CANADIAN BROADCASTER

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

Volume 24, Number 15

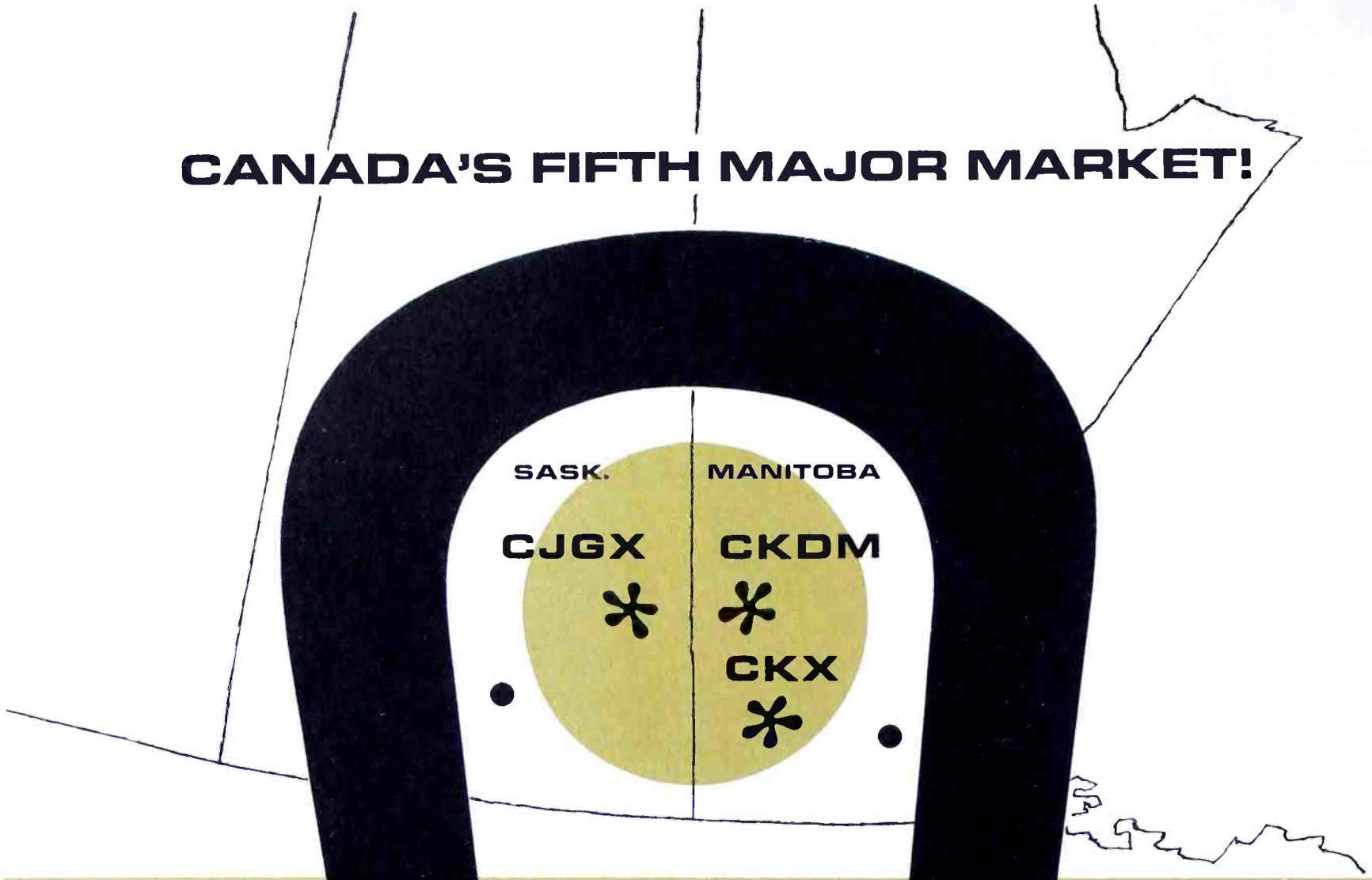
August 19, 1965 Toronto

Columbia Records' young singing sensation, Debbie Lori Kaye, is pictured taping "I Wanna Hear That New Sound" for the flip side of the latest CAB-CAPAC Canadian music release – featuring Howard Cable (l. in photo), his chorus and band.

Television-radio station CJIC's float for Sault Ste. Marie's annual Rotary Club community night was dubbed "The Lively Ones" and was viewed by a crowd of nearly 50,000 as CJIC provided complete radio and TV coverage of the parade.

CKCV Radio has started the "first" airborne traffic report radio service in Quebec City. (l. to r.) Sponsor, local auto dealer Raymond Coté; Jacques Moisan, CKCV newsman (inside); Jacques Goulet, CKCV commercial director, and Sergeant Roger Lavigeur of the Quebec Provincial Police.

CANADA'S FIFTH MAJOR MARKET!



TOTAL POPULATION
512,000

DISPOSABLE INCOME
$757,900,000

RETAIL SALES
$497,500,000

AVERAGE FARM INCOME
$9,055

GOLDEN WEST MARKET

Three long-established, independently successful 10,000 watt radio stations . . . covering most of rural Manitoba and approximately one third of rural Saskatchewan . . . completely dominating Canada's rich midwestern wheat, cattle, oil and potash area . . . have joined forces to offer national advertisers a new major market that rates fifth in Canada!

ONE RATE • ONE ORDER • ONE BILLING

Canada's only unduplicated half million population radio buy!

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BRANDON MANITOBA	YORKTON-MELVILLE SASKATCHEWAN	DAUPHIN MANITOBA

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A. J. MESSNER & COMPANY
Winnipeg

YOUNG CANADIAN LIMITED
U.S.A.

SIGHT & SOUND

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

▲OUT-AND-OUT WINNERS OF THE current scramble to get colorcasting seminars organized and underway appear to be Eastman Kodak Ltd., Rochester N.Y., in collaboration with Film House Ltd., Toronto.

Fifty-seven television producers and cameramen congregated at Film House on August 4 to take in presentations by Al Williams of Kodak and Earl Kage, head of photo studios at Photo Research Laboratatory, also located in Rochester

Among those present were Arthur Chetwynd, president and general manager of Chetwynd Films Ltd., Toronto; Frank Latchford, vice-president of Moreland-Latchford Productions, Toronto; Karl Krueger, in charge of co-ordinating whatever color system the CBC eventually adopts, and visiting cameramen from Montreal and Ottawa.

Taped transcripts of the seminar cased in a kit also containing Kodak film specification sheets, up-to-date lighting-stop data presented at the seminar (and for a promotional touch) a cameraman's viewing glass and magnifying glass, are soon being made available to out-of-towners free of charge byFilm House. Requests should be directed to F.J. Quinn, operations manager, Film House Ltd., 22 Front Street W., Toronto.

The seminar unearthed several practical tips for professional cameramen in addition to a host of hard data on color film economics and techniques for film storage and printing.

Williams offered one intriguing tip for shooting low-light situations. Under such conditions he hauls out a Polaroid camera (loaded with "3000" film), photographs the required scene, then relates the light intensities of the Polaroid print to the television camera's needs. "Better than a light meter", was his description of the trick.

Delegates attending the workshop also learned that two American cosmetic houses have taken a lead in developing makeup for color television ("no blotching") – that green is the critical color in colorcasting (green apparently reproduces as grey if lighting is a fraction off required intensity), and that 35mm film "is the superior way to shoot", but is not economic in the Canadian market.

"Canadians will probably do all their filming in 16mm Ektachrome Commercial," in the opinion of Bob Crone, Film House president. (The mechanics of 16mm Ektachrome were discussed in detail during the seminar.) "It gives a soft-hued positive print and is more economical because of its size even though it's more expensive to process by linear foot," Crone added.

A tip for amateurs – "Ektachrome Commercial just looks bad, and should look bad – flat and lifeless," Crone said. "That's because it's designed to be duplicated ('it gives wonderful prints') and not to be projected. So many amateurs shoot on the wrong stock when Ektachrome Commercial is best for their purpose, for that reason."

One feature of the three-hour seminar is missing from the voice transcript available to cameramen and producers outside Toronto. Earl Kage gave a visual presentation dealing with U.S. practises in handling various color films, as well as the effect of lighting ratios, and changes of contrast obtainable by printing on different film stocks.

He also provided a visual analysis of inter-cutting effects resulting from use of color film of varying speed and grain – and concluded the switch in film types was almost unnoticeable when reproduced on the "inherently grainy" television screen.

Delegates at the seminar posed one question never satisfactorily answered, according to Crone. The Canadian camera experts in concert expressed the opinion that in-practise exposure indices for Kodak Ektachrome Commercial film were far lower than Kodak's published specifications. The Canadians were concerned that film "looks so much brighter on U.S. screens than on ours."

Film House expects to arrange further technical seminars of a similar nature – possibly in advance of the management-oriented colorcasting seminar to be held in mid-October in Toronto under industry-wide auspices.

"I think this is the real role of Film House," Crone explained, "to give the fellows that make their living in this business a chance to find out all this.

"As one possibility for our next seminar I think we can persuade a distributor to come and talk on ethics and methods in the film distribution field."

▲A DISC-JOCKEY AT a New York radio station was fired August 6 for a record he played shortly after he reminded listeners that it was the twentieth anniversary of the atomic-bombing of Hiroshima.

The recording was "Happy Birthday".

The station's vice-president and general manager said, "When I heard it I couldn't believe it."

▲THE BOARD OF BROADCAST Governors has recommended approval for a new Montreal FM radio station to be operated by Guy Corbeil of Rosemere, Quebec. Corbeil's application was heard before the board last June.

At that time the applicant proposed that the station's programming concentrate on classical and operatic music and programs aimed at intellectual tastes.

The application was linked with a daytime-only AM proposal that was earlier recommended for denial by the BBG. The FM operation will use a frequency of 98.5 megacycles with a power of 100 thousand watts.

