

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



Radio station CKCH Ottawa-Hull won a coast-to-coast 23 - station contest geared to the biggest response for a Christmas promotion by Reynolds Wrap. The Reynolds Aluminum Bowl and a \$500 cheque were presented by Paul Rider (l.) vice-president of sales for Reynolds Aluminum, and accepted by Henri Allard (r.), assistant manager of CKCH. Looking on was R. C. Lavigne, sales manager of Reynold's consumer division.

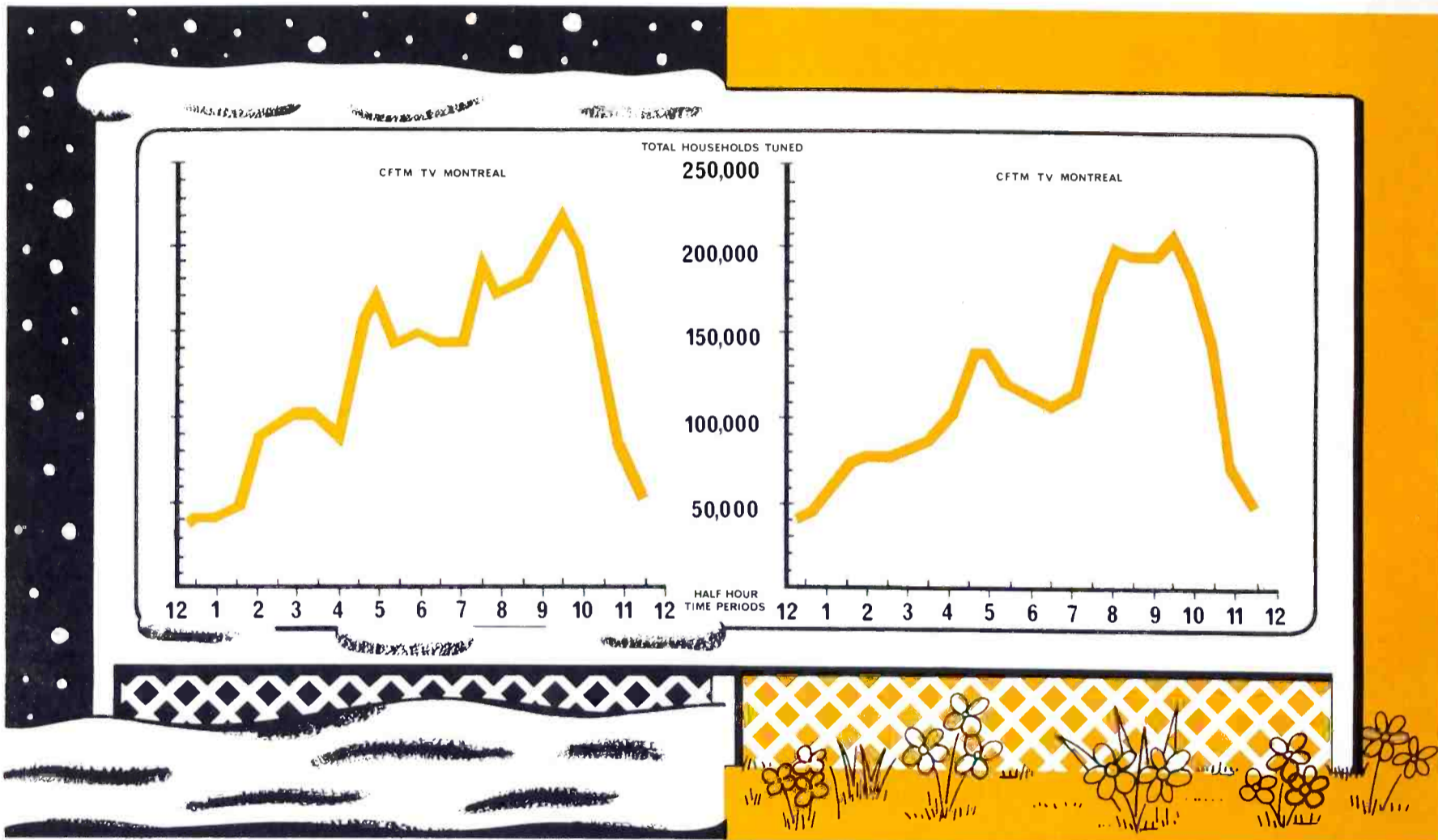


Meet the latest thing in radio mobile cruisers—the snow "mobile". CHML Radio's custom-built snow-storm special was called into rush service a couple of weeks ago, when seventeen inches of flakes fell on Hamilton. Aided by the mobile, news reporter Bill Sturup, shown in the photo, was able to provide driving condition reports throughout the city during the emergency period.



Six new directors for '66 plan to revitalize the activities of the Canadian Advertising Advisory Board. (l. to r.) Four new directors meet with two continuing members to discuss policy—Bob Oliver, supervisor of public relations and advertising for the Bank of Nova Scotia, Toronto; Don McRobie (member of previous board), president of Cockfield, Brown & Company Limited, Montreal; J. J. McGill (new CAAB president and chief executive officer), vice-president, Imperial Tobacco Co. (Ontario) Ltd., Toronto; Allan Yeates (continuing as CAAB vice-president), executive vice-president, Spitzer, Mills & Bates Ltd., Toronto; Peter Hunter, president of McConnell, Eastman Ltd., Toronto; Roger Neron, director of marketing, Robin Hood Flour Mills Ltd., Montreal. (Not present were V. G. Baker, manager of marketing services for Domtar Ltd., Montreal, and James Reeve, president of McCann-Erickson of Canada Ltd., Toronto.)

# it's January in June...



Actually, it is February in August—these graphs chart the average households tuned to CFTM-TV, Monday through Friday, according to the February and August 1965 B.B.M. Reports.

At Channel 10 we are delivering an audience 52 weeks a year, because we are programming 52 weeks a year.

**CFTM-TV** · CHANNEL MONTREAL QUEBEC **10**

**Representatives:**

**PAUL L'ANGLAIS INC.**

**STOVIN-BYLES TELEVISION LTD.**

**FORJOE TELEVISION INC.**

Toronto: 487-1551

Winnipeg: 942-1892

New York: 679-6820

Montreal: 526-9201

Vancouver: 682-6391



Rumors of mergers on Agency Avenue involving James Lovick and others crystallized Friday of last week with an announcement from Lovick President A. M. (Scotty) Shoultz of the "incorporation into their organization of Breithaupt Benson & Company Ltd. and that Breithaupt operations would be integrated with those of his company in order to provide clients with improved services and greater creativity." This would "strengthen our (Lovick) operations in Montreal."

Commenting on the transaction, Shoultz told the *Broadcaster*: "As managing director of the combined operation, Doug Breithaupt's connections and experience, gained since he started his agency ten years ago, will be a substantial asset."

Breithaupt's comment: "I am very excited because the whole merger is a natural one, providing maximum benefits for all clients, all personnel and the two companies themselves."

The Lovick agency, up to this time fourth in billings, has branches in London, Ontario; throughout the Western Provinces and Vancouver, B. C. The combined operation is expected to increase total billings to over \$22,000,000, and will make the company at least a contender for third position, beneath MacLaren and Cockfield, Brown.

Shoultz remains president of the company; John G. Rowlands becomes executive vice-president and Doug Breithaupt has been named managing director.

Questioned about the current rumor of the merger of the Lovick Company with McKim Advertising and F.H. Hayhurst, Ab Mellor, Lovick's director of public relations, said: "Hell! That was last week's rumor."

Firmly convinced that "the best and most orderly development of broadcasting in Canada can be achieved only by a continuation of an impartial agency of regulation", the Canadian Association of Broadcasters has presented its views to Secretary of State, the Hon. Judy LaMarsh.

Stating that its proposal has been "consistently supported through annual meeting resolutions of the association for many years"; the brief says the Association would prefer such an agency to consist of three full-time members similar to the Board of Transport Commissioners and the Air Transport Board.

The CAB expresses itself firm in its conviction that "any other system will lead only to unnecessary suspicions, friction, conflict and of course a continuing demand for reinstatement of the impartial agency of regulation system."

Starting the summary of its submission in this way, it continues:

2. We believe the terms of reference of the impartial agency of regulation should recognize broadcasting's vital role as a fundamental part of the Press and Information Services of Canada, and encourage the development of the greatest possible presentation of news, discussion, information, comment and opinion.

3. We believe the impartial agency of regulation should be possessed of powers of recommendation to the Minister relative to applications for new broadcasting station licences and changed or extended facilities, the final decision resting with Governor in Council. This would render unworkable the suggestion put forward by the Fowler Committee that most regulations of general application be replaced by individual station conditions of licence.

4. We believe that extension of television service should be continued in such a fashion as to permit Canadians whenever economic circumstances permit, a true choice or alternative, this being between the service of the Canadian Broadcasting Corporation and that of a privately owned station in each case. We believe this framework should become the subject of a statement of government policy; the Board of Broadcast Governors to determine the timing of the execution of this policy in each individual instance.

5. We believe that continuing consultation between the Department of Transport, the Board of Broadcast Governors, the Canadian Broadcasting Corporation and The Canadian Association of Broadcasters, l'Association canadienne des radiodiffuseurs should be encouraged particularly in relation to a point spectrum planning committee.

6. We believe that morning television service should be permitted to continue on application to the Board of Broadcast Governors and most especially in those populous areas where morning television service is available to Canadians from United States stations, in order to assist and encourage Canadian stations in such areas, to attract viewers.

