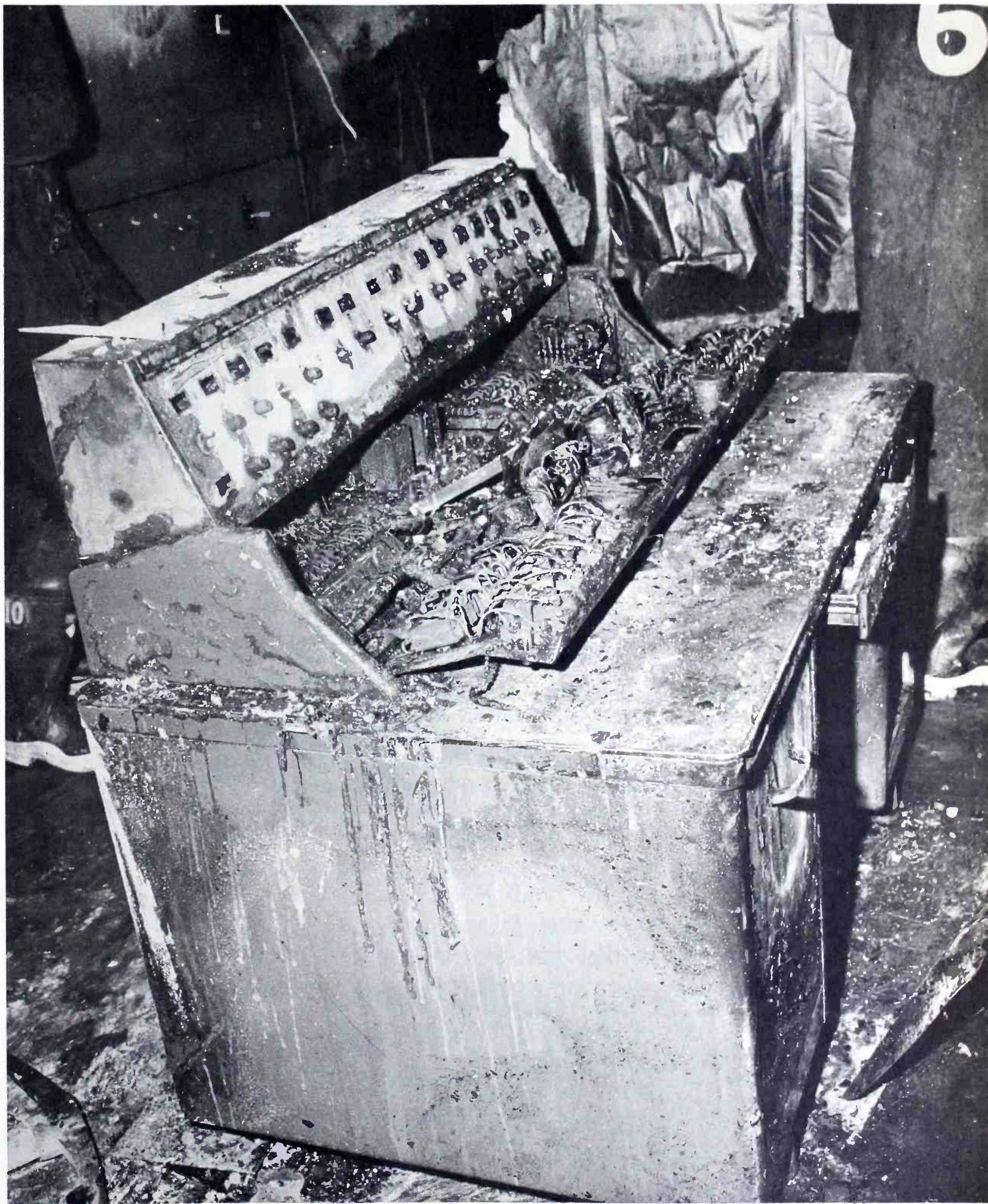


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The shattered broadcast facilities shown in the photo were damaged before the Fowler Report was even issued — twelve days in advance, to be exact — when a freak bolt of lightning nailed the transmitter building of Radio CKVL Verdun-Montreal on the morning of August 29. The station's recovery from complete destruction of its 50,000 watt transmitter is a remarkable tale of quick recuperation power.

Before the day was out, CKVL had returned to the air (shortly after 5:30 pm) by combining remaining parts of two 10,000 watt standby transmitters to generate an 8000 watt output. Insurance adjusters had also promptly set the damage at \$350,000 and given CKVL a go-ahead to get back on the air with full power.

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**Search For Tomorrow**



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**Password**



**As The World Turns**

# SIGHT & SOUND

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

▲P. C. Leader John Diefenbaker lashed out at the Fowler Report on Broadcasting in an interview over CKCK Regina last week, saying its implementation would be contrary to concepts of liberty and freedom.

"If it (the Report) were carried into effect, insofar as private broadcasting was concerned," he said, "there would be set up a czardom that would be quite contrary to our concepts of liberty and freedom."

The interview was taped by CKCK, and furnished as a voice clip to Broadcast News who carried it on their voice service, and also turned it over, to The Canadian Press for use on their news wire.

▲The Liberal Party has an unexpected new reason for pondering the Fowler Report's recommendation that less popular programming be slugged into television prime time—a reason that stems from the party's frustration in its efforts to buy prime time spots for electioneering purposes.

Keith Davy, Liberal Party organizer, talked of TV evening advertising time as "jammed" before making a typical political recovery to say, "This very problem is a graphic illustration that the economy is booming."

Both the Liberal and Conservative parties have been scrambling to pick up whatever major market TV time is up for grabs for paid broadcasts, particularly for the week preceding the November 8 election.

But the Liberals have apparently been hard hit by the generally sold-right-out evening time situation, and eventually diverted campaign funds earmarked for prime time TV into daytime and print.

Davy said the party would have made an effort to put more money into radio after being stymied in TV, but "radio is equally jammed (in the major markets)." He said, "We believe radio is an exceedingly effective medium—dollar for dollar as valuable as print."

As for the Conservatives—"Television is no problem now," said J.M. Savage, account executive in charge of the Conservative war chest for F. H. Hayhurst Ltd. "We've bought all our times." But with a thought to his counterpart in the Liberal camp, he added, "Of course if I had four times the budget, I would have quite a problem."

Ted Delaney, CFTO-TV Toronto's vice-president and general sales manager said, "I can't fill the requests I've got from MacLaren Advertising here for the Liberal Party. If we'd known about the

election in June we could have maybe saved a few minutes."

Broadcaster reaction to the situation has been vociferous, leading to a Canadian Association of Broadcasters recommendation to members as follows (re: "Commercial Content of Political Broadcasts"):

"If, in observance of these regulations and the BBG's interpretation of them, your commitments would in any period throw you over permissible commercial limits, we now recommend that you cancel back to bring you within permissible commercial limits, advising parties or candidates concerned why you are taking this course of action and recommending that they telephone or write the Board of Broadcast Governors forthwith."

Focus of the controversy is the 20 per cent commercial content rating assigned to paid political broadcasts by the BBG.

Ralph Snelgrove, president of CKVR-TV Barrie, said, "For years we've been telling the board to change this. As it is now, the stations are in a real spot."

Hard-pressed broadcasters asked the BBG to change its opinion on the commercial content issue, in view of the unprecedented pre-election coverage problem. Delaney said he understood the BBG had agreed to go along with the request, subject to a requirement that the three leading political parties submit letters to the BBG endorsing the change.

Evidently it was no great sur-

prise to broadcasters that the Conservative and NDP parties failed to aid the Liberal cause by agreeing to the proposal, though Delaney noted, "We were hoping the BBG would say we could go to 14 commercial minutes an hour."

Davy said he was frankly against the idea of taking care of the problem with an increase in the hourly allotment of commercial time—"saturating the public", as he called it. He said, "I think the guy that has the thirteenth minute in the hour loses out."

In the absence of any new escape from the dilemma, television stations across the country are reported to have been grasping at any likely looking straw in efforts to accommodate the political spot-time requests.

A few stations were led to give each of the parties an unusual amount of free time "because they can't sell it to them", in Snelgrove's view. At the same time he added, "but you can't even give it away, because you've got to be like Solomon."

▲Spencer W. Caldwell, recently retired president of the CTV Television Network Ltd., was chosen "Broadcaster of the Year" by the Central Canada Broadcasters Association at its early-October convention in Ste. Adèle, Quebec.

The award carries honorary life membership in the CCBA.

Caldwell served as CTV president four years before retiring, to

be succeeded by Gordon F. Keeble, formerly CTV executive vice-president. Caldwell remains a network director.