▲CJOH-TV Ottawa is conducting a search for professional and semi-professional musical performers for its new *Canadian Talent Showcase* series scheduled for the fall.

The series will present talented individuals or groups without previous television exposure. Musicians, singers and vocalists from either the "pop" or classical fields, with some experience, will be eligible.

Showcase is planned as a co-operative venture among several stations of the Independent Television Organization (ITO). To date, CJOH-TV, CFCF-TV Montreal and CFTO-TV Toronto are participating. It's hoped additional ITO stations will contribute and carry the programs. The aim will be to show off successful candidates in Canadian major markets in addition to the locations served by the home-town station.

The series is expected to serve as a stepping-stone in talent discovery for other entertainment programs. The CTV Television Network's new *A Go Go '66* show is rated one likely spot for network exposure of successful performers (because of CTV's close ties with ITO).

Prospects are asked to write immediately for audition application forms to *Canadian Talent Showcase*, CJOH-TV, Television House, Ottawa 5. Auditions will be arranged in localities convenient to the performers starting early in September. Solo applicants are requested to provide their own audition accompanists.

▲NEGOTIATIONS FOR adding Pay-TV to the 25,000 subscriber community antenna television system in Montreal are still in progress, reports David Campbell, president of Cable TV Ltd.

"Matters haven't been finalized," he says, "but they're damn close to being. You know what happens over the summer – holidays."

Campbell points out that the imminent explosion of prime time color television on the American networks will make the color-programming feature of Pay-TV a plus for the proposed amalgamated cable systems. His company currently feeds U.S. color programs to about 600 subscribers with color sets, he explains – "over 80 hours a week of color right now." The U.S. networks will virtually double their colorcasting this fall.

Evidently Cable TV's color customers are considered likely immediate prospects for Pay-TV, and color-set growth will continue to enhance the virtues of television's "pay" version, in Campbell's opinion.

▲A NEW SUBSIDIARY OF SEVEN Arts Productions Ltd., Toronto, has been set up to handle sales of all non-feature film products of the Seven Arts organization.

Sam Kunitzky has been appointed director of Canadian sales, and heads the new Toronto-based company, to be called Seven Arts Television Ltd. Kunitzky has been responsible for the immediate addition of a half-hour television series *(The Gypsy Rose Lee Show)* to the existing Seven Arts Canadian catalogue of available programs, and has brought in several TV specials.

Kunitzky has already made a sales trip to Winnipeg and Port Arthur, and expects to take a swing through the western markets in the near future.

Sales of *Gypsy*, a name-star interview program, have apparently been going well in the United States, and Kunitzky says Canadian reaction to the show has been very good.

"But with the television scheduling situation all locked up, all we can hope to do right now is fill in the holes," he adds.

Prior to joining Seven Arts, Kunitzky spent 24 years with United Artists. Most recently he was United's Toronto branch manager.

ANNOUNCEMENT

CFAM-CHSM APPOINTMENT

Elmer Hildebrand

Mr. W. E. Kroeker, President of Southern Manitoba Broadcasting Co. Ltd. announces the appointment of Elmer Hildebrand as Station Manager of CFAM, Altona and CHSM, Steinbach.

Mr. Hildebrand has been with the Company since its inception in 1957 and has served in various capacities, most recently as Sales Manager, a position he will continue to fill along with his other duties.

Mr. Dennis Barkham, whom he succeeds, has acquired broadcasting interests in British Columbia.

The *trend* is to balanced programming

G. N. MACKENZIE LIMITED HAS the SHOWS

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

TV series fuses UK capital with Canadian and US talent

ONE OF THE biggest wads of cash ever to go into a Canadian-made television series will be riding on the nose of a show called *On the Seaway* when the new fall TV season gets underway in mid-September. And there's optimism a-plenty about the show's chances of coming down to the wire a winner.

In any event, the show is guaranteed to be in the money – chest deep, at least. The hour-long weekly-action-adventure series is being financed 50 per cent by Associated Television of England, acting as a partner in the venture, and has been sold to the Canadian Broadcasting Corporation at a price estimated to be close to $750,000 for the planned 30 episodes. Total cost of the series is put at $3 million.

And what with the CBC's investment, *Seaway* probably represents the deepest plunge Canadians have taken by way of putting public funds into a single season of a program not produced by the CBC. Hopes are that Canadian viewers, on seeing the show, won't decide they're taking a bath.

In the view of Doug Nixon, the CBC's English Network television program director, *Seaway* has as much going for it as any of the shows slated to bid for viewers and ratings on the September TV screen – American programs included. He says, "As of this moment (August 5) I would say it has as good a chance of succeeding as any of them."

Advertisers seem to share Nixon's outlook. *Seaway* is sold right out in a three-way split among Procter & Gamble Co. of Canada Ltd., Beecham Products Ltd. and Chrysler Canada Ltd. CBC dollar recovery from sponsorship will likely be in the $300,000 range.

Sight Unseen

What makes all the confidence surprising is the fact that as of August 5 no one outside the Seaway organization had seen as much as a rough-cut of any of the four shows shot and in the can. In fact *Seaway* was created and sold without a pilot program.

But Nixon explains that the CBC had seen a script and additional story outlines before putting money into *Seaway*, and notes that "they have good performers and good directors"

"People shouldn't make too much of the fact there's no pilot here," he explains. "Every year there are a lot of shows that don't get piloted at all."

"Let's face it – any show can be a bomb," Nixon adds. "All you can do is seek to get elements that will lessen the risk as much as possible."

And as for the risk-minimizing elements in *Seaway* – for one, there's executive producer Maxine Samuels'. track record as creator-producer of *The Forest Rangers*, a successful half-hour weekly children's show seen on the CBC Television Network and in four U.S. major markets. For another, there's a *Seaway* production staff that has been characterized by Toronto newspaper critics as a "Who's Who" of former CBC big names – coupled with a few American names owning film-and-television-credit lists longer that an ape's arm.

Escape Clause

For anti-risk devices the clincher is an "escape clause" built into both the CBC's and Associated Television's *Seaway* contracts. Each of the organizations retains the right to reject any or all of the episodes in the series on grounds of sub-par quality, among others, Nixon says.

In spite of this, Seaway Films Limited (a Division of ASP Productions Ltd., Toronto) has openly demonstrated its confidence in the series by leasing production facilities at Lakeshore Studios in Toronto for three full years. In addition the firm has apparently purchased – not rented – the majority of necessary camera and other technical equipment for the program.

Nixon also says Associated Television, producer of winning shows like *The Saint* and *Danger Man*, "expects this show to live up to the same standards.

Asked how much of *Seaway's* money would be going to Canadians, Script Editor Ed Moser said 90 per cent appeared a likely figure. "I'm sure it would come down to about that," he said.

Seaway is being played "British rules", Moser added. He said Associated Television has to satisfy British television's "Commonwealth content" regulations. In effect, this apparently means:

- 50 per cent of *Seaway's* scripts will be written by Canadians, though Abraham Polonsky, script supervisor and format creator, is an American. Five Canadian writers are currently under *Seaway* contract to create one-hour episodes.

Commonwealth Citizens

- Most of the actors, including virtually all the minor characters working on *Seaway* – are to be "Commonwealth citizens". Lead performers Austin Willis and Steve Young are both Canadians. Guest stars for three of the first four episodes have been American (Diana Van Der Vlis, Nehemiah Persoff, Herschel Bernardi), but Moser rejects the idea that a pattern of U.S. guest stars is being established, and says:

"Show me some Canadian stars that are a draw that aren't tied up at the Stratford Festival."

When the Canadian big names shake loose from Stratford commitments, they'll promptly be used in *Seaway*, in Moser's opinion.

- Production staff, with occasional exceptions, will be entirely Canadian. At present "advance man" Bob Maharis is one of the most conspicuous non-Canadians functioning on the off-camera side of *Seaway*.

Maharis brought the *Seaway* organization an experienced hand in trouble-shooting to smooth the path for camera crews – negotiating essential local contracts, lining up extras, and so forth. Since *Seaway* crews are expected to be charging up and down the Great Lakes at a break-neck pace well into the winter months, an experienced (hence American) "advance agent" became a necessity.

But Maharis hasn't been able to clear up every problem besetting *Seaway* – far from it.

Built-in Problems

Production is now on schedule (well into the fifth show), but a July dockworkers' strike in Montreal Harbor threatened to strand *Seaway's* shooting plans. And there are built-in problems, Moser says, "that we encounter by shooting on the water itself."

However early fears that *Seaway* might be hamstrung by ASP president Maxine Samuels' noticeable tendency (so said Toronto newspaper colmunists) to pay talent according to union scale, and no more, have come to nothing. As a matter of fact Moser scorned the notion. He said, "This is an expensive show and it's being treated quite differently than a tight-budget item like *The Forest Rangers.*"

But there's no denying that in the last analysis *Seaway* will have a tight-fisted paymaster–the television viewer. Last year, TV audiences in the United States scuttled nearly two-thirds of the new shows bidding for their undivided attention, and the attrition carried over to several shows appearing on the Canadian networks.

With *Seaway*, it looks as if viewers are getting a chance to act as pilots and stokers, as well as eventual pursers. Canada's initial glimpse of *Seaway* should have all the drama of normal pre-season TV network program advance screenings. It appears that advertisers, networks and viewers alike will get their first crack at judging the product simultaneously.

Sink or swim time? September 16, in the 8:00 to 9:00 pm EST time slot, CBC Television Network stations.

The ONTARIO Five

CKWS RADIO • KINGSTON
CHEX RADIO • PETERBOROUGH
CFCH RADIO • NORTH BAY
CJKL RADIO • KIRKLAND LAKE
CKGB RADIO • TIMMINS

ONE gets you FIVE!

