

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



CKCK Radio and Television, Regina, took over the entire promotion of a Winter Festival organized by nearby Fort Qu'Appelle resort merchants for early February, and turned it into a spectacular success. At the festival's peak RCMP asked the station to warn visitors there was no more room for cars in the town. Winner of the Five Roses flour-packing contest (in photo) got to keep all he could carry. Other events included an ice-fishing contest, log-sawing, dogteam and other races, spike driving, and a Sourdough breakfast for 5000 of the visitors.



Blood donor clinics on-camera are the vogue in Manitoba, where CKX-TV Brandon went other clinics one better by staging a noon-hour \$100 Bingo (held in conjunction with the station's regular TV Bingo show) as a special incentive to donors. The station also provided public tours of its operation for those who had given their pint. In spite of 40 and 50 below zero temperatures, the station says, 1164 persons attended the two-day clinic.



For the past four years CFRN Radio has co-operated with Edmonton's Salvation Army Card Lady, Mrs. Holmes (in photo), to collect used Christmas cards. Mrs. Holmes clips the pictures from the cards, bundles them, and sends them to African schools for use in art classes and general studies. With the exclusive aid of CFRN Radio, Mrs. Holmes has been able to gather 80,000 cards. Her sole complaint is that the cost of mailing the cards has almost doubled since she undertook the task.



*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**

## Affiliates await immediate verdict

A "definite recommendation" rather than a deferment of the Board of Broadcast Governors' decision, appeared to be in store for the CTV Television Network as publication date for this issue of *Broadcaster* drew near. Announcement of the board's recommendation is imminent.

The need for haste was a main point of the argument presented by the CTV's eleven affiliate TV stations at hearings held February 23 to study their bid to buy the network.

CTV faced a capital deficit of \$1,184,000 by September this year, the affiliates' spokesman said. (CTV's financial losses pre-date 1963, for the most part. In 1963-64 the network made an estimated \$40-50,000, by most reports. In 1964-65, a loss indicated as about \$125,000 was sustained, but first-quarter profit for the current program season indicates a gain more than sufficient to offset last year's deficit.)

Investment in color television equipment is expected to add substantially to CTV's accumulated "capital deficit" by the end of September this year.

The affiliate stations have indicated their intention of increasing network programming to 60 or more hours if their takeover bid is successful. Apparently ITO (Independent Television Organization), the separate program-buying

organization presently serving the affiliates, will be merged with CTV if the network sale is approved.

For the 1965-66 season, ITO has 10-12 hours of program material airing on the eleven affiliate stations, and about 15 hours being carried on a piecemeal arrangement by some of the stations. Gordon Keeble, CTV president, said the ITO programming would be added to CTV's roster, bringing the network weekly programming total to approximately 50 hours.

An additional 10-15 hours of programming would then be purchased or produced by the network, Keeble indicated.

The stock-purchase offer by CTV's affiliates was described by a CTV spokesman as one-third down, two-thirds to be paid (with six per cent interest) over the next five years. No dividends or interest on CTV stock have been paid to date. (The affiliates presently own only 23 per cent of the share capital.)

Ken Soble, president of CHCH-TV Hamilton, has asked the BBG to reserve its decision on CTV until he has an opportunity to present a detailed alternative presentation. Backed by the Power Corp., Soble said his proposal would give CTV a capitalization of \$11.5 million, and would probably offer more than 50 hours of programming weekly to the affiliates.

## Back to Radio

### V'wagen tries new twist for old cars

A radio campaign to sell used bugs is being launched across Canada this month in a substantial number of selected markets, including French-speaking areas.

The bugs are metallic, as it happens - Volkswagen cars.

What's important about the campaign is the fact that it represents an experimental return to radio on a direct national basis by Volkswagen Canada Limited.

"We've been in and out of radio in the past," says Volkswagen Account Supervisor Bob Cameron (Ronalds-Reynolds & Co., Toronto), "but mostly on a dealer basis."

Cameron calls the Volkswagen campaign "a very short flight" that uses unusual commercials ("all our Volkswagen commercials are unusual"). The radio selling message is closely related to a current newspaper ad series featuring photographs of Volkswagens with \$850 price tags prominent behind the windshield.

No particular effort has been made to slant the time-buy toward the heavy youth market for used cars, Cameron adds - for two reasons. "The campaign isn't big enough or long enough to get very scientific about it, and the market for used Volkswagens is so broad..."

Volkswagen has one of the largest slices of the second-car market, Cameron explains - "and we hope to expand our segment with this campaign."

**Say you saw it  
in  
The Broadcaster**

**WANTED-COPYWRITER**  
Experience in television.  
Send résumé and sample of work to:  
Personnel Dept.,  
CKVR-TV,  
Box 519,  
Barrie, Ontario

## Expo '67

### Best commercial to get 10Gs

Ten thousand dollars is being dangled in front of film producers willing to fight it out with all comers in a competition for a 50-second commercial for Expo '67.

The film, which can be prepared on 16mm or 35mm, in black-and-white or color, will be distributed around the world for theatre and television showing, according to the sponsor of the contest - the Montreal International Film Festival.

Theme of the commercial is the same as that for Expo - "Man and His World". Entries will be judged by a five-member Canadian jury, though the scope of the contest is worldwide.

Film producers will be allowed to enter as many films as they like before the cut-off date of October 1, 1966. The winner will receive a gold medal in addition to cash.

Nine runners-up will be awarded silver medals.

Announcement of contest results will take place in February next year.

Further information about the competition is available from the Montreal International Film Festival, 175 Sherbrooke St. West, Room 1405, Montreal 18. P. Q.



BRUCE C. NORTHAM

Bruce C. Northam has been appointed promotion department manager at CHCT-TV, Calgary. A native of Medicine Hat, Alberta, Mr. Northam began his career in broadcasting at Radio Station CFAC, in 1955, after leaving the University of Alberta, Calgary. He moved to CHCT-TV in 1960 as a staff announcer. In addition to his work in television and radio, Bruce Northam is well known in amateur theatre in Calgary where, as a member of the Arts and Letters Club, he has appeared in a number of successful stage presentations. The appointment is effective March 1.



R. A. Batten, President, Rapid Grip and Batten, Limited and Clare Burt, President, Medallion Film Laboratory Ltd. sign an agreement to form an integrated Motion Picture Film processing and distributing service. Medallion has broadened its operations to offer all the services previously provided by Filmpro Limited, Video Print Limited and Arco Limited. Peter Campbell has been appointed Vice President and General Manager and Bill Forbes Vice President and Sales Manager. New additional premises are located at 443 Jarvis Street, Toronto, telephone 922-2104.



# promotional support

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.

**CJFX ANTIGONISH • CFNB FREDERICTON • CKBB BARRIE • CKCB COLLINGWOOD • CHOV PEMBROKE • CKCW MONCTON • CKTB ST.CATHARINES • CJET SMITHS FALLS • CHOK SARNIA • CFCL TIMMINS**



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

## Color TV Manufacturers

### Will be going all-out by '67

The number of Canadian television receiver manufacturers already making, or planning to make, color TV sets in this country has risen to nine—out of a possible ten.

The Philco Corporation of Canada Limited's late-January announcement of plans to go color narrowed the manufacturing gap to one.

(Canadian Marconi dropped out of the running, also during January, with an announcement that all Marconi set production in Canada would be discontinued.)

The lone hold-out among companies with existing Canadian plant facilities is Clairtone Sound Corporation Limited.

Manufacturers presently in the color set field include:

RCA Victor Co. Ltd. — since December, 1963.

Canadian Admiral Corp. Ltd. — since September, 1964.

Canadian Westinghouse Co. Ltd. — since September, 1964.

Electrohome Industries Ltd. — since May, 1965.

Philco Corporation of Canada Ltd. — plans announced in January, 1966.

Companies that have signified their intention of embarking on color set production before July 1 this year are:

Fleetwood Corporation.

Philips Appliances Ltd.

Canadian General Electric Co. Ltd.

Sparton of Canada Ltd.

Color tube plants proclaimed to date include:

RCA Victor Co. Ltd.—building a plant at Midland, Ontario, with an annual production capacity of 300,000 color tubes yearly.

Canadian General Electric Co. Ltd.—will build a color picture-tube factory in Rexdale, Ontario, capacity not announced.

Sylvania Electric (Canada) Ltd. — location and size of plant not announced.

The only bug in the Canadian color tube and set picture appears to be Zenith Radio Corp. of Canada Ltd., based in Toronto.

Zenith was ranked second-largest in color set sales in the United States last year, by industry reports that put the company's 1965 receiver sales at approximately 2.7 million.

For Canada, an industry economist estimates Zenith's current share of the color receiver market at about one-third of all sales.