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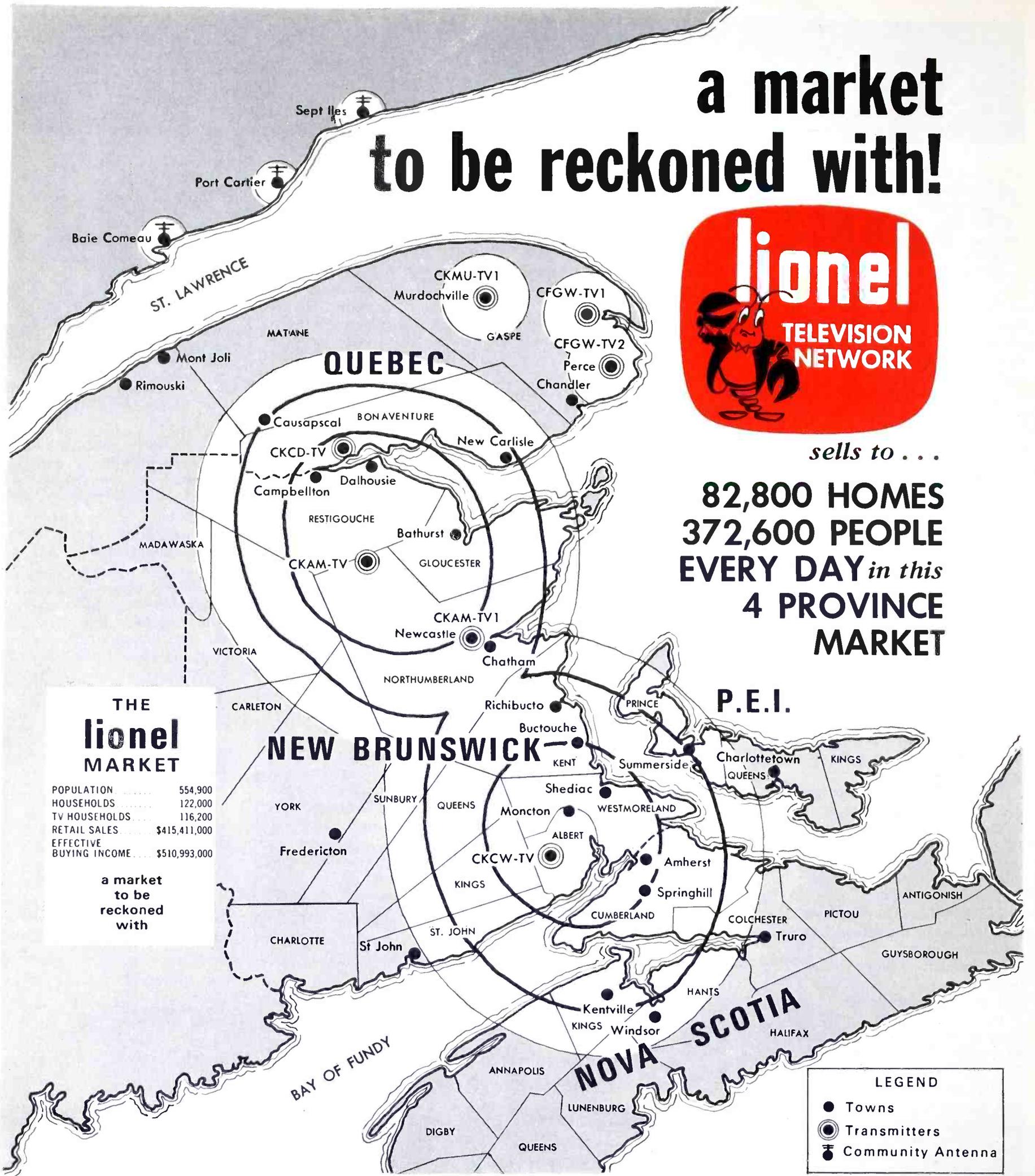
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*This editorial was written before publication of the report of the Fowler Committee. It attempted to show how the broadcast medias' effective coverage of the "mass audience" might be expanded by including in their schedules programs worth hating! The CBC's satirical handling of the visit of the Pope ("This Hour Has Seven Days", October 3) caused considerable comment, mostly of a negative nature. From a box-office standpoint, it probably did more to build audience for future programs in the series than has ever been achieved since Orson Wells' "Invasion from Mars".*

The most important factor in the buying of broadcast advertising today is what has come to be called "cost efficiency."

And the outcome - the electronic media offer advertisers more audience for less "cost-per-thousand"; the stations sell more spots; the agencies and reps collect more commissions and the sponsors sell more soap, breakfast food, tooth paste, automobiles or practically any commodity that everyone wants to buy.

To do this it is necessary for stations to reach *everyone* with programs *everyone* wants to hear or see.

There is a close parallel in the food business. Take cheese for example. Some people just cannot stand the "nippy" variety; others are nauseated at the "niffy" kind and so forth. Of course there are some people who have a passion for these kinds of cheese. However *no one* can be affronted by the flavor of the bland tasteless stuff which tops the sales charts, because it has neither taste nor flavor to affront them. So this is what we see and hear advertised on the air; this is what is served in most restaurants; this is what the average hostess, anxious to offend nobody, serves to her guests.

By the same token, music or entertainment of any sort with a truly universal appeal simply has to be middle-road, or as we would say, nondescript.

This attracts the great mass of people including even the higher intellects, because its main appeal is not artistic excellence but simply inoffensiveness. Instead of enthusiastic acceptance it gains, at the best, apathetic tolerance for want of a better alternative.

There is no denying the success of the system, as far as it goes, but couldn't it go even farther?

Producers of entertainment whose only revenue comes from paid admissions naturally want to choose vehicles which will please as many people as possible. There is a difference though.

Theatres are faced with the problem of luring

people out of their homes to pay money to see their offerings. Money means admissions, dinners or refreshments, transportation, sometimes baby sitters and so forth. For this reason their vehicles have to offer a greater degree of pleasure than do the broadcasters', who only need to lead people across the living room to flick a switch.

Theatres must also compete with such other attractions as dancing, parties, playing bridge or just staying home watching TV.

They must choose their vehicles with an eye to newspaper reviews following the opening night, for the comments of the critics, printed without charge or advertisers' influence, may well spell the success or failure of the show.

But critics' notices will not be unanimous in commending or condemning. Producers know this before they start. They know there will be papers which will praise their efforts to the skies, and others which will tear them to shreds.

It may sound ridiculous, but both these press reactions will win audience for the show. Even the flaying process draws attention. But there is a third attitude which can spell nothing but disaster.

This is when the reviewers consider the play, musical or whatever it is, too unimportant to warrant the space their comments would take, either favorable or otherwise.

Naturally the producers prefer rave notices as who wouldn't. Knocks they can take in their stride knowing that every knock is a boost, to invoke the old cliché. Moreover these negative comments may prove to be very positive aids in improving the product. But when the critics act as though the show never went on, without even an adverse mention, this is really the kiss of death.

Press criticism of broadcasting is nil in the case of radio and very limited as far as concerns television.

Broadcasters will explain this situation by pointing out the aversion of the press to publicizing its keenest competitor.

The real fact is that broadcasters are extremely sensitive of criticism and this results in their avoiding production of programs which might make fuel for the critics. Overlooking the theory that every-knock-is-a-boost, they feel that their best plan is to emulate the cheese manufacturer referred to above, and rather than going way out in all directions in various programs, they prefer to skim the whipped cream off the top of the advertising pie and satisfy themselves with the considerable revenue derived from advertising "everybody products".



## BBG's Stewart favors two-board system

Dr. Andrew Stewart said Monday he favors administration of broadcasting in Canada by a two-board system rather than by a single authority as recommended in the Fowler Report on Broadcasting.

The chairman of the Board of Broadcast Governors said the issue was one of the "very difficult and fundamental questions" involved in Canadian broadcasting.

Speaking at the CCBA convention this month, Dr. Stewart said he had recommended a two-board system—one administering the public sector of broadcasting operated by the CBC, and the other supervising private broadcasting—in a report to the transport minister in 1964.

He said he has not changed his mind.

He said the present system of separate administration of the public and private sectors had been set up in 1958 due to the irritation caused private broadcasters by a regime under which the CBC was the final Canadian supervising authority.

Dr. Stewart said problems were

involved in the two-board system but he felt they could be solved by improved broadcasting legislation, and, in addition, a parliamentary



white paper, as recommended by the Fowler Committee, that would contain a "well-devised statement of public policy" as regards broadcasting.

Dr. Stewart said he agreed to remain chairman of the BBG beyond next month's expiry of his seven-year term and he intended to participate in the shaping of whatever form is given the administration of broadcasting as a result of the committee report.

Dr. Stewart's hour-long remarks to the meeting were in answer to questions asked by members of the private broadcasting group, including Jean Pouliot of CFCM-TV, Quebec, who is president of the Canadian Association of Broadcasters.

Replying to specific questions, the BBG chairman said that Broadcasting Act regulations imposing a 48-hour blackout on political broadcasts in areas where municipal elections occur during the current federal election campaign were ridiculous.

He said the BBG, when queried by stations, could do nothing more

than cite the legislation involved. But if a political party lodged a complaint that the regulation prejudiced its position in the campaign, then the board would have to decide whether any infraction should be referred to the courts for decision.

Dr. Stewart said in his opinion broadcast programming was "not an area into which the state should intrude."

He thought the idea of licensing authority being taken away from the BBG and given to the Transport Department would be "unmitigated disaster" because the functions of licensing and supervision of operations were part of the same process.

Questioned about restrictions applying to broadcast advertising of beer and wine, Dr. Stewart said he felt that a board, such as the BBG, had to reflect public attitudes and no change appeared possible at present.

## Private broadcasters blazed the trail

Frank Murray, president of the Central Canadian Broadcasters Association, told the CCBA convention private broadcasters will not permit the industry to be "buried in a mess of bureaucracy."

Murray, general manager of CJBQ Belleville, Ont., made the statement while commenting on the Fowler Committee Report which recommended a single Authority governing both public and private broadcasting in Canada.

The Fowler Report contains severe criticism of some aspects of private broadcasting.

"We know from our own day-to-day activities that Mr. Fowler has displayed fantastic ignorance," he said.

"He has passed judgment without being in possession of all the facts. We know, too, that Mr. Fowler has disclosed some truths that we may not find acceptable.

"Mr. Fowler may wish to destroy the whole structure of freedom in broadcasting," he said. "We will defend the controlled freedom that has been obtained only after years of dedicated labor..."