7. We believe that educational material on television should continue to be a matter as it is now of voluntary agreement subject to approval of the Board of Broadcast Governors between individual television broadcasting stations and appropriate bodies and organizations in the broad field of education. Any change in the present policy would in our view require extensive consultations with the provinces.

8. We believe that the Canadian Broadcasting Corporation should be financed on a Statutory five-year basis, the fixed amount or formula involved to be arrived at after discussion between the Corporation and appropriate committees or officers of government or Parliament.

9. We believe that insofar as circumstances and conditions permit the Corporation should be encouraged to produce Canadian programs in conjunction with privately owned stations, the National Film Board and other program production agencies in Canada and that insofar as conditions and circumstances permit its Canadian programs should be made available following a suitable period after first use by the Corporation, to other broadcasting stations and outlets in Canada and abroad at prices and under conditions to be mutually agreed upon.

10. We believe the Corporation to be the best judge of the framework of its commercial policy in order to permit proper discharge of its mandate and that whatever its commercial policy, it should concentrate primarily on network commercial activities based on sound economic principles.

National sales representatives continue to hold the news spotlight as they jockey for position in the race for more top stations to sell more time and lure in more top stations.

Air Time Sales Limited, formed in 1960 by two former *Time* (magazine) space salesmen, Mike Callahan and Adrian Egan, apparently believe the big rep houses are going to get bigger and the small ones smaller, so they have bought out one of the smaller ones.

Broadcast Media Sales (formerly Tyrrell & Nadon), was absorbed by ATS as of the first of the year.

With the exception of John Tyrrell, who has become a time sales representative with Standard Broadcast Sales, Toronto, all BMS staff remains under the new ownership.

Tyrrell is being replaced by Dennis O'Neil, formerly with Lorrie Potts & Company.

Later Bev Martin turned over his stations with one exception to ATS - the exception being Bill Bellman's CHQM, Vancouver, which has now moved to Stephens & Towndrow. This done, Martin has joined Byles, Gibb & Associates.

Air Time Sales proposes to continue the operation of its representation business in two parts.

ATS has become the parent company. As such it will absorb BMS,

while stations formerly represented by Bev Martin's Quality Broadcast Sales will be grouped with the good music stations already represented by Air Time, under a name to be determined. Present ATS "good music" stations are CHFI-FM-AM, Toronto; CKPM, Ottawa; CFDR, Dartmouth, N.S. Former Martin stations being added to the ATS list are CFAX, Victoria; CHQT, Edmonton; CHQR, Calgary; CJQM, Winnipeg.

The other ("popular", "contemporary") stations will be repped in a separate division by the parent Air Time Sales Ltd.

Bill Stephens of Stephens & Towndrow didn't let any grass grow under his feet before he replaced CKNW, New Westminster who left S & T last month in favor of Standard Broadcast Sales. He is now representing Bill Bellman's CHQM, Vancouver and will add CKLG Vancouver to his list in a few weeks.

These two stations, respectively "good music" and "contemporary" will presumably be combined into a package deal for advertisers which Stephens feels will be a big plus for advertisers because of the difference in their programming styles.

ANNOUNCEMENT

#### CFGP APPOINTMENT



CAMERON A. PERRY

H. E. Pearson, Chairman of the Board, announces the appointment of Cameron H. Perry as President of Northern Broadcasting Corporation Limited.

Mr. Perry has served as Vice President and General Manager of Broadcasting Station CFGP Grande Prairie since 1958, and has spent his business career in Canadian broadcasting.

## RADIO NEWFOUNDLAND

**VO**CM · **CK**CM · **CH**CM  
59 82 56  
 10,000 watts 10,000 watts 1,000 watts

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



# CFCM-TV



## quebec city has



# 20/20 FRENCH VIEWING

### THE TOP 20 SHOWS\*

	Households	Total audience per 1/4 hour	Time	Day	Station	That other TV station	
	in thousands						
1	CRE BASILE	1048	3546	8:45 pm.	tuesday	CFCM-TV	
2	CINEMA KRAFT	987	2508	9:00 pm.	thursday	▼	
3	GRAND PRIX MUSICAL	892	2367	9:00 pm.	monday	▼	
4	MA SORCIERE BIEN AIMEE	866	2697	8:45 pm.	monday	▼	
5	ALORS RACONTE	860	2295	9:30 pm.	monday	▼	
6	JEUNESSE D'AUJOURD'HUI	839	2694	7:00 pm.	saturday	▼	
7	TENTEZ VOTRE CHANCE	825	2336	9:00 pm.	tuesday	▼	
8	SOIREE DU HOCKEY	812	2094	9:00 pm.	wednesday	▼	
9	EN PREMIERE	803	2493	8:15 pm.	friday	▼	
10	JEUNES TALENTS	800	2843	6:45 pm.	sunday	▼	
11	CINE SPECTACLE	781	2774	7:00 pm.	sunday	▼	
12	PERRY MASON	778	2076	9:15 pm.	sunday	▼	
13	ADAM OU EVE	771	1750	10:00 pm.	thursday	▼	
14	QUI DIT VRAI	748	2081	7:45 pm.	thursday	▼	
15	ESCOUADE CRIMINELLE	739	2010	7:45 pm.	wednesday	▼	
16	SUR DEMANDE	730	2141	7:15 pm.	thursday	▼	
17	RELEVEZ LES MANCHETTES	729	1588	10:00 pm.	monday	▼	
18	TELE QUEBEC	723	2056	6:00 pm.	tuesday	▼	
19	A LA CATALOGNE	697	1975	8:15 pm.	thursday	▼	
20	AVENTURES DANS LES ILES	696	1767	10:00 pm.	sunday	▼	

QUEBEC'S ANNUAL PURCHASING POWER IS OVER  915,758,000.

### SALES REPRESENTATIVES :

Hardy Radio and Television , Montreal and Toronto  
 Scharf Broadcast Sales, Vancouver  
 A.J. Messner & Co. Ltd., Winnipeg  
 Forjoe-TV, Inc., New York.

\*NIELSEN NOVEMBER 1965

**B**

CANADIAN BROADCASTER

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Assistant Publisher  
FRANK E. ROBINSON

Assistant Editor  
FRANK KELLEY

Art Editor  
GREY HARKLEY

Secretary-Treasurer and  
Circulation Manager  
T. G. BALLANTYNE

Composition  
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Make-up  
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Typography and Make-up by  
Canadian Broadcaster

# Now is the time for all good men . . .

For decades the broadcasting industry has been coaxed and cajoled by a long string of governments to set out clearly and plainly just what it wants. For the same period of time, the top people of the Canadian Association of Broadcasters have been writing voluminous briefs, aspiring to do just this. But every time such a document goes to a CAB committee, one by one it extracts each individual tooth — “the French wouldn’t go for that” . . . “This would upset the Prairies” . . . “This would bring reprisals from the CBC” and so on and so forth — with the result that a clear picture of what the industry wants fails to appear.

Three Royal Commissions, an unlimited number of Parliamentary Committees and one Special Committee (the recent Fowler effort) have sat on the subject in the past three or four decades, but nothing has hatched.

Now the government has appointed another committee, under no less exalted a chairman than the Prime Minister himself, presumably to determine what, if anything, can be done with the lately published Fowler opus, which should have been entitled “Broadcasting through the jaundiced eye of a pulp and paper magnate.”

To most people — this one included — this entire report is basically fatuous and at first the thought of implementation was absurd. Oh they might tell the CBC to go hire a couple more Canadian-born announcers to sign off the national news. But other than some such token gesture as this, it seemed likely they would cast the Report into the limbo and shelve it, rather than table it. This, to most, was a foregone conclusion.

Now, with the Prime Minister himself sitting up and taking notice, it looks as though something more definite will have to be done.

Satisfactory though it would be, we are inclined to think there will not be a public burning of The Book on Parliament Hill. On the other hand, it is absolutely inconceivable that the Prime Minister and his committee will recommend anything but token implementation, which could have been done without the committee.

Therefore it seems altogether too probable they will appoint yet another of those buck-passing devices they love so well — another Royal Commission (“What the hell, boys? It’s only money!”) and we shall all be back in the saddle again.

This time the CAB appears to be speaking with a voice that is both fervent and united. Last week, it made public a brief it has addressed to the responsible member, the Secretary of State, the Hon. Judy LaMarsh. It takes a firm stand as concerns the desires of the industry, and is obviously intended as a preliminary to whatever may lie ahead.

In accordance with CAB tradition, it is couched in restrained language which is most fitting in the light of the fact that Miss LaMarsh is new to her present portfolio, and also that she gives every indication that, through her, the government’s attitude towards broadcasting will be more understanding than ever before.

However, it is well for the industry to remember that while governments listen carefully to the voices of national trade associations, they also want to be certain of the grass roots opinions back home.

