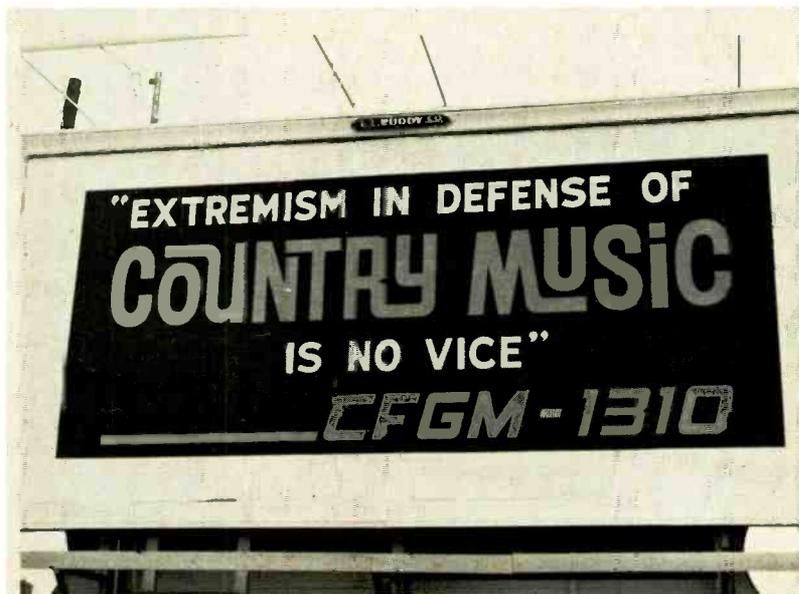


Now in our twenty-third year of reaching people who reach people



The press in three cities was introduced to CBC-TV's new public affairs program, "This Hour Has 7 Days", by way of closed circuit TV, and questioners in Toronto, Montreal and Ottawa tossed questions about the show to (left to right) CBC-TV network program director Michael Sadlier, general supervisor of public affairs programs, Reeves Haggan, co-producers Pat Watson and Douglas Leiterman, and Ottawa producer Gordon Bruce. (Story on page 15)

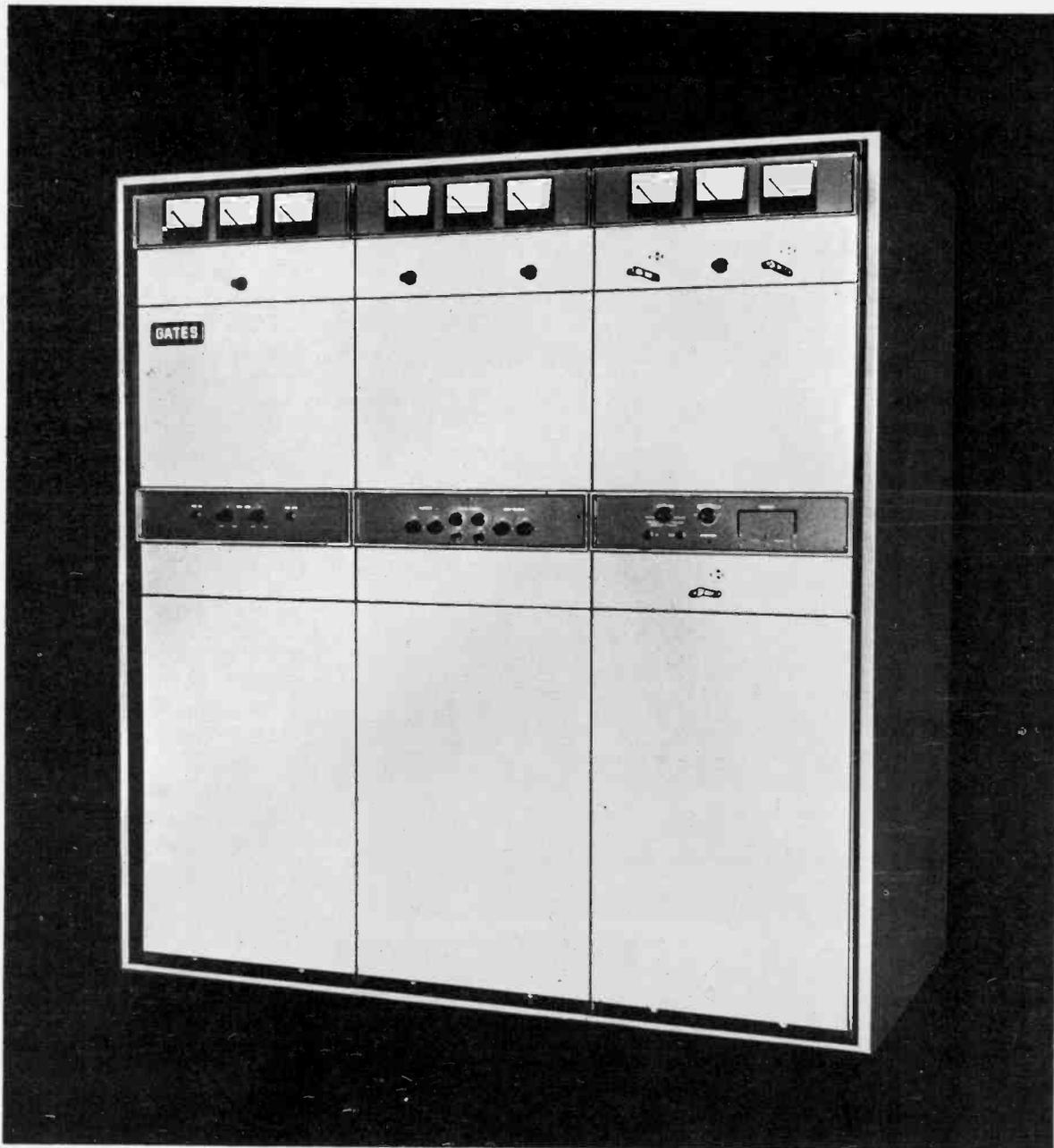
Believing that moderation in defense of country music is no virtue, CFGM Toronto cashed in on the international publicity given the "extremism" line from the U.S. presidential election campaign. An extensive month-long billboard campaign was backed up by an on-air promotion featuring country music artists and local political figures and sports celebrities voicing the "extremism" and "moderation" slogans.

The Deep River Boys, rampant on a field of CKSL London's coverage map, held forth for the guests at a cocktail party at the Seaway Towers, Toronto early this month, staged jointly by CKSL and Adrian Egan and Mike Callahan of Air Time Sales Ltd., their sales reps. In the picture, from the left are Jim Bailey, Ray Durant, Ronnie Bright, Harry Douglas, the leader, and, handing out Rothman's new Riggio cigarettes, Dave Woodhouse and Dave McMaster, Hayhurst account men on Rothman's.

A horse-drawn chuckwagon, offering free rides to children while their parents did the grocery shopping, won friends and influenced sales in a promotion for Burns canned meat products on CFUN Vancouver. The six-week campaign (with six spots a day on CFUN) featured the chuckwagon rides from various supermarkets each Saturday, and attractive "Burns Gals" in western garb visited supermarkets to award gift certificates to shoppers with Burns products in their shopping carts.

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More stature for radio	19



A TRULY GREAT DESIGN

The Gates BC-10P 10,000 watt AM broadcast transmitter was designed and built to meet certain specific requirements regardless of cost. The aim was to make it the most reliable and compact transmitter on the market within the confines of good engineering practice. The world-wide acceptance of the Gates BC-10P is proof of its worth.*

The Gates BC-10P AM broadcast transmitter features tri-unit cooling, a complete Tee network to guarantee meeting FCC harmonic reduction figures and the largest power amplifier component list of any 10,000 watt transmitter made. It is available with either tube or silicon rectifiers, and a total of 22 sealed transformers and reactors are sparsely distributed throughout the three cubicles.

**Some Canadian users of the BC-10P transmitter:*

CKDM—Dauphin, Man. **CJLR**—Sillery, Que. **CKCM & CBT**—Grand Falls, Nfld. **CKX**—Brandon, Man. **CKRD**—Red Deer, Alta. **CFOX**—Pointe Claire, Que. **CKVM**—Ville Marie, Que. **CKSA**—Lloydminster, Alta. **CBY**—Cornerbrook, Nfld. **CBZ**—Fredericton, N.B. **CKPM**—Ottawa, Ont.



CANADIAN MARCONI COMPANY

BROADCAST & TV STATION EQUIPMENT SALES

Head Office: 2442 Trenton Ave., Montreal 16, P.Q.



HALIFAX MONTREAL OTTAWA TORONTO CALGARY VANCOUVER

Full technical data available on request.

SIGHT & SOUND

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

THE FRIGIDAIRE PRODUCTS of Canada Ltd. account, estimated at a quarter million dollars a year in billings and rising, has gone to Paul, Phelan and Perry Ltd., after 15 years association with Baker Advertising Agency Ltd.

The move was described by Stanley Lundy, veepee of Frigidaire, as a necessary part of an overall reorganization of the company's marketing policies.

P.P.P. is organizing a special team to service the account on all levels of advertising and merchandising, under the senior supervision of agency president Ernest Paul with assistance from vice-presidents L. F. Phelan and Robert M. Campbell.

FIRST RESIDENT PRESIDENT of Norman, Craig & Kummel (Canada) Ltd. is John C. Savage, who was formerly a vice-president of the agency in New York, where he was in charge of executive training and the new business committee. He has now moved to Toronto.

THE NEWLY-CREATED TITLE of vice-president, business development, at the Baker Advertising Agency Ltd. has gone to D. A. 'Dan'

Poyntz, who left Walsh Advertising Co. Ltd. recently. He had been with Walsh for seven years, and was a director of the agency as well as vice-president and chairman of the new business committee.