But Zenith hasn't announced any plans for construction of a Canadian color receiver or tube production plant thus far, and it's not known how long the company will be willing to battle against the competitive drawback of a 20 per cent Canadian duty, eleven per cent sales tax and a 15 per cent "luxury goods" excise tax levied against imported TV sets.

As for the Canadian industry's ability to meet projected demand for sets—an industry representative has estimated the present capacity of the four manufacturers with working production lines at 3000 sets monthly.

But the spokesman said the "going rate" would probably triple to 9000 units a month by the end of the year.

Since consumer demand for 1967 is projected at a likely high of 90,000 color sets, the industry apparently has plenty in reserve to cope with immediate sales.

A color tube shortage is rated as the main restriction on color set production until mid-1967, when RCA's Canadian tube plant will start churning out product. With RCA alone equipping to make 300,000 tubes a year, the general view is that the tube situation will rapidly alter to one of "over-capacity."

A sizable color tube export market, shipping to the United States, is accordingly expected to develop by 1968.

### CKOK 'Music Teacher' has net sound

A radio station in British Columbia is producing a 30-minute music education program of high enough quality to replace regular CBC school broadcasts.

*Your Radio Music Teacher*, originating from CKOK Radio in Penticton, serves an audience of 1300 students each Monday in the 2:00 pm time slot usually reserved for the CBC's educational series.

Classrooms that also want the CBC school broadcasts are serviced by tapes supplied by CKOK.

Gordon Lang, music supervisor for a local school district, writes and narrates the *Music Teacher*

broadcasts, directed at both elementary and junior high school levels.

Lang is an immigrant from New Zealand. During the last two-and-a-half years he has worked steadily with children in the eleven to thirteen age group, teaching them instrumental and choral music.

CKOK believes the program achieves a sound "comparable to a nationally produced feature," and notes that sound effects and unusual music are used to keep the program content at a high interest level.

C  
B

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**CCAB**

Typography and Make-up by  
Canadian Broadcaster

## Better be right than first

One of the functions of a business newspaper such as this one is to relate the interesting activities of the industry to the advertisers and their advertising agencies who utilize or could utilize their stations for advertising purposes.

This does not mean long strings of superlative puffs which are often misplaced, even in advertisements. It means factual news about advertising (in our case) showing how a specific *named* account used one or other of the broadcast media in a campaign designed to promote his own product. To say that the "X" Company bought "Y" spots and sold ten carloads is *not* news. In the first place it is unconvincing. It also lacks the information as to *how* it all came about. If the story is to be worth printing, it needs the copy theme; it needs a description of the promotion gimmicks and artifices employed, if any; while it may be designed to attract clientele to the station or other medium involved, it will be accepted or declined by a good editor on the sole basis of its interest to his readers.

Superlatives aren't news, and quite often—actually more often than not—don't hold water. We frequently get stories of how Station "X" was the first to have its announcers ride to the studio on bicycles, or broadcast its breakfast show from outer space. If one of these items gets past our eagle editorial eyes into the news columns of the paper, it is almost certain that at least one letter will come in — and probably more than one — claiming that Station "Y" was *first*!

Actually if either of these items is deemed newsworthy, it won't be because it was a first, but because whatever it was actually happened.

The bicycle gag is nonsense, though it contains a weak picture possibility. But the outer space idea could be extremely interesting, not because they broadcast from outer space, but how it felt, what handicaps had to be overcome, whether the audience was conscious of what was going on, if it contravened any of the broadcasting regulations and possibly some daily press comment.

The story of a successful advertising campaign, as mentioned in our first paragraph, is just a plug unless some detail of how it was achieved is worked into the press release.

Authentic, unposed photographs often help a story, but they must be both pertinent *and* interesting.

Shortly after TV came to Canada, a station was proudly proclaiming to all who would listen that it had just bought its second camera. The story came to us, couched in the peculiar language found only in press releases.

To celebrate the arrival of the new camera, the station staged a fashion show, with beautiful babes gliding around the studios displaying their garments and the lack of them.

Along with the story came a photograph.

The picture depicted not one but two TV cameras with their male operators peering into them, with sharply focussed delineations of their buttocks aimed squarely at the press camera.

This picture did not get into the paper.

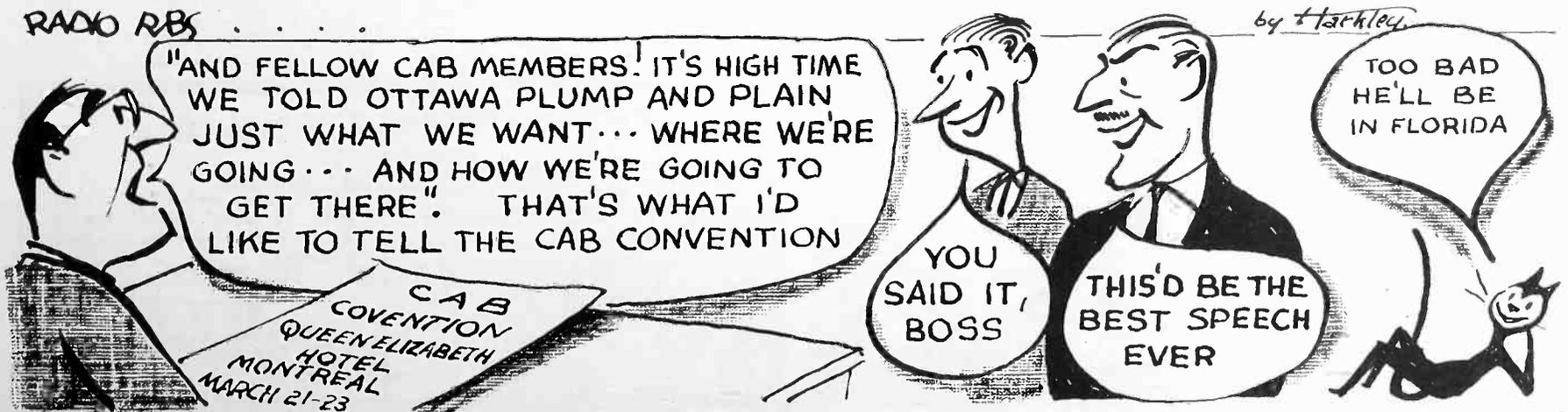
"Names make news" is an old bromide but it is also a valid one. Notices of appointments and promotions are considered so important by advertiser, agency and media people that it has become a regular practice to buy space in trade publications, with portraits, stating that "Mr. John Smith, President of the Zeta Advertising Agency, has announced the appointment of Mr. Bill Brown to the position of vice-president, media." The copy will continue to say: "Mr. Brown has had many years in important positions with prominent advertising agencies," etc., etc.

Not long ago one such announcement came in with the usual picture, but this time the subject was not the appointee but the president who made the announcement.

It wasn't the principle of the thing but the money, so we ran it seeing this was what he wanted to pay for. But this would never have made any self-respecting paper on an editorial basis.

Another reason why this announcement would not make the news columns is that Brown's many years in important positions with prominent agencies tells absolutely nothing. How many years? What positions? What agencies?

ICA (née CAAA) has some sort of a code prohibiting member agencies from disclosing where they steal their help in paid announcements. Presumably they feel this would cast an unfavorable image on the employers who have lost a top man. This is the publicity standpoint. But from the editor's chair, this is the sort of thing his readers want to know. And this is the reason why agencies and others prefer to write and buy their own announcements — to keep them from knowing.



# U. of Sask. students underwrite their own FM station

A case of "put up or . . ." got CJUS-FM Saskatoon on the air last December 9—"put up or no radio".

Students at the University of Saskatchewan obviously meant business when they talked about a varsity radio outlet, and they anted up \$48,000 to back their point — no mean feat for a group faced with the inflated costs of wine, women and education.

CJUS-FM is considered unique among university radio stations because of its "from scratch" cost-sharing feature, says station Promotion Manager Wayne Arcus. But the system has its advantages, he notes — among them the fact that students on the campus have "an effective voice in shaping broadcast policy", even though the station licence is held in the University's name.

The radio station was granted its licence last June, after two years of student spadework to get it on the air. In summer of 1963 Howie Cummer, former radio director for the university's programming on Saskatoon commercial stations, presented several briefs to the Students' Representative Council at the university. On February 9, 1964, the council approved establishment of the station in principle and agreed on financial support of \$20,000 if a licence could be obtained.

During the following summer, the University Senate, the Educational Radio and Television Committee, the Faculty Council, and the Board of Governors also approved the plan.

A preliminary Broadcast Policy Board, made up of students, faculty, and administrative representatives, was set up to apply for a licence. In due course, the board hoped to hire a full-time station manager, and supervise purchasing and installation of equipment.