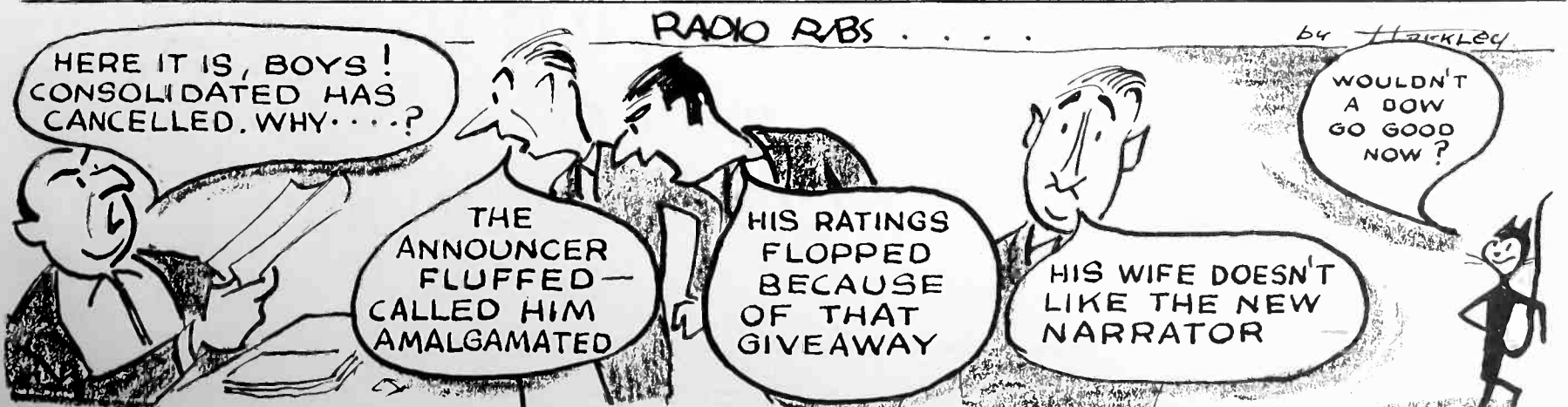
So it is important that every broadcaster make certain the message contained in his association’s brief is thoroughly and clearly explained to all thought leaders in his own community.

Also, because of the paramount importance of broadcasting to the commercial communities, it is equally important to advertisers and their agencies to do the same thing.

Again, because of the paramount importance of broadcasting to all communities, this is an opportunity for broadcasters to demonstrate their own belief in their own medium and see to it that their views, as expressed by their association receive maximum and continuing attention on the air.

The CAB, representing 99 per cent of all private broadcasting stations, needs more than just the moral support of the membership: not just sounding forth in all directions, but intelligent co-operation under a master plan, so that when and if a Royal Commission goes into session once again, it will be amply clear to the commissioners and the government itself that this mature and responsible industry is eagerly willing to co-operate for the good of the country, but is unwilling to be kicked around, hamstrung and victimized, at the whim of the politicians, as it has been so often in the past.

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





*Bob Irvine speaking on radio.*

# re'sponse

*Webster says: "The reaction to a stimulus"*

Needless to say, a great deal depends on the *kind* of stimulus!

Here in the Calgary market, six radio stations are doing a job.

What effect is this having on CFCN? Well...nothing stimulates an outstanding station like healthy competition!

Our recent power increase is an impressive stimulus in itself. CFCN now puts 50,000 watts behind your selling message. But maybe you'd be more interested in some recent examples of response:

A typical CFCN radio remote

moves 10,380 cartons of assorted Betty Crocker mixes from a single supermarket outlet, in one week-end — putting Betty Crocker into 1 out of every 9 Calgary homes.

Over 18,000 youngsters mail in CFCN "Halowe'en Night Pledges", all countersigned by parents. An outstanding safety promotion in co-operation with Calgary's thirty-three Safeway Stores.

There are many other examples. I'll be happy to tell you about them — meanwhile . . . does *your* selling problem need a stimulus?

Bob Irvine,  
*General Sales Manager.*

## **CFCN / CALGARY**

*50,000 watts of  
Friendly Family Radio*

# Color commercials need more sets to cover cost

Advertisers looking for a quick, easy way of calculating the extra sock a color television commercial can put in their national sell, have now been given a workable formula for computing the overall benefits to be gained from color.

Gallup & Robinson, Inc., New York, suggests multiplying the percentage level of color set penetration in the scheduled coverage area, by whatever factor the advertiser considers a correct reflection of color's extra impact.

In a study commissioned by the Association of National Advertisers (ANA) in the United States, Gallup & Robinson calculated the average individual-commercial impact added by color as 55 per cent. Using a 1966 color-set penetration figure of ten per cent for the U. S. market as a whole, the research firm concluded that colored commercials would return a 5.5 per cent national color bonus during the rest of the year.

(When color set penetration eventually reaches 100 per cent, the color bonus will work out to a flat 55 per cent—the "extra impact" figure—if color's special communicating power hasn't faded by that time.)

### Canada will catch up

Applying the G-R formula to Canada, where color receiver ownership is expected to reach 70,000 (or about 1.6 per cent of all TV households) by the end of 1966, means Canadian national advertisers can expect to gain less than one per cent in commercial effectiveness by going to color immediately.

And taking the formula a bit further—projections that put Canadian color ownership at about 400,000 sets by the end of 1968, and 700,000 by late 1969, suggest that national color commercials telecast in this country won't reach present U.S. levels of overall extra effectiveness until spring of 1969.

But in Ontario the five per cent color bonus goal might be attained as early as the beginning of 1968. Present estimates of color set concentration give Ontario 80 per cent of all Canada's color receivers, representing approximately 3.4 per cent of the province's TV homes.

If the pattern is maintained, Ontario will reach a 9.5 per cent color penetration level in the first couple of months of 1968—a five per cent color bonus level, according to the G-R formula.

The question that impelled ANA to provide funds for the color-commercial effectiveness study was "a

big one in the minds of many advertisers —

"Are color commercials worth the extra cost (at this time)?"

After presenting Gallup & Robinson's report stating that American advertisers could look for a color "plus" of 5.5 per cent in 1966, the association left it for each advertiser to decide the go-to-color issue on its own merits.

### Three more factors

But in the course of the study, several important side issues of the color problem were explored.

One of the most significant findings was that "there is no premium or penalty associated with running black-and-white commercials on a color show."

While black-and-white commercials in color environments failed to snag any appreciable amount of the 55 per cent additional effectiveness credited to color commercials, they nevertheless scored as well in color households as in homes receiving the program in plain black-and-white.

(Commercial effectiveness was judged on the basis of brand-name aided recall. Commercials analyzed in the study were all aired on competing shows during prime time.)

Another major discovery indicated that the extra impact of color commercials does not appear to come from the commercial itself — it originates from color's ability to hold the attention of more viewers. Quoting Gallup & Robinson's report:

"Turning to *qualitative* responses, the test conducted revealed no differences in ability to communicate ideas or create a favorable buying attitude between color and black-and-white presentations — among the people who are reached by each.

"While the individuals don't get any more ideas or persuasion out of a color commercial, there are more of them *viewing*."

### B & W versus color

Finally, the study compared a number of black-and-white and color commercials in terms of technique, in an effort to isolate the most telling components of good color television advertising.

One shock finding suggested that "commercials which attempt sensory appeals in black-and-white suffer a penalty on color shows."

In G-R's analysis, commercial components that normally gained

strongly from the addition of color had a negative effect on the color set viewer unless presented in tint.

"Black-and-white commercials which seem to do as well, or even a shade better, with color viewers, are completely devoid of arguments and appeals which could benefit much from color treatment."

By the same token, the study indicated that the premium for color seems more pronounced when the color is used functionally — "to show the beauty of a bracelet and the lady's skin it's on, or a beautiful girl on a white horse riding along the Thames, or a brilliant explosion and a colored car against a landscape."

One color commercial tested in the study performed no better in color than in black-and-white, leading the report to comment that "the viewer got frame after frame of package close-up."

## CJAY-TV, Winnipeg

### Move blood Clinic into Studio

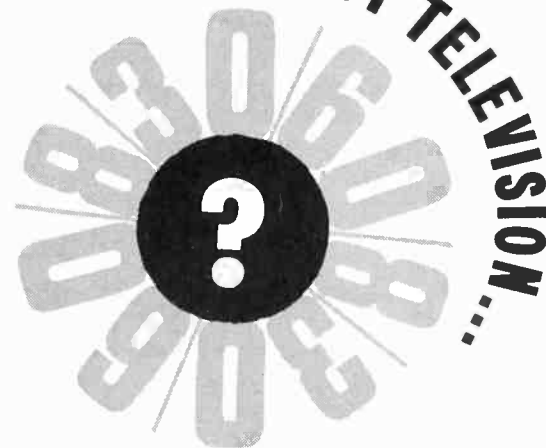
A Winnipeg television station drew blood this January with a novel day-long program concept. But the victims were willing, since CJAY-TV's plan was to hand the gore over to the Red Cross.

As a new way of stirring up enthusiasm for its annual *Operation Blood Brother*, CJAY turned over its entire Studio A to the Red Cross, and staged the January 3

blood donor clinic from 9:30 am to 9:30 pm as if it were a normal television show. A special route through the station building was mapped out for potential donors so staffers could carry out normal operations.

The station collected 1425 pints of blood during the day — "largest single blood clinic ever held in Winnipeg," the station says. Target for next year is 1700 bottles.

## YOU CAN'T BEAT THE FLEXIBILITY OF SPOT TELEVISION



And it is particularly true in these markets. When you buy these Stations selectively you get the type of audience you want through participations in top rated shows — shows that deliver big audiences at a good efficiency. Only spot Television provides maximum flexibility and at the right cost.

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

**PM** PAUL MULVIHILL & CO. LIMITED · Toronto · Montréal

## CBC review is exhaustive critical and starchy

"*The Struggle for National Broadcasting in Canada*" by E. Austin Weir-McClelland & Stewart-\$12.50.

The inspired creator of this book's jacket says, "Here is a factual and lively account of the behind-the-scenes drama of Canadian Broadcasting—from its crystal-set beginnings to the present day. . . all the color and excitement of the pioneer years of broadcasting are vividly described."

