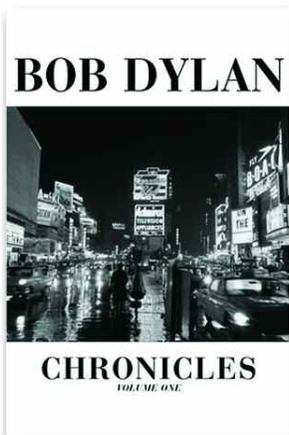


# backbeat

and other chaotic rhythms



## Bobby Speaks... Well, Okay He Mumbles



"You've got to really like puzzles to understand me." Bob Dylan remains as enigmatic as ever.

Imagine waking up in the middle of the night in your family home surrounded by a group of hippies pleading with you to lead the revolution. Not just once, but almost every night! People climbing up on your roof, taking fence slats, breaking in and pouring themselves a cup of coffee just because your lyrics have touched them.

Dylan moved around the country trying to find a home where people didn't know him; where they'd just let him provide for his family and be a father to his kids. He never wanted the mantle of "icon". And, once the adoration became too much, he consciously tried to sabotage his career so he could be left alone.

*Chronicles, Volume One* is not one of those biographies where you'll discover that little Robbie Zimmerman grew up in Minnesota and dreamed of

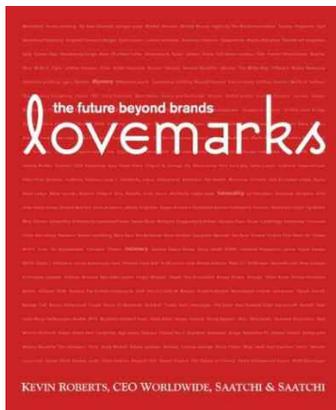
singing folk music. (It never dawned on him until quite later that he'd actually write anything.) No, this book is not a book to discover facts about Dylan. Instead, it's a rambling memoir of sorts — images painted in words much like his music drifting back and forth from the New York folk scene to the 80s and back again with a Joseph Heller-like alacrity.

What makes this book a must read is the fact that the editor must have been told by the publisher, "You are the editor for Bob Dylan's book. You just can't change a single word." The result is like reading a watercolour. Narrative flitting back and forth in time is intertwined with turns of phrase that you feel must come from a song. Only Dylan would describe a woman with "an illegible smile" and you know exactly what he means.

Bobby rambles on. If you want to know Dylan, pick up another book. If you want to read his impressions, this book is a must read. — RJH

## the future beyond brands so says Saatchi & Saatchi

I was hanging around the bookstore as I tend to do, when I noticed a book called “Lovemarks, the future beyond brands.” No, I wasn’t in that type of bookstore and it has very little to do with hickies. Instead, what really caught my attention was that it was written by Kevin Roberts, the CEO of Saatchi & Saatchi. “Who,” you ask? The head of the world’s biggest and most famous design agency.



It’s not often that I get to pick the brains, so to speak, of industry experts at this level. If the studios here in Ottawa, Canada’s fourth largest market, think we’re hot stuff, then Saatchi & Saatchi is a supernova. These are the guys out on the leading edge handling brand development of the largest and most advanced companies in the world.

So, when Kevin Roberts speaks, I sit up and give him a moment or two.

Roberts feels that we’ve entered an end-game as far as “brands” are concerned — a point of

transition away from the “branded” consumer psyche to something else altogether different.

Roberts traces the history of product differentiation from commodities in a time when Grog and his neighbour Blek started producing sandals and trading them for their other neighbours’ stuff. When faced with a competitor’s footwear which was made from an obviously inferior form of sandstone supersole, Grog and Blek decided to put a mark on their sandal to authenticate its quality. Ah, the birth of the trademark — G&B Sandals (and no doubt a really cool tagline like “these boots are made for walking”).

The trademark allowed the consumer to associate product characteristics like quality, style, reliability, durability, consistency etc. with a product mark. This gave the consumer the peace of mind and confidence to develop a kind of trust in the mark.

So, what have we got? Product confidence through trademark recognition. Great! It works really well until the market becomes flooded with all sorts of really cool and high

quality sandals. How can advertisers seal the deal now?

Ah, branding yells out the studio in the third row. You’re right. If we can brand the company or product into the consumer psyche, we’ve got them. Every time a consumer thinks of a facial tissue, they’ll think “Kleenex™”. Every time they think of a in-line rollerskate, they’ll think “Rollerblade™”. On top of that, we’ll have a whole group of image consultants brand the company and everything in it. “You will become your product.” If your ad shows the colour green, your personnel will just have to dress like leprechauns to perpetuate the brand.

How can the consumer beat that? Ha! We’ve got them now, haven’t we?

Except... everyone jumped on the brand wagon! So, we’re back to the old Grog and Blek differentiation issue. We’ve got a good product (check); backed by a supporting corporate culture (check); all nicely colour coordinated (check), etc. Of course, so does everyone else. And, the really successful brands like Kleenex™ and Rollerblades™ have become so successful that they have become generic products. (The next time you grab a kleenex to wipe your nose during this cold and flu season, check to see if you’ve actually got a Kleenex™.)

Okay. Back to square one. How can we help our friends Grog and Blek market their truly good (and, I must say, environmentally conscious) products? If everyone is practicing “Brands Best Practice”, how can we differentiate the brands now?

Design agencies like Saatchi & Saatchi spend time to consider the problem while the rest of us wait to see what they come up with, learn the jargon, and present it with the passion of a zealot. This, of course, is one of the reasons Saatchi &



Saatchi are who they are and can bill out at the rates they do.

First, they came up with “trustmarks” to replace brand trademarks. These are brands in which we place our trust. We believe in their integrity, quality, reliability, etc. They make us feel good (rationally) about using them.