One Broadcast Order
Contract
Confirmation
Invoice
Payment

37,400 Households

3rd largest English Radio Audience in Canada
(As per last major BBM Report) •

CPM – $1.14

National Sales Director
JACK WEATHERWAX
Northern Broadcasting Ltd.
425 University Ave. Toronto

Representatives
Canada: BYLES, GIBB & ASSOCIATES Ltd.
U.S.A.: ALL-CANADA RADIO & TV Ltd.

The ONTARIO Five for SALES DRIVE

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CCAB

Typography and Make-up by
Canadian Broadcaster

Promotional puffs make poor public relations

The late Robert Benchley, the American humorist, is credited with the following formula for writing for publication:

First you put a piece of paper in your typewriter. Then you type the word "the" at the top left hand corner. Next you start thinking what else there is to say. After the thought process has continued for half an hour without results, put on your hat and go out and get drunk.

This amusing bit – and we hope we have credited it to the right source – rings a not so amusing, even poignant note with people on the receiving end of news, which is their stock in trade. Perforce, they overcome the problem by dreaming up a treatise on the evils of sin, the virtues of motherhood or some other bit of blue sky – such as this editorial for example – and hope they will get away with it.

Perhaps the greatest sufferer in this area is the trade press, this paper for example, during the summer months.

A trade paper – business newspaper if you want to be formal about it – is in reality a medium of public relations, publicity in other words, for the industry it serves. The service it renders runs right round the calendar. Apart from advertising, which is not the subject of this article, the main essential, if the paper in question is to maintain its service, is for the companies of which the industry is composed to feed to the paper – *its own* paper as it were – a constant flow of information or clues leading to this information. This is not for verbatim reproduction in the paper, but rather to enable the editorial people to extract and refurbish those parts of it which will be interestingly informative to its readers, among whom are not only the fellow members of the industry but also its clients and customers and other associates. This is public relations in the truest sense, but how do you set about it?

Most people agree that editorial space is of inestimable value to them. What they seem to be unable to do though is to separate genuine news from promotional puffs.

Various publications obviously have varying views on the subject, but would doubtless subscribe, in essence at least, to those of this paper.

What we are forever after is items which are not just self-promotion but, in terms of novelty, ingenuity and just plain usefulness, really and honestly, interesting news about our industry. Again, public relations.

Speaking for ourselves as the Battle of Business moves from one phase to another, we try to do an honest job of chronicling events as they occur, reporting both the good and the bad when either seems to contain useful and valuable information for our readers. This publicly relates the true picture of the industry.

A word which is bandied around, immoderately we feel, in this area, is the word "image".

Company "A" retains a public relations expert to work towards the creation of a better "corporate image" in the minds of the public, its industry or wherever seems appropriate.

This is the basic business of many public relations people in communicating the useful (a key word) functions performed by their clients, functions to which they are too close to do the communicating themselves.

The success of the effort to communicate depends not so much on the PR counsel as on his client, and his willingness to disclose. In other words, his is the same problem as the trade paper's.

As one simple example, consider the tendency of let us say an advertising agency, when announcing the appointment of a new executive, to say "Mr. X. was the for past ten years with another leading agency."

Such a statement as this conveys no information at all. Rather it inspires the reader to mutter "What agency", shrug and turn the page in the hope of finding something more interesting. This is publicity which fails to relate.

A genuine news story should answer the question: "What happened?"

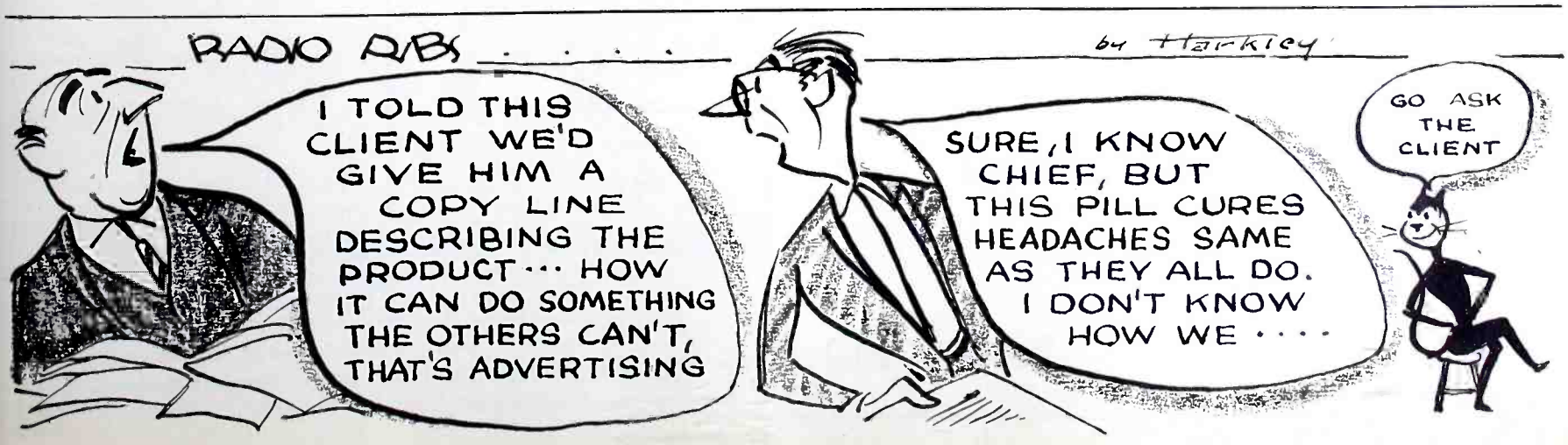
Just what *is* an image?

An image is *not* a figment of some bright person's imagination. It is rather a reflection of something which really exists.

If you want to disseminate your own image as that of a gentleman, the first requisite is to be one. *But* doing something gentlemanly just to get it reported won't work. Helping an old lady cross the street is fine, if you are doing it in order to *help* her and *not* in the hope of getting remembered in her will. In other words, before you help her across the street, it is well to make sure she wouldn't prefer to remain where she is.

Editors who are hungry for printable information commit reams of "publicity releases" or "handouts" to the waste basket because it is not *news*. All these are public relations efforts flushed down the drain.

One further thought: Scrap the paper headed "Release", which you use for this sort of purpose, and get a new batch printed, called "News".



A misunderstood market with more expected of it than it has to give

CBS RADIO SPOT SALES researchers must have mumbled something like "spare the rod and spoil the advertiser" before launching into a major new study, just released, that comes out as a candid reappraisal of the emphasis often placed on the American Youth Market.

Called *The Changing Market Place and the Crucial Customer*, the study finds the under-25 age group "a misunderstood market with a good deal more expected of it than it has to give . . . at least in many areas."

Or as the study implies, for advertisers willing to pay heed, the Youth Market isn't capable of putting its money where its mouth is – because it's too broke.

In fact, one feature of the CBS research shows that the food-buying habits of households headed up by under-25's are far below par in terms of the U.S. national average– 34.1 per cent below, for food prepared at home.

As the study says, ". . . despite the claims for money in its pocketbooks, a willingness to spend, and a desire for the good things, the Youth Market spends well *below* the national average for that basic necessary commodity, food."

And in the meantime the 35-44 year age group runs 25.4 per cent *above* national average for cook-at-home food, and the 45-54 group is 15.4 per cent above. (The 25-34 age group is also below national average – by three per cent.)

As for the "broke" angle – by comparison with the other age groups in the U.S. population, youth isn't only short of cash, it's almost flat busted.

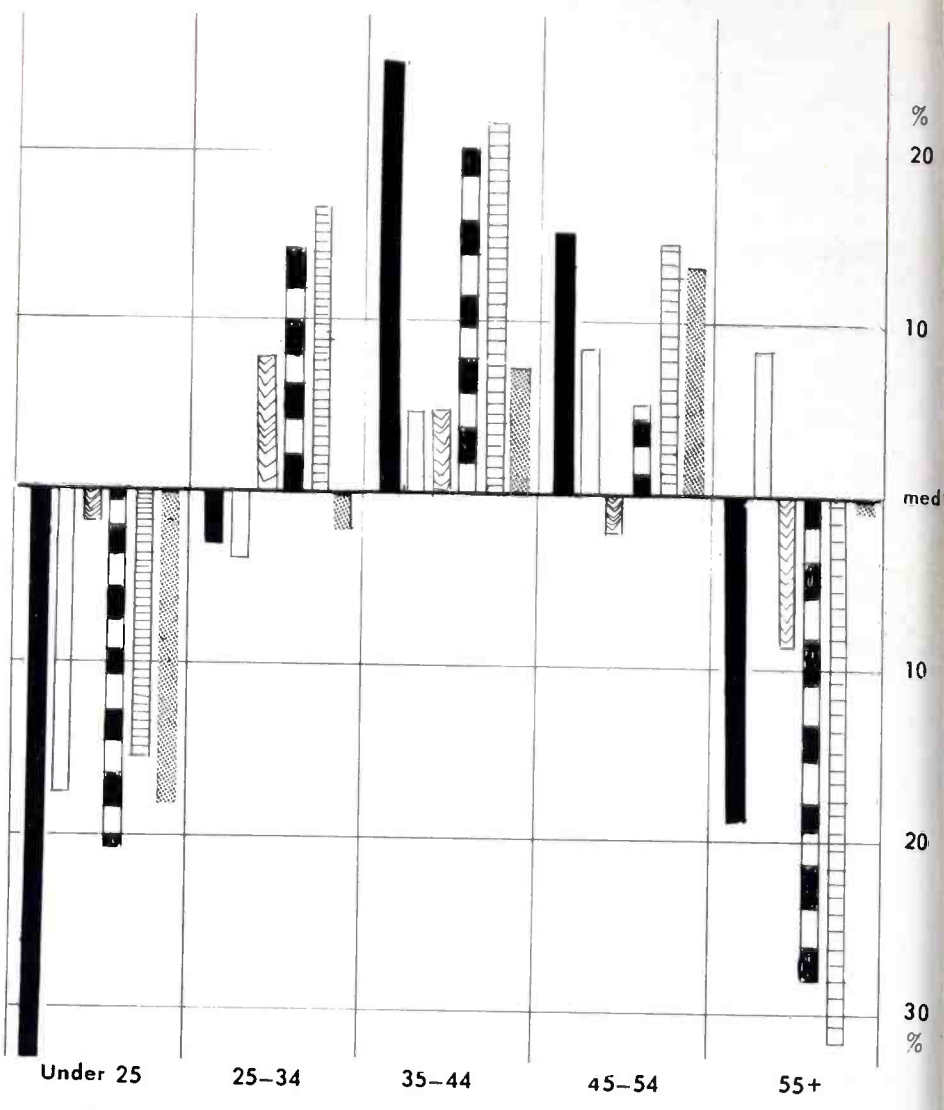
Family Income

Median family income for the under-25 families is $4276 – $1680 under the American standard. The only other age group falling significantly below the national income median is the over-65's. They plunge to a family income level of $3204.