S.M. Finlayson, chairman of the

board of Canadian Marconi Company, said that while critics expressed views about broadcast programming, few of them "come forward to say what programming should consist of and how to hold audiences."

Finlayson, who described himself as having been close to the broadcasting industry for 47 years, said he felt that private broadcasters were "more public" than the so-called public sector of broadcasting operated by the CBC.

He said private broadcasters had initiated the first network broadcasting in Canada, services of broadcast messages to the far north, and programs for remote armed forces stations.

He said the country needed a strong Board of Broadcast Governors with a clear mandate and a strong CBC also with a clear mandate. He said the two should be "balanced by strong enterprise stations, directed and enabled to serve well their respective audiences and to provide a freedom of choice for listeners and freedom of expression for all who have legitimate aspirations to express themselves publicly."



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# AN AD IN THE BROADCASTER

# CFCF's Don Martz heads CCBA

Don Martz of CFCF Montreal was elected president of the Central Canada Broadcasters Association at this month's 15th annual meeting of the organization. The CCBA represents private radio and television in Ontario and English Quebec.

Martz succeeds Frank Murray of CJBQ Belleville, who was named to



join CCBA representatives on the board of directors, the Canadian Association of Broadcasters. Other CCBA officers appointed were: Wes McKnight, CFRB Toronto, first vice president; R. P. MacGowan, CJLX Fort William, second vice-president.

Two broadcasters joining the CCBA board of directors are Bob Redmond of CHOW Welland and John Radford of CFJR Brockville. Ward Cornell of CFPL London is secretary, and Ralph Connor of

CKSO Sudbury is treasurer.

During the convention, the Broadcast News Award for Enterprise and Thoroughness in Radio Reporting in Central Canada was presented to CKLB Oshawa.

A commemorative plaque was presented to News Director Ross Gibson and Len Evans, representing CKLB's management, by Charlie Edwards, manager of BN.

The radio report concerned was a two-hour program by CKLB dealing with an Oshawa Creek Valley Expressway proposed to feed traffic through Oshawa to Highway 401. The program, conducted by news director Gibson, presented the pros and cons of the controversial project through interviews with officials and spokesmen for the public.

It was picked for the award by judges appointed by The Radio Television News Directors Association of Canada. The judges were Hugh Bremner, CFPL London, Ontario; Campbell Macdonald, director of information, and Earl Beattie, journalism professor at the University of Western Ontario; D. Gordon McLeod, a businessman; and Ron Laidlaw, RTNDA president.

The citation said: "This was the best example of a station performing a significant community service in that through persistence, enterprise and investigative reporting, they presented an important and serious matter to the citizenry of their city. The judges were impressed by the two-hour program and by the way the moderator summed up the remarks of panelists as the discussion continued. They

were given an 'A' for being able to bring together around one table, panelists with such divergent opinions."

The judges also gave a special citation to CFRB Toronto and news director Bill Hutton for a half-hour program about the postal strike described as "magnificent."

The BN Central Canada Award, inaugurated in 1962, is alternated between radio and TV stations. Previous winners were CFPL-TV London, Ontario; CKPC Brantford;

and CFTO-TV Toronto.

The 1965 CCBA awards were: CFCF-TV - best trade paper advertisement; best direct mail promotion; best television graphics for station promotion; and best television graphic for program promotion.

All-Canada Radio and TV - best direct mail promotion on radio.

CKCO-TV Kitchener - best television graphics for commercials.

Screen Gems (Canada) Limited - best supporting material provided by a film supplier.

## CCBA names Connor to BN Board

Central Canada broadcasters meeting in Ste. Adèle Oct. 5 chose Ralph Connor of CKSO Sudbury to represent them for a two-year term on the board of directors of Broadcast News.

Broadcast News is the Canadian Press company which serves private broadcasters in Canada with a news service by teletype and recorded voice reports, 24 hours a day, seven days weekly. BN serves 275 Canadian stations, including 56 television.

Connor will succeed Tom Darling of CHML Hamilton who has represented

Central Canada on the board since 1960. His third two-year term expires next March.

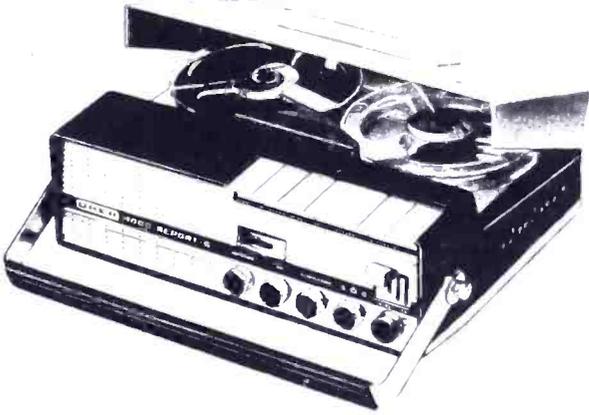
Other BN directors are: Fred Lynds of CKCW Moncton; Tom Burham of CKRS Jonquière; Gordon Love of CFCN Calgary, president; Bill Guild of CJVI Victoria; Aurèle Gratton of Ottawa Le Droit; Walter Blackburn, London Free Press; R.A. Graybiel, Windsor Star; St. Clair Balfour, Toronto, President of Southam Press Limited; and Stuart Keate, Vancouver Sun.



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# Retort to the Report II

"Continuation of an impartial agency of control in broadcasting in Canada will be vigorously sought by the Canadian Association of Broadcasters."

Jean-A Pouliot, president of the CAB, repeated these opening words of the statement he issued on behalf of the CAB board of directors at the time the Broadcasting Committee's report was released. He then expanded on the association's views at the Atlantic Association of Broadcasters convention in Fredericton last month. He also delivered what was fundamentally the same talk to the Central Canada Broadcasters Association convention in St. Adele, Quebec, earlier this month.

He reminded his audience of the years-long struggle by the CAB to obtain an impartial agency of control regulating both the private stations and the CBC, pointing out that "the Minister of Transport in the present government just two years ago announced that such an impartial agency of control is government policy."

Defining the choice of the word "impartial", he said, "we mean that this agency is not in any way connected with the conduct of the internal affairs of any group."

Stating that the arguments offered were just as valid now as they were before, he said: "the principle of a crown corporation operating radio and television stations competing with private stations for business and audience, and being allowed to recommend for or against licensing of its competitors and, at the same time, imposing rules on its competitors, is repugnant to our sense of democratic freedom."

This, he said, was not a reflection on the CBC, but of "the system under which both the CBC and the private sector operate."

Anticipating a denial that this was not the system that Fowler is recommending, he said: "The fact remains that the Canadian Broadcasting Authority, as proposed, would determine the CBC's policy and appoint its executive officers."

"A board which determines the

policy of an organization and appoints its executive officers will in time — whether it be three months or three years — become the board of directors of that organization. The CBC policy will be the policy of CBA; CBC officers will be creatures of the CBA; the CBA will have to defend the CBC policy since it determined it; it will have to defend the officers of the CBC when attacked, because they chose these officers."

"It must be at least agreed that such a possibility exists," he continued, "and if it does, this is taking us back to something similar to the old system of the CBC Board of Governors, but worse, because the CBA would, in addition to the powers of the former CBC board have the power of granting and taking away licenses."

### Fowler vs. the BBG

Next Mr. Pouliot amplified his board's original statement where it expressed the view that the report's criticism of the Board of Broadcast Governors is unwarranted, especially where it said: "The Board of Broadcast Governors was similarly unable to deal effectively with program content and broadcasting performance for it was heavily preoccupied with licensing problems to the detriment of its equally essential task of program control and direction."

In reply to this statement by the committee, he said: "...if Dr. Stewart, Mr. Allison and the late Bernard Goulet never got into the field of program control and direction, it could very well be that they knew they were not empowered to do so by the act, and that parliament never intended the BBG to get into the field of thought control."

Pouliot emphatically reaffirmed his board's belief that "the present system, under which the CBC has its own board of directors and the BBG acts as an overall impartial agency of regulation, is the best system the Canadian public has yet had." He added his board's view that "only minor modifications



"Curious Arithmetic"  
JEAN-A. POULIOT  
CAB President

could strengthen the Broadcasting Act, to permit the BBG to exercise fully and without question the powers Parliament obviously intended it to have."

He then said the CAB was in complete agreement with the Report's suggestion of a White Paper, outlining in detail the role of the CBC.

"This," he said, "is something we ourselves have recommended for years. It is especially important that the CBC policy be defined so that we know the nature of our competition."

### Three or Five Man Board

Speaking of the structure of the regulatory body Pouliot said: "It may be that the impartial agency of regulation might be assisted by part time advisers (the report suggests 14) selected to represent the various areas of Canada, however it (the CAB board) favors an agency made up of three or five full-time members."

He said his board disagreed with Fowler's recommendation that morning television programs be eliminated except for educational broadcasting.

"Experienced broadcasters," he said, "have found that morning television broadcasting is highly appreciated by housewives, shift workers, pensioners, shut-ins and children."

"The CAB feels," he said, "that a report with such sweeping repercussions should not have been made without considerably more serious consultation and visits with broadcasting stations and much wider contact with general public opinion."

"When the Fowler Report was issued, I had been a CAB vice-president for four years and president for six months and I have yet to meet Mr. Fowler," he said.

### Curious Arithmetic

Mr. Pouliot dwelt sardonically and at some length on "the curious arithmetic used in the Fowler Report concerning the use of talent by

the CBC and the private stations."

"In making these calculations," he said, "Mr. Fowler has averaged stations spending hundreds of thousands of dollars yearly on talent with scores of stations located in very small communities."