Following a hearing before the Board of Broadcast Governors in March, 1965, a licence was recommended and subsequently approved by the Department of Transport. Or to phrase it in the best brand of university English — "CJUS-FM got legs."

The Students' Representative Council approved an extra contribution of \$5000 toward the capital cost of the station, bringing its pay-out to \$25,000, and the \$5000 amount was matched by the univer-

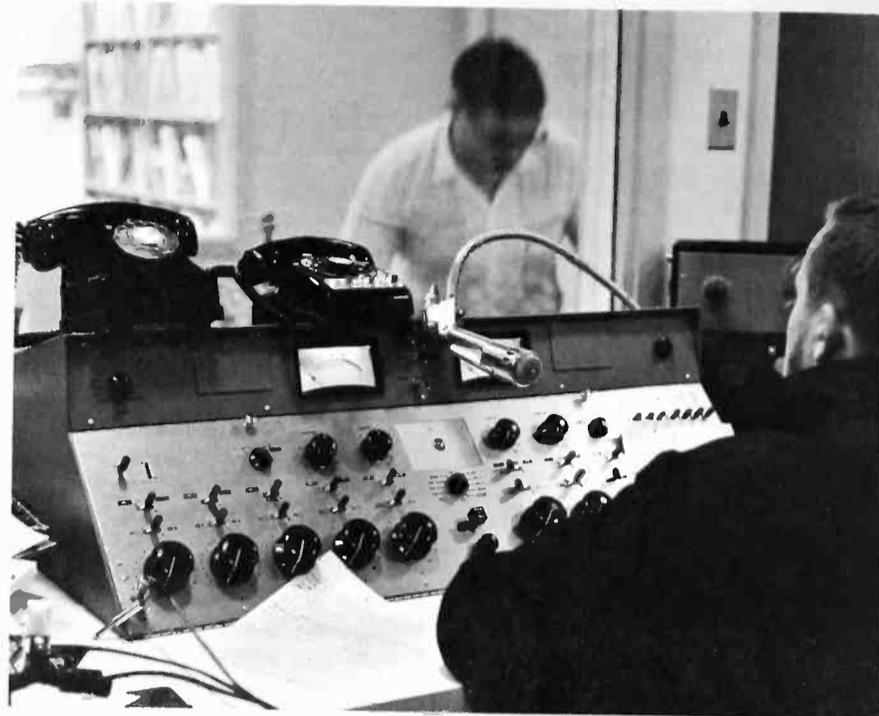
sity. A further \$23,000 was contributed by the students for construction of studios in the Memorial Union Building.

However the Canadian taxpayer didn't get off quite that easily. The university agreed to provide an annual grant of \$10,000 to operate the station during regular term, and also accepted responsibility for all operating costs from April 15 to September 15. The U of S Students' Union currently provides the excess of \$10,000 needed to run the station during fall - winter - spring sessions.

### Vital Statistics

Purpose of the station, Arcus says, is to provide students with opportunities to participate in planning, organization and execution of "high quality" radio programs, and offer an outlet for the creative abilities of students and faculty.

CJUS-FM is a stereo operation, broadcasting on a frequency of 89.7 megacycles with power of 3800 watts. Station equipment is divided between two main locations, con-



nected by signal and control cables.

Studios are in the university's Memorial Union Building, feeding a transmitter situated on the eleventh floor of the Arts Building. A transmitter tower atop the latter is 189.5 feet above ground level.

Primary range of the station is approximately 44 miles, but reports of acceptable reception beyond 100 miles have come in. Two electrical engineering technicians employed by the university installed the RCA equipment.

The station is managed by a well-known Saskatoon broadcaster,

Gordon Walburn, whose radio career began in Winnipeg 22 years ago, Radio Director is Jim Tomkins, and Staff Co-ordinator is Ron Lowe.

Students operate the station sixty hours a week. CJUS-FM and CJRT-FM (the radio arm of Ryerson Polytechnical Institute, Toronto) recently established the Canadian Educational Radio System and are now exchanging educational feature programs on tape.

The new thinking-man's "network" has recently added CKWM-FM, Kentville, Nova Scotia, and CKLB-FM, Oshawa, Ontario.

## CFCF copter chases robbers for real

CFCF-TV's current program schedule doesn't include an old cops-and-robbers television series starring Broderick Crawford and frequently showing helicopters swooping from the sky on fleeing thugs — but the station is certainly living out the drama.



Last January 21, adventure called the station's whirlybird away from the routine of daily traffic jam reports.

During the noon hour four armed men had walked into the Ville D'Anjou branch of the Royal Bank of Canada in Montreal with the idea of lightening the bank's money burden.

The Royal's alarm system went off and the bandits shot away in their getaway car, hotly pursued by the police. During a gun battle one of the men was wounded. Another shot a police officer.

Two of the thieves were caught, but their companions scattered into a wooded area north of Montreal's B. P. Refinery.

At that point, the Quebec Provincial Police asked CFCF's news department for help — helicopter help. The station's aircraft soon landed outside the refinery and picked up Corporal Albert Lisacek, acting chief of the QPP's Hold-Up squad, toting a machine gun.

The aircraft then circled the bushland while Pete Daniels re-

ported the action to CFCF's radio audience and photographer Al Brunelle shot news film for CFCF Television.

When Corporal Lisacek spotted the hold-up men, the 'copter zeroed in on them. The would-be bandits started running, "and darted right into the waiting arms and handcuffs of a police ground party," CFCF says.

The station adds a police comment that the men had an excellent chance of holing-up in the bush till nightfall and escaping, "were it not for the CFCF helicopter."

### AVAILABLE

Senior radio and TV producer with 10 years' experience in ad agencies and production houses.

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Canadian Broadcaster  
217 Bay Street, Toronto 1

# Aye three FM - nay two AM and one FM

Three new FM radio station applications - one apiece for Toronto, Kitchener and La Pocatière, Quebec - won approval from the Board of Broadcast Governors on February 18 as a result of public hearings held in the early part of last month.

On the negative side, proposals for two AM stations and one FM outlet were recommended for denial - in one case (for a Montreal FM station), tentatively.

Toronto's FM voice became significantly stronger with clearance of a power increase to 54,000 watts for CHUM-FM, and with approval of a new FM day-night outlet - the area's sixth - for John Lombardi. The FM station is an addition to the outlet already granted Lombardi for daytime-only in Toronto - radio station CHIN. (CHIN will take over the 1540 kilocycle frequency presently occupied by CHFI-AM when CHFI moves to 680 kilocycles.)

A competing Toronto FM application presented by Radio Richmond Hill Ltd., operator of CFGM Radio, was recommended for denial by the board. In its summary of reasons for selecting the Lombardi proposal for approval, the BBG said operation of a station programming to the interests of ethnic groups in Toronto was desirable, and the FM licence would allow Lombardi's station to serve the minority segments day and night.

The board also said the three remaining usable Toronto FM frequencies should be retained "until such time as the board may have an opportunity to consider applications for FM frequencies by persons other than persons holding AM licences and operating AM stations in the Toronto area."

## Freeze on Toronto FM

No applications for additional FM licences in Toronto will be heard until further notice by the board, the BBG noted. The board also drew attention to the fact that denial of the Radio Richmond Hill application, "by implication" ruled out an FM application reported to be forthcoming from CKFH Radio, Toronto.

The second BBG seal of approval for a station would provide an

FM outlet for Central Ontario Television Limited, operator of CKKW Radio and CKCO-TV Kitchener.

Decision on a concurrent FM application by Greatlakes Broadcasting System Limited, operator of Kitchener's CHYM Radio, was not announced by the board.

Both Kitchener applications involved the installation of equipment to provide a vertically-polarized FM broadcast signal in addition to the customary horizontal FM radio wave.

"Vertipower" was also proposed for Montreal, in an FM application by Chateau Broadcasting Co. Ltd., presently operating Radio CFMB in the city.

Recommending denial of the Montreal proposal, the board referred to 1965 applications put forward by Guy Corbeil for an AM and an FM station, and said:

"Mr. Corbeil has encountered difficulties beyond his control (in his efforts to proceed with an FM application alone). It is the opinion of the board that before another application for an FM licence in the Montreal area is approved, Mr. Corbeil should be given every reasonable opportunity to establish an

FM station in the Montreal area."

Corbeil's difficulties arose when he learned the FM frequency he was applying for might be subject to interference from other frequencies. He hoped to be given the opportunity to re-apply, and said he sought a change to the frequency wanted by CFMB.

## AM Radio

In one of the board's AM radio station application turn-downs, the possibility of competition between radio and TV outlets for available advertising dollars appeared to be the deciding factor - and the decision went to television in the second round of the applicant's BBG bouts.

