

Toronto

May 13, 1965

Gentlemen! Your President!

ALEX F. M. BIGGS HAS never made president in the Little League, where he's regularly been an enthusiastic baseball team manager, but as of May 4 he made it in the ACA's big league of advertisers.

He's a typical rugged individualist — so individual in fact that he denies having anything in the way of pet personal ideas or projects to thump the tub for as ACA president.

He intends to take up where George Meen left off, pursuing the policies laid down in the last couple of years with vigor and with maybe just a wrinkle or two of his own.

Biggs is a do-it-yourselfer and a family man. He makes modest claims as a cupboard-constructor and furniture-fabricator, but sloughs off his humility when he talks about his family.

A daughter, 19, is in her second year of college. Biggs' two sons, 17 and 15, are in school, and are the driving force responsible for drawing Alex into activities like Little League baseball and the Boy Scouts.

At 50, he's virtually a life member of that stateless breed of men claiming Toronto for a birthplace, Montreal for a home. He took his early education in Toronto and topped it off with a Bachelor of Commerce degree earned at Montreal's Sir George Williams University.

His route to management of the advertising and public relations department for Canadian Industries Limited, his post for the last five years, was all advertising.

Biggs started with J. C. Adams Limited, moved to Eatons' in Toronto, then to CIL in 1940 with the title of advertising assistant.

His wartime service was with the RCAF overseas as a radar officer.

After rejoining CIL he quickly became paints advertising manager, then headed up the entire advertising department from 1954 on.

He's a past president of the Advertising and Sales Executives Club and former vice-president of the Industrial Advertisers Association, both in Montreal.

"The advertising industry in Canada is now at the stage of coordinating and advancing the work that has already been done to provide for its future growth," Biggs believes.

His targets for the year ("They're also ACA's," he points out.) are:

Education and Training — "There are a lot of advertising courses going on in Canada," he says. "But it's uncoordinated. And there's no standard course of study, except CAAA's. We don't have a plan."

Biggs expects ACA to establish a study group on education. "The first year is going to be an analysis. We want to find out who's doing what, when and where."

Research and Measurement — He hopes to see ACA investigate ways to make research more forward-looking, more valid as a means of predicting future product movements rather than past performance.

Industry Coordination and Advertiser-Agency Relations — "ACA's got to find a better system of agency compensation. It's all very cloudy," Biggs says, "but we've got to get together."

Social Significance of Advertising — "Advertising is a scapegoat, a fall-guy for everybody with an axe to grind," Biggs says. He believes advertisers now have the facilities necessary to render collective social service through ACA, and should make more use of the opportunity. "We had a campaign for education a couple of years ago," he explains, "but I think that's all. We've got to do more."

He says, "In its relations with the public the advertising industry has a job to do in showing that it does, in fact, set and meet high standards and perform its necessary role responsibly."



What Happened at the ACA?

New-print lashes back at television

PRINT ADVERTISING HAS BEEN retreating before television's advance, but there are real indications print is coming back — in the form of "new-print", Denis W. Case told members of the ACA at the association's May 5 meeting in Toronto.

Case said, "For some adverti-

sers, print has already assumed the status of a second-ranking medium. If these advertisers were given an either-or choice between print and TV, the choice would be a defeat for print."

In his opinion, new-print has opened up a whole new area in

which advertisers can appeal to the consumer, if the advertiser is willing to make one concession — that the consumer is not tasteless or incapable of thought.

"It presents a real opportunity to the advertiser prepared to capitalize on it by talking across and

not down to his audience," he added.

Five years from now, 50.9 per cent of Canadians will be 24 years of age or under, he reminded the delegates. They will have grown up with post-war advertising and won't respond to out-of-date ads.

Case explained that to young people, advertising is a folk art, full of phrases they've either rejected or imitated. "Advertising has played a bigger role in their lives than in ours," he said. "Consequently they will both appreciate a good campaign and reject a bad one faster than their fathers could."

"Has the print backlash succeeded?" he asked.

First quarter 1965 reports on advertising space sales of leading U.S. consumer magazines show a gain of ten per cent over the same period in 1964, he said, and two leading magazines indicate jumps of 20 per cent and more. "Hifi" and "spectacolor" printing in U.S. newspapers is expected to go from last year's \$10.8 million to \$26.5 million by next year, he added.

Then Case took a snipe at television as he said, "Most consumers read a newspaper or a magazine as much for the advertising as for the editorial content. But they view TV not because of, but in spite of the advertising."

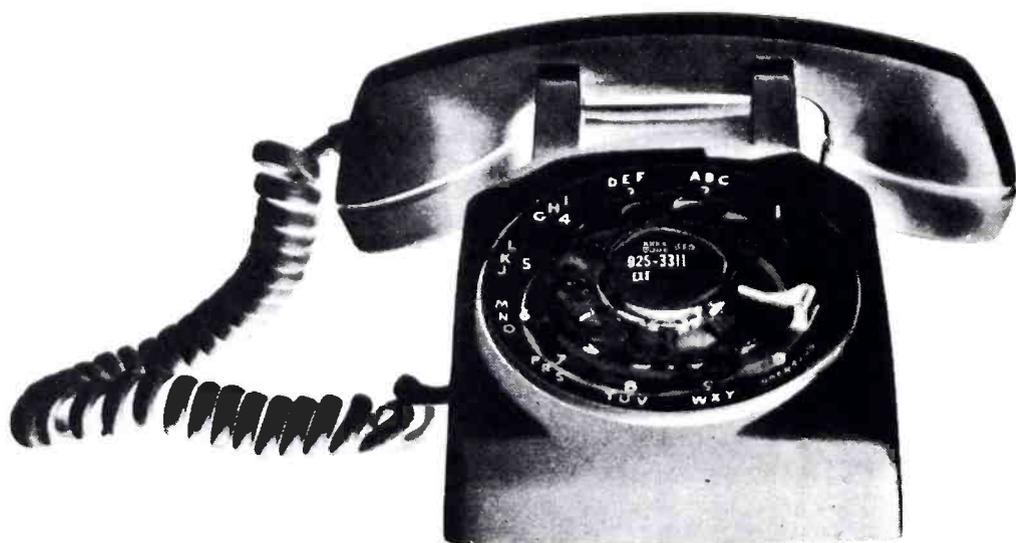
On the other hand, he gave credit to television for making consumers more sophisticated, better able to reject the phony, and more discriminating — a situation that's become the jumping-off point for the print backlash, in his view.

Case said, "The new-print dares to do a lot of things advertisers would have regarded as unthinkable ten years ago," and suggested that advertisers can recognize the new-style print ads by their new words and new looks.

He listed nine differences between today's and 1955's print advertising language. He explained that the new language: (1) often takes liberties (an airline advertised, "We're going to tell you where to go — and you'll love us for it"); (2) is often highly provocative (girl in whiskey ad — "My husband introduced me to a really smooth Canadian last night"); (3) is personal (a travel ad — "Don't get married till you hear from us"); (4) it's slangy (an ad for pre-mixed cocktails called them goof-proof); (5) is wordy, but takes the bane off by being colloquial; (6) treats the advertiser as an individual talking to the reader as an individual (Berry's Travel ad — "Please, if you see Mr. Berry on one of our vacations, ask him to call home"); (7) makes puns work; (8) is frequently whimsical, and (9) embodies multiple-sentence headings.

Magazines and newspapers have also directly aided the birth of new-print by efforts to fight TV, he said — through major faceliftings.

"Suddenly advertising looked dowdy beside the work of editorial art directors who'd been given carte blanche," Case said, while adding, "The woods were abruptly full of advertisers demanding the same uncluttered freshness in their print ads."



This remarkable device can help prevent a 17 billion dollar robbery

Hurry. The robbery is taking place now. And tomorrow. And the day after tomorrow. But you can stop it if you act quickly. Simply follow these instructions: Phone the CBC. Ask them about availabilities on their 8 owned and operated TV stations. (They're called the Big Seven Plus One and they're located in the major markets across Canada. Plus one station in Corner Brook Nfld.) Jot down some of the more staggering facts. For instance, that these eight CBC O & O stations blanket 60% of the TV households in Canada. And that one phone is all that's needed to fill you in on availabilities for all of the Big Seven Plus One. (Same goes for information on programming. Ratings. Audience information or market data). One Phone call. A few minutes. That's usually all it takes. A CBC rep will have all the facts on your desk that same afternoon. Next, approach your clients. Explain to them that if they're not advertising on the Big Seven Plus One, they're robbing themselves of a share of 17 billion dollars. (The net effective buying income of the area covered by these stations). If more proof is asked for, show them our rating data. (It's very impressive). And, for the finishing touch, produce a list showing the cost per M situations offered by the Big Seven Plus One. (They're ridiculously low). So low in fact, you might even call them . . . a steal.

Oops.



CBC NATIONAL SELECTIVE TV SALES — CBUT Channel 2 Vancouver/CBXT Channel 5 Edmonton/CBWT Channel 3 Winnipeg/CBLT Channel 6 Toronto/CBOT Channel 4 Ottawa/CBMT Channel 6 Montreal/CBHT Channel 3 Halifax/CBYT Channel 5 Corner Brook (Nfld.)

SIGHT & SOUND

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

▲GOODIS, GOLDBERG, SOREN Ltd.'s takeover of Salada Foods' American advertising will not take place on a practical level until fall, though announcement of the dramatic Canadian backlash against the usual pattern of U.S.-Canada takeovers took place on May 3.

Martin Myers, creative director at GGS, said it would take some time for the agency to set up necessary U.S. facilities, including a proposed New York office, and make transitional moves needed to relieve Salada's present American agency, Carl Ally Inc., New York, of the account responsibility.

By coincidence Stan Freberg, creator of commercials generally conceded to be the strongest used for Salada tea in the U.S., was in Toronto two days after the account change announcement, to address the ACA convention. Myers commented that Freberg's Salada commercials each tended to take a separate, distinct creative approach, a technique contrary to GGS's practise of pursuing variations on single consistent product creative themes.

Salada's announcement of the agency move included a statement that the company's line of Shirriff desserts and marmalades would be introduced into the U.S., but details (size, for one) of the advertising campaign to be put behind the products have been left to speculation.

The American Salada company was described as approximately 40 per cent as large as the Canadian operation, by Salada president Arthur E. Beeby. He put the current American advertising budget at \$1.5 - \$2 million, and suggested that an increase of a million dollars in U.S. billings next year was likely.

Goodis, Goldberg, Soren's pre-takeover Salada billing was in the neighborhood of \$2.5 million, according to reliable estimates.

GGs plans call for centralization of creative operations in Toronto. Experts familiar with American media will be hired to make up the bulk of the New York office staff.

▲PROTRACTED NEGOTIATIONS that at times virtually reduced brave men at CHCH-TV Hamilton to tears have finally led to an announcement that Eastern Canada Professional Soccer League games will be televised this summer.

Sid Bibby, assistant general manager of CHCH announced the arrangement as an accomplished fact to Toronto newspapers about two months ago, but the ups and downs of negotiations since then make one of the more interesting untold broadcasting stories of the year.

O'Keefe Brewing will sponsor the planned 22 league game broadcasts, plus playoffs and exhibition games. Following a recap of first-half action, the last hour of all Wednesday night games played by ECPSL teams in Toronto will be telecast live, with instant playback "and all the amenities", as Al Bruner, director of CHCH sales and marketing, describes production plans.

Toronto dailies estimated the league revenue from the broadcasts at "upwards of \$20,000", to be di-

vided among ECPSL's three Toronto, one Montreal and one Hamilton entries.

Sporadic telecasting of soccer has occurred in previous years, with the latest broadcast some years back, but Bruner regards CHCH's plans as long term, and looks for the television broadcasts coupled with intense soccer promotion activity by the station and O'Keefe, to give the game a big boost. He says, "This has to be done and be promoted by people who have a promotional capacity." Past soccer telecasting was carried out by the CBC's Toronto Station, CBLT-TV.

▲NEARLY FIFTY REPRESENTATIVES of private broadcasting stations in Ontario and Quebec met under the auspices of Broadcast News, the Canadian Press radio and television station wire service, a day in advance of the Central Canada seminar of the Radio and Television News Directors' Association in Toronto during April.

Both sessions discussed ways and means of improving broadcast news coverage, and over the course of the two days, heard talks from James Auld, Ontario Provincial Minister of Tourism and Information, Frank Murray, president of the Central Canada Broadcasters' Association, Mel Thistle of the National Research Council, and John Fisher, chairman of Canada's Centennial Commission.

A decision was reached to meet again in Toronto next year, then shift to Ottawa to "show the flag" in 1967.

▲HALLMARK STUDIOS LTD. HAS centralized Toronto operations under one roof at 22 Sackville Street, and has a new phone number as a result, 362-7707.

▲DOMINION STEEL AND COAL Corporation Ltd. announced the appointment of Baker Advertising Limited, Montreal, to handle its account effective May 1. Annual billings are estimated to be in the \$250,000 range.

Mc-Kim Advertising Ltd. in Montreal previously had the account, which will now be handled by Baker account supervisor Joe Godsell.

▲WILLIS ADVERTISING LIMITED has moved its Montreal office to enlarged premises at 1210 Sherbrooke Street West, telephone 849-3728.

▲CYANAMID OF CANADA LIMITED has announced that its recently-introduced television campaign for the Dorchester line of melamine dinnerware is "starting to show fairly dramatic results," in the words of D. E. Campbell, assistant manager of advertising and sales promotion in charge of household products.

As a result, plans are definite for a resumption of the campaign next fall. (Current spot schedules, started in mid-March, will run out in June.)

The Dorchester campaign consisted of 810 spots using two English and two French language 60-second commercials. Campbell believes it represents "the first time any dinnerware as strictly such has been advertised on television." Stations carrying the spots are in Montreal (4), Toronto (2), Vancouver (2), Ottawa, Hamilton, London, Winnipeg and Victoria.