NEW MEDIA DIRECTOR at Foote, Cone & Belding Canada Ltd. is Michael Kennerly, formerly a media group supervisor with Leo Burnett Co. Inc. in Chicago. Two new account executives at FC&B are Paul Burry, formerly a brand manager with Procter & Gamble Co. of Canada Ltd., and Ron Bertram, previously with McLaren Foods Ltd.

TWO NEW MEMBERS OF STAFF at Kenyon & Eckhardt Ltd. are Barrie Neller and Bill Nugent. Neller is now associate creative director and moves up to creative director the first of the year when present incumbent Copel 'Cubby' Marcus moves to K & E in New York. Neller was formerly associate creative director and group head at Goodis, Goldberg, Soren Ltd. Bill Nugent has joined K & E as a senior account executive, moving from 16 years at Spitzer, Mills & Bates Ltd., where he has been a vice-president and account supervisor.

THREE NEW MEMBERS OF STAFF at MacLaren Advertising Co. Ltd. are Robert McBain, Robert Connell, and Keith Roberts. McBain rejoins the agency after two years as an account executive with Foote, Cone & Belding Canada Ltd. and will be account supervisor on Canadian General Electric. Prior to FC&B he had been with MacLaren eleven years, nine as an account executive. Connell is now account executive for a group of financial accounts, having moved from four years in the same position with F. H. Hayhurst Co. Ltd. Roberts has joined MacLaren's as an assistant account executive, from four years as an account executive with an agency in Birmingham, England.

ONE OF THE BROADCAST media's best friends and best advertisers, Wilmat Tennyson, marketing director of Rothmans-Rock City, has been elected to the board of directors of the company.

CJCH HALIFAX HAS APPOINTED Stephens & Towndrow Ltd. as its sales representatives, effective December 1. The move follows a decision to separate representation of the radio and television operations of the station, and Paul Mulvihill &

Co. Ltd. will continue to represent CJCH-TV.

CFOR ORILLIA HAS APPOINTED Stovin-Byles Ltd. as its national sales representatives, effective immediately. The station was formerly repped by Stephens & Towndrow Ltd. New manager for CFOR is John Morris, well known in the broadcast rep and station sales fields.

THE TELEVISION BUREAU OF Advertising has just released its third annual edition of TvBasics, an eight page accordion folder setting out the Canadian TV scene in facts and figures. Six thousand copies of the folder have been printed for distribution to advertisers, agencies, TvB members and other interested parties.

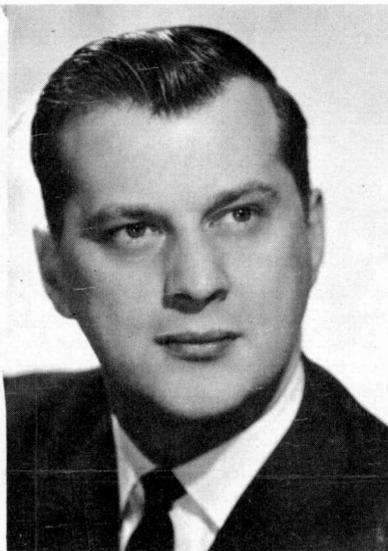
TO STRESS THE FACT that it reaches not only English-speaking Montrealers but also bilingual television viewers, CFCF-TV Montreal has sent agency personnel in Montreal, Toronto and New York a handsome set of English-French and Français-anglais dictionaries.

ANNOUNCEMENT

STEPHENS & TOWNDROW LIMITED APPOINTMENTS



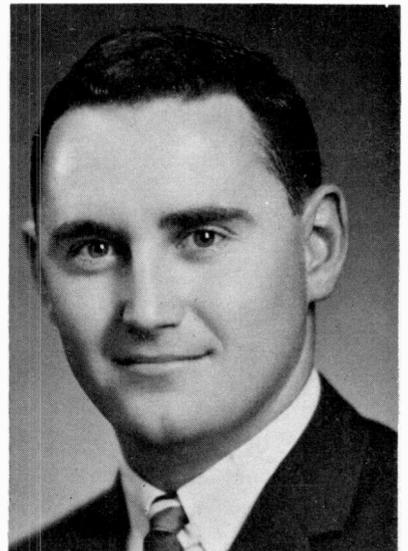
LEN BRAMSON



GEORGE CARTER



TERRY BATE



DON MACKENZIE

In keeping with the unprecedented growth of radio in Canada, Stephens & Towndrow Limited, National Sales Representatives of major market radio stations are pleased to announce four new appointments to their sales organization.

Mr. Len Bramson joins S & T's Montreal team, following many years' experience in the advertising agency field serving major clients and an extensive background in the broadcasting industry. He is well qualified in planning national radio budgets and promotions.

Mr. George Carter, following his successful work with Stephens & Towndrow (Quebec) Ltd., joins S & T's AM Division in Toronto. Previously, Mr. Carter had several years' experience in sales promotion and radio station activity. For the past five years he has been actively involved in radio station representation servicing major clients in the development of creative sales promotions.

Mr. Terry Bate comes to S & T's Toronto AM Division. Well known in the broadcasting industry for many years, Mr. Bate has had a very successful career in sales promotion, sales management and recently as general manager of a Canadian broadcasting sales organization.

Mr. Don Mackenzie joins S & T's FM Division in Toronto. Following a very successful selling career with the local sales division of Radio CHUM — both AM and FM, Mr. Mackenzie will specialize exclusively in the rapidly developing new field of FM radio, working closely with Mr. Dick Sheppard, Vice President of S & T's FM Division.

Each of the new appointees brings a high degree of professional competence and experience to their new responsibility of helping advertisers harness modern radio's selling and persuading power.

Jamaica Broadcasting Corporation

PROGRAMME DIRECTOR

The Jamaica Broadcasting Corporation invites applications for the post of Programme Director. This Head of Department is responsible for control and administration of a joint radio-television Programme Department with a staff of approximately forty. He is also responsible for carrying out the Corporation's programme policies and for all normal programme planning.

Applicants for this position should have had at least 10 years experience in radio and television, with a background of administration, programme planning, television production and studio director/switching, radio production, outside-broadcast commentating and general announcing. Applicants should preferably be between 30 and 40 and single, or if married, with small family only.

Preference will be given to an applicant of Jamaican nationality if a suitable one presents himself.

The successful applicant will be required to sign a 3 year contract. Passages to Jamaica will be paid by the JBC for the successful applicant and (if applicable) his wife and up to one child, with return passages to the country of residence at the time of application upon successful conclusion of the contract period.

The JBC was established by the Jamaican Government in 1959 and is governed by a Statutory board. The Corporation, which derives its revenue from commercial advertising, operates a 19 hour daily radio service and, since 1963, a 5 hour daily television service.

Applicants should send full details of education, qualifications, experience and salary expected to:

Executive Director,
The Jamaica Broadcasting Corporation,
P.O. Box 100,
Kingston 10, Jamaica,
West Indies.

ENGINEERS

Applications are invited from Jamaican nationals for Senior Engineering posts in the Television Service of the Jamaica Broadcasting Corporation.

Applicants should have experience in the operation and maintenance of television studio and transmission equipment, preferably with a broadcasting organization. A recognized academic qualification would be an advantage.

Full details of Educational background, qualifications and past experience, along with personal details of age, family, etc., and indication of salary expected should be sent to:

Executive Director,
The Jamaica Broadcasting Corporation,
P.O. Box 100,
Kingston 10, Jamaica,
West Indies.

NBC's 5-min. syndicated package features Chet Huntley and Frank McGee

ONE OF THE BEST-SELLING syndicated radio packages today promises to be *Emphasis* from the NBC Radio Network, which features such names as Chet Huntley and Frank McGee in news analysis and reports in depth on current but not date-tied world affairs.

The shows, three-and-a-half minutes long to make up a five-minute sponsored package, are being distributed by General Broadcast Sales. In about six weeks on the market they have been picked up by CHFI Toronto, CHML Hamilton, CKBB Barrie, CKKW Kitchener, CJOY Guelph, CKCY Sault Ste. Marie and CHOW Welland.

It is the first time in many years that an NBC Radio Network program has been available to private stations in Canada, and the distribution method utilizes a direct NBC line to CHOW, where the shows are picked up for tape duplication in Toronto.

Other GBS features include Pierre Berton, a series of five-minute commentaries made up of four separate items which can be used

ANNOUNCEMENT

ELECTED

ROTHMANS DIRECTOR



MR. W. TENNYSON

Shareholders at Rothmans Annual Meeting on September 29th, elected Mr. W. Tennyson, Toronto, as a Director of the Company.

Mr. Tennyson fills a vacancy created by the Honorable Robert H. Winters, a Director since 1961, whose increasing responsibilities to his many other corporate and public service activities made it impossible for him to continue on the Rothmans board.

Mr. Tennyson, 37, has a long history of service in the Rothmans organization. After several years in the diplomatic corps, he was appointed Personal Assistant to the Chairman of Rothmans World Group of Companies, and, in 1959, as Managing Director of Rothmans in London, England. In 1960 Mr. Tennyson was elected President of Rock City Tobacco, with headquarters in Quebec. Following the integration and purchase of Rock City Tobacco, Mr. Tennyson was appointed Marketing Director for the combined Rothmans - Rock City operation.

individually as capsules; Jimmy Fiddler's reports from Hollywood, which are on over 30 Canadian stations; and a Helen (Sex and the Single Girl) Gurley Brown series of 20 weekly one-minute capsules, to which General Broadcast Sales owns world rights. Jimmy Fiddler handles distribution of the series in the U.S.

General Broadcast Sales also represents Faillace Productions of New York, producing custom commercial jingles for local advertisers in local markets, using Canadian musicians and singers recorded in Toronto.

McCaskill quits McKim

DON McCASKILL, executive vice-president McKim Advertising Ltd., has resigned from the agency, effective October 15.

American born, but an enthusiastic converted Canadian, McCaskill has made a big contribution in bringing new accounts to McKim's, including a large part of the General Foods account.

