertising to volunteer the suggestion. This passion does not seem to exist in large quantities.

Of course, we also have the complaints that were generated by viewing specific ads themselves. Here are the reasons people found real live ads annoying.

See Chart VII

You will notice once more that the issue of truth and exaggeration is up at the top, being cited by 37% of the persons who identified one or more ads as being annoying. After this is cited the treatment of the ad itself (33%), a low intellectual quality (25%), and once more, repetitiousness.

We would get a similar picture if we looked at the data for ads which were found offensive, except there would be more emphasis on the belief that certain types of products should not be advertised.

CFTO OFFERS PRIZES FOR SCRIPTS

CFTO-TV has offered a prize of \$5000 to any Canadian writer who can produce an hour-long drama script of good calibre.

John Bassett, president of the station and publisher of the *Toronto Telegram*, described the dearth of original Canadian scripts as most disappointing, and maintained it was impossible to find good original Canadian drama.

CFTO-TV apparently was unable to find good scripts for a projected series of three or four Canadian dramas announced this spring.

Entries for the CFTO-TV prize must be written by a Canadian and concern a Canadian subject, Bassett said, also noting that he didn't care how controversial the subject was. He intimated that if three of four good plays were received, three or four \$5000 prizes would be awarded.

Are you reading
The Broadcaster
over our shoulder?
Be a regular!
\$5.00 a year
\$10.00 for 3 years



Bob Irvine speaking on radio

ra'dio

Webster says: "The transmission or reception of electromagnetic waves"

Here in the Calgary market, these waves emanate from SIX radio stations. They offer just about everything from the Beatles to Brahms.

Why should a time buyer pick *one* of these stations in particular? Well, take another look at Webster's definition.

CFCN's *transmission* puts 50,000 watts behind your commercial. The *reception* is loud and clear, over a vast market area.

Of course, more power isn't everything. Something else is needed. You might call it "personal magnetism". And CFCN's electromagnetic waves have it! For example . . .

CFCN's "Heart Line", the high-spot in mid-morning ratings . . .

The outspoken voices of Henry Viney on sports and Alex Rankin on the news . . .

Sports interviews that spark discussions, conducted by one of the "greats" of Western Conference football.

The nostalgic music of CFCN's Old Timers.

The up-to-the-minute music of Barry Young . . . to mention only a few.

In short, it isn't only our more powerful transmitter that makes CFCN better. It's a well-rounded personality, with balanced programming that keeps listener-interest high. That's worth keeping in mind, when selecting radio to transmit your selling message!

Bob Irvine,
General Sales Manager.

CFCN / CALGARY

50,000 watts of
Friendly Family Radio

Combine judgment experience and luck for a winning schedule

Any doubts still lingering in advertising agency minds concerning the seriousness of program competition between the private and public television networks in Canada were recently buried without ceremony, as agency "practitioners" were told CBC program appeal is to the "geriatric set", and the CTV television network deliberately tries to counter with an open appeal to youth.

Michael Hind-Smith, vice-president for programming and sales at CTV Television Network Ltd., included the comments in a talk to the alumni of the Association of Certified Advertising Agency Practitioners in Toronto October 5.

Outlining seven considerations to be weighed in selecting each season's program schedule, Hind-Smith said successful schedules don't just happen — each program decision is the result of the evaluation of a number of factors.

"First and foremost, one must have a point of view — an individual and specific approach to the objectives of television programming," he said, noting that CTV has targetted on the 15-to-35 year old age group.

Later he argued that courage is probably the most important factor in producing a winning schedule. As an illustration of "sticking to your guns (but always being prepared to

yield to a damn good argument)", he cited the network's battle to sell the *Smothers Brothers Show* this year — "a show which fifty Canadian agencies turned down, and which is now running in the top twenty in the U.S. ratings."

Coming back to the CTV youth programming philosophy, he expressed the opinion that older people can be persuaded to embrace a "young" point of view, but the transition rarely works in the opposite direction.

Hind-Smith outlined six more program scheduling considerations as follows:

- **Studying the Opposition** — He advocated taking a close look at the best advance information obtainable in order to "seek out your competition's weak spots".

Getting down to cases, he said CTV made its mark in its first year of operation (1961) "by deliberately programming strong U.S. programs against the CBC's Canadian programs — in quite a spectacular way."

In his opinion the CTV strategy resulted in creation of further weak spots in later seasons — spots where the private network was able to slot its "more delicate shows", as Hind-Smith termed them.

- **Old Shows versus New Shows** — Each season programmers are faced with the dilemma of possibly abandoning shows that have performed steadily in ratings, and might have a good year left in them, to gamble on new programs that might or might not hit the ratings stratosphere.

Hind-Smith said an American advertising agency study had indicated that, on the average, an established

old show would do better than a newcomer.

The annual drop-out rate for old shows is one-third, he explained. But one-third of the new replacement shows don't survive their first season.

Hind-Smith offered no solution for the old-against-new argument, but noted that four of the early top ten in this season's American ratings are new shows.

- **"Safe" New Shows versus Venture Propositions** — New programs offered each season tend to break down into formula types — imitations of previous successful shows — and "new formats", he said. Last year, fantasy shows (*Bewitched*, *The Addams Family*) were new concepts. This year, it's *Lost in Space* and *Get Smart*, he noted.

"If you seek to create a new trend, you must be prepared for an agonizing wait while the viewer decides whether he will support you.

"A good example is *Man From UNCLE*, which was on the verge of cancellation a year ago . . . now is a major hit."

- **Consider the U.S. Scheduling** — Hind-Smith's analysis of the "U.S. success" factor for Canadian programmers was simple and clear-cut. He said if a show performs badly in the United States and faces cancellation there, no matter how well it does in Canada it will simply cease to be available.

He recalled a "delightful and charming" CTV program from three seasons back. (The show was titled *Fair Exchange*.) It ran successfully for sixteen weeks in Canada, but was "up against a powerhouse" in U.S. scheduling and got the Christ-

max axe on the American network involved. (More to the point is this year's CTV experience, where *Amos Burke*, *Secret Agent* is being dropped by the U.S. ABC network although it's running fifth in the Canadian ratings race.)

"The opposite is equally true," Hind-Smith said, pointing out that occasionally a program "soft" in real program values performs amazingly well by virtue of a cushy time slot in the U.S. schedule. "Given an equally favorable slot in Canada, it would likely perform as well here too," he said.

- **Dollar Judgment versus Emotional Judgment** — Everyone wants a hit, Hind-Smith said, but advertisers must live with the fact that hits command a larger dollar in the market place.

There are two perfectly justifiable positions for advertisers to take regarding television's outstanding rating successes, he added, using *Bewitched* as an example of a program that drew both advertiser reactions in Canada.

Bewitched was an expensive program to buy, Hind-Smith said — "so much so that advertisers holding options in Canada declined to exercise them on the perfectly reasonable premise that the increased audience amassed by *Bewitched* would not compensate for increased sponsorship costs."

Fortunately alternative sponsors were delighted to pay the premium of a higher-than-normal cost per thousand viewers in order to be identified with a major hit show, he explained.

- **Evaluation of the Pilot Episode** — "Elephants" of pilots can turn out to be "mice" in series, in Hind-Smith's view — and unprepossessing pilots can conceal real hit potential.

Evaluating the fifty-odd pilots produced in the United States each year is perhaps the most difficult programmer problem of all, he said, partly because pilot shows can represent as much as two months work and three or four times the budget of a normal series episode. Pilots can be misleading, in other words.

Hind-Smith proposed no pat solution to the difficulties of pilot evaluation. Instead, he summed up by saying:

"In picking a winning schedule, much is judgment, much is experience, and much is plain luck — being in the right place at the right time and in the right frame of mind."

ANNOUNCEMENT

**JOHN SONE
HEADS BAKER TV**



Bob McAlear, vice-president and director of creative services at Baker Advertising has appointed John Sone as director of television. Mr. Sone comes to Baker after a long career with another leading Canadian agency. In his new post he will be responsible for television production and communications for all Baker clients.

**THE FRENCH VOICE
OF THE OTTAWA VALLEY**



HULL OTTAWA

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Office of the President

September 7, 1965.

Dear Dick,

Some time ago you told me that you would send Canadian Broadcaster directly to me so that I could have my own copy. This seemed to work for a while but now I see only week-old issues, as it is passed around the office among Media people, Account Supervisors and Executives before I get a hold of it. I don't like week-old news!

Could you send my subscription to my home?

Warm personal regards,

D. E. Gillespie
D. E. Gillespie.

/iw

Mr. Richard G. Lewis,
Canadian Broadcaster,
Room 205,
217 Bay Street,
Toronto 1, Ontario.

TORONTO • MONTREAL
Incorporated 1911

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

CJOH package selling plan offers advertisers a choice of "Equivalent alternatives"

CJOH-TV Ottawa decided to make an honorable woman of its pace-setting six-month-old package selling plan during October, and consummated the marriage with an official new rate card that might show other television stations a way out of the bushes for their fringe-time selling problems.

Leader-of-the-pack rating has been bestowed on the new plan by the CJOH-TV sales affiliate, Independent Canadian Television Sales Limited (ICTV). "It goes a bit further than anybody's ever done before," Vice-President Tom Atkins says.

Basically the CJOH package plan

offers advertisers a choice of "equivalent alternatives" to the standard AA prime time 60-second spot - equivalent in terms of cost (\$240), and unduplicated audience reach. Atkins believes other Canadian television stations "will go to this - eventually".

Doug Pearson, national sales manager and vice-president of ICTV, says the aim is to offer "adult" spot time packages supplying 40-50 gross rating points, netting 30-35 points in terms of unduplicated reach and, by definition, a higher frequency than a one-exposure prime time spot. (Prime spots on CJOH average between 25 and 35 rating points, he notes).

Children's packages are built up to meet a standard of 35 gross rating points.

"We've been selling on this basis for six months," Pearson says, "and have succeeded in spreading CJOH's broadcast revenue over the entire day."

In Atkins' words, "CJOH revenue outside of prime time is substantially greater than ever in the past. The majority of our new fall business is on package plans."

As for the advertising agencies - Atkins implies they're buying the new CJOH "sell" - but what do they think of the entire idea?

"We're definitely favorable," says one spokesman at MacLaren Advertising Ltd. "It simplifies things a great deal."

There appears to be general agreement in agencies that have seen the plan, that CJOH-type package plans based on reach-frequency are more meaningful than packages based solely on gross rating points.

The only agency pan for the plan hinged on the difficulty of positioning CJOH-TV in the great scheme of things - on comparative lists of station space-costs across the count-

ry. "The CJOH plan tends to make off-peak time costs appear inflated," one agency media buyer said.

At MacLaren Advertising the spokesman said, "We have reservations about typical run-of-schedule buying, even though quite a bit of it is forced on us. I'm not convinced . . . you're never really sure what you're getting."

"But when it's tied to net unduplicated audience, it makes a good deal of sense."

Pearson and Atkins believe tight collaboration with the station's commercial scheduling and traffic operations is a key ingredient in large-scale package-time selling. "That way there's no question of a certain time period being sold twice, or put under local option when we're selling it for a national campaign," they point out.

"The fact our traffic operation is in Toronto makes it practical,"

Pearson says. "Besides, in effect we program the station here, by making up the log at least ten days in advance."

Atkins says the CJOH plan can be tailored to fractional buying patterns, including leftover amounts of campaign money.

In the usual course of events, ICTV evidently handles the job of selecting availabilities to suit "buying criteria" submitted by the advertiser. The rotation pattern for spot-time within programs and package time periods is also determined by ICTV.

"We think it's the best way to sell our particular market and our station," Atkins says, "but the system may not apply to another market at all."

"However, everybody's looking for the solution to selling fringe time - and we think we've got it."

EXPERIENCED COPYWRITER NEEDED

for medium-sized radio station in Northern Ontario. Duties to include preparation of logs. Female preferred, bilingualism an asset. Send detailed resume including salary expectations to:

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If you qualify, now is the time
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Radio Production Manager

Top salary and fringe benefits paid for top man. We are a 10,000 watts Western Canada station and require aggressive production manager who can organize and direct on-air personnel. Must be self-starter with original programming and promotional ideas. Send resume in complete confidence to:

JIM CANE
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CJRT Toronto

Improvised network covers the continent

Radio station CJRT-FM, the broadcast wing of Ryerson Polytechnical Institute in Toronto, has dubbed itself "The Broadcasters' Radio Station" in recognition of its coverage job on an international teach-in held during the weekend of October 8-10 under the auspices of the University of Toronto.

The CJRT improvised network for the event included 14 American radio stations (stretching as far as North Hollywood, California), the Voice of America, 28 closed-circuit hook-ups at U.S. colleges, 13 closed-circuit links to Canadian universities, the CBC AM and FM radio networks, CFPL Radio in London, CJAD Montreal, CKWX Vancouver, and CKUA Edmonton.

CJRT believes the broadcast, originating from Varsity Arena in Toronto, was one of the most technically complicated ever attempted in Canadian radio. Live coverage was broadcast through the station's own transmitter (in stereo), while the network feed to the CBC, private stations in Canada and the United States, and the closed-circuit feed to both sides of the border was taken from the monaural sample on the master control board.

Specially designed patch racks in the arena provided the audio for television and news film coverage, and recorded tapes for radio stations

and individuals.

In addition to the dozen mikes positioned on stage and on the floor of the hockey arena, separate arrangements had to be made for instantaneous translation of one of the speakers from French to English. Remarks by Roger Garaudy during the Sunday sessions ended up in the earphones of a translator, delivering an English version to the public address system and the broadcast console.

Two months of planning by members of the teach-in committee and CJRT went into the broadcast project. CJRT staff members worked closely with the organizers to set up the transcontinental network and plan the sound system used in the arena.

The format of the teach-in was evolved largely to accommodate broadcast requirements, with precise timing on the "must"-list. Entrance cues for session chairmen were in the hands of producers stationed in the CJRT radio control booth, which was hung from arena rafters to give good observation.

The entire weekend was recorded, and tapes were turned over to the teach-in committee for sale to interested groups and radio stations. Apparently requests for copies from around the world have run into the hundreds.



MIND OVER MONEY

People who value money more than anything else often have more money than anything else.

NOTE TO OUR ADVERTISERS

If we seem to be pushing when we send you our invoices on time, this is because we have not equipped our billing department with computers.