Gary Kirton's proposal for a Brandon, Manitoba, station to broadcast over 1220 kilocycles day and night was recommended for denial because, as the BBG said:

"At the public hearing in November, the board heard an application by . . . Mr. Kirton for a licence to operate an AM radio station in Brandon. The board deferred its decision in order to make a more detailed study of the market...The establishment of another

radio station in Brandon at this time would make it more difficult to introduce alternative television when the general 'freeze' is lifted."

The second denial of an AM station bid involved an application by Rejean Boivin for a day-night outlet in Ste-Agathe Des Monts, Quebec.

Explaining its rejection, the board said Boivin's application was "clearly not well conceived."

"The applicant projected profits of some \$130,000 in the first three years of operation. This is so far out of line with the experience of stations established under similar circumstances as to indicate that the applicant has not studied carefully either or both the revenue potentialities of the market and the costs of operating radio stations in the kind of programming proposed."

The new FM outlet for Ste-Anne De La Pocatière, Quebec, was recommended for C. H. G. B. Ltd., present operator of radio station CHGB-AM.

All recommendations by the BBG are subject to final approval by the Department of Transport.

## Fulfillment of promises will be renewal factor

A warning that program performance and fulfillment of broadcast promises might be factors in future radio and television licence renewals - "for all licencees" - was issued by the Board of Broadcast Governors during February.

Last September the Fowler Report on Broadcasting criticized the BBG for failure to make full use of available powers to influence station performance, and said the board had in some respects been reduced to a mechanical licencing body.

In outlining its apparent new position, the BBG has combined one-year licence renewal for 72 broadcasting stations (to March, 1967), with a statement of its impending concern with programming - as follows:

"The board will at that time (March 31, 1967) examine the program performance of licencees in

the light of the promises made when their applications were recommended for approval, and of any obligations or conditions subsequently assumed voluntarily or by direction of the board.

"All licencees are asked to make a careful study of their undertakings and obligations as preparation for the public hearing at which their applications will be reviewed in 1967.

"The board is particularly concerned about the range and quality and sources of television programs, and the manner in which these meet the obligation to present a varied

program fare of a high standard."

However the board's suggestion that "all licencees" might be subject to program performance scrutiny at "public hearings" is in marked contrast with the words "a number of licencees" in a statement prefatory to the above. In the statement the BBG says:

"It is the board's intention to resume this practice (of inviting a number of licencees to appear before it for examination of their program performance) when considering its recommendations respecting licencees due to expire on March 31, 1967."

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

**DON WRIGHT**  
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77 Chestnut Park Rd., WA 5-1631

**CHIQ - Hamilton's**  
"Town and Country Music Station"  
is pleased to announce the appointment of  
**FIDELITY BROADCASTING CO.**  
257 Jarvis St., Toronto  
as Toronto  
Sales Representatives  
Call Gord Marratto 923-3081

# Go-go agency breaks the traditions with philosophy of sell

**Copywriters?** Who needs 'em? "There's not a radio station in the country that can't produce better copy for on the air - for that station - than any ad agency can."

**Paperwork?** "If you can't trust the people you're doing business with, don't do business with them."

**A Media department?** It could add to the overhead, couldn't it? "No, we don't have one."

**This is an advertising agency speaking?**

That's right, it's a Vancouver advertising agency-Young and Ross by name. "Only maybe it would be better if we called ourselves a selling agency," spokesman Finn Anthony says, adding to the iconoclastic words noted above.

Conventional West Coast agency people - after being treated to a

glimpse of the inner workings of Young and Ross-stand a bit in awe of the firm, sometimes called Canada's y&r. ("We'd prefer not to be called that, even with the small 'y' and 'r,'" Anthony says. "We don't agree with some of the things Young & Rubicam do.")

One prime reason the well-trained agency mind boggles at Young and Ross's operation is that it consists of six equal partners, and not too much else. There's an artist on staff to handle layouts, and three employees to make the office machinery in the new Sun Building premises go - and that's about it.

### Who wants copy?

News that a modern agency has to have baggage in the shape of copy-writers, producers, directors,



The Young and Ross "equal" partnership - (l. to r.) Tom Hetherington, Tom Huntley, Sid Young, Peter Ross, Finn Anthony, Ken Simpson.

media buyers and perhaps a research department evidently hasn't reached Young and Ross as yet - but in its ignorance the agency persists in grossing better than a million dollars yearly at the billings wicket, a goodly sum by Vancouver standards.

Of course what makes the whole operation click is each partner's octopussian versatility - Jacks-of-all-trades, Anthony calls his business mates. Or as a competing Vancouver agency account executive put it, "They're a bunch of idea men and they're all promoters."

It's no secret that the do-it-yourself partners don't write all their own copy, particularly for radio commercials - thus shattering the agency maxim that starts, "We can do anything better than..."

In one West Coast station sales manager's words, "They'll call you up and say, 'I've got this idea for the such-and-such account. See what you can do with it, will you - and let me see what you come up with'."

Bush league? Small town? Maybe so, but Young and Ross make a good case for their radio copy-farming technique.

"We'll give a station a lead and let them go ahead," Anthony says. "Because the writer at the radio station knows the station's personalities - how many words they can do in 30 seconds, how they like to do a commercial and so forth. And they know who's going to be reading the commercial."

"It gives the station a chance to turn out a helluva lot better spot

than we can - gives them flexibility.

"It's so asinine when an agency sends in the copy and says 'this is it'. All the agencies can do that way is strike a bland average suitable for everybody."

Anthony argues that each announcer "has a mood going" when he takes to the air. "Let him change the copy to suit his mood. There's no use having him hit into copy that's completely foreign to the mood he's in."

The skein that binds the Young and Ross partnership together is a common advertising philosophy, Anthony believes - the philosophy of "sell".

The partners call advertising a tool, a part of selling in the grand sense.

### Poor ads and top clerks

"Take the best ads in the world and pair them with the worst retail clerks and you won't sell anything," Anthony says. "But reverse it to mediocre ads and damn good point of sale, and you can make yourself a million."

"That's the proper picture of advertising - what will the product do for the consumer?" the partners contend. "And that's what selling is all about."

Anthony feels agencies are not doing a good selling job with what they've got to offer ("a lot more than they realize"). He thinks agency account executives should get out of the errand-boy category, forget their dignity and, by way of illustration of the point, "make the rounds with a milk-truck driver."

He argues for agency involvement with the product from start to

CKVD CKRN-TV CKLS

**Radio Nord**  
has installed  
**CGE's ULTRASOUND**  
for Northwestern Quebec's  
**ULTRA MARKET**  
on  
**CKVD VAL D'OR**  
(now 10,000 watts)

Reach  
**Northwestern Quebec's**  
**ULTRA MARKET**  
with the  
**ULTRA SOUND**  
of  
**Radio Nord**

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

The trend is to balanced programming

**G. N. MACKENZIE LIMITED HAS *the* SHOWS**

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

finish - to the "end result" of the selling process at point of purchase. "We'll go with an account to a chain store-not to sell advertising, but to help sell the product," he says.

"We're trying to get this total involvement."

#### We make mistakes

Offering a frug-and-twist era gripe directed at agency waltzers, Anthony says the advertising business modern flexibility.

"We have a written guarantee we give our accounts," he says - "We make mistakes. You have to be flexible as all get out these days, think quickly and react to changing patterns.

"Make your mistakes, but think fast enough to get out of them without getting hurt."

He also snipes at market researchers for their lack of marketing's prime virtue.

"The agencies keep calling in market researchers that know as much about selling as the janitor. Market study is something the manufacturer should do before he even considers launching a product anyway."

Vancouver competitors admit that for a philosophy given a bare eight years to jell, the y&r credo seems to be working out well.

Sid Young and Peter Ross, the founders, discovered Vancouver agencies were sloughing-off the work of full ad preparation onto their art shop, without benefit of a piece of the agencies' commission. So in 1957 they decided to go after the 15 per cent side of the business. Basically, they became an industrial advertising agency.

Tom Huntley, another artist, soon joined the duo, followed by two men with broadcast experience (in 1961), Finn Anthony and Stu McElvy. (McElvy has since left to become a sales manager for KVOS-TV Bellingham.)

The two later additions were Tom Hetherington and Ken Simpson.

Young and Ross was probably the first West Coast agency to pursue retail advertising as a classification, winning Woodward Stores Ltd. (broadcast billings) as its first big account.

Retail made up about 35 per cent of the agency's total billings last year - not a staggering percentage by any means, but Anthony says:

"We're thought of as a retail agency because we're conspicuous for getting involved in the end result of selling at retail level."