This idea was trashed, however. No self-respecting advertiser wants to sell the consumer anything based on rational thought. That only invites product comparison, increased client knowledge and skepticism. Frankly, the rational mind just doesn't help anyone.

Instead, says Kevin Roberts, the key is to attach to the emotional side of the consumer. So, Saatchi & Saatchi have coined the phrase “Lovemarks” (I can't stand the name by the way and presently lobbying for something like “Emoters” or “Golly-G's”).

Lovemarks, argue Roberts transcends the logical, rational mind and associates brands with the emotional side of the consumer — the part of the self that likes the “really cool”. If you love a product, the argument goes, you'll make it a part of your life. It's no longer a use, abuse, and discard. It's more of a “I love it, I've got to have it, and who are those kids in my living room cramping my loving of a particular product?”

Actually, though, it's pretty smart. If you love a brand, what do think your loyalty level will be? I'm guessing fairly high.

I know, you're thinking there should be therapy involved here. But, let me give you a couple of examples.

As much as I hate to admit it, the Toronto Maple Leafs have a huge and fanatical following.



People dress up their kids in Leaf pyjamas, wear Leaf underwear, and pretty much live and breathe the Leafs. There's even a year-round television channel dedicated to them. In other words, the Leafs are loved beyond all reason. (And, you certainly can't enter a rational, logical argument with a Leafs fan — it's far too emotional an issue.) Now, I realize that sports are a special issue, but everyone can identify a team somewhere that creates that spine tingling reactions. (Witness

Simon and his Queen's Park Rangers.) However, this is exactly what Saatchi & Saatchi is proposing to do.

And, we're not talking the side benefits of product association like prestige and glamour (such as a fine German automobile). We're talking about passionate, unreasoning love for product.

But, can it be done? Is there actually a product out there that gets the blood going the way Leaf, Bosox, Blue Devil fans feel about their teams that can be used as a prototype for this new type of marketing vision? Can lovemarks really exist?

It may seem strange, but the answer is yes. And, here comes the next example: Apple™. Apple only controls about 10% of the market, yet their consumers (more like acolytes) are fiercely in love with their products. I freely admit that I'm one of these consumers. I won't even look at a PC, my fidelity is so strong. I don't care if I can't get this or that game. If it's not Mac, I simply don't want it! Mac is where my mojo comes from. I love the look, the feel, the way it makes me feel. Ah, my dear, sweet Mac. (And, in case you think this is weird, I invite you to talk with any Mac user and you'll quickly witness similar reactions.)

...ah, anyway, you see what Saatchi & Saatchi are after. Now the fun is going to watch them do it. (Oh yeah, Saatchi & Saatchi are the creative geniuses behind marketing Apple.)

— RJH

*The Leaf photo above is of George Armstrong's uniform — one of the few Leafs that I can include in our newsletter without giving me palpitations!*

# M-Weights, Pounds, Points

Quantifying the Qualities of Paper

There are many ways to describe the weight and thickness of papers. Measuring systems are often combined to give a more complete understanding of the quality of the paper. The science of measuring paper will help you understand the not-so-scientific way we choose paper: by touching and looking at it.

Paper grades are cut into different standard sizes. One size in each grade of paper is used to establish the weight of a sheet. This is called the basic size.

## Pounds

Pounds, or the basic weight, measures the weight, in pounds, of a ream (500 sheets) of the paper, cut to its basic size. To put pounds in context: stationery is generally printed on 24lb writing weight, reports are generally printed on 80lb to 100lb text and cover weights, and a postcard is generally printed on 110lb to 140lb cover weight.

## M-Weight

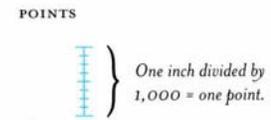
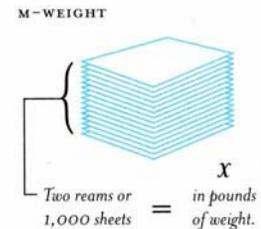
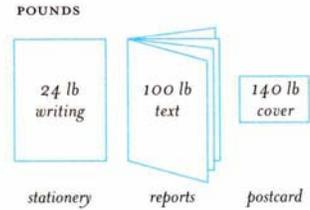
This measure (in pounds) is based on the weight of two reams or 1,000 sheets of paper cut to its basic size. When you get a paper price, it's usually based on this measure. "What does the M stand for?" you ask — its root is the Roman number for 1,000.

## Points

This unit measures the thickness of paper; one point is 1/1,000 of an inch. For example, 10pt card stock is 0.010 of an inch.

## What they do elsewhere

Europeans use the metric scale (grams per square metre) to determine weights. For example 80lb text is expressed as 118g/m<sup>2</sup>.



# Pam's doggy style

BUSTY animal lover Pamela Anderson has launched a funky new fashion range — for dogs!

The former Baywatch star, who has already got shoe and clothing lines, has created colourful collars and leashes for her furry friends so they don't feel left out.

She says, "I wanted puppies everywhere to show off fancy collars and leashes."

## Funky...Pam's Signature Pink Leash

All of the accessories are available from Pamela's official site. The collars start at just \$13US — however the leashes are slightly more pricey at \$22US.

## The latest craze... Dazzle and Bones Collar

And the cool pet range is not Pam's only new venture for 2005 — the gorgeous blonde has also launched The Pamela Anderson Collection — her long-awaited jewellery line. The collars and jewellery are suitable to both the human and canine species. Let your dog be the best dressed pooch ... with a Dazzle and Bones Leash. Inspired by Paris methinks.

This features a Pam-shaped necklace charm and a couple of items that are passing tributes to her ex-husband Tommy Lee.

— Beci Wood