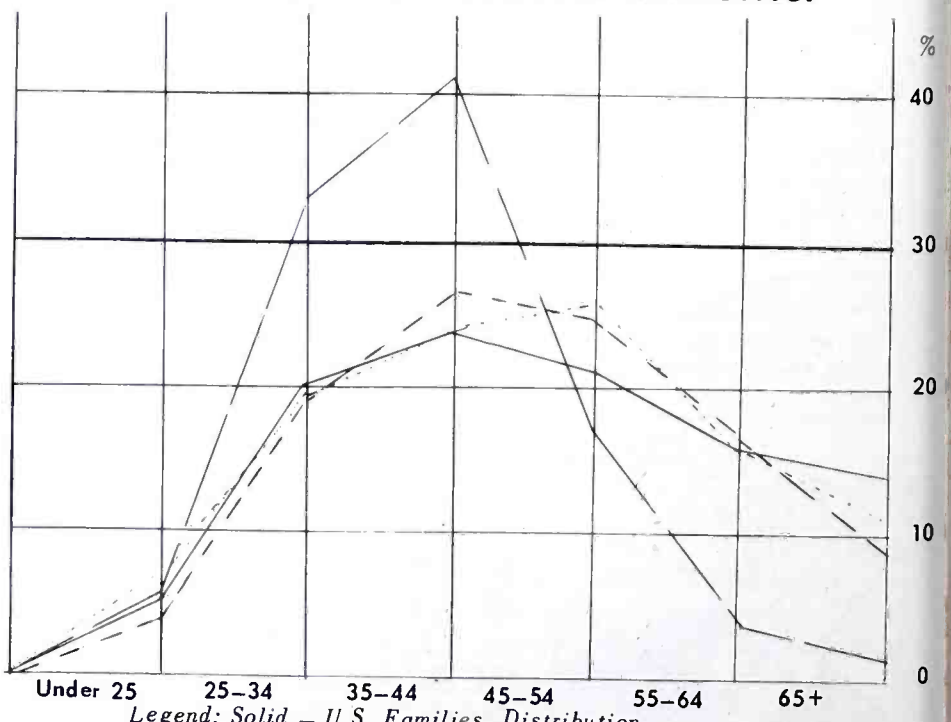
In other words, CBS found most of the long green located in the wallets of the 35-54's – the affluent group and by that token the "Crucial Customer" group. Median family income among the 35-54's ran from $6827 to $7040, and family net worth tended to increase from $8000 to $11,950 within the group's age-span, as money was plowed into durable assets. (By contrast, the net worth of under-25's was set at $270 in the study. Even households headed by 25-34's lagged $5470 below national averages for net realizable cash position.)

Not only were the under-25's worthless, relatively, but they were shiftless, automotively speaking. They accounted for only 2.4 per cent of U.S. new car purchases, according to statistics gleaned by CBS from the National Petroleum News Factbook (mid-May 1964), and they bought only 18.1 per cent of used cars.

A graphic look at youth



CBS looks at the "crucial customer"



Legend: Solid – U.S. Families, Distribution
Long Broken – U.S. Children Under 18 Distribution
Short Broken – U.S. Family Income, Distribution
Dotted – Total Consumer Demand, Distribution.

Source: CBS Radio Spot Sales – "The Changing Market Place and the Crucial Customer".

CKTB
ST. CATHARINES
ONTARIO

SERVES THE NIAGARA PENINSULA
WITH BETTER LISTENING

DELIVERS THE PROSPEROUS HUB
CITY OF THIS RICH PENINSULA

WILL BOOST YOUR SALES

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

RADIO 610

Odds were five-to-one against the under-25 owning a home, and 2.7-to-one that he would drink less than the national average of just under three cups of coffee a day. What's more, chances were 71-to-one against him being a regular cigar-smoker.

Cradle Rockers

But perhaps the most surprising CBS finding about the youth group punches gaping holes in a popular belief that under-25's rock the cradles that rock the advertising world. It's not so – at least, not if the advertisers see the family situation in the perspective offered by CBS.

For one thing the CBS Radio report cites National Industrial Conference Board statistics, April 1964, to state that only four per cent of U.S. children under 18 belong to households headed by under-25's. According to CBS, 73 per cent of the children, young teens and pre-adults are to be found in households headed by 25-44 year olds, with the highest proportion (41 per cent) in the 35-44 year-old homes.

Eighteen per cent of the under-18's live in households headed by 45-54 year-olds, and one per cent are still present amid a few virile families 65-and-over.

And the under-25's get their share of the birth-rate (28 per cent), but don't rate with the productivity of 25-34 year olds, responsible for more than half (51 per cent) of all U.S. new babies. The youth group isn't even that far ahead of the 35-44 year olds who give a good account of themselves by turning out 18 per cent of America's family additions.

And as a result of the under-25s' reluctant reproduction, their family sizes tend to rank below the national average. Norm for households headed by a member of the Youth Market is one child, to make up a family of three. U.S. overall average is 3.7, topped only by the 25-34's and 35-44's. with families of 4.1 and 4.4 respectively.

The pattern carries over into food buying, where the under-25's run up average sales slips of $13.69 as opposed to their seniors' (25-40) $17.61 and their elders' (41-60) $15.18. The Youth Market rings up only 5.1 per cent of total food dollar sales, while the 25-40 group accounts for 54.6 per cent.

Product Experimenters

Evidence also hints that the dering-do of youth is probably overrated. Figures compiled by CBS from the Food Industry Yearbook, 1964-65, indicate youth will try anything once – so long as it's not a new product. Biggest experimenters are college-educated, large (five or more) families with incomes in the $8000-$15,000 range. Small families with grade-school educations and limited income make the poorest targets for a new-product launch.

All in all, if there's anything good to be said about youth from a marketing standpoint, it's not conspicuous in the CBS Spot Radio Sales study. The report makes an effort to emphasize its objectivity, and claims it "grinds no ax" and "does not attempt to 'dissolve' the Youth Market." But the study adds, in the fashion of a scientist peering through a microscope:

"The study carefully and factually reports the Youth Market's definite existence".

If that comment doesn't put the United States' young whippersnappers in their place, what will?

Say You Saw It
in
THE BROADCASTER

Europe favors German Color System

FADING RCA VICTOR-backed hopes for adoption of the American NTSC color television transmission system in Europe took another kick in the pants recently, when the BBC switched its experimental color TV broadcasts to the German PAL system.

Though the BBC has only commented that "a statement will be made in due course", British television spokesmen feel the public corporation is preparing to back PAL when the time comes for a color TV start in England.

If Britain adopts the PAL color system Europe will remain divided about 50-50 between SECAM, the French color broadcasting method, and PAL as proposed by the Germans.

A recent European conference on the issue of a uniform color TV standard for the continent saw Russia, the Eastern satellites and two south-European nations supporting France. Britain and the Netherlands stood alone in support of the American NTSC system.

Equipment supply contracts and patent royalties are the major prizes at stake. The winning nation is expected to reap multi-million dollar benefits from adoption of its color standard.

Canada finances Nile River TV

A CANADIAN GOVERNMENT loan of $3.8 million, to be spent with Canadian manufacturers, will finance supply and erection of television and radio broadcasting facilities in the Nile Valley, the Department of Trade and Commerce announced June 30.

RCA Victor Company Ltd., Montreal, will get the lion's share of the supply contract, with more than 100 Canadian sub-suppliers also participating. A long-range microwave chain linking Cairo and Aswan in Egypt will form a major part of the construction.

The General Egyptian Organization for Cinema and Broadcast Engineering, Cairo, an agency of the United Arab Republic government, signed the financial agreement with the Export Credits Insurance Corporation last month.

Repayment terms extend ten years, including a stipulated two-year grace period.

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NBC Films buys "Forest Rangers" – Filmed in color for U.S. distribution

PRODUCING *The Forest Rangers*, a half-hour children's television show, in color for the last three years has paid off in spades for Maxine Samuels, executive producer of the all-Canadian program turned out by ASP Productions Ltd., Toronto.

NBC Films of New York has purchased an upcoming 26-week series of *Rangers* for U.S. distribution. The series has already been sold by ASP in four U.S. major markets, with four more under negotiation.

Seventy-eight previous weeks of *Rangers* have been carried by the CBC Television Network and Associated Television Ltd. in England. Both television organizations have been associated with ASP in producing the series.

ASP claims the NBC signing gives *Rangers* an American sales potential in excess of one million dollars.

Women love the simple things in life – men.
"ACTION STATIONS!" CFCN RADIO-TV CALGARY

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BROADCAST SALES REPRESENTATIVES
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Country-and-western lyrics remain but what has changed is the music

"WHEN THE NEW country music bonanza began to flourish not only did the record companies jump on the bandwagon, but the booking agencies soon found that a country music show in Carnegie Hall, or the same show in the school house in Glasgow, Kentucky, meant money in the bank.