"These latter do not have access to the large talent pools of the big cities, and must, in any event, concentrate on the provision of essential community services that cannot be provided in any other way."

The CAB was also making a point of the fact that Fowler's figures concern only freelance or part-time talent, ignoring nearly fifty million dollars spent yearly by privately-owned stations on full-time writers, announcers, producers, directors and other Canadian talent. to say nothing of the substantial sums produced by these stations' activities through advertising agency expenditure on talent."

Pouliot had a deft answer for Fowler's statement, in the Report, to the effect that "In 1963, 61 private television stations spent on 'artists' and other talent fees — an average of less than \$110 a day." The Report then described these figures as deplorably low while the financial position of the stations has substantially improved.

"Why would anyone take two figures such as talent fees and profits and divide the talent fee in order to arrive at an average of \$110 a day without doing the same thing for profit," Pouliot wanted to know.

"If we divide the profit of 61 stations into a daily average, we arrive at \$127 a day," he said, adding:

"What Mr. Fowler might just as well have said was: 'In 1963, the private stations made a profit of \$127 a day. . . This profit is deplorably low, yet the private sector spent two and a half million dollars on talent fees and almost two million dollars in performing rights."

"Same figures, but would this convey the same image to the minds of the public?"

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# Star allegations are nonsense -- just ridiculous

A persistent late-September rumor in broadcast circles broke into print on September 29 when Nathan Cohen, a columnist for the Toronto Star, named Don Jamieson of CJON-TV St. John's Newfoundland, Geoff Stirling of CKGM Radio in Montreal, Ralph Snelgrove of CKVR-TV Barrie, and Allan Waters of Radio CHUM Toronto as a rebel broadcaster group favoring implementation of the Fowler Report.

CHUM promptly editorialized on-air, through commentator Larry Solway, to the following effect:

"Nathan Cohen you old scamp. Here you are, in private broadcasting, and someone handed you a fish.

"The only possible reason for Nathan Cohen's ridiculous column in today's Star has to be that some scalliwag among his private radio associates fed him a lulu—and he just went ahead and wrote it . . ."

Waters expressed his personal feelings when he called the allegations "nonsense—just ridiculous".

Cohen contended that there are "cracks in the CAB." He said in part:

"The Canadian Association of Broadcasters is formally on record as denouncing the Fowler Report. But there are some large fissures in the apparently solid facade. A group of private broadcasters . . . are known to be in favor of the report's implementation."

Snelgrove told the *Broadcaster* his view was "implementation would be taking us back to the dark ages."

### Liberal Campaigners

Apparently the rumor developed after reports circulated that Snelgrove had established a temporary set of offices in Ottawa for the evident purpose of aiding and abetting the Liberal Party's cause.

Waters commented, "I think Snelgrove is doing some work for the Liberals in Ottawa during the election, and some broadcasters are participating. . . . Yes, I'm participating to some extent."

Asked if he was a committed Liberal, Waters said, "I don't think there's any use denying it."

What Waters objected to, in vehement terms, was the suggestion that support for the Liberals could be equated, even distantly, with support for the Fowler report.

"I won't use the four-letter word," he said, "but I'm not in

favor of implementation of the report. I don't think—along with the CAB—it's all bad. But I'm not at all in favor of the proposed form of control.

"I think the CAB stand is a good one. Furthermore I believe the report went so far that the people of Canada will reject it—and the people are parliament. They just won't stand for it."

Waters argued that the Liberal Government did not produce the report—"Fowler did." He said no government would implement the report as is. "It's going to go to a broadcast committee for study, then the government will decide—as I understand it."

### Read your own paper!

Cohen had charged "conspicuously articulate and widely-quoted" broadcaster Don Jamieson with failure to make a public statement on the Fowler issue.

The remark led CHUM to charge Cohen with "ignoring your own *Daily Star*", on grounds that the newspaper had carried Jamieson's public commentary on Fowler in an article printed September 9.

Jamieson had said the Fowler report should have been far more specific in its complaints and avoided sweeping and improper generalizations.

"As for the proposed regulatory structure, it centres altogether too much power in the hands of a single man," Jamieson had added, in the course of comments that used (and perhaps coined) the term "broadcasting czar" in relation to the suggested Fowler overseer for the Canadian broadcast industry.

CHUM's broadcast editorial accordingly asked Cohen:

"How could you say that Jamieson has been silent? And on the basis of his comments, how could you write that he and three other broadcasters are in favor of the report's implementation? Not so . . . not so.

"Your suggestion that Jamieson would like to be head of the new Canadian Broadcasting Authority is another of those mysterious conclusions you seem to be able to reach without the slightest benefit of fact.

"Should we have (in order to be sure) placed a notarized copy of the Jamieson comments in your milk box so you could digest it with your morning vinegar?"

**OUR CAMERAS WHERE PEOPLE WANT THEM...**

*your advertising where people see it!*

**CFCM-TV \* CKMI-TV**

*Television de Quebec (Canada) Ltee.*

SEE HARDY TELEVISION, MONTREAL, TORONTO.

# Limits commercial averaging to two hours

The Board of Broadcast Governors has placed an amendment to the Radio (AM) Broadcasting Regulations on its agenda for its public hearings in Ottawa November 2, prohibiting stations from "phoning a party during an Open Line program, with the result that the party is on the air before he knows it."

To accomplish this, the BBG proposes adding to subsection (1) of Section 5 the following paragraph:

(k) Any telephone interview or conversation with any person, unless that person's verbal or written consent has been obtained prior to the broadcast of such interview.

Representations on a proposed amendment to the Radio (TV) Broadcasting Regulations have also been invited.

This amendment would delete Section 8 from the regulations and substitute the following:

8. (1) No station or network operator shall broadcast in any clock-hour period commercial messages the aggregate duration of which exceeds twelve (12) minutes.

(2) Notwithstanding subsection (1), a station or network operator may broadcast in any clock-hour period commercial messages the aggregate duration of which does not exceed thirteen (13) minutes provided that, in either the immediately preceding or succeeding clock-hour period, the aggregate duration of commercial messages shall not exceed eleven (11) minutes.

The BBG will hear an application by Stanley J. Solberg, representing a company to be incorporated, for a new AM station at Rosetown, Sask., with another studio at Kindersley, Sask. 10,000 watts on 1330 Kcs.

CKDH, Amherst N.S. is applying for authority to establish a standby transmitter at its main studios, 250 watts on 900 Kcs.

Change of facilities is sought by the CBC for five of its low-power relay transmitters. These are:

CBUR, Houston, B.C. from 40 watts on 1110 Kcs to 40 watts on 1340 Kcs.

CBUS, 100 Mile House, B.C. from 40 watts on 1110 to 40 watts on 990 Kcs.

CBRV, Vanderhoof, B. C. from 20

watts on 1110 Kcs to 40 watts on 1170 Kcs.

CBRH, New Hazelton, B.C. from 20 watts on 1110 to 40 on 1170 Kcs

CBLM, Marathon, Ont. from 20 watts on 1490 Kcs to 40 watts on 1090 Kcs.

CBC is also applying for six low-power (40 watt) relay transmitters:

Chetwynd, B.C. (English) on 1170.

Sheet Harbor, N.S. (English) on 1230 Kcs.

Chibougamau, P.Q. (French) on 540 Kcs.

LaTuque, P.Q. (English) on 1140 Kcs.

Chapais, P.Q. (French) on 1140 Kcs.

Espanola, Ont. (French) on 990 Kcs.

Mindemoya, Ont. (English) on 540 Kcs.

CHOV-TV, Pembroke Channel 5 wants a power increase to 19,100 watts ERP (video), 9,500 watts ERP (audio), directional antenna, EHAAT 496 feet to 52,000 watts ERP (video), 26,000 watts ERP (audio), directional antenna, EHAAT 496 feet.

Okanagan Valley Television Ltd. wants two TV rebroadcasting stations:

Skaha Lake, B.C.: To retransmit programs from CHBC-TV-1, Penticton, on Channel 10, with a power of 5 watts, directional.

Canoe, B.C.: To retransmit programs from CHBC-TV-4, Salmon Arm, on Channel 3 with a power of 5 watts, directional.

CBC is applying for a new TV rebroadcasting station near Geraldton, Ont., to broadcast on Channel 13+ with an effective radiated power of 16,500

watts (video), 8,250 watts (audio), directional antenna, EHAAT 598 feet.

The Corporation is also seeking a new TV rebroadcasting station near Manitowadge, Ont., to pick up from the proposed new TV station at Geraldton and retransmit on Channel 9, 18,000 ERP (video), 9,000 watts ERP (audio), directional antenna, EHAAT 615 feet.

At Mabel Lake, B.C. The Kingfisher Community Club wants a rebroadcasting TV station to retransmit programs from CHBC-TV, Kelowna, B.C. on Channel 8, with 5 watts, directional.

Sunwapta Broadcasting Co. Ltd. (CFRN-AM-FM-TV, Edmonton) wants permission to transfer 20,504 common shares of capital stock.

Winnipeg Broadcasting Associates Ltd. is applying for permission to sell stations CJQM and CKCM-FM, Winnipeg to QM Winnipeg Ltd.

Soo Line Broadcasting Co. Ltd. seeks permission to transfer 180 shares of capital stock.

CBC wants leave to add CKFH, Toronto to the CBC English Radio network to carry the away-games of the Toronto and Montreal NHL games.

CTV Television network Ltd. seeks authority to add CFTM-TV, Montreal, CFQM-TV, Quebec and CJPM-TV, Chicoutimi as part of the CTV network for Wednesday night NHL games.