"Factual" it unquestionably is—how could anything from the pen of Austin Weir be otherwise than uncompromisingly honest—but "lively", "colorful" or "exciting" it definitely is not. It is exactly what its title claims it to be—an exhaustive, highly critical and starchy review of "The Struggle for National Broadcasting in Canada".

The control word is "struggle", and everything in this 477-page book of historical facts and personal opinions is concerned with this one aspect of the subject. Mr. Weir takes us back to the words of CNR President Sir Henry Thornton in 1929—"We regard the use of radio as a national trust". He looks moodily at this vision, and says "Reorganization is clearly overdue." Then he tells us what should be done.

Like Weir, like Fowler

There is a striking similarity between this book and the Fowler report—in fact, it seems pretty safe to suggest that both documents are indebted to much of the same material. In 1960, one year before his retirement as Commercial Manager of the CBC, Mr. Weir "deposited in the Public Archives of Canada most of the material on programs and other records of early days in Radio" which he had been collecting for many years. One could wish that he could have also included some of the delightfully apt quotations which enlivened the Fowler report. It is possible that Austin Weir may have heard of Alice in Wonderland, but it is not likely that he ever read it!

Both works agree that a new sense of direction and purpose is necessary in the Broadcasting industry. Mr. Weir is keenly critical of the private broadcaster, of the BBG, of the private CTV network, and of the "erosion" which CBC programming has undergone. Typical of this is his comment on *This Hour Has Seven Days*, which he calls "a direct bid to reach a mass audience of relatively uneducated viewers with a public affairs program based on sensationalism and

even sordidness". And he quotes—and so re-emphasizes—the salty comment in *Maclean's Magazine*, "The program revels in its own hysteria."

### Time to untangle

In more constructive mood, Mr. Weir says, "The time has come to untangle the mark of program distribution and to define more clearly the prime purposes of broadcasting and the functions of its component parts." Both he, and the Fowler report, suggest a similar way to do it—the formation of a central broadcasting "authority" to regulate all television and radio stations in Canada and bring them into a single system under unified control. There is a certain wistful naiveté about his hopes for a Board of "the most brilliant, experienced, tolerant, courageous and devoted minds of this country", rather than of men (and presumably, women) selected for reasons of race, religion, regional influence and political expediency. No doubt a mighty host, headed by such great names as Landry, Charlesworth, Massey, Brockington, Howe, Ouimet, Gladstone, Murray, Plaunt, Bird and many more will add their Amen.

Austin Weir's book deserves to be in the library of everyone who is interested in the history of communications and the growth of mass media in Canada. It might, also, have an interesting side effect, for it points up the place for a further book, in which the human side of radio, and the personalities who



E. AUSTIN WEIR

saw it through those early days when there was no star to guide them, only their own ingenuity and sense of theatre in a new dress, are given their rightful recognition.

### Lacking in old friends

We meet too few old friends in Mr. Weir's book. Here and there a ray of light shines through.

It is interesting to learn that the first broadcast on record was made by R. A. Fessenden in 1906. We know the name, but how many know he was Canadian born?

Our old friend Charlie Shearer is credited (we use the word in courtesy) with writing the first singing commercial in 1927. It could be that Maurice Rapkin would have held a different opinion!

We loved reading how, in 1931, Ernie Bushnell sold Roy Thomson an old discarded CKNC 50-watt transmitter for \$500 on a 3-month promissory note. When the transmitter arrived in North Bay there were no tubes in it. Roy phoned Bushnell, who said, "What the hell do you expect for \$500?" Which is exactly what one would expect from "Bush". Roy Thomson asked if he could get the tubes on credit. He did, and \$160 was added to the note.

We enjoyed hearing how Dawson Richardson—a pillar in the growth of Western broadcasting—reported, "I scoured the city for talent, and picked up Bert Pearl for a 15-minute program for Maytag Washers at five dollars".

One final excerpt is irresistible. Mr. Weir quotes from *Canadian Broadcaster*, as follows. "The announcement the CBC's second network will open January 1, 1944, means that the bells may shortly be tolling the death knell, not just of private radio, but of the whole democratic structure of our system of competitive business." He adds, "There was much more equally absurd and characteristic nonsense." Oh Austin, we didn't think it of you!

G. Alec Phare

The trend is to balanced programming

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

MONTREAL TORONTO WINNIPEG

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

To sell Western Canada  
you need

Le Groupe des postes français de l'ouest canadien

CKSB - St. Boniface, Man.  
CFNS - Saskatoon, Sask.  
CFRG - Gravelbourg, Sask.  
CHFA - Edmonton, Alta.

Your Hardy Man has all the Facts



**HARDY RADIO & TELEVISION LIMITED**

TORONTO EM 3-9433

MONTREAL 861-5461



**STOVIN-BYLES TELEVISION LIMITED**

is proud to announce

**REPRESENTATION**

of

**CJCH-TV HALIFAX**

serving

**THE ANNAPOLIS VALLEY on Ch. 10, CJCH-TV-1**

**DIGBY on Ch. 6, CJCH-TV-2**

**AMHERST on Ch. 8, CJCH-TV-3**

and

**HALIFAX-DARTMOUTH on Ch. 5, CJCH**

- \* **A MARKET OF PROVEN PERFORMANCE**  
**13th IN TOTAL RETAIL SALES**
- \* **A MARKET WITH ATTRACTIVE SALES POTENTIAL**  
**12th IN POPULATION**
- \* **A MARKET WITH CONSUMER PURCHASING POWER**  
**15th IN TOTAL EFFECTIVE BUYING INCOME**

**A MARKET REACHED EFFECTIVELY**

by

**CJCH-TV**

**HALIFAX**

---

**FOR MORE INTERESTING HALIFACTS Contact**  
**STOVIN-BYLES TELEVISION LIMITED**



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## Easter Parade of Stars

# CBC says no. . CTV throws a lifebelt

The CTV Television Network has rescued the annual hour-long Easter Seal television program this year, solving a dilemma that forced the CBC to orphan the TV portion of the show after 19 consecutive years as the vehicle for *Timmy's Easter Parade of Stars*.

The rub came in mid-December, when it was learned a previously-donated feature of the program would involve a small payment in 1966.

The CBC took the position that any kind of payment "negated the whole philosophy behind the Easter Seal program", and made it impossible on principle for the network to produce the show, a National Easter Seal Broadcast Committee spokesman said.

Enter CTV. Faced with the prospect of completely shattered publicity plans, the Easter Seal Committee approached John Bassett, president of CFTO-TV Toronto.

Bassett apparently got together with Gordon Keeble, president of CTV, and they agreed to do what they could to salvage the show.

The problem of getting the production on the CTV network in mid-stream was a thorny one, because each of the eleven member stations had to find a way to clear the proposed Palm Sunday time slot (5:00 to 6:00 pm EST) and unanimous consent to the broadcast was needed.

But a letter from Bassett to each of the CTV stations led to a succession of okays, and with the network ready and willing to pick up the production bill, *Timmy* was set to go.

To make sure the show would get full exposure, CTV also agreed to feed the program to any TV stations, CBC affiliates included, that want to carry it and can make the Bell Telephone line pick-up.

Keeble expressed his pleasure at the success of the arrangements by saying:

### CTV is happy

"We are extremely happy that both our stations and ourselves are now in a position, both technically and financially, to handle a job of this sort. The broadcast is not only a public service, but it is one that we will enjoy doing."

However the Seal Committee spokesman said the committee's view was that "it's one thing for the CBC, with its size and resources, to put up the production costs—it's another thing for CTV.

"I would bet my right arm this is going to be a permanent relationship, but we're going to have to

sit down with the CTV people and discuss production costs.

"It's only a possibility, but *Timmy* might be a good Canadian Association of Broadcasters project," he said.

Bing Crosby will headline the 1966 edition of the show.

The program's videotaping date was moved up from March 22 to March 7 to tie in better with Crosby's schedule, and as a result the original line-up of acts has been thrown out of kilter.

New acts to replace those advance-booked for March 7 are being arranged. The show will be staged in the Queen Elizabeth Theatre at the CNE grounds in Toronto.

Radio coverage of the *Parade of Stars* was not affected by the kinks that developed in the television production, and will continue to be carried by the CBC Radio Network with added promotion, including a flight of promos on the television network.

## Color TV

# New test film is available

A new color television test film for use as a "reference print" is being made available by the Society of Motion Picture and Television Engineers, New York.

The film is designed as a quality control guide for color film release prints and color TV transmission systems. The society says satisfactory reproduction of the test film or of a companion set of eight 2x2" slides should indicate good reproduction of other materials having similar color balance and contrast range.

The test film is produced in 16-mm, 35-mm and the slide formats.

It is intended to serve film laboratories and telecasters as a "representative material", allowing subjective evaluation of broadcast film for density and color balance. The test materials also offer a final subjective evaluation of the performance of a color TV transmission system after the film chain is in operation.

The Color Television Test Film incorporates a narrative sound track and is accompanied by instructional literature. Inquiries should be directed to: SMPTE Test Films, 9 East 41st Street, New York, N. Y. (Phone 212 TN 7-5410).

## TV GOES OPEN LINE

The man on the street has been assigned a regular six-day-a-week half-hour television show on CHLT-TV in Sherbrooke, Quebec—a program that could develop into a visual hot-line.

Called *Café des artistes*, the new informal show features host-interviewer André Guy, stationed inside the Artistes coffee shop on Dufferin Street in Sherbrooke at 11:00 am every day to interview patrons—those that don't suffer from camera shyness.