McCaskill moved into agency work with McKim's nine years ago from consumer industries (General Foods and Procter & Gamble).

"For some time," he told the *Broadcaster*, "I have felt a need and a desire for greater and broader responsibilities in the area of general management, and have come to the conclusion - reluctantly and regretfully - that I must look outside the agency field for this opportunity."

ANNOUNCEMENT

RETIRES FROM RADIO CKOC



W. T. CRANSTON,
Vice Pres. and
General Manager CKOC

Following 35 years in the Radio broadcasting industry, the past 26 years with CKOC Hamilton, W.T. (Bill) Cranston, retired from active service at the end of September. Mr. Cranston will continue in a consultative capacity until the end of the year.



BROADCASTER

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

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Oct. 15, 1964 Vol. 23, No. 20

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Composition ELIZABETH BROWN

Advertising Dept. HUGH B. FIDDAMAN

Secretary-Treasurer and Circulation Manager T. G. BALLANTYNE

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 DORWIN BAIRD - - - - - Vancouver
 LAURETTE KITCHEN - - - New York
 WALTER R. WATKINS - - - London



Typography and Make-up by Canadian Broadcaster

Lithographed by Bickerton Litho

Editorial

This show should go on

Once upon a time, a station sent a crew into Toronto, to pitch one of its own programs to an agency and its client. They set up in the agency's board room and pulled out all the stops.

They put on the program; they brought in the dancing gals; they poured the drinks; the whole affair went off with a bang.

The client went for the program in a big way - and so, of course, did the agency. So a contract was signed, and, when the big day came, it was launched onto the air.

The show caught on right away. Fan mail literally poured into the sponsor's office and the ratings soared up through the rafters-

Next day they found they had made a terrible mistake. They had put on the pitch instead of the program.



This story reflects, all too closely, some sort of a termite which seems to be gnawing at the roots of the radio broadcasting industry.

This can be summed up with one simple question:

What has happened to all the showmanship which used to make radio so important a factor in everyone's life?

The answer:-

It has moved out of the studio into the sales department.

There is nothing wrong with salesmanship in radio or any other kind of entertainment business. It is when the showmanship department is outshone by the sales department to the point where the former virtually gives up the ghost that the fat really falls in the fire.

A healthy and continuing struggle between the studios and the sales offices would be a most beneficial state of affairs, with the "show" people striving for greater and greater artistic perfection and the "sales" people goading them on to make their offerings more and more acceptable to more and more people.

This was the basis on which radio grew to its eminence. A change in the procedure has, in our opinion, set the industry back on its haunches.

What happened was that when television reared its head and sent radio scuttling for cover, it became necessary for radio broadcasters to step from their roles of artistry and link up with the sales people in their pursuit of the

dollars they needed to keep the show on the road. But it was the show itself that had to suffer.

Radios were moving out of the living rooms to be replaced by television sets. But television was not really the reason.

Radio, financially embarrassed, abandoned the courage that had gone into its programs since its beginnings. Instead of producing programs which people would rush home to hear (or ardently stay away from according to their tastes), it cooked up a new technique which might best be described as a "not unpleasant sound," and people started learning to look to their radios, not for programs they would eagerly tune in, but rather for ones they would not tune out.

Advertisers, up to this time, had not been exposed much to the mathematical gyrations of the research merchants. Rather they appraised a program on the ability of its performers or other participants to become part of the family circle of a large part of the audience. Knowing that all programs and all personalities could not appeal to everyone, they concerned themselves not so much with the numbers, but more with the degree of acceptance - affection even - they stirred up, believing that this would inevitably rub off on their product.



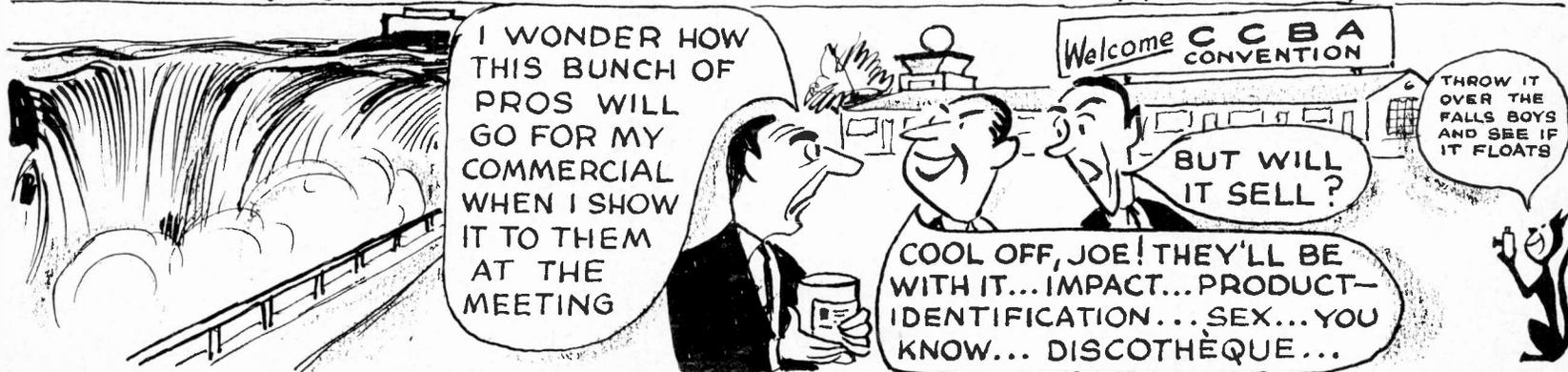
Radio broadcasting made its retreat. Just recently, it counter-attacked, and has now dug itself in at a point of vantage, not as a poor attempt at being a primary medium but as an extremely successful secondary one.

It has recouped its losses by means of its souped up sales departments. Now it would like to resume its position in the primary ranks. Even the agencies, who find the numbers method a simple way to serve their clients, are offering quite constructive criticism, (at each revolution of their computers), and it could be that a new day for radio is getting ready to dawn.

The good old days are dead and gone. (We had that in our last issue). Replays of *Amos 'n' Andy*, *Woodhouse* and *Hawkins* and the others would bite the dust as soon as they started. But out of the old days there could be salvaged worthwhile foundations on which to build up a new radio which would restore our medium to the place at the top of the heap where it used to belong and where it could belong again.

RADIO RIBS

by Harkley.



A rise - a fall -
a resurrection -
and then what?

An address to the Hardy Radio Seminar by Bernard Goulet, full-time member of the Board of Broadcast Governors.



"BARNEY" GOULET, snapped at a recent convention, delivered this speech not so much as a member of the BBG, but rather as a veteran radio broadcaster concerned about the future of his industry. Active in French-language radio from 1939 to 1961, he was chief producer at CKAC, Montreal 1940-1950. He then established his own B. Goulet Radio Productions, where he produced everything - commercials, amateur hours and dramas and wrote soap operas. His clients were many of the major national advertisers and more than twenty top agencies. In 1945 he won the Canadian Drama Award. He joined the BBG January 1962.

IN THE EARLY DAYS OF RADIO a president of the National Broadcasting Company told a congressional committee: "Our policy is to give the audience one minute of commercials and 29 minutes of good solid entertainment". Three decades later in 1963, a broadcasting executive advised another committee that the public could tolerate 25 commercials in an hour. The American radio industry - in reality some 5 thousand small businessmen going in their different ways - has done little or nothing to justify radio's survival as a listening medium. Last year the Federal Communications Commission's monitoring bureau logged dozens of stations which were crowding as much as 30 minutes of commercials in a broadcasting hour. Most of the fare which was served up to punctuate commercials was as tasteless as the commercials themselves. The American businessmen of radio need to get together and make a thorough review of current broadcasting standards and practices. Unfortunately internal review without outside pressure seems most unlikely.

The advent of television doomed coast-to-coast radio networks. While mass audience radio was floundering in the early 1950s, the older independent stations and the scores of newly licenced local stations moved in to seize the initiative. Network television was thus a boon to local radio. And technological changes resulting in the car radio and the transistor produced a vast mobile audience which previously had not existed.

The sins of radio are identical in kind but different in magnitude from television's. American radio today, as any listener can tell, is an even more docile slave of the commercial dollar. Radio's standards, are worse than television's, if that is possible, because radio can only survive in an atmosphere of shrill salesmanship, as a bargain advertising medium for the local merchant, department store, or used

car dealer. The local advertisers' contribution to radio revenues which accounted for about 34 per cent in 1946, climbed to 51 per cent in 1952, and, by 1963 it was almost 70 per cent and rising.

It is a lucrative business as evidenced by the fact that local radio stations have increased tremendously in the last twelve years. The rush to get a station has grown so frenzied that even now we receive at the BBG, applications for daytime only stations because frequencies that are likely to be profitable in the most populated regions of Canada are getting so scarce.

Normally a typical small radio station grossing \$150,000 a year should net \$25 to \$30 thousand these days.

A good example of what the public air is worth was the sale of station WINS of New York to Westinghouse. In the year 1950 the station was picked up for \$450 thousand. When Westinghouse bought it two years ago the price was \$10 million.

During 1963 the gross income of WNEW, a music and news station in New York, was more than seven million dollars.

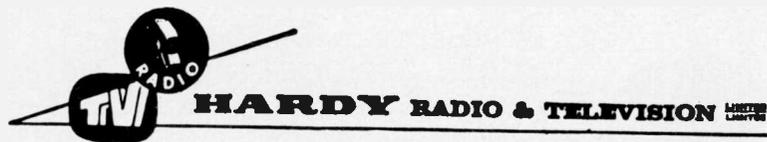
I am not at liberty to reveal the sale price of station CKEY by Mr. Jack Kent Cooke, formerly of Toronto, to a syndicate of businessmen from whom he extracted dollars that amounted to X millions, and this station, CKEY, was not considered to be the best in Toronto at that particular time.