Last year's introductory success with Dorchester dinnerware led to Cyanamid's decision to "go a little stronger", as Campbell put it. Cockfield, Brown & Co. Ltd., Montreal, handle the campaign.

▲A EUROPEAN CONFERENCE that met early in April in an effort to decide on a single standardized equipment system for European color TV has ended in total collapse - with the only firm decision taken being to hold another conference next year in Oslo.

Voting on the color TV system to be adopted for Europe put France in the lead. The French SECAM equipment, backed by Russia, the East European satellites and Greece, polled 16 affirmatives. PAL, the German system, found surprise support from the Scandinavian countries, and got ten votes.

The American NTSC system, being pushed hard by RCA, was favored only by Britain and Holland, who have a ten year investment in pre-adoption NTSC research, and want to leave the technical door wide open for English language program interchangeability with the U.S.

If British broadcasting decides to go along with the majority SECAM vote and adopt the French system, it is reliably estimated that color TV introduction in the U.K. will be set back six months.

Recent improvements in SECAM receivers have made them competitive in price with American units. Cost to the consumer is placed two or three per cent higher than domestic U.S. prices by a British TV spokesman, and would be lower than the cost of NTSC receivers produced in Britain, where shorter production runs would be the rule.

ANNOUNCEMENT



The Board of Directors of the Calgary Broadcasting Company Ltd. announce the appointment of Mr. D.F. Penn as General Manager of Broadcasting Station CFAC, effective April 1st.

Mr. Penn has been with Radio Station CFAC for 17 years, latterly in the capacity of Assistant Manager and General Sales Manager.

ANNOUNCEMENT

ROGERS BROADCASTING LIMITED
ANNOUNCEMENT



Mr. E.S. "Ted" Rogers, President of Rogers Broadcasting Limited, Toronto, operators of CHFI AM and FM Radio, is pleased to announce the appointment of Vaughn Bjerre as Vice President. Mr. Bjerre joined CHFI in 1962 as Programme Director following more than 20 years' experience in the industry. As Vice President he will direct national sales and programming activities.

RADIO NEWFOUNDLAND

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

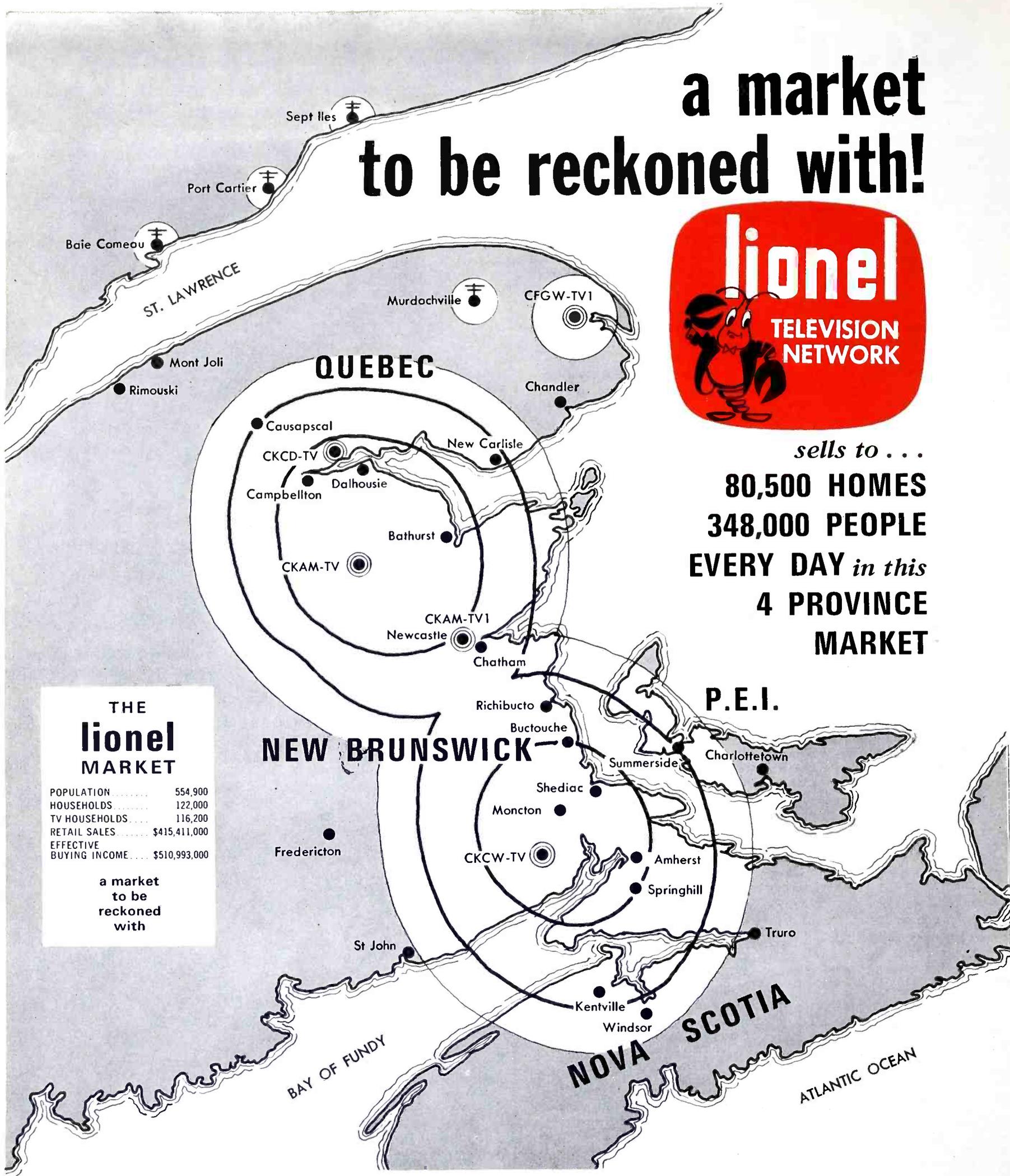
"BEST BUY IN *Eastern Canada*"
"ask the all Canada man"

a market to be reckoned with!



sells to . . .

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



THE lionel MARKET

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

a market
to be
reckoned
with

MONCTON CELEBRATES ITS 75TH. BIRTHDAY WITH A BOOM!

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

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

LIONEL TELEVISION NETWORK

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

What makes the horse drink?



BROADCASTER

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

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

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

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Typography and Make-up by
Canadian Broadcaster

The phenomenal success of last week's 50th Anniversary Conference of the Association of Canadian Advertisers, with an estimated attendance of over 1200, testifies to the useful function, or set of functions, performed by the advertisers in working for the good of advertising as a whole rather than the one tiny segment of it which applies to each of them individually.

For the eighth year we published our *Daily Broadcasters* during the Conference, reporting each speech of the previous day. These reports are reprinted in this issue, and an examination of them will show that emphasis at ACA Conferences is placed on the end product of advertising rather than the means of attaining that end. In other words, the advertisers are not as concerned over the media which are used to sell their products as in the way they make whatever media are used effective in making the sales.

Obviously research in its various forms is the basis of all this, but it is research into the living habits and tastes of the public rather than the effectiveness of the specific media.

We believe that this sort of intensive study of what goes on before the media are chosen is not given sufficient attention by people who work on the stations and publications. In fact we question whether there are not a great many of them who are completely unaware of this side of the business.

Time was when advertising was sold as a sort of mystic open sesame. Whatever the medium, the salesman simply said "You just buy this program or display and sit back and wait for the orders to roll in."

There was no question of the right basis on which to present the product to the prospective customer; no attempt to find out what he or she looks for when buying an ointment or whatever product is involved; no studies to determine the age, social or other group where it is used to the greatest extent.

Only after all these questions have been answered is the time ripe for the media salesmen to step on the set and play their parts, because at this point the advertiser or his agency has determined what it wants the advertising to accomplish, and looks to the re-

presentatives of each medium to show how his station, paper or other vehicle can accomplish it best.

There is a tendency in media circles for representatives to spend most of their time attacking the competing media, and this attack is invariably based on the numerical superiority of the medium the reps rep.

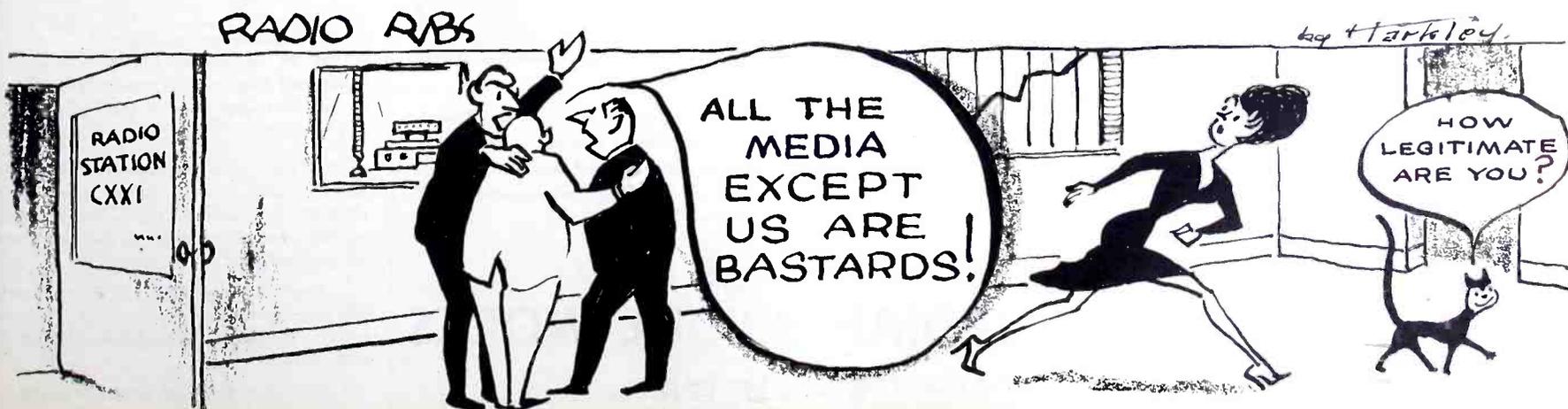
The result of this is that products whose market is limited to certain groups of people — the very discriminating, the very rich for example — are seldom shown how advertising could help them increase their business simply because all most advertising men offer them is astronomical numbers of listeners, viewers or readers, a large percentage of whom have no hair to groom, no teeth to brush or no money with which to buy diamonds.

Wide-awake representatives of media, unable to offer shot-gun coverage of large areas, should be delving into ways and means of helping manufacturers and distributors of products with a restricted appeal reach their markets with the minimum waste. But this same representative is going to the considerable trouble of analyzing his audience in these terms, so that he can offer the advertisers not just the greatest number of *exposures*, but the greatest number of *prospective buyers*.

This is the sort of thing which is a prime concern of members of the ACA, and their annual discussions along these lines should be of far greater interest than they are to the broadcasters and publishers who can find nothing to sell but numbers.

To sum up the situation, broadcasters sell time and spots, publishers sell advertisements, outdoor people sell outdoor advertising. Competition is keen and often bitter, as they castigate each other all over the place.

The fact is though, whether they are broadcasters or publishers, the first thing they should be selling is *advertising* regardless of medium. To do this they should follow the lead of the ACA and find the answer to the simplest possible question — what *really* makes people buy?



Trends in art make advertising pop and op

DELEGATES TO THE ACA convention in Toronto May 3rd were called "professionals of awareness" by Dan Seymour, president of J. Walter Thompson Company, New York.

Seymour gave it as his view that advertising people must remain conscious of how people see, hear and comprehend. "Without this sensitivity we lose touch, we wither, we die as communicators," he explained.

The world is hungry and impatient, he said. New nations are hungry for tools and techniques as well as food. But the better-off nations are hungry too. "There is just no bottom to demand," he said.

"And everything in advertising is aimed at satisfying the world's wants."

Seymour asked the meeting to

remember this as the first generation ever to try dealing with all the problems of the entire world — the first international generation.

Then he said, "One fact slowly emerges: people are people, everywhere around the world, with the same human needs and wants. And the foremost effect of modern communications is that a trend, a product, a slogan, a novelty is instantly international."

In his view, the rapidity of communication automatically multiplies the rate ideas of the avant-garde become the accepted fads of the general public. The way-out concept of today is the commonplace of tomorrow.

Seymour backed up his argument with illustrations from three of today's fields of art, and showed

how each has affected contemporary advertising.

He also discussed new sounds, new music, experimental movies and the current wave of black comedy.

"Traditional forms, ideas and habits are not thrown away overnight," he said. "To conclude that everything is changing would be a real trap. But we must remember youth does not have our own traditional habits and attitudes."

Think young is the motto of the whole world, he said.

Seymour pooh-poohed the semi-facetious suggestion that the creative man of the future will not be able to depend on his experience at all, but will have to turn to the computer "to find out what people will be like six months ahead when an advertisement will run."

All creative people will have to become deeply involved in the whole area of art, graphics and total communication, in his opinion — so they will never be caught asleep by a new trend, fad or fashion, because they've seen it grow from its roots.

"The challenge before us, as communicators, in the next decade is not for more mechanical perfection," he insisted, "but more human understanding."

The first essential is awareness, he said, awareness of the marvellous world we live in, all its difficult and wonderful people, their extraordinary needs and impossible desires.

"With awareness comes understanding," he explained, "and out of understanding come plans and programs leading to fulfilment of the demands of this changing world."

In his examples of way-out artistic influence on advertising, Seymour said op art, with its exciting visual effects, has affected visual communication dramatically. He cited op art illustrations from a Young & Rubicam house advertisement, from *Time* and television.