The station looks forward to the program as an amicable exchange of ideas with Guy—"your chance to give your opinion on any subject, any problem that personally concerns you."

Patrons interviewed will have complete liberty, the station says—"without restriction, without prompting; the words will be yours. You don't need permission or a reservation."

*Café des artistes* is the program brainchild of CHLT-TV producer Garry Longchamps.

## DAVIDSON NEW WAB VP

Jack Davidson, general manager of CJAY-TV Winnipeg, has been appointed vice-president of the Western Association of Broadcasters. The appointment took place at a WAB Board of Directors meeting held in Winnipeg January 12, when Cam Perry, manager of CFGP Grande Prairie, was also named coordinator for the WAB convention to be staged at Jasper Park Lodge June 12 to 15.

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# The Fowler Report is wrong about radio

by BILL JONES  
President, Broadcast Management  
Consulting Services

Since the release of the Fowler Committee report in September, broadcasting in general, and the television industry in particular, have been defended as never before.

But very little seems to have been said on radio's behalf, though the report made some sweeping and potentially damaging recommendations bearing on private radio's future.

I think radio's answer needs to be shouted out, loud and clear. It's my feeling that radio is a distinct animal, altogether different from television. For this reason, challenges to the Fowler recommendations that might serve for the broadcast industry as a whole, or that emphasize television, fail to get radio's specific case across.

With that in mind, I'd like to explain what I think is fundamentally different about radio, and then—in that light—go on to analyze some of the Fowler committee's proposals regarding the radio industry.

## Understanding Media

The only thing radio has in common with TV is the method of transmission, by Hertzian waves. After that everything is different. The two are entirely different media.

And not only are they different now, but they will continue to differ, perhaps even more.

Radio is not the same medium it used to be. Since the advent of television, it has moved from group listening to personalized intimate absorption in the medium.

Radio station operation requires total concentration on the nature of station programming and its quality, minute by minute. With radio, people listen to a station; with TV, they watch a program. For that reason, the operation of a radio station is a more difficult task than operating a television station.

The TV program concept of half-hour and one-hour segments allows the television broadcaster to juggle his programming with relative impunity. If one program is not proving as acceptable as the TV station owner would like, then he has a choice of placing it in another time slot to get lesser competition or to suit a different age group. The TV broadcaster can support a program by placing it adjacent to an assured winner, or he can replace the program altogether.

This cannot be done in radio.

Say You Saw It  
in  
THE BROADCASTER

Radio has a twenty-four hour a day, seven day a week image which cannot be changed overnight. The greatest failing of radio broadcasters in a competitive market is "instant" radio — if it doesn't work today, change it tomorrow.

Changing a radio format has to be done with as much care and research as General Motors uses in changing car designs. The changes are subtle, not too radical, but enough to be considered new or modern.

In radio the week-to-week variances might be observable by the professional; the year-to-year might be observable by the public if they had the opportunity to compare. Radio requires a deeper understanding of the medium, a fact not often recognized by broadcasters themselves.

It is unfortunate that at the time of the introduction of TV, recognition was not given to the differences between the two media.

This resulted in radio men moving into the TV field, causing a stultifying of radio broadcasting and an abortive start in TV (whereby TV became "radio with pictures") from which the industry has not yet recovered.

The difference is further exemplified by analysis of the Canadian industry. In any competitive market, the top radio station is that one not associated with a TV station.

## What is intelligent use?

The report of the Fowler Committee on Broadcasting says, on page 265: "We are convinced that a more intelligent and imaginative use of radio and its special advantages can greatly increase its effectiveness and hence its importance."

There is no argument with that statement. Every radio broadcaster would agree with its sentiment. But as a statement in an important government-sponsored document it leaves a great deal to be desired.

It is a cliché, lacking the preciseness, the definition, the purpose, the direction which might have given something of tangible value to the broadcaster. As a signpost to the future of radio it is meaningless.

What is a "more intelligent use" of anything? What is a "more imaginative use" of anything? What is the "special advantage" of radio? What is radio "effective" with, to, or from, that requires its effectiveness, and "hence its importance" to be increased? To what or whom? The advertiser, the listener, the political party, the farmers, the children?

There is something in the message. It has a general meaning that

almost seems to be within grasp. But its interpretation is open to anything or everything. So let us look at a few possibilities:

## Variety is the spice

The existing Broadcasting Act requires radio to produce "a varied and comprehensive broadcast service of a high standard." It must be assumed that "high standard" refers to the technical quality, the expertise, absence of vulgarity and those things which might offend the accepted public standards. It cannot be assumed to refer to the entertainment format.

But the Report on Broadcasting advocates that all stations provide service ranging from classical to "bop", from academic panel discussions to "hot line" interviews, from the commentary at the United Nations to the commentary at the P. T. A.

It advocates the virtual end of radio station "specialization".

In a multiple-station market, no detailed study is necessary to indicate the Fowler notion will lead to an immediate loss of station identity and put radio broadcasting on the road to mediocrity.

The twenty-four-hour-day image of radio results in many techniques being used to facilitate easy identification — jingles, whistles, the program pattern itself, the voices, the pacing.

In general, a radio format has developed which is stereotyped — news, weather, music, commercial announcement, music, weather, news. But within this pattern variations occur — dynamic dramatized news presentation, or the slow, easy-paced "air of responsibility" delivery; western music or the Beatles; good music or heavy classical; news on the hour, the half, or "five to"; the top forty or fifty; give-aways, and so forth.

Destroy these, and you destroy radio's identity.

If it is beholden to the single radio station operating in a monopoly market to provide "varied and comprehensive" service, isn't the valid argument for multiple-station markets this:

That the public, who after all own the frequencies and channels, should have available to them radio which, overall, is "varied and comprehensive"?

If there are three, four or five stations in a metropolitan market, shouldn't they in aggregate provide the varied and comprehensive service? It won't be that way if all stations follow the Fowler Committee recommendation.

A major market allows segmentation of the audience. It enables a broadcaster to reach a sufficient-

ly large market to give him the chance to specialize, whether it be with "quality music", "western", "rock 'n roll" or "middle of the road".

It would be a dull day for the housewife if all stores in the city were departmental stores — no ladies' hat shops, no shoe stores, no delicatessens.

The size of the market, and the number of radio stations servicing it, will dictate the wideness of the radio station format. Formats need to range from big-city specialist to the one-station town's "corner store" variety.

## Osmotic thinking

If one propounds an argument long enough, and often enough, it often disappears as an argument and becomes a so-called fact or truism — on which can be built another argument — which in time, if repeated often enough, becomes another fact of life. It is very prevalent in learned circles.

Many erudite logical reports employing many words and pages, costing many thousands of dollars, have come to naught because the original premises of the arguments put forward were wrong. The author was guilty of osmotic thinking.

One argument put forward is that radio is the breeding ground, the incubator, the developer of talent. The Fowler Committee takes this view when it recommends, on page 268 of its report, that "with its lower cost, radio is an ideal vehicle for the development of new talent — writers, producers and directors, actors and musicians."

Radio does develop talent, but most of it is within the station and never recognized. Canadian talent when referred to by the vocal critics of broadcasting implies on-air "live" talent — meaning the actor and musician, both professional and amateur, associated with the writer and producer.

However, except in smaller markets, amateurs are usually ruled out as acceptable entries in the "Canadian talent" class. So in effect the "talent" encompasses professionals defined by the various unions and associations.

Osmotic thinking is evident in the idea that radio is the forum for such live talent development. It is not!

In any country artistic talent of the type we are discussing thrives and develops in an environment of live stage in all of its forms — theatre, opera, orchestra concert, music hall, dance halls, night clubs, repertory, summer stock.

From there exposure is given by radio primarily by record and tape.

Talent cannot be developed in  
*continued on page 12*

continued from page 11

the artistic sense by radio. More harm can be done to budding artists by radio due to premature exposure — the local violin virtuoso enters the home by the same receiver that next plays Yehudi Menuhin or Fritz Kreisler.

To create an acceptance for budding talent requires an environment which radio cannot give.

It is an interesting exercise to name any recognized talent which developed through radio and radio alone — the only ones are the deejays, and they, in this definition, are not recognized as such.

Canada has a growing awareness and alertness to the theatre and the arts. It is from here the talent generates, and as this development in Canada proceeds so will more talent become available.

#### Town versus country

The Fowler Committee's argument for a "... more intelligent ... use of radio," can only be implemented if the end purpose is defined.

There is no difficulty realizing the purpose of radio in an isolated community in the Northwest Territories. It is the unifying source within the community. It is the immediate contact with the outside. It engenders the air of "togetherness" — everyone is part of the bigger thing. Radio has a purpose which it fulfils.

But when radio is moved into the metropolitan areas with the competing media of television, newspapers and movies, it loses that well-defined single purpose of its function in the isolated area.

It is in the competitive areas that radio's purpose needs redefining — and only then, having done that, an intelligent use can be made of radio.

There are fallacious arguments (built by osmotic thinking) that radio should be a unifying force in national development, tying one end of the country to the other, province to province, town to town.

It is repeatedly pointed out that until a transcontinental railway was completed, Canada was not a nation. But would Canada be any less a nation now if the railway ceased to exist? Transport by air, by car, by truck, by ship — all mitigate against the unifying feature of the railway.

Similarly radio had its heyday until the end of World War II. The advent of television altered the role of radio so completely that it is difficult to see how radio can be a serious factor in the national development of Canada any more.

Undoubtedly radio can help, but overestimation of its use for this purpose must be resisted. The "interchange of opinion and culture between the different regions of Canada" contemplated by Fowler would defeat its own purpose by people not listening to Canadian radio at all.