#### Outstamp the Stampede

The agency has always been heavily involved in large scale promotions, and is currently putting together the official British Columbia Centennial Album for the provincial government. Young and partners are also sailing along with plans to magnify Vancouver's annual Sea Pageant Fishing Derby into a 25,000-fisherman affair this year, then a 50,000-contestant event calculated to "make the Calgary Stampede look like a play-school picnic with hobby-horses."

As an indication that the agency's success in retail advertising is neither fluke nor flounder, and certainly not fishy, Anthony cites four 60-second appliance commercials brought in at a cost reckoned "in the hundreds, instead of in the thousands."

"We used Stanley Park," he says. "First we put a television set in the penguin pond, and shot that. Then a Philco set was propped on some rocks at the seaside ('Philco on the rocks-a new way of entertaining'). A set went around in the park's miniature train ('Engineered design'), and we shot a washer-dryer in the polar bear pit ('Bears are very curious. They gave us lots of action.')

"They were almost like soft-sell," Anthony comments. "But we ran them during the football season and the cumulative impact and total effect were just terrific."

#### Ask the man who lives there

The advantage of using a locally-born agency's feel for its market is going to become apparent to national advertising agencies in due course, in Anthony's opinion. He disagrees with the concept that agency branches are the answer to regional marketing - "they're not tuned to what's happening in B.C."

"Parent" agencies should form affiliations with local agencies and then co-ordinate them, Anthony says. "That way you get two things - regional selling and total market selling."

Most of all, the national firms should look for local agencies with "advertising men" on staff, Anthony goes on to say. His theory is that people with sell in their blood, practical men, make the most effective advertising experts.

Speaking for Young and Ross, he puts it another way:

"We can't go around doing the David Ogilvy. We haven't got a private income from England."

#### Saskatoon TV

## Airs Sunday Mass from station studio



CFQC-TV has been converting its Saskatoon studios to a Catholic chapel every Sunday since the beginning of the year, in order to telecast a twelve-week series called *Sunday Mass*.

The Mass is then performed in English before the station's cameras and a "working" congregation in the studio (a 40-member choir known as the Notre Dame singers). Every effort is made to present an act of worship which is simple and genuine, and to treat the presentation with proper reverence and solemnity, CFQC says.

All the necessary furnishings are brought into the studio for the production, the station continues, but an effort is made to keep the effect straightforward and uncluttered.

CFQC's aim has been to handle the visual presentation in a way

that makes it possible to perform the Mass "as if all participants were unaware of the camera's presence."

Response to the 45-minute live telecast has proved it "a more than worthwhile undertaking," in the station's opinion.

#### WANTED IMMEDIATELY

TV studio maintenance technician for VTR-camera, etc. Experience desirable. Reply to:

Alan Bradley  
Chief Engineer  
CHOV-TV, Pembroke

## Memo

to Broadcasters and Advertisers from Bennett Watson Vice-President, Ansu Printing Reg'd.

Wib Perry, author of *THE WRONG WAY HOME*, gave us a list of people in the broadcasting/advertising business who might be interested in having a copy of his book.

We haven't yet been able to circularize all the people on the list, and rather than withhold the invitation from some individuals by accident, we take this means to offer *THE WRONG WAY HOME* through the use of the order below.

Wib's novel *THE WRONG WAY HOME* is a hard-hitting (sexy) fictional (?) account of the broadcasting business. This book, available only through ANSU PRINTING REG'D., is designed to be a collector's item since it has been hand-printed, hand-sewn, hand-bound, numbered and autographed by Wib. (CBC "Across Canada", Jan. 13).

Of the original 500 copies produced there remain:

23 books numbered between #10 and #50	@	\$25.00
37 books numbered between #51 and #100	@	10.00
114 books numbered between #101 and #500	@	7.50

..... detach here .....

Ansu Printing Reg'd.  
62 Richmond Street West  
Toronto 1, Ontario

Please find enclosed my cheque in the amount of \$  
for my copy of *THE WRONG WAY HOME* in category shown:

(a) Numbered between 10 and 50	@	\$25.00
(b) Numbered between 51 and 100	@	10.00
(c) Numbered between 101 and 500	@	7.50

Please print clearly

Name .....

Address .....

Make all cheques payable to Ansu Printing Reg'd., at par, Toronto

#### AVAILABLE Broadcast Account Executive

With 10 years' experience in

- Client contact
- Media buying
- Radio and TV production
- Management

Reply to:

Box A-846  
Canadian Broadcaster  
217 Bay Street, Toronto 1

#### COMMUNICATOR AVAILABLE

Are you looking for a combination ex-editor, copywriter, research man who can write and communicate? I'm looking for a position on radio, TV, film or print. At \$8G, maybe we're looking for each other.

Write for résumé. No ad agencies, please.

Box A-847  
Canadian Broadcaster  
217 Bay St., Toronto 1

# Impact - production - packaging - costs

Concluding a comprehensive report of the "Here's Color" seminar on Color TV, presented for their clients last month in Toronto and Montreal by J. Walter Thompson Co. Ltd.

With color television the principle is essentially the same idea we are all familiar with in the making of our color advertisements for magazines like *Macleans* and *The Reader's Digest*. . . that is the breaking down of the picture into three primary colors, with one difference.

In magazines we work with red, blue and yellow - the three primary colors and this is known as the subtractive principle, because actually we are subtracting light from the printed page. Where there is no color, all the light is subtracted and it is white. But in television it works just the reverse.

This is called the "additive" process, because with television we are *adding* light.

So we add the red signal, then the blue signal, then the green (instead of yellow) signal.

When we add them all together we project white light. And, surprisingly enough, when we put the red and blue together, the red takes some color from the blue, and blue takes some color from the red, and we're left with a pure yellow.

The very first day of color television in the States saw RCA Victor (a driving force in the coming of color) also committed to sponsoring programs, to help generate excitement, but most people saw it in black and white even then, for color television was still a brand new baby.

1956 saw the advent of *Kraft Theatre* on television, which convinced Kraft and ourselves that "color adds enormously to the appetite appeal of food commercials,

and that it would become more and more important to us as more people bought color sets. . . now it's *happening*."

While Kraft was using color to sell food, the Ford Company was using it to sell cars. . .

### Profile of typical TV viewer

According to Brand Ratings Index, color set owners in the United States and those planning to buy within the next two years have these favorable demographic characteristics:

- (1) Higher incomes than general public.
- (2) Better educated.
- (3) More concentrated in major markets.
- (4) They are younger, centering in the 35-49 age group and have larger families.

A study conducted by Bruskin Associates reveals that veteran color owners continue to spend as much time per day watching television as recent owners. Both groups spend more time per day watching television than non-color owners.

A recent NBC bulletin indicated product usage levels and purchase patterns of people living in color television homes:

- (1) *Household Products*: Average weekly expenditures in grocery stores and supermarkets by color TV homemakers are 21 per cent higher than for all homemakers.
- (2) *Venturesome*: Tend to use newer modern products—*aerosol* products over bottled versions



Photo by Graphic Artists

Robert Marvin, vice-president and account supervisor, J. Walter Thompson Co. Ltd., Toronto, is caught by the camera during his share in the J. W. T. seminar "Here's Color", held last month in Toronto and Montreal.

of the same products; movie film rather than still picture film; electric tooth brushes, etc.

(3) *Convenience Products*: Well above national average in use of frozen foods, paper products; prepared cocktail mixes; automatic dishwasher soap, etc.

(4) *More travelling*: Heavy travellers and particularly good prospects for air lines.

(5) *Status Symbol Products*: Buy wall-to-wall carpeting; drink Scotch rather than rye; four times national level of ownership of high-priced cars.

(6) *Smokers*: Above average in incidence of cigar smoking; slightly above average in cigarette smoking.

(7) *Personal Appearance*: Above average usage of clothing, cosmetics, toiletries and diet foods.

(8) *Second Color Sets*: Color set owners have virtually the same

level of interest in buying color sets as do non-owners - clearly a significant market for second color sets.

The portable color receiver that's selling for under \$250 in the United States could conceivably hit Canada and it won't be long before the color portable is within the reach of almost any consumer if he has seen color. And he will, because if his neighbor has a color set, the black and white owner will be there all the time to see a favorite black and white program in color.

In the early days of black and white, set ownership *never* indicated true viewing figures because those who were fortunate enough to own a set were constantly invaded by all their friends, relatives and neighbors. The black and white owner won't be able to resist color television and will rationalize this purchase over other more important household requirements.

### Impact of color vs. black and white

The immediate impact of color television over black and white is likely to be its novelty.

A study sponsored by the three U. S. networks through American Research Bureau in November 1964 showed that in prime time the sets-in-use level of color set owners was almost 62 per cent versus 55 per cent for black and white homes.