OH FOR THE GOOD OLD DAYS

One thing about us old bucks who are inclined to live in the past, it certainly is a great deal cheaper.

USE FOR EVERYTHING

When advertising of almost all products is moving to television, it must be consoling to the publishers that at least one business is still wrapped up in newspapers - fish and chips.

THE STATUS IS QUO

Nowadays, the car is just a status symbol. All it really does is enable you to let it stand in a traffic jam while the empty trains go by.

-The English Digest

CAN'T WIN 'EM ALL

TV Repairman's complaint: ". . . just another day when nothing seems to go wrong."

BUSINESS MAXIM

It is a good thing in business to put your cards on the table, especially if you have the winning hand.

AUDREY STUFF

Then there's the gal who was so dumb she thought a one-way street is one where you can only be hit from the rear.

NOT GUILTY - YET

"Hm!" said the magistrate, peering over his glasses at the woman arraigned before him, "prostitute I presume." "No sir," replied the accused, "but I'm hopin'".

Some plain talk from Kodak about tape:

Print-through and sound brilliance

Kodak
TRADEMARK

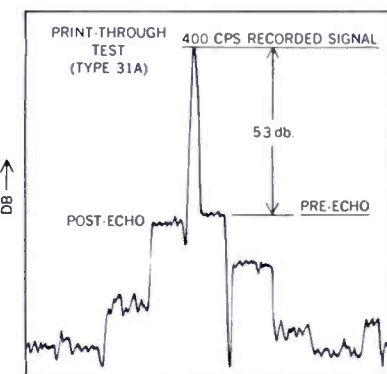
Put a magnet near a piece of iron and the iron will in turn become magnetized. That's print-through. With sound recording tape, it's simply the transfer of magnetism radiating from the recorded signal to adjacent layers on the wound roll. Print-through shows up on playback as a series of pre- and post-echoes.

All agreed. Print-through is a problem. There are some steps you can take to minimize it. You can control the environment in which you keep your tapes, for example. Store them at moderate temperatures and at no more than 50% relative humidity. Also store them "tails out" and periodically take them out for "exercising" by winding and rewinding them. What fun! If worse comes to worse, you can even interleave the layers with a non-magnetic material such as paper. Any volunteers? A better way, however, is to start with a tape that doesn't print much to begin with . . . which leads to low output problems if you don't make the oxide coating substantially more efficient.

And this is Kodak's solution. It's not simple, but it works, and it works well! It starts with the selection of the iron oxide. In order to achieve low print-through, the oxide needles must have the proper crystalline structure. Kodak's oxide needles have that structure . . . offering the highest potential of any oxide currently available. But oxide alone doesn't make a low-print tape.

Milling the oxide ingredients, for example, is very

critical. If you mill for too long a time, the needles will be broken up and print-through will be drastically increased. Too short, and the dispersion will be lumpy. But other factors in the milling process are equally important. Like the speed at which the ball mill turns. It can't be rotated too fast, otherwise the needles will be broken up, and broken needles, you know, exhibit horrible print-through behavior. If you rotate the mill too slowly, the oxide and other ingredients will not be blended uniformly. Other factors such as temperature and the composition and viscosity of the ingredients must also be



critically controlled. One more thing. You've got to make sure all the needles end up the same size (.1 x .8 microns) if print-through is to be kept down.

A very important contributor to low print-through is the binder that holds the oxide particles in suspension. The *chemical composition* of a binder contributes nothing magnetically to the print-through ratio. What a binder *should* do is completely coat each individual oxide needle, thus preventing the particles from mak-

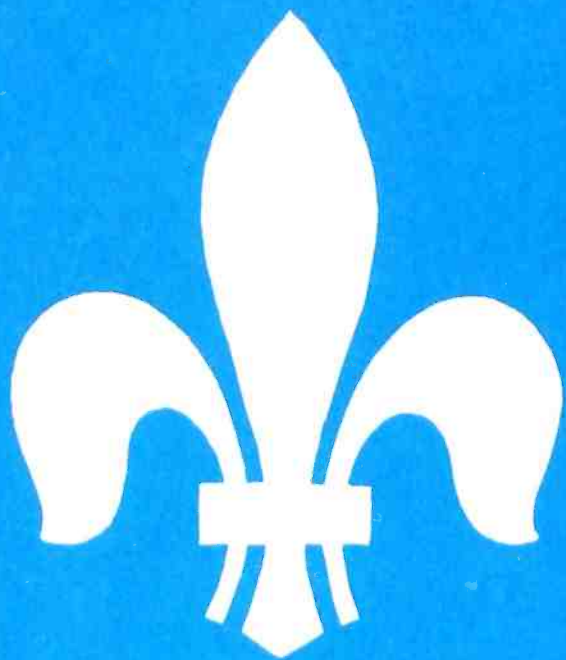
ing electrical contact. And that is just what our "R-type" binder does. The final step is to take this superb brew and coat it on the base. The coating mustn't be too thick, for print-through increases . . . or too thin, for then output suffers. For best results, extreme uniformity is the word. Here's where our film-making experience really pays off.

Print-through tests are a million laughs. We record a series of tone bursts . . . saturation, of course. We then cook the tape for 4 hours at 65° C. and then measure the amplitude of the loudest pre- or post-echo. The spread between the basic signal and the print-through is called the signal-to-print-through ratio. The higher the number, the better the results. Most of the general-purpose tapes you'll find have a ratio of 46-50 db. Low-print tapes average about 52 db. You can see from the graph that our general-purpose tape tests out at 53 db., so it functions as both a general-purpose tape and a low-print tape - and at no extra cost. High-output tapes with their thicker coatings have pretty awful print-through ratios - generally below 46 db. Eastman's high-output tape (Type A304) has something special here, too. A ratio of 49 db - equal to most general-purpose tapes.

For availability information and a free, new, comprehensive booklet - *Some Plain Talk from Kodak about Sound Recording Tape* - covering the entire field of tape performance, write:

CANADIAN KODAK CO., LIMITED, Toronto 15, Ontario

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CJBM Causapscal, P.Q.	CHRC Québec, P.Q.
CJMT Chicoutimi, P.Q.	CKCV Québec, P.Q.
CFML Cornwall, Ont.	CJLR Québec, P.Q.
CHFA Edmonton, Alta	CJBR Rimouski, P.Q.
CJEM Edmundston, N.B.	CHRL Roberval, P.Q.
CHEF Granby, P.Q.	CKRN Rouyn, P.Q.
CFRG { Gravelbourg, Sask.	CFNS Saskatoon, Sask.
CFGR {	CKCN Sept-Iles, P.Q.
CKCH Hull, P.Q.	CJSO Sorel, P.Q.
CJLM Joliette, P.Q.	CKSB St. Boniface, Man.
CKRS Jonquière, P.Q.	CKJL St. Jerome, P.Q.
CKLS LaSarre, P.Q.	CFBR Sudbury, Ont.
CFLM La Tuque, P.Q.	CKLD Thetford Mines, P.Q.
CKBL Matane, P.Q.	CFCL Timmins, Ont.
CKBM Montmagny, P.Q.	CHLN Trois-Rivières, P.Q.
CJMS Montréal, P.Q.	CKVD Val D'Or, P.Q.
CKAC Montréal, P.Q.	CKVL Verdun, P.Q.

CKVM Ville Marie, P.Q.

TELEVISION

CJPM-TV Chicoutimi, P.Q.	CFTM-TV Montréal, P.Q.
CKRS-TV Jonquière, P.Q.	CFCM-TV Québec, P.Q.
CKBL-TV Matane, P.Q.	CKRT-TV Rivière du Loup, P.Q.

CKRN-TV Rouyn, P.Q.
CKTM-TV Trois-Rivières, P.Q.

... des diffuseurs privés de la radio et de la télévision français qui se sont unis, avec leurs confrères des postes anglais de l'industrie, dans une seule association - L'ASSOCIATION CANADIENNE DES RADIO-DIFFUSEURS.

C'est de cette manière que les diffuseurs privés partout au Canada contribuent d'une façon significative à l'unité nationale de notre pays.

AUX délégués de l'ACRTF:

Nous vous souhaitons une conférence des plus cordiales, dont les délibérations seront des plus utiles.

L'ASSOCIATION CANADIENNE DES RADIODIFFUSEURS

SIGHT & SOUND

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

▲The general manager of Radio CKEY in Toronto feels the station has acquired "a boss who really likes what we're doing" through November 9th's tentative sale of the station to Maclean-Hunter Publishing Company Limited.

The Board of Broadcast Governors and the Minister of Transport must approve the transaction for it to become final, and approval is unlikely before March or April next year.

Donald Hunter, Maclean-Hunter president, says the publishing house intends to acquire 100 per cent of the outstanding shares of Shoreacres Broadcasting Co. Ltd., owner of CKEY. Shoreacres stock is held primarily by the *Toronto Globe and Mail*, Westinghouse Electric Corp. and Canadian Westinghouse Company Limited.

Hunter says no radical changes in staff or programming are contemplated, other than, "if possible, to improve the existing programs." He believes the present format "should attract an audience".

Douglas Trowell, CKEY general manager, says "They endorse what we're doing, and want to help us do it faster. But we're going to have to prove ourselves, I think. We're on the line."

Hunter says CKEY's ownership will be retained directly by the publishing company, and will not be

ANNOUNCEMENT
CFCF-TV

APPOINTMENT



DANNY DOONER
D. W. G. Martz, General Manager, CFCF-TV Montreal, announces the appointment of Danny Dooner to the position of Sales Manager, CFCF-TV. Mr. Dooner has been associated with Broadcasting for the past 20 years, most recently as Retail Sales Supervisor, CFCF-TV. In his new position, Mr. Dooner will be responsible for all CFCF-TV Sales including Commercial Production Sales.

transferred to Maclean-Hunter-controlled Great Lakes Broadcasting Ltd., operating CHYM Kitchener, CFCO Chatham and CFOR Orillia.

▲Advertiser disenchantment with the CBC's privately-produced *On The Seaway* Canadian series has pressured the network into considering a small-scale sponsor rescue operation, it's reported. Indications are the CBC plans to insert as many spot-commercial pre-emptions as possible into *Seaway*, according to the reports, in efforts to relieve current sponsors of some portion of their costs.

But an agency account supervisor for one *Seaway* sponsor says "it's not true. There's no pressure on us to merchandise this thing (sell off a portion of participation in the program)."

Ross Brown of Batten, Barton, Durstine & Osborn Inc., Toronto, agency for Chrysler Canada Ltd., also says, "We're not the least bit worried about *Seaway*. We thought the September ratings were reasonable enough, where it was, I think, number eleven.

However, rumors of the CBC's early retreat on *Seaway* persist. As one informant told the *Broadcaster*, "The CBC is going to slip those pre-emptions in there and save us some money."

In addition to Chrysler, Beecham Products Ltd. and Procter & Gamble Co. of Canada Ltd. have committed themselves to the show for the full season. Eversharp of Canada Ltd. is reported to have purchased a pre-Christmas spot flight on *Seaway* for Schick Electric.

▲ A new color television "brain bank" being established by the NBC network in the United States will be made available equally to Canadian and American advertising agencies, advertisers, producers,

TV stations and networks, on a first come, first served basis.

The free color consulting service consists of a committee of 16 NBC color specialists under the chairmanship of William Treverthen, NBC New York.

In advising the *Broadcaster* that Canadians could make full use of the consultant service. Treverthen warned that first NBC proclamation of the new facility had brought a flood of U. S. calls for help.

"But to the extent that we can, we are going to meet all the obligations," he commented.

The committee is being made available for assistance in virtually all technical areas of color TV - film, slides, camera technique, program production, videotape, lighting and scenery.

"All we ask is that you come to us," Treverthen said, explaining that the "no charge" consultations could be held only at NBC headquarters in New York or Los Angeles. "We're not in a position to send our people around - they're all needed here."

Requests for technical aid should be directed to Treverthen, and should specify the nature of the problem (so the right expert or experts can be scheduled for the consultation), names of those likely to attend, and desired timetable.

Treverthen warned potential users of the service to "ask for specifics. Everyone wants a six-month course in color television in two hours," he complained. "We're not prepared to do that."

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS *the* SHOWS
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dynamic vice-president and commercial director of "young adult radio" in Montreal.

In concept and programming, CKLM reflects "la joie de vivre" of its young directors - constantly strengthening its place as the station of Metro Montreal's modern, urbane French families.

at CKLM MONTREAL, QUEBEC



the man behind the All-Canada man

ALL-CANADA RADIO & TV LTD.



Toronto test on tab for individual diaries

McDonald Research Ltd. has a new-to-Canada argument to back its early-November announcement of plans for a Toronto-only test study of the contentious individual diary report system on consumer listening, viewing and reading habits.

Jim Lee, McDonald vice-president, points out that:

"The arrival of color television is one important reason for going to individual reporting diaries. By the

end of 1967 there's going to be a lot of split-viewing in this country's homes, because there'll be two television sets in a high percentage of Canada's households—a new color set and an old black-and-white set.

"Most of the black-and-white sets will still be on hand because they'll have virtually no trade-in value as color takes over."

Lee contends that a few years

ago nobody worried about the problem of measuring the multi-set situation in radio—"now it's already time to worry about it in TV."

The answer to the problem, in Lee's view, is the individual diary as opposed to the household diary now used by the majority of North America's broadcast rating services.

The concept of the individual diary has been kicked around for several years in the rating industry, with each gain in favor for the system matched by a new bruise.

In the United States early this year, the ARB rating bureau completed a large-scale individual-diary study aimed at providing some statistical validation of radio's out-

of-home listening claims. Reports indicate the study found an overall average listening-audience increase of about 42 per cent, when out-of-home listeners were added to each station's in-home total.

Criticisms of the ARB study, and of individual-diary systems in general, have centred on cost, and the doubtful nature of claimed gains in informativeness and reporting validity over the ordinary household diary.

Lee acknowledges the criticisms, and agrees sheer cost might make the individual diary system prohibitive to a multi-market rating system like the Bureau of Broadcast Measurement (BBM).

McDonald's switch to individual diaries (if the change proves practical after the initial Toronto multimedia test study) is projected on a maximum 50-market report, with a guarantee of at least 100 male adult, 100 female adult and 100 teen diary respondents in the sample for each market.

For the Toronto experimental study, the research company is aiming at a response of close to 900 individual diaries—no less than 275 each in the men, women and teen categories.