Exchange programs developed by the Canadian Association of Broadcasters will accomplish more, although motivated by different reasons — of economy.

In the exchange system, a station produces one good program with the budget of twelve mediocre ones. Theoretically the station receives

twelve equally-good exchange programs in return for letting twelve other stations have its program.

Without any idea of culture, opinions, arts, letters or sciences, without any suggestion of interchange of ideas, programs of all types are up-graded by the exchange system. At the same time an effectual transmission of information and an extension of the community are effected.

But if it's not for national development, what is the purpose of radio? It is this:

To provide a service to be used by most people most of the time.

Modern radio offers a multitude of services, mostly in small segments — news (local and national), sports, weather, traffic reports, fishing and boating information, fashion reports, homemaking hints, information on religion, public affairs, farming, education, teenage activities, entertainment.

This is the purpose which has grown out of public demand.

Radio frequencies should be used to convey a service, no matter what level of the program content. This

will ensure the public asset being used to the best public interest — because the most important "public interest" is that the station should reach a certain percentage of the possible audience.

With a scarcity of radio frequencies, the time is not far off when the licencing authority will have to revoke a licence because the station does not reach a certain minimum rating figure.

Legislation of program fare under the guise of culture is doomed to failure in Canada simply because Canada is a democratic country whose people have free alternative choice to listen to programs which are not legislatively controlled.

Nevertheless, and because of the freedom of choice, it is beholden on those broadcasters who operate in the financially rewarding areas to "plough something back into research". And I suggest that FM channels owned by AM operators should be used for this purpose.

The future of radio is in the hands of the listener and the broadcaster — no one else.

## Research

### Individual diaries in April-McDonald

McDonald Research Limited of Toronto will switch to the individual-diary reporting system for the company's April and subsequent broadcast audience surveys — prodded by results of a late-1965 Toronto individual-reporting experiment the company has called "fantastic and fabulous".

Jim Lee, McDonald vice-president, said the decision to make the change is a firm one.

Findings of the pilot project, run off in Toronto during December, have been sold in their entirety to the CBC, he added. He also said the publicly-owned network had put a damper on public release of the survey results until CBC researchers can complete their own analysis of the material.

The individual-diary system McDonald proposes to adopt involves splitting each survey's respondent-sample profile over a number of separate households — creating artificial "households" in each sample area. (A male adult might be the respondent in one home, a female adult in another, and a teenager in yet another.)

The company's claim is that an accurately profiled sample can be drawn in this way with a normal diary distribution — as opposed to the saturation technique that puts an individual diary in the hands of each member of each sample household. Research costs can be kept within reason by using the method, McDonald believes.

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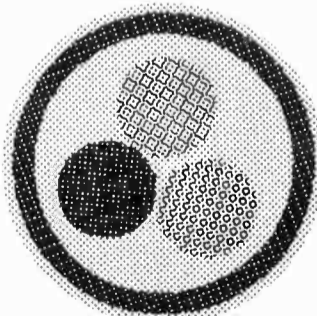
HAROLD ABERNETHY

Waldo J. Holden, President, Canadian Standard Broadcast Sales Inc., announces the appointments of Thomas F. Malone as Vice-President, TV Division, and New York Office Manager; and Harold Abernethy as Vice-president, Radio Division.

Effective February 1, Canadian Standard Broadcast Sales Inc. will represent Canadian television and radio stations in the United States, with head office at 654 Madison Avenue, New York, and branch offices in Atlanta, Chicago, Dallas, Los Angeles, St. Louis, and San Francisco.

Tom Malone is one of the best-known men in the radio and television representative business on both sides of the border. He was formerly Manager of Young Canadian Ltd. in New York, whose business has been purchased by Canadian Standard Broadcast Sales Inc., a newly-formed subsidiary of Standard Broadcast Sales Company Limited, Toronto and Montreal.

Harold Abernethy brings to his new position an intimate knowledge of Canadian markets and broadcasting gained from his years as Vice-President of a leading Canadian representative company in New York.



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## TvB Presentation

# Now it's MasselecTVity

Computer-aided techniques for un-meshing the masses will form the main theme of the Television Bureau of Advertising's annual film presentation in Toronto and Montreal this year.

For the first time, the Canadian "sell-TV" sessions will be led-off by a showing of the TvB film - titled "MasselecTVity" this time around - in Montreal, where the scheduled date and place are February 23 and the studios of CFCF-TV.

Toronto's session will take place March 17 in the studios of the CBC - hard on the heels of the TvB's annual meeting, scheduled for the same day at Toronto's Park Plaza Hotel.

The Montreal presentation will be bilingual. A French sound-track has been dubbed to one copy of the film, and the Montreal group will

divide into French and English sections following introductory speeches, also delivered in both languages by TvB executives.

"MasselecTVity" will start off with a look at the way computers have changed lifetime habits in nearly every aspect of business by replacing opinion and hunch with facts.

From there, the film will go on to explain that computers have analyzed TV and the marketing maze to show television as "a common denominator among all people - the mass medium, the selective medium, but always the basic medium."

TvB describes the film's message for management as a reminder to "keep up with customers and competition by learning to meet them in today's market place, the marketing place of television."

## COLLEGE BROADCASTERS

### MEET -

An effort to form a University Radio League for Ontario and Quebec will feature a meeting of 45 university broadcasters at McMaster University in Hamilton February 19.

Representatives from university radio stations and clubs throughout the two provinces are expected to attend.

First half of the day-long conference will be devoted to formation of the league. In the afternoon financial, equipment and sundry problems besetting the university broadcasters are scheduled for discussion.

### BANDS FIGHT IT OUT

#### AT GASSY JACK'S

An amateur band contest, sponsored by a radio station and staged at a nitery called Gassy Jack's Discothèque, couldn't happen anywhere but in British Columbia.

And that's where it's taking place, under the protective wing of radio CKLG, Vancouver.

Prizes for the winning amateur combo will apparently include a recording contract, nation-wide television exposure, a date at the Las Vegas Teen Beat Club, equipment, merchandise and trophies.

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No reason to wonder why Saskatoon is expected to grow so fast. The developers who are starting on our 25-storey Potash Building and another large office building called Potash Towers have the idea. Saskatoon is now Potash Capital of the world. . . as if the Wheat Boom were not enough!

Wealthy new families make the best market. Get your message on CFQC, by far the most popular radio station in Saskatoon and for thousands of miles around.

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## Radio - Nord, Inc.

### Selling Cosmetics?

Did you know that the 37 Drug and Variety Stores in Northwestern Quebec have retail sales in excess of \$4,500,000?

Radio Nord is the only daily medium covering Northwestern Quebec's 175,000 persons with a per capita income of \$1,120.

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# One in three U.S. families has two sets or more

Multi-set television ownership in Canadian homes is generally considered on the brink of major escalation as colorcasting starts in with a vengeance later this year.

The consequences, in term of research problems and audience fragmentation, are largely a TV mystique as yet, but an American television and advertising consultant firm has just thrown some light on the situation with findings that indicate:

- 33 per cent of United States households have now acquired two or more TV sets. (Concentration of multi-set homes is 40 per cent in some areas. The multi-set household figure for Canada was 11.7 per cent in May 1965.);

- Social class is not the main determinant of second or third set purchases;

- Individual viewing in multi-set households averages 2.4 hours more than in single-set homes (22.4 hours weekly compared to 20.0 hours);

- One-third of respondents owning color TV sets, with or without supplementary black-and-white receivers, said they would not watch a black-and-white show if a color show was on at the same time.

The U. S. study also found that the presence of second sets was doing nothing to help marriage American style. Extra sets actually tended to increase conflict in the family — primarily between parents and children, but also between husband and wife "at certain times".

The attack on togetherness was pinpointed by a study finding that 59 per cent of tuning disputes between adults and children were settled by a split-off between the household TV sets. Separation also settled 52 per cent of adult-versus-adult arguments.

McHugh and Hoffman, Inc., of Birmingham, Michigan, commissioned the study as part of a client service called Continuing Trends. Aid from some leading American research firms was enlisted — the A. J. Wood Corporation, Milton Brand and Company, Motivation Analysis, and Social Research, Inc.

7454 in-home interviews in 13 major U.S. cities over the last year-and-a-half formed the basis for the findings. Demographic characteristics on 5229 single and multi-set households (1474 multi-set) were determined with the help of the American Research Bureau. Personal in-depth interviews took place in 932 homes.

### 35-49 age bracket

The study found multi-set ownership numerically concentrated in families with household heads in the 35-49 year old age bracket (42 per cent of the group had two or more sets) and with children in the house aged 5-17 (41 per cent of the multi-set homes).

However, multi-set ownership peaked in the same households that have the highest percentage of single-set ownership — three-to-four member families where the head-of-house is 50 years and older with an educational level of 9-12 years.

McHugh and Hoffman's conclusion that social level was not the determining factor in second-set

ownership was based on a number of discoveries, including the fact that 16 per cent of U. S. families with incomes of less than \$4000 yearly owned more than one TV set.

(Second-set penetration in the \$4000-\$10,000 income bracket was 34 per cent. 41 per cent of the over-\$10,000 households were multi-set.)

Heavy-light viewing relationships provided a stronger tie-in with second-set usage, with extra sets favored by heavy TV watchers.

### Second sets give choice

Portables and table models accounted for a high proportion of second-set ownership. 62 per cent of multi-set homes had portables (22 per cent of single-set homes), and 31 per cent had table models (compared to 14 per cent of single-set households). The study found that approximately one-third of portable and table model TV sets were located in bedrooms. Six per cent of portables were in kitchens.