"It was after all of this that the people in the broadcast business – the last of the big spenders – and the brains of the advertising world finally realized they could 'pick-and-grin' all the way to the bank with country music"– *Jerry Glaser.*

Country Music Day at the Radio and Television Executives Club lunch meeting on August 5, at Toronto's Park Plaza Hotel, featured one of the United States' foremost country-and-western spokesmen – Jerry Glaser, a director of the Country Music Association, Nashville Tennessee, and vice-president of WENO Radio Nashville, WGUS Radio Augusta Georgia, and WYAM Radio in Birmingham Alabama – all country music stations, needless to say.

Glaser reviewed current growth in the field of country music, and sniped at snobbery as the culprit standing between advertisers and a country-and-western payoff of major proportions just waiting to be grabed up, in Glaser's view. Further excerpts from his talk follow:

"Today the country music business is big business. And probably you Canadians were way ahead of America in discovering the growth potential of this business, the music of the masses.

New sound of old time music

"What's making this boom in country music? Well in my opinion it all started when we took the 'hillbilly' out of it. The lyrics of a country song have always been constant and universal . . . what has changed is the music. The day of the 'picker and grinner', the 'get fiddles' sawing away and the off key 'nite and brite' harmony is gone forever.

"The new recorded sound of country music has a beat. We've amplified our string instrument; we've added drums; we've put the icing on the songs with a choral background – plus we've packaged the song in a showcase of echo chambers and all the other recording aids to achieve musical perfection. The Nashville Sound is world famous and it's a good guarantee that a record will be a hit.

"Country music recording represents over 30 per cent of total

JERRY GLASER

record sales world-wide. It's the most listened to and copied form of American music abroad. Over 75 per cent of the successful single records are country-oriented. Eddy Arnold has sold more than 35 million records, a number exceeded only by Bing Crosby and Perry Como. Royalties from recordings of the late Hank Williams excel those of Jerome Kern and Cole Porter.

"It may be of interest to you to note that Nashville is second only to New York City in the recording business. There are 322 music publishers and 828 writers and composers now in this city.

"American radio broadcasters for years have been plagued with dog eat dog competition – too many stations in a market, too many trying desperately to captivate the Top 40 rock 'n roll teenage market– while the mass country audience was listening more and enjoying it less.

"Broadcasters were losing money, but were reluctant to change to country-and-western format because it was not fashionable – the country club set would really bug you on the golf course. But all that's changed now.

"The latest count in our Country Music Association office shows there are over 2300 radio stations in Canada and America playing country and western, and over 250 full time country operations. Every week four or five broadcasters are in Nashville gathering material from the association office in order to convert their facility to full-time country. In the last four weeks stations in four major markets, Miami, Houston, Rochester and New York have crystallized plans to convert to country.

Now it's C & W TV

"What happens when stations change to country-and-western? WJJD Chicago changed to a country format less than a year ago and has seen its ratings climb strongly from the cellar ever since. The general manager has said that, 'WJJD has had the strongest revenue picture in its history since country music was adopted'.

"And now the television industry is turning its cameras to the world of country music, both locally and on the networks. Country music shows blanket virtually every TV station in the U.S. and Canada.

"Last week a man was in my office trying to secure all the country music films or video tapes he could lay his hands on. This gentleman is opening a brand new television station in Oklahoma City featuring 100 per cent country music programming.

"Now there has to be a reason why all of these stations are turning to country music and the answer is basic. They make money. And the reason they make money is because the advertiser is making money. We get back to this thing called audience loyalty. The country music audience is buying the products and services country music stations advertise.

Who Listens to C&W?

"Who makes up this audience? Well Pulse, Inc. New York, along with KFOX Los Angeles and WCMS Norfolk came up with some pretty interesting figures on the country music household. Almost 50 per cent of the country music people have an annual income of between $5000 and $10,000. The country music family averages four-plus; 65 per cent smoke cigarettes; 71 per cent drink coffee; 69 per cent normally drink tea; most families have two cars; 74.7 per cent own or are buying their homes, and 54.6 per cent fall into the 21-40 years

MEMO

from the desk of

GORDON FERRIS

to:– George Gallagher,
CJGX Yorkton
Hugh Dunlop,
CKDM Dauphin
John Craig,
CKX Brandon

Your "Golden West Market" concept of selling the three stations at one price, one contract, one billing, is catching fire. Figures indicate your population, retail sales, total reach and audience makes this truly "Canada's Fifth Market". What a bargain!!

T.G.F.

Radio-Television Representatives Limited

The *trend* is to balanced programming

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. . . largest unduplicated audience in the world

of age bracket.

"This is the biggest buying segment of our population. Many advertising people refer to this segment as the blue-collar worker – the man who with his wife accounts for more expensive hi-fi sets, more air conditioners and TVs and more than half the big ticket items purchased annually. He's the middle income majority, the industrial worker whose income soared over 500 per cent in 20 years. He spends 58 per cent of the nation's spendable income.

"And the blue-collar worker is the number one radio and TV fan in the wonderful world of country music.

Agencies Don't Understand

"But don't let me leave you with the impression that our business is not without headaches. I think it is unanimous that the number one problem facing the country music broadcaster is the difficulty in selling the national agency account executive and time-buyer on country music.

"The account executive and time-buyer in many cases do not know, like or understand country music. Too many times these people live and work in white towers and spend millions of dollars from figures contained in survey books. It happens every day; an agency will buy four radio stations in a market – three rock 'n rollers and one good music station.

"What about our 30 per cent plus audience that listens only to the country music station and with all due respect wouldn't be caught dead listening to the Beatles or Mantovani? These people will never hear that commercial.

"Even in markets where the country stations show up number one or two in the ratings as is the case of KSON in San Diego, KRAT in Sacramento and my station WENO in Nashville. Many time-buyers tell us, 'We can't buy country-and-western'.

"Perhaps we in the business are to blame for this negative attitude. Perhaps we have not sold these people on our audience.

"The Country Music Association is taking positive steps in this direction. Recently CMA presented 'The Sound of Country Music', a two-hour presentation featuring the top artists in the business along with our sales story, before the Chicago Sales and Marketing Executives Club. The response from the 600 present was terrific. Similar shows have been sponsored by CMA in New York and Detroit, I hope in the near future we can bring our presentation to Canada.

"If I say to you that the industry we represent has the largest unduplicated audience in the world, I do not have to insult your intelligence because the facts are before you.

"The fans of our music control all elections, run the factories, grow the food, transport our goods and in general manipulate the gears of the country."

The new generation believes when a woman grows older she turns blonde.

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AN IMPORTANT MARKET

- ★ Already in Canada's highest income area Oshawa's average weekly wage has increased to $125.97
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TAKING A RISK

Several years ago I knew a young advertising man who quit his job to open his own agency.

My friend, Don Larick, was long on drive and imagination but short on capital. He needed at least one big client to really get on a firm footing.

Then his chance came. He was given the opportunity to bid for the account of a leading coffee firm.

But Don's heart sank at his first interview with the company's advertising manager. He learned that other agencies, including some of the city's largest, had submitted elaborately prepared presentations. Don, who was barely meeting his rent, could not hope to duplicate them.

He thought fast.

"I don't work with elaborate presentations," he told the ad manager casually.

"But how else can we tell if you can do the job?" the manager asked.

Don knew that the final decision would be made by the company's board of directors.

"Do you think your board would appreciate a good idea if they heard it?" he asked the advertising manager.

Assured that it would, Don requested an audience with the board. It was granted.

My friend made a brilliant oral presentation with the aid only of a few notes on the back of an old envelope! He got the account and went on to become one of the most successful advertising practitioners of his time. If I told you his firm name, you would recognize it immediately.

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

But his identity is not the point of this story. What I want to emphasize is that Don was not afraid to take a calculated risk. He acted boldly, a step that salesmen might well emulate.

Are You Playing it Too Safe?

The old adage "nothing ventured nothing gained" is a good one for a salesman to remember. The leading producers were not afraid to take risks, many of which paid off. They were and are venturesome.

It's easy to play it safe. In this way you attain a nice level of mediocrity. Your children may not be able to attend college or you won't get that Bermuda vacation, but you will be safe. Too many salesmen seek this way out. The pity is that this is supposed to be a dynamic profession. Our whole economy literally moves on salesmanship.

The "safe" salesman rarely if ever breaks new ground in his territory. He never goes after the really big ticket if it means sacrificing any time from his "tried and true" routine. He is fearful of pushing a new product that may have great potential. He would never dream of correcting a customer, even though the latter would have more respect for him. He dreads taking over a new territory.

I could go on for several hundred pages. Timidity and lack of imagination stifle thousands of salesmen in this country. There are many of you who shy away at learning new selling procedures designed for your own welfare. The operative word here is "new". Many salesmen are suspicious of anything new on the absurd theory that the old way is the best way. What they mean is that the old way is the "safe" way.

The spirit of adventure is what made this country great. And we're only in our infancy compared to European nations. There is much to accomplish yet in improving our standard of living; new products, conveniences and services will be a part of our economy for years to come. This means a bonanza for the enterprising salesman.

As the philosopher Schiller said:

"Who dares nothing, need hope for nothing."

The Nature of The Risk

Before we get any further along, I want to stress what I *don't* mean when I encourage you to take risks. No salesman should expect to advance himself by making exaggerated claims, misrepresenting the product, or otherwise lying to obtain an order. Such tactics do not connote risk, but stupidity.

The risks I suggest are along the line of intelligent business practice. Of course it may be safer to spend two hours with an old and assured account, but sometimes devote one of those hours to calling on a tough but potentially productive prospect.

It may be safe to stay with proven selling principles, but new selling ideas are being developed almost every day. Experiment with some of them. It may be the best thing you ever did for yourself.