Lee hasn't reached any conclusions about the problem of measuring children's TV-viewing by individual diary as yet, but he presumes the logical answer is to add child-viewing to mothers' report forms.

Primary purpose of the Toronto study, as Lee sees it, is to get an answer to the "feasibility" question. "How many diaries are needed to get a valid sample—how heavy are actual costs?"

He looks on the continued fragmentation of viewing over a multiplicity of family radio and television sets as an irresistible force driving the rating business toward individual diaries.

"Even today," Lee says, "look at the teenage market. Rock-'n-roll radio stations say they get the kids, but there's utterly no documentation of transistor radio listening to prove it.

"I think radio is going to gain the most from any changeover to individual diaries—but it's the whole multi-set situation that's pushing us in this direction."

Results of the McDonald test study will be released at the end of the year, Lee says, or possibly early in 1966.

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS  SHOWS
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 NOUVELLES!**

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CCAB

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Canadian Broadcaster

Canada is richer for two cultures -- two races

For several years past, the Province of Quebec has been conducting a continuing campaign to make English speaking Canadians aware of the tremendous industrial regeneration which has been going on in the French language province. That it has been doing this with good effect is made evident by the tremendously increased awareness in the rest of Canada of the nature of the French people as people and the advances they are making on the economic and industrial fronts.

Up to this time an emotional cloud has hung over the horizon concerning the racial and linguistic differences between the two kinds of Canadians.

This has consisted largely of English language Canadians, including politicians, making grotesque efforts to master a few words of French with which to preface their luncheon club speeches.

These efforts - pointless because they are so ineffectual - have inspired only ridicule which their perpetrators too often see as amusement, and it is to be hoped that they are on the wane. They are especially offensive to French-language Canadians because they stand in such significant contrast to the great ability many of them enjoy to speak English.

Generally speaking, in business and such circles, French speakers face up with the fact that it is necessary for them to speak English because they know the others have no knowledge of French. On the other hand, English speaking people have no need to make the idiots of themselves they do, because their French audiences will understand them perfectly.

What we are finally coming to is the debunking of the fallacious idea that French Canadians should think and act like English Canadians and English Canadians like French Canadians.

There is a definite difference between the Gallic and the Anglo-Saxon temperaments and this is not something to be overcome, but rather to be fostered and developed because Canada is the richer for having two cultures or races. This is the way it is and always will be.

The idea of cordial relationships between the two racial groups need not be impeded by the admission on both sides that we are different from one another any more than it is necessary for a

man and his wife to have the same tastes, in order to live together in contentment. Just as there is an attraction between opposites in our individual lives, so can there be the same congeniality between the two groups which make up our country.

This "problem" as it is called can be solved without a revolution or even a bi- and bi- commission by the simple recognition of the fact that we are different and not just *tolerating* the difference but *taking advantage of it* in every respect.

There is one other fact to be faced and this is that there are two sides to the question - the French side and the English side. It rests with each of these two "opposites" not to try to emulate one another, but for each to acquaint itself with the philosophy of the other, and while not endorsing it or agreeing with it, to understand and respect it as part and parcel of the process of being a Canadian. An over-simplification perhaps, but the old nursery rhyme said it something like this:

*Jack Spratt could eat no fat;
His wife could eat no lean
And so between the pair of them,
They licked the platter clean.
(And doubtless lived happily ever after).*

Sorry to part

A man who has swapped harsh words with broadcasters and then made firm friends with them will be missing from the next public hearings of the BBG, because the vice-chairman, Carlyle Allison, was advised by the government last week that he would not be reappointed on the expiration of his term November 9.

In the seven years he has sat on the Board, first as full-time member and later as vice-chairman, he has earned the respect of the industry because his pursuit of the regulatory function for which he was appointed was both severe and just.

Coming into broadcasting without knowledge, he concentrated on learning; while many rebelled against his often harsh criticisms, most of them proved rational and of benefit to the industry in the long run.

Carlyle will be missed by those who have been his "charges". We are sure we may safely say they wish him well wherever he goes and whatever he may do.



Funsters win the day - serious spots take most prizes

Two creative comedy teams who regularly laugh their way to the bank with pocketings from the advertising industry, kept an audience of 200 or more at the November 4 Radio Commercials Festival in Toronto guffawing - while the audience was digesting the news that Canadian radio commercials are, on the whole, "fifth rate drivel".

Martin Myers, associate creative director at Goodis, Goldberg, Soren Ltd., Toronto, pinned the "drivel" rating on Canadian radio advertising. In a general way, he set the tone of the festival when he belted the assembly of agency copywriters, account executives and radio broadcasters with stinging criticism of radio's selling techniques, at the same time lacing his presentation with humor.

In a comment designed to give the audience "a few small lumps" to serve as a memento of the meeting, he said, "The way some of us write commercials for radio, we should be writing for the vacuum cleaner or the pop-up-toaster."

Other speakers during the afternoon echoed some of Myers' sentiment, but in milder fashion. Larry Solway and Garry Ferrier (the well-known Larry and Garry team), took note of the fact that people are making all kinds of funny radio commercials today, then Ferrier cracked:

"Some are funny, I guess, some cute, and some must star the producer's wife."

Humor gradually became the dominant characteristic of the Commercials Festival, as Myers was followed by radio jingle artist Richard Morris (of Quartet Productions), Billy Van and the Billy Van Four (a Toronto singing group), Larry and Garry, and then - just for laughs -

Bob Elliott and Ray Goulding (radio's famous Bob and Ray comedy duo). The "serious" fun was topped off by featured dinner speaker Alan Alch, an outstanding radio commercial writer in the United States and former associate of Stan Freberg.

Public wants advertising

Workshop sessions during the afternoon were introduced by David Broome, advertising manager for Rothmans of Pall Mall Canada Ltd., Toronto.

Broome said it was time for the advertising industry to swing to the attack against its critics.

"Advertising is something the public wants and needs," he explained. "It's of great importance to the *joie de vivre* of the community - adds zest to things that would be flat without it."

In the cigarette company executive's opinion, advertising has shown itself capable of creating pleasurable associations around the use of a product - "so the pleasure comes from sensations built up by advertising."

Doug Trowell, manager of CKEY Radio Toronto and program chairman and host for the festival, said he hoped the audience would be able to end the day's program by asking itself, "Aren't you glad you're creative? Don't you wish everyone was?"

Trowell said that managed creativity and hard work are the keys to good radio commercials. Successful commercial creation isn't a case of "winging" ideas from a Promised Land of easy inspiration, in his view.

He reminded the meeting a recent study had found many radio commercials "not as effective as they

should be." Apparently the study also indicated that three out of ten radio commercials might even be doing the product harm.

Myers picked up where Trowell left off by announcing that he too had conducted a survey - a survey of public attitudes toward radio commercials, made by counting noses. "And people were holding them," he said.

He challenged members of the audience to ask their neighbors for an honest opinion of radio commercials. Supplying a one-man preview of the survey results, Myers then ran through a list of thirteen most-likely replies - none complimentary.

Switching to a positive approach, he said this:

"Asking people to buy is not enough. Your message should be memorable, should involve the listener, talk to him meaningfully, with warmth, or wit, or insight or bright promise."

Myers asked the meeting if it wasn't obviously better to inform and entertain listeners than offend them with strong selling ideas brutally, unrealistically or banally presented.

Limerick Lane

*A producer-director named Bell
Found the spots on the show
wouldn't sell.*

*So he jazzed up the show -
Not the spots - and d'you know,
Those spots are now selling like
hell.*

He tossed a dire warning at the audience by saying, "our dull commercials are becoming part of the background that much of our radio programming has become . . . and one of these days we're going to get found out by our sponsors."

"And they're going to take their money out of radio and put it into more important media - like match book covers and bumper stickers."

Creative Exercise

Myers argued that radio commercial writing is a challenging creative exercise, not to be sloughed off on novices and incompetents in agency creative departments. Top creative people have to be disabused of the notion that radio is beneath their dignity, in his view.

"Spread the gospel that radio matters creatively as well as commercially."

Myers had an unkind word for attempts at radio realism that aren't true to life, and called the pseudo-



Alan Alch

realism "a bad joke" when it appears in commercials.

Then he lit into radio jingles, and repeated a Fowler Report on Broadcasting chapter heading lifted from the French author Beaumarchais - "Nowadays, if something is not worth saying, we sing it."

Coming to his own view of the singing-sell, Myers said, "The air is full of junk jingles badly executed. Making a bad jingle out of your commercial so that it will hide in the program content by sounding like it is a bad idea."

In defence of the Jingle

An immediate defence of the jingle was rushed to the breach by Richard Morris, of Toronto's Quartet Productions Limited. Morris invoked a David Ogilvy classic statement that "advertisers who believe in the selling power of jingles never have anything to sell," then repudiated the thought.

He argued that jingles were popular with street-hawkers 200 years ago, for the same three reasons jingles are popular today:

- They cut through the normal hubbub of the market place.
- They attract more attention than the spoken or written word.
- They have an extraordinary power to make the product come vividly alive in the imagination of the listener.

Morris said the argument against radio jingles exists because too often today jingle-listeners can't hear what the advertiser is selling. Inaudibility (of the words) is a characteristic of the contemporary music business, he suggested, saying that "in the pop field . . . if you can hear much more of the lyric than the title, you haven't got 'the sound'."

Good lyric writing can solve the problem, Morris said, at the same time outlining the characteristics of good jingle lyrics as:

- satisfying musical form
- repetitiousness, but not to the point of unbearable, and
- singability

Morris concluded with a series of tips for good lyric writing, and made a strong case for the trick of

CMTB

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

"writing to a dummy tune."

Sadness of no Sale

The note of defensiveness running through the jingle discussion continued when Larry Solway and Garry Ferrier turned their off-beat senses of humor loose on the festival audience.

Solway said, "The anti-humor brigade believes there's nothing funny about a sale." In answer, he hinted that not making a sale (by failing to use humor) can bring on a worse case of sadness.

The duo contended humor makes radio advertising more effective by attracting listeners to the message and ("more important") to the product.

"We believe the product can serve the humor and humor can serve the product," the pair said, arguing that "you can write a more 'commercial' commercial using humor than without it."

The important factor in their comic-commercial career has been their ability to re-write and re-work to achieve a balance between the client's wishes and their own, the pair agreed.

Citing an instance where they had to produce 117 commercials for Kaiser Aluminum to arrive at a 24-commercial campaign, the duo said the requirements for creating a series are "time, patience and greed."

Alan Alch, featured speaker at the Festival Awards Dinner held in the ballroom of Toronto's Royal York Hotel, fired an additional salvo at anti-humor advertisers.

Dialogue leads to humor

Alch delivered a wry comment on people that still say, "Oh sure, it's funny, but will it sell?" - then suggested no one in history had ever asked, "Oh sure, it's serious, but will it sell?"

Going on to argue that "offbeat" doesn't imply falseness, weakness or thinness in the truth category, he said, "Offbeat doesn't mean lack of sell. It just means 'different' - the individual viewpoint, the private vision."

Alch contended that offbeat humor can reveal a lot about advertis-

ing in general, including what's wrong with it. In his mind, "Much of what we're doing in broadcast these days is derived from print - monologue - voice over. There isn't much stuff done in dialogue (meaning anything other than the curious stuff that pretends to be dialogue because two people are saying it, he noted)."

But writing dialogue leads directly to writing humor, Alch argued - to attempts at discovering and using "the truth of human needs." He said humor is more than an attention-getting device because it can present a product in human terms. It defines and delineates recognizable human beings, not cardboard cut-outs - "and real people give a special endorsement to a product."

"The individual vision, or private viewpoint, is the one that catches the truth," he said.

Alch admitted the ordinary business mind takes to the wacky, off-beat creative individual like a compound fracture takes to a leg. "Who wouldn't worry about entrusting a million-dollar campaign to some nut pacing around the halls in some tormented state?" Alch asked.

To the business man, the creative person's solutions to problems look accidental, Alch explained. But the businessman wants to remove the element of accidental solution.

So the businessman hires a computer with a memory bank of 20,000 or 80,000 pieces of information, and turns the job over to the machine.

"The computer mind is hard at work," Alch said. "And I don't know what to do about it. I'm opposed to it, because I'm convinced it doesn't work."

"And I think that instead of gaining in the art of communication, we may be losing."

Why? Because the computer can tell you how to do it, Alch explained, but it can't do it - and can't even tell you that you've done it, though everybody tries to think so.

The creative man is a computing machine so complicated, so chock full of facts, that he makes an IBM machine seem like a child's toy -

"So I believe in the private vision," Alch said. "I believe in it because it sells."

A
"Mad Capp" *//
look
at
CFQC

DEREK MOORE



More precisely, at the CFQC weekend man, Derek Moore, director of entertainment fun every Saturday and Sunday afternoon on CFQC radio. Derek spins the top twenty hits, both pop and western, Saturday afternoon and devotes Sunday to pleasant music for Sunday drivers.

All part of CFQC's "something for everybody" policy that has made the station a community leader in Saskatoon. Everyone listens to CFQC and those all-important weekend hours are carefully plotted to capture the extra sets flicked on in leisure time. CFQC means a lot to the people in Saskatoon. It should mean a lot to your western media plans, always.

*Sketch of Derek by our own "Mad Capp" 'QC staff announcer Barry Bowman who doubles as a very talented artist. Typical of the myriad interests of each CFQC staff member, all of them with much to offer the station and the community.



radio saskatoon

MEMO

from the desk of

GORDON FERRIS

To - CKML, Mont Laurier
CHRL, Roberval
CHRS, St. Jean

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T.G.F.

Radio-Television Representatives Limited



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AN IMPORTANT MARKET

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Oshawa's average weekly wage has increased to \$125.97
- ★ Surging wages mean more sales for your product
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"YOUR KL RADIO" MAN HAS ALL THE FACTS

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



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Advertising's cost and truth rank uppermost in critics' minds

Last of a series of four articles, digested from an address to the Institute of Canadian Advertisers (formerly CAAA) of "Some Insights into the Support and Criticism of Advertising" by Dr. Raymond Bauer, of Harvard School of Business Administration, delivered by his associate and collaborator, Dr. Stephen A. Greyser.

Let me try to digest these findings. Here is a list of words for me to sort out: truth, cost, repetition, boring, volume, insulting, and taboo products. These are the areas in which criticism clusters.