This survey was made in 1964 when only 20 per cent of programming was in color. The average rating for a color program in a color television home was 37.0, 74 per cent higher than the rating achieved by the same program in black and white homes.

Black and white programs in color homes achieved an average rating of 16.3, 7 per cent lower than the rating achieved in black and white homes.

THE BRIGHTEST . . .

NEW SOUND AROUND!

# CHIC

Brampton - Ontario

offers a market of

**71,400** households

with annual retail spendings of

**\$265,300,000**

Serving the Heartland of the GOLDEN HORSESHOE  
with their own information and entertainment  
over their own station ----

*Your Hardy Man has all the Facts*

**HARDY RADIO & TELEVISION** LIMITED

TORONTO EM 3-9433      MONTREAL 861-5461

This rating advantage of color shows in color homes applied to daytime television as well as evening. Daytime color shows enjoyed about a 60 per cent rating advantage in color homes, and NCAA Footballs (in color) showed a similar advantage.

If the rating advantage of color programs in color homes were to continue into next year, each color program would add 1.4 rating points to the overall score — about three quarters of a million additional homes.

Color television homes tend to view color programs just because they are in color more than for their entertainment value.

A Crosley Television Study done in Cincinnati showed that, in terms of commercial recall, there was a 34 per cent advantage among color viewers and that color commercials were 69 per cent more persuasive than black and white.

New color studies by Schwerin Research Corporation, released in April 1965, show that "color, when it is used properly, enjoys a measurable and significant advantage in effectiveness over black and white television commercials." Color versions of commercials average 33 per cent higher in motivating effectiveness.

#### Color television production

J. W. T. has already got its feet wet in the production of color commercials. "In the last twelve years we have produced over 6,000 color spots for clients—the equivalent of a 100-hour Hollywood extravaganza, so even if we hadn't been trying, we were bound to learn a little about the do's and don'ts of color commercials."

Color costs more and takes longer. It is impossible to rush. If we try to turn the screws down a little on the labs, we are almost certain to end up with a lovely puce disaster on our hands.

Too much color in one part of the scene draws the eye away from the centre of interest, from an announcer or your product. Strong tones of color will also reflect on your product. Imagine a nice thick slice of cheddar cheese with a moldy green overtone to it. So it's often wise to stay away from strong colors.

For at least some time to come, most of our viewers will see our color commercials in black and white. So when we are showing colors for sets or costumes, we must check each one of them against the grey scale, which is the television scale for shades of black, grey and white, and it shows you in what shade of grey a color comes out on a black and white screen.

#### Problems with packaging

The brown on the Magic Baking Powder tin turns black. The Labatt green is too dark and the Bardahl oil drop is too green.

Textured packages give colors a deeper tone. A sheen surface looks brighter than it really is. Cellophane packages present problems in color as well as black and white because light flares when it hits a glossy surface. The foil packages are also bad because they reflect even the least bit of surrounding color.

So, although color won't make a good idea out of a bad one, it can detract from a good message if you're not careful with it.

See that the process lab has actual packages or labels from your products when they are developing film — so that they can match the colors precisely to the real thing. And the same applies to a tape house when they are doing your work.

Color commercials shot in the studio need more light than with black and white, and here again the light is important because it affects colors too.

When we shoot outdoors, generally speaking, we can't shoot color early in the morning or late in the afternoon, unless we're after a very special effect and even then it's unpredictable. So we have a shorter shooting day and this means we need more days to shoot a commercial. There is also the problem of matching shots at different times of the day, so the girl we shoot on the beach at 10:00 in the morning may have a different skin tone when we shoot her again at 3:00 in the afternoon.

With color, we can't correct our mistakes very much in the lab. With black and white we can do a lot of things in the lab. But with color, when we've had bad lighting and bad camera work, we can't make up for it in the developing tank.

When we use tape, we have an advantage. We shoot it and look at it again, until all the colors are in balance and everything's right, and then we tape it all for real.

"Opticals" cost more and take longer in color—the wipes and dissolves and so on. We find it better to write them into the script so that they are done with the camera rather than in the lab. One simple way to avoid the whole thing is to change scenes with straight cuts, wherever possible.

Supers for color commercials present no more problems than black and white. And the same goes for changing English supers to French. At the moment though, they must be processed in New York and this costs a little more than if we had the labs we need here in Canada.

#### Color vs. b & w costs

To set up a comparison of color versus black and white costs, they used a 20 second Oxo commercial, combining live action, sync sound shooting with animated stand shooting. It worked out like this:

The girl would be shot in the studio and her voice would be recorded at the same time.

There were no sets so she could be lit and shot in one or two hours.

The package would have to be mocked up or color corrected for both black and white or color.

The package had to be shot with a still camera and blown up to 3 or 4 various sizes.

These stills would then be shot on an animation stand.

The reason for 3 or 4 sizes is because the zoom is about 100 to 1 and no camera could handle that.

The animation shooting would matte in over the live action shooting. . . to make the optical negative.

Black and white averages \$2,500 while color averages \$3,700.

The main reasons for the cost changes in color are due to the fact that the lab processing for both live action and animation would have to be done in New York, as would the optical negative shooting.

Shooting stock and lab costs are approximately 20 per cent and 30 per cent higher if the material is shipped to the U. S. for processing.

## Kodak will sponsor Oscars on CBC

Canadian Kodak Co., Limited has signed for sole sponsorship of the Motion Picture Academy Awards program this year, thereby achieving blanket TV coverage of most of North America in conjunction with Eastman Kodak Company, sponsor of the show in the United States.

Academy Awards will be broadcast live on the CBC English Television Network and supplementary stations, Monday April 18, from 10

pm to midnight, EST.

Commercials scheduled for airing on the show include a variety on Kodak's amateur camera equipment and film, and several on the company's industrial products — X-ray, professional photographic, audio-visual, copying and motion picture.

The telecast will originate in color on the ABC-TV Network from the Santa Monica Civic Auditorium, California.



## Potash mining goes SKY HIGH in Saskatoon!

In Saskatoon's Potash Park, there's a new monument to our newest industry. It's a 40-ton section of tubing of the type used in potash mine shafts, all bronze and silver, magnificently rised skywards.

In the 1970's, there will likely be more carloads of potash than of wheat coming out of Saskatchewan.

Foresighted Saskatoon! It builds this monument at the beginning of its 200-year reign as Potash Capital of the World!

Foresighted CFQC! To become the most popular station in and around Saskatoon, long before potash was discovered, and to be even more popular now (see our latest BBM)

**CFQC**  
radio saskatoon

The trend is to balanced programming

**G. N. MACKENZIE LIMITED HAS  SHOWS**

MONTREAL TORONTO WINNIPEG

1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

# Repeat orders are not accidental

Any salesman knows that his first order from a new customer costs him more than he makes. The time, planning and work that goes into obtaining new accounts are only worthwhile if they lead to repeat orders. If the account develops in size and consistency the initial cost of getting it will fade into insignificance.

Thus, it is of primary importance that the salesman acquire skills and techniques that will keep the orders rolling in year after year.

The salesman today who shoots for the "quickie" order, the single sale, is sounding his own doom. Successful selling is repeat selling. Even the corner cigar stand or news vendor depends on regular customers who stop by each night or morning.

## Satisfaction is the key

The key to repeat orders is customer satisfaction. The salesman who does not take the time and trouble to explain all of his product's benefits or who does not please in other ways is selling himself and his company short. This is

a responsibility which must be met if the salesman is to survive in today's competitive market.



This is the twenty-first 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".

The old European concept of "the buyer beware" is as outdated as the gas light lamp. Today the salesman must look out for continuing buyer interest.

When a customer sticks with a salesman through good times and bad and despite the onslaughts of the competition, you can be sure that the seller gave unselfishly and unstintingly of his time and knowledge to the benefit of the customer. The salesman, who is strong on repeat orders, is a service consultant

as well. Thus, he meets the wants and needs of his customers with dedicated enthusiasm.

Hank Falen, a pharmaceutical salesman, works for his customers by supplying them with all the latest information on drugs and medicine. He researches a particular drug so thoroughly that he actually knows more about it than experts in the industry. Hank transmits this data to the pharmacist who is better able to serve his customers. The result is that most of his accounts have been with him for years and have no intention of changing.

I once asked Hank if his service chores did not take away time from face-to-face selling.

"Yes," he admitted, "it does cut into my interview time. But the repeat orders of my regular accounts more than make up for this loss. And, believe it or not, I still have time for some prospecting even with my servicing activities."

Hank exemplifies the superior salesman who never lets the customer fend for himself.

A buyer should not have to ask for help from a salesman. The latter should be right there to volunteer it. The "extras" you provide the customer will come back to you like the proverbial bread cast upon the waters.

erly. I learned entirely by chance that the car was equipped with windshield sprays. I just happened on a floor button that changed stations on the radio. And so it went.

I suppose I should have read the book, but I did not have time for this. Besides, instruction books always leave something to be desired.

When I bought my next car I didn't return to that dealer. I went to a place where I actually paid a little more than I would have at the other agency.

But there was a world of difference in the service and just plain courtesy. The day after the purchase the salesman called me.

"Mr. Kahn, you've bought a beautiful car and a high quality one. However, it's a complicated machine and there may be things about it which are new to you. Do you mind if I come around to your house tomorrow and go over the car with you?"

His offer was a pleasant surprise and I told him to come ahead.

That salesman spent three solid hours with me, explaining every feature of the car. He accompanied me on a trial run, pointing out various aspects as we drove along. He did not leave until I was absolutely sure that I could handle everything on the automobile.

## Coming: -

### Room at the Top

The salesman can go to the top in his profession, but he must realize that there is no shortcut. He must be prepared to work hard, be creative and act unselfishly. He should also make use of timing—knowing when to submit an idea or approach a customer.

# RADIO NEWFOUNDLAND

**VO CM · CK CM · CH CM**  
 59 82 58  
 10,000 watts 10,000 watts 1,000 watts

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

Say you saw it in The Broadcaster

•KINGSTON'S  
 most powerful station

•KINGSTON'S  
 most listened-to station

(BBM - Feb. - May - Nov. '65)



**CKLC  
 RADIO**

A  
 HARDY  
 STATION

KINGSTON'S INTERNATIONAL AWARD STATION

## The new car salesman

A few years ago I bought a new car of an expensive make. The salesman was pretty off-hand about the purchase. He gave me a book of instructions, a perfunctory "thank you" and sent me on my way.

Before I continue this story let me state that I am not an automotive expert. I can drive a car but the mechanical workings are something of a mystery to me.

In breaking in my new automobile, I discovered all kinds of things that had not been explained to me. There were certain aspects of the power steering, power brakes, air conditioning, for example, that really confused me. At one point, I almost got into an accident because I didn't work the brakes prop-

That was five years ago and I have never dealt with another car salesman since. I know that he is looking out for me and that a sale is not just another transaction for him. There may be agencies where I can buy this make cheaper, but I'm willing to spend a little more to get this kind of service.

That salesman, because of his interest in my well-being and convenience, assured himself of getting a repeat order from me. I don't mind paying \$200 more for an automobile when I can get value plus personal attention from the seller.

Repeat sales come from services that are performed for the customer. In thinking of a salesman, the buyer is likely to say to himself:

"What did he do for me?"

Merely leaving him with a bunch of sales literature will not suffice. The customer expects more and is entitled to more.

### The first calls

A generous expenditure of time in getting a new customer will pay off handsomely if you make your visits productive.

The first few times you call on a prospect are crucial. He will be taking your measure, an act which will determine your future relationship with him.

Start off by convincing him that you are not a "hit and run" salesman. Show him that you will make every effort to increase his benefits from the product.

The first order is the most important one you'll get from the customer. Make sure it isn't the only one.

Give that first order loving care and attention. Follow through on

## 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 8½ x 11" three ring binder; each reprint includes a self-evaluation quiz.

Prices are:

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

You may pre-order the entire series, or, if you wish, individual articles. Each article in the series is numbered. Please specify your wishes by number.

When ordering the various articles of this series, address orders to the George N. Kahn Company, Marketing Consultants, Sales Training Division - Service Department, Empire State Building, New York, N. Y. 10001.

1. The Salesman is a V. I. P.
  2. Are You A Salesman?
  3. Get Acquainted With Your Company
  4. You're On Stage
  5. You Can't Fire Without Ammunition
  6. You Are a Goodwill Salesman, Too
  7. Closing The Sale
  8. How To Set Up An Interview
  9. Resting Between Rounds
  10. The Competition
  11. Taking A Risk
  12. Playing The Short Game
  13. Selling An Idea
  14. Buying Committees Are Here To Stay
  15. The Automated Salesman
  16. Samples Can't Talk
  17. The Unexpected Letter
  18. Prospect or Perish
  19. How To Dislodge A Prospect From An Existing Supplier
  20. Making Salesmen of Your Customers
  21. Repeat Orders Are Not Accidental
  22. Room At The Top
  23. You Must Give More to Get More
  24. Running Into The Rude Buyer
- When ordering, please mention the name of this publication.

every phase of it right up to the shipment.

Two or three weeks later call the customer and ask if everything is all right. Volunteer to make a special trip to his plant or office to explain anything he did not get from the original presentation.

Link Jason, an office equipment salesman, scored with a prospect after weeks of calling. The order was for three big-ticket filing systems. The day after they were delivered Link appeared at the customer's office. He made his home there for the next five days as he coached personnel in the use of the system.

"He was just like one of our supervisors," the owner told me later. "He made sure everyone involved knew how the system worked. He even anticipated problems and proposed their solutions."

The customer has remained loyal to Link ever since. Many of his other customers feel the same toward him. They regard him as a friend and counselor more than as a salesman.

Whether you are selling office machines, flooring, tennis rackets, houses or plastic, be sure and explain the product's uses and advantages at the outset. If necessary, be a teacher.

If you are selling a service, be certain the customer is apprised of all its benefits. Nothing will do more for a salesman than his constant attention to the needs of the buyer. Repeat orders will not come by wishing for them. The seeds of customer satisfaction must be planted early. The result will be a full flowering of repeat orders for you.

### Remember complaints

Some salesmen are clever deceivers. They can listen to a customer's complaint with the rapt attention of someone who really cares. Once out in the street, however, they don't remember a thing that was said.

When a customer takes his valuable time to tell you about a complaint or problem, he expects something to be done about it. Where else does he have to turn but the salesman?

Be sure that you understand the gripe. Don't nod your head if you don't. If necessary, go over the complaint step-by-step. When you leave the customer's office you will have to act on that complaint if you expect further business from the man.

One salesman, Mark Haley, carries a tape recorder to take down complaints and problems. At home he can listen to the tape, make notes and then take steps to correct the situation.

Don't always expect the customer to volunteer complaints. He may nurse a dissatisfaction for weeks without telling the salesman about it. Or he may "voice" his irritation by severing relations with the supplier.

Therefore, make a point of inquiring from time to time to determine if all is going well with the product, servicing, etc. In a manner of speaking, look for trouble. I know some of you have spent a lot of time avoiding such complications but it is really worth while to meet them head-on. The customer will know that you are sincere about servicing him if you go out of your way to find problems.

If possible, take the customer's complaints to the highest level of your company. It's a good idea to persuade people in management to write to or call on the customer when a difficulty arises. This gesture is sure to put you in solid with the buyer.

Russ Topham, a paper products salesman, has earned the undying devotion of many of his customers by arranging for them to get personal attention from his sales manager and other company officials. It works this way.

When a customer is unhappy Russ moves quickly to erase the source. After this is taken care of, he asks the headquarters brass to follow through on his trouble shooting.

A management executive writes a letter inquiring if the customer is completely satisfied. On more than one occasion the official has visited the customer with Russ. I can't

think of anything more likely to garner repeat orders than this kind of "babying" of the customer. The latter likes this kind of attention even though he doesn't always get it. That's why so many buyers change suppliers so often. It isn't only restlessness. It denotes their longing for more than superficial interest on the part of the salesman.

There are some top salesmen today who spend as much time in service work as they do in actual selling. They regard their accounts as precious stones to be polished often. When they get a new customer they take great pains to acquaint him with every phase of the product. They help him with merchandising, promotion and even paper work. They are advisers, friends and father confessors all in one.

If you are the kind of salesman who can't see beyond the first sale, then this message is of no interest to you. But if you are seriously concerned with getting repeat orders you must cultivate the customer. You must make your presence felt so strongly that he will be unable to think of your competitor. Moreover, he will not want to.

Are you getting your share of repeat orders? Are you working in that direction? If you can answer "yes" to at least seven of the following questions you are not a hit and run salesman.

YES NO

1. Do you explain all of your product's benefits to customers?
2. Do you look out for the buyer's interest?
3. Do you ask the customer if he is satisfied?
4. Do you make careful note of a customer's complaint?
5. Then, do you act on it?
6. Do you enlist the aid of your management in soothing customers?
7. Are you especially attentive with the first order?
8. Do you take the customer's point of view in discussing problems with him?
9. Do you get repeat orders from new accounts?
10. Do you have very few "one shot" customers?