Pop art's impact is being felt all through the field of graphics, he noted. "It has naturally been adapted to advertising," he said — "which is the supreme irony, because pop art originated in part as a reaction to advertising." (He mentioned Andy Warhol's meticulous painting of a Campbell's soup can.)

Seymour demonstrated pop art's invasion of ("of all places") refrigerator design, and pointed to adaptations on record covers and paperback books.

He called Art a Go Go, the "next look" on its way in, "another assault on the eye", and explained that Go Go graphics are typified by calculated dissonance between pictures — in size, color and subject matter.

"It's designed to create unexpected excitement, stresses, rhythms and tensions on a page," he said. "Sometimes it's a combination of art and photography."

He took the view that Art a Go Go is already creeping into public notice in magazines like *Harper's Bazaar* and, soon, *McCall's*.

And the assault on the eye is paralleled in today's sounds, he said. "We live in the noisiest, gaudiest place, in the noisiest, gaudiest time in all the history of man," Seymour explained. "The effort to be heard above the noise is one of the major problems we face in advertising — and the noise will get louder."

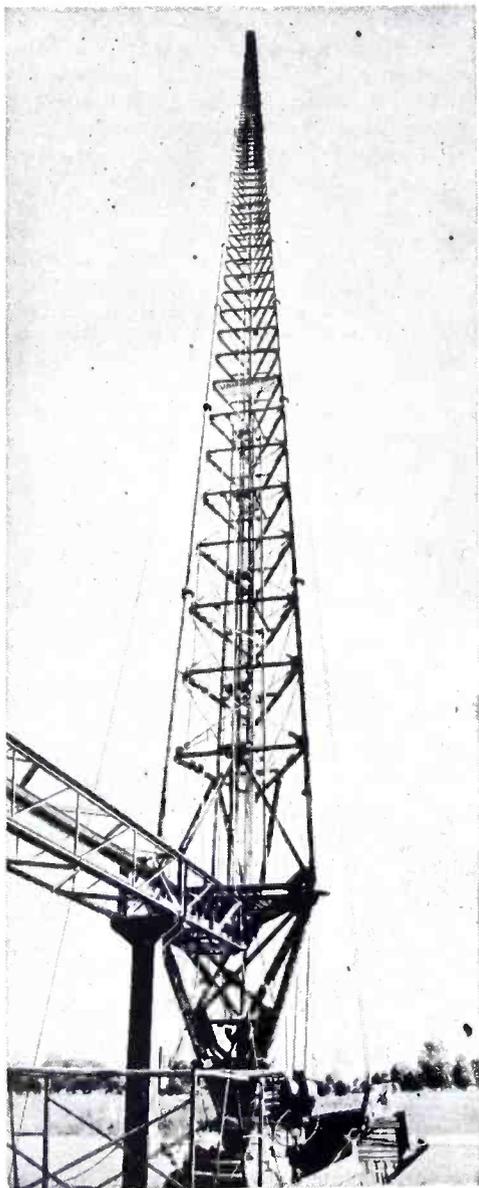
"Half the children in grade school today will have to change careers — not just jobs — three times in the course of their lives because of technological advances."

Seymour quoted Alfred North Whitehead to the effect that "knowledge keeps no better than fish," and said:

"In the year of Our Lord 1965, brains are in."

SKILLED ENGINEERING

— in Steel Towers for Canada's Communications Industry



TV TOWERS
FM-AM
TOWERS
and
MASTS
MICROWAVE
STRUCTURES

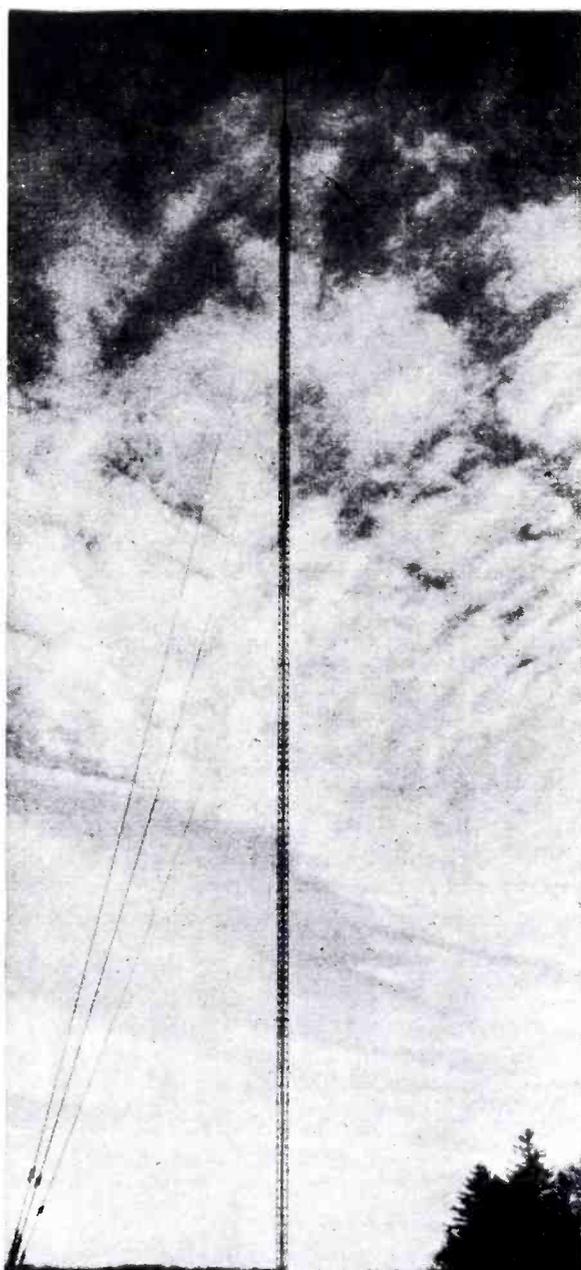


Canadian Bridge Works has engineered, fabricated and erected the majority of Towers for Canadian TV and Radio stations.

Canadian Bridge Works has been Canada's specialists in Masts and Towers since broadcasting began. One-Contract Service is offered — combining tower planning, design of structure, foundations; field engineering, soil testing, station layout, fabrication, erection, installation of equipment and qualified, life-time field inspection and maintenance.

DOSCO INDUSTRIES LIMITED
CANADIAN BRIDGE WORKS

WINDSOR, ONT.



PEOPLE WANT PRODUCTS FOR THEMSELVES AND THEIR OWN NEEDS

(Excerpts from the Gold Medal Award luncheon address by Lewis E. Phenner, ACA past president and gold medalist, now senior vice-president, Kimberly-Clark Corporation, Neenah, Wisconsin).

I WONDER IF THE TITLE "Association of Canadian Advertisers" is not a misnomer — does it do your function justice?

The role of the advertising manager has drastically changed. It is not enough for him to know good copy, appreciate good art and be intelligent about media. He must be a well-rounded Marketing Man. Even more, he must be a profit-conscious marketing man.

Advertising is just one facet of marketing; it is not an orphan. It must be totally integrated with selling, research and merchandising. Advertising cannot successfully act in a vacuum. I remember when it did, or tried to.

Advertising's place in the future growth of the economy? — in the forefront.

We are on the threshold of a new consumer era, a period, insofar as marketing is concerned, unlike anything we have known in the past. The environment being created for us will be dominated, not by the familiar wants and needs, hopes and desires, but by new aspirations of different character and substance.

We must take time to stop and analyse what we are doing, to look at and listen to the consumer. Her voice is rising all over the land. She's being bombarded with more than 15,000 different selling messages a day. The tried and true shibboleths of advertising will no longer penetrate this overwhelming "semantic noise".

So I say let's get out from behind the organizational walls and administrative labyrinths and again face the realities of the marketplace.

No doubt you feel you have good rapport with your markets. Businessmen underwriting \$718 million worth of advertising here last year must have thought so. But do not be deceived — thinking big does not mean we are thinking smart.

Walk down the aisle of any supermarket. Rows and rows of products shout for your attention. Is one different from another? Not by much.

And is one advertisement that much different from another? If it is becoming increasingly difficult to distinguish one product from another, it is just as much a problem to separate one ad from another. We're indulging a new fad, a "cult of conformity". The idea is to save time, money and cerebral effort by seizing upon the successful theme of another and ride the crest of its popularity.

Avis made a name and a record with its "Number Two So We Try Harder" campaign. Now a whisky distiller, third in his field, is trying to cut himself in on a good thing

with a program petulantly asking "What's Wrong with Third?"

I shudder to think of the influence on the fresh, young creative minds in the advertising business who daily see compromise and conformity taking precedence over creativity. It would seem that "How To Succeed in Business Without Really Trying" is a documentary, not a musical farce.

Worship of research is one of the deluding influences of modern advertising. We've taken the consumer apart, but we still cannot positively predict what, why or how much she will buy.

And has your research told you that the primeval desire for security is passe? People don't save for a rainy day, they save for a sunny one. Money is put aside, or borrowed, for vacations, a second car, a portable television set — not for old age. Has your research pointed out that the prestige of being the "largest seller" has a backlash? People don't want the kind of conformity that implies. They want to think a product is for them and their needs alone. If everyone has it they're not sure they want it.

The principal lesson to relearn is to remember that we are dealing with a highly unpredictable animal. Our most effective weapon for getting his or her attention, and for getting interest in the products we sell is — an idea.

The great advertising campaigns of yesterday and today are fundamentally creative inspirations of people. They're intuitive solutions to a given set of human puzzles. They're direct and compelling with an originality never achieved through the "synthetic thinking" that's a by-product of scientific methodology employed too often today.

There was a time when you could invent a product and have the field to yourself for quite a while. Coca Cola had the field to itself,

unopposed, until 1935. Kleenex tissues were the only major brand for almost 31 years.

But today ideas can be copied and overpowered in no time at all. The first heavy-duty detergent was imitated and buried by the competition in a year. The first cake mix now has less than three per cent of its market. The original instant coffee has only one-thirtieth the volume of the current industry leader.

Perhaps the most overlooked

Alex Biggs

Safari contest outguns CIL's opposition

CANADIAN INDUSTRIES LIMITED faced a major threat in 1963, when Remington and Winchester decided to invade the Canadian market with plastic shotgun shells, Alex Biggs told the ACA convention May 3.

Biggs is advertising and public relations manager for CIL Montreal. On May 3rd he became president of the ACA.

CIL apparently could not incorporate a change to plastic in its 1963 product in order to protect its 90 per cent share of the Canadian market. "So a strategy of distraction was planned," Biggs said, "and it is estimated that CIL's market share dropped only eight points."

Price-cut schemes that might cheapen CIL's image were ruled out, he explained, along with premium promotions. Eventually CIL's African Safari contest was selected.

Two safaris, each for two persons, were established as top prizes. Thirty smaller prizes and prize bait for the retail trade were also offered, he added.

influence of advertising has been its impact and stimulus on advertisers themselves. The rewards of being able to make an honestly exciting advertising claim are the incentives that add dynamics to the entire business community. It brings out a degree of competition unknown to the old economists. Price is not the major factor any more. You don't try to make the same product others make, and sell it for less. You strive for a better product, a newer idea, a product with unique benefits and then — advertise.

"Consumer advertising started early in September", he said. "Ten winners were picked in the first part of October so publicity could help maintain the momentum of the promotion."

Entries totalled almost 90,000, Biggs calculated, each one representing a purchase of three dollars or more.

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Alan D. Marshall

Advertising gets three salesmen free

MINNESOTA MINING AND MANUFACTURING of Canada "in effect picked up three additional salesmen without additional sales costs," by means of a revamped advertising program for Scotch Brand Tapes, said Alan D. Marshall, 3M's marketing supervisor, at the ACA convention May 3.

He called his talk "The Salesmen that Never Were", and said the new advertising program launched in 1964 corrected past programs "featuring one product while neglecting to lend advertising support to the other three hundred in 3M's line."

The 1964 campaign was designed to expand 3M's share of the pressure-sensitive tape market in the metal-working industry, he said, partly by exploiting maintenance and safety features of the product. New products were also to be pushed with the campaign.

Ads formulated in editorial style each presented six or seven Scotch

Tape application ideas, using pictures and a minimum of copy.

A media budget of slightly less than \$30,000 put the advertisements in eleven publications, Marshall said, and allowed for direct mail support.

Simple reports called Customer Action Required forms funnelled all leads generated by the advertisements to the sales force. Marshall said 982 leads were received, an increase of 900 per cent over 1963.

Dollar potential of the leads was \$47,400.

What's more, 18 per cent of the inquiries led to first follow-up call sales, and 34 per cent resulted in consumer interest in other 3M products, Marshall explained.

"The results were nothing short of fantastic," he said. "We found that advertising has not yet discovered a way to replace personal selling, but it can and does pre-sell a prospect. It has proven itself to be a good salesman."

Daniel Starch

One ad-dollar gets you three

AN AMERICAN BUSINESS research consultant produced strong evidence that advertising's effects can be counted up directly at the cash register, in a talk delivered May 4, in the morning at the ACA convention in Toronto.

Daniel Starch, founder and chairman of his own research firm in Mamaroneck, New Jersey, tabled the results of a five year study on 59 product brands at the meeting. He said 14 per cent of *Saturday Evening Post* readers reacted to large-size ads for the selected brands within one week of ad publication by stepping out and buying the products.

He also said the cost of advertising appears to approximate one dollar for every three of new business, and called the result "seemingly a small return for the investment."

But he added, "Delayed effects accumulate over the long pull, and build up a reservoir of brand awareness, brand preference and habitual purchases.

"The delayed effect is probably in the long run, the greatest value advertising contributes," he said.

The fifty-nine brands in Starch's 1960-1964 study had 613 advertisements in the *Post* during the analysis period, he noted.