Second-set viewing tended to be monopolized by "sons, daughters and children ('non-specific')". Second-set watching by the younger generation was 22 per cent higher than first-set viewing (53 per cent as against 31 per cent).

For American men, second-set ownership meant another inroad into paternal authority. Husbands decided tuning controversies three times out of ten in single-set homes, but only 12 per cent of the time in multi-set households. Compromises and turn-taking were chopped approximately in half as ways out of husband-wife TV disagreements.

But the tyranny of children over television program selection was also reduced by a whopping margin in multi-set homes, the study showed.

In situations where children disagreed with adults over TV programs to be viewed, children "watched what they wanted" 59 per cent of the time in single-set homes, 17 per cent of the time in multi-set households.

Twenty per cent of the adults surveyed cited the privilege of watching their own choice of programs as the main advantage of having second sets. Eleven per cent gave "watching in bed" as

their prime reason for having a second receiver, while ten per cent of the study group was happy just to "always have one set in working order".

Cost of the extra set was named as a disadvantage by 14 per cent of multi-set owners, but 64 per cent saw no disadvantage whatever.

A solid majority of heavy TV viewers (60 per cent) ranked second-set ownership as important, primarily because they believed it prevented arguments and disagreements. Color TV was a minor factor in multiple-set ownership — 90 per cent of second-set homes had no color receiver.

Surprisingly, twice as many of the householders already owning more than one TV set expressed intentions of buying an additional receiver for color television.

### Husband and wife shows

The McHugh and Hoffman study also unearthed some data not specifically related to multi-set ownership.

A breakdown of program types liked by both husband and wife gave a ten-per-cent-or-better rating to eight program categories, headed by variety-musical shows (with a 34 per cent dual-liking ratio), drama (30 per cent), movies (23 per cent), situation comedies (21 per cent), news (18 per cent), panel or quiz shows (13 per cent), westerns (12 per cent), and sports (ten per cent).

A few programs were rated individually, *Bonanza* taking top rating by being liked by both sexes in the study group 16 per cent of the time.

### HOT-DIP INSURES TOWER

An American television station has zinc-coated its new 1553-foot transmitter tower to protect it against corrosion "well into the next century", as the station puts it.

KTVT-TV of Fort Worth and Dallas, Texas, calls the hot-dip galvanizing operation a unique insurance policy. Twenty-two tons of zinc were needed to coat the 310-ton antenna.

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# NOBODY READS CANADIAN BROADCASTER

except

J. WALTER THOMPSON COMPANY LIMITED

600 University Avenue  
Toronto 2, Canada

January 7, 1966.

Mr. R.G. Lewis,  
Canadian Broadcaster,  
217 Bay Street,  
Toronto, Ontario.

Dear Dick:

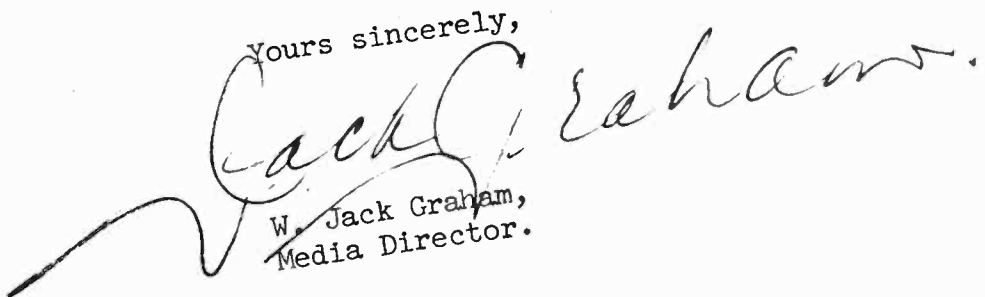
Re: Item No. 1, Lewisite, January 6

Although you managed not only to spell my name wrong, but also my agency's name wrong, in your recent article on CHCH's Colour TV luncheon, I had no words for you, harsh or otherwise. I am glad to see you feel the same.

I do think, however, Dick, that Canadian Broadcaster has continued to become a more and more important communications vehicle in the advertising business. Your coverages are extensive, your format handy, and your service to our little community invaluable.

Please accept my best wishes, and those of my agency, for continued and increased success in 1966.

Yours sincerely,



W. Jack Graham,  
Media Director.

MONTREAL - TORONTO - LONDON - PARIS - ANTWERP - FRANKFURT - SYDNEY - MELBOURNE - CAPE TOWN - JOHANNESBURG - BOMBAY - CALCUTTA - NEW YORK  
CHICAGO - DETROIT - LOS ANGELES - SAN FRANCISCO - BUENOS AIRES - RIO DE JANEIRO - SAO PAULO - SANTIAGO - MEXICO CITY

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

# Making Salesmen of your Customers

Do you ever wish you had some helpers in this one-man job of selling? Someone to put in a good word for you and your product and to smooth the way for your appearance?

Such assistance is available to you if you are alert enough to your opportunities.

Your customers can be your extra salesmen. And, if you work it right, they'll be happy to be of service to you.

Whether you sell shoes, insurance, industrial products or houses, you can induce the customer to carry your message to other potential buyers. The chain reaction can boost your earnings enormously and build for you a powerful reservoir of goodwill.

## The Old College Try

Dick Bering, an insurance salesman, was preparing to call on Roger Harris, a rising young businessman in town.

Dick had read of Roger's promotion in the newspaper. The story also mentioned that the prospect was a graduate of Cornell Class of 1953. That gave the salesman an idea.

He checked the Cornell yearbook for the 1953 Class to see if there were any other graduates from his community. There were eight. A further check revealed that five of them were still living there.

Dick's visit with Roger was fruitful. The young executive took a substantial life policy and indicated he might consider another in a year or so.

A good day. The average salesman would have been content to bid the customer goodbye and go home and count his commission. But Dick was not an average salesman. Instead he said to Roger:

"By the way, do you happen to know Bill Smith and Harry Jones,

who were in your class at Cornell?"

"Yes, we are good friends," Roger replied.

"I wonder," said Dick, "If you would put in a good word for me with them. I'd like to call on them one of these days."

Roger said he would be happy to and even helped arrange interviews for Dick. The upshot was that Dick sold both other men policies and eventually made sales to two other



This is the twentieth 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."

classmates of Roger's.

These are customers that Dick would never have obtained without help.

He uses this technique frequently and has piled up an impressive record of sales through introductions and referrals from customers.

## Pick your time

When you ask a customer to be a kind of second salesman for you make sure that your timing is right. Choose the moment when you have done him a particular favor - obtained a hard-to-get item or given him a sure-fire merchandising idea.

This is the time when the customer has a benign feeling for you and will be more likely to give you a nudge in the right direction. A salesman who wins the friendship of a customer can often write his own ticket.

You'll also find that many cus-

tomers like doing favors for salesmen. It gives them a chance to do a good turn with no expense to themselves.

This is true of all kinds of selling, consumer goods included.

A shoe salesman, George Harman, was having trouble expanding his volume. He couldn't seem to get near the top shoe buyers for a couple of large department stores.

One day he was getting his usu-

al order from a medium-sized store. A thought struck him.

"By the way," he said to the buyer, "do you know Jim Brown and Russ Green?" (the department store buyers).

The man said he did.

George then asked if he could introduce him to the two.

The buying fraternity is a small one and the members all know one another. George's customer liked him and said he would be glad to arrange it. He mentioned a shoe industry meeting at which both would be present.

"You be there and I'll see that you meet them," the customer promised.

He was as good as his word and two weeks later George shook hands with the two men he had sought for so long. This led to getting a fat order from one of them and a tentative assurance from the other of future business.

## Dig up your own leads

Don't expect the customer to do all your work for you. He often will be glad to put you in touch with a prospect or give you an introduction, but don't expect any more. If you do it will be an imposition - and resented.

In other words, the customer cannot be expected to turn up leads for you. You should have specific prospects in mind when you seek his help. It's not a good idea to conduct a fishing expedition in the customer's office, something like this:

"You don't happen to know of anyone who might be interested in my line, do you?"

Such a question puts the cus-

tomers on the spot and an uncomfortable spot at that. He has to take time to think and more than likely he has better things to do than ponder your problems.

If you want his aid give him something to work with. Do some research before you make the call so you can have names to present to him.

Also, the shot-in-the-dark question does nothing to enhance your prestige. In fact it might give the impression that you don't know your business very well or that you are a low producer.

The buyer for a big knitting mill told me:

"I can't stand the salesman who depends on me to dig up orders for him. If he can't do his job there is no reason why I should do it for him. One man, for example, asked me to supply him with a list of prospects in three cities. I don't like being used like that."

I don't blame him. But if that salesman had taken the trouble to gather the names of particular prospects and then asked for a hand in meeting them his reception might

*Coming: -*

## Repeat Orders are not Accidental

Salesmen must look beyond the initial order in a new account. Getting that first order is expensive in terms of time and money, but the salesman will find the cost negligible if the customer reorders time and again. The salesman must insure this by explaining benefits thoroughly and looking after the customer's interests.

have been quite different with the mill buyer.

## The process in reverse

Customers can be your salesmen in another way. This method calls for a little judicious name dropping when you are making a call. It won't hurt to mention, for example, that Mr. Blank of the ABC Company gave you a substantial order. If the prospect is on the fence this may be the thing that will topple him off - on your side. It's a psychological fact that people like to have their opinions and decisions verified by others. A theater-goer reads the reviews next morning to see if they agree with his own evaluation of the performance. The owner of a particular make of car is constantly seeking assurance that he made the right choice.