I remember the time in the 40s when the radio schedules offered us half-hour and hour long programs. The daytime hours were made up of quiz programs, game shows and soap operas. The night time programs included news commentaries, variety shows, comedy, drama and live music.

**FOR THE BEST RESULTS IN QUEBEC CITY
USE THE COMBINATION OF**

- CHRC** - Always #1 in metro & total audience - B.B.M.
- CHRC-FM** - 22,400 homes equipped with FM - a quality conscious audience - McDonald Research
- CFOM** - Programming 24 hrs. daily to 100,000 English speaking people - D.B.S.

Your Hardy Man has all the Facts



"...radio station owners...rarely talk in terms of programs"

When television came along the family that had listened to the high rated radio shows was still in the living room, only they were watching television instead. Television swiped all the good radio shows. When radio's prime night-time audience shrank to less than one-sixth, the big sponsors moved their billings to television. During the infancy of television the networks were too busy, too rich and apparently too sure that radio was finished to bother with it any more.

The Upwards Turn

It is hard to cite the precise moment when radio's fortunes started to turn upward. It is less difficult, however, to establish the reasons for its survival. There were two main ones.

First, the radio set manufacturers had no intention of abandoning their lucrative market and they have been selling more and more ever since. This huge jump surprised even radio people. Market researchers, prompted to take another look at the radio audience, discovered that although family listening had gone down, individual listening had gone up and in television's weaker morning hours (6.00 a.m. to 9.00 a.m.) the size of the radio audience has expanded tremendously.

You now have the clock radio, the calendar radio, the barometer radio and probably no single event in the television era has influenced radio programming more than the introduction of the transistor set.

First offered as a deluxe item by American manufacturers in the early 1950's it soon met with formidable competition from the Japanese electronics industry. The low-priced Japanese transistor shaved profits in this field to thin margins but sales volume soared. Nowadays four out of five transistor sets distributed in this country by manufacturers are made in Japan, and the fifth set will have Japanese components. About half of all radios sold in the U.S. are transistor portables. One hears them in buses, subways, super-

markets and on sidewalks.

The automobile market was another big factor in radio's comeback. In 1946 in the U.S., less than 9 million cars were equipped with radios. Last year, car radios numbered 50 million. An audience measuring service agency estimates that as many as 44 million adults listen to car radios every day in the States. Before the war the radio peak advertising hours were mid-evening. Now they have been replaced by driving time, the early morning and late afternoon rush hours.

Along with the technological changes resulting in the clock, transistor, and car radio, the second main reason for radio's survival, has been the migration to suburbia.

The suburban customer has found himself in the middle of a violent tug of war. On one side are the local merchants on the main street, on the other side the shopping centres, department stores and discounters. Both sides have been using radio advertising in their desperate efforts to win the customer's attention. Between home and store a shopper cannot be reached by television, newspaper or handbill. Only radio can hit the consumer on the move. Today local radio is indisputably pre-eminent.

Apart from network news, local news and a few discussion programs on the big city stations, most AM radio today is grim indeed. To get listeners, so the theory goes, one needs a formula, an identity. When radio station owners get together they rarely talk in terms of programs, they talk about their station's "sound", "middle of the road sound", "swinging sound", "good music sound" (meaning Mantovani).

On certain stations when a commercial comes along after every news flash or after every record, the audio engineer is simply instructed to jack up the audio. One station manager admitted that the teenagers control the sets and to a large degree they influence the household spending. "If they want a juke box, that is what we will give them".

Fulfilling A Mandate

The CAB, I must say, and the advertising agencies have attempted some form of self-regulation in a code of ethics, a sort of gentlemen's agreement devoted mainly to program and advertising standards, but how

many advertising agencies and radio stations stick to their promise of performance?

I cannot blame some of these people for trying to get ahead in that mad race for BBM ratings and at the same time for trying to fill the

Cont'd on page 8

EXCLUSIVE CANADIAN DISTRIBUTOR!

CALL

CAVECO

FOR



AKG MICROPHONES
used the world over



Acclaimed the world over, AKG Microphones are unsurpassed for their precision and high sensitivity. There are AKG Microphones and accessories to meet all requirements including: Dynamic, Dynamic Cardioid, Dynamic Anti-Noise, Stereo, Headphones, Headphone-Microphones, Miniature Condenser and Stereo Condenser.

For full particulars and prices on AKG Microphones and accessories, call or write Bud DeBow, Professional Products Division.

Who was it that described a head cold as rheum at the top?

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

CAVECO

CALDWELL EQUIPMENT
COMPANY LIMITED

443 JARVIS STREET, TORONTO 5, ONT.
TELEPHONE: 927-4822 TELEX: 02-29428

Canada's Largest Independent Distributor of Equipment
for the Broadcast and Allied Fields

Your program directors and your producers must be fully qualified to judge

Cont'd from page 7

cash registers but is it not time for a good examination of your soul to find out if really you have been fulfilling your mandate not only in promise but also in performance?

Radio is staging a great comeback and it would be a shame if you could not take advantage of these circumstances to accomplish your mission properly and at the same time obtain a fair and satisfying financial result.

What is wrong with radio today? Why do so many listeners get irritated by the sound that comes out of certain stations? After all and primarily a radio licence is a privilege given by the authorities to those who can prove they can best serve the public, and how can the public best be served? Who is to be the judge?

One set of standards which may suit perfectly in Alberta would be a real flop in Quebec. One type of programming for a large metropolitan city would not apply to a farming or a mining district at all. Again who is to be the judge? And this is where the new philosophy of broadcasting enters on the stage.

Your program directors and your producers must be fully qualified to

judge what is the best performance your station can give. Let me give you some examples.

Mad, Mad, Mad World

Lately the Beatles craze has hit the country by storm. Before that there was the Elvis Presley cycle and previously the Frank Sinatra hysteria.

I know that some of your listeners want some of this type of music but do you have to give to them the greatest proportion of your time?

Does it occur to you that while they may please a certain class of listeners it might at the same time chase away hundreds of others who might be in just as good if not in a better position to purchase the wares you advertise on your station?

Listening to radio in the morning before breakfast is sometimes enough to spoil your breakfast and make you mad for the rest of the day.

I recall the title of a movie called "It's a Mad, Mad, Mad World". On some stations this is exactly what it is.

The announcers are in an awful rush, the news is given in staccato style with some times a bell or a

whistle in between each piece of news. The sports news is always preceded by a tattoo of what sounds like a hundred trumpets and saxophones trying to attract your attention to the fact that the Edmonton Eskimos have beaten the Ottawa Rough Riders by 27 to nothing.

Even the commercials contain enough words for 75 seconds but since the agency or the client insist that everything must be said, all this is squeezed into 60 seconds which makes it sound like a tobacco auctioneer's voice.

There is a program on the French CBC network called *La poule aux oeufs d'or* which is a free adaptation of the expression "the goose that lays the golden egg". I feel right now that there is a golden opportunity for radio to capture the attention of millions of listeners but if you kill the goose that's laying the golden egg then you might not have a third chance.

There was a time when any adventurer with a fairly good voice could step into radio and make a career for himself. Many salesmen who had been working for Fuller Brush or peddling hams for a packing house could claim he was a full-fledged salesman for radio time. This is not so any more.

An Industry And A Science

Radio has become a big industry and at the same time it has become somewhat of a science. This is why advertising groups give special training courses to those who want to engage in that field. You have to be somewhat of a psychologist, and economist, and a philosopher to engage in the radio business but besides the sales and promotion there is that one most important aspect, the performance.

You must have excellent performance and production on your airwaves. For this you need good copy by experienced writers, you need good producers if you are in a big station and a good announcer-producer if you are in a small station. The days of ad lib are past. Nobody can be a hero every day nor can he be a good ad libber every day. Good voices are also at a premium.

Good sincere voices come out of people with personality and poise and not from jokers who fluff their lines and then start laughing over it. This might be a comedy to them but it is a tragedy to the countless thousands who are at the other end listening in.

Nothing burns me up more than hearing an announcer tell me: "My

wife did this or that this morning, or, "My wife said this, this morning". I couldn't care less. I still have in my ears the voice of my own wife telling me not to forget to leave her the money for her hairdo. So why should I worry about the offer fellow's problem on a public platform?

Announcers should be impersonal. They are paid a salary to use their charming vocal chords to carry the message of your client or to extol the merits of your station and it is a shame to find out that many of them use the microphone only to satisfy their ego or to build up their reputation at your expense and at the expense of your clients.

Experienced and trained copy writers should be used as much as possible. It is difficult to be a good copy writer nowadays. You might follow all the rules indicated in the text books but the agency man and the client are likely to run a red pencil through it; then you must start again or try to persuade the client that what he wants to say has been said by others before or even used by competitors.

Copy writers must stay away from platitudes. There is not one day that goes by that I don't hear on a commercial the word *exciting*. There is always an *exciting* sale, or an *exciting* item on display, or an *exciting* new model of a car or an *exciting* new way of baking a cake with a cake mix, or the *exciting* sparkle of a new tooth paste, not to mention the percentage of cavities.

What's all the *excitement* about? Are we becoming a group of neurotics that we have to be *excited* at every moment by everything that is offered to us? In French the word *exciter* has nefarious meanings and sometimes pornographic ones, but to most copy writers it seems to be the very epitome of describing desirability.

Then there is the negative copy, such as: "Why not try X Y Z", or "Don't forget to . . .", or "Never miss this chance". Would it not be more natural, more to the point and more sincere to say "Try X Y Z", "Remember to . . .", "Take this chance". This is positive copy and it does not mean that if you don't buy the product this very day then your whole life will have been spoiled.

The Audience Has Matured

There was a time when most radio messages were directed at an audience with an I.Q. of 14 years old. Times have changed, teenagers

Cont'd on page 10

Join me for breakfast?