First, it is unlikely that you can do anything about the fact that some people believe certain products should not be advertised, or even sold!

The complaints about the volume

of advertising are familiar. While we can do nothing about this problem individually, we have some mechanisms for acting collectively, such as establishing norms for the amount of TV advertising.

The treatment of the ads themselves - seeing that they are not boring, do not talk down, and so on - is obviously a task for the creative people, and there has been much discussion of this as a result

of our study.

There are two issues, however, on which we need clarification. They are the matters of cost and truth.

You may remember that people are split about 50-50 as to whether or not advertising results in higher or lower prices of products. This has been the one question about advertising that has been asked most frequently on surveys. And we simply don't know what the answers mean!

Generally a statement that advertising raises prices has been taken as a criticism of advertising. But consider the following finding from Gallup surveys in 1939 and 1940. In each year 69% or 70% of respondents said advertising raises prices, yet an identical percentage said they would pay more for nationally promoted products.

We know from innumerable market studies that there are a lot of people who will pay extra for a branded product. But we have gone on generally thinking that a statement that advertising raises prices is a critical one.

The argument that advertising lowers prices is based on the assumption of economies of scale of production and distribution.

But at any given time, promotion is a specifiable element in the cost of a product. And advertised products usually cost more than unbranded and unpromoted products. Of course, this is often because the advertised products have developed the market so that an unpromoted product can be sold profitably.

Which of any of the above considerations does the consumer have in mind when he is asked if advertising raises or lowers prices? We simply don't know.

And I think a lesson of the AAAA study is that a closer look has to be taken at this issue before we continue to make any further assumptions as to what the public is saying when they answer this question.

I saved the question of truth, exaggeration, and reality for last, because it is most important.

With virtually every type of data we have in this study we find the issue of truth, exaggeration, and failure to depict reality as the main

specific complaint laid to advertising. It is both the most serious and most frequent complaint.

Let us pause for a moment to consider this issue of truth in advertising which is a recurring area of criticism. For example, when respondents were asked why they felt people were unfavorable toward advertising, the most frequently cited reason of all attitude groups was 'false or misleading advertising.'

The mixed and unfavorable groups, moreover, mentioned the false or misleading reason most often of all. The issue of truth - disbelief and perceived exaggeration - is also important in the reasons given for categorizing advertisements as annoying.

However, although this is certainly an issue on which advertisers and advertising agencies must do some soul searching, it is most important to observe that respondents who criticize advertising as being untruthful or misleading are, by implication at least, claiming their own ability to distinguish truth from falsity.

Some verbatim comments from respondents on annoying advertisements illustrate this distinction:

... One toothpaste is as good as another. No toothpaste does any better than any other.

... Every product makes the same claims. . . They are all making the same claims and it is all sales propaganda.

... It was a joke to me - I feel that the product is misrepresented.

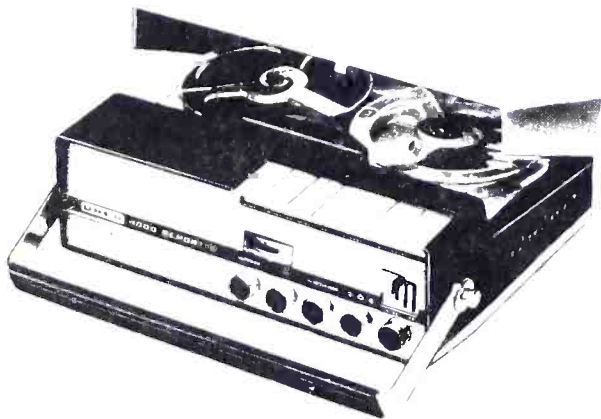
It can be seen that these respondents feel themselves capable of recognizing false advertising either on the basis of common sense or previous product experience.

There is a strong suggestion in these data that the issue of truth involves annoyance as well as moral concern.

It is my guess that there is a hard core of concern with genuinely misleading advertising. However, included with this in undetermined proportion is, I think, a certain amount of condescending contempt which, if articulated, would take the form: "Who do they think they are kidding?"

I would further suspect that copy writers have developed some clichéd ways of saying "We have a good product." The statement, "Our product contains the new ingredient Formula 2X34," is probab-

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**Say you saw it
in
The Broadcaster**

ly perceived neither as a lie nor a scientific breakthrough, but rather as an attempt to say: "This is a good product."

I might add the possibility that there is a certain amount of fantasy used, often skillfully and tastefully, that some people are simply too dull to appreciate.

I dwell on this topic of truthfulness not only because it comes up quite often, both in our study and in public discussion, but more importantly because it represents an issue on which we need to know much more, particularly as to what people actually think is being said.

In short, some things have become much more clear as a result of this study. Other things in my opinion have become less clear.

What seems most clear is that advertising as an economic institution has strong public support.

What is under criticism is the execution of the advertising, its volume, and some of the products being advertised. Few if any of these criticisms are the sort that can be countered solely or mainly by a campaign of public education.

A certain level of criticism will be inevitable. It has been a chastening experience for the research team for one of us to have a favorite ad which other members of the team found boring or downright offensive. Tastes differ.

However, the major complaints seem to be ones which can be remedied in the execution of either individual ads or campaigns.

Then, there are the things which we now understand less well. I talked about the issues of the effect of advertising on the costs of products and about truth and exaggeration. These are clearly matters on which we can no longer talk with confidence.

I will not come out flatly and advocate more research. But I will say that without more research we will not know just what the public is reacting to.

Overall Significance:

It has been my fate in the past to work on studies of unusual complexity, of even greater complexity than that presented by the large amount of data involved in the AAAA study.

So, while I could give you only a few highlights in what may seem to many of you a rather lengthy talk, I can also forecast that even the lengthy book now well under way at the Harvard Business School will in no sense "exhaust" all the possible questions which may be asked of this study. Both the analysts and readers would be exhausted well in advance of the data.

There are certain major evaluations which can be made of the study already, however. And it would take rather poor performance on our part from here on out to reverse these judgments.

We have, of course, important substantive findings illuminating

the nature of public support and criticism of advertising. And it seems safe to say that there is consensus that in addition to being more detailed, the resulting picture of support and criticism is actually quite different in tone than had been anticipated.

The evidence is, in general, that all the involved parties—advertising men, advertisers, and hopefully many government officials—have accepted this revised picture, and that the nature of the discourse about improvement of advertising will probably change and assume a more productive form.

Within the advertising industry in particular, there seems to be a realization that improvement in public relations will not come through a program of public relations but rather through a better conduct of day-to-day business.

As an example of cooperation in research between industry and the academic world, we have hopes that it will serve as an example of success.

From where I sit, the signs are all that both parties are considerably more at ease and enthusiastic than they were about two and one-half years ago when this began. This, I believe, can be a very significant change in the state of affairs.

In a personal experience that dates back well over ten years, I have found that American industry, when confronted with a public relations problem, has not been reluctant to do research.

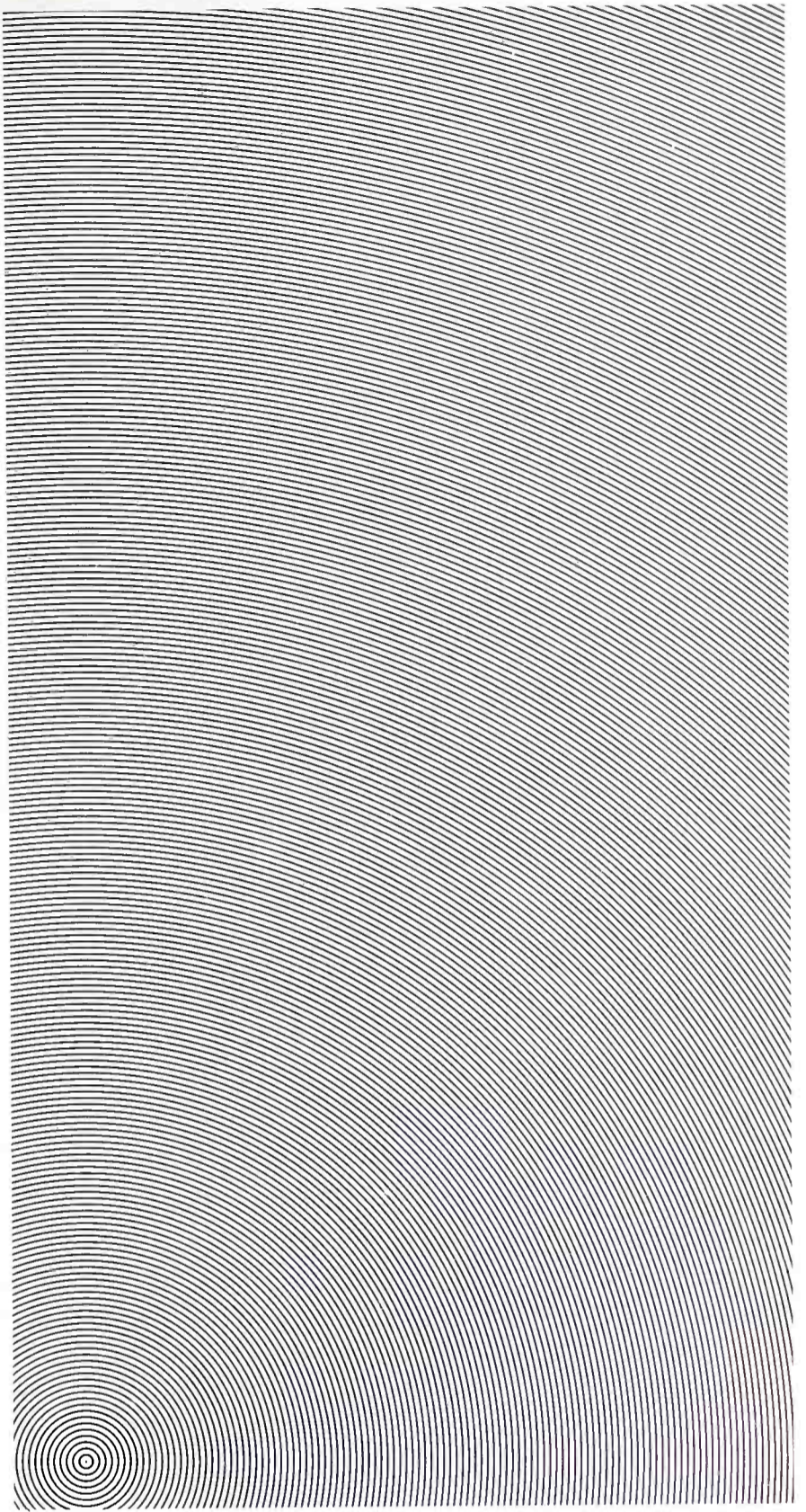
However, when they did such research, it has been with tremendous anxiety that results would somehow leak out. When the results are used with the public, they tend to be used selectively. Often, as in some instances with which I am personally acquainted, a single copy of the findings went to the president of the company.

The consequences have been that the research has never had much impact, particularly with the public and with public officials. In fact, it has often not even been adequately interpreted for the men who commissioned it.

I have strong hopes that all this may change. In a recent conference with the representatives of another large industry I took my courage in hand and announced: "If you are going to do a survey of the public, there is only one way to do it. Announce it in advance, make your plans public, and above all guarantee that all the findings will be reported and none suppressed. If you don't do that, you will have no constructive effect. People will only wonder what you are hiding."

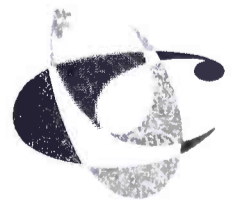
To my surprise and delight, the only reply I got was "Of course."

I took pains in advance to make it clear that this enlightened—and then bold—policy was taken on the initiative of the AAAA. The rest of us can be proud only of having been participants.



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OVER the DESK

MY FRIEND, ROY THOMSON

"Roy Thomson of Fleet Street"
Collins - \$5.95

Friends are not people you consider perfect. Rather they are people whose imperfections are well-known to you but whom you accept nevertheless.

This must have been the way Russell Braddon reacted to the complicated assignment of chronicling the life - so far - of Roy Thomson, son of a Toronto barber, who at 71 has performed the astonishing feat of pyramiding nothing at all into a barony and the longest list of newspapers, publications and broadcasting stations valued at \$100 million (or was it £100 million - I forget which).

When Greek meets Greek they open a restaurant. When you bring together two people - one a man with a story which would have been rejected as "too utterly incongru-

ous" had it been offered as a piece of fiction, the other such a professionally competent writer as Braddon - nothing else could emerge but a masterpiece of fascinating biography, and nothing else did.

The rags to riches story is old hat. To those of us who have watched and gasped at Thomson's financial gyrations over the past thirty years there is nothing new, because we have seen it all happen in our own time. We remember how he once did battle to meet his pay cheques in Timmins in the early days; we have read how he raised three quarters of a million dollars the other day to make a mammoth buy of newspaper properties in England.

But Braddon did more than recite the details of these transactions as the cold statistical facts they really were. He brought them to life by introducing the people who worked with him in those first days. And the result - for the first half of the book you come head on, on every page, with old friends like Ernie Bushnell, Jack Davidson and Tommy Darling, who share the glory with the title character. Not only were they very much a part of it all, but Roy must have made a point of letting his able biographer know that such was the case.

Apparently this book set London on its ear, not just for the fantastic exploits it describes, but because it was written and published while the party of the first part was still living.

But this is Roy Thomson - filled with a candor beyond belief aimed at someone or something that opposed him or, more often than not, right back at himself.

The second half of the book deals with the big-time manipulations - financial of course - as he went around everywhere asking people if they wanted to sell their paper. He got a lot of rebuffs, but he also bought a lot of papers.

Here again, the writer brings to vibrant and often highly amusing life what might have been a series of dull facts. He doesn't interlard his reports by chronicling his own reactions to them, but simply recounts what Roy said to his secretary when someone said "no" to a big deal; or an associate's biting remarks which led him to have his suit pressed before going to lunch with the Queen Mother. Braddon must have felt his own conclusions were unnecessary, so he offered none.

Roy Thomson of Fleet Street, as he is portrayed by Russell Braddon, is reminiscent of that notorious TV game, *The \$64,000 Question*, which, as a point of fact, was nothing but an opportunity to watch fortunate people win large sums of money. Yet it was presented in such a way that it held viewers all over the continent fascinated, and they would sit clutching the arms of their chairs in painful suspense, in case some galoot they didn't know missed out on the grand prize.