You can't go wrong with a presentation that has earned thousands of dollars for you, but perhaps a revision of that presentation could double your

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present income.

The risk here is the loss of time and current income while you try a new approach or technique. It may even fail. But the world is built on such trial and error.

The Roman Philosopher Cicero said:

"A man of courage is also full of faith."

He meant faith in oneself. This is the key to success in salesmanship. If you have enough faith in yourself you can conquer all.

No Risk

Some salesmen are so fainthearted they won't even take a chance when they have nothing to lose.

Bart Harman once took over a well-established territory. He had been told that one particular customer, ABC Company, had been buying 10 gross of the product every call for many years. At his first call on the firm, Bart introduced himself, mechanically wrote up the order and departed.

The next day he was called at his home by his irate supervisor who said he had received word that the ABC outfit had purchased 100 gross of the product from a competing firm.

When Bart checked back the next day with the ABC firm the explanation was frustratingly simple.

"You didn't ask me if I wanted to increase my order," the purchasing agent said. "Your competitor did."

Don't take anything for granted in selling. Change is a part of business and you should be alert to this fact.

In Bart's case there was no element of risk. He merely had to ask a simple question. But it's surprising how often this simple question doesn't get asked by salesmen. They're afraid of roiling serene waters.

"Why take advantage of his good nature?" is what a salesman may tell himself after failing to ask a customer to enlarge his order. Why indeed! Such a man can never hope to be anything more than an order taker.

You're not Alone

The salesman who risks time and income to better himself is following an ancient practice in business.

Your own firm takes a sizeable financial risk when it experiments with new products, new methods, and promotion techniques. It may retool at a cost of millions to put out a new line. It may carry out a plant expansion program running into still more millions.

"So what," you may say. "My outfit is a multi-million dollar corporation and they have money to risk. I don't."

You would be wrong. Your company is relatively taking the same chance you are. Remember, it must consider it's stockholders, employees, and creditors when it assumes a risk.

Actually your firm has far more at stake than you do. Another point to keep in mind is that your company's risks often mean more selling benefits for you.

Way To Advancement

The bold and enterprising salesman will always catch the eye of his superiors. Managers make a point of looking for the men who run ahead of the pack. These salesmen begin taking risks early in their careers and keep on taking them. They also are the ones who get promoted or are given choice territories.

Nick Kalb, sales manager for a huge Mid-West appliance manufacturer, tells of one bright lad who scooped up an order from under the noses of veteran colleagues who had been trying for years to snag it.

"I was district manager then," Nick recalled, "with a force of 25 men."

"We had been angling for years without success to get a big department store which was buying thousands of dollars worth of merchandise from our competitor. Their appliance buyer was as firm as the Rock of Gibraltar in refusing to even listen to our presentation.

"One of my freshmen salesmen, Ted Marrison, decided one day to gamble with an idea. He marched into the appliance buyer's office and announced:

"Mr. Spinner, I'm determined to get an order from you by the end of the month. I'm temporarily dropping everything else – my other customers, prospecting – to work on a presentation for you."

"The buyer was dumbfounded," Nick said. But he finally managed to say to Ted:

"You're taking an awful chance, young man. My answer will probably be no after you've made your presentation".

"Ted went ahead anyway," Nick continued. "For the next month he gave up a virtually assured income to research and prepared a bangup presentation for Spinner. When it was ready, he called for an appointment and was told to come around the next day.

"Ted delivered a masterful presentation," Nick went on. "He knew that department store inside out and made such convincing points that Spinner could not help but gave him an order – and a whopping one. That store was our customer from then on. And Ted tripled the income he had lost in that month. He took a gamble and won. The stakes were big and he knew it"

This is the kind of courage and cool headedness that pays off for a salesman. Even when you're taking a beating, don't be afraid to try something new or take a chance. When discussing risk, I always point to the immortal words of Marshal Foch:

"My center is giving way, my right is in retreat; situation excellent, I shall attack".

A salesman should always be on the attack. Never be foolhardy, but a well calculated gamble should be your meat. Nobody in this business ever got anywhere without vision and daring.

Here is a self test to let you see if you are sufficiently aggressive to take a risk if the situation calls for it: (You should get at least five "yes" answers).

	YES	NO
1. Do you occasionally vary from your sales routine?		
2. Does the idea of taking a gamble interest you?		
3. Do you sometimes tell a prospect or customer that he's wrong?		
4. Do you ever make a really hard stab at getting the big order?		
5. Are you open to new suggestions and ideas in salesmanship?		
6. Do you emulate successful salesmen in your firm?		
7. Do you avoid playing it safe?		

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R. S. V. P.

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"BEST BUY IN Eastern Canada"
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Color TV Seminar

Nine color experts will discuss techniques

A TENTATIVE PROGRAM has been issued naming nine color experts slated, barring the unforeseen, to participate in the industry-wide color television seminar to be held at the Lord Simcoe Hotel in Toronto October 14, 15, and 16.

The speakers' subject matter is scheduled to range from psychology to basic color laboratory practise in the twelve-item agenda announced by Ken G. Chisholm, sales promotion manager, RCA Victor, Montreal. And the program leaves little doubt about the meeting's intentions – it's going to be a workout, running from 9:00 am to nearly 11:00 pm on the 14th and 15th, with the only let-up coming on Saturday, the last day, when the "dismiss" will be sounded at 5:00 in the afternoon.

Here's a rundown of what's planned:

Thursday

Morning: "Color Vision" and "Color Psychology", with George Gordon and Walter Kisner of Eastman Kodak.

Afternoon: "Color Physics" and "Color Psyhchophysics", again with Gordon and Kisner.

Evening: Toronto Section meeting of the Society of Motion Picture and Television Engineers (SMPTE).

Friday

Morning: "Philosophy of the NTSC Color System", with W. Wilson, Board of Broadcast Governors Chief Engineer; "Basics of the NTSC Color System", with John Wentworth of RCA Victor.

Afternoon: "Color TV Studio Operation", with consultant Norman Grant.

Evening: A color TV demonstration at CFTO-TV Toronto.

Saturday

Morning: "Color Film Practises", with Gentry Veal, Eastman Kodak research department; "Shooting Color Film for Television", with John Gunn (C.S.C.); "Lab Practises and Experiences", with Robert Rheimeck of Color Services Lab, New York.

Afternoon: "CBS Color Production – Philosophy and Practises", with Carlton Winkler of the CBS Television Network, followed by a panel discussion moderated by Glen Robitaille of CFPL-TV London, Ontario.

Accommodation is being held to 200 for the meeting because of space limitations, and the fee for the three sessions has been set at $20.00 total.

The Colorcasting Seminar Committee consists of: Gerald Graham, National Film Board, Montreal; Charles Frenette, CBC Montreal; Nelson Gardiner, Expo '67; Donald Dixon, Canadian Kodak, Toronto; Hellmut Berger, Canadian Association of Broadcasters (CFTO-TV toronto); Harold Wright, TV Color Co-ordinator, CBC Ottawa; Reg Horton, CBC Toronto; Roger Beaudry, Association of Motion Picture Producers and Laboratory Technicians of Canada (Pathé Deluxe, Toronto); Vic Allard, CBC Montreal; Jack Brickenden, Seminar Manager (CBC Toronto); and Ken Chisholm of RCA Victor Montreal.

OVER the DESK

IN THE EARLY FIFTIES, when TV was beginning to rear its head, one of a group of broadcasters, huddling over a drink, said: "The radio has moved out of the living room. Another of them, viz and to wit Fred Lynds of CKCW, Moncton, asked, with simple Lynds-like directness – "Why?"

I don't think his question was ever answered. I don't think the radios have ever moved back. I *do* think radio has found a new kind of usefulness which is enabling it to do right nicely thank you.

(Quite in parenthesis, but it's a good story anyhow, the other day, I walked past one of Toronto's three newspapers to see pickets parading up and down King Street, with transistor radios glued to their ears!)

There is another "why" I should like to pose at people who say, in effect, "business goes dead in the summer months." As I say, "why?"

Speaking from the advertising standpoint, people buy things in the summer just as they do in the winter.

They don't buy sleds, skis, electric blankets or hot toddies, when the thermometer is hovering in the eighties. But they *do* buy cold drinks, swim suits, bathing trunks and air conditioners.

There's a combination of negativity and incongruity in this and I think it is harmful, especially to business.

What they are saying, in effect, is that because they can't sell furnaces in August, there is no use working.

Then they rationalize their negativity by saying: "It's too damn hot to work anyhow." Then they proceed to the golf course where they chase a ball around the course with the sweat pouring out of them until they can barely stand it. Too hot to work? Incongruous? What do *you* think?

It's all just as logical as my old grandma's theory that the best thing to cool you off is a nice hot cup of tea.

BESIDES THE HUMIDITY, the Toronto atmosphere on and about Advertising Avenue is charged with feelings of tension about what will come out of the Fowler report, when as and if it appears. (September is the latest forecast.)

Many people feel Fowler will vent most of his spleen on the CBC, perhaps reversing the view he expressed in his report of his Royal Commission and recommending that the Corporation become more artistic in its programming rather than more aggressive in its sales.

My own guess, and it isn't even an educated one, is that he will tend to move the CBC further than it is right now, out of the commercial field, which might sound like a bit-of-all-right to the privates until they realize – the TV network affiliates especially – that this could deprive them of the programs and revenues they now receive from the CBC. Then they will all be hunting around for a paddle with which to go up the creek.

Of course there is an oh-so-simple solution to the whole situation, and this is to have the CBC sell its stations and networks to private interests, confine themselves to the task of producing important programs of national value on film and tape, and introduce regulations or contracts under which the CBC chefs d'oeuvre would be musts for the privates to carry. This, of course, is the only practical solution, so practical it will never be adopted. Or have I mentioned it before?