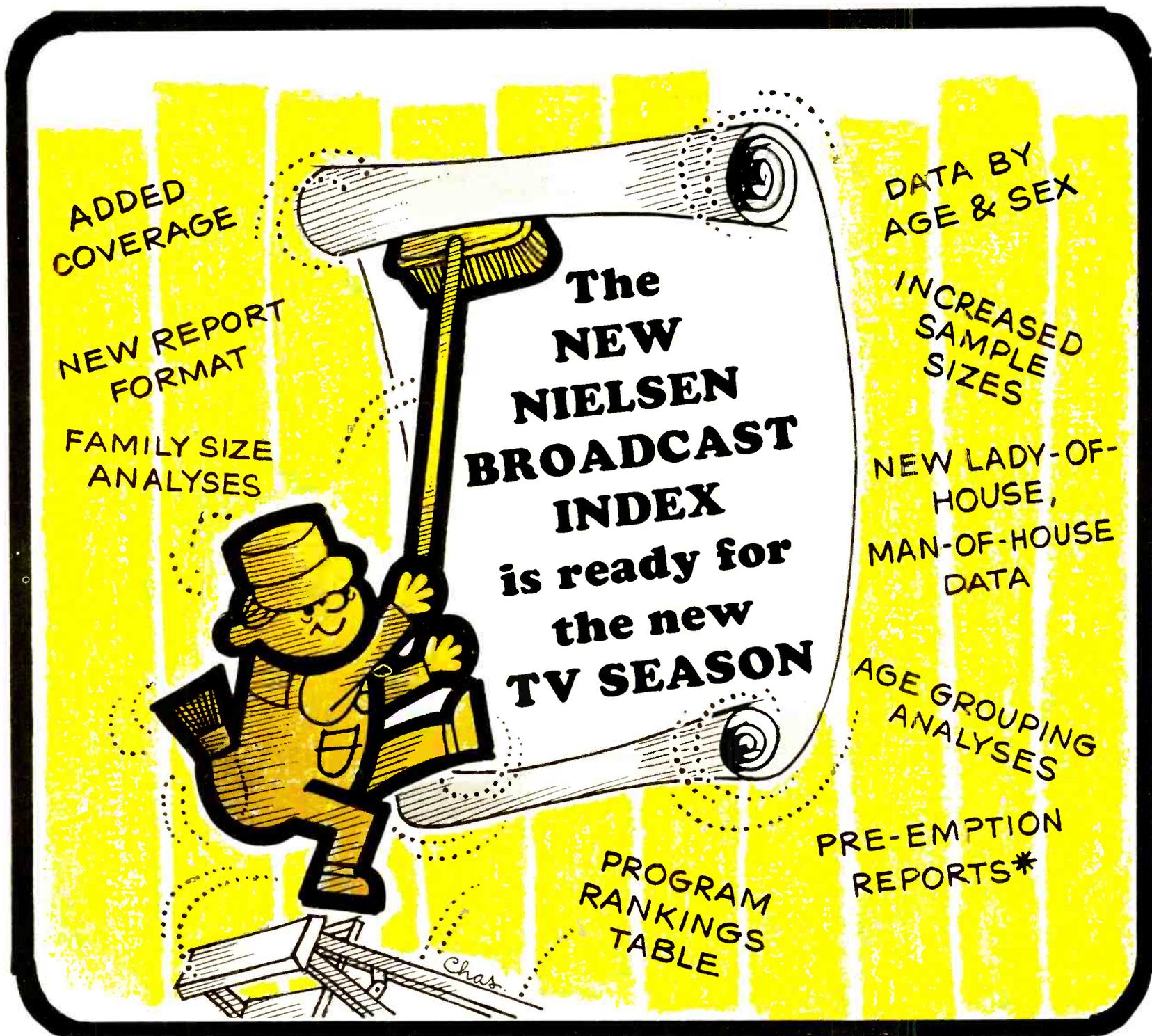
We suggest you do join Wally Stambuck each morning for breakfast. Wally is the popular morning man on CFQC, Saskatoon, a veteran broadcaster and well-liked by his daily listeners.

In case you wonder about the attractions of Saskatoon for a man of Wally's calibre, we draw your attention to the sylvan scene at right. Unlimited recreational facilities hereabouts for a man who loves the outdoor life. Ideal for Wally. Perfect for CFQC. And for you and your product.

Not yet an advertiser on CFQC's breakfast show? Correct that situation now. That's a fine kettle of fish.



radio Saskatoon



Not just new but much more useful. That's NBI for this year. New and better tools to help you solve your TV buying problems (including: *three week reports for programs pre-empted for one week of measurement period). If you think these new things need some explaining, our account executives are ready with the answers. Give us a call.

BROADCAST DIVISION

A. C. NIELSEN COMPANY OF CANADA LIMITED

39 WYNFORD DRIVE, DON MILLS (TORONTO) ONTARIO • TELEPHONE 421-8383

"Teenagers have grown up, people are more informed, schools are packed, books are sold"

Cont'd from page 8

have grown up, people are more informed, schools are packed, books are sold, television has entertained, informed, but also educated people. Your message must then be directed to a more intelligent group. Hollywood-type superlatives must be toned down. How white can your laundry get has always been the problem of the big soap companies so why neutralize the effect of one commercial by using another one with more superlatives and more claims that are not always representing the facts.

There is also a tendency of exploiting certain formats to the hilt. I refer here to the hit parades which have invaded our homes through our radio sets. There is an abuse of good formats. Why should a hit parade last for three hours? Who decides which is No. 1 and which is No. 24, and even then this is only one man's opinion.

You all remember the stink in the States a few years ago about the disc-jockey payola. I know this is hardly possible in Canada because the market is not big enough for it but I am just wondering what kind of pressure is applied by producers

of discs on disc-jockeys and librarians. This, as you must realize, must be avoided at all cost.

Another boon to the radio industry in recent months has been the *Open Line* type of program where people are invited to call in and give their opinion on a certain subject. The BBG agrees that this is also a good thing but again it may lead to abuse and it is a most dangerous weapon in the hands of those in charge of such an operation. I must say that some of them are expertly handled and of course the delay system of a few seconds gives a certain protection to the station or the moderator.

Who Listens? Who Buys?

What then is the ideal format? This is an answer that I cannot give you. This is an answer that you must try to find each and every one of you in your individual markets.

Who listens at what time? Who purchases? Who brings results to the advertisement you put on the airwaves? This is a research campaign that every station operator must undertake for himself. The BBM can help. The various research institutions on motivation, on consumer interest, can also help but

the real answer lies in your own decision.

The old motto still comes in handy: if at first you don't succeed, try, try, try again. You will not be able to get all the audience all the time but you may be in a position to offer to your client a good sound vehicle to carry his message and at the same time to furnish to your

audience good entertainment, an excellent news service, deep thinking editorials, a little bit of educational material, a little bit of drama, maybe some comedy, in other words, a good radio fare that will leave among the public the reputation that you are really good businessmen engaged in a good business proposition.

"Open Grave" Wins Citation

THE CITY OF GENOA PRIZE has been awarded to CBC-TV's *The Open Grave* in the annual Italia Prize competition for radio and television programs. It won over entries from England, Germany, Italy, Japan, Finland and Holland.

The Open Grave, a modern version of the crucifixion story, done as a live actuality television broadcast, was written by Charles Israel and produced by Ron Kelly. After much controversy, it was telecast on the CBC-TV network last March and was shown a few weeks later on BBC-TV in England.

Rules for the competition stipulated that the works must have been created especially for radio and television, must be in a form best suited to broadcasting, and must include elements which broaden and enrich the media generally.

In 1959 the CBC was awarded the highly-prized main award, the Italia Prize, for a radio program, *Beach of Strangers*, by John Reeves. This year the Italia Prize was won by a satirical comedy entered by a German network.

ANNOUNCEMENT CJOC APPOINTMENT



JOHN McCOLL

The president of Lethbridge Broadcasting Limited, Mr. Norman Botterill, has announced the appointment of John McColl as the new manager of Radio Station CJOC.

Mr. McColl has been associated with the broadcasting industry for the past 18 years. For more than 16 years he has served as accountant and business manager of CJOC and CJLH-TV in Lethbridge, and for a year and a half in 1954-55 he was accountant at CJVI in Victoria, B.C.

Mr. McColl is a veteran of seven years' service with the Canadian Army, during and immediately following the Second World War.

WANTED

Standard Broadcast Console for AM Radio Station. Must be in excellent condition. Write to:

Box A-765,
Canadian Broadcaster,
217 Bay Street,
Toronto, Ontario.



The
RATINGS
that
COUNT

The BUREAU of BROADCAST MEASUREMENT
75 Eglinton Avenue East, Toronto 12, Ontario.

Phone: (Area Code 416) 485-9464.

FERROPAK

the leader in
AUTOMATIC TAPE CARTRIDGES

More Canadian stations use FERROPAK than all other makes of cartridge combined.

Because they are Made in Canada, FERROPAK cartridges cost less than any competitive brand.

Complete reconditioning at very nominal cost with speedy service.

Write for FREE SAMPLE without obligation.

Manufactured and Distributed by
E. J. PIGGOTT ENTERPRISES, LIMITED
(Instantaneous Recording Service Division)
40 - 42 Lombard Street - Toronto 1, Ontario
TELEPHONE: 363-9141

Focus on young Canada

TEENAGERS STEPPED UP to the mikes and cameras of CFCF Radio and TV Montreal for a week-long "Salute to Youth", organized by the station and the T. Eaton Co. department store in Montreal. Describing it as "an effort to direct the attention of Montrealers to the commendable attributes of today's youth," the station gave listeners and viewers an insight into the thoughts and plans of responsible young people, as reflected by the members of Eaton's Junior Council.

The week's activities were split between CFCF's studios and Eaton's store, occasionally spilling over to other locations.