Garry Kirton, on behalf of a company to be incorporated, will apply for a new AM license at Brandon, Man. operating with 1000 watts day and night on 1220 Kcs.

## VOCM St. John's

### Freak bills are collectors' items

A Newfoundland radio station has been instrumental in uncovering some misprinted Canadian currency that's as legal, official and sound-as-a-dollar as the Canadian mint can make it—and it may crop up in other parts of Canada.

Radio station VOCM of St. John's Newfoundland gives the history of The Great Dollar Bill Exposé as follows:

The station was airing a promotion called "Lucky Bucks", involving readings of a random set of numbers over the air each day. Listeners matching the station's numbers with the serial number on any one dollar bill were eligible to win cash prizes.

The strange currency was unearthed when a listener was check-

ing serial numbers on the dollar bills in his roll. He noticed the serial number on the left side of one of his bills didn't agree with the number on the right.

VOCM immediately checked with the RCMP, who just as promptly identified the bill as genuine in all respects. A further check with officers of the Bank of Canada elicited the "cautious response that a mistake was possible," as the station puts it.

Since the first bill came to light, more than a dozen have evidently been reported in St. John's.

Needless to say, the bills are being guarded by their owners as potentially valuable collectors' items.

## Limerick Lane

A sales message was what was needed  
But he hadn't a clue he conceded.  
So he scheduled it blue  
And vermilion too  
To make sure all the readers would heed it.



## HIND PART FORE

When a man went into a psychiatrist's office with a chicken perched on his head, the psychiatrist wanted to know what he could do and the chicken said: "Get this man off my back."

## DAFFYNITION

A gift book is a book which you wouldn't take on any other terms.

--Dorothy Parker

## ON THE REBOUND

'Tis said the "Drinking Man's Diet" is nothing but a promotion gimmick for Alcoholics Anonymous.

## AUDREY STUFF

Then there's the gal who was so dumb, she thought a Kentucky Colonel was a man who had a secret formula for fried chicken.

## UNFAMILIAR SURROUNDINGS

There's a classic told about Gypsy Rose Lee, at the height of her reign as Queen of Burlesque, when she panicked during a personal appearance at a conventional social gathering. Asked how come, she snapped: "How would you like to stand up there before such a mob with all your clothes on?"

## ELECTION TALK

Toronto ad-man Ralph Draper is such an ardent Liberal he is currently indulging in a crash diet to enable him to run for something.

## VOX POP

Biggest laugh of CBC's "This Hour Has Seven Days" (October 10) was when the leader of the majority party, "The Undecideds" admonished the voting public—"Don't do anything—just stand there."

## WILLING HORSE

He was an able, witty and informative speaker, whom people had for years besought and besieged to address their organizations—with remarkable success.

## BOOMERANG

The staff was so glad when the unpopular office manager resigned, they decided to give him an expensive present, but changed their tune when he broke down at the reception and said he never realized what great people they were and had decided not to leave after all.

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**BROADCAST CONSULTANTS FOR AM, FM AND TV**  
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# RADIO NEWFOUNDLAND

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59 82 56  
10,000 watts 10,000 watts 1,000 watts

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

**we've captured Regina**

---

*In Regina CHRE/CHAB-TV takes*

**82%**

*of prime time half-hours*

**IN REGINA-MOOSE JAW COMBINED WE TAKE**

**100%**

*of prime time half-hours*

---

*40 half-hours, 7-11 p.m., Mon-Fri.  
Regina Metro and C.D. 7  
BBM August, 1965*

*Representatives  
Canada • Stovin-Byles Television Limited  
U.S. • E. S. Sumner Corp.*

REGINA  
**CHRE-TV 9**  
SASKATCHEWAN  
**CHAB-TV 4**  
MOOSE JAW

# Advertisements not advertising are critics' gripe

In exploring the basic attitudes of Americans toward advertising as a whole, our aim was to classify respondents according to whether they saw themselves as Favourable, Unfavourable, Mixed, or Indifferent towards advertising.

We started by asking two related questions:

- Some people we've talked to say they like advertising very much and feel very favourable towards it; why do you think they feel that way?

- Some people we've talked to say they don't like advertising and feel very unfavourable towards it. Why do you think they feel this way?

Consumers' responses as to why people should feel favourable to advertising focus on advertising's informative and educational values as well as its enjoyable and entertaining aspects.

The reasons Americans say people should feel unfavourable to advertising focus on false and misleading advertisements, on advertising's frequency and interruptive nature, and on its repetitiveness. (Note that most of the commonly mentioned negatives relate to advertisements themselves.)

A main purpose of these questions was to allow us next to ask respondents what their own attitude was toward advertising: "How do you feel about advertising?"

Their responses were then coded, with these results:

Attitude towards Advertising:	
Favourable	41 per cent
Mixed	34
Unfavourable	14
Indifferent	8
Unclassifiable	3

In addition to classifying respondents on their general favour-

ability or antagonism to advertising, we also asked them their attitudes toward a number of specific aspects of advertising as an institution.

I will return to these findings in more detail later; but here it will suffice to say that they supported the notion that the American public was scarcely in a state of massive rebellion against advertising.

What reactions do consumers have to individual advertisements?

The average consumer reports having seen or heard about 38 advertisements during his counting period. Since each consumer counts for only half a day, this figure can be doubled - 76 advertisements - to estimate the number which might be counted in an entire day. (Half-day figures are reported henceforth since they represent the direct information from any respondent.)

Thus, it is clear that consumers do not pay attention to all the advertisements to which they are physically exposed.

In fact, our evidence is that a great many of the consumer's physical opportunities for exposure to advertising do not result in the engagement of his attention.

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

considered annoying, enjoyable, informative, or offensive, and 84% were judged to be none of these.

The fact that 84% of the counted ads were not further categorized does *not* mean they made no impact on consumers; on the contrary, every counted advertisement, by definition, crossed the threshold of consumer awareness.

Remember we are now talking about two kinds of advertisements: those that were counted; and among those which were counted, those which were categorized by making a special note of them.

The actual data (see Table 2) show that categorized advertisements are far more likely to be evaluated favourably than unfavourably. About 36% of the categorized advertisements were considered *informative*, and another 36% *enjoyable*; about 23% were considered *annoying*, and only 5% *offensive*.

While we did not take a formal poll of the reactions of the members of the AAAA to these findings, our informal soundings permit me to give a fairly good approximation of what such a poll would have found.

There was general *relief* to find such strong evidence against the notion that the public was up in

Table 2: Categorization of Counted Advertisements

	Per cent of ads categorized	Per cent of ads counted
Annoying	23	3.7
Enjoyable	36	5.5
Informative	36	5.8
Offensive	5	0.8
Total	100%	15.8*

\*The remaining 84% of the counted advertisements were not further categorized. It should be noted, however, that every counted advertisement, by definition, crossed the threshold of consumer awareness, and thus made an impact on consumers.

When an advertisement does engage the consumer's attention enough to make him count it, it is very likely not to strike him as *offensive* or *annoying*, but it is not very likely to strike him as *enjoyable* or *informative*, either.

Of the 38 advertisements counted in the average half-day period, six were further categorized: about 16% of the counted ads were con-

sidered annoying, enjoyable, informative, or offensive, and 84% were judged to be none of these.

I also have the impression that this sense of relief was somewhat tempered by a feeling of *disappointment* that the public did not find advertising to be a more interesting topic of conversation.

One set of figures, however,

## at your SERVICE

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

---

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

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

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Say You Saw It  
in  
**THE BROADCASTER**

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TO SOUND MANAGEMENT

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**SKY-HOOK**  
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All types of  
Tower and Antenna  
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Answers your phone  
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The trend is to balanced programming

## G. N. MACKENZIE LIMITED HAS

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

produced much soul searching and has been the occasion for many statements by many advertising men, columnists, and others in the past year.

We have followed these reactions carefully and have ourselves diligently classified them as annoying, informative, enjoyable or offensive.

The figures which evoked so much reaction in the trade are those for the number of ads counted on the counter, and the proportion of these ads for which the participants in the study filled out cards because they had a particularly favourable or unfavourable reaction to a specific ad.

You will recall that for some time there has been in circulation the estimate that the average person is exposed to more than 1500 advertisements a day. This high estimate, it has seemed to me, has been mainly an asset to critics who wanted to build a case for the "incessant bombardment" of the consumer by ads.

But, if you take this figure seriously, imagine how discouraging it can sound to an advertising man to say that of more than 1500 ads, people note *only* 86 and of those which are noticed, *only* 16% get any special attention!

I must say that we did not enter into this study without trepidation about the literal-mindedness with which people treat numbers. Any estimate of the number of ads which people notice or which attract special attention must perforce be a function of the means by which it is measured.

We did not ask people to go out of their way to see how many ads they were exposed to. We asked them to push the counter for ads to which they "paid some attention," which presumably would mean their screening out a considerable proportion of ads of which they were casually and consciously aware, but to which they did not choose to pay attention.

To our knowledge, there has never been a comparable investigation of the number of ads which cross people's threshold of consciousness to this degree.

We know of no basis on which to conclude, as some commentators have said, that because people average "only" 76 such "exposures" — as measured by this method — this is an indication that advertising is doing a poor job of getting people's attention.

Similarly, we have the figure that "only" — I use the word in quotation marks — 16% of the carried ads had enough impact to cause people to stop to make a

note. Some have argued that this is a discouragingly small proportion of those ads that get attention to which the public is reacting in this degree.

Given the fact that people had to stop what they were doing in order deliberately to make a note, we have no notion of whether 16% is a high figure or a low figure.

Our purpose was not to generate absolute numbers. In fact I cannot comprehend what an absolute number of either counted or categorized ads can mean except as a reflection of the ways they were measured.