Other than the thinking few, the broadcast industry does not really seem to be concerning itself overly over the crisis looming ahead. They are rather like Nero fiddling while Rome burned, or Sir Francis Drake filling in the time, awaiting invasion by the Spanish Armada, fooling around on the cliffs, playing with his bowls.

And that's it for now, so buzz me if you hear anything.

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GOOD IMPRESSIONS in PRINT
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CANADIAN BROADCASTER

STATION CALLS

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

CFUN RADIO VANCOUVER

CFUN GENERALLY CASTS ITSELF in the role of a "swinging" broadcaster, but a recent promotion had the station swinging by its tail.

With tongue-in-cheek and a glance askance at Imperial Oil, CFUN decided to stage a *Skunk-in-your-Trunk* takeoff of the *Tiger-in-Your Tank* Esso sales gimmick.

The radio station distributed 10,000 black-with-white-stripe skunk tails modelled on the Esso tiger tail, and said the idea met with phenomenal response. "Young Vancouver is apparently enjoying the fun and pride of ownership in this latest status symbol," to use the station's words.

Drive-in restaurants, theatres, record shops and used car firms were the major outlets used. Skunk-in-Your-Trunk has evidently turned out to be a traffic builder, the station notes.

The promotion was advertised by means of CFUN on-air plugs, exclusively.

CFCH RADIO NORTH BAY

ONTARIO'S cool-to-cold summer provided just about the right setting for CFCH Radio's "Christmas in July", held July 24 under the sponsorship of North Bay's Pepsi-Cola bottler.

Santa Claus came to North Bay on the afternoon of the 24th riding a horse and buggy and led by dancing, prancing and dondering Honda Motorcycle enthusiasts. A crowd of 1000 met St. Nick (CFCH morning man Terry Spearin) at a remote-broadcast location in a downtown vacant lot, and accepted treats from his gift bag — in this case a large Pepsi truck. Candy bars went with the 2000 Pepsi drinks handed out.

From noon to 3PM CFCH featured winter and Christmas music on-air. At the remote location a local folk-singing trio led the live audience in Christmas songs.

CFCH gave the promotion a safety angle by dubbing it "an early Christmas for careless drivers, boaters and swimmers who will not live to see December 25."

CKWW RADIO WINDSOR

DURING THE DETROIT-WINDSOR, American-Canadian International Freedom Festival, CKWW offered visitors a cool gimmick to test their guessing skill. Three tons of ice were placed at Windsor's main intersection, and by-passers were invited to estimate when the ice would melt. (It took exactly 41 hours and nine minutes, the station says.)

Prizes were 58 half-gallons of ice cream and a portable cooler filled with Coca Cola. On-air promos advertised the contest.

CKTB RADIO ST. CATHARINES

A DAILY FIVE-MINUTE program called *Welland Canal Diary* has been instituted this year as a service feature of CKTB Radio.

The program announces the location of all vessels in the 27-mile canal, along with facts-of-note concerning the ship's history, size and cargo. The canal trip takes from eight to 18 hours.

Canal Diary is described by the station as a useful source of information for officers and seamen aboard ships within range of the station, and for families of seamen living in the Niagara-Hamilton-Toronto area. It's also for ship supply firms and stevedoring outfits, shipping agents and other harbor personnel responsible for arranging docking and unloading facilities.

Apparently *Canal Diary* has become popular with tourists as well. CKTB estimates that one million visitors come to the district each year to watch ocean and inland vessels at close range. (Of the ships using the canal, CKTB believes about 200 are of Canadian registry, each having a crew of approximately 30.)

Sponsorship of the broadcasts is split between Port Weller Dry Docks of St. Catharines and Ontario Paper, Thorold Ontario. Vessel locations for the program are relayed to CKTB by the St. Lawrence Seaway Authority Vessel Information Service.

CJCH-TV HALIFAX

DIAL-A-PROMO SERVICE has been instituted by CJCH-TV to provide viewers with a combination of up-to-the-minute program information — and station plugs — by telephone.

An automatic answering service offers recorded messages, changed hourly, giving "feature" notes and lists of guests and stars for each upcoming show. Messages are designed to be personal and chatty, the station says, but begin and end with the catchphrase "good viewing on Channel Five".

The automatic units keyed to the service are seeing constant use, the station adds — "a terrific viewer service, simple and effective."

CKSO-TV SUDBURY

TWO LATE-NIGHT MOVIES seven days a week are being offered by CKSO-TV in a programming innovation designed to reach Sudbury's 21,000 round-the-clock mine shift-workers and their stay-up families.

The station says it now broadcasts until four o'clock in the morning — "making CKSO-TV the only station in the country with a regularly scheduled late-late show."

The sponsor of the early late-show, Independent Grocers Alliance (IGA), keeps viewers awake until at least 2 am for a post-movie TV Bingo session.

The late-late-show is followed by a contest offering a Las Vegas Safari as prize. One hundred winners will make the Las Vegas jaunt with a number of Sudbury merchants this fall, when CKSO will host them for four days at the Riviera Hotel.

CJSP RADIO LEAMINGTON ONTARIO

A SUMMIT OF ONE-MAN enterprise was reached by CJSP Radio chief announcer and morning man Craig Cole in May, when he almost single-handedly produced a one-hour radio documentary on World War II.

Called *Summit of Courage*, the documentary resulted from 23-year-old Cole's longtime interest in the last World War. In fact the program wouldn't have been feasible in the absence of Cole's private library dealing with the war's history.

Combined with voice actualities of Chamberlain, Roosevelt, Churchill, Eisenhower, Truman and others, with great music for its background, the documentary was able to cover the war from the invasion of Poland on September 1, 1939 to Germany's surrender on May 8, 1945.

What's more, a sponsor got behind the project as soon as it was offered by CJSP. The Army, Navy and Airforce Association in Leamington bought the required air time and, in addition, picked up the tab for talent fees.

Commercials for the association, suitably delivered in a dignified and authoritative manner, covered the association's history and urged veterans to join.

The station says audience reaction was favorable, and brought dozens of congratulatory calls.

When asked to comment on his many hours of research and writing, Cole said:

"Many young people of my own age never had the chance to hear the voices of the great men who led the world out of perhaps its darkest hours with their forceful leadership and stirring oratory. These were the greatest men of the century and possibly some of the greatest men in the entire history of the world.

"What else but radio could bring these voices to those who had never heard them, and bring them back to those millions of Canadians who lived through the black hours of the Second World War"?

The *trend* is to balanced programming

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Walter Dales Winnipeg Letter

Randy Moffat adds management to CKY presidential duties

IMPORTANT CHANGES have been announced at CKY, Winnipeg. Randy Moffat, president, will take on the additional post of general manager. His first move was to appoint veterna CKY promotion man, Bill Grogan, as program director. Grogan, a top-flight merchandising and promotion man, has also had a lot of experience in other fields of show business and is expected to hatch a new and exciting style of programming to woo urban listeners.

Sid Boyling, CKY's former general manager, will move to Moose Jaw where Jack Moffat, president of CHAB Ltd. has appointed him general manager of television operations (CHAB-TV Moose Jaw and CHRE-TV Regina). He will be replacing Gerry Johnson who left that position some months ago.

Winnipeggers will miss Sid Boyling, both in the broadcasting fraternity and out of it, for he was exceptionally active in community affairs. However, the Moose Jaw appointment will be a homecoming for him and his family, for he operated CHAB for many years prior to its sale to Jack Moffat.

• • •

CJOB-FM seems to have found part of the answer to the FM problem. A switch to western style music appears to have resulted in some very satisfactory sales to firms such as Eaton's, Hudson's Bay, Birt Saddlery etc. Listeners to FM, however, will hope that all stations don't decide to go for the same pattern. Right now there is a very fine and varied choice.

My own favorite in FM is the CKY-FM music, selected by Herb Brittain. I find it so attractive it is hard to get any work done at home — I'm addicted to that FM music. Our youngsters horn in occasionally, however, and they choose CJOB-FM.

• • •

DON SLADE, MORNING MAN at CKRC, seems to have a winning feature with his daily long-distance call to people in show business. Slade, who wise-cracks his way through most of his run, switches to serious talk on his telephone interviews and does a masterful job. He is able to get top stars to open up and sound like real people. They never seem to resent the call, even though he sometimes catches them in the small hours of the morning or while they're in the process of making up for a stage performance.

• • •

AT OUR COUNTRY COTTAGE we often pick up CKDM Dauphin, Manitoba. For a small-city station, they seem to me to have more than their share of fine, professional-sounding announcers. They've a fairly heavy schedule of local commercials, but handle them so well they don't aggravate you.

• • •

WINNIPEG BROADCASTING people deserve a lot of credit for the way they rallied to help the open air theatre, Rainbow Stage, survive the season. Winnipeg loves Rainbow Stage, but doesn't support it enough to make up for losses caused by rain. This year it was rained out so often it was near collapse.

Broadcasters, unasked, went to work and drummed up some of the best attendance on record. It now appears that the Stage will make it through this season; but unless they get a roof, it seems unlikely they will operate next year.

• • •

THE CJGX, YORKTON, power increase is now in effect — 10,000 watts day and night.

• • •

NORRIS MACKENZIE (of the shows) was in town at the time of writing, selling many of them.

AVAILABLE

T.V. producer, director, also acting as manager, announcer, 10 years working experience all phases T.V. and radio, wishes to relocate. Production preferred, would consider any position, radio or T.V. Reply:

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217 Bay Street, Toronto 1.

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Two Broadcast Audio Consoles. Both are fully operational and in almost new condition.

1 – Gates Dualux Audio Console, nine channel mixer. New replacement cost $3718.00. For sale at $1850.00.

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OR – Both Audio Consoles for $2500.00 cash, F.O.B. Victoria

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620 View Street,
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LEWISITE

BROADCASTERS' WEATHER VANE

Fine in August – Fowler in September.