Forty-five teenagers took an active part in station operations, both on mike and on camera, and behind the scenes. They took part in six television shows a day, from a taped sign-on to the hosting of the late night movie — also on tape so they wouldn't be up too late.

A highlight for the teens was teaming up with regular TV newscasters in a Huntley-Brinkley format of one staff newscaster and one teenager on the sign-on news and the early and late evening newscasts. Even on-air promos featured the guest staff, both pictured on slides and doing the voice over.

Many regular programs were also tied into the "Salute to Youth" theme. The *Pulse 6 45* news carried special features concerning teenagers. *Opportunities Unlimited* from the National Employment Service outlined job opportunities for the teens. The weekly *Police in Action* program dealt with the training of a young applicant.

On *World's Fair Report*, the Public Affairs Department of the the World's Fair Corporation described the attractions Expo '67 would have for young people. *Pulse Reports from Britain* focused on teens in the U.K. A Provincial Raceway presentation, *Racing Review*, featured a young man who helps his father raise horses.

Backstage, the young people were busy in such departments as radio traffic, promotion continuity, engineering and production. During lunch hours in the executive dining room, department heads and production staff gave informal talks describing and explaining the organization and

responsibilities of their various facets of broadcasting. The entire announcing staff rallied round to coach the high schoolers in announcing techniques.

Meanwhile, down at the store — CFCF-TV's *Like Young*, with co-hosts June Mack and Jim McKenna, originated daily from Eaton's fifth floor. The radio *Like Young*, hosted by handsome, personable Dave Boxer, originated from the store Thursday and Friday evenings. A special teenage edition of Lee Dunbar's *Talk of Montreal* was also broadcast from the store's fifth floor, with a panel of the young people discussing such topics as "what is a teenager?" and "teenage fads and fancies". The discussion created "a bridge from the youth to the adult world," said Eaton's advertising manager, Chuck Grant.

Another such bridge was built by a teenage panel on CFCF-TV's public affairs program, *Forum*, in which the high school-

ers discussed such serious subjects as "growing up in today's world".

On the Saturday, CFCF-TV provided a showcase for amateur talent in a program broadcast from the store's ninth floor restaurant, with the added attraction of a personal appearance by singing

idol Pierre Lalonde.

"Salute to Youth Week" activities overflowed the station and store and into a downtown theatre with the presentation of a film festival for the young people, with Dave Boxer, June Mack and Jim McKenna as hosts at the screenings.

Have you noticed the
new **CHRYSLER** spots?
Produced for
BATTEN, BARTON, DURSTINE & OSBORN Inc. by
rlp ROBERT LAWRENCE PRODUCTIONS
(CANADA) LIMITED
38 Yorkville Ave., Toronto, W. Alnut 5-5561

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS ^{the} SHOWS
MONTREAL TORONTO WINNIPEG
1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

The older a man gets the farther he had to walk to school as a boy.

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

RADIO

- CJFX Antigonish
- CKBB Barrie
- CFNB Fredericton
- CJCH Halifax
- CHOV Pembroke
- CKTB St. Catharines
- CHOK Sarnia
- CFCL Timmins

CJCH Halifax

"The vibrant Halifax-Dartmouth area is the economic heart of Nova Scotia and the heart of the CJCH coverage area. Here lives 48% of Nova Scotia's urban population — 250,000 Canadians whose personal disposable income in 1963 totaled 334 millions and generated retail sales of 237 millions to earn a market rating 22% above the average for the Nation! Here is a market of vital consumers who are daily reached and motivated by CJCH-Radio."

Paul Mulvihill & Co., Ltd.
TORONTO MONTREAL

For the Big Move to 50 kilowatts

Canadian Made

AMPLIPHASE

In today's continuing struggle for AM audience, the technical performance of your transmitter can assist the programming department in holding that top position in your market. And RCA Victor's BTA-50H Ampliphase delivers that kind of performance — absolute dependability — low installation and operating costs — low depreciation — service back up—but most of all that big, beautiful, clear “sound like FM” which makes the 50H stand out with attention-getting prominence on the dial. Ask any of the 29 AM Broadcasting Stations around the world who are cashing in on 50 Kilowatt Ampliphase performance.

19 Ampliphase Features to Think About . . .

- Entire transmitter and auxiliary apparatus can be housed in 16 by 20 ft. building.
- Lowest overall operating costs ever offered in a 50-KW transmitter; only 100 KW total input at average modulation.
- No transmitter adjustments required after complete tube change.
- Low R-F harmonic distortion — meets new FCC requirements for harmonic suppression.
- No modulation transformer: can handle 100% modulation, any frequency 50 to 15,000 cycles continuous duty.
- Wide range frequency response.
- Light weight tubes in final can easily be handled by one man without mechanical assistance.
- Designed for remote control operation.
- More modulation capability to take advantage of devices like Power Max.
- 50% of transmitter circuitry can be installed in duplicate for less than 10% additional cost.
- Reduced building heating requirements; transmitter will operate normally at minus 20° C ambient.
- Transmitter heat dissipation easily adaptable for warming of building.
- Less than 80 square feet of floor space with complete accessibility.
- Better reliability and simpler maintenance because of fewer major components (most in duplicate.)
- Self-contained blowers; no cooling duct-work required.
- Factory tuned and tested on customer frequency.
- Canadian-made.
- Solid state rectifiers throughout.



RCA VICTOR COMPANY, LTD.

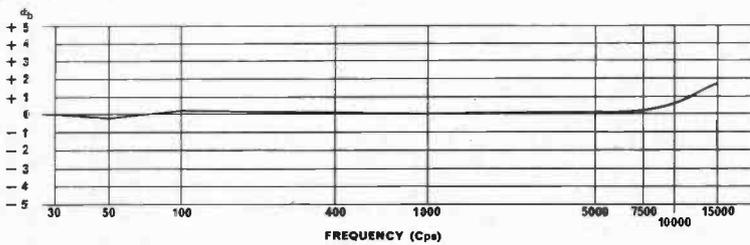
Technical Products

1001 Lenoir St., Montreal 30, Quebec.

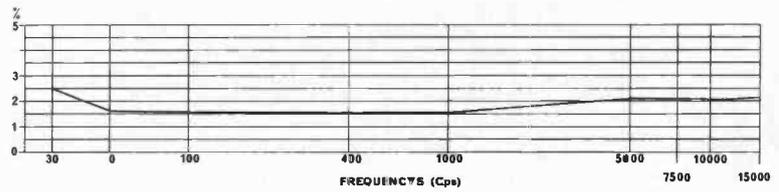
THE MOST TRUSTED NAME IN ELECTRONICS

formed Broadcasters Now Choose **LIPHAASE**

FREQUENCY RESPONSE @ 95% MODULATION



HARMONIC DISTORTION @ 95% MODULATION



(Actual curves from a recently installed BTA50H transmitter)

BTA 50H AM Transmitter



OVER THE DESK

... of shoes and ships
and sealing-wax — of
cabbages and kings

NEW CJOH-TV STAFF ANNOUNCER Harry Elton says he is sure he wasn't hired because he is pretty, so he has high hopes of going places with the Ottawa station.

Engaged by Stuart Griffiths over the phone, he reminded him was a "big, fat baldy" with a moustache.

"I don't mind the fat or the bald parts", Griffiths said, "but you'd better get rid of the moustache."

"Some people like them and some don't. The ones who don't will be

happy to have you clean shaven. The ones who like them won't know you ever had one, so they won't miss it".

Toronto-born Elton started in radio as a pitchman on WXYZ, Detroit.

At WWJ-TV, in that city, he had his first exposure to a TV camera, when he appeared in a comedy act in a variety show as the hind end of a horse.

He went to England and worked as an executive producer on *Coronation Street* at the Granada network where he met Stu Griffiths.

THERE ARE PARTIES and parties with a purpose, and one that falls in the latter category is the annual way-before-Christmas do when Rothmans, from top brass down, receive their media people and thank them for their co-operation during the year.

Last May, Fred Lynds of CKCW, Moncton, at his annual lobster party, told his guests that the purpose of this affair was not so much in anticipation of "what we are about to receive", as to say "thank you for what you've done". (To this Fred added: "And I hope many of you will qualify for invitations next year", but this is beside the point.)

The point is that Rothmans, like Fred, receive favors and services beyond the call of duty through the business year, and use this party as a means of saying thankyou.

It is a pleasant, well-attended affair each year, with pretty "Rothmanettes" dispensing cigarettes, which raises another point of interest.

It may sound irrelevant, but a farmer's daughter once asked her mother if she couldn't persuade her dad to stop referring to a certain agricultural commodity as "manure", but use the word "fertilizer" instead. Mother shook her head in a resigned sort of way, and said: "I'm sorry, my dear, but I know it wouldn't work. It took me ten years to teach him to call it manure."

The reference to the above commodity has no connection with the fine tobacco Rothmans use in their smokes. The point is it has taken quite a while to learn to like Rothmans, and just when I feel I've accomplished this feat, up they come with their new brand, Riggio.

STORK MARKET

CHARLIE EDWARDS, genial manager of Broadcast News, feels it will

be improper for him to attend many more broadcasters' conventions, "seeing as how they are pretty rough on a grandfather". This is what he became in the wee small hours of Sunday morning, October 4, with assists to his son Alyn and said son's wife, Dianne. Along with Gramps, Grandma Marjie is bearing up well — considering — as is Momma Dianne and Pops Alyn, to say nothing of the newly-arrived Janice Marjoree.

TIMBER!

CONVENTIONS ARE IN THE AIR once again, with Niagara Falls authorities warning people to keep their children off the street during the CCBA Convention at the Park Motor Hotel October 17-20.

Then there is what is known familiarly as the French CAB meeting (correctly l'association canadienne de la radio et la télévision de langue française) scheduled for the Queen Elizabeth Hotel, Montreal, November 15-18. In honor of this one, we are including in our November 5 issue our annual supplement, "Inside French Canada".