A hesitant prospect is apt to be gratified by the information that another firm bought your product. In this way your last customer becomes an indirect salesman for you.

*continued on page 18*

From statistics you will see  
The trend is still to CKLC  
(BBM Feb.-May-Nov. '65)

Kingston's Most Powerful  
Radio Station



**CKLC  
RADIO**

A  
HARDY  
STATION

KINGSTON'S INTERNATIONAL AWARD STATION



Now Radio Nord installs. . .

# CGE's ULTRASOUND

for Northwestern Quebec's

## ULTRA MARKET

With the new Canadian General Electric "Ultrasound" 10 Kilowatt AM transmitter, just on the air at

### CKVD VAL D'OR

Radio Nord provides advertisers with the benefit of the clearer, stronger signal of this most modern transmitter, the only one designed and manufactured in Canada.

The combination of CKRN Rouyn, CHAD Amos, CKLS LaSarre, together with the new CKVD Val D'Or, offers full coverage of Abitibi-Temiscamingue, including the new mining centres of Jutel and Matagami and the Domtar Development.

Now, the one-buy-four-station network gives a combined audience of 25,900 households\* with retail sales totalling \$172 300,000\*\* at the surprisingly low C. P. M. of \$1.10.

Reach Northwestern Quebec's

## ULTRA MARKET

with the

## ULTRASOUND

of

## RADIO NORD

Represented by  
**HARDY RADIO & TELEVISION LTD.**  
Toronto and Montreal

\* BBM, November 1965  
\*\* Financial Post Survey  
of Markets

SCALE 1:500,000

— JOUR  
- - - NUIT



continued from page 16

Such news does not have to be delivered in a bragging manner. Let it drop casually that the ABC and XYZ firms are two of your biggest customers. Find a way to bring up the information so it fits naturally into your presentation. It might go something like this:

"This particular feature was the thing that pleased Mr. Jones the most. He's the buyer for the XYZ outfit. Seems they had been having trouble with another product and this was the part they were looking for."

Right away you have made Mr. Jones your extra salesman.

#### Delayed reward

Don't expect to always get an immediate payoff from referrals and introductions. Sometimes it takes weeks or months before you can cash in on prospects you've met through customers.

The idea is to keep cultivating them. You've passed the first hurdle by getting to know them. From

### REPRINTS FOR YOUR SALESMEN

Reprints of this series come in a four page format, printed in 2 colors and three-hole punched to fit any standard 8½ x 11" three ring binder; each reprint includes a self-evaluation quiz.

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

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

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

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

When ordering, please mention the name of this publication.

then on you must maintain contact and perfect your presentations. Think of this prospect in terms of a long-term investment that will mature in time.

Sandy Jackson, a plywood salesman, met a prospect through the good offices of one of his regular customers.

The prospect was pleasant but said he was perfectly happy with his present supplier and foresaw no change in the arrangement.

Sandy, nevertheless, kept on the track of the prospect, visiting him at least once a month. Then came the day when the prospect's supplier merged with another firm. The prospect developed a dislike for the way the new organization handled his orders. One afternoon he called Sandy and said, "Come on over. I think we can do business."

And they did. To the tune of a \$60,000 order.

Even when orders are at a high peak you should build up a reserve of future customers. This can often be done by referrals and letters of introduction from customers.

#### Get around more

I have found that a salesman can do himself a great deal of good by going where prospects are - sales meetings, industry conventions, etc. At these affairs a social atmosphere prevails which is conducive to meeting new people and talking business at the same time.

If you know one or two buyers at a convention they can introduce you to a lot more. Some of the top producers I know manage to attend two or three of these gatherings a year and have found them profitable.

When you go make sure you use your time wisely. Move around, meet people and let them know who you are. The impression you make may turn into orders for you in three or four months. Sometimes it can happen even faster.

Burt Kolb, a textile salesman, met a buyer for the first time at an industrial association meeting in Chicago. They had a drink, parted friends and Burt made a note to himself to call on the man in the next few weeks. He didn't have to.

The buyer called him and told him he wanted to give him an order.

#### There's profit in joining

A salesman should be a joiner. He should belong to every social and business organization he can afford. Club contacts are often extremely helpful in bringing orders.

Your fellow members can be salesmen for you. This has happened frequently. A member knows someone who uses your product. He drops the right word and you've made a connection. Often the members themselves are potential customers.

Gus Merckel, who sells refrigeration equipment, belongs to more than a dozen social, fraternal and

business groups.

"The dues are enormous," he explained, "but I more than make up for it in the good contacts I establish. I would estimate that at least a third of my best customers came to me through a club source."

In most cases you don't have to push yourself or your product with club members. If you are pleasant, reliable and thoughtful your reputation will speak for itself. Your friends will say to their friends:

"Joe Smith is an awfully nice guy. If you can do something for him I would appreciate it."

It's an old axiom that friendship is a strong factor in business.

Sometimes it's better to have one influential friend than a dozen acquaintances.

I knew a wealthy manufacturer who once took a liking to a young salesman. The older man was personally responsible for making the salesman a rich man. It was through the manufacturer's influence that the salesman became sales manager and then vice-president of marketing.

Are you making any headway in turning your customers and friends into salesmen? Let's have a look. If you can answer "yes" to seven or more questions you have found the formula.

YES NO

1. Are any of your customers in a position to be salesmen for you?
2. Do you take advantage of the fact?
3. Do you make sure that the time is right for asking a customer to intervene on your behalf?
4. Do you do your own research before asking a customer for an introduction to another buyer?
5. Do you avoid "fishing expeditions" with customers to get new prospects?
6. Do you figure that introductions and referrals may take some time to bear fruit?
7. Are you a joiner?
8. Do you "drop names" while making a call so your prospect will know your important customers?
9. Do you follow-up on prospects given you?
10. Do you try and make friends?

## Ship station claims 10 million

Radio London, operating from an adapted U. S. minesweeper off the British coast, has laid claim to being the "largest English-speaking radio station in the world".

The managing director of the station told a January gathering in London that Radio London's audience was reliably estimated at 10 million listeners a week. He was

announcing a new pact with an American broadcasting network to handle the station's time sales in the United States.

He also argued that Radio London is not a "pirate" station. "It's nothing more than a business which, like every other, lives and dies on its own merits."

### THE FRENCH VOICE OF THE OTTAWA VALLEY



CKCH

HULL OTTAWA

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Seventeen years' experience in broadcasting, last ten years in television. Mid thirties, family man. Presently holding an executive position in a television station. Require change of market. Reply to:

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**ANNOUNCER WANTED**

We are looking for a mature (by experience) announcer who is interested in settling in a progressive medium market. Send tape and résumé to:

Box A-842,  
Canadian Broadcaster,  
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**AVAILABLE**

Experienced radio man with 16 years in AM & FM broadcasting. Now working as Program Manager of a top rated Maritime station. Desires change and is seeking similar position in the southern Ontario market. Best references. Reply to:

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**RADIO TIME SALESMAN**

Toronto Radio Station requires time salesman immediately. Experience preferred. Will take on some accounts. Must be self-starter, and not afraid to make calls. Good basic salary, and liberal commission. Reply to:

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217 Bay Street Toronto 1

ANNOUNCEMENT

**CKPT PETERBOROUGH**



F. ALLAN BESTALL

Allan F. Waters announces the appointment of F. Allan Bestall as General Manager of Radio Station CKPT, Peterborough.

Mr. Bestall is long established in the Canadian radio industry; spent fifteen years in station management. For the past eleven years, he was Manager of CKCY, Sault Ste. Marie, and very active in community service work in that city.

Mr. Bestall, married with two children, assumes his responsibilities at CKPT immediately.



**PSALM OF LIFE**

For the first half of our days we're in an incessant scramble for enough money to buy our meals; then for the second half we go on a diet.

**ADAGE DEPT.**

Tell the truth or else keep your trap shut. Then you don't have to be smart.

*-Attributed to Charlie Edwards*

**AUDREY STUFF**

Then there's the gal who was so dumb she thought public relations were people who made love at main intersections.

**PROMO SPOT**

The thrilling, chilling adventures of *Solski the Spider* will thrill you and chill you... Your whole family will experience excitement it hasn't known since they first saw the Floating 'Frig commercial.

**SUBLIMINAL STARDOM**

Trying to break into TV drama, she was a little taken aback to learn that the part she was offered had only one line, but was reconciled to it when she learned the other actors would be talking about her all through the show.

**ARS GRATIA ARTIS**

Bennett Cerf's *Try and Stop Me* has the one about the late W.C. Fields, when he returned from four weeks of location work in a town that was bone-dry, and said; "Can you imagine me subsisting all those days on nothing but food and water?"

**PAN MAIL**

Sir: Each issue of your publication makes an ideal "gift book" because I am damn sure no one would pay you money for it.

*-Elmer Squidge*

**SWINGING STRINGS**

Her violin playing was reminiscent of an orchestra fiddling away for dear life on a sinking ship.

**CONFITEOR**

I have given up my second cup of coffee for breakfast because I found it kept me tossing around all morning.

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Periods Monday thru Sunday.**

**CKCK-TV**

**157 - 76.5%**

**STATION "B"**

**48 - 23.5%**

**All 1/2 hr. Periods 6:00 pm to midnight  
Monday to Sunday**

**CKCK-TV**

**79 - 94%**

**STATION "B"**

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**CKCK-TV**

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Source: \*B.B.M., Nov. 1965

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Canadian Broadcaster