

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



A big city-radio sound – and look – erupted in Kitchener Ontario when the Board of Broadcast Governors approved CHYM Radio's call-letter takeover of CKCR. Don Hildebrand, president and general manager of CHYM, put on a swinging demonstration of his station's new sound at Toronto's Four Seasons Hotel, and said CKCR unfortunately was a "tired, worn-out old prostitute" that had to be scrapped in toto. The "CHYM Charmers" pictured here are part of the station's new showmanship policy. So is a typical contest instigated via a CHYM Special carried by the local newspaper. Listeners had to guess the identity of CHYM personalities from photos of ears. Prizes were: one correct identification, \$149; four correct, \$1490. It was dubbed the "Chime Cheerful Earful" game by inspired CHYM 1490 staffers.



If radio announcing marathons are on their way back in, CFOX Radio Montreal is leading the pack. The station decided to give announcer George Ferguson a chance to prove his stamina in an Eaton's Montreal show window commencing midnight May 16. Ferguson did all CFOX announcing other than newscasts from that time until 1:10 pm May 18 – thirty-seven hours and ten minutes. By then he was having hallucinations, thought he was back at the station studios, and kept referring to things that weren't happening. The station says he occasionally hovered over the live mike and said nothing. During one of his silent spells, CFOX decided it was time to take him home to bed. The promotion was devoted primarily to the Lakeshore Hospital Foundation.



CKXL Radio's booth at the recent Sportsmen's Show in the Calgary Corral offered what the station called "one of the most popular games at the show – a "Hole-in-one" contest in aid of the city's retarded children. Stampeder football coach Jerry Williams, honorary chairman of the Flowers of Hope campaign for retarded youngsters, enlisted other members of the Calgary football team for interviews and other on-air specialities broadcast from the booth. CKXL said more than 5000 contestants played "Hole-in-one" for transistor radio prizes.

PUZZLED?



VANCOUVER

● VICTORIA

CKPG
PRINCE GEORGE

CKCQ
QUESNEL

CKWL
WILLIAMS LAKE

CFJC
KAMLOOPS

CJIB
VERNON

CKOV
KELOWNA

CKOK
PENTICTON

CFVR
ABBOTSFORD

CHWK
CHILLIWACK

CJAT
TRAIL



No need to be! These pieces fit exactly into your marketing plan in British Columbia. You need them to complete the picture — your map to the booming B.C. Interior. Now, All-Canada delivers the convenient solution. One efficient rate. One complete buy. Easy? You bet! One "interlocking" *new* package called **RADIO BRITISH COLUMBIA!**

SIGHT & SOUND

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

▲ONE VITAL AREA OF DOUBT in connection with the Province of Quebec's proposed new six per cent telecommunications sales tax has been clarified. "Quebec's present attitude is to apply the tax to all telecommunications (including radio and television)", Jim Allard has said. Allard is executive vice-president of the Canadian Association of Broadcasters.

But the CTV Television Network has topped this by eliminating any shred of doubt concerning its position on the tax issue. Gordon Keeble, executive vice-president of CTV said:

"As far as we're concerned if Quebec wants to put the tax in we simply won't carry *Wednesday Night Hockey* and similar network live programs in Montreal."

In fact Keeble took the position that CTV would "skip around the Province of Quebec" rather than have its microwave transmission billings dunned for a six per cent extra charge.

"We would conceivably route the signal down from Ottawa through the United States and up through New Brunswick, if that's possible," he said. "If not, we could send all our programming to Quebec on film and put them on delayed broadcast."

And if New Brunswick's Premier L. Robichaud questioned the lack of direct microwave programming to his province, "we would tell Robichaud:

"I'm sorry we can't communicate with you, but Lesage won't let us."

Thin edge of wedge

CTV looks on the Quebec Telecommunications Tax as the thin edge of a potentially expensive wedge. If successful, it might lead to an extension of sales tax on broadcasting to the rest of Canada, in the network's view.

"We got a typical Quebec answer to some of our inquiries," Keeble noted. "Quebec officials said, 'Look. What are you so excited about? There isn't that much of your money involved - only \$50,000.'"

In the interim CTV has established contact with the CBC and two communications companies with the idea of preparing for joint action.

CAB President Jean Pouliot, negotiating for a coalition made up of the CAB, CCAB, ACTRF and others, has apparently been asked to submit a letter to Hon. Eric Kierans, Quebec's Minister of Revenue, outlining the broadcasters' objections to the new tax scheme.

A meeting between Kierans and the joint broadcast delegation will take place later.

Asked to describe broadcasters' general reaction to the tax situation, Jim Allard said.

"If I could put a word to it, the first one that comes to my mind is 'bewilderment'."

▲THE COMMUNITY ANTENNA Television Association of Canada met in Toronto May 11-14 and adopted a proposal to go ahead with an industry-wide survey intended as a complete statistical analysis of the CATV picture throughout Canada.

▲ON JUNE 15 THE BOARD OF Broadcast Governors will listen to argument on an application by Mrs. Marie Chandler, head of beleaguered radio station CJOR in Vancouver, requesting approval of transfer of five per cent of her shares in the station.

Mrs. Chandler proposes to reduce her shareholding to 49 per cent by transferring the five per cent minority share-block to Allan Williams, a Vancouver lawyer. She will also vacate the station's presidency in Williams' favor.

Transport Minister Pickersgill has accordingly announced he will suspend his decision on the BBG's recommendation that CJOR's broadcasting privilege be terminated by license expiry October 31.

▲JOHN M. EASTMAN'S MID-MARCH decision to opt out of the distribution of McConnell Eastman shares held by J. E. McConnell has led to a split-off from the agency to form J. M. Eastman & Associates Ltd.

Premises for the new Toronto agency are at Suite 1506, 2 St. Clair Avenue West. Telephone number after June 15 will be 925-3211.

The new McConnell Eastman employee-ownership arrangement took effect June 1, with Peter Hunter assuming the presidency. Eastman's departure coincided with the change-over.

Libby, McNeil & Libby's million-dollar account moved with Eastman, who says his new agency will soon announce a few other "substantial but not huge" accounts.

Eastman expects his staff to be 14-strong before September 1. First appointment went to Austin Moran, formerly with McConnell Eastman. He becomes vice-president, secretary-treasurer and director of broadcast services under Eastman, who at 54 points out that the new agency will aim recruiting toward senior people.

"Ours will be a mature group," he explains. Two other senior advertising men are expected to join the firm shortly.

Eastman lays strong emphasis on gearing the operation of his agency to the creative approach. He says, "The creative man will be paramount with us. Our writers will be working directly with clients, while account executives will be responsible mainly for day-to-day detail."

▲TRANS-CANADA TELEMETER stands a good chance of being back in the pay-TV business before the end of July. The Toronto subsidiary of Famous Players Corporation and Paramount Pictures abandoned its experimental Etobicoke operation in April and "exited wincing", to quote Toronto Star TV columnist Nathan Cohen.

Cohen described pay-TV as "the biggest, most expensive act of collective self-deception in the experience of showbusiness" - but apparently David Campbell, president of Montreal's Cable TV Ltd., wasn't listening.

In mid-March Campbell announced negotiations aimed at shifting pay-TV to Montreal were under way. He said further announcements could be expected within 30 days, adding that plans were to introduce pay-programming through Cable-TV's community antenna system.

Cable-TV serves over 25,000 subscribers in the Montreal area with a nine-channel-capacity hook-up. Reports said Telemeter owns special transistorized equipment capable of making a pay-TV channel compatible with CATV facilities.

Campbell now says negotiations have been lengthy, but have not been dropped, "and anytime you're still negotiating I'd have to say it looks favorable."

"But I haven't signed a contract yet."

He says pay-TV can be economically practical even without the 20-25,000 subscribers indicated as needed for break-even by the Etobicoke experience. (The Etobicoke installation, with a peak 5800 subscribers in its heyday, is considered to have been a heavy loser.)

Campbell believes "you can't relate the Etobicoke situation to a system that is making other income. If the capital cost is generating two incomes," he says, "it has to be much more feasible."

He names the "beginning or the end of July" as the period when Cable-TV will likely announce its

final decision.

A large Canadian radio company and two movie exhibitors at one time were reported to be interested in joining Famous Players as principals in the Montreal project.

Cable-TV Ltd. is owned by Campbell, United Amusement Corp. (a group of Montreal theatre owners) and Famous Players, each with approximately one-third interest.

ANNOUNCEMENT



FRED P. KING

Mr. R. P. MacGowan, President & General Manager of CJLX Radio is pleased to announce the appointment of Mr. Fred P. King as Program Director. Mr. King has been associated with CJLX for the past five years.

ANNOUNCEMENT

BATON BROADCASTING LIMITED APPOINTMENTS



PETER ROMER



DON FERGUSON

Mr. E. J. Delaney, Vice-President Sales, Baton Broadcasting Limited CFTO-TV Channel 9, Toronto, is pleased to announce the appointment of Peter Romer to the position of Manager, National Sales (Montreal). Mr. Romer, a Montreal resident with extensive experience in broadcast sales, will provide a greater sales service to Montreal clients.

At the same time Mr. Delaney announces the appointment of Don Ferguson to CFTO-TV's National Sales staff in Toronto. Experienced in all phases of broadcast sales and agency relations, Mr. Ferguson's appointment continues CFTO-TV's expanding agency service.

Here we were, CFCF radio and television, going about our business of making our radio and television stations the best there are, when all of a sudden, along came two wonderful awards ... a Beaver Award to CFCF radio for our News concept, and a Canadian Television Commercials Festival Award to CFCF-TV for the best local English television commercial in Canada.

We are very proud and honoured... but we haven't let these awards go to our heads. We shall continue to go about our business of making our radio and television stations the best there are, and be very thankful when, in addition to our customers, distinguished experts recognize the fact that we are doing our job well.

"Reward is in the doing"



**RADIO AND TELEVISION
MONTREAL**

Broadcasting Division Canadian Marconi Company

Broadcast Research Council

Response rates are the target

THE BROADCAST RESEARCH Council of Toronto, originally formed with peaceful intent, is showing some willingness to flex its muscles with a few acts of aggression.

BRC's sixteen individual members from broadcast and allied industries, with Arnold Acton of the Television Bureau of Advertising as president, were brought together for the first time late last year. The council's announced aim was to further the understanding and improvement of broadcast research methods.

As one step in its activities BRC has drafted a letter with the hope of "getting some answers from the Bureau of Broadcast Measurement" rated a highly aggressive move by several BRC members.

The membership's general opinion of BBM's annual meeting held May 28, was summed up in the words "a shambles". The council said its prime interest at this point is to find out exactly what BBM is doing to improve diary response rates — looked on by BRC as the BBM survey's most serious shortcoming.

BRC officials said the council is making a series of recommendations to the measurement bureau. "Our prime recommendation is that BBM explore all avenues for improving the response rate," one of them confirmed.

A guest at the BRC meeting, Arthur Laird, head of CBC research, suggested an attractive diary as one quick and easy means of helping response. His comment was:

"Send something out so whatever people do with it otherwise, they feel they want to contribute. The crux of this matter is — what makes people reply or not reply?"

Bribing diary-getters with a payment for response simply introduces another kind of sample bias, Laird noted.

The May meeting of BRC was highlighted by an informal talk from another CBC research expert — Ken Purdye, superintendent of CBC research analysis.

Purdye discussed sampling error — the purely mathematical possible error affecting any research based on part of a population rather than an entire population.

The only way to eliminate the error is by sampling the entire study population, he said. An army of reporting ghosts might be able to do the job, on a one-man, one-ghost

basis, he explained — but even then the researcher would have to make sure he used only honest ghosts.

His point was that every departure from the perfect whole-population sample introduces a mathematical error. But since the error lies in the realm of pure theory, and can not be overcome by practical means, it just has to be lived with and understood.

He agreed with council members that efforts to better broadcast research should be directed at improving response rates and other errors introduced by human factors.

PHOOEY TO BBM!

CKVL RADIO VERDUN-MONTREAL starts off its announcement of new summer programming with a hearty "phooey to BBM".

The station then goes on to say anyone planning to use recent BBM reports as a guide to station buying in Montreal can forget it. "All programming of CKVL was changed completely last month."

Major programming innovations included a reduction of dramatic serials from twelve to two daily, increased news and sports, more traffic reporting (particularly on weekends), and additional live programming with on-the-spot reports from park areas and other resort locations.

CKVL is primarily French language, though it has a bilingual license.

WRIST RECEIVERS ARE NEXT

THE WRIST RADIO IS ON ITS WAY in, according to a United Nations Organization UNESCO study of radio that concludes, "Radio is on the threshold of revolutionary developments which will enhance its value as a medium of information, education and entertainment — in developing countries."

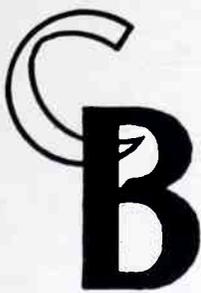
UNESCO says technical observers predict a wrist-watch type of radio receiver powered by the heat of the listener's body will be generally available within a decade.

The report also mentions the possibility of miniature sun-powered radio transmitters.

RADIO NEWFOUNDLAND

VO₅₉ **CM** · **CK**₆₂ **CM** · **CH**₅₆ **CM**
10,000 watts 10,000 watts 1,000 watts

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



canadian broadcaster

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Typography and Make-up by Canadian Broadcaster

SHE knows what she likes -- ask HER

The two Commercials Festivals (radio and television) should not be knocked, because they are good. The only thing is their inner mechanics need a long look.

Last year we commented editorially as follows:

"People don't tune in commercials, they tune in programs. The sellingest, funniest, ecstaticest commercial goes straight down the drain unless an adequate number of listeners have their sets tuned to the station over which it is broadcast . . . For this reason it seems logical to us that broadcasters and those interested in using their facilities . . . should be concerned with the acceptability of programming to at least the same extent as the commercials."

In our view this thought is still valid, but we should like to add a codicil.

Just whom should commercials be designed to please or interest? People engaged in the business of producing commercials or people to whom they are designed to sell something?

Up until this year, commercials entered in the festivals, both radio and television, have been adjudged and assessed by panels of advertising people. This year the TV Festival had an innovation. Sitting in another room, judging simultaneously with the "professional" adjudicators was a panel of just plain people whom the advertising crowd likes to call "consumers". And what happened? To quote from this paper's report in the May 27 issue:-

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

The same report disclosed the startling information that twelve of seventeen commercials picked for American awards came up with nothing in the Canadian show.

For example, Timex watch's "Ski Torture Test", rated "Best overall - Canadian Market" in the U.S. Festival's professional judging, was demoted to Certificate of Merit level by the Canadian judges.

To repeat our question:

Just whom should commercials be designed to please or interest?

Should they afford J. Walter Thompson an opportunity to rave over the productions of MacLaren Advertising, or send Lever Brothers into an orgasm of delight over a Palmolive spot?

The answer seems obvious. If you are hiring a salesman to peddle your pickles, you should have the brains to choose one who will ring the bell with your customers. If you are making a commercial to fulfil the same function, which is all commercials are intended to do, shouldn't you pick on a spot which will interest or attract your particular breed of consumer?



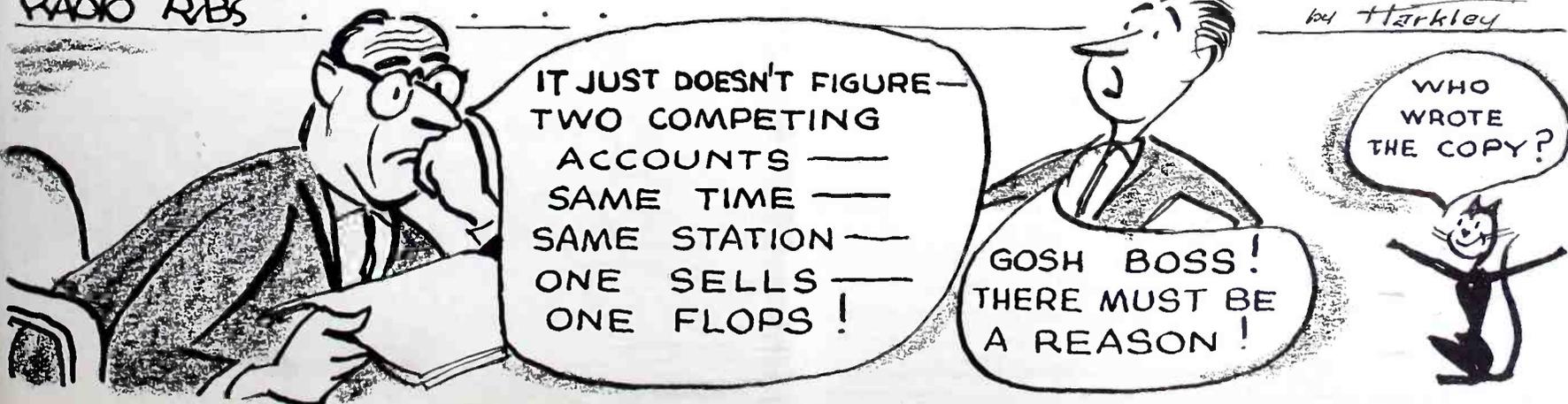
One explanation given from the agency benches for the amazing variance between the likes of professionals and consumers was that the consumers disliked certain spots because they did not favor the products they advertised. While not discounting the veracity of these consumers, it seems to us altogether possible that a dislike for the product might just as readily have been engendered by an unconscious distaste for the commercials. Who can tell?

We earnestly submit that it is about time some research - not measurement but pure research - was conducted into the attitudes of people in all their ilks towards the commercials to which their eyes and ears are exposed many times everyday of their lives.

It is a kind of research which cannot be ground out of a calculating machine or even, we shrewdly suspect, a computer. Neither, as is made obvious by the information contained in this article, can experience in the United States or the opinions of advertising experts be used with any degree of validity.

We are not research experts. We believe though that we are pointing up a void - one that is extremely wide and deep - in Canadian advertising. This is our diagnosis. Now it is up to you research geni to come up with a prescription to remedy the situation.

RADIO RBS



Breaking through the Mediocrity Barrier

I SEE BY THE PROGRAM that I am speaking today on "Breaking Through The Mediocrity Barrier". That being the case, let us direct our late afternoon hyperacidity toward Madison Avenue . . . and the Ulcers Thereof. I thought you might enjoy hearing a pseudo-commercial I did several years ago in a CBS Radio series.

We're great health fadists in America . . . and it prompted me to dream up a new cereal: "Puffed Grass". I have given General Mills the right of first refusal on Puffed Grass but so far the silence from Minneapolis is deafening. Oh well.

If I had to define what I am at the present time . . . I would have to think about it for a moment. I guess you could say that I am a humorist-satirist, devoting, at the moment at least, ninety per cent of my time, to toiling in the ad-vineyard. For I have created, in Freberg, Ltd., a rather interesting octopus which has me in its tentacles.

Here's how it came about. Back in the year of our Lord, 1956, I was a reasonably successful satirist, making a decent living. As yet, I was untouched by the world of nervous marketing plans and more nervous account executives. In a couple of early abrupt meetings with advertising agencies circa 1955, I had proposed the Freberg Approach to Advertising, and my humorous

scripts had been treated as though they had leprosy. I, however, bravely continued to work among my tainted scripts. It was thus in those days that I earned the title "The Albert Schweitzer of advertising".

In his ACA outburst last month, Stan Freberg made some people mad — some glad — he made some gloat — some wince — some left in a huff — some stayed glued to their chairs — some went white — some red — but every mother's son of them had one unanimous opinion about this provocative speaker — "Stan Freberg is a very funny man."

Take Two of Stan Freberg's ACA tirade will appear in our next issue.

At any rate, these early abortive meetings caused me to make a very inaccurate generalization: that all American advertising men were unimaginative clods with no guts. Today, 10 years later, I have come

to realize that this is simply not so — only ninety-two percent of them are unimaginative clods with no guts.

Here and there one comes upon a brilliant, erudite man desiring not to beat consumers over the head with pap, but to charm and entertain them into buying, and with the creative ability to put it into action. Such a man was Howard Gossage, the San Francisco advertising man who conned me into giving advertising one more chance.



advertising is clearly stated in Latin on my letterhead. Under the Great Seal of Freberg, Ltd., is indeed a seal, designed by Saul Bass, sporting whiskers and a pair of sunglasses, and the inscription: "Ars Gratia Pecuniae", or "Art for Money's Sake". Well, I'll admit that's part of it — since I am in the business of selling bizarre ideas at, as Mr. Beeby, president of Salada Foods Ltd., can tell you, a bizarre fee.

But I know the day will surely come when the client will realize that the motto applies much more to him than to me. Artistic commercials (i.e., interesting, humorous or entertaining commercials), for the sake of money in the pocket of the advertiser.

The thing that really holds me in advertising is the thing that got me into it in the first place — the challenge of proving daily that advertising does not necessarily have to be dull, insipid, nauseating, or irritating, in order to communicate and thus sell the product. Advertising's primary function is to communicate. And yet, it would be hard to find an American industry that for the most part, understands less about the art of communications than the advertising industry. If you think I am exaggerating, I invite you to flip through any issue of the *Saturday Evening Post* (or *Life*) or simply spend an evening glued to American television and watch, really watch and listen to an evening's worth of advertising.

They Won't Rock The Boat

There is a type of thinking currently popular on Madison Avenue that a viewer will sit enthralled for the full amount of the client's allotted commercial time . . . out of respect for the excruciating amount of money paid for this air-time. The sponsor who enjoys this type of

Together in 1956, we came up with a radio campaign for his client, Contadina Tomato Paste, built around the memorable line, "Who Puts Eight Great Tomatoes In That Little Bitty Can?"

Using only these radio spots, the little San Jose company was able to fight back against giants like Hunts, forcing them to wheel and deal, slash prices and give away free cases in an effort to catch up to Contadina.

Other advertisers, like Crown Zellerbach, began to come to me for humorous commercials and it was at this point that a CBS television executive really got my adrenalin flowing by telling me that satire wasn't commercial and furthermore that my particular brand of humor was "simply not adaptable to the moving of consumer goods". That did it.

I suppose I should have got into advertising, proved my point and got out a long time ago. But for some reason, I just can't seem to slay the octopus, get onto the horse and ride off into the sunset.

Ars Gratia Pecuniae

My critics in the field, whom you can count on the fingers of the Mormon Tabernacle Choir, hasten to point out that the reason I stay in

<p style="text-align: center;">COMPLETE PROMOTION PACKAGES FOR BROADCASTERS</p> <p style="text-align: center;">Contests Associates PRIZE BROKERS</p> <p style="text-align: center;">10 Castleknock Rd., Toronto. HU. 8-8601</p> <hr/> <p style="text-align: center;">MARKET RESEARCH — GUIDEPOST TO SOUND MANAGEMENT</p> <p style="text-align: center;">ERC ELLIOTT RESEARCH CORPORATION LIMITED</p> <p style="text-align: center;">TORONTO — 840 Pope Avenue, 463-1143 MONTREAL — 3280 Bernardin St., RA. 8-5360</p> <hr/> <p style="text-align: center;">SKY-HOOK Construction Limited All types of Tower and Antenna Installation and Maintenance 138 Sorouren Ave. Toronto 3 Phone 536-7201</p> <hr/> <p style="text-align: center;">XEROX COPIES of typed or printed material at reasonable prices — any quantity. WHILE YOU WAIT Broadcaster Office, 217 Bay St., Toronto 1.</p>	<p style="text-align: center;">Telephone Answering Service</p> <p style="text-align: center;"> TAS</p> <p style="text-align: center;">Answers your phone whenever you are away from your office or residence.</p> <p style="text-align: center;"><i>Phone for Booklet in</i></p> <p style="text-align: center;">Toronto 924-4471 Montreal UN. 6-6921</p> <hr/> <p style="text-align: center;">THIS SPACE will deliver your message TWICE A MONTH FOR ONE YEAR for \$5 per insertion.</p> <hr/> <p style="text-align: center;">DON'T WRITE . . . TELE- GRAPH . . . Walter A. Dales, and let him write it for you. He's poised at his typewriter, 270 Fort Street, Winnipeg; or phone him at WH 3-8346.</p>

the voice of french canada in québec

GJMS 1280
RADIO MONTREAL

50,000 WATTS DAY & NIGHT

... that enormous bulk of audio-visual rubbish

Procter and Gambolian thinking is obviously smoking opium, and most of the time his agency does very little to help him kick the habit.

And so we have the answer as to why most television commercials are so lousy. Reduced to its simplest terms, the problem is compounded thusly: the sponsor, at a loss as how to communicate his product to people, hires an advertising agency to show him, but still clings to hard sell as a child to a security blanket. His agency, if they *do* how know to communicate, rarely deems it wise to fight for anything fresh, wild, inventive or artful, for fear of rocking the boat and/or their fifteen per cent.

But if an advertiser wishes to break through the mediocrity barrier, he dare not be anything *but* artful.

By the "mediocrity barrier" I refer, of course, to that enormous bulk of audio-visual rubbish which comes spewing forth from the massed media, to the tune of billions of dollars a year, somehow passing for Creative Advertising.

Perhaps, in all fairness, rubbish is not the proper word. Perhaps *garbage* is the proper word.

Occasionally, someone manages to break through this wall of trivia with a dazzling display of originality and artfulness. When they do, and their originality is carefully oriented to the product and its specific problems, they cannot help but communicate with the consumer.

Splendidly Revolting

Lest we forget the kind of advertising that has worn out its welcome in the living room, let us refresh our memory with a real classic: one of those splendidly revolting commercials for Carter's Little (Liver) Pills.

When you see something like that, it makes you wonder why advertising worked at all. The spot was produced, of course, by the artful Mr. Rosser Reeves, chief spokesman of the "hard-sell" school.

I am reminded of the story of the man who took Carter's Little (Liver) Pills all of his life and lived to be 110. Three weeks after he was dead, they were still beating his liver to death with a stick.

New Damaging Appraisal

Mr. Reeves, it seems to me, is guilty of actually trying to encourage the kind of tasteless, gross, insulting advertising that in the last five years has not only seen a complete federal investigation of its fraudulent aspects, but a new damaging appraisal by the public of the very word "advertising".

This is no mere accident — and it didn't happen overnight. Somewhere along the line, people were appropriately renamed *consumers*, and had to be convinced that their mission in life was to consume, and that they wanted and needed things in abundance, whether in fact, they did or not. To accomplish this Herculean task, the volume of advertising obviously had to be increased and the disciples of Hard Sell along Madison Avenue leapt to the challenge and/or the billing.

In their voracious zeal to sell, sell, they began to irritate, irritate, irritate after the manner of their great leader, George Washington Hill with his L.S.M.F.T. This worked just fine until the novelty wore off. And the listener suddenly saw the average radio commercial for what it was. Someone hollering at him. This resentment began building up.

With the advent of television, it became possible to irritate, nauseate and alienate the consumer visibly as well as audibly. Popular writers, such as Vance Packard, finally brought out into the open what the consumer had suspected for a long time, and advertising as a

profession began to lose face.

I am sick of hearing advertising people rave about how Vance Packard exaggerated. When you consider the exaggeration that advertising has indulged in year after year, I dare say we can consider Mr. Packard "Mister Clean" by comparison. But then, the ad game has been toe-dancing on the outskirts of fraud for a long time now. Mostly through gross exaggeration.

There will be a slight pause while the defenders of Hard Sell whip out those research reports that show when people need a laxative or have a cold; *that* is the type of com-

mercial they are most interested in. Assuming this has its roots of truth, why drag 30 million other viewers along with them?

That's like you're at the theatre, and suddenly at the first-act intermission, a woman stands up in the first row and in a loud, shrill voice begins to tell the audience about her gallstone operation. Nobody wants to hear about that. Not even, I'll wager, gallstone sufferers. If that kind of client feels obliged to be so unsubtle about their advertising, let them choose another medium. Like newspapers or magazines, where people may be selective and flip right by it, if they so desire. Viewers don't like to be trapped in their living rooms.

Most SMPTE papers are by Canadians

CANADIAN SOURCES are submitting fourteen of the nineteen technical papers already promised for the technical conference of the Society of Motion Picture and Television Engineers to be held at the Queen Elizabeth Hotel in Montreal October 31 — November 5.

CFCF-TV Montreal was one of the first Canadian private stations to join in, with the offer of a paper covering the station's experiences using studio vidicon cameras. The CBC has committed itself for six papers.

A partial list of topics arranged so far includes:

- A Ten-to-One Integral Zoom Camera — Visual Electronics/CSF
- Display Systems for Vertical Interval Test Signals — Tektronix
- Vertical Interval Test and Reference Signals in the CBC — CBC
- Vertical Interval Test Signals — the Australian View — ABC
- The Practical Testing of TV Camera Tubes — EEV
- The Optical Design of a Transparency Illuminator — CBC
- Studio Camera Alignment Using a Transparency Illuminator — CBC
- Picture Monitor Line-up Procedures — CBC

- The Application of Digital Techniques to Automatic TV Programming — Central Dynamics

- Automatic Switching at the CBC Edmonton Studios — CBC

- Live Program Production with Pre-set Studio Cameras — CFCF-TV

- A New Editing Method for Video

- Tape Recording — MGM Telestudios
- A New Approach to TV Studio Control Room Design — CBC

- A New Chroma Processing Amplifier — Central Dynamics

- Television in Nigeria — NTS

- A Switchable Gamma Corrector — CBC

- CBC Mobile Units — CBC

U. S. Color TV will invade Canada

AN AMERICAN television station's plans to introduce color telecasting this fall will apparently result in substantial color TV penetration of the Kingston-Ottawa-Hull market.

WCNY-TV of Watertown New York has said it will carry 15 per cent of its CBS-ABC fall programs in color, and pick up at least one

tinted NBC show.

The station's signal evidently covers the Kingston-Brockville area, reaches Ottawa's outskirts, and is available via cable TV to Hull and district.

Color set ownership in the Canadian penetration area of WCNY is considered low at present.

The trend is to balanced programming

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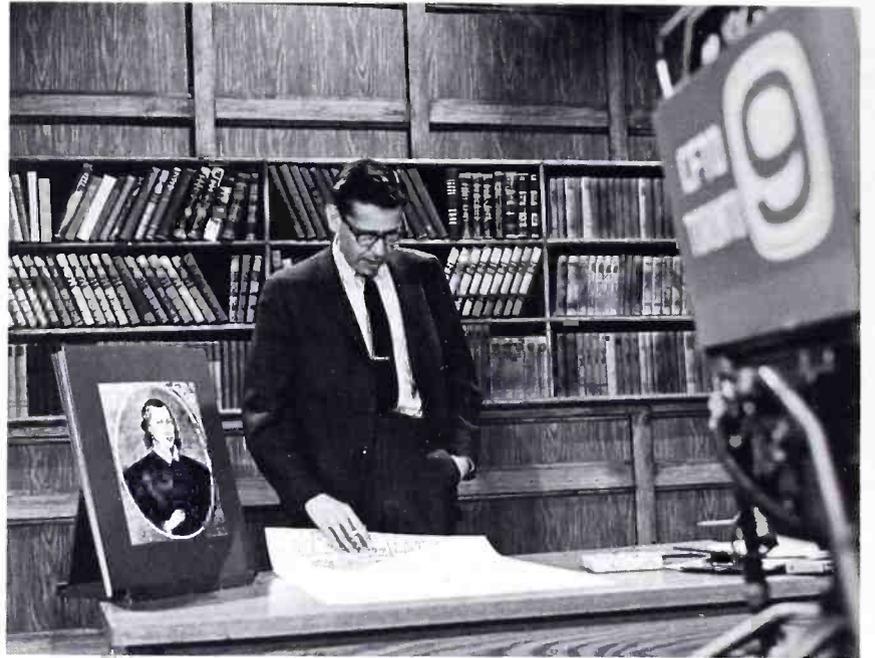
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Educational TV

Educational but not meant to be dull



Dr. W. E. Beckel, Dean of Scarborough College, discusses the development of early literature at a taping session for a new educational television program called *From Scarborough College*, filmed and produced in the studios of CFTO-TV Toronto.

"ACTION STATIONS!"

CFCN
RADIO/TV
CALGARY

A TELEVISION BRAINSTORM is due to hit Toronto June 14 – but its source, Toronto's privately-owned TV station, is reluctant to put out the hurricane warnings. On the 14th *From Scarborough College*, alias *The Question of Origins*, a new educational television show, will get first airing over CFTO-TV.

Peter Macfarlane, executive producer at CFTO, sees the 39 half-hours of *Origins* as "information programming" rather than education ("That's a tainted word"). People are after information all the time, he reasons. What they don't like to be told is they're being educated.

But all quibbling over words aside, it looks as if the "information" is going to be downright

high-powered. It'll consist of university-level material prepared in collaboration with Toronto Scarborough College – a new higher-learning institution scheduled to open in the fall.

The physical sciences, social sciences and humanities will use twelve apiece of thirty-six basic programs. One half-hour will be used for introduction, two for round-table discussions.

Plans have been made to cover subjects like: matter and man, the universe and the galaxies, social systems and early history and philosophy – all from the point of view of their origins and development. Sixteen Scarborough College professors and guest principal lecturers from St.

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George's College School, Toronto, will share the lecture labor.

Macfarlane thinks summer is a particularly apt time for scheduling the shows. People stay up late, he says, and many of them aren't interested in watching re-runs of old movies and other re-hashed TV fare for the hot-weather doldrums.

For that reason CFTO will give *Origins* double exposure — days on a five-a-week basis at 12:30, and evenings thrice weekly at 11:30.

"Origins" in Hard Lumps

Origins isn't expected to be big in the ratings, but Macfarlane says, "The interesting thing to me is the selectivity. I think the program will select people who are the kind you'd like to have watch it —

"Not that it's going to be a snob program at all," he adds, quickly.

In his opinion the CBC's slapstick *Nature of Things* show with Drs. Hume and Ivy has tended to spoil viewers for down-to-earth educational TV. Presentation of information via television shouldn't be "conditional on having a Hume and Ivy to put on an entertainment," to use his words.

And as Scarborough College's dean, Dr. W. E. Beckel, puts it, "Our theory is that anyone with something to say will come over on television, even if it's done in a straight educational way — not as an entertainment."

In other words, *The Question of Origins* is going to come on in fairly hard lumps.

"The demands of the television are to be secondary to the standard of the information presented," as far as Macfarlane is concerned. His idea is to "take an expert and make it possible for him to do what he does expertly — albeit on TV."

As a producer, Macfarlane looks on TV as a vehicle capable of bringing advantages to the lecturer. "TV improves on the speaker's presentation," he says, "because it can make everything as close to the observer as to the instructor — sometimes closer.

"TV can bring the close-up camera to bear on table-top displays, models and three-dimensional exhibits. It introduces the rear-screen and provides immediate access to motion pictures through telecine equipment.

"The lecturer doesn't change anything, merely introduces the TV aids," he explains. "This way TV hasn't made an entertainer out of him. He doesn't have to be cute."

Token or Honorarium

CFTO's production technique for *Origins* is apparently almost experimental (in Canada) by virtue of its simplicity.

The aim will be to leave the lecturer free to remain professional. "Unless you're careful, you can make him into a non-expert more concerned with the TV production than with his lecture," Macfarlane believes.

Does that mean *Origins* is "cheapie" Canadian content for the summer period?

Dr. Beckel laughs when he comments, but he doesn't hesitate to note that "financially, CFTO are not entirely heroes. They're making available their whole production facilities, and paying the lecturers a token amount, but they're getting good Canadian content — so everybody's happy.

Macfarlane denies the payment to the lecturers is a "token amount". He says it's an "honorarium".

And he takes a more positive view of *Origins'* Canadian content virtues. As he says, "CFTO can have Canadian content at a fraction of the cost and, particularly, a fraction of the involvement required for this show.

"In fact what excites me is that the station has said, 'Let's do this', instead of just playing through a bunch of films or reruns or what have you for the summer."

But most of all, in whatever form *Origins* comes out of CFTO's production studios, "it is not meant to be dull," Macfarlane says.

"For those who equate getting some information with being entertained, it's going to be very enjoyable."

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In deciding to grant this award to CHRC at the annual C.A.B. meeting held recently in Vancouver, the seven adjudicators stated: "This sort of thing is, we believe, public-service broadcasting at its best". Also mentioned was CHRC's "lively public relations sensibility". CHRC takes pride in the fact that this award, and the ten other national awards it has received in the past, would tend to confirm its belief that programming must serve all individual groups in its listening area and not just the needs of a privileged few . . . and that a real preoccupation with the welfare and the pleasures of its entire public is the basic ingredient of successful broadcasting. No wonder CHRC has the largest radio audience in Quebec City and throughout the eastern part of the Province of Québec.



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Audience -- Dollars -- Pride -- Prestige

by JOHNNY ESAW

Sports Director, CFTO-TV, Toronto

One of the most difficult jobs facing a sports director or sportscaster of any radio or television station is proving to the powers-that-be the real value of sports programming. Too many of you look upon sport as a necessary evil. With some program and station managers, sports coverage is worth a tag-end of a newscast. With some, it's worth a three to five minute shot hastily ripped and read by the only man in the newsroom with any athletic background — a background that goes as far back as chesterfield rugby after a Ryerson Prom or at least as exhausting as rushing home, non-stop, with the diploma from some Radio College.

There are others of course, who will go as far as hiring a local sports writer to step in and set the town on its literal ear by his powerful prose delivered with as much authority as Goldwater in Mississippi.

Or one might assign a newsman as his sportsman, so that press passes will be forthcoming, sometimes for him, for the Maple Leaf Gardens press box or the CNE. Phoning in the scores makes it all legit.

Some stations, radio and television, have made a lot of

success of sports coverage. It can be very rewarding in audience figures, commercial sales, prestige, local image and, of course, it's all Canadian content. The content value alone might make some stations go into sport more aggressively and less reluctantly.

The managers who have tried sports as part of their station format and failed probably tried to do it on a shoe-string hoping for overnight results in a deluge. It's like your ace salesman finally cracking

the local haberdasher for one spot a week. He also buys two new cash registers and hires three new clerks and when the first spot fails to bring a landslide of customers, he cancels.

Sport is more important to the community and to you. Sport is one of the most important vehicles the station has. It's more important than news, but don't get me wrong, by this I mean, your newscasts give you two or three ten-minute shows a day, something you must have. However, beyond this, news is limited to the odd program produced as a special and not likely to engender much enthusiasm by the sales people.

Sport on the other hand, gives you two or three, ten-minute shows a day, and that's only the beginning. The daily sportscasts are the anchor to develop your station's image in sports or the sports image in your station.

Why?

Sport is our Greatest Culture

In my opinion sport is our greatest culture! In an earlier edition of *The Sports Hot Seat*, this question was asked. On the Hot Seat was Gordon Sinclair, chosen for his wide interest and fearless expression. Gordon said "How can this be culture? Why all this week, all we've been able to read from front to back in the local papers and on television shows and on radio was coverage of the hockey fight at Maple Leaf Gardens."

In my opinion, culture is not just the artsy-folksy singer-dancer-painter-types but anything that is of major interest to most of us. The coverage of the hockey fight, from front page to back, from the pulpits that Sunday and the editorial pages three days later, proves the wide interest in sport to most of us and thus a true culture.

Like I said, the basic sportscasts serve a number of purposes and once oriented there is an unlimited number of projects to be undertaken and all will give excellent returns in audience, dollars, pride and prestige.

I may be in a very unique position in that my president, Mr. John Bassett, is one of the most ardent sportsmen in Canada, so I don't have the problem of selling the importance of sport to the station.

Backing up Mr. Bassett's television philosophy is the opinion expressed by CFTO-TV Vice-President, Murray Chercover, who gives a lot of encouragement and the green light to sports programming.

Chercover said, "We want all the good sports programming we can develop. The greatest problem facing the free world today is leisure time. Most people are not ready for it but are rapidly learning to take interest in hobbies and particularly sport. More people are playing and more people are watching. The more they watch in person, the more they want to view sports on television. As a result of this rapidly growing trend, I can see a great future for pro sports like football, hockey and golf, both in the field and on television" said the program expert.

It used to be news when NBC and CBS would announce in their battle for top news presentation that the cost for the year would top ten, eleven and then twelve million.

The real news now is who will top the twenty-eight million for NFL Football Rights for two years all of which is recovered in sales?

Or the thirty-five million for the AFL Rights, or nearly ten million for NHL television. When you have a big news budget, it's

Continued on page 12

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A reckless driver is one who passes you in spite
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because you *have* to! When you *have* a big sports budget, it's because you *want* to!

Some time ago, a magazine article charged that CFTO had not spent a promised allotment of funds for performers, singers, dancers, writers etc.

When we pointed out that CFTO had paid out not less than \$140,000 a year in *talent fees* alone, the answer was "Oh yeah, but that's for sport. So, that doesn't count!" Well, the athletes, writers, broadcasters, managers, coaches and yes, even the fans who cashed those cheques, felt as I do, that their performance was more important than those who sing, and prance on an artificial stage with make-up to match.

There's another ridiculous shrugging-off of sports values that bothers me more than once a year.

When the local television columnists, critics and combin-

ations thereof list the top rated shows, you'll always find an asterisk explaining that even though hockey and football are up near or at the top, don't count them.

These are sports programs, they say, so skip over them when listing the top shows. Skip over them indeed! The real action, the live setting, the natural, vital atmosphere of sports events, that's *real* television!

Take all the great producers in this country, give them an unlimited budget and they couldn't pull the eight million plus viewers to match the last Grey Cup telecast.

I mentioned earlier, and I want to repeat, that there is an unending number of programs available in sport, and *they pay their way*.

In 1964 CFTO carried 313½ hours of sport.

310 hours was all Canadian content.

RENEW "MOMENT OF TRUTH"

MOMENT OF TRUTH, a Canadian-produced daytime dramatic serial showing on the CBC television network, has been renewed for a further 65 episodes (13 weeks) by the NBC television network.

The renewal represents the third 13-week cycle for *Moment*, produced for Arrowhead Productions, Toronto, by Robert Lawrence Productions (Canada) Ltd.

John Ross, president of RLP, rated the contract renewal as an endorsement of the videotape techniques used for producing *Moment*. He said the program was the first daytime serial to be presented on tape.

RLP's previous record run in the soap opera field was 260 episodes of *Scarlett Hill* produced for the CBC-TV network.

One Tower - \$115,000



BELL TELEPHONE COMPANY exhibited a new 85-foot mobile microwave tower, suitable for remote broadcasts, at a meeting of the Association of Municipal Electrical Utilities of Ontario May 12-13. Stations thinking of acquiring one of the towers as a handy addition to their mobile equipment will be interested in knowing that it costs \$115,000, give or take a thousand.

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Are you closing the sale or closing the door?

BY GEORGE N. KAHN

THE ART OF CLOSING the sale can be compared to the approach of a shy suitor.

He wants to marry his girl and she is more than ready to accept his proposal. But he cannot bring himself to pop the question and chatters on about irrelevant matters.

Here the analogy ends. A woman can steer the conversation back on the main track or, in some other manner, make it easy for him to ask for her hand.

A prospect, however, usually offers no such help and often the order is lost because the salesman simply didn't know how to close. He muffed his chance because he did not realize that the prospect was ready to buy and needed only the final, decisive action by the salesman.

Even while a buyer is offering objections, he still may be psychologically ready to give you an order. All he needs is assurance from you that he is making the right decision. Give it to him and he will be grateful.

Remember the buyer is not infallible. He only acts that way sometimes. He has his self doubts, fears and apprehensions like anyone else. In addition, he is burdened with tremendous responsibility. Very often it is up to you to direct his thinking into proper buying channels.

How is this done? By always being on the offensive. Always advance and never retreat. Beat back objections with strong counter arguments until the prospect has exhausted his reasons for not buying. Then move in quickly and close the sale.

Excuses or Objections?

If you made a list of all the types of sales arguments you get, you'd find that most of them fall into the category of excuses, not objections. No professional salesman should be discouraged by such statements as:

We're bound up with other producers.

We are reducing our inventory.

We're buying from too many different firms now.

We're waiting until business conditions pick up.

Your product is like one we are already using.

These are such obvious

Frank Murray, a top producer in fiber glass, doesn't think of anything else *except* getting an order when he walks into a prospect's office.

"I take the order as a matter of course," he explained. "Before going on a call I have it figuratively, but most of the time this attitude helps me close the sale. I just don't let myself think of defeat."

Men like Frank know that some salesmen defeat them-

in using a little pressure if it brings results. Often it does.

Many prospects are bored by the soft sell and will welcome a figurative boot in the pants to help them make up their minds. Buyers often toss in objections, not out of conviction, but as a means of obscuring their own doubts and indecision. They're on the fence and waiting for someone to knock them off.

Tread carefully here. Know your man before you apply pressure. Some prospects may resent it and will show you to the door. But if a buyer seems to be wavering, make up his mind for him. Such an interview might go like this:

Prospect: "I don't think I'm ready to buy right now".

You: "Mr. Smith, I think you're as ready as you'll ever be. If there is still something you're in doubt about, name it and I'll clear it up. Otherwise, why don't we get this thing over with?"

Or:

Prospect: "Your company is a little high in price."

You: "If that's all that's worrying you, you may as well sign right now. Our prices are competitive and you won't do better anywhere in the industry."



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

excuses that the prospect may as well be wearing a sign to that effect. Still these excuses can sink you if they go unchallenged.

Take these negative replies to your sales talk and turn them into positive selling points. Batter down this wall of excuses by showing the prospect that he needs your product - that its benefits far outweigh his reasons for not buying.

Excuses like the above can be knocked over like tenpins by the salesman who is agile of mind and has a strong belief in the superiority of his company and his merchandise. And who has a powerful will to succeed in his profession.

Self Confidence

The ability to close a sale with ease and precision comes largely from having confidence in yourself.

selves. They invite rejection because they haven't learned that self confidence pays off. You must be in the proper frame of mind to sell.

When is the right moment to close the sale? It's hard to find agreement on this question. Some veteran salesmen claim there is only one psychological moment and if that is missed, the order is lost. Others assert there are various times during an interview when the sale can be closed. The important thing to remember, they note, is that the salesman must take advantage of his opportunity. Like a halfback, he must scamper through the opening made for him. Any prospect will provide the opening more than once during the sales talk, they argue.

Both these points of view are right. On some calls there is only one propitious moment to drive home the sale. This cannot be explained by logic. The one-chance closing may occur only in one in every 20 interviews. The other nineteen may offer several opportunities for closing. But in either case the self confidence the salesman feels will be the determining factor in getting the order. *You must go into an interview with the expectation that you'll come out with an order.*

Pressure Point

The term "high pressure" has fallen into disrepute these days. Yet there is nothing wrong

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The best way to get a job done is to give it to a busy man. He'll have his secretary do it.

"ACTION STATIONS!" **CFCN**
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Don't, under any circumstances, lie to get an order. Don't tell a prospect that prices are going up when they're not as a means of scaring him into an order.

Don't tell him that your product is in short supply when it isn't. These tactics will invariably boomerang on you, even though they may work the first time. It's better to lose the order than to begin your relationship with a customer with a lie. Sooner or later he'll find out the truth and you will lose him — along with your reputation.

I discussed this at lunch one day with Gabe Pelham, an old friend and a 30-year veteran in selling.

"If I have to lie to get an order I don't want it," Gabe said. "I figure that I'm not much of a salesman if I can't sell on the strength of what I have going for me — a good company, a good product, a rising market and my own knowledge and experience. I leave the tricks to the fly-by-night boys selling gadgets and widgets.

Gabe reflected the position of high caliber salesmen everywhere. They don't have to resort to sales quackery to earn a living. They operate honestly and fairly because it's more profitable that way.

Objections are Standardized

A new objection is as unlikely as a snowstorm in July. The same excuses and stalls keep popping up on call after call. The prospect who is too busy to talk, overstocked or satisfied with his present supplier is a familiar figure to the experienced salesman.

My advice is to make a list of these stock objections so you can counter them each time they come up. In this way you will close more sales in less time. Selling is like a game of chess. The more often you can counter your opponent's move, the quicker victory is yours. True, the prospect is not exactly an opponent, but on the other hand he isn't going to make your work easy for you. The salesman, who has planned his presentation, is seldom caught off base by an objection — or excuse. He fields the objection and goes on to close the sale.

But pick your arguments with care. Don't magnify an obstacle by giving it unnecessary attention. For example, a pros-

pect may raise a minor point merely to show you that he is no push over. If the objection is weak, skip around it and hammer at the really essential features of your product or service. He will soon forget all about his trivial dodge.

When To Stop Talking

Don't sidestep a serious objection, however. Meet it squarely and try to satisfy the prospect. Once you do, *stop talking about this query*. That's the time to close the sale. Many sales have been kicked away because the salesman talked past the psychological moment for closing. Don't oversell.

I can speak with authority on this matter since I committed the same mistake myself many years ago.

I had answered the prospect's question fully and honestly. But by that time I had worked up a full head of steam and charged ahead. I went completely beyond the original issue and was off on a different topic. Suddenly, I was aware of a gentle tug on my arm. The prospect smiled at me.

"I was ready to buy ten minutes ago," he said.

That buyer was a compassionate man who understood that I was inexperienced and anxious to make a good impression. With other prospects, however, you may talk yourself beyond the point of ever making the sale. *Give the man a chance to buy.*

Summing Up

Every presentation should end with a summing up. Remember, you've hurled a lot of information at the prospect in a short period of time. Make sure he's digested it all. Wrap it up carefully for him at the end, highlighting important points. Closing will be easier if he understands your proposition. The summary also will forestall objections, especially if you put yourself in the place of the prospect by anticipating his arguments.

George Hall, a highly successful salesman of fabricated steel, always had a dry run at home before an important call. He times his presentation so five minutes is always left for summing up.

Now let's check your closing technique. If you can answer "yes" to seven of these questions you're closing with success.

CLOSING ON CUE

YES NO

1. Do you anticipate obstacles to smooth closing?
2. Do you pause in your talk to give the prospect a chance to buy?
3. Can you really tell the difference between an excuse and an objection?
4. Do you recognize the psychological moment or moments for closing?
5. Do you expect to sell when you make a call?
6. Do you use a little pressure with an undecided prospect?
7. Do you feel on an equal footing with the prospect?
8. Do you help the prospect make up his mind?
9. Do you keep minor arguments minor?
10. Can you sell without lying?

THE FRENCH VOICE OF THE OTTAWA VALLEY



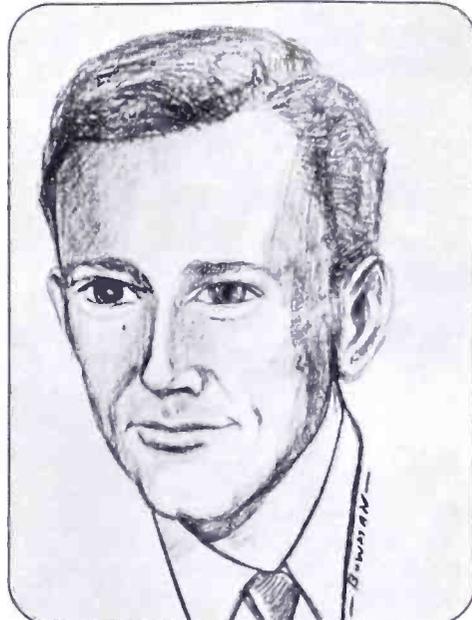
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A
"Mad Capp"
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GORDIE CRUSE



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.



The trend is to balanced programming
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MEMO

from the desk of

GORDON FERRIS

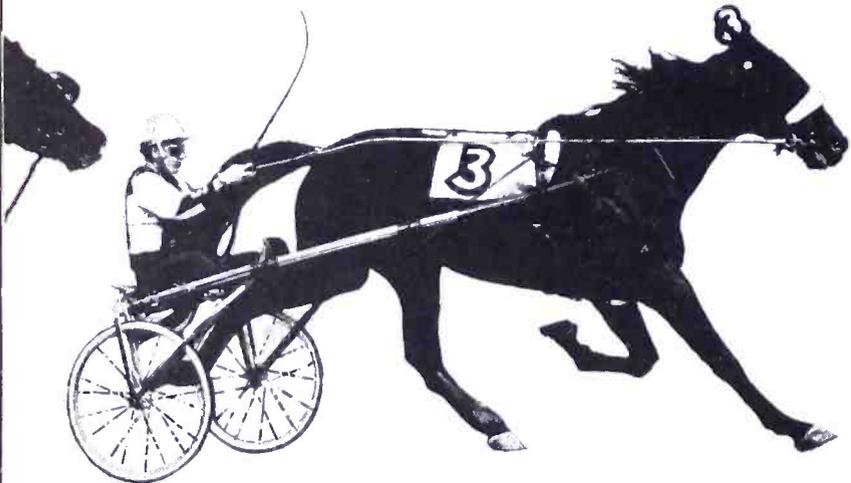
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Research

BBM gropes with groups

A NEW BRITISH COLUMBIA grouping of radio stations barely got under the wire of the Bureau of Broadcast Measurement's May 18 announcement that it was experiencing difficulties with group rating and reporting.

Ten radio stations combined on May 17 to form a radio package to be known as Radio British Columbia, with All-Canada Radio & Television Ltd. acting as national sales representatives.

Radio B.C. is made up of: CKPG Prince George, CKCQ Quesnel, CKWL Williams Lake, CHWK Chilliwack, CFVR Abbotsford, CJAT Trail, CKOK Penticton, CKOV Kelowna, CJIB Vernon and CFJC Kamloops.

BBM's position on the question of radio groupings can be summed up by a single comment from Dr. B. K. Byram, BBM's executive vice-president. He says:

"For God's sake let's enunciate a policy on group reporting before we get inundated with it."

As Byram pointed out at the BBM meeting, reporting facilities of the bureau's computer are at saturation point with the 25 or so separate ratings now being published for station groups.

He sees the problem as one of fairness in costs ("We don't like to see the small station paying for the big combination group. It doesn't make sense for the poor 'little' guy."), and of basic rating clarity.

"We should produce a fair rating," he says, "and a fair rating is a station-by-station rating."

He explains that some station combinations have pressured BBM to publish their "combined rating figure and only that", a form of reporting he personally considers inadequate. In his opinion the advertising agencies also want to see separate figures for each station in order to determine the listening pattern of each individual market.

He cites an Ontario situation involving two stations, one located in a substantial city market, the other in a considerably smaller market, but paired in a single published audience rating. In his view, if you can take the audience from a station running separate, distinct programming in one city and add it to the listenership of the dominant station —

"You can also leap over and add Newfoundland listeners to the station. But that way each becomes a network station (for sales purposes) — a network the Board of Broadcast Governors never authorized."

Up to now BBM hasn't levied an additional charge to publish extra ratings for station combinations, Byram says. "But this means the computer is working double time for some stations and not for others."

"The whole issue is in a state of flux at this point," he adds. A possible formula for fee-charging has been worked out on the following basis:

If four grouped stations request publication of their combined audience totals, they are in effect

creating a fifth station. On that ground, a twenty-five per cent surcharge on each station's BBM fee would be reasonable, Byram believes. (He notes stations can save a little on the surcharge by taking advantage of BBM's "four for the price of three-and-a-half" fee policy.)

In any event, BBM is now making a major effort to straighten out the group question by getting station agreement on reporting policy. A draft incorporating general views on the fairest ways to deal with groups was sent to subscribers a few days ago. Members' comments will be reviewed at a meeting to be held shortly. Text of the draft follows:

Draft Policy on Reporting Audience Figures for a Group of Stations.

The basic policy is that when two or more stations are permanently connected for the purposes of broadcasting identical programs, and do actually broadcast identical programs all the time they are jointly on the air, such stations would be tabulated and reported as one in both area and station reports.

When stations are not so connected, but need combined reports, the following policy will apply:

- (A) In Area Reports unconnected stations will always be reported separately.
- (B) In station Reports, unconnected stations will be reported separately, with the following exceptions:

- (1) If the member stations are sold on one rate card as a group and it is NOT possible to buy nationally an individual station belonging to the group, they will be reported as a group in the Station Reports. On request of the stations concerned, they may also be reported separately in Station Reports.
- (2) If the member stations are sold on one rate card as a group, and it is ALSO possible to buy nationally an individual station belonging to the group, they will be reported separately in Station Reports. However, they may also be reported as a combined group in the Station Report, if so desired by the stations concerned.

(For the purposes of 1 and 2 above, a group will not exceed five unconnected stations.)

- (C) Unconnected stations needing combined reports will pay a surcharge of 25 per cent of the regular BBM fee paid either by the combined group or by the individual stations, whichever is the normal arrangement with BBM.

STATION CALLS

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

CJRT-FM TORONTO

RYERSON POLYTECHNICAL INSTITUTE in Toronto has made its move into network programming far in advance of the originally-scheduled Fall-1965 start date.

Budget night in the House of Commons, April 26, saw Ryerson (through its FM outlet, CJRT) feed three Ontario private stations with a two-hour budget report, analysis and comment.

Experts from York University and the University of Toronto teamed with CJRT announcers to present the budget broadcast. Anchor-man was a Ryerson staff member, political scientist David Crombie.

Ron McKee, CJRT's assistant manager, said had it not been for a late start (the idea of advising stations of the program's availability came up only a day or two before broadcast), several additional stations might have hooked on.

As it was, CKTB-AM and FM St. Catharines, CHWO Oakville and CKLB-AM and FM in Oshawa made the pick-up. McKee said the stations rated the program thoroughly satisfactory and expressed interest in further Ryerson offerings.

CJRT said Budget Night was the first of many planned "in depth" treatments of important Canadian and international news events to be made available free to commercial stations. (Line charges for the link with CJRT would be the only costs incurred.)

Coming events? McKee said, "The national election, of course."

CFUN RADIO VANCOUVER

RADIO PROMOTION of a seven-hour "Scouting in Action" show held at Vancouver's Pacific National Exhibition Grounds May 1 contributed to a turnout of nearly 20,000 paying people.

CFUN took a leading part in boosting the show with 30 free spot announcements and live on-the-scene broadcasting from the site.

The station says interviews were conducted with many of the show's participants, and events, including first-aid and other scouting proficiency award presentations, were covered.

CKPM RADIO OTTAWA

A NEW PROGRAM CALLED *Profile of a Parliamentarian* got started on CKPM the first week in May. Parliamentarians from different parts of Canada are covered by the show — one each day.

The MP's background, political affiliation and original interest and involvement with politics are discussed. There's also an effort to pinpoint the politician's contribution to the national scene.

All 267 members of Parliament will be involved throughout the year on the program, CKPM says, and the series will be made available to other interested stations.

CJOH-TV OTTAWA

THE 1965 SERIES of CJOH School Telecasts, paralleling the '64 series that won the station the Ontario Teachers' Federation Broadcast Award, has been extended to June 19 this year in order to carry a Monday-to-Thursday series on "new mathematics".

Ottawa's grade eight students, unlike students in lower grades, apparently haven't taken "new math", but will be expected to have mastered it before entering grade nine next fall.

The Ottawa Public School Board has conferred its blessing on the new math extension and on CJOH plans to begin next year's courses in September and run through until June.

CHAB-TV in Moose Jaw Saskatchewan has also picked up the 14 CJOH *School Telecasts* on "new math", at the request of educational authorities in CHAB's area.

Teacher opinions on 15 of 1965's 24 programs were sampled by questionnaires sent out by CJOH, with the following results:

The station says out of 947 returns, in answer to the question "was TV an effective aid in your teaching?", seventy-three per cent said yes, ten per cent said no and seventeen per cent did not commit themselves.

Asked if the series integrated with regular courses, 64 per cent of the teachers said yes. Of the balance, few gave a positive no, and the majority gave a qualified yes, the station explained.

"However, considering the almost total impossibility of meshing the series into the work-methods and timing of 1058 individual public school teachers in Ottawa," CJOH said, "the reaction to this question is quite satisfactory."

The station pointed out one curious survey result. It seems the teachers would prefer next year's telecasts to concentrate on "exotic" subjects or those requiring highly specialized knowledge — music, French, art and science — rather than more routine fare.

CFRB RADIO TORONTO

CFRB CLAIMS TO BE the first radio station in Canada to adopt MAR (mobile automatic repeater), a useful two-frequency radio system that lets newsmen make direct voice reports wherever they are — even in locations previously considered impossible to broadcast from because of their inaccessibility to quality-signal broadcast equipment.

The station says MAR was first conceived by CFRB's engineering department and developed by Motorola Communications and the Department of Transport.

A low-power hand-carried transmitter sends a signal that a nearby news car can pick up and then automatically transmit to the base station via high-power mobile equipment. The news car can be left unattended as near the scene as possible, set for automatic transmission operation.

In its first test, MAR allowed CFRB listeners to hear exploding cans and on-the-scene comments from a deputy fire chief, while vehicle traffic and the mobile car were stopped blocks away from a fire at an aerosol can factory.

CJAD Radio Montreal has also implemented the MAR system.

WGR-TV BUFFALO

PAUL SCIANDRA, WGR-TV's program manager, stretched his hand across the border recently with an offer to help Toronto's Hospital For Sick Children, presently in the throes of a \$13 million fund-raising campaign.

On behalf of WGR, Sciandra offered to run not only any announce-

ments available, but also a half-hour film of hospital activities produced by Toronto's CFTO-TV.



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AWA COMMUNICATIONS TEST EQUIPMENT

... incorporating all the latest advancements in electronics engineering. Fully transistorized, Australian-made AWA (for Amalgamated Wireless Australasia Limited) modular test sets are compact, lightweight, and completely portable. Designed specifically to meet the many requirements of test equipment users in areas where regular facilities are not normally available, these units can be either battery or power operated. They comprise a range of basic modules which can be easily grouped in relevant combinations to meet any test requirements. Each unit is a complete "proof-of-performance" package in itself.



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- 2. SOLID STATE** electronics using military type component boards, blue ribbon connectors and an Ampex transport proven in more than 1,000 installations.
- 3. SINGLE CAMERA CAPABILITY** when used with the Electronic Editor and the vertical lock board lets the VR-1100 do the work of a three camera system at a fraction of the cost.
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- 6. HALF THE WEIGHT** of the older recorders, the VR-1100 is a natural for stations that want the freedom to move it about, or for mobile installations.
- 7. LOW POWER CONSUMPTION** means the VR-1100 can be left on all the time without undue cost. It uses about the same power as an electric kettle. No special installation wiring is required.
- 8. HALF THE FLOOR SPACE** allows the VR-1100 to fit into any convenient corner. Two can go where one old one would have been crowded before.
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- 10. AMPEX-**Canada's first name in television recording equipment. More than 90% of VTRs now in use in Canada were designed, manufactured, sold and serviced by Ampex.



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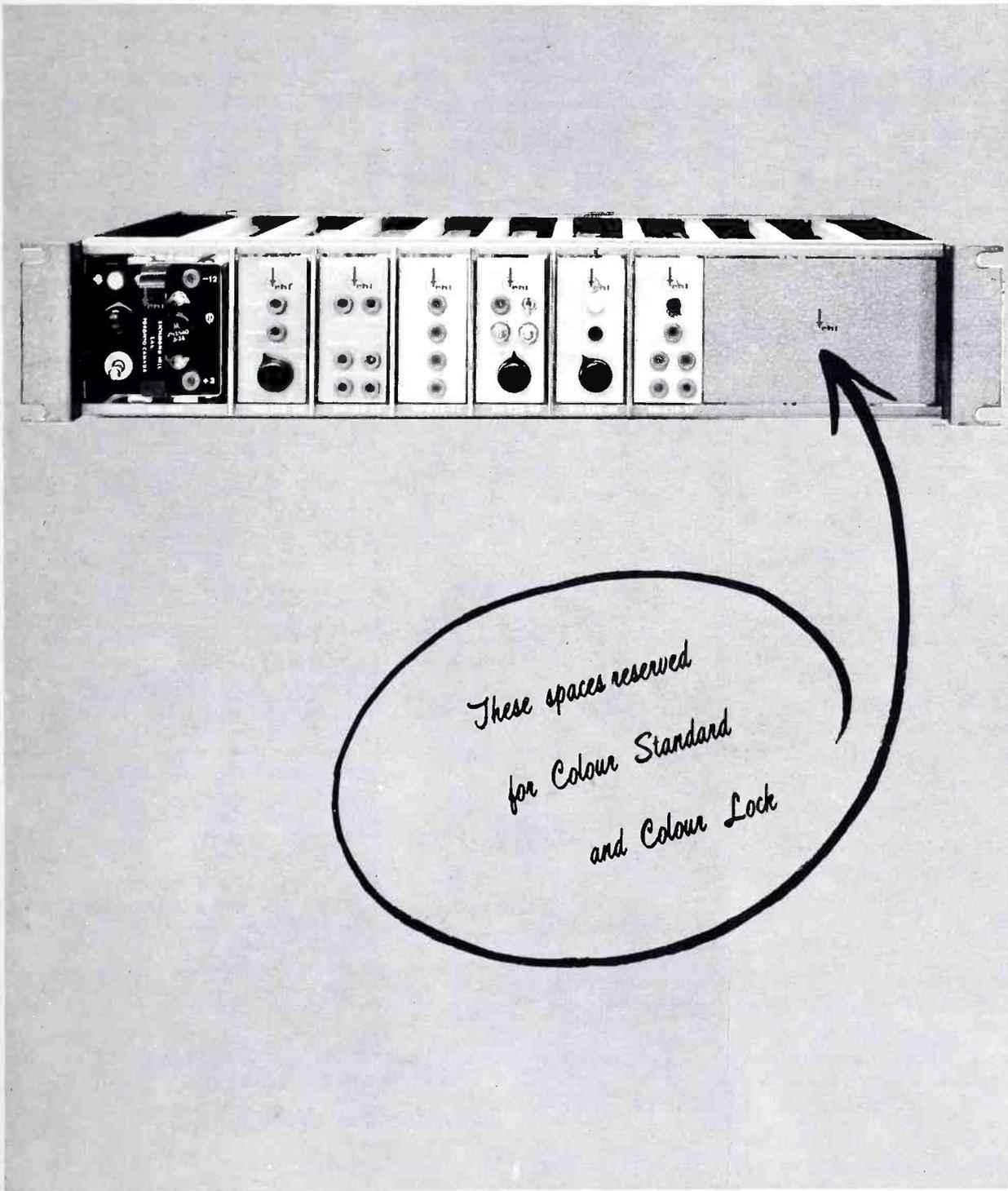
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Le candidat doit être âgé d'environ 25 à 40 ans, être parfaitement bilingue. L'expérience dans le domaine de la publicité, relations publiques ou associations, bien que non essentielle, sera à l'avantage du candidat. Traitement intéressant à discuter selon l'expérience et les qualifications de l'applicant.

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Spoofs revitalized Festival

WAYNE AND SHUSTER's win of the Silver Rose (second prize) at the Montreux television festival brought some favorable British comments. Peter Black, reporting in *Television Mail* on May 14, had this to say:

"I thought the Finnish entry, which won first prize, unoriginal, naive, but infectiously self-confident and gay. I am sure it was this communication of gaiety and charm that won it the Golden Rose.

But there were no arguments about the second prize. *The Wayne and Shuster Hour* came at exactly the right time. We had had days of

television calculated to plunge you deeper into doubts as to its future. The *Ed Sullivan Show* was so bad, so nastily bad with its appeal to sentimental regilosity.

The poorer ones, such as the Dutch, Yugoslav, Belgian, Hungarian, Polish, Roumanian and Irish, were dull in a rather sweet, silly fashion.

Into the despondency caused by these reflections came the slapstick of Wayne and Shuster, and at the end of their delicious spoof of Cyrano de Bergerac you could feel the life back in the festival.

As to whether the French were unfairly treated, of course they were. If the business of the festival is to choose the best show - the one most imaginatively conceived and most flawlessly done - France's *Happy New Yves* won by a street.

The quality that cost it the prize was its cold, inhuman perfection.

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"We're in a slump," said the salesman, "but this morning I bought five time buyers coffee and took another to lunch."

PAN MAIL

Sir: For years I've been reading your Lewisite column and your profound editorials, and keep wondering which feature is the funnier.
-:Tonstant Weader

DON'T COUNT YOUR CHICKENS

All went well at the account executive's dude ranch until he bought an incubator and then sat back waiting for it to lay eggs.

PATH OF TRUE LOVE

He believed his wife really meant it when she said she'd leave him if he didn't quit playing golf and it made him very unhappy because he knew how much he'd miss her.

AUDREY STUFF

Then there's the gal who was so dumb that when she had to get up and answer the phone in the middle of the night only to find it was a wrong number, said: "Oh, don't apologize; I had to come down and answer the phone anyhow."

SICK LIST

The injured janitor would have come back to work much sooner, but compensation set in.

HE LOVES HE

The two stars of the TV drama had one thing in common; both were in love with the same man.

CAVEAT EMPTOR

As his Mercury capsule went into orbit, Alan Sheppard is reputed to have said: "I hate to think all this gear around me was built by the lowest bidder."
-:Crawley Commentary

POET'S CORNER

Fred Lynds, alias Lionel the Lobster, staged his annual lobster parties in Montreal and Toronto last month. This inspired this:

A Maritime 'caster named Fred Staged a do where his sponsors were fed

On lobsters and such,
Which Fred didn't like much,
So he had a hamburger instead.

Some plain talk from Kodak about tape:

Print-through and sound brilliance



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.

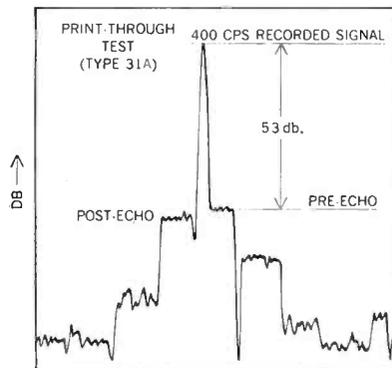
Milling the oxide ingredients, for example, is very

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

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:



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-

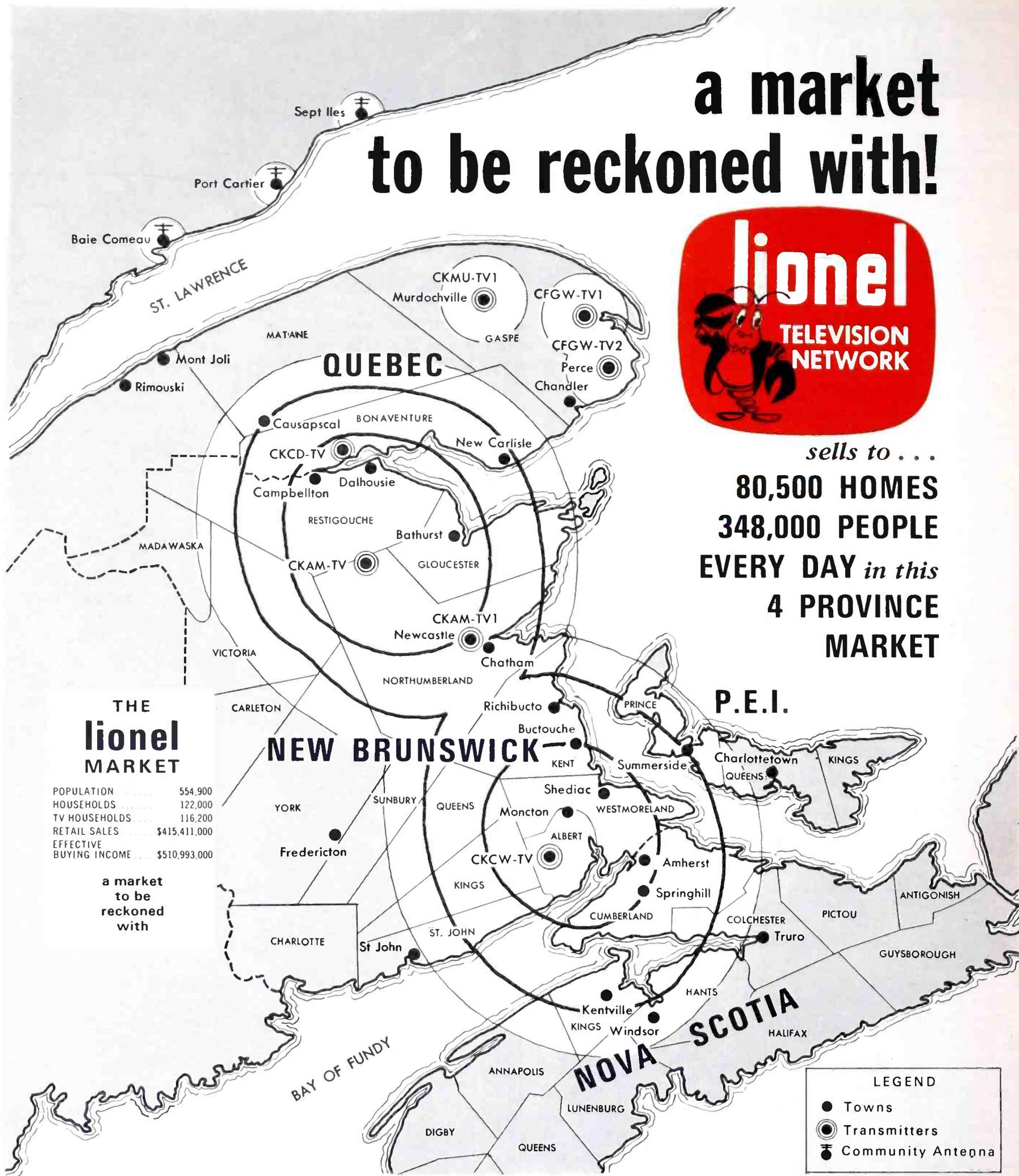
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