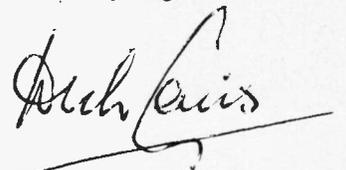
We have set ourselves quite an assignment for this "special". People in advertising are always saying that if you want to reach French-language Canada with your sales message, you have to make a different approach. In this year's supplement, we have set out to answer the question "What is this difference?"

Most people we have approached on the subject reacted immediately with the statement: "That's one hell of a good question." But thanks to an impressive number of experts who are contributing generously with not only their advice but their articles, we believe we shall be able, through this year's IFC, to offer English-language advertisers some ideas on how to make their ad-buck go farther in la belle province and other French-language areas.

Included among those present will be Yves Menard, vice-president, Johnson & Johnson; Gaby Lalonde, Montreal manager, Young & Rubicam; Larry Ouellette, Quebec editor, Broadcast News; Paul Sabourin, publicity expert for Radio Canada, and so on and so on.

Also prominent in this issue will be further information on reaching the French language markets in the form of informative advertisements from stations, reps and others who are eager to help advertisers market their products.

And this brings me down to the foot of the column with just enough room left for the customary — buzz me if you hear anything.



Canadian Broadcaster

Have you noticed the new
SPORTSMAN CIGARETTES
spots?

Produced for F. H. HAYHURST Co. Ltd. by

rlp ROBERT LAWRENCE PRODUCTIONS
(CANADA) LIMITED
38 Yorkville Ave., Toronto, Walnut 5-5561

RADIO NEWFOUNDLAND

VOCM · **CK**CM · **CH**CM
59 **62** **56**
10,000 watts 10,000 watts 1,000 watts

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

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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

Memo

from Radio-Television Reps. Ltd.

to John Craig
and Ernie Holland
CKX, Brandon, Man.

The triple threat of 10,000 watts AM Radio, your new FM Sound and broadcasting in buses is forward-passing more goods than ever anticipated.

GORDON FERRIS
Radio-Television Reps. Ltd.

CBC uses tri-city closed circuit

AN ADVENTUROUS PRESS CONFERENCE was organized by the CBC last month to introduce what promises to be an adventurous show, the CBC-TV network's "This Hour Has 7 Days". The press conference was held in three cities via closed circuit TV. Members of the press gathered in studios in Montreal and Ottawa and sat in on the Toronto press conference with mikes, cameras and monitors.

In Toronto, program host John Drainie took his place behind the desk of the 7 Days studio set, while an unusually large turn-out of Toronto press inquisitors sat on one side of the studio and the inquisitees sat on the other. Fielding questions from the press were TV network programs director Michael Sadlier; general supervisor of public affairs programs, Reeves Haggan; co-producers of the program, Pat Watson and Douglas Leiterman, both well-known at home and abroad for their work on *Inquiry and Document*, respectively; and Ottawa producer Gordon Bruce.

This Hour Has 7 Days will cover the entire spectrum of magazine journalism, with emphasis on current affairs of the week that was. It will range over international affairs, politics, social problems, science, art, medicine, the humanities, literature, law, music, sports — some of them treated in depth, other subjects subjected to satire. The program will originate live from Toronto and Ottawa, with filmed and taped reports from local, national and international observers.

The world is its beat.

The press conference opened with the screening of a half dozen or so segments prepared in a dry run, most of which will be shown on the air. There was cinema verité coverage of the Beatles' visit to Toronto. There

was a segment on the history of lynchings of Negroes in the American south, dramatically utilizing still photographs.

There was an interview with William F. Buckley, editor of the rightwing *National Review*, saying from the hot seat that "Johnson has the Communists working for him".

There was a dissertation by a busty and also brainy — she said — young woman, arguing the theory recently advanced by a professor that bosoms and brains don't go together, which she refuted by citing Judy LaMarsh as an example of ample endowment both intellectually and mammary.

There was a lampoon of the hot line between London and Moscow. And there was a demonstration in editing of both film and tape which exaggerated Opposition Leader Diefenbaker's mannerisms, which *Telegram* columnist Frank Tumpane challenged as "cruel and irresponsible . . . isolating ludicrous expressions . . . making him appear a buffoon".

Leiterman answered this criticism with mention of the full and honest portrait, *The Chief*, produced by CBC-TV last season, and said that other party

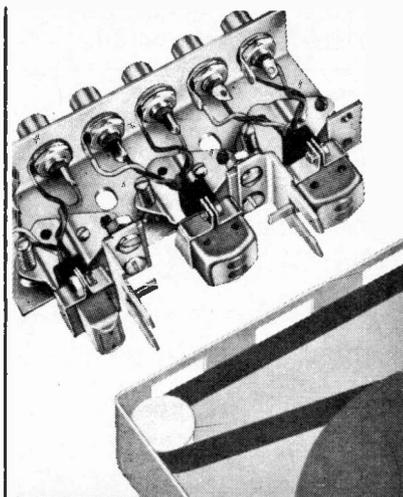
leaders would be subjected to the same "political satire" which is "not to make fun, but to show human foibles."

The show follows *The Ed Sullivan Show* and *Bonanza*, and its content and treatment will be tailored to hold that mass audience without sacrificing its public affairs function to interest, inform and stimulate. To do this, Watson and Leiterman have on their team a staff of top writers, directors and cameramen, and will also make use of freelance talents.

Every fourth week or so 7 Days will feature an hour-long program in the *Document* series, and these will include a study of *Loneliness*, a report on the single woman titled *The Double Standard*, and a documentary on the *Society of Sex*.

"*This Hour Has 7 Days* will be the smash of the season — out of Parliament as well as in," wrote *Toronto Telegram* entertainment editor Jeremy Brown following the press conference sampling of what's to come. "(It) starts its life under talented leadership; men who know the limits to which television can be pushed and are in there every minute, pushing away."

Selling the Homemaker



NEW!
Cartridge Mount*
for broadcast
Cartridge
Machines!

NORTRONICS HEAD MOUNT REDUCES MOUNTING AND ALIGNMENT PROBLEMS!

This new Nortronics Cartridge Mount, eliminates the need for rear-mount heads! Designed for cartridge tape handlers using endless loop tape cartridges of the Fidelipac and Viking type, it permits fast, easy installation and alignment of up to three heads on one assembly! "Micrometer" adjustments permit setting of head height, azimuth and face perpendicularity—special lock screw on each head bracket "freezes" the adjustments. Heads are fastened to the bracket with a quick-release screw clamp for fast installation.

Cartridge-Mount Kits, with all necessary hardware, are available for the conversion of existing cartridge players using rear-mount heads.

CARTRIDGE MOUNTS COMPATIBLE WITH ALL NORTRONICS TAPE HEADS!

Typically, two Premium series half-track stereo heads—one used for record, the other for playback—and any Nortronics erase head may be mounted on a single assembly. Premium series heads feature fine laminated, precision-lapped, low loss core structures; deposited quartz gaps; and hyperbolic, all-metal faces. Cartridge Mounts, as well as the entire line of broadcast quality replacement heads, are available through your Nortronics Distributor.

*PATENT PENDING

SEE OUR DISPLAY AT
THE CCBA CONVENTION

Nortronics 

Distributed in Canada
exclusively through

a

ACTIVE RADIO
& TV LIMITED

489 King Street West,
Toronto 2B, Ontario

Better product beats better price

INSTEAD OF RATE CUTTING, if stations would concentrate on "creating a better selling package", the mutual interests of stations, and agencies would be served to the greatest advantage.



This was the theme of a talk given to the Atlantic Association of Broadcasters at their convention in

Sydney, N. S. last month by Gwen G. Rudolphe, supervisor of broadcast media for Vickers & Benson Ltd., Toronto.

Miss Rudolphe set the stage for

the pot with a little promotion as well?

It was on this point — the impracticability to both buyer and seller of operating a business on a

mitted by your traffic departments who are several stages removed from the negotiation scene.

"If you have been asked to effect economies on a plan based on a minimum participation in prime time and you are unable to do so, chances are your rate card is out of date and inflexible.

"This does not suggest that that stations have not effected-rate card changes. Television stations have established summer rates which are published and are realistic with viewing trends.

"Both radio and TV stations have produced combined market rate cards (two or more stations in the same general market or adjoining ones), which have gained excellent acceptance by agency planners.

"Another station provides a dollar volume discount on their card.

"Combination day/night package plans and AM/FM rate groupings are all further indications of the innovations which have been developed by forward-thinking sales personnel."

her talk on this provocative subject, and then proceeded to hold forth on it for less than 15 minutes without deviating and sat down to an appreciative round of applause.

"If Agency A approaches you with a \$1,500 budget for your market for Client B, what do you do? Are you willing to abandon your rate card in your efforts to get all of it? Why stop there? Why not sweeten

cut rate basis that she based her talk.

In order to land the \$1,500 budget without rate cutting, she prescribed "selling a better product."

"What do I mean by a better product?"

"I mean creative selling."

Plan Vs List

"Let us suppose you are approached with a request for a proposal aimed at reaching a maximum number of households weekly with a predominantly male audience delivering frequency of message over a specified period of weeks within the pre-determined dollars for the market."

Instead of throwing a list of availabilities into her lap, out of which the agency can build a plan itself, she suggested:

"With your knowledge of your station rate structure, with your knowledge of your station program schedule and with your sound knowledge of the client's marketing problem, you can prepare a complete plan specifically tailored to the budget and the requirements."

The difference, she said, is that "in one case you give the agency a list — we pick and choose. In the other, you prepare a complete plan to achieve pre-determined objectives."

"Television stations can utilize their rate cards in similar manner. A prime time participation or adjacency, combined with fringe late night viewing during the news and sports segments, is most acceptable.