Our purpose was to determine the relative proportions of favourable and unfavourable ads, and the reason for their being so regarded.

Now these figures have been the source of many statements by people in advertising that they must increase their efforts to get people's attention, and especially that they must get more of *their own* ads into that 16% (of those to which attention is paid) which have some degree of special impact.

If these statements result in improved advertising we can have no objection, assuming that this little extra attention is not gotten by increasing the proportion of annoying and offensive ads.

However, a number of spokesmen for the AAAA have used these same data in what I regard as an even more constructive fashion. They have used them to illustrate a point that has long been well known to communication researchers, namely, that all people must, of necessity, be selective in their attention to the vast number of communications to which they might potentially give attention.

I have been delighted to read a number of statements — one by John Crichton, President of the AAAA and another by the then Chairman of AAAA, Norman Strouse come to mind — in which the point was made that the consumer is not a helpless victim in the face of this so-called "vast bombardment," but a person who chooses rather ruthlessly to attend to a relatively small proportion.

In fact, it is the vastness of the numbers that forces the selectivity.

As I commented on one occasion, if consumers paid the attention to ads that some advertising men think is desirable, they would have to become full-time ad watchers. They would have no time to earn money with which to buy the goods which were advertised.

These, then were the reactions to the initial findings:

Relief that there was so little evidence of any genuine massive

public unrest about advertising in general; some really mixed feelings that advertising was not a matter of more central concern; some partially founded concern over the public's ability to be selective in their attention to ads; and a healthy awareness that this selectivity is a reflection of the active role which the consumer plays in selecting out that information which is in some form valuable to him.

Of course the massive body of data which the study generated could not be exhaustively analyzed and appreciated with a first look. In fact, the analysis has continued for well over a year and, as I indicated earlier, the final write-up is now in progress.

However, in the months following the initial presentation, as analysis continued, a series of presentations was made to a considerable number of groups, mostly of advertising people and clients.

Of these presentations, however, certainly the most important one was that made to a group of United States government officials in Washington in March of this year. These government officials had been assembled at the invitation of Mrs. Esther Peterson, Special Assistant to the President for Consumer Affairs.

By that time it was possible to present in a rather complete form a detailed statement of both the favourable and unfavourable aspects

of U. S. consumers' judgments of advertising.

In my judgment, this presentation had two important consequences:

1) It presented a persuasive image of an industry which was willing to examine itself objectively and to share the full range of findings with both friend and foe; and

2) It made it clear that the issue for the public, the public official, the advertising man, and the advertiser was not one of global defense or opposition to advertising but rather of very specific areas of support and complaint. Thus, it made it possible for both criticism and defense to be more precise and thereby more useful.

If I had to offer evidence of the success of this rather unique interaction of business and government on what had been a very touchy topic, it is this: The AAAA has found it desirable to reproduce a condensed and edited version of this presentation; and, in turn, Mrs. Peterson has disseminated many hundreds of copies to responsible people in our government.

This I believe demonstrates that both parties were satisfied.

Copies of this document which is the most complete presentation of the study and its findings to date may be obtained through your own organization. The title is simply: "The AAAA Study of Consumer Judgment of Advertising."

## MEMO

from the desk of

GORDON FERRIS

To — Bernard Levesque,  
CHRL, Roberval,  
Quebec

Welcome to the Voice of the Lake St. Jean region where so many developments are occurring.

Amidst all your natural resources of lumber, minerals and power, your voice reaches a growing population for a growing list of sponsors.

T.G.F.

Radio-Television Representatives Limited

Peter Elliott Services

FIRST

in broadcast production assistance,

107 YORKVILLE AVE.

TORONTO 5, ONT.

WA. 4-9872

# THE AUTOMATED SALESMAN

We hear a great deal these days about automated production; how work has been put on a more efficient and economical basis through the use of machines. This, of course, has brought an attendant problem of unemployment.

Today's salesman may wonder gloomily if he will not someday be replaced by a machine. He knows that white as well as blue collar workers have lost their jobs through mechanization.

I don't believe the salesman has to worry. There are elements of salesmanship which a machine could never duplicate. Factors like goodwill, servicing, etc. depend on the personal relationship between buyer and seller. The techniques of overcoming objections, presentation and closing are structured on face-to-face contact.

The salesman can also take heart from the fact that business and industry are still recruiting salesmen at a good clip and that marketing budgets are expanding.

### Beware of Complacency

But don't become too complacent

about all this. Selling is in one of it's most competitive stages in history and the demands on you will be greater than ever.

Don't assume that the salesman-buyer arrangement is beyond criticism just because it has existed so long. In business, anything that



This is the fifteenth in a series of 24 articles on "Smooth Selling" written by George N. Kahn, who heads up his own firm of marketing consultants in New York. He is the author of the recently published "The 36 Biggest Mistakes Salesmen Make And How To Correct Them." His articles on selling have appeared in several publications including "The Harvard Business Review", "Sales Management", "Industrial Marketing" and "Printers' Ink".

should realize he is no more immune to change than the production line or raw material purchase.

### Automate Yourself

For this reason, the salesman must, in a manner of speaking, automate himself. He must streamline his whole operation to get the maximum

benefit for his efforts. He should plan the best and quickest route to his customers. He must make sure he sees the right people, the influentials, so he won't waste time with persons who are not empowered to make decisions. He must organize his paper work so it does not cut seriously into his selling time. In short, he must leave as little as possible to chance. There is far too much at stake for sloppy, inefficient methods. He must have more hits than strikeouts.

Eventually you may find that you have time to call on six of the 15 and perhaps even more. You have established a challenge for yourself. It will open up new dimensions.

### What Probers Found

When a salesman functions inefficiently he is taking dollars out of his pocket and making it difficult for his company to show a profit. Wasted time is costly.

One who discovered this was Oscar Lang, who sold floor maintenance chemicals.

For some time Oscar had had a nagging suspicion that he wasn't performing at peak capacity. But he also knew that he was not objective enough about himself to check into his habits.

Oscar went to his supervisor with a proposition. He would act as a kind of "guinea pig" for a study of how a salesman spends his time. The supervisor took it up with the company, which agreed.

Experts were assigned to bird dog Oscar on every one of his calls. They noted his route, office waiting time, time spent with prospect and even how long he took for lunch.

After six weeks the experts reported their findings. Oscar, they said, could be making a third to a half more calls than he was mak-

involves profit is subject to review by management. There is no sentiment involved here. It's a dollars and cents proposition and the men upstairs will dump any system if it is not producing. The salesman

benefit for his efforts.

Every so often the salesman must apply the spurs to himself if it isn't done for him. One way to do this is by setting your goals higher and working toward them.

Supposing you are seeing four

### Spur Yourself

Supposing you are seeing four

portrait  
of the Artist  
as a  
young  
announcer

BARRY BOWMAN



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

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

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



radio saskatoon



ST. CATHARINES  
ONTARIO

SERVES THE NIAGARA PENINSULA  
WITH BETTER LISTENING

DELIVERS THE PROSPEROUS HUB  
CITY OF THIS RICH PENINSULA

WILL BOOST YOUR SALES

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

**RADIO 610**

ing. He had wasted from 10 to 20 per cent of his time.

The point here is that Oscar was not a loafer. He was a loyal, conscientious salesman who always tried to do the best he could for his customers and his firm.

"If anybody had called me a goldbrick I would have punched him in the eye," said Oscar. "But they showed me that effort and loyalty is not enough.

"For example, they pointed out that I was too passive with receptionists and secretaries.

"For this reason I was cooling my heels in waiting rooms longer than I should have. When the sales manager heard this he demonstrated to me how I could be more aggressive and yet not be rude. It worked great. I was amazed at what doors this method opened for me."

The probers also found that Oscar had a rather poor sense of direction and spent a lot of time looking for certain buildings. A set of street maps helped this situation considerably.

### Study Extended

As it developed, Oscar's case was only a pilot study. The company was so impressed with the findings in his circumstances that it directed the project extended to the entire sales force. The results were a revelation to management.

It was found that the time loss was as high as 40 per cent in some cases. In some instances the salesman was of poor caliber, but gen-

erally it was the Oscar business all over again: High quality salesmen with bright potential were bogged down in wasteful habits that reduced the number of calls they made.

"Our sales shot up 30 per cent after we corrected the condition with a new set of orders," Fred Fielding, the sales manager, told me.

### Influentials Only

Whom do you see on your calls?

*Coming: -*

### SAMPLES CAN'T TALK

Some salesmen put too much reliance on their samples. They leave a sample with a prospect and think that's all that's necessary. Not true. The salesman must back up the sample with a good presentation that will supply all the needed information. Also, samples should be in tip-top condition when left with a prospect. One messy sample could ruin the order.

Are you talking to the man who can buy or to some fourth string assistant who talks a good game but couldn't give you an order if his life depended on it?

So many salesmen waste time with the wrong man. They deliver brilliant presentations to a person who may appreciate the performance but cannot reward it.

A little investigative work before your call will eliminate this risk. You can find out the name of the influential and make your appointment with him and with him alone. It's far better to go on to the next call than to spend an hour with someone powerless to make a decision. You'll find yourself having to make a date with the influential anyway.

Allie Goodman, a plastics salesman, had an almost foolproof way of determining the influential in a firm. He would simply phone and ask straight out who could make a buying decision. Some thought the question impertinent but it got results. And even those who might have been embarrassed had to admit that the question was a sensible and honest one.

"I wasn't trying to offend anyone," said Allie. "But I figure that my time is as valuable as theirs."

### Sales Sabotagers

Often a salesman is slowed down by the things he never gives much thought to. For example, a badly running automobile can cost you all kinds of good time. It may stall in traffic when you are rushing for an important appointment. Then consider too the time you spend in taking it to a garage for repairs.

How about the location of your home? It should be convenient to your territory. Why drive sixty miles a day just to get to your job? If you are inconveniently located perhaps your sales manager or the company can help find you a different place. Besides, if you live closer to your work you'll feel better and have

more time to spend with your family.

Arnie Cassel, a frozen foods salesman, told me that his earnings went up 40 per cent after he eliminated a particularly long commute.

"I bought a home right in my territory and had about three hours more calling time," he explained. "And I was able to get home before dark most of the time.

All these factors - bad cars, inconveniently located homes, etc. - are sales sabotagers. They eat into your potential and should be corrected.

Even the matter of getting enough sleep can be a vital element in your productivity. Good living habits are essential to your well being, which, in turn, influences your working life.

### The Indispensable Salesman

If a salesman is indispensable to his firm he'll never have to worry about being automated out of a job. There is a saying that no one is indispensable and that's true up to a point. If a man dies or is incapacitated in some way the company will somehow get along. But some salesmen become so important to the firm, so identified with it, that they enjoy a unique position.

Take the matter of resignation. When some salesmen offer their resignation management expresses polite regrets and says goodbye. When others quit, however, the boss will practically get down on his knees to induce them to change their mind. He'll offer more money, promotion, a better territory - anything to get them to remain. Why? Because these salesmen are so valuable to the company that their loss will be keenly felt.

I know of a salesman who was offered a vice presidency to stay with the firm. Another was promised a pension arrangement that would make him independent for life.

The salesman who is that highly regarded by his outfit does not achieve this position by self-promotion. Some men are expert in promoting themselves but they are rarely the top producers in the organization. The salesman, who is a big money maker, does it by hard work and creative selling. He leaves the boasting and buttering

up of superiors to others less competent. He's content to get by on merit alone.

### The Learning Process

It's been my experience that the salesmen who are identified with high volume are those who still consider themselves as students of selling. In terms of years and training they are professionals in every sense of the word. But they are aware that there is always something new to learn; that the way to keep growing is to maintain one's zest for knowledge.

Invariably when I encounter a dull plodder he turns out to be an individual who feels he knows everything there is to know about selling. He doesn't even try to broaden his horizon, to seek a new dimension.

One of the most outstanding salesmen I have known, Harry Shields, is at this moment taking a course in retailing so he can be of more service to his customers.

Another, Bill Edwards, is learning to fly a plane so he can get around more often to his buyers. Bill is 56 years old.

Still another friend of mine, Max Arnold, discovered that an important prospect was devoted to classical music. Max, who knew nothing about this kind of music, spent two months listening to and learning about it. He acquired dozens of records, went to concerts, etc. He may not have been an expert when he made the call but he was able to talk intelligently about classical music.

These men were not satisfied to stagnate, to rest on their oars. They treat every new day as a challenge to be overcome.

You can have this same kind of success if you follow this basic rule: *Never let well enough alone.*

The salesman is a long way from automation, but as I said before, don't let that lull you into a sense of false security. Move ahead always. Work at top efficiency. Don't bring about your own downfall through default.

Are you automating yourself? One way to find out is by taking this little test. If you can come up with "yes" answers to seven or more questions, you have little to fear from a machine.

- |   |        |
|---|--------|
|   | YES NO |
| 1. Are you using the best and quickest route for your calls?  |        |
| 2. Is your car in top operating condition?  |        |
| 3. Is your paper work organized to leave you sufficient time for calls?                                       |        |
| 4. Are you seeing the influentials when you make calls?   |        |
| 5. Do you set goals for yourself, even if they are not completely attainable?                                 |        |
| 6. Are you getting enough sleep?  |        |
| 7. Is your home convenient to your territory?   |        |
| 8. Do you feel you have something new to learn about selling?   |        |
| 9. Do you think that management would make a great effort to get you to stay if you offered your resignation? |        |
| 10. Is every day a new challenge to you?  |        |

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# Let your promo man build an estate for your heirs

This talk was delivered by H. Taylor Vaden to the Maine Association of Broadcasters convention in Bar Harbor, Maine, September 11. Vaden is president of the Broadcast Promotion Association and promotion director for Triangle radio and television stations in the United States.

Whether or not a station has a promotion manager depends on what that station's ownership or management wants out of life . . . simple survival or sure success.

Many factors make for success in the broadcast business, and one of the most important, and often overlooked, is promotion. Just as sure as it is necessary to have sound engineering, meaningful programming, and effective salesmanship, promotion is the necessary catalyst which makes the difference between real success and surviving mediocrity.

No matter how good the program manager's product is, there is just no great mass of people out there somewhere waiting for that product. Those people are busy with a million things every day occupying their time. They've got to be told and then sold on your product, whether it's television or radio.

In the broadcast business, people have a wide choice . . . a choice of many stations with a great variety of programming, a station personality to suit every ethnic background and age bracket. And they have the choice to turn it on or turn it off.

As a broadcaster, you're competing for their time. And that puts you in competition with everything from movies, newspapers, boating, camping, and magazines to athletics and sex. Just to be "available" is not enough. You're in competition with *everything* which occupies your customer prospect's time. You're like the box of cereal sitting on the grocery shelf. You're surrounded by competition.

As sure as you're reading this today, there is no time buyer alive who woke up this morning and said, "Oh boy, today I'm gonna buy time in Aroostock, Maine on John Jones'

station". Somebody's got to convince him.

## The Difference — One Hit in Ten

Some business and some audience will be there just by chance or accident. Some people will stumble onto you. But if you want to get out of the minor leagues, if you want to be a .300 batter, you've got to add the ingredient that gives the one hit in ten that is the difference between a .200 hitter and a .300 hitter.

That ingredient is promotion. And it takes an expert to produce a full and effective promotion program. Admittedly, every station isn't big enough to include a full time, fully skilled promotion manager on its staff. But every station can afford to have one person on its staff assigned promotion responsibilities, even if he has to double up in sales or announcing, or even in top management.

That one person can learn promotion basics, can help direct a station's audience and sales promotion program, and can produce the extra benefits which make the difference between survival and success.

A good, full time promotion manager is your advertising agency, public relations counsel, publicity expert, sales promotion authority, merchandising man, and exploitation consultant. He's the expert in doing the things which make the difference.

## The Promotion Man Knows How

A good promotion manager knows how to:

- Produce on-air radio and television spots. He knows the ins and outs of radio and TV production. He knows all about fades, dissolves, special effects switchers,

tape cartridges, special effects libraries, zooms, wipes, supers, and the like.

- Produce effective newspaper ads. His language is a language of agate lines, Bodoni bold, halftones and bendays, linotype and Ludlow, caps and lower case, and so on. He knows how to put together an ad which will attract readers and sell an idea.

- Originate and conduct contests. He'll keep you out of trouble in this tricky area. There are at least 72 pitfalls you can make even in the simplest contest. At least one promotion manager has catalogued these danger areas and made them available to others through the Broadcasters Promotion Association.

- Write publicity that newspapers will use. He knows deadlines and news style. He knows what editor should get what type of story. He knows what news is and how to generate it for you.

- Conduct a successful sales meeting. He's experienced in the art of selling. He knows how to attract attention, create interest, arouse desire, and stimulate action. He knows you don't sell it unless you ask for the order. He's got show business blood. He can dress up your meeting in a way that will impress the client.

- Run a parade. He knows you've got to coordinate with the police. He knows where to contact bands and float units. He can get the town behind you and make your parade a community event.

- Produce effective direct mail. He knows agency people are bombarded daily with direct mail and his has got to be different if he wants attention and high remembrance value. He's got a host of gimmicks that'll do just the trick. He knows the language of the printer. He knows paper stock and type faces and inks, silk screen process, and offset and letterpress.

- Throw an agency party that will produce sales. He's the Perle Mesta of broadcasting. He's the perfect host. He knows how to keep you entertained and at the same time subtly and effectively sell you his station's ideas. And he can run your conventions, execute your merchandising, do your research, be your contact man, and negotiate worthwhile reciprocal trade deals that will give you plus advertising values.

Many stations do not have them. Small station managers often try to absorb the responsibility themselves. They rely on salesmen to handle part of the load. They need an expert . . . full time, or sharing time with other duties.

For those without, here are a few ideas on how to get started in the right direction:

(1) Appoint one individual on your staff as your promotion expert. Give him time to learn promotion. Send him to observe stations with full time promotion staff. Send him to the Broadcasters Promotion Association annual seminar. Join BPA and get that organization's monthly magazine of promotion ideas.

(2) Have him develop a plan of promotion with a specific objective, both short range and long range.

(3) Let him help your station develop a specific image. Don't try to be all things to all people. Be a distinct personality. Don't just be on the air. Be fun to be with. Be yourself.

(4) Be an important part of the community. Take a leaf from the insurance salesman's book. Participate. Don't be a bystander. Let the promotion man plan community involvement with your program manager.

(5) Learn how to use trade deals to produce more advertising exposure and generate more sales dollars for your station.

(6) Plan a program of audience involvement through contests, exploitations and talent exposure.

(7) Let your promotion man generate promotion enthusiasm through your whole station staff. Everybody can help promote.

(8) Go in one direction at a time. Make a plan and stick to it.

(9) As you walk down the street, ask yourself, "How can I adapt that to promote my station?" You'll be surprised at the ideas you'll get.

(10) Spend 2% to 5% of gross income on promotion.

(11) Spend \$30 a year to join the Broadcasters Promotion Association. There is no better way to get a continuing supply of workable ideas.

Be concerned about success. Build an estate for your heirs. Be a big success. Be a promotion-oriented station.

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*CFCF Television Program Manager, Sam Pitt, inspects one of the two Ampex VR-2000s recently installed in the CFCF-TV Studios in Montreal.*

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# Color engineers are their own critics

Things are none too rosy in the technical areas of color television broadcasting, if the general trend of engineers' comments at the Little SMPTE Convention of September 25 is any indication.

Delegates to the Society of Motion Picture and Television Engineers meeting, held at the Eastman Kodak plant in Rochester, N. Y., put out an urgent call for colorcasting standards, to overcome the bugs that have crawled out of the woodwork in color television's first significant year or two of operation in the United States.

One delegate highlighted the problem when he told the meeting Europeans define the American NTSC color TV system as "Never Twice the Same Color".

A major complaint was levied against television set retailers and repairmen. Both were accused of adjusting TV sets en masse to a different standard than the one used by stations for colorcasting.

The result was described as a

cooler (bluer) at-home color picture than the stations have in mind. Evidently the deliberate color off-adjustment is caused by the retailers' desire to exhibit a black-and-white picture of a high contrast level on the color set.

As a consequence, U. S. television stations are splitting into two camps, one speaker said. Some stations take a "better red than dead" line, and argue for transmission of a "hotter" (redder) picture to compensate for "what they think the home sets are adjusted to", as the speaker put it.

Other stations feel they should stick hard and fast to the agreed station color telecasting standard, and let the chips—and color signals—fall where they may.

## Multi-station markets

Another problem hinges on phasing of the color signals emitted by TV stations in multi-station markets.

Different phasing of the color signals fired out by the stations forces the home viewer to re-tune his set whenever he changes channels, the engineers said. If signal-phasing is identical for all stations, the home viewer can apparently get substantially the same colors on his set before and after switching.

But it's not so, one of the speakers claimed. He pointed to the example of three Buffalo, N. Y. television stations. The three had agreed (after much soul-searching) to bring their color signals into step, for the general public good—

and still couldn't lick the problem.

What went wrong? Nothing, the speaker said, except that the stations hadn't taken enough account of the fact Buffalo home TV antennas tend to point in all directions except straight up—so the homeowners automatically, and inescapably, receive color signals from the stations' widely-scattered transmitters in differing phases.

Naming another serious color problem area, the speakers pointed to the basic difference in brightness, lighting and color-hue standards between network transmissions, station-originated actuality broadcasts, and syndicated film and movie material.

In the present chaos of color standards, the speakers felt it was impossible for TV stations to accommodate to all three situations effectively enough to send out consistent top-quality color signals.

A station set up to beam an ideal color signal from its network feeds could expect less-than-perfect results for film shows, even after making painstaking adjustments, and could look for possible disaster on actuality broadcasts, one speaker suggested.

## Voice of Perfection

An unperturbed delegate later said the critical tone of the engineer-technician speakers' comments on the standards problem should be taken with plenty of salt. "They're all professional perfectionists anyway," he said.

But as if to make matters worse, the entire meeting was led off by a talk that might well have been titled "The Theory of Relativity as it Applies to Color." In the talk, Ralph M. Evans of the Eastman Kodak Company provided a convincing demonstration of the lack of absolutes in color vision, arguing that color is largely whatever the eye of the beholder decides to see.

Evans' speech on color perception was peppered with statements emphasizing the pitfalls lying in wait for inexperienced color cameramen and producers.

"In respect to 'brightness', viewers can't agree how much of what is seen is due to actual brightness, and how much to saturation (e. g., the amount of red in a red color)," he said. The hazard for color cameramen lies in the fact that "brightness" and color saturation can be separately controlled in the TV process.

"Grey is produced by the surroundings of a color—it can not be seen unless there are surrounding colors as bright or brighter," Evans added—a vital point for cameramen to recall for shadow effects, or when they want to prevent a star's clothing from changing its apparent color as she moves across a studio set.

"Brightness and color act in many ways as if perceived by separate mechanisms," Evans said. "Every color you look at is affected by the colors around it. In fact the continuously changing sensitivity of the eye is one of the most basic facts in color vision. It's necessary to understand eye adaptation to make any sense at all out of color physics."

He went on to say colors differ in four principal ways: in hue (e.g., green as opposed to red), in saturation (often confused with brightness), and in grey content.

Evans elaborated on his color theory by saying, "At any given time, brightness depends on the light stimulus in relation to your adaptation. A spotlight on an otherwise dark stage can appear as bright as sunlight.

"It's a phenomemon of the eye to see 'grey' as a characteristic of light," he said, noting that grey is purely relative — "A grey plate would look white in a dark room.

"It's not true that only three variables (hue, saturation and brightness) are required to produce any color," he concluded. "The other variable is grey content. Sometimes when grey is added, or apparently added, to a color, its appearance is changed so much we give it a different name."

## Attendance was high

The color television theme of the conference drew approximately 70 delegates from Toronto, Kitchener and London Ontario, along with several from Montreal — making this year's version of the Little SMPTE Convention the best attended since its inception a few years ago. Total attendance was well over 200.

The Toronto branch of the engineers' society, headed by Maurice French of the CBC, made arrangements for tape recordings of the six speakers, and plans to issue complete typed texts of the talks as soon as possible.

Speakers and topics were as follows: "The Perception of Color", by R.M. Evans; "Photographic Films as They Apply to the Color Television System", by D. Zwick of Eastman Kodak; "Color TV Systems and Operating Practices", by R. Putnam; "High-Band Color Television Magnetic Recording", by P.E. Welcome of the Ampex Corporation; "Laboratory Practices and Photographic Systems for Color Television", by W.D. Hedden of Calvin Productions Inc., and "An Accelerated Process for Anscochrome Color Films", by W. L. Wike of Ansco.



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March 18, 1965

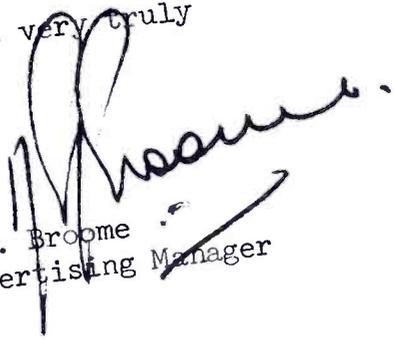
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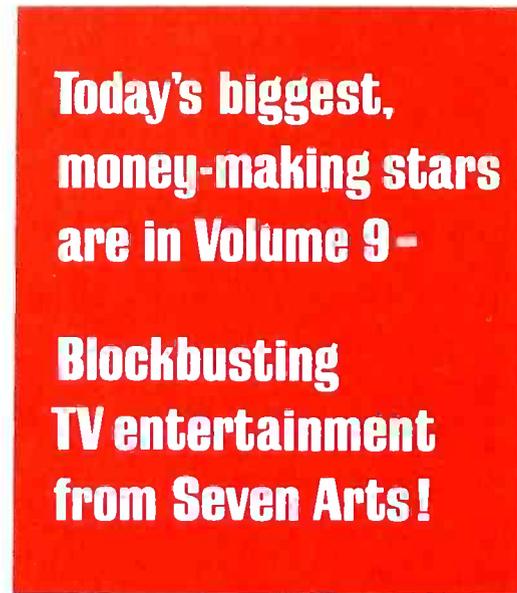
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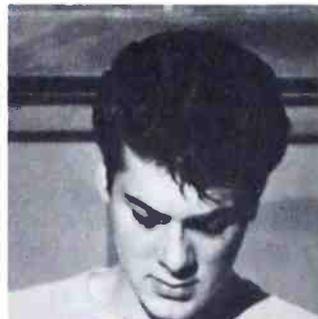
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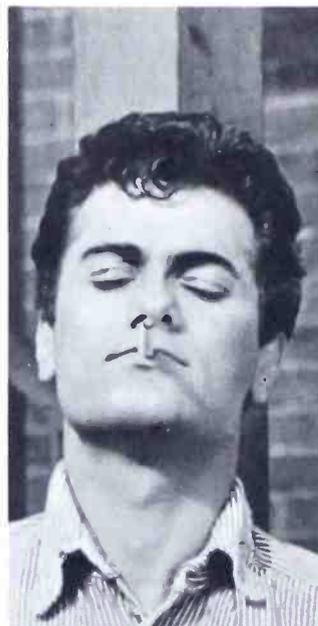
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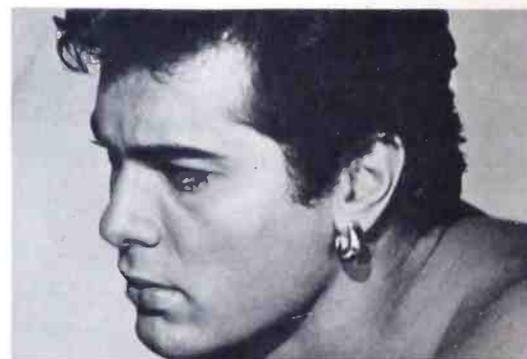
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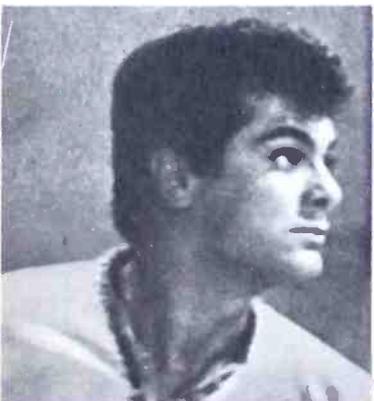
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