I have known Roy Thomson since I met him one day in the early thirties in Hamilton, and he out-fumbled me for the lunch check. In spite of this - perhaps because of it - I love the old beezer.

I'm grateful to Russell Braddon for a book I shall always keep, next to James Thurber's "Years With Ross". I shall reread it or pick at it every so often. Roy gave him wonderful material to work on and he - Braddon - certainly justified it.

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in Canada's first market

Population 926,500.

Households 204,600. -

Retail Sales \$690,000,000.

OR . . . all for \$47.60 per occasion

How? -- Ask Your Hardy Radio Man
He has ALL the facts.

Cover Montreal AND reach the people

Use "Montreal Suburbia"

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if you
lived in
Montreal
you, too,
would
listen
to
CKVL

BBM August 1965 reports that more French-Canadians listen to CKVL than to any other radio station in the province of Quebec.

CKVL
,000 watts (day)

VERDUN-MONTREAL 850 on your dial

*Represented by: Radio and Television Sales Inc. Montreal-Toronto
Young Canadian Ltd. New York*

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HARDY RADIO & TELEVISION

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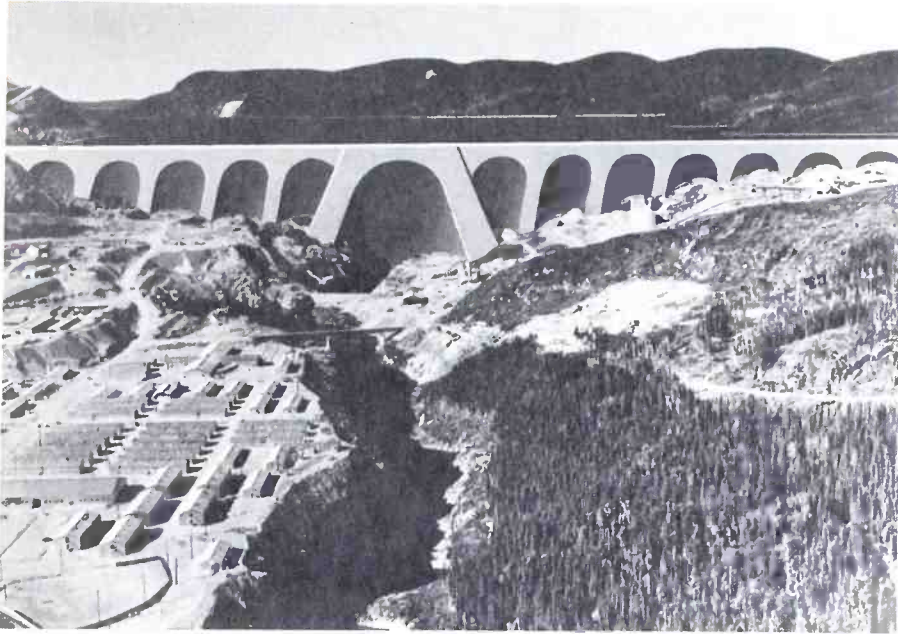
CKVL

50,000 watts (day)

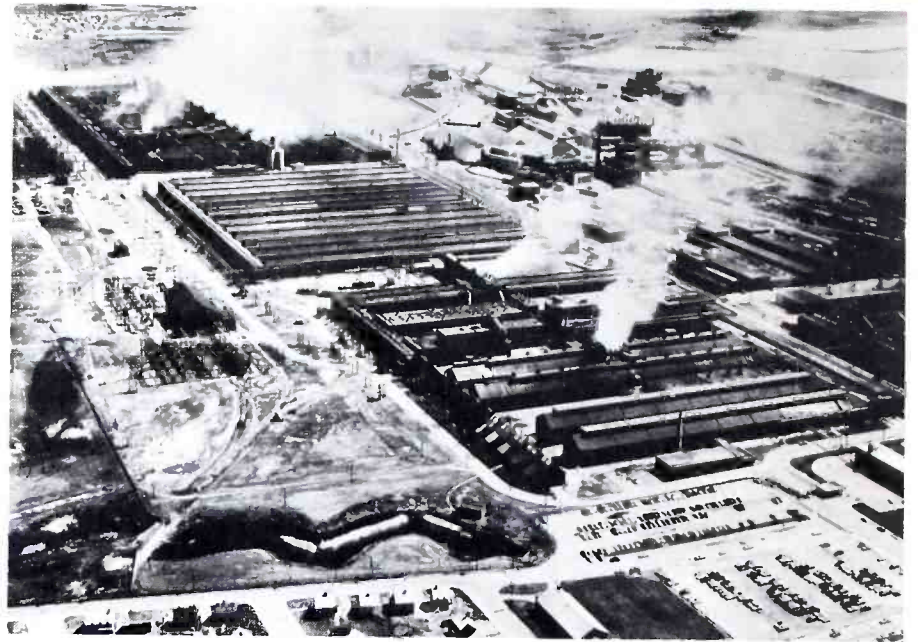
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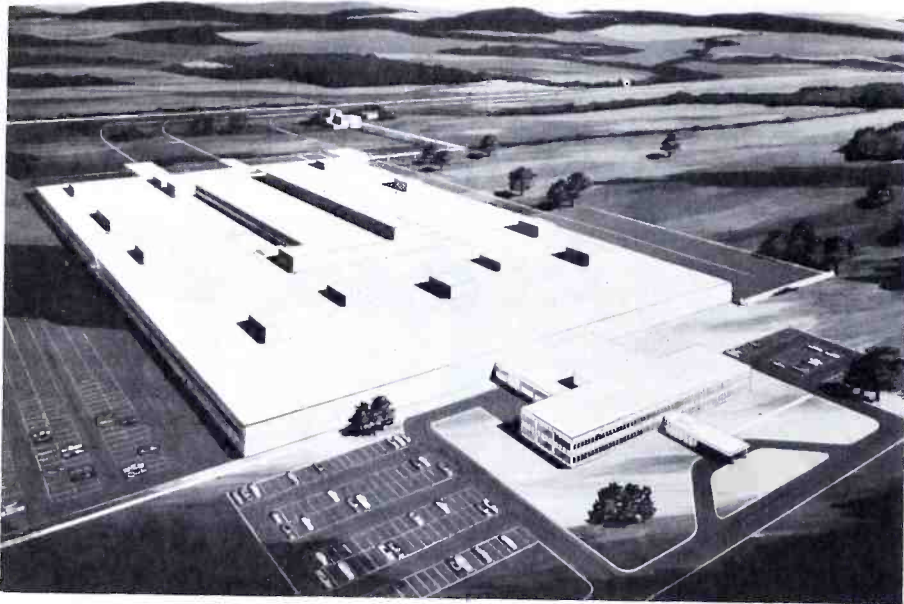
INSIDE INDUSTRIAL FRENCH CANADA



Six million kilowatts of power will radiate from the \$2 billion Manic-5 main dam of Hydro-Quebec's Manicouagan-Outardes development. 703 feet high and 4,200 feet long, it will create a lake of 800 square miles.



373,000 tons of aluminum per year or about seven per cent of the world's production pour out of the Arvida plant, the world's largest aluminum plant and one of the five Canadian smelters operated by Alcan.



The estimated \$50 million General Motors plant at Ste. Thérèse will employ 2,500 people at capacity and boost GM production by 30 per cent. It has attracted two new tire plants to Quebec - Dominion Rubber in St. Jean and Goodyear Tire & Rubber in Valleyfield.



In the new \$45 million Place Victoria, the Stock Exchange Tower houses the Montreal and Canadian Stock Exchanges with the world's most modern facilities and conveniences. The other tower - shown in the outline - will be built after the 1967 World's Fair.



310,000 barrels of oil a day (almost one third of Canada's production) flow from Montreal East Refineries' \$425 million investment of six oil companies. 3,000 men are employed on this 2,000 acre site.



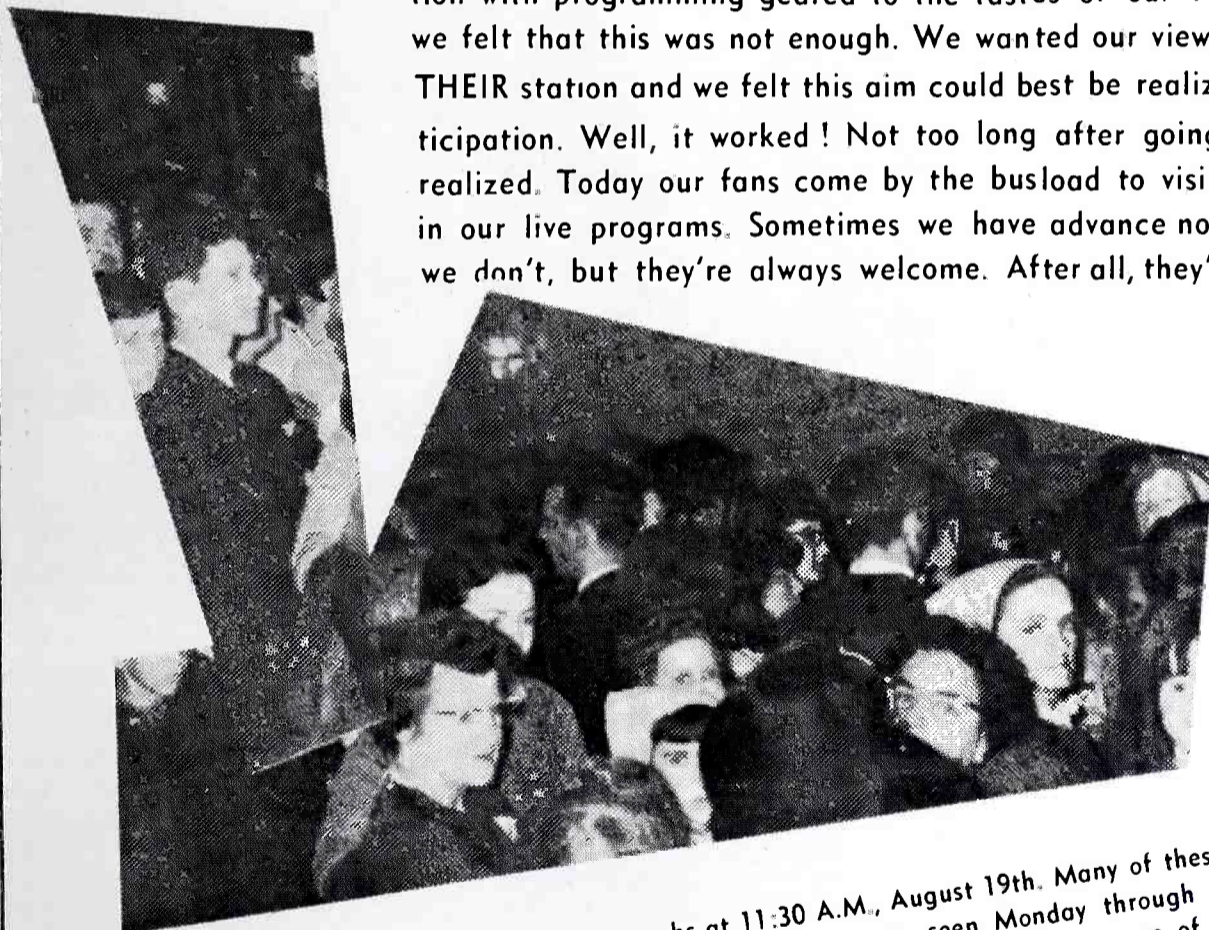
Schefferville in Northern Quebec (top) and the nearly open iron mine, produce a very high grade ore. One of Quebec's major mineral industries, iron ore mining, will receive a tremendous boost with the advent of the Sibbec Steel Development.

(The pictures on this page were kindly supplied by Paul L'Anglais Inc., who acquired and displayed them at the 1965 convention of the Association of Canadian Advertisers.)

PEOPLE ORIENTED

TELEVISION!

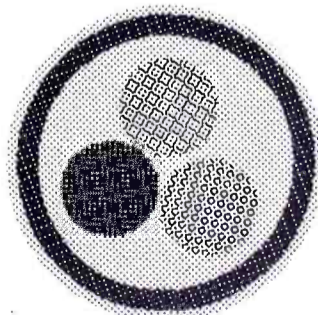
Years ago, when CHLT-TV was in the planning stage, we had a dream. We wanted to create a television station that would be different. Obviously, it would be a station with programming geared to the tastes of our French-Canadian viewers, but we felt that this was not enough. We wanted our viewers to feel that CHLT-TV was THEIR station and we felt this aim could best be realized by stressing audience participation. Well, it worked! Not too long after going on the air, our dream was realized. Today our fans come by the busload to visit their station and participate in our live programs. Sometimes we have advance notice of their arrival; sometimes we don't, but they're always welcome. After all, they're our fans!



We took these photographs at 11:30 A.M., August 19th. Many of these people, waiting to participate in one of our shows, seen Monday through Friday at 1:00 P.M., came early and brought their lunches to make sure of getting a seat. It's like this on most weekdays.

There's one drawback. Sometimes our fans pack the corridors to such an extent that our employees have difficulty getting out of the building for lunch, but with goodwill on both sides it's usually possible to squirm through the crowd!