• • •

TWO WAY STREET

Before choosing its musical numbers, the station always checked carefully the popularity of the juke box selections at the corner store, which never put a recording in the "box" unless it had heard it played at the station.

• • •

AH! SWEET MYSTERY!

. . . compared teenage market statistics to a bikini . . ,What they reveal is exciting, but the real task is to come to grips with what is underneath."

-:Walter Johnson
Senior Vice-President
Interpublic Group

• • •

AUDREY STUFF

Then there's the gal who was so dumb that, before she went on her vacation, she bought a copy of the Criminal Code, just to make sure.

• • •

PAN MAIL

Sir: Some of the jokes in your column are so vulgar, I can't understand them. Something ought to be done about this.

-:I. N. Dignant

• • •

SUMMER IN TORONTO

You can say what you like about Sunday in Toronto, but for this sultry August weather, the same thoughts apply Sunday through Saturday.

• • •

THAT'S NO LADY

Jerry Glaser (story on page 8) credits BMI's Harold Moon with: "Bartender! Give me something long, cold and full of gin." Reply: "Buddy, you don't want a drink. You want my wife!"

• • •

LONELIEST NIGHT

Codicil to the old gag–"TGIF" (Thank God it's Friday!) is "POIIS" (Pee on it! It's Saturday!)

• • •

POET'S CORNER

A research director named Wills
Did a survey for Kur-it-Now pills.
The Frequency Reach
Was an absolute peach,
Which cured most of Wills' current ills.

CFTO-TV Production Services

Promise of color facilities lands Kraft account

THE IMPENDING RAINBOW of color on Canadian television – as impending as January 1, 1967 – has dropped one of its first pots of gold. It fell in the lap of CFTO-TV Production Services Ltd. when Kraft Foods, rated one of Canada's largest commercial users of videotape – contracted to move its TV commercial business out of the studios of Toronto's Robert Lawrence Productions Ltd., and into CFTO's house.

CFTO's forthcoming ability to work in color videotape was given as the principal reason for the switch. Needham, Harper & Steers of Canada Ltd., the Kraft agency, said:

"CFTO offered the facilities we needed to get color tape experience. So it was obvious we should move our production in order to have time to experiment before color TV was an actual fact.

"CFTO expects to have complete color videotape capability by next summer. Until then, work on the two-year Kraft contract will be in black-and-white. September 1 is given as the switchover date.

But the intriguing feature of the color videotape story is the possibility – looming large right now – that CFTO-TV Production and Advertel Productions Ltd. will be in a position to carve up the entire commercial tape field between them – at least, throughout the forseeable future.

John Ross, president of Robert Lawrence, commented on losing the Kraft business as follows:

"I don't want to compete with CFTO on color, because I'm not going to commit myself to $300,000 or more worth of equipment that could become obsolete when color becomes a big thing.

"Color-costwise the money 'up in front' is so tremendous that in this business it doesn't make economic sense. I'm not going to be a color pioneer in this country."

In other words, Ross hasn't made plans to acquire color videotape facilities, in spite of the Kraft experience and willy-nilly of RLP's status as one of the major commercial producers in the Toronto market

Advertel is in the Race

It's generally believed that Advertel Productions will be the only Toronto commercial production house likely to compete with CFTO in the field. An Advertel spokesman said cameras (of the new Plumbicon variety) and videotape recorders had been ordered, and that delivery might be as early as January – potentially, several months ahead of CFTO.

Ross estimates the Toronto black-and-white videotape market as "at most, a third of the commercial business." But in color, videotape evidently has certain advantages that make Alan Chapman, production sales manager at CFTO, rate it a stronger competitor for film.

Chapman pointed out that the cost of color film prints is higher than for black-and-white, whereas videotape costs are almost identical for both techniques – "same tape, same cost" as he put it.

"The balance will even up," Chapman suggested. He thought agencies might be less hesitant about mass spotting in tape, after getting comparative color-on-film versus videotape figures.

And as for other technical advantages – "In color videotape you can adjust the colors after the fact," Chapman said. "I don't believe you can do this to any extent with film. You have to re-shoot.

"But to re-shoot film in color would just be a horror show – because of the costs."

Chapman came out flat and said, "All color videotape will certainly be shared by Advertel and CFTO for the time being. But we still have to get our cameras in.

"The question is, can you justify the huge capital expenditure (for equipment that rapidly tends to become obsolescent) just for an extra year advantage?

"Even we don't entirely feel it's justified. But in the meantime we're ready to go."

New recording system may outmode all

A DEVASTATING NEW FORM of tape and film recording that could sound the death-knell for many present recording techniques will be the subject of four technical papers at the Society of Motion Picture and Television Engineers' conference this fall.

Called Electron Beam Recording, the new systems' details will be outlined as one feature of the October 31 – November 5 meeting at Montreal's Queen Elizabeth Hotel.

Unlike existing commercial recording methods using magnetic systems, mechanical needles, and photographic techniques, Electron Beam Recording (EBR) depends on the direct action of a stream of electrons striking a recording tape or film.

The information capacity of the system is enormous – but there are serious practical difficulties because it's necessary to run the recording film in a vacuum. If the problem can be overcome, EBR is expected to supplement and in all likelihood eventually replace videotape systems for recording television pictures.

Whether cost will permit EBR to be used for audio tapes is still an open question.

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A "Mad Capp"* look at CFQC

DENNY CARR
WALLY STAMBUCK

Especially at Wally and Den of the morning WALLY AND DEN SHOW, popular twosome Wally Stambuck and Denny Carr. Their light-hearted approach to morning programming helps CFQC listeners out of the hay and on with the day. The WALLY AND DEN SHOW runs 6:00 a.m. to 12 noon Monday through Saturday.

CFQC's two morning men are liked in Saskatoon, helping to assure a larger share of audience in those all-important early morning hours when **everybody** listens to radio. In Saskatoon, **everybody** listens to CFQC, every morning. Shouldn't CFQC be part of your western media plans, always?

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

radio saskatoon

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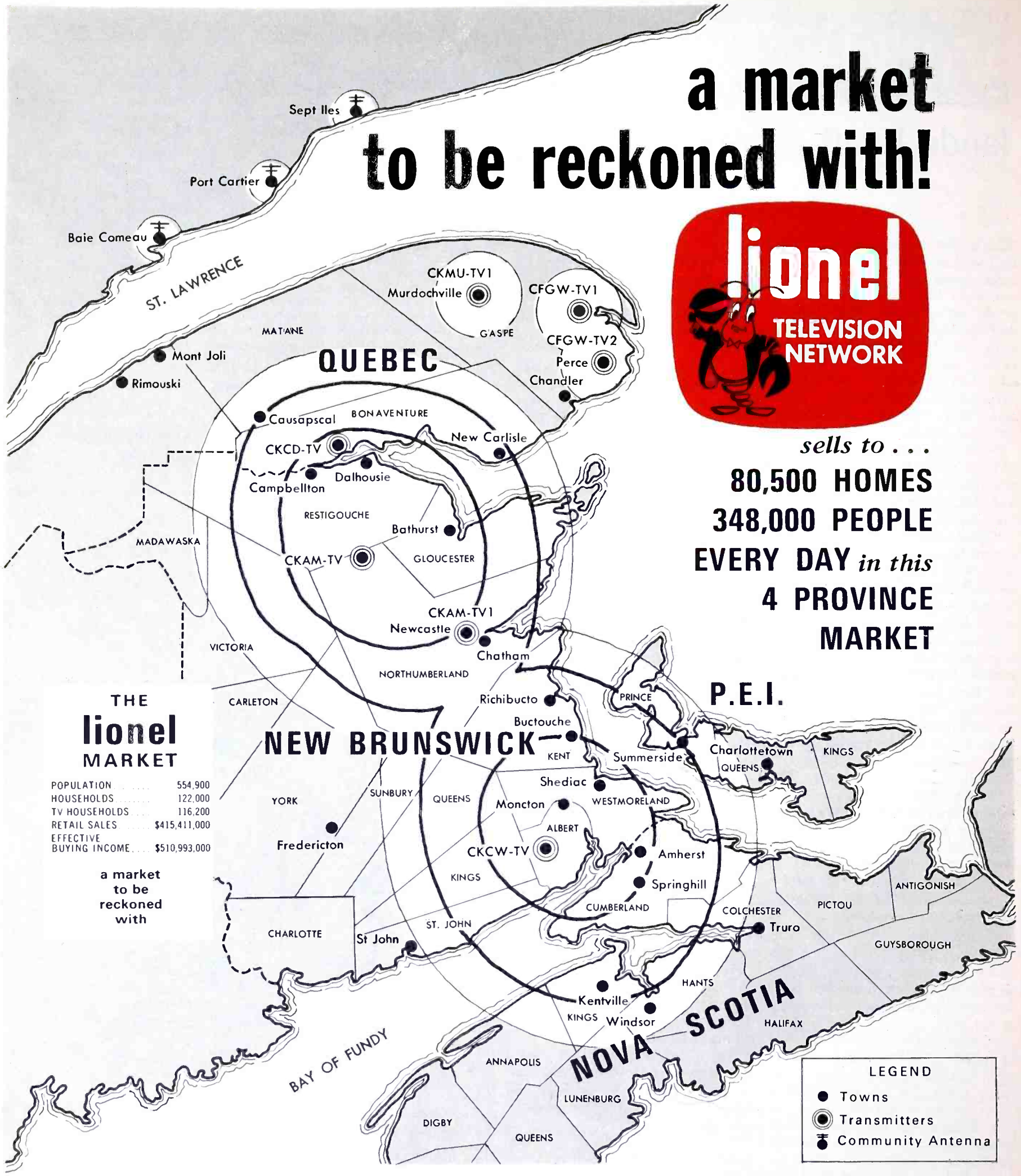

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EFFECTIVE BUYING INCOME	$510,993,000

a market to be reckoned with

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