"Let us have something more than a list of available times sub-

"ACTION STATIONS!"

CFCN RADIO/TV CALGARY

Agencies Need Your Help

Having developed a new card, Miss Rudolphe urged the station men not to leave the interpretation of it solely up to the agency.

"Why stop there?" she asked. "Can you not provide further applications of the rate card to selling advertising campaigns? Can some of these ideas come from other sources than the broadcaster?"

She mentioned the marketing director of one of the major publications, who had asked her agency for a review of media trends — all media —, agency thinking and client-media problems for the coming year.

"Maybe out of such discussions could come adaptations for your rate structure designed especially to meet the problems and opportunities that exist.

"Maybe you can advance sound reasons to assist the agency to sell your medium, through your re-designed rate card, to their client."

FOR SALE AM Station CATV Systems

Michael Jay,
Licenced Broker,
1262 Don Mills Rd.,
Don Mills, Ont.
Phone — HI 4-8791

Revamp news, weather and farm news

Following survey of listening habits.

A NEW SCHEDULE FOR NEWS, weather, sports and farm news is in effect at CJSP Leamington now as the result of a survey of listening habits in the area.

Newscasts are now aired at a quarter past and quarter to the hour, because questioning showed that Sun Parlor residents get up on the hour or half-hour, go to work, begin and end their lunch breaks, and leave work, all on the hour or half-hour, making the quarter-hour a more convenient time to catch the news.

There is also more emphasis on the weather, with four detailed weather forecasts every hour in addition to the brief forecasts following the news. The station now carries both the Dominion Weather Bureau's forecast for the Leamington area and the U.S. Weather Bureau report on Detroit area conditions.

Agricultural news is now being included in regular newscasts for two reasons: to give

farmers their news as it becomes available, rather than holding it up till the next farm broadcast, and also to make the general public more aware of the agricultural scene. The farm news programs heard in the past from 12.35 to 12.45 has now been eliminated, but five-minute farm market reports are still carried three times daily.

Sports reports have also been increased, with local sports stories and top national and international sports reports included in the :15 and :45 newscasts, and in addition sports headlines are given four times an hour between sign-on and 9 am and between 3 pm and sign-off.

GERALD W. LEE and Associates
Consulting Radio Engineers,
1262 Don Mills Road,
Don Mills, Ontario.
Phone: 444-5991 or BA:5-2497

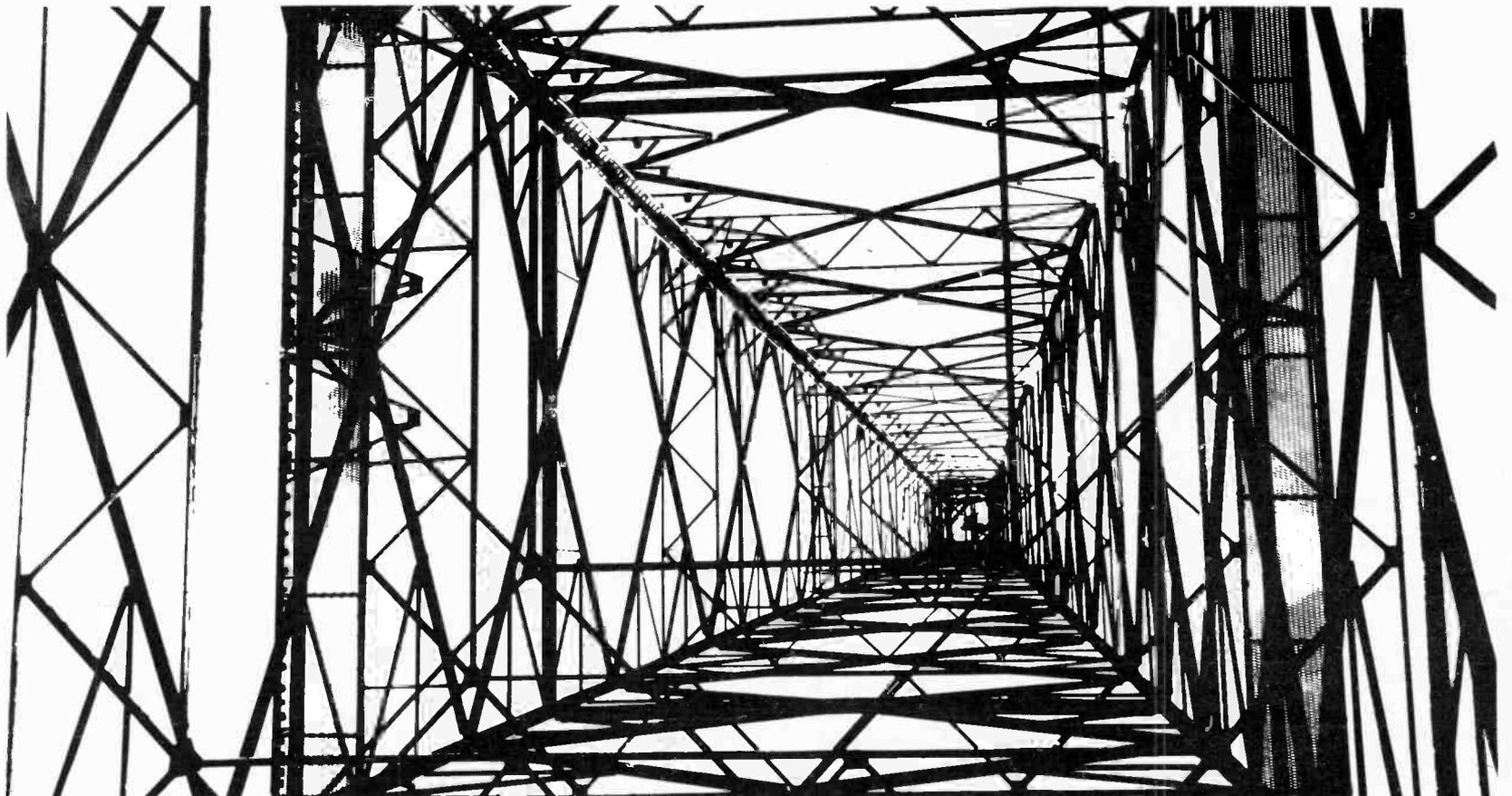
TO "FATTEN" UP SALES



**GRAZE YOUR COMMERCIALS
ON THE "ROCKING DEUCE"**

CHCT-TV
CHANNEL 2 CALGARY, ALBERTA

**THE BIGGEST SPREAD
IN THE CALGARY MARKET**
CALL YOUR "ALL CANADA" MAN



WE BEND OVER BACKWARDS!

To get shots that are different, exciting and meaningful, whether it be outside our studios (like the shot of our tower above) or inside our 3 studios 25' x 25', 24' x 36' and 75' x 50'. We have 3 Marconi 4 1/2" and 2 Dumont Studio cameras. Three Ampex video tape recording facilities — a Kinescope recorder — we also have a mobile unit equipped with a video tape recorder, three cameras with lenses including one Varotal III and one

Varotal V. (Our mobile comes very handy during our famous Winter Carnival. We cover all major events on the spot!) We have a separate mobile unit for film equipped with a SOF camera. We could go on like this for pages as we are equipped as well as any big network station and furthermore we do really bend over Backwards to produce the best!


CFCM-TV * CKMI-TV
Télévision de Québec (Canada) Ltée.

BBG public hearings Ottawa--November 3

THE BOARD OF BROADCAST GOVERNORS has announced the agenda for its public hearing to take place in Ottawa commencing at 10 am November 3.

Radio Iberville Ltée — CHR5, St. Jean, P. Q. — is to appear "for a hearing under Section 15 of the Broadcasting Act that the licence of Station CHR5 be suspended for a failure to comply with a condition of its licence, to wit, Section 4 (1) of the Radio (AM) Broadcasting regulations."

Share transfers will be sought by Telegram Printing & Publishing Co. Ltd., licensee of CKTS, Sherbrooke; Ralph Snelgrove Enterprises Ltd., licensee of CKBB, Barrie; Sarnia Broadcasting Ltd., licensee of CHOK, Sarnia.

George Frederick Heathcote, on behalf of a company to be incorporated, is applying for a licence for a new AM radio station at Kapuskasing, Ont., 1000 watts day and night DA-1 on 580 Kcs.

Muskoka-Parry Sound Broadcasting Ltd. is applying for a new AM radio licence at Gravenhurst, 1000 watts daytime, 250 watts night time on 1400 Kcs. omni-directional.

Evangeline Broadcasting Co. Ltd. is applying for a new FM station at Kentville, N. S., erp 18,000 watts on 97.7 Mcs. omni-directional, EHAAT 660 feet.

CKOK Ltd. is applying for a new FM radio station at Penticton, B. C., erp 1800 watts omni-directional on 97.1 Mcs. EHAAT minus 1685 feet.

Inland Broadcasters Ltd. are applying for a new FM station at Savona, B. C. erp 8.1 omni-directional on 97.7 Mcs. EHAAT minus 1,685 feet, to rebroadcast programs from CFFM, Kamloops.

Inland Broadcasters Ltd. — a new FM station at Clearwater, B. C. — erp 22 watts omni-directional on 92.7 Mcs. EHAAT 530 feet, to rebroadcast programs from CFFM Kamloops.

Inland Broadcasters Ltd., for a new FM station at Merritt, B. C. erp 12 watts on 92.7 omni-directional. EHAAT 2,125 feet, to rebroadcast programs from CFFM-FM, Kamloops.

Hollinger Ungava Transport Ltd. for a new TV station at Labrador City, Nfld., 590 watts video, 295 watts audio, directional, EHAAT minus 109 feet on Channel 13.

Hollinger Ungava Transport Ltd.,

for a new TV station at Schefferville, P. Q., 420 watts video, 213 watts audio, directional, EHAAT 