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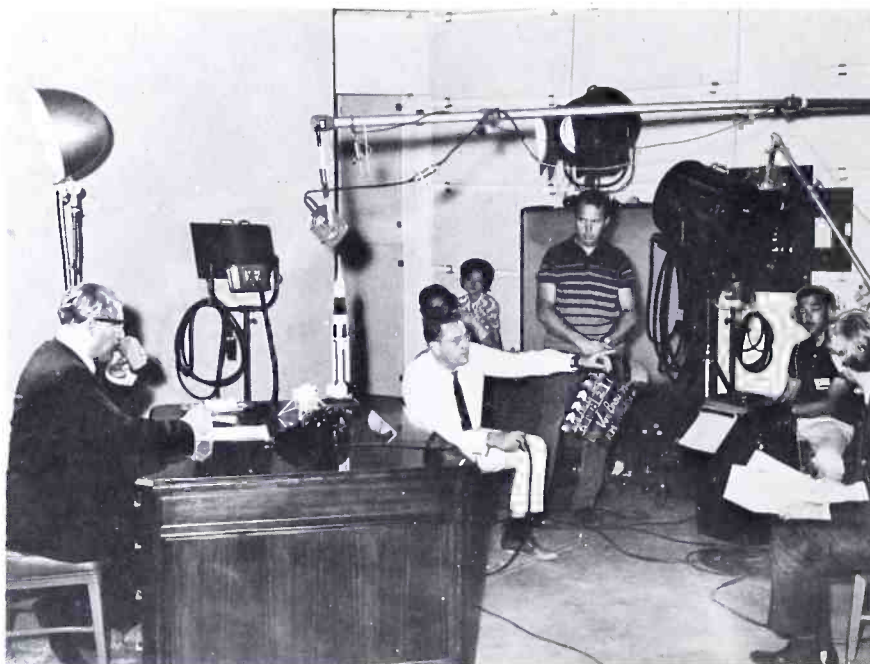
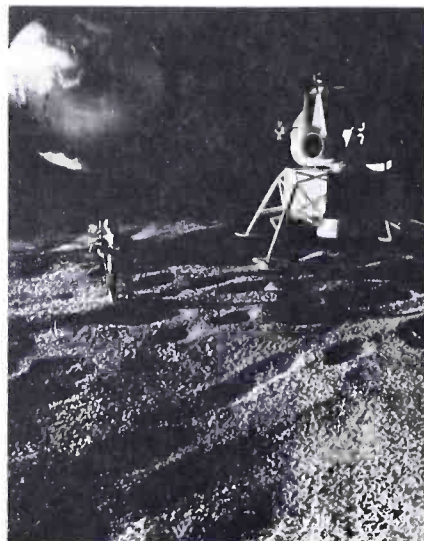
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RADIO-TELEVISION REPRESENTATIVES

Vancouver

ROLAND COUTURE

CKSB, St. Boniface



Comprehensive interviews with Dr. Wernher Von Braun and other U.S. space experts are among the features of *Atomes et galaxies*, a CBC French TV Network series on space science and exploration, presented

in 38 half-hour programs. It started Monday, Sept. 6, in the 5:30-6 p.m. time block.

The Von Braun interviews were obtained at the Marshall Space Flight Centre in Huntsville, Alabama, by a Radio-Canada crew under Producer Jean Martinet. The subject of the interviews is "The Story of Rocketry", shown in five of the half-hour programs, Oct. 25 and Nov. 1-8-15-22. The interviews were conducted in French.

The Von Braun programs review the development of rockets from the early V-2 experiments at Peenemunde, Germany, to the present day. One of the programs deals with electric propulsion, which science is working on as a future means of power, replacing liquid propulsion, as presently used in the Titan and Saturn rocket projects.

Atomes et galaxies also includes a five-part series, "An Astronaut - Man Into Space", produced by Martinet at the National Aeronautics and Space Administration (NASA) Control Centre in Houston,

Continued on page 17



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genial, co-operative manager of bilingual CJEM. Georges' complete marketing familiarity of the Madawaska Valley and CJEM's wide regional influence are invaluable assets to the advertiser selling in this important French/English market in northwestern New Brunswick.

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TK-42 Color TV Cameras — 19



New TK-42
Color TV Camera

**Separate luminance channel
...like the black plate
in full color printing
magically sharpens the color**

...adds the detail that gives snap to the picture

NEW COLOR PROCESS

From its all-new operating principle to its all-new look, the TK-42 represents an entirely new concept in color camera performance. It adds a separate luminance channel to the red, green and blue (chrominance) channels, to supply high-quality monochrome information. This is like the black plate in 4-color printing, for giving finest detail, superior color pictures.

NEW PICTURE PERFORMANCE

A big picture 4½-inch tube is used in the luminance channel. (It's the same tube used in RCA's deluxe TK-60 camera for superb monochrome reproduction.) Result: highest quality monochrome pictures and highest quality color pictures.

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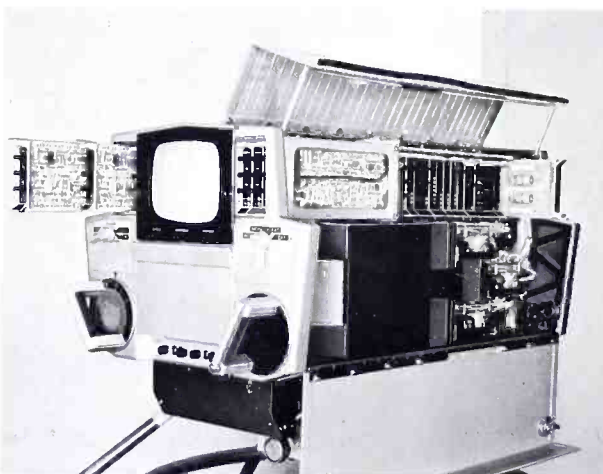
Self-compensating circuits are used to avoid drift, permitting the camera to operate for long periods without adjustment. For ease of operation a zoom lens is built in, also a large 8-inch viewfinder and complete test facilities.

THE CHOICE OF BROADCASTERS

New luminance principle proved by 5 years' intensive engineering, product research, and field testing. Several models have been demonstrated at three NAB Conventions. In 1962, Broadcasters registered their choices regarding the luminance principle, the built-in zoom lens, and other features—the present camera is the result.



This is the 4-1/2 inch image orthicon tube used in the luminance channel to sharpen the picture.



Plug-in transistorized modules speed servicing, increase reliability.



RCA VICTOR COMPANY, LTD.

Technical Products

1001 Lenoir St., Montreal 30, Que.

T H E M O S T T R U S T E D N A M E I N E L E C T R O N I C S

Continued from page 14

Texas. This will be shown January 17-24-31 and February 7-14. Another four-part series, "The Challenge of the Space Age", will include interviews with officials of the Goddard Space Centre at Greenbelt Md. This series is scheduled for December 13-20-27 and January 3. Also scheduled for *Atomes et galaxies* is a four-part series on the life and work of Dr. Albert Einstein. This will include film footage taken at Princeton University, where Dr. Einstein worked for many years prior to his death in 1955. The scheduled dates of the Einstein series: April 25 and May 3-10-17.

Atomes et galaxies also includes two other series, produced by Jacques Faure in Radio-Canada's Montreal studios. These are "Life in Outer Space", with Dr. Pierre Couillard, department of biology, Université de Montreal, which opened the season September 6 and continued through September 13-20-27 and October 4; and "Celestial Mechanics", dealing with such topics as the discoveries of Newton and the principles of weightiness and weightlessness, scheduled for March 7-14-21-28 and April 4.

Producer Reviews U.S. Programs

"A very open attitude" was the way Producer Jean Martinet described the collaboration he and his team received from NASA officials who

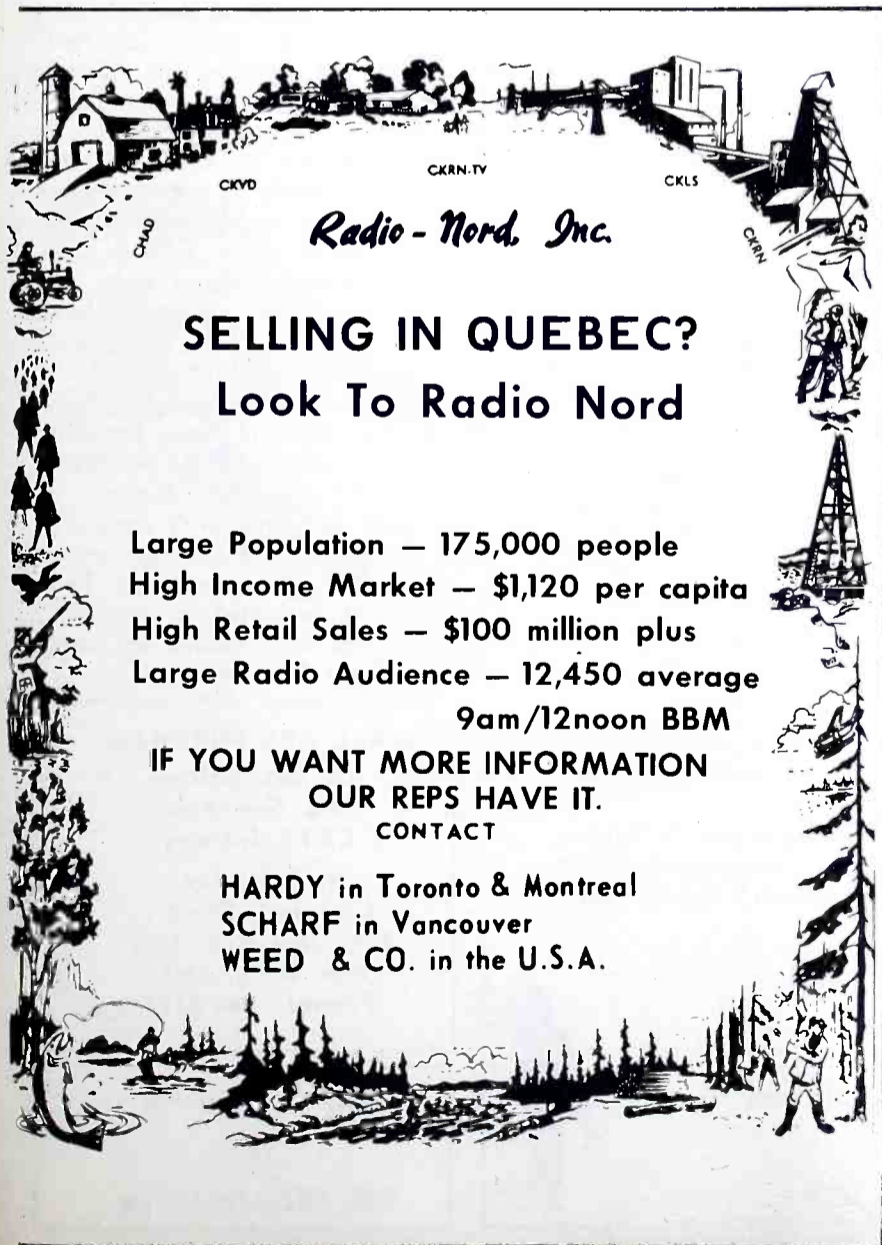
granted permission for many interviews and on-location film footage produced at U.S. space centres.

"We feel that we were given the maximum amount of information available to the general public," Martinet said, "and in some cases we were almost overwhelmed by the extent to which NASA allowed us to visit their facilities and to attend and film a number of major experiments."

Martinet stated that he and his crew were present at a static test of a Saturn IB, which has a thrust of more than one million pounds. The Radio-Canada crew witnessed this test at Huntsville, the propulsion centre where all such tests are made before the rockets and other equipment are installed at Cape Kennedy. "It was a most memorable sight to watch this ground test of awesome proportions," he said, "and we are most grateful to NASA for the privilege of being able to show films of this test in our series."

The Radio-Canada crew spent five days at Huntsville. During the interviews with Dr. Von Braun, they were provided with certain data on the giant Saturn V rocket (see photo), which was recently ground-tested successfully at Huntsville. Saturn V has a total height of 360 feet, compared with 60 feet for the Titan II rocket used in the recent Gemini V launching. Saturn's

Continued on page 18



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Continued from page 17

thrust is 7,500,000 pounds, compared with less than one million pounds for Titan II. The huge Saturn rocket is being developed and tested as part of the U.S. moon project Apollo.

At the NASA Control Centre in Houston, Martinet and his crew interviewed Astronaut David Scott, who is scheduled to be a member of the Apollo project crews. The Houston officials also collaborated in the filming of space suits worn by the astronauts and the methods of feeding used in space.

"The era of food in a 'toothpaste tube', as used in project Mercury, is gone," Martinet said. "The astronauts now sustain themselves entirely on cubes containing a well-balanced diet. As to liquids, the base is in the form of a powder which the astronaut dilutes by using water kept in a special water container equipped with a small spray-gun."

Specimens of the food and other dietary facilities were obtained at Houston and are being shown during the TV series.

Another feature of the Houston stay was the filming of the Lunar ship (LEM), a moon-landing vehicle developed by NASA (see photo).

At the Goddard Space Flight Centre, the Radio-Canada team interviewed Dr. O'Keefe, a specialist in lunar science, and other officials. Dr. O'Keefe recently formulated the theory that the earth is not round, but in the shape of a pear.

Montreal Studio Productions

Also Extensive

Among the topics covered in the "Life in Outer Space" series, produced in Montreal, are "the evolution of life on earth", "Life in the universe", "life in the solar system", "Mars and Venus", and "things to come".

Two other interesting Montreal-produced features of *Atomes et galaxies* are the "Current Events" programs and another group known as "Live Audience Phone Answering Service". These are presented in the two weeks following the completion of each of the six main groups of programs. "Current Events" reviews the latest developments and achievements in man's efforts to conquer space. "Live Audience Phone Answering Service" enables viewers either to phone in, or write in, with questions concerning space science.

Atomes et galaxies is produced by Radio-Canada's youth program division under the supervision of Adelin Bouchard. The M.C. throughout the series is Serge Lapointe, doctor of science at l'Université de Montréal. Assistant Producer is Jacques Brosseau, with scripts by Pierre Dumas. Head cameraman on the U.S. productions was René Jeanneret, assisted by assistant cameraman Réal Renaud and sound man Roger Bouchard.



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THE BROADCASTER

French market differences a plus for food products

Ask one major Canadian food marketing corporation if there's a real difference in the Quebec market and the company will probably answer: "Some people suspect the French market is completely different - but whatever the difference is, it's a plus for us."

M. Loeb Ltd., suppliers for IGA (Independent Grocers Alliance) supermarkets, carried out an eight-week-long detailed analysis of IGA stores in Canada a year ago, and released its findings late this summer. One portion of the study analyzed differences between French-Canada's IGA stores and the "typical" Canadian IGA supermarket.

News that French Canadian IGA stores have a better overall weekly sales picture (\$605.02 or 2.3 per cent better) than the "typical" store, featured the research results.

The study was prepared in cooperation with *Supermarket Methods*, of Southam Business Publications Ltd. It examined dollar sales, dollar margin, and unit sales in its special analysis of stores serving "predominantly French-speaking clientele."

Among the study's more challenging revelations - extra gross profit from the higher weekly dollar volume of French Canadian IGA stores is half what it should be (in relation to typical IGA outlets).

J. C. McCracken, vice-president, merchandising, at IGA headquarters in Toronto, blames the thinned-out gross profit of French stores on "the highly competitive situation in Quebec."