## THE FRENCH VOICE OF THE OTTAWA VALLEY



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# Plumbicon cameras rack up \$3.3 million- CBC orders \$800,000

The Plumbicon color television camera has scored an \$800,000 hit with the Canadian Broadcasting Corporation. Orders for Plumbicons to serve the CBC's projected color studios in Toronto, Montreal and Ottawa were placed in February, a corporation announcement said.

The color cameras are distributed in Canada by Philips Electronics Equipment, a division of Philips Electronics Industries Limited, Toronto.

Plumbicons use a lead-oxide coated television pick-up tube said to reproduce colors, including flesh tones, exactly. High sensitivity also makes it possible to use the camera under light conditions almost as moderate as those generally provided for black-and-white TV - as low as 50 foot-candles.

The units purchased by the CBC are transistorized and weigh in at 165 pounds with ten-to-one ratio zoom lenses attached.

A more recent, modified version of the Plumbicon has also been introduced to the market - by the Marconi Company in Britain - and is expected to rack up some sales in Canada before the official start of color broadcasting.

### Orders top \$2.5 million

Within weeks of the Marconi Mark VII's first showing in England, orders for the unit topped \$2.5 million, according to British company officials.

The CBS Television Network in the United States signed up for 15 of the new Marconi units after network executives flew to England in December in the hope of getting the jump on an American demonstration of the Mark VII slated for late-March.

CFCF-TV Montreal is in line for two of the Mark VII cameras, says a Canadian Marconi official. (The Canadian Marconi Company owns the Montreal station.)

Principal advantages of the Marconi camera are credited primarily to its four-tube plumbicon construction, by industry experts. (The Philips camera uses three pick-up tubes.)

The extra tube is considered an important factor in securing better quality color-compatible black-and-white pictures for reception on non-color sets. The maker also claims the fourth tube makes good color pictures less dependent on accurate registration of tints by the three "color guns."

Besides this, "a flick of a switch takes you from black-and-white to color," a Canadian company representative has said.

Additional stability is apparently another plus for the Mark VII. "It's sufficiently stable and light for 'hands-off' operation from a control panel mounted in the studio," one report has it.

Other features of the Plumbicon camera - low light requirements, suitability for outside work - evidently apply to the Mark VII as well. The Marconi unit is priced at \$94,000 in Canada, a company spokesman said, "but delivery is a bit of an iffy thing."



### PARLIAMENT HILL

If the Channel 3-Barrie fracas has no political implications, how come the Minister of Transport, Hon. J.W. Pickersgill, was so eloquent about it in the House of Commons?

-:Ian Grant

### QUEER QUOTE

King David and King Solomon  
Led merry, merry lives,  
With many, many lady friends,  
And many, many wives.  
But when old age crept over them,

With many, many qualms,  
King Solomon wrote the Proverbs

And King David wrote the Psalms.

-:James Ball Naylor,  
quoted by Alec Phare  
in his address to the  
Toronto Ad. & Sales Club.

### TOUR TIME

At a time when all western broadcasters seemed to have descended on Toronto in a body, our office boy was heard to remark: "It'd be a swell time to go take a look at the Prairies."

### AUDREY STUFF

Then there's the gal who was so dumb that when someone showed her a sundial and explained its functions, she said: "My goodness! What will they think of next?"

### EMPLOYMENT WANTED

The agency president listened to the hot-ziggety-swinger but down-at-heels job seeker until he ran out of puff and left; then the boss turned to his secretary and said: "Y'know, Miss Zilch, that chap has risen from absolutely nothing at all to a state of abject poverty."

### HOG CALLING IN DEPTH

Broadcasting is something like hog-calling. Besides the power you need, you have to have something to tell the hogs you have something to offer them.

### NOT OF THE ESSENCE

When the theatrical producers rose in a body and barred Walter Winchell from their openings, he said calmly: "Oh that's all right; I can wait three days and go to their closings."

### REVERSE PUBLISHING

Just met a hungry publisher who, finding it impossible to put ads in his paper, reversed his policy and started charging exorbitant fees to keep things out.

## Agencies need agencies to sell themselves

Under the heading "Curious Chinese Trick Answer to Agency Problem," an Australian publication has come up with the solution to an age-old agency dilemma:

How should an advertising agency go about promoting itself?

Hire another agency, a contributor to *Broadcasting and Television* suggests - an agency, if any, that has earned the hirer's respect and admiration.

The contributor cites typical agency claims to objectivity, through and through, and says "the same thing should apply in the case of an agency's own publicity."

Besides which, it goes without saying, there'd be a raft of new billings available to bolster industry figures.

### HOYLES, NIBLOCK AND ASSOCIATES

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## Sask. station writers meet for idea swappery

Few of the writers tried the raw blue turnip that decorated their lunch plates, but apparently most of the station creative staffers at the mid-day meal ate up the first Radio Copywriters' Workshop in Saskatoon — the first to be held in living copywriters' memory, as reports have it.

The event took place February 9 at the Sheraton Cavalier Hotel in the prairie city, and before it was over representatives from Regina and Prince Albert were reported to be battling tooth and nail (lady copywriters were present) for the right to host the next workshop.

Panel topics ranged from "The Basics of Good Copy" (or "This Writing's Wrote Rotten") through "Sponsor Relationships" ("Who Cares What the Sponsor Wants?"), to "Utilizing Your Library in Commercial Production" ("Music, Maestro"), and "Humor in Commercials" ("Make 'em Laugh; Make 'em Buy").

Panelists were chosen from all stations participating, Young says, and the discussions following each panel were "lively indeed, giving everyone a chance to add his two cents' worth."

Guest speaker at the lunch was



At the Saskatchewan Radio Writers' Workshop, panellists discuss the Basics of Good Radio Copy — (l. to r.) Marilyn Loewen, copywriter at CFQC Radio, Saskatoon; Marie Tremblay, editor at CKBI Prince Albert; Chairwoman Margaret Morrison, creative director at CFQC; Easton Wayman, production department at CKOM Saskatoon; and Jim Roberts, creative director at CKCK Radio Regina.

The local-level idea-exchange started with Margaret Morrison, creative director of CFQC Radio, says the station's Promotion Manager, Jack Young.

Miss Morrison took the suggestion of a one-day workshop to Canadian Association of Broadcasters Director Bill Stovin (manager of CKOM Radio, Saskatoon). Stovin's reaction was enthusiastic, Young says, and before you could drop a make-good, a committee was formed to plan the event.

The result? Thirty-six writers and a clutch of production people from 13 privately-owned Saskatchewan radio stations (two of them French language) gathered for a full day of panel and open discussions. A station managers' meet was to be held the same day, and Young says:

"The planners were smart enough to arrange the workshop for a day the boss was driving in — and could bring along a carload of writers."

Dr. Carlyle King, head of the English Department at the University of Saskatchewan. His talk evidently came from the basement of the traditional academic ivory-tower — "hit extremely close to home for the commercial copywriters."

Young says Dr. King spoke of the art of good writing, "and his big three — lucidity, simplicity and euphony — belong just as much in a good commercial as in the great Canadian novel."

By cocktail hour, when the copywriters were unleashed in the same room with management, agreement had been reached that the workshop was "a great thing," Young notes, adding:

"There is no doubt that another one is indicated, and in fact requests for information on this and future workshops have been received from several sources, including two stations in Manitoba that would like to be invited next time."



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# CFCM-TV

quebec city has



## 20/20 FRENCH VIEWING

### THE TOP 20 SHOWS\*

	Households	Total audience per 1/4 hour	Time	Day	Station	That other TV station
	in thousands					
1	1048	3546	8:45 pm.	tuesday	CFCM-TV	
2	987	2508	9:00 pm.	thursday	✓	
3	892	2367	9:00 pm.	monday	✓	
4	866	2697	8:45 pm.	monday	✓	
5	860	2295	9:30 pm.	monday	✓	
6	839	2694	7:00 pm.	saturday	✓	
7	825	2336	9:00 pm.	tuesday	✓	
8	812	2094	9:00 pm.	wednesday	✓	
9	803	2493	8:15 pm.	friday	✓	
10	800	2843	6:45 pm.	sunday	✓	
11	781	2774	7:00 pm.	sunday	✓	
12	778	2076	9:15 pm.	sunday	✓	
13	771	1750	10:00 pm.	thursday	✓	
14	748	2081	7:45 pm.	thursday	✓	
15	739	2010	7:45 pm.	wednesday	✓	
16	730	2141	7:15 pm.	thursday	✓	
17	729	1588	10:00 pm.	monday	✓	
18	723	2056	6:00 pm.	tuesday	✓	
19	697	1975	8:15 pm.	thursday	✓	
20	696	1767	10:00 pm.	sunday	✓	

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\*NIELSEN NOVEMBER 1965