"When there were advertisements for the brands, 9.8 per cent of *Post* readers bought during the week following the appearance of the ad," the study found.

"When there were no ads, 8.6 per cent bought.

"The difference of 1.2 points indicated that 14 per cent more readers bought when there were advertisements of the brands in issues than when there were not," Starch concluded.

The study reaffirmed the results by making a special investigation into buying for the week preceding specific advertisements, and for two or three weeks immediately following.

The higher buying rate apparently drops one-and-a-half to three weeks after publication, he added —

	bought
Among ad readers	12.7
Among ad non-readers	8.6
All readers — ad in issue	9.8
All readers — no ad in issue	8.6

Starch cited independent studies supporting his conclusions.

Recently the U. S. Department of Agriculture analyzed the effect of advertising on sales of lamb, apples and frozen orange juice, he said.

Inventory flow methods of determining sales were set up by arrangement with 78 supermarkets in six cities, he explained. Then the Department inserted weekly advertisements in newspapers.

Lamb sales rose ten to fifteen per cent during the advertising period, Starch said. Apples sold twenty per cent better when the "use" theme was stressed, nine per cent better when health was emphasized. In the frozen orange juice example, a nationwide campaign of newspaper ads got results 13 per cent higher than predicted for the campaign without promotion.

Radio advertising for Oscar Mayer weiners was studied in 1963, over the course of 162 broadcasts on 38 stations.

Starch said conclusions indicated 22.7 per cent of radio listeners bought the Mayer brand as opposed to 18.6 per cent of non-listeners. He calculated the increase of 3.7 points as a 20 per cent swing attributable to the radio campaign.

The U. S. Department of Agriculture study arrived at a ratio of \$4.50 sales per dollar of advertising cost, he said. The weiner campaign got \$2.50 worth of sales, at wholesale prices, per dollar spent on commercials.

"The important value of measuring the effects produced by advertising lies in being able to evaluate different kinds of advertising, different themes and approaches, and to do so in comparable terms," Starch said.

He quoted a Campbell's soup study of varying copy approaches to illustrate his point:

CAMPBELL'S SOUP — DOLLAR RETURN ON DIFFERENT COPY THEMES

	Ads	Net Ad-Produced Purchases	Dollars Produced Per Dollar Ad-Cost.
Many varieties	5	9.5	\$ 4.67
New soups	7	6.4	6.56
Youngsters eating soup	16	5.5	5.47
Large soup area	66	5.1	5.21
Ingredients	29	2.3	2.51
Frozen soup	14	2.0	2.99

back approximately to the pre-ad rate.

He also confirmed that the brand purchase rate among non-readers of the *Post* advertisements was evidently identical to the overall buying rate for *Post* readers when ads for the study brands were not carried.

"It came back to the assumption made long ago that advertising can function only through those who perceive the message," he said.

The meat of the *Post* ad study was as follows:

Starch summed up with four recommendations designed to help advertisers overcome public criticism. He said:

- Do the very best professional job you are capable of.
- Get people to understand what the actual function of advertising is in a free, competitive economy.
- Do not act as if you are apologetic about your profession.
- Look at the advertising task in the wider perspective of our society.

The trend is to balanced programming

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look
at
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DEAN SUMMERFIELD



Mainly, a peek at Dean Summerfield, the man who says "Howdy neighbour, howdy!" each afternoon on the CFQC COUNTRY JUNCTION, the show that brings the nation's top country and western stars swinging out for the enjoyment of toe-tapping tuners, 3:00 to 5:00 p.m. Monday through Friday.

A wide variety of music pleases every taste on CFQC, Saskatoon, and this is a partial explanation of 'QC's hold on audience in the city and environs. Meeting the likes of the largest number of people makes CFQC a community leader. Shouldn't it be part of your western media plans, always?

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

radio saskatoon

3

Pop cans by Stelco will reach 5 million pop drinkers

A TWO-AND-A-HALF-YEAR old Canadian marketing plan to stir up consumer acceptance for cans as pop containers will be expanded to reach five million potential soft-drink consumers after mid-May.

J. Ken Davy, advertising manager for the Steel Co. of Canada, made the announcement while delivering one of several "Advertising in Action" presentations to the annual convention of the Association of Canadian Advertisers at the Royal York Hotel in Toronto May 3rd.

"There may be a question in some of your minds about the connection between our company and the ubiquitous tin can," he said.

"Well, the tin can is actually a steel can — 99 per cent steel to be exact — and tin plate, the basic material used to make the can, is a principal Stelco product."

Davy related the drive to put soft drinks in cans to Stelco's search for future markets, and explained that if even only a small percentage of buyers bought their soft drinks in cans, it would create a sizeable Stelco sales boost.

The advertising campaign conceived by Stelco started off in 1962 with an approach to the camper and hunter through the woody symbol of a bear. Next year it switched to a home-use slant that was adjusted in 1964 to be of a more educational nature — emphasizing the can's benefits in detail.

The result has been the capture of an impressive four per cent share of total soft-drink container volume, Davy said.

Even in 1963, when share of market was only two per cent, "it was all new business for the industry," he pointed out.

Stelco used its advertising to hail the unbreakability of the cans (a safety argument), the no-return, no cash deposit feature, as well as quick chilling and easy stacking characteristics.

The company opened its campaign in Toronto-Hamilton, Davy said, using half-page color print ads, outdoor posters, and supplementary spot radio during 1962's summer months.

The Vancouver market wasn't tackled until 1963. Montreal, which Davy called "one of the world's biggest per capita consumption areas for soft drinks", wasn't pitched till 1964.

In his view, merchandising Stelco's efforts to retailers and bottlers has been as important as the advertising aimed at the general public.

And he added, "As an adjunct, we ran a promotion within the company directed toward Stelco employees and shareholders. Special mailings were made to both groups.

"We theorized that we could recruit an additional 60,000 consumers and potential salesmen in this way," he said.

"We are optimistic that the big boom in cans will continue," he forecast. "And in our judgement, advertising will continue to play a key role in future successes."

Marketing Budget

Base advertising on profit and area

DOLLARS ARE THE ONLY COMMON denominator by which advertising can be related directly to profits, in the view of Charles W. Smith, director of distribution, planning and research for National Biscuit Company (Christie, Brown), New York.

Smith told the ACA convention meeting in Toronto's Royal York Hotel May 4, "Measuring mere dollars is not the way advertising people go about deciding on a specific advertising strategy. They think in terms of exposure, coverage, impact and penetration."

His company thinks differently, Smith suggested.

National Biscuit hopes to bring sales and advertising people closer to top-level financial thinking by leading them into stronger profit orientation.

During the past five years, National Biscuit has made several distribution cost studies including an analysis of actual advertising expenditures in relation to all other distribution costs, he explained.

The company has based its research on the premise that there must be a definable long-term relationship between profits and advertising — measurable at product group and geographic levels.

"Everyone likes to think he is profit-oriented," Smith said. "But

what I mean is having full knowledge of the impact any given marketing cost is likely to have on net profits over any given period of time."

To do the job, a manufacturer needs to work up a detailed analysis of distribution costs, using geographic areas as profit centres, he said. "It has to include the cost of advertising and promotion in each area."

A net profit frame of reference will result, he said, based on the estimate of how much you actually make on each product in each area.

The profit figures then govern how much you can afford to spend on each product in each area and still make money, Smith added.

"The fact that a proposed marketing development program for a product calls for an expenditure of \$40,000, when the product only generates a total profit of \$25,000, may well cause one to reappraise the advisability of such a program," he concluded.

Smith said an area product-profit figure would indicate automatically the point at which market development spending would move a manufacturer from the profit to the loss side of the ledger.

He made the point that market development is the distribution expense most directly influencing profit results.

"Market development expense includes advertising, price promotions, point of sale, premiums, product samples, warranties and so forth," he said.

"Sales service expense covers selling, warehousing, inventory investment, credit and sales accounting.

"The two types of expense behave quite differently in relation to profits," he continued.

Generally speaking, sales service costs tend to vary directly with sales, giving little opportunity to effect profit leverage. But market development expense is relatively fixed in amount — so it has great potential profit leverage if it is highly productive, Smith said.

He added the warning that unproductive market development spending can erode profits quickly.

"When too little is spent, potential sales are lost. When too much is spent, profit goals are not met," he said. "In either case, optimum profits are not achieved."

Leading companies in the biscuit industry have always shipped or delivered their products direct to retail stores, Smith said. As a result, National Biscuit can relate its sales directly to specific areas of advertising impact more easily than companies selling through independent or chain wholesale channels.



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Right Guard Deodorant

Women bust in on male deodorant

THE WOMANIZATION OF RIGHT GUARD was described by Richard L. Thomas, director of advertising for Gillette Safety Razor Company, as the result of a "quirk of commercial history".

He was outlining the success of a 1963-64 campaign to attract female users for the aerosol deodorant, and spoke to the session of the ACA convention in Toronto, Monday afternoon, May 3.

"In spring of 1963," he said, "Right Guard was rocking along with 25 per cent of the men's deodorant business." At that point three separate indications of female interest in the product appeared, and Gillette's marketers recalled a 1958 Right Guard product test that concluded:

"In view of the product's acceptability to women, the women's market need not be ignored."

Thomas said a test in two cities applied a new advertising plan. It increased advertising levels 100 per cent, placed the extra media investment entirely in daytime television, and changed copy emphasis to portray multi-person use.

"Nothing touches you but the spray itself," became the feminized copy catch-line.

Test area results were as follows, Thomas said:

●Awareness of Right Guard advertising went from 34.4 to 61.4 per cent

while remaining virtually unchanged in control areas;

●In just 90 days the percent of people thinking of Right Guard as a product suitable for men and women increased from 18.7 to 68.1 per cent;

●The percentage of people planning to buy the product doubled;

●Usage went from 8.0 to 14.4 per cent, and the increase was greater among women than men.

In addition, consumer purchases accelerated decisively over the first four test months, Thomas said, and Right Guard's market share went from a base of 31.5 to 45.2 per cent in July-August, while staying relatively level in control areas.

He said the test market commercials went national in September, but the daytime TV feature of the test plan was delayed until January 1964.

Was the campaign successful? Thomas said it was "an unequivocal testimony to the power of advertising in action".

"Right Guard went from a base of 26.1 to 41.2 per cent share of market by June," he said, "and to this date has continued to increase."

Introducing a slightly negative note he added, "The Right Guard story is also an indirect explanation of the presence in this market of so many new aerosol deodorant products."

Concerning Costs

Advertising budgets

should be made to measure

A MARKETING VICE-PRESIDENT joined with other speakers at the ACA convention in saying advertising men should become more conscious of profit goals.

Thomas B. McCabe Jr. compared the marketing objectives of his company, Scott Paper, Philadelphia, with others when he said, "As competition has intensified, the major marketing drive in many instances has been to maximize market share and volume."

"But more and more, we will be asking ourselves what is the share of market where we can maximize profit?"

He said at Scott Paper, profit objectives are the starting point for the annual budgeting process in advertising.

McCabe emphasized that Scott does not put an arbitrary ceiling on advertising as a percentage of sales. Present spending is equal to about six per cent of sales, he said, but a variation of a percentage point or two is possible.

He outlined five major factors having a bearing on Scott's advertising allocations: the budget time span, performance control, creativity, product timing and promotion.

Scott's U. S. company recently switched to a two-year detailed budget projection, McCabe said. The Canadian operation has the same objective, "to look ahead further than the upcoming calendar year".

He said his company does not follow the strict rule that brand share of advertising should be kept at or above brand share of market.

"We try to determine just how effective competitive advertising efforts are in relation to our own," he explained.

"Product performance analysis has revealed to us that advertising can be productive only if other elements are favorable," he said — "such as pricing and packaging."

He told the ACA delegates Scott had spent four years measuring relations between advertising spending levels, initial purchase, market share and buyer levels, and said:

"On established products, competitive conditions change so fast the study of advertising effects over broad marketing areas for a considerable period of time is more useful to planning than small scale experimentation in selected markets."

It was his view that creative leverage is the key to competing effectively in the communications battle. He said Scott willingly increased product advertising budgets for campaigns of unusual merit.

"We have seen evidence in our own business of more than doubling the effectiveness of a given dollar by making improvements in creative approach," he said.

McCabe felt today's promotion expenditures appeared to be increasing at a faster rate than advertising, and said, "This in effect represents a step back to the old days when products and markets were in their infancy."

He also classed increasing promotion costs as one of the major reasons for the profit squeeze being experienced by most businesses.

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"ACTION STATIONS!"

CFCN

RADIO-TV CALGARY

Would penalize TV east of Ontario

A NEW TAX MAY hit at the CTV and CBC television networks and every broadcaster east of Ontario, if the Quebec Legislative Assembly passes Bill 37 on presentation sometime in May.

The "Telecommunications Tax Act" as it's called, seeks to impose a six per cent tax on charges for telecommunication transmission within the Province of Quebec.

At first blush the tax would seem to apply to all microwave fees and all charges for land line transmission of broadcast and other material within the province.

The tax would bounce hardest off Quebec's television stations — thirteen privately owned and three CBC owned, with 21 rebroadcasting satellites. All would have to pay a six per cent levy on microwave program pickup billings.

Canada's TV networks would presumably be charged for feeding programs across Quebec to points east.

In radio's case, the cost of interstation hookups for program purposes would hike six per cent.

Bell Telephone Company officials have been pressing the Quebec government for a firm interpretation of Bill 37 since they first got wind of it in early April. A Bell spokesman said on April 27 that nobody on the government side or on Bell's side was prepared at that point to say whether or not the new six per cent

tax would apply to television and radio broadcast material.

The spokesman hinted there were signs the Quebec government had not given full consideration to all implications of the Bill before drafting it.

But as presently worded the Bill appears to apply the tax at very least to "hired-out" transmissions of broadcast material between stations and may be stretched to tax the cost of operation of microwave or land line systems wholly owned by Quebec stations.

Following is the text of relevant portions of Bill 37:

Telecommunications Tax Act

"Her Majesty, with the advice and consent of the Legislative Council and of the Legislative Assembly of Quebec, enacts as follows:

(1) In this act:

- (a) "telecommunication" means a message transmitted by means of electro-magnetic waves or otherwise in the form of words, writing, images, symbols or other indications;
- (b) "line" includes the space between a transmitter and a receiver of telecommunications and any other channel of transmission of telecommunications;
- (c) "rent" includes any sum payable for the use of a tele-

communication service;

(d) "user" means a person who sends or receives a telecommunication at his own expense, in the Province, or who uses in the Province a telecommunication service other than a telephone service which is moveable property within the meaning of the Retail Sales Tax Act (Revised Statutes, 1964, chapter 71.)

(2) A tax of six per cent is imposed on the price of every telecommunication sent or received by a user, and on the rent due or paid by a user.

In the case of rent payable for the private use of a line partly outside the Province, such tax shall only be imposed in the proportion of the length of the part of the line within the Province to the total length.

If the rent is only partly payable for the private use of such a line, the Minister of Revenue may determine what portion is imputable to such use.

Similarly, if a charge includes rent and payment for anything else, the Minister of Revenue may determine what portion of such charge is rent.

(7) This act shall have effect from the 1st of May 1965.

(8) This act shall come into force on the day of its sanction.

Off-color theme sells hair dye

CLAIROL INC. SINGLEHANDEDLY revolutionized women's attitudes toward hair coloring, claimed John O. Maxwell in his presentation to the ACA convention Monday, May 3.

Clairol did it with a single product, Miss Clairol, and a single creative idea protected, pampered and given time to grow, he said.

In the process Clairol came from obscurity to world leadership in hair coloring, in his words, and increased color usage from five per cent of women to forty per cent.

The product was invented in 1950, he said. It replaced hair coloring so unnatural everybody knew for sure.

Maxwell said early Miss Clairol advertising used a lot of cliché phrases, including the biggest cliché of them all — movie star testimonials. In 1955 when Clairol appointed Foote, Cone & Belding to the advertising account, the "does she or doesn't she" theme was conceived.

At first the catch-line's double entendre aspect frightened the media away.

Maxwell said *Life* originally turned ten four-color pages down because the copy was too suggestive. But at Foote, Cone's urging, *Life* researched the offending headline among its own creative staff. Result? Maxwell said the magazine "could not find one female who admitted getting a double meaning from the words", and accepted the campaign.

Del Monte

Drops class image for more sales

CANADIAN CONSUMERS IN 1962 considered Del Monte products too good to buy on a regular, high frequency basis — and that is not good, said John Foss, advertising manager for Canadian Cannery Limited.

Foss was discussing the marketing problems faced by Del Monte canned fruits and vegetables in Canada, and the novel solutions devised by his company. His talk was delivered during May 3rd's sessions of the Association of Canadian Advertisers' convention in Toronto.

He said Del Monte had such a strong prestige image the brand was regarded as a high-priced item, in spite of being competitively priced.

After considerable analysis Canadian Cannery decided on a campaign to persuade the consumer Del Monte was a product not for special occasions, but for "tonight's dinner", Foss said.

"Secondly, we had to radically increase consumer awareness of Del Monte vegetables," he also said.

Del Monte added a local campaign to its "trade mark" of high-quality four-color ads, Foss said. "The local ones were simple advertisements, not calling for any exotic recipes."

But the competition was not only at the consumer level, he said. "Possibly more important, it was at the trade level. We were finding it increasingly difficult to get distribution for new lines and maintain good shelf positions."

Solution? Canadian Cannery drew up a master schedule of 1000-line black and white newspaper ads, presented it to the company's brokers — "then we took the master schedule, ripped it to pieces, and told the brokers, 'You schedule it; be your own advertising manager,'" Foss said.

He explained that the aim was to give brokers an advertising campaign with an element of saleability to the trade, but retain a sound consumer approach.

"The element of surprise was our best ally," Foss said. Broker salesmen could make their presentation for, say, Del Monte peas, he said. If the buyer countered with a pre-planned booking for a competitor's peas, "our man could decide on the spot to support peaches or corn instead."

"It worked amazingly well," Foss added. "Sometimes we only got the change order a day before press time, but the newspapers had all the product ads and could easily interchange."

Canadian Cannery also got about the same product frequency and successive scheduling as planned in the defunct master schedule, to everyone's surprise.

A selected base of 100 for 1957 sales had increased to 136 by 1961 and held this level in 1962, before the new campaign, Foss said. But in 1963 the level jumped to 156 and in 1964 to 172.

"ACTION STATIONS!"

CFCN

RADIO/TV

CALGARY

Research Committees

CARF may want fulltime staff BBM reports smooth sailing

THE SECOND ANNUAL THOUSAND-dollar MacLaren Advertising Research Award went to Sheldon Meslin, a 1964 bachelor of science graduate from the University of Toronto, as the highlight of May 3rd's annual reports by two committees associated with ACA. Meslin won for a paper titled "A Mathematical Model for Determining Advertising Appropriations".

J. N. Milne, chairman of the Canadian Advertising Research Foundation, presented the award on behalf of CARF, after announcing that the foundation was reaching the stage where "we don't know if we can continue as we are, using all voluntary help."

Milne said he was in process of assembling a list of suggestions as to the direction CARF might take, and would soon present the proposals to a directors' meeting. He implied that a move might be considered toward establishing a permanent CARF office with a paid staff.

Regarding 1964 operations, he said CARF ended the year in the black, "which is all one need ask of a non-profit organization." CARF assisted in nearly a dozen advertising research studies, he said.

The Bureau of Broadcast Measurement report, delivered by bureau director W.L. Heisey, said 1964 was the best year ever for BBM.

"Two extra diary surveys were introduced," he said, "bringing the total to four a year, and six telephone coincidental surveys were taken." The studies of BBM operations undertaken by Dr. Dale led to "a clean bill of health for the bureau by and large," Heisey said. He announced Dr. Dale's retention as counsel for BBM on several possible survey modifications to be implemented in 1965.

Primarily because BBM computerized, improved services were effected on a small overall budget increase, Heisey said. BBM's 1964 budget was slightly less than \$500,000, he explained.

Membership increased to 439, he said - 65 per cent broadcasters, 18 per cent advertisers.

"There's room for more advertisers," he noted. "Although they make up 18 per cent of membership, they pay in less than five per cent of BBM's total revenue."

Heisey pointed out that a full report of BBM's activities would be delivered at the bureau's annual meeting May 18.

The Crest Story

Reached Canadian public through dental profession

ONE OF THE BIGGEST TOOTHPASTE success stories of all time, if not the biggest - the Crest story - was cued to product development rather than marketing efforts in the sixth of seven "Advertising in Action" presentations at the ACA convention May 3.

Lyle B. Blair, advertising manager for the Case-Food and Toilet Goods division of Procter & Gamble of Canada, said introduction of the toothpaste to the public in a believable, convincing way was a long bumpy road.

By early 1955 the product P & G had in the works had been subjected to three large-scale clinical tests aimed at proving out a stannous fluoride formula developed by Dr. Joseph C. Muhler at the University of Indiana, but it still hadn't been launched at the public.

Muhler had discovered that sodium fluoride tried in toothpastes combined chemically with the basic mix in the tube, instead of holding off long enough to combine with tooth enamel after brushing. In a major breakthrough, Muhler learned stannous fluoride could be encouraged to wait until it was applied to the teeth.

But in 1956, when Crest expanded into national distribution in the U.S., "the consumer had been saturated with cavity reduction claims made by a wide variety of toothpaste brands," Blair said.

The question of how consumers were to judge whether Crest did in fact reduce cavities while other brands did not became the Crest advertising problem.

Blair said, "Strong-sounding promises for the consumer to ponder came from other quarters," and cited Ammident's "magical new fluoride toothpaste that prevents cavities," and Colgate Brisk's "toothpaste containing the only fluoride proved in ten years of clinical tests."

The best Crest could do under prevailing conditions was reach number three position in the U. S., Blair said.

It took hard-won endorsement by the American Dental Association (ADA) to boost sales leadership, a position the dentifrice hasn't abandoned to date, in Blair's estimation.

Three new Crest clinical studies had to be carried out from 1958 through mid-1960 to form the basis of the presentation that secured ADA's official recognition, he said.

"This signalled a change in Crest's advertising copy and a major change in the structure of the toothpaste market," he added. Crest took off for top place with American toothpaste users.

And shortly thereafter, Crest came to Canada.

"You'd think this would be a marketing man's dream situation," Blair said. "You have irrefutable clinical evidence that the product will do the job it claims, and you have a recognized, highly respected dental authority publicly endorsing the product's efficacy."

"With these credentials the marketing job should be relatively simple," he explained.

But there was a hitch. The ADA would not allow Crest to use the association's statement of recognition in Canadian advertising.

"This was a significant drawback," Blair said, "but despite the problem, Crest is firmly established as the number one dentifrice in Canada, with a market share closely comparable to its U. S. market share."

Blair went into some detail on what he called a very important facet of the Crest story - the campaign beamed at the dental profession.

He described the highlights of the program as: (1) a professional dental health kit designed to cover the elements of good oral hygiene, and available to dentists at modest cost; (2) free patient pamphlets; (3) supplementary stannous fluoride kits for direct application to dental patients suffering from "rampant caries," as Blair called it; (4) a magazine titled *Dental Practise* published by Procter & Gamble; and (5) print, radio and television material geared to Dental Health Week and available for distribution to dental associations.

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There's danger with deals that curtail advertising

THE ANSWER TO THE QUESTION of whether advertising and deals are partners or rivals is a simple "yes", Dean M. Prather told delegates to the ACA convention May 4th. Prather is president of A. C. Nielsen Company of Canada Limited.

After presenting an analysis of deal and advertising levels and trends for 199 brands (all having at least three-year histories) in 49 commodity classes of food, beverages and household products, he agreed with the possible conclusion that advertising and deals can dovetail, but warned that:

- Advertising is the senior partner by virtue of its growth-producing ability;
- Deals, or price promotion, can best serve the partnership as a competitive aid, or better still as a defensive tool;
- In order to capture the growth potential of markets and brands successfully, meaning fully and profitably, advertisers have a sturdy challenge ahead to sharpen the use of both advertising and deals.

Before starting his graphic presentation of research data, Prather explained that by deals he meant price promotion.

Then he said, "In the grocery industry there is at present a notable tendency toward more extensive deal usage in Canada than there is in the United States. I do not mean to infer that deal usage in Canada is, ipso facto, excessive," he added,

"but we need to do our best to determine the right — or reasonably close to right — mix of advertising and price promotion."

Among brands and classes categorized as losers (showing decreased sales in 1964), he said:

- 44 per cent of losing brands used deals to the extent of ten per cent or more of sales (corresponding growth-brand percentage — 32).
- Only 22 per cent of losing brands increased 1964 advertising and simultaneously had an advertising share representing more than share of market (corresponding growth-brand percentage — 46), and
- 38 per cent of losing commodity classes used deals on 20 per cent or more of sales volume (corresponding growth-commodity percentage — 16).

At the same time two-thirds of heavy and medium growth brands increased their advertising budgets, while 36 per cent of losers upped ad expenditures.

Prather said, "Results tend to associate advertising with brand growth, but there would be no sense in contending that deals create loss. The cleanest conclusion is that deals occur with greatest frequency among losing brands."

He considered it only fair to tell the delegates that nine of the 59 growth brands used no advertising and no consumer deals at all. But he warned that Nielsen records have never revealed the "nothing" approach to be a source of permanent success.

To sum up the product brand study, he said, "The suggestion has to be that success in producing growth will be imperilled if deals, or anything else, curtail advertising quantity beyond certain limits."

Similar indications came out of the commodity class study, Prather demonstrated.

He said, "Losing brands in growing commodity classes relied relatively less on advertising and more on deals in 1964, while growing brands that gained sales in declining commodity markets were notably above average in advertising quantity, and just as notably below in use of consumer deals."

Although "right marketing mix" clearly does not exclude deals, he explained, it is clear that it does

incorporate a healthy advertising level.

"Another conclusion, and one which is not in error, is that deal activity does not appear to be the promotional element which produces total market growth," he said.

He suggested that deals are being employed in fairly heavy quantities among brands in poor trend markets to hold onto sales volume and position, and added:

"Deals tend to produce competitive interplay among brands instead of creating more consumer usage in a commodity class.

"The story is clear," he said, "Advertising expenditure changes (up or down) are closely associated with total market sales changes in the same direction."

Fair will help co-ordinate advertising

THE DEPUTY COMMISSIONER general for Expo '67 called on delegates at the ACA convention to co-ordinate their World Fair advertising efforts through the Expo organization May 4th, and said, "We merely wish to avoid duplication, thereby assuring that companies who tie in their promotion with the exhibition will receive full value for their advertising dollar."

Robert F. Shaw also discussed use of the Expo emblem in private industry's advertising. He emphasized that the emblem is copyrighted and cannot be used without written permission.

An Exhibition Advertising Council will be set up, he said, to keep prospective advertisers having an interest in Expo '67 informed of promotional activity in all media. Shaw asked advertisers to keep the council up to date on their advertising plans in general.

In a brief outline of Expo promotion plans, he said the exhibition will start hitting hard on ticket sales through all media in the spring of 1966. Entertainment will be plug-

ged from fall of 1966 on. Shaw said he expected the advertising and promotion budget for entertainment alone to approximate a million dollars.

"A keynote of the program is that everything will be hard-sell," he said. "And all our studies indicate that we should start our advertising about 18 months before opening date — in November this year — if we are to hit our peak at the most beneficial time," he explained.

Shaw told the ACA many promotional ideas tied in with Expo are being considered by individual companies, and cited plans to use Expo visits as contest grand prizes.

He said, "We stand ready to help in any way possible. We will supply flags, films, folders, display, maquette material and the like, other merchandising aids and information to assist in any worthwhile project.

"We won't presume to tell you how to merchandise," he said, "but we will make our material available to you."

Taxpayer: A person who does not have to take a civil service exam to work for the government.

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Networks tangle in battle for fall programs

THE SCRAMBLE TO FILL Canadian network television program schedules for the new fall season is over — all but the shooting — and this year the slow burn bonus that goes with being hijacked out of shows has been won hands down by the CTV-ITO combination.

CBC-TV in collaboration with the recently-formed UPP organization (United Program Purchase Ltd.), has successfully heisted four major shows from CTV-ITO stations — *The Addams Family*, *Man from U.N.C.L.E.*, *Red Skelton* and *Flipper*.

Fighting comments like the following have been churning out of CTV-ITO ever since:

"The CBC is being profligate with the people's money when they buy shows" — *Michael Hind-Smith, CTV network program director.*

"It seems inconceivable that a crown corporation can use the public funds to the benefit of certain private broadcasters in Canada and not others" — *Murray Chercover, vice-president programming, CFTO-TV Toronto and chief buying agent for ITO (Independent Television Organization).*

But the important story emerging from this year's convulsive network buying battle appears to lie in a shift of the dollar balance of power back to the CBC.

CTV-ITO's buying strength had increased steadily over the past few seasons, to a point where the CBC found itself badly outgunned.

"CTV-ITO dominated the buying season the past couple of years," Lloyd Crittenden of CHCH-TV Hamilton explained. Crittenden is also secretary-treasurer of UPP. "They had such terrific buying power, to the detriment of the CBC owned-and-operated stations and the private affiliates.

"Last year MCA had five good shows, for instance, and the CTV-ITO stations bought them all, phoomp," Crittenden said. "We were left out in the cold."

Doug Nixon, program director for the CBC, agreed with Crittenden. "I think we're more accustomed to being bitten," he said, no doubt having in mind CTV's piracy job on the *Red Skelton* and *Walt Disney* shows last season.

Crittenden added, "In one market ITO lifted three shows from a CBC network affiliate last year — CKCK-TV in Regina — *The Flintstones*, *Petticoat Junction* and, I believe, *Dick Van Dyke*."

But Nixon treated the problem with typical CBC olympian detachment. He pointed out that over the past seven years shows have meandered back and forth between net-

works — *Dr. Kildare*, the *Lucy Show* and *Disney*, to name three — and Nixon said "it's nothing to cry about".

Initiative Recaptured

UPP and the CBC-owned stations have recaptured the initiative in the buying situation by amalgamating the dollars of six UPP outlets with CBC's nine to make a combination stronger than anything CTV-ITO's ten stations care to put up (even though, as a rule, only four or five UPP stations participate in any single purchase.)

However it's not just the weight of CBC-UPP's coffers that irks the opposition — it's the way CTV-ITO's favorite buying tricks have boomeranged.

Reviewing his show purchases Chercover complained, "One of the programs we had on our buying schedule went to them (CBC-UPP) as part of a package."

Evidently the package game consists of a single-bid offer to a program distributor covering a group of two or more shows. An extra amount can be tossed into the bid for an additional show wanted by a limited number of stations, perhaps four or five.

"Then it doesn't matter even if the price on that one specific show is lower than yours," Chercover said. "the distributor tells you 'No, take the whole package or none at all'."

To Chercover's complaint, Crittenden answered, "CTV and ITO are treading on some pretty thin ice there. All we're doing is just what they've done since their inception. They designed the formula, we didn't."

"Last year CFTO-ITO bought, I think, six package deals," he went on. "It was in package purchasing, not in individual prices that they had by far the greater buying power."

Charge and counter-charge flew thick and fast between the networks as the program buying season neared its climax early in April.

CTV and ITO were critical of KVOS-TV's role in UPP, for one thing. "How can you justify CBC buying which includes from time to time an American border pirate station?" Chercover asked. (KVOS is located in Bellingham, Washington).

Crittenden replied. "Spence Caldwell (president of the CTV network) was probably rushing to phone his member of parliament on this one point — because he didn't think it was right for KVOS to participate.

"But KVOS only came in on one buy — *Flipper*. If anybody'd asked us we'd have told them that."

Duplicating the Duplication

CHCH-TV's presence in UPP (as the organization's pilot station,



ITALY CALLED -- AND 54,374 CFMB LISTENERS ANSWERED!

A mountain of mail — 54,374 letters in all — poured into CFMB studios in response to the radio offer made by Toronto Macaroni & Imported Foods: "A trip to Italy for two via Lufthansa Airlines". Broadcast over the company sponsored Italian program, 6:30 to 6:55 p.m. each night, the offer ran for a full 13 weeks, ending March 31st.

Surrounded by this record breaking crop of replies are the program's producers' Mr. & Mrs. Tomassini. Between them they hold the John J. Gillin Memorial Station of the Year Award, presented to CFMB on March 31, 1965, at the CAB annual awards dinner in Vancouver. It is the first time a Montreal station has received this award.

March 31st — a record breaking day for CFMB

CFMB -- Radio 1410 -- the good music station -- Montreal -- Tel. 845-8144

in fact) is another source of irritation to CTV-ITO.

"By all that's holy, when CHCH Hamilton was allowed to disaffiliate from the CBC on the grounds that duplicated programming in the Toronto area market was not in the public interest," Chercover asked, "how can the CBC now tolerate duplication on CBLT-TV in Toronto and CHCH — to say nothing of a Buffalo station carrying the same program?"

"It seems to me morally reprehensible," Chercover said.

Crittenden's answer? "Really, it's just on one show," he said — again, *Flipper*. CBLT will run the children's show ahead of CHCH, but both will pre-release Buffalo TV coverage extending into Toronto.

Crittenden contended the duplication will be a good thing. "It'll keep all the Canadian audience possible and hold the ad dollars in Canada."

But the main arguments in April's network dissension were undoubtedly tied to the questions of the price to be paid for shows and the ultimate effect of intense price competition on the advertising industry.

Private network affiliates have taken the position that the CBC wasted taxpayers' money this year by grossly overbidding for shows. (The money is going to American producers, they feel, when it could better go to improve Canadian programming.)

Unfounded Charges

Chercover cited one example — a new CBC half-hour titled *A Man Called Shenandoah*. He said, "On that specific show the CBC gave a bid for its own stations and UPP (a maximum 15-station combination, usually 14) just about 85 per cent higher than ours (for ten stations). And they put in an alternate bid for CBC full English network (representing only 20 per cent more audience reach than CTV-ITO, according to Chercover) that was at least 173 per cent higher than ours."

UPP's Crittenden replied, "If they're suggesting that the CBC and UPP paid \$2,500 or more per episode for a half-hour program — there's no bloody way..."

For the CBC, Doug Nixon added, "This is ridiculous, I can't even comment on it. They're making unfounded charges."

Chercover stuck to his guns. "They've always bid more," he said. "CBC-UPP is bidding a lot more than the 35 per cent extra that would be reasonable with their higher number of stations. But then, the CBC always has."

The CBC took a hard line on the price issue. As Nixon maintained:

"I can say this quite bluntly. We did not increase our buying base in any way. I do not believe we pay an exorbitant price. I think we pay a fair price. There's a market level and maybe CTV and ITO stations are not paying enough."

Crittenden even struck back at ITO. He said, *Bewitched*. I know what they paid for that. And if they want to start rattling prices around, they paid as much for *Bewitched* as the full CBC network ever paid."

He suggested that the CBC's

show bids haven't jumped a jot this year. The pendulum swung to the CBC, he reiterated, simply because UPP threw its dollars into the bidding pot.

As evidence that CBC and UPP didn't overpay, Crittenden demonstrated that he had brought his stations out of the buying melee at overall prices below regular peak budget allocations, and he said, "I'm positive the CBC has done the same."

Effect on Advertisers

The biggest evil of overbidding, as ITO saw it, was the potential bad effect of unnecessarily high program prices on the cost efficiency of Canadian television as an advertising medium.

Chercover's contention was the CBC has to recover excessively high program costs from its advertisers, "and the fact is the advertiser might be spending \$1,000-\$2,000 a week more than he has to.

"Think of the misfortune," he said.

The CBC's answer was to claim program prices in Canada now are lower than they were five years ago. The corporation insisted competition has lowered the price paid to distributors, steadily edging film costs downward.

"We're not using the taxpayers' money for film, either," said Nixon. "The advertiser eventually ends up paying for all the American film we use."

"We do not buy American film and charge our client a profit," he continued. "We charge what we've paid plus really a very small handling charge. Advertisers are not complaining to us about prices."

As for reaching any tacit agreement, gentlemanly or otherwise, to put a price squeeze on show distributors, Nixon said, "the film industry is very important to us. I feel it would be very wrong to alienate it."

It's apparent neither of the program purchasing combinations is hurting as a result of the April buying warfare. Hind-Smith at CTV reported a 70 per cent sell-out of his network's fall season advertising time on April 23, well ahead of previous years.

ITO stations have been later than usual getting their schedules filled "because of the CBC's dealings", Chercover said.

"But I'm amused and entertained by the CBC snatching up every thing," he added, "because many of the things they've bought I wouldn't touch with a 30-foot pole."

He rates *I Dream of Jeannie*, a half-hour show scheduled for CBC Thursday prime time, "a dog", and considers the CBC's *Laredo* "a dead duck".

Winners? He thinks CTV's *Please Don't Eat the Daisies* is a cinch for top ratings, and likes the chances of CBC's half-hour *Hogan's Heroes*.

And what about *Gomer Pyle*, *USMC*, the high-rated show CTV was able to snatch from the CBC network this time around? (The network switch will take place at the start of the fall season.)

"No comment," said Michael Hind-Smith.



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You Can't Fire Without Ammunition

A well-prepared salesman inspires buyer confidence. This is almost a truism yet so many men neglect this important principle.

Every move you make in a prospect's office must reflect thorough organization and planning. The way you handle a presentation or demonstration will often determine whether you get the order or the brush-off.

One way to be convinced of the value of preparation is to be on the buyer's side of the desk. This happened to me recently when I purchased a transistor radio.

The salesman handed me an expensive model reputed to be one of the best produced in the world. But there was just one thing wrong when I turned it on: The radio would not play.

The clerk, flushed with embarrassment, grabbed the instrument from me and started fiddling with it. He was so nervous he dropped the radio

while trying vainly to get the case open. I was rapidly losing confidence in both the transistor and the salesman.

In desperation, the man finally summoned over another clerk. The latter took one look at the radio and then fixed it with such speed and dexterity that it was a pleasure to watch him. The only thing wrong with the transistor was that the battery was upside down.

What impressed — and sold — me was that the second man knew what he was doing. The first salesman obviously had never even tried to learn how his product worked. It had apparently never occurred to him that even reputable merchandise needs expert presentation.

Be a Craftsman

Smooth selling depends on intangibles. The salesman must turn all situations to his advantage. Your earnings often depend on how you answer an objection, handle a complaint or conduct a

demonstration. The intangible is not your product, but YOU. You must have complete mastery of the selling function to put the prospect in your corner. He should be able to say to himself:

"This is a man to whom I would entrust my problem."

Prospects are quick to recognize craftsmanship in salesmen. They are drawn to men who act confident and who seem to know what they are doing.

Training for Perfection

None of us achieves perfection, but it should be our goal in selling. The salesman, who gives a sterling performance for a prospect, usually has put in many hours in preparation. He has memorized his company's story, the product's advantages (and disadvantages), the prospect's problems and the answers to possible objections. He makes his call with enough ammunition to carry him over any hurdle — expected and unexpected.

One of my good friends, Ernest Morlin, is a criminal trial lawyer and highly thought of in his field. Before one of his clients went to trial, Ernie decided to ask the court for a change of venue. His argument would be that the case had aroused so much publicity that the defendant would not find an unbiased jury.

The reason for changing the location of the trial seemed compelling and there was legal precedent for such action. There was just one thing to worry about: *The trial judge had never granted a change of venue.*

Prior to making his motion, Ernie, of course, spent a great deal of time studying the law as it applied to his case. But he also made unusual visits to the morgues of two leading newspapers.

When the trial opened, the judge, as expected, dismissed Ernie's legal arguments for the transfer. My friend was not finished, however.

"Your honor", he continued, "newspaper files show that on October 24, 1939 you, as a defense counsel, asked for and received a change of venue on the same ground on which I am appealing."

The jurist's face registered amazement as Ernie calmly handed him two news clippings. The

judge read them slowly and then, without further ado, granted the motion.

Later, in the judge's chambers, the magistrate smiled ruefully at Ernie.

"You were really prepared for me, counsellor," he said.

That was the key word — prepared. Ernie won his point because he had done a thorough job of preparation. He walked into that courtroom with confidence because he knew his strength.

If you can muster that kind of strength you can sleep well before that important call, knowing that you'll be able to bat down anything the prospect throws at you in the way of an argument or objection.

The Buyer's Viewpoint

When you make a call unprepared, you're not only abusing the hospitality of the buyer, but you are costing him valuable time. He has given you an audience because he hopes you can help him. A fumbling, maladroit sales talk will not only send you out of his office with-

MEMO

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- 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

out an order, but it's unlikely that you'll ever be back.

The purchasing agent for a big West Coast aircraft and missile company told me:

"I can tell after three minutes whether a salesman is worth listening to. When you have to see 20 to 25 vendors a day, you can't waste time with the foul balls."

tion at home until you can rattle it off without stammering, repeating or nervousness. (Actors, politicians and clergymen do this all the time; that's why their delivery sounds so polished).

3. Plan your sales calls, allowing for flexibility. High volume men are never disorganized.

4. Make the most of the



This is the fifth 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."

Early Lesson

One of my first customers taught me a lesson I never forgot. I was young, brimming with enthusiasm, but I counted too much on exuberance to carry me through.

This buyer, a man about 60 years old, heard me out on what was a rather inept presentation. Then he looked at his watch.

"Young man," he said, you've taken up a half hour of my time with no profit to me and certainly none to you. You'll be permitted one more visit here, but this time you will have only 15 minutes to make your presentation. If it isn't any better than today's, you will not be welcome here again."

At first I resented the way he talked to me, but later I decided, the man had done me a favor. I spent the next two weeks boning up on every facet of his company and the application of my product to his special needs. I went back to the buyer's office and delivered my sales talk in 12 minutes.

The prospect gave me a substantial order and became a regular customer.

Avoid Embarrassment

Some prospects may not give you a second chance. But it's a risk you don't have to run if you will devote some time to getting ready for your calls. There's no need to be embarrassed.

Here are some steps to follow:

1. Learn the facts of your company, product, competition and your prospect's firms until they become an effortless part of your sales talk.

2. Rehearse your presenta-

sales literature and other tools provided by the company. They should be incorporated into your presentation where they count most.

5. Set goals for yourself so you know where you're going and how you're going to get there. A salesman without a definite aim in his job is not apt to make an effective appearance on his calls. Customers can spot the ambitious man who likes what he's doing. Goals can be both short and long range.

6. Use your time so that you do have the hour or two to prepare your sales talk. A glance at your daily schedule will probably reveal waste that can be chopped out.

Memory Is Not Enough

In memorizing your sales talk, don't become a robot. Your recital should always be flexible and informal enough to make you sound *interesting* as well as *informative*. The trick is to memorize your stuff, but make it sound extemporaneous.

The trouble with many rote-learned presentations is that they sound stilted and canned. Get away from the monotone approach; practice voice inflexions, change of expressions, etc. that will enliven your talk.

Another drawback to the straight-memory spiel is that it rarely gives the buyer a chance to get a word in.

Make sure there is a pause or two in your speech to allow the customer to cut in. He may want to give you an order. Also, don't become so wrapped up in your presentation that you forget about the buyer's problems. He'll notice the omission, even if you don't.

Keith Biggers, a medical equipment salesman, told me of the time a doctor listened to him for 20 minutes and then said:

"You were so absorbed in your message that you did not notice that I have the same piece of equipment in my office that you offered."

"After that," Keith said, "I began looking around and taking notice of my surroundings. It made a difference in my presentation quite often."

Keith added that his sales

shot up when he became a little more relaxed during his memorized deliveries.

Almost everything on a sales call can be anticipated. There is very little that should surprise you — if you are prepared. With proper backgrounding, you can ad lib your way through any situation.

To start you off on the road to good sales preparation, here is a short quiz. If you can answer "yes" to at least nine of the questions, you are getting along well with your homework.

SALES AMMUNITION

YES NO

1. Do you devote some part of your day to preparing your calls?
2. Do you gear your sales talks to the prospect's needs?
3. Do you practice your presentation before a mirror or your wife?
4. Does your talk contain more facts than oratory?
5. Do you have a set goal in life?
6. Do you give the prospect a chance to interrupt your talk?
7. Is your day planned?
8. Are you completely familiar with your company story and product line?
9. Do you feel sure of yourself before a buyer?
10. Do buyers seem glad to see you?
11. Are you glad to see them?
12. Would criticism of your presentation cause you to try and improve it?

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Not only good but good and big

FM WAS INTRODUCED TO THE North American public on a fairly large scale just after the end of the Second World War. Its appearance was highlighted by a remarkable lack of acceptance. The reason for this was two-fold. First, TV was just making its appearance and stole the thunder from FM. Second, the public was ignorant of the high fidelity reproduction characteristics of FM.

In spite of this, FM did make a come-back because it did have something tangible to offer. By the late 1950's, the novel and sometimes ephemeral qualities of TV had worn off. In the interval, FM had also received a large boost from the record companies, which had spent many millions of dollars educating the public to the advantages of high fidelity. They later did the same for stereophonic sound. We merely had to tell the public that we could do the same thing with FM radio as they did with records.

For this we should be eternally grateful to the record companies and particularly to such people as Bob Martin of Columbia Records, Whitey Haines who used to be with Capitol Records, Mike Doyle of RCA Victor and to the many others who have not only willingly co-operated with us but who had faith and saw the great potential of FM right from the beginning.

In the early years of FM, set penetration was low, hence business was poor. As a result, FM broadcasting had to learn to operate as efficiently and economically as possible. Sometimes this meant rolled music. Needless to say there weren't many commercials. What appeared to be a liability was turned into an asset. We had accidentally discovered that there were many people who liked this approach.

This then is our background and heritage. It explains why many of us still offer uninterrupted pools of music and limited commercials. It laid the foundations for the present generation of AM broadcasters who program in a similar vein. It also laid the foundations for our present BBG regulations governing FM broadcasting.

Where Do We Go From Here

There are two conditions that we must all accept:

(1) We have to market, that is program so that we can produce a product (i.e. listeners) which is economical or saleable.

(2) We have been directed by the BBG and I believe that most of us are agreed, to provide a service that offers an alternative to that which is available on AM. We also have our FM regulations concerning a 20 percent content from the program categories "Arts", "Letters" and "Sciences". At this point, I do not wish to get into a large discussion on the esthetics of FM programming, but I would imagine that you would concur that the alternative to AM programming on most FM stations has meant something that is better. It may well be that as FM penetration increases, the profile of FM audiences will change and as a result, some FM broadcasters may tend to place as much stress on the "Alternative" aspect of FM programming as on the "Better" aspect.

These are the conditions that give us our starting point. To this we can factor in two other considerations. First, the high fidelity and stereophonic ability of FM transmission tends to favor music more than any other kind of programming. For this reason it is likely, at least initially, that we will stress music above all else. The second consideration is the characteristics of the person who buys an FM set, the location and type of FM set purchased.

Here it gets tricky. Because FM broadcasters have had to offer an alternative to AM broadcasting, FM programming has generally been better. This means that we have shied away from *Hit Parade* type of music and have not attracted the teenager. What we have attracted is the person with a better than

average taste and educational level. Because FM is new and different it has attracted people who have been adventurous in trying new things and who are not creatures of habit. What I am saying is that it has eliminated the elderly whose ways were formed before the advent of FM. This has left us with the large and very saleable group of adults between 20 and 50.

Further, because an FM set can represent a sizeable investment we have attracted the affluent, although in the last couple of years the price of FM sets has come down and we are now broadening our base of operations so that we can justifiably talk about our audiences not only being good, but good and big, or if you prefer, "class-mass".

Let us review. Primarily, an FM station reaches people who are dissatisfied with AM programming and who are looking for an alternative. Their dissatisfaction generally means that they are in a state of mind that leads to sophistication and an awareness of better things, both material and otherwise. They often have better than average occupations and incomes. From this description, do not conclude that I am talking about a small intellectual group.

Fit the Moods of the Day

Here is another point to consider. Until very recently, most FM sets sold have been relatively expensive console models and have therefore been located in the living room. This is where people are during the dinner hour and evenings but not in the early mornings. Because of this, FM audiences tend to peak in the dinner hour or early evening, but are often poor in the morning periods.

This pattern has led some FM broadcasters to believe that whatever programming was good for the dinner hour was equally good or appropriate for any period of the day. I believe this to be an erroneous assumption and in spite of the table model FM sets, which can go into bedrooms or kitchens, morning audiences have not always kept pace. Like AM broadcasters, we have to be Jekylls and Hydes and alter our fare to fit the many moods of the day.

The CAB agenda describes my talk under the heading "Take a Number from One to Fourteen". If you are under the impression that this a reference to the fourteen BBG Program Categories, you have been hoodwinked. I intend to conclude with fourteen points for you to consider in the execution of FM programming. Here they are:

(1) Do not acquire an FM frequency as an insurance policy for the future. If you are going into FM, do it wholeheartedly. Half an effort will do nothing to increase FM penetration. It is more likely that half an effort will retard it.

(2) Research. Carefully research your market in order to find a need that you can fill. There is no point



VAUGHN BJERRE was well-qualified to deliver his address on FM Broadcasting to the Spring Convention of the Canadian Association of Broadcasters because he is vice-president and program director of Toronto's CHFI-AM-FM. Another of Vaughn's attributes is that he has, from a programming point of view, nursed these two stations from infancy to their present mature position in the broadcasting industry.

in spending many thousands of dollars on equipment, facilities and staff and then flying like a bush pilot by the seat of your pants, and planning programming on uninformed guesses.

(3) When you have formulated your program policy, make certain that you stick to it. Adjustments are excusable but not sudden and erratic overnight changes.

(4) Stress Quality. It is much better to have a small but intelligent, mature and experienced core of people than a large collection of amateurs. Similarly with equipment, buy good equipment that will faithfully reproduce high fidelity sound. Stress quality and good taste to your staff. Always remember that programming of a bad quality will retard the development of FM. You want penetration to grow.

(5) Support the program policy, your Program Director and his staff. Don't let him be compromised by pressure from the Sales Department. You have to be able to see beyond the end of your nose. Integrity really counts with FM listeners. It is surprising how agencies and clients will admire you if you refuse to prostitute your programming. Yes, you might lose the first round but you'll win the next two.

(6) Your sales staff will need new tools and new reasons to help them in selling FM. By researching your audience and with the help of your Program Director, you should be able to tell the sales department how the character of your programs and your listeners can benefit their clients.

(7) If you have an AM operation, do not treat the FM operation like a poor relative. FM is growing at a fantastic pace and is here to stay. In Toronto FM penetration in 1957 was 3 per cent, by the early part of 1964 it had grown to 27 per cent. Now listen to this. In the fall of 1964 it was 40 per cent! More than 175,000 homes in Toronto alone are equipped with FM. FM isn't a poor relative. FM has arrived. It's big — right now! I predict that FM penetration in Toronto in 3 or 4 years time will be 75 per cent.

(8) Don't be afraid to experiment, but make sure that your experimen-

THE FRENCH VOICE OF THE OTTAWA VALLEY



HULL OTTAWA

Representatives:

STANDARD BROADCAST SALES, TORONTO, MONTREAL
WEED & CO., New York

tation is based on sound research and reasoning. There is much that we still do not know about the potential of FM. In my station, CHFI, we have done a lot of experimenting, particularly in the field of commentary, but also with live stereophonic symphony concerts and stereo commercials. If you play it safe at all times you will end up being a blancmange.

(9) Take advantage of all the latest developments and ideas. Here I am referring to such things as stereo cartridge machines and vertical polarization, which we call Vertipower. By the way, may I divert a moment to say that CHFI's experience with Vertipower has been most gratifying. We have much evidence to indicate that it has been very effective in solving many signal problems in the core area and also in improving reception in the fringe areas. It has done wonders for FM car radio reception.

(10) Promote. FM is new and it needs promotion. Do not expect people to look for you. You tell them that you are here and why.

(11) Educate. There is a rapidly growing interest about FM in the agencies. I am happy to report that some quite sizeable budgets are going into FM and the number of national and local advertisers is increasing, however, there is still much that agencies, advertising managers and local merchants do not know about FM. Tell them every thing that will be useful. Don't assume that because you know all about your audience that they do! You will find them interested and indeed eager to absorb anything that you can pass along concerning FM. Fortunately there is a growing tendency to consider the profile as well as the size of the audience.

(12) Be dissatisfied. If you ever come to the conclusion that your programming is perfect, I can assure you that you have taken the first step downhill. Constant analysis, self-appraisal, supervision and constant dissatisfaction is necessary for continued growth.

(13) Steal. Be a thief. You do not know everything there is about programming FM, nor do I, nor does anyone else, so don't be frightened to visit other operations and steal a few ideas. I am not suggesting that you only be an imitator or stop reasoning but by visiting, picking brains. By the way, it has been my experience that you will pick up more ideas travelling east and west in Canada than by going south.

brains and asking advice, you are cashing in on the collective know-

Equipment Rental

RF. Bridge. Receiver.
Signal Generator. Field Intensity Meter. \$12.00 per day inclusive.

Geleco Electronics Ltd.,
61 Curlew Drive.
444-5991

WANTED

Radio Time Salesman for Local and Retail Sales. Must be experienced self starter. Salary and commission. Apply Vern Paul Sales Manager, CKFH, 1 Grenville St., Toronto 5. Telephone: 923-4648

ledge of experiences of hundreds of

(14) Remember that when you are programming you are really marketing. Programs are not your product. Your product is your listeners. That is what your sales department will sell. Records, announcers, musicians, wire services are your raw materials. Programming is the packaging and marketing that attracts and creates your product - listeners.

Pick a number from 1 to 14? If you want to be successful, pick them all.

MORE ABOUT FM

in the

May 27 issue

Read

"Promotion is a thing called Tommy Darling"

Many a morning after is caused by a lovely Eve.

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

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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



JERRY GOODIS

GOODIS, GOLDBERG, SOREN LIMITED

April 21, 1965

Mr. Phil McKellar,
Radio Station CKFH,
1 Grenville Street,
Toronto, Ontario.

Dear Phil:

Heard you said some more nice things about Hot Salada Tea and jazz's influence on commercials.

You bet. Jazz is the language of millions of young people. So if we want them to drink Hot Salada Tea 'stead of coffee and pop - talk to them in their language. Right?

'Course the fact that the President of Salada's agency happens to swing a little himself helps.

Phil, don't ever let any media researcher tell you your audience is small. Small compared to what? You give us quality, not only numbers of listeners. Quality, man.

Not that we've ever had to be convinced about the power of radio, but we're just delighted with the effectiveness of this campaign on Toronto radio stations.

We've never had so much feedback from a commercial (much of it traceable to you and your nice comments) and such a stiffening of sales on a product from a radio campaign before.

One complaint: More Woody between 8:30 - 9:00 A.M.

Okay?

Kindest personal regards,

Jerry Goodis.

JG:dc

1430 - CKFH, Toronto

is the *right* side of your dial for RESULTS!

Dial 923-4648

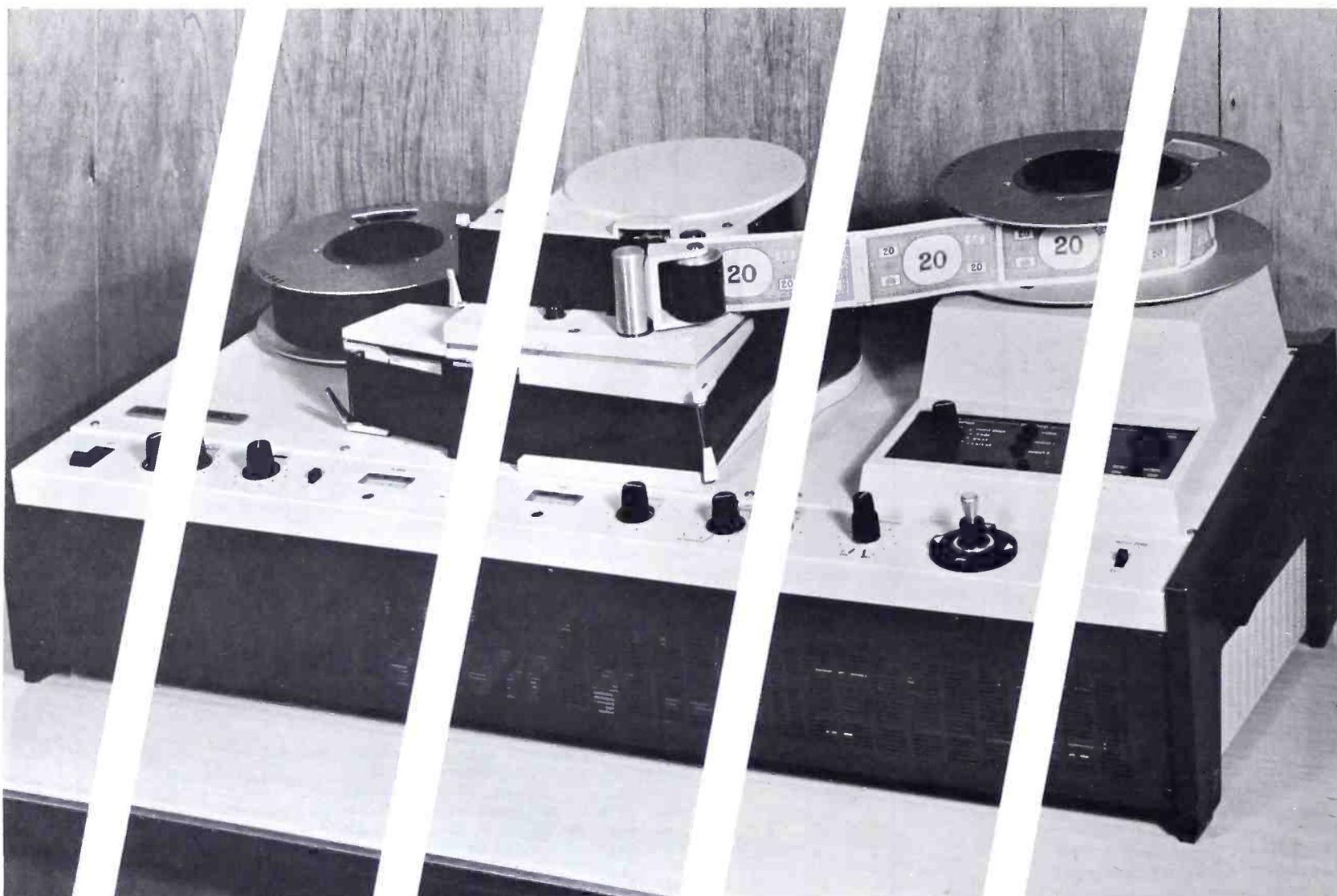
Jim Crawford, Commercial Manager

Ralph Judge, National Representative

Vern Paul, Sales Manager

New from Ampex

Now an Electronic Splicer for the Ampex VR-660



With the new Electronic Editor for the AMPEX VR-660 Portable Videotape Recorder, you no longer have to splice tape physically in order to assemble a program.

By merely pushing a button it is possible to insert a scene into pre-recorded material or to add a new scene onto the end of the existing recording.

Of course, if "wild" footage is used, it can be electronically edited during the dubbing process.

An entire program can be put together using the one camera, a VR-660, and Electronic Editor and a skeleton crew, thereby saving time and money.

Money saved on tape alone will cover the cost of the Electronic Editor many times over!

Find out how many ways the VR-660 Electronic Editor combination can save you money.

Call your AMPEX man

AMPEX

AMPEX OF CANADA LIMITED
REXDALE ONTARIO

From R.H.L.

"Custom-Tailored" Video Test Sets



All R.H.L. solid-state waveform generators operate independently of each other. This means you may "Custom-Tailor" a test set starting with one basic waveform generator. A selection of other generators may be added at a later date by merely plugging in the necessary modules.

Partial List of Waveform Generators

- Linearity Generator
- Multiburst Generators
- Window Generator
- Sin² Generator
- Linearity Variable Duty Cycle
- 4 Step Generator
- 5 Step Generator
- Cue Dot Generator
- Colour Bar Generator
- I and Q Dot Generator
- And Many, Many More

For complete information, contact your Ampex Man



Ampex of Canada Limited
1458 Kipling Ave. North,
Rexdale, Ontario
Phone: 247-8285

Wins Paris trip at Expo L'Anglais



WANTED

South Western Ontario's busiest radio station requires experienced, imaginative and capable junior copywriter. Female preferred, age 19 to 25! Write, sending resume, details of experience, age, and salary expected to:

CFCO, Box 630,
Chatham, Ontario.

WHITAKER TO RSB

W. DENNIS WHITAKER, president of O'Keefe Brewing Co. Ltd., and previously commercial manager of CHML, Hamilton, has resigned from O'Keefe and, effective June 1, will succeed C. C. "Bud" Hoffman as president of the Radio Sales Bureau.

During the war, Whitaker rose to the rank of Brigadier — the youngest in the Canadian army — winning a DSO and bar.

IN THE WAKE OF THE STREAM of advertisers, agency men and others — some seven hundred in all — who visited the Quebec exhibit in the Paul L'Anglais Inc. suite at last Week's ACA Conference, a ballot was drawn to choose the winner of a return trip to Paris for two, which was won by Peter J. Conlan of Lever Brothers, seen in the inset.

Snapped during the actual drawing are, from the left, Ernie Legate, managing director of ACA; Gaston Bélanger, Paul L'Anglais' Toronto manager; Paul L'Anglais and Alex F. M. Biggs, of C.I.L., who is the new president of ACA and drew the winning ticket.

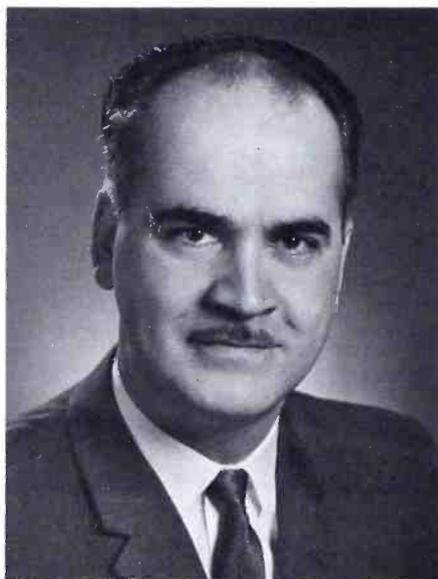
Peter Conlan, the winner, who recently moved from Lever Brothers in Sydney, Australia to the Toronto office of the same company, along with his wife Susan, are both Australians, having been in Canada 14 months. At the time of talking, Peter was a little dazed and was not quite sure when they would be boarding the KLM air liner which would take them to Gai Paris. His job at Lever's is brand manager for Success Wax.

With the expressed purpose of drawing the attention of advertisers and others to the Quebec market rather than the stations and publications they represent, the L'Anglais exhibit consisted of innumerable photographs, models and charts all pointing up the economic developments which are taking place so rapidly in the province.

Unobtrusively in the background a modest display listed the stations and publications represented nationally by the L'Anglais offices: CJPM-TV, Chicoutimi; *Actualité*; Montreal Matin; CHLT-AM-FM-TV, and CKTS-AM (English), Trois Rivières; CFTM-TV, Montreal and CKRB-Radio, St. Georges de Beauce.

ANNOUNCEMENT

CKRS RADIO AND TV APPOINTMENT



Tom Burham, General Manager of CKRS RADIO & TV, Jonquière, P.Q. announces that Gerard Lemieux has been appointed to Radio & TV Manager.

Mr. Lemieux, who was with CKRS since 1953, brings to his new post an extensive background of experience in the industry's engineering field. The latter part having served in many phases of our station's operation.



CONVENTION CONVALESCENCE

After two days' certainty you're going to die, suddenly you're afraid you will live.



AUDREY STUFF

Then there's the gal who was so dumb that when she saw a sign on a store reading "Umbrellas Recovered", she went in to see if they could find the one she had left in the movie the other night.



AUDREY MARK II

The g w s d she worried herself grey-headed trying to decide whether she should be a blonde or a brunette.



FATAL FAILING

Then there's the agency which had the best creative people and the finest planners and marketers in the world, but nobody knew about them because they didn't believe in advertising.



SUFFICIENT UNTO THE DAY

The brash salesman's boast that he made his living by his wits got the well-earned answer — "Well, half a loaf is better than no bread at all."



SCAB!

Without any doubt the new station manager was a self-made man, which shows what happens when you employ cheap labor.



RIDDLE-ME-REE

Which would you rather be, the worm which always got up early and was picked by a bird, or the night crawler, the fisherman got with his flashlight?



IN THE BAG

Then there's the secretary who planned going on vacation as soon as her boss returned her suitcase.



POET'S CORNER

A delegate at ACA Stayed up in his room all the day. The crux of our tale is The Broadcaster's "Dailies" Told him what the speakers did say.

(Adv't)

CFCM-TV, QUEBEC

requires the services of a

DIRECTOR OF PRODUCTION

- wide experience in television program production.
- Must be bilingual, with French as mother tongue.
- Excellent salary.

Apply in writing, including all curriculum vitae, to:

Mr. Paul Chamberland,
Program Director,
Television de Quebec (Canada) Limitee,
P. O. Box 2026,
Quebec 2, P. Q.

An accounting by
STOVIN-BYLES LTD.

THE
FIRST TWENTY-FIVE YEARS

In 1940, one of the pioneer broadcasters and gentlemen of the radio profession, the late Horace N. Stovin, with twenty years' experience in radio, left his executive position with CBC, to open his own sales organization, or, as we call it today — a Radio Representation Company.

On this anniversary date, 25 years later, what progress can the present owner and president of Stovin-Byles Ltd., report?

In 1956, W. D. Byles joined the Horace N. Stovin organization . . . 1956 to 1965, nine long years of investment spending, resulted in building the finest television sales team in Canada. During this period, our staff grew from 18 to 53 people . . . our gross sales, more than ten times.

As to the future . . .

As of May 1st, 1965, a new company has been formed, called

Stovin-Byles Television Limited, which provides in its charter, participation in ownership to our executives who helped to build Stovin-Byles Ltd. The new exclusive television sales organization will have as its officers and management group:

W. D. Byles—President and Managing Director
W. H. Clark—Executive Vice President
A. E. Stewart—Vice President and General Manager
J. R. Genin—Vice President and Quebec Manager
W. S. MacDonald—Vice President and Western Sales Manager
F. G. Strange—Vice President and Eastern Sales Manager
A. A. Panza—Vice President and Treasurer.

These six Stovin-Byles Television Limited officers, are the first group to participate in ownership.

Also . . .

As of May 1st, 1965, a new independent radio sales organization was formed, called Byles-Gibb Associates Limited. Participating in this new company will be:

W. D. Byles—President and Managing Director
J. Bart Gibb—Executive Vice President
Henry H. Nimmo—Vice President and General Manager
Bill Smith—Vice President

The "Associates" in the name of the new company, Byles-Gibb Associates Limited, are not outside investors but stock has been reserved for salesmen who, through creative salesmanship, demonstrate that they are deserving of company participation.

We thank our stations, clients, and agencies for making our **first** twenty-five years so rewarding in every way.

W. D. Byles.

how to get to the top of the British Columbia market

For some products it's a long, slow climb. But for others the route is quick and sure—the result of using the tremendous audience-pulling power of KVOS-TV in the lucrative markets of Vancouver, Victoria and the Fraser Valley. Add KVOS-TV's matchless in-store merchandising service that covers both major super-market and drug chains, and you have a combination that can't miss: efficient CPM, full double metro reach, and free point-of-sale merchandising unmatched by any other TV station serving a major Canadian market.



Vancouver Offices: 1345 Burrard St.; Studios & offices: Bellingham, Wash.

Representatives: CANADA: Stovin-Byles Ltd. NEW YORK: Sumner Inc., Other U.S. Areas: Peters, Griffin, Woodward Inc.

KVOS-TV