He says, "Quebec is a hotbed of competition. There are so many food outlets in the province it's ridiculous."

He gives much the same explanation for another food marketing peculiarity highlighted by the study - the abnormally low profit on French-store soup sales.

Market research has generally established the French Canadian as a heavy consumer of soup, and IGA stores in French Canada sell more soup than "typical" stores - 3176 units each week as opposed to 2939 units. But the cash take from soup is less than the "typical" store's by \$2.62 weekly, and dollar margin is accordingly lower by 63 cents.

Price competition in the Quebec soup market is evidently hot and heavy. In fact, the study indicates soup is the only product that "moves more" in the French Canadian store, but generates less than the typical store's dollar income.

To quote the study - "In the . . . store serving a predominantly French-speaking clientele, these grocery items . . ."

- Move More and Produce More Dollars
- Baby Foods
- Baking Mixes
- Baking Needs
- Cereals
- Coffee, Tea, Cocoa
- Condiments, Sauces
- Cookies, Crackers
- Deserts, Toppings
- Flour
- Dried Fruit
- Household Supplies
- Jams, Jellies, Spreads
- Canned Juices
- Laundry Detergents
- Laundry Supplies
- Macaroni Products
- Can. & Pow. Milk
- Paper Products
- Pet Foods

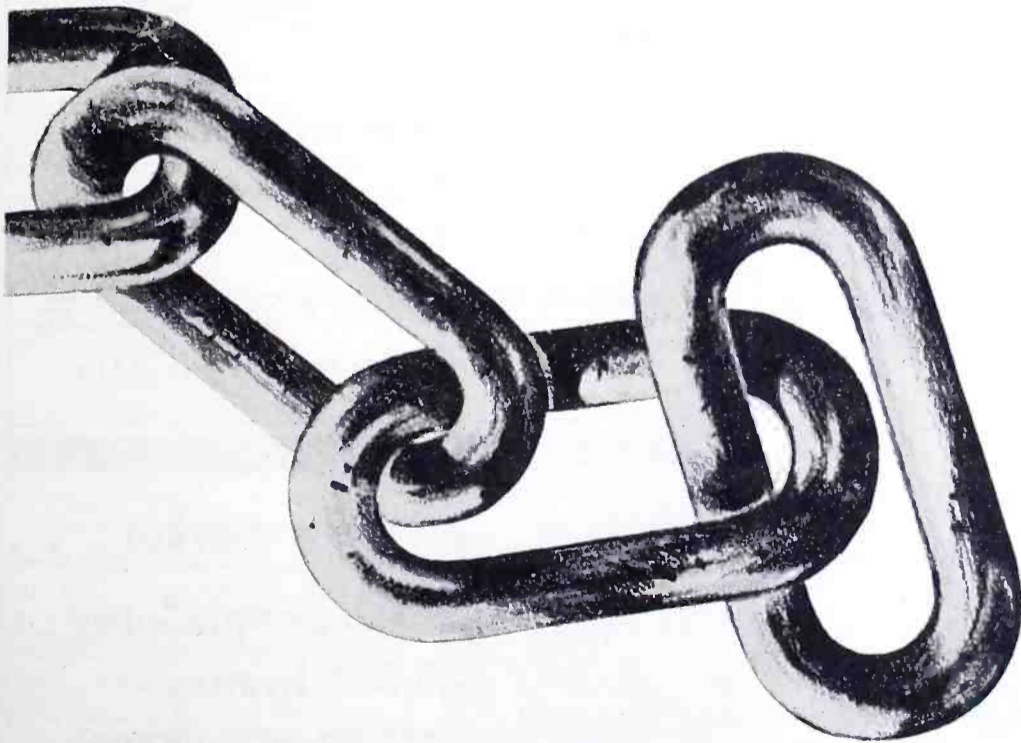
- Pickles, Olives
- Salad Dressings
- Shortenings
- Soaps, Hand & Face
- Soft Drinks
- Sugar
- Syrups, Molasses
- Canned Vegetables
- "These grocery items . . ."
- Move Less and Produce Less Dollars
- Beverage Powders
- Dietetic Foods
- Canned Fish
- Gourmet Specialties
- Canned Meat
- Prepared Foods
- Salts, Seasonings
- Dried Vegetables

The exceptions to the rule are soups, which, as already noted, move more but produce less dollar volume in French-Canada's IGA stores - and canned fruits, which "move less", in French IGA's but produce more dollars than in non-French typical stores.

Canned fruit sales - 27 units weekly lower than typical store sales of 1076 units - generate \$1.48

Continued on page 20

KEY LINKS IN THE QUEBEC STANDARD RADIO CHAIN:

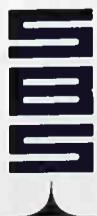


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Continued from page 19

more weekly dollar volume in the French store, but produce 42 cents less gross profit. Apparently the French Canadian consumer buys higher-priced units of canned fruit, but the local IGA grocer settles for lower-than-usual mark-up on each can.

(The study warns that figures for predominantly French-IGA stores help to form the comparative profile of the "typical" IGA supermarket. In that sense, the comparison "is in effect an average of an average", the report says, noting that "it is safe to assume the differences shown by this comparison are more extensive than they appear.")

Overall groceries in the predominantly-French IGA store generate \$1135.67 more sales a week than in the typical IGA outlet — a 10.5 per cent better performance than the typical store.

What drags the French-area supermarket down is the relatively dreary performance of the following six departments (classed as "non-grocery" in the study):

- Meat — performs 11.4 per cent (\$612.94) worse each week than the typical store;
- Frozen Food — performs 40.0 per cent (\$276.20) poorer;
- Tobacco — 17.3 per cent (\$205.99) poorer;
- Dairy Products — sell 8.4 per cent (\$228.05) less;

- Fresh Produce — 7.3 per cent (\$163.87) worse;

- Bakery Sales — 4.6 per cent (\$44.00) lower than typical store.

Three other "non-grocery" departments — confectionery, health and beauty aids, and non-foods — outdo their counterparts in typical IGA stores, to the tune of \$998.40 a week, and rescue the non-grocery position to a net-below-average status of \$532.65 weekly.

Confectionery departments in predominantly-French IGA stores out-sell the typical IGA supermarket by \$376.14 a week, or 49.0 per cent.

Non-foods do nearly as well in terms of percentage. They outsell the typical store by 46.4 per cent, but account for a spectacular extra weekly dollar volume of \$534.73.

How does the French IGA store sales pattern measure up against research on French consumer habits? Like square pegs in square holes, apparently. IGA sales patterns seem to reinforce conclusions about French Canada already reached by researchers.

Take baby foods, for instance. French Canadian families tend to be slightly larger than the Canadian average, so research has suggested the baby food product group should be a good supermarket performer.

It is — 36 per cent better in French IGA stores than in typical IGA outlets. (French area IGA's outsell the average IGA store by 700 baby food units weekly.)

Soft drinks are also rated above

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average in popularity with the French Canadian market, and IGA experience bears out the findings. The average French-Canada IGA sells 380 more soft drinks weekly than the regular IGA — a 32.5 per cent sales advantage.

Does the Quebec housewife do more home baking than her English counterpart? IGA's French experience suggests "yes". Predominantly-French IGA's outsell non-French IGA's in baking products (other than prepared mixes) by 98 units a week (15.7 per cent). Shortenings do better in the French IGA store by 119 units weekly (24.7 per cent). Even pre-packaged baking mixes do well in French Canada with 67 units a week (18.1 per cent) higher sales in the French IGA outlets.

The French Canadian's sweet tooth is a well-known Quebec marketing factor — and IGA experience again substantiates research findings. Syrups and molasses move 41.0 per cent faster in French-area IGA's than in typical IGA stores. And sugar, desserts, jams, jellies and spreads follow a similar pattern, in each case outselling corresponding products on non-French IGA store shelves.

The French-Canadian's strikingly high consumption of paper products is the only apparent buying-habit surprise in the IGA analysis. IGA French-area stores find themselves turning over 525 more units of paper product weekly (a 22.8 per cent higher turnover rate) than the typical IGA store.

All in all, the predominantly-French IGA store matches the typical non-French store on five grocery items that normally earn over \$100 weekly gross profit apiece. The items are soups, paper products, household supplies, cookies and crackers, and coffee-tea-cocoa.

But the French store puts three additional grocery items into the \$100-earner class — soft drinks, canned vegetables, and laundry detergents and soaps.

As *Supermarket Methods*, publisher of the Loeb-IGA study, commented in its introduction to The "French Canada Story:"

"This report is not intended to prove or disprove the theory... that the Province of Quebec is a completely different market than the rest of Canada."

But on a practical level, the *Supermarket Methods* analysis found that the French-Canada IGA store has "relatively no completely French-Canadian oriented merchandising campaigns — that most of the merchandising at store level... is in English, or at least bilingual."

Supermarket Methods went on to say operators of French-Canada IGA's get by with whatever point of sale merchandising material suppliers make available — and most of it makes no allowance whatsoever for the French Canadian "difference".

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French Canada's messiah complex blocks French Canada's achievement

Quebec News Editor
of Broadcast News

by Larry Ouellette

Until French-Canadians give up the idea they have a mission to accomplish in Quebec, in Canada or anywhere else, they will never attain the status to which they aspire. Here are two examples of what I mean.

In the early evening of May 23, 1963, two burly detectives of the RCMP climbed the narrow stairway leading to the newsroom of one of Canada's best-known French-language dailies. To an enquiring reporter, one of the detectives whispered a name. Minutes later a short, extremely thin man of about 25, pale-faced and with intense dark eyes emerged from a nearby office.

The two lawmen advanced on him. One of them spoke a few words. The frail young man returned briefly to his office accompanied by one of the visitors, took his jacket from a hanger, and within seconds was whisked away.

The next morning, Quebecers learned from their papers that Eugenio Pilotte, proof-reader at Montreal's *Le Devoir*, had been arrested on charges connected with terrorist activities. Montreal at the time was in the grip of a wave of raids and bombings that spread terror through the city.

In the case of Eugenio Pilotte, however, it turned out that police authorities had made a blunder. After a lengthy detention period, the Courts cleared him of all charges of terrorism and he was freed.

But people don't get arrested for no reason at all.

In Pilotte's case, what reason or reasons led police to think that he might have been connected with acts of terrorism when he was perfectly innocent?

Somebody had given his name as a separatist. Someone else had added that he had friends who were

separatists.

But Pilotte thought of himself as only a good French-Canadian. And for him that meant he was a patriot.

And to be a patriot at a time when bombs are being thrown by irresponsible maniacs who claim to be patriots as well, is a dangerous thing. It demands courage and conviction. Perhaps the courage and conviction of a missionary.

Are French-Canadian patriots nothing but missionaries?

Or, are all French-Canadians missionaries at heart?

Being a French-Canadian myself, and living daily among people a good many of whom seem to be constantly fighting for "causes" has given me a strong case to suspect that a germ of missionary zeal was once sown in Quebec and that it is still flourishing with more vigor than ever.

Masonic conspiracy

Let's listen to another French-Canadian newspaperman, an avowed "patriot" who looks forward to the day when the political party he has founded, to which he has given a name, which he believes will eventually save French-Canada, but of which he still is the only member, will finally emerge in the political field.

Interviewed by a reporter of *Le Nouveau Samedi*, Jan. 22, 1965, Antonio Boisclair, founder of "The New Canadian Party", gave the following answers to some pertinent questions about his views on French Canada:

"You ask me if I favor Quebec independence? It is difficult to be more in favor of independence than I am. But I must add that I am also in favor of the independence of all

continued



CHAS. POWELL
Toronto



WELDON WILSON
Dir. Research
Toronto



PAUL MARTEL
Montreal Mgr.



ART HARRISON
General Manager



DICK SIENKO
Asst. Manager
Toronto



ANDRE CARTIER
Montreal



TED TEVAN
Montreal



PAT ROWSELL
Toronto



PIERRE CHAMPAGNE
Montreal

Creatively Selling For These Stations

AM RADIO STATIONS

CKCL Truro
CKDH Amherst
CKMR Newcastle
CKNB Campbellton
CHNC New Carlisle
CKBL Matane
CJFP Riviere du Loup
CJAF Cabano
CKLD Thetford Mines
CHRC Quebec City
CFOM Quebec City (English)
CKRS Jonquiere/Chicoutimi
CHRD Drummondville
CKJL St. Jerome
CJSO Sorel
CJLM Joliette
CHEF Granby
CFLV Valleyfield
CKBS St. Hyacinthe
RADIO NORD GROUP
KCRN Rouyn
CKVD Val d'Or
CHAD Amos
CKLS La Sarre
CKLC Kingston
CKLY Lindsay

CFTJ Galt
CHIC Brampton
CKFH Toronto (Montreal only)
CJME Regina
WESTERN CANADA FRENCH RADIO GROUP
CKSB St. Boniface, Manitoba
CFNS Saskatoon, Saskatchewan
CFRG Gravelbourg, Saskatchewan
CHFA Edmonton, Alberta
CKAY Duncan
CJAV Part Alberni

FM RADIO STATIONS

CKCL-FM Truro, N.S.
CHRC-FM Quebec City, P.Q.
CHFM-FM Calgary, Alberta
CKLC-FM Kingston, Ontario
CFMC-FM Saskatoon, Saskatchewan
CHIC-FM Brampton, Ontario
TELEVISION STATIONS
CHAU-TV Baie des Chaleurs, P.Q.
CKBL-TV Matane, P.Q.
CKRS-TV Jonquiere/Chicoutimi, P.Q.
CFCM-TV Quebec City, P.Q.
CKRT-TV Riviere du Loup, P.Q.
CKCO-TV Kitchener, Ontario
KCRN-TV Rouyn, P.Q.



DICK RING
Toronto



JÉAN SENECA
Montreal



GENE ALTON
Toronto



TORONTO - EM. 3-9433

MONTREAL - VI. 2-1101

French-Canadians across Canada, for whom I wish equal status with other Canadians.

"The Canadian Constitution, which is called Confederation, was never really applied. It has remained a dead letter because it was ignored or falsified by a small group of narrow-minded colonialists and racists who long before 1867 took a firm grip on the government of the country. They have succeeded in maintaining this grip by the take-over of Civil Service jobs through the influence of the British masonic lodges.

"My own conviction is that the Ottawa government is now and has always been more rotten than the governments of Montreal or Quebec. However, scandals in Ottawa are cleverly camouflaged to the extent that the Central government has succeeded in making a good many Anglo-Canadians accomplices in the thefts, exploitation and racism used against French-Canadians across the land.

"But since the Anglo-Canadians have always been kept ignorant of the real situation, I think it is worth the try to attempt to open their eyes and awaken them in order that they may help French-Canadians clean the Ottawa government. Moreover, they need us more than we need them to help them develop their own Canadian identity.

What price missionary zeal?

This is quite a cause that Mr. Boisclair has set for himself when his new party emerges.

Why should French-Canadians, who are a minority in Canada, and who hardly count at all in North America, aspire to be the saviors of the New World? What phenomenon is at the root of a messianic mentality that drives French-Canadian leaders to grandiose visions in the political, religious and social fields? To what extent will their missionary zeal help French-Canadians attain their aims? How will it hurt their chances? —

(a) *Psychologically.* French-Canadians are told by their priests and their educators, at an early age, that they possess one advantage over all other Canadians: to have been born "French and Catholic".

I heard many times in my youth that this was the greatest gift a providential God could bestow upon any person.

When they grow older, their politicians repeat the same thing, but in different words and for different purposes. This explains their defensive attitude from a tender age and their desire to enlighten and convert their fellow citizens who do not possess the same privilege. It is noteworthy that most French Canadians who think, today are in more or less open rebellion against their elite: educators, religious leaders and politicians.

Consciously or subconsciously, they know that these people must bear the responsibility for a century or more of intellectual darkness during which a whole race was deluded into thinking that it had been chosen, that it had been spared the ignominy of being like any other race, that it must try and show the light of truth to the poor, unfortunate and ignorant of other races and religions.

(b) *Historically.* French-Canadians have been struggling for almost 200 years to gain what they consider their rightful place in Canada and

this struggle has become their mission in life.

(c) *Politically.* The attempt to downgrade Confederation and to replace it by something still vague and untried, but certainly better according to their way of thinking, pours fuel on the fires of missionary zeal.

(d) *Economically.* Slogans such as "l'achat chez-nous" (implying that French-Canadian products are a better buy) — are nothing more than a gimmick used by French-Canadian merchants well aware of the eagerness their compatriots devote themselves to great causes.

Rainbows obscure problems

Is the messianic zeal of the French-Canadian a dream that has been planted in his mind to keep him enslaved forever?

Was it carefully cultivated for that very purpose?

Quite possibly. In any event, as long as French-Canadians persist in running after rainbows, they will lose sight of their real problems.

As long as their leaders keep on telling them they are different, they will believe they are superior. But

they will also be frustrated because others will refuse to recognize any so-called superiority. Conflicts will result.

As long as their leaders tell them they are better (Maurice Duplessis used to say this quite often) they will attempt to impose their own views. Again, they will be frustrated.

They will have a chance to become equal citizens in a one-nation country if they:

- (1) Forget about any special status they might have or want;
- (2) Forget about being different from others;
- (3) Stop making the French language a cause which they must defend, but concentrate on speaking it well;
- (4) Forget their struggle to defend the Catholic religion, which is not their exclusive property, and which nobody is attacking anyway;
- (5) Give up the idea of showing the light of truth to others who will never listen, no matter how loud they shout;
- (6) Forget their "special mission" which is a pure invention of the mind, and concentrate on cleaning their own house.

CKJL RADIO 900, YOUR STATION FOR UNITY IN THE LAURENTIANS

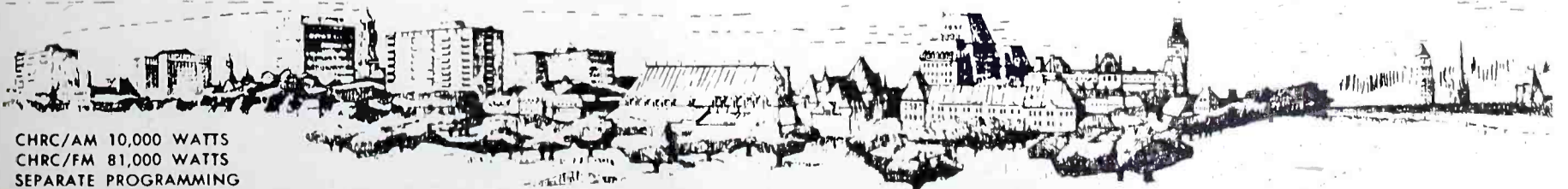


CKJL 900, the Laurentian station serving Canada's largest resort area, fosters bilingualism . . . the "Junior Club" with hosts Andre Paille and Don Wayne heard nightly from 8:00-9:00 p.m. is the only bilingual show of its kind in Canada. For sample tape or details write CKJL, Box 900, St. Jerome.

CHRC
80 À VOTRE RADIO

CHRC/FM

LISTENING IS WONDERFUL IN METRO QUÉBEC THESE DAYS. SO IS SELLING!



CHRC/AM 10,000 WATTS
CHRC/FM 81,000 WATTS
SEPARATE PROGRAMMING

HARDY RADIO AND TELEVISION LTD. — CANADA
YOUNG CANADIAN LIMITED

Walter Dales WINNIPEG LETTER

One of the proudest broadcasters in Winnipeg these days is Bob Macdonald, production manager at CKRC and radio chairman of the publicity committee of United Way. He's proud about his colleagues in broadcasting.

Winnipeg radio is highly competitive, but when it comes to public service they work together. The United Way is new to Winnipeg, so every single radio station, AM & FM, private and CBC, English & French, joined hands in a network to blanket the area with this year's United Way message. They did it without kudos-seeking. One micro-

ANNOUNCEMENT

BYLES, GIBB & ASSOCIATES LIMITED



Mr. J.B. Gibb, Executive Vice-President, has pleasure in announcing the appointment of Mr. G. Blyth Haney to the sales staff of Byles, Gibb & Associates Limited. Mr. Haney gained broad marketing and sales experience during the course of two important industry appointments. He was most recently associated with The Formfit Comfit Company where he held the position of Vice-President, National Sales.

phone, with no insignia, caught the ceremonies and fed them to all.

This kind of thing may get only a phrase in Fowler-type reports, but it wins plenty with the general public.

Stations uniting in the broadcast were: CJOB, CKY, CJQM, CBW, CKRC, and CKSB, St Boniface.

Capable and aggressive

KCND-TV, the American station beamed at Winnipeg, has engaged Jerry Johnson as president and director of the company. This will give Manitoba broadcasters cause for concern. Johnson is highly regarded for the work he did here at CJAY-TV, and for his work in TV at Moose Jaw. He's considered an extremely capable and aggressive operator and may succeed where others have failed to get that channel off the ground.

He has one tremendous advantage; he can solicit brewery advertising, while competing Manitoba stations are deprived of it, at least for the time being. Indications are, however, that the Manitoba government may reform its liquor laws, as they apply to advertising, allowing it in some limited form.

Home to roost

CKY, like the PC Party, has gained some of its former staff members back into the fold. When Randy Mofat became manager and Bill Grogan program director, they put out the welcome mat for a list of former members who had departed. Back came outstanding news man, John Pierce, and a popular personality-type announcer, Porky Charbonneau. Grogan says the mat is still out, and there are some others he'd like to have back in the CKY camp again.

Radio prestige

Radio seems to be at its best in Winnipeg these days. One indication of this resurgence of radio is the way the newspaper commentators deal with it. Scarcely a day goes by

but what local radio personalities get mentioned in our dailies - which, three or four years back, seemed to be ignoring the media.

I believe the reason for the improvement is the way each station has settled into its style. There is scarcely a poor announcer in the city. Biggest over-all improvement, in my opinion, is at CJQM, where they had a long way to go and probably not too much travelling money to get there. They're on their way now, however, with a style of their own that seems unpretentious and friendly.

Local television, too, is thoroughly professional at both CJAY and CBC-TV. The old, fumbling, slap-happy approach has disappeared, and most of the local presentations have the smoothness and polish of network shows. Some of them merit network presentation and I find it hard to understand why they remain local. One example is the *Little People* show at CJAY. I find it hard to understand why a national sponsor doesn't grab it, and use it coast to coast.

Local boy makes good

Winnipeg people are watching BA Oil's *Musical Showcase* with a great deal of pride - our boy, George La Flèche, is mastering the ceremonies. La Flèche has been a popular Winnipeg singer and entertainer for many years, and for some long while we felt that there was a reversal of the old saying, "A singer hath honor save in his own city." This town has always been fond of him, but it began to look as if the rest of the world wasn't paying any attention. Now, on *Showcase*, he's getting an opportunity to show his style, and he certainly isn't muffing it. He has all the free-and-easy friendliness of a Perry Como, but with more life and zip. Furthermore, he's a salesman as well as a singer, and BA Service Stations will attest to it.

It seems to me that advertising agencies in Toronto and Montreal ought to do more scouting of cities such as Winnipeg, Vancouver, Halifax and the like for talent. They may not pick up a George La Flèche every day, but there are a number of his type getting missed.

Want a Man? Want a Job?

TRY A SMALL AD
in

Canadian Broadcaster

FOR SALE FM TRANSMITTER

Gates 10 Kilowatt FM Transmitter (FM10B) less exciter. Assembled and tested but never used.

Box A-827
Canadian Broadcaster
217 Bay St. Toronto 1, Ont.

A NON METRO B. C. RADIO STATION

wants an announcer with one to two years experience. This is an opportunity for a young man who wishes to take on more responsibility and wants to learn much more about all phases of broadcasting. The applicant must be alert and able to supply top references. Send audition, background material and references with application, to:

Box A-828
Canadian Broadcaster
217 Bay Street, Toronto 1, Ont.



BY THE PEOPLE -
FOR THE PEOPLE

The only thing no political party ever seems able to nationalize is the Canadian government.

BAD NEWS IS GOOD NEWS

It is never worth reporting that a man is good to his mother, but if he beats her he'll make all the front pages.

SIGNUS TROUBLE

Rest rooms on second floor; please use the elevator.

-: F. D. Maxam
in "true"

AUDREY STUFF

And then there's the gal who thought a socialite was what a member of the NDP becomes when his party holds the balance of power.

EMPLOYMENT WANTED

Political pundit is available for daily commentary entitled "Why I was wrong".

COLLIDE-A-SCOPE

What we were called upon to decide on this election was what shade of pink we want our parlors painted.

CLOSED CASKET

Now that Canada has been transformed into a ship without a rudder, the next item on the agenda is provincial rites.

POLITICAL FORECAST

Now is the winter of our discontent.

-: Wm. Shakespeare

TOPICAL CLICHE

Now is the time for all good men to come to the aid of some goddam party.

Why did Simoniz
take a shine to CBC afternoon TV?

Why does Christie's know
which side their bread is buttered on?

Why does Heinz have more than
57 reasons for buying CBC afternoon TV?

Why did Alpo Dog Food snap at the chance
to get a bite of CBC afternoon programming?

Ask P & G—they really cleaned up.

5 of the top 8 U.S.
afternoon shows are
now available on
CBC afternoon TV.

All these shows
are proven programmes. In fact, most
of them hold records.

"The Guiding Light," "Search for
Tomorrow," "To Tell the Truth,"



The Guiding Light



As The World Turns



To Tell The Truth

"Password," "As
the World Turns."

They all run in
a daily strip on the
8-station network,
some in their 10th
and 15th seasons
in the U.S.A.

You can buy spots in or adjacent to
any or all of the shows that are still
available.

There are still some strategically



Search For Tomorrow



Password

placed spots open, and you don't
have to be a corporate giant to
afford them.

Why not phone your CBC National
Sales Representative this afternoon?

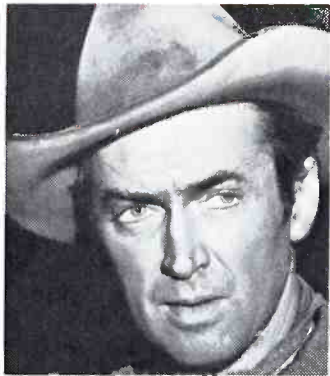
CBC  **TV**

PROGRAMMATION POUR LA TELEVISION EN COULEUR

235 HEURES DE FILMS VERSIONS
FRANCAISES EN COULEUR ET PRESENTES
PAR LA COMPAGNIE "SEVEN ARTS"



ROMANCE INACHEVEE
James Stewart, June Allyson



LES AFFAMEURS
James Stewart, Rock Hudson



LE CRI DE LA VICTOIRE
Van Heflin, Aldo Ray, Tab Hunter



SAYONARA
Marlon Brando, Red Buttons



UNE ETOILE EST NEE
Judy Garland, James Mason



LE SECRET MAGNIFIQUE
Rock Hudson, Jane Wyman



JE SUIS UN AVENTURIER
James Stewart, Ruth Roman



L'HOMME AU COMPLET GRIS
Gregory Peck, Jennifer Jones



A L'EST D'EDEN
James Dean



CRIME ETAIT PRESQUE PARFAIT
Ray Milland, Grace Kelly



PERMISSION JUSQU'A L'AUBE
Jack Lemmon, Henry Fonda, James Cagney



LE MONDE LUI APPARTIENT
Gregory Peck, Anthony Quinn

Parmi les 250 versions françaises de haute qualité présentés par "Seven Arts": "Grands Films des Années '50", il y en a 165 en couleur, ce qui représente plus de 235 heures de visionnement! (Et ceci comprend quelques-uns des meilleurs films mis à la disposition de la télévision).

Il y a 104 versions françaises des films contenus dans le volume 9, mis récemment en circulation, et de ce nombre 70 sont disponibles en couleur.

De plus, pour ajouter à votre programmation de films en couleur, "Seven Arts" vous offre aussi plus de 500 dessins animés en couleur comprenant le fameux "Bugs Bunny", Popeye et aussi "A la Sortie de l'Encrier" (avec le clown Koko), une série longue de plus de 50 heures.

La réponse idéale pour vous procurer de bons films en couleur sans frais supplémentaire pour la couleur et pour la télévision, est "Seven Arts". Pour plus d'information, écrivez ou téléphonez à messieurs Chas. S. Chaplin, W. K. (Bill) Moyer ou Sam Kunitzky à "Seven Arts", EM 4-7193, Toronto.

 **Seven Arts**

11 Adelaide St. West, Toronto, Ontario EMpire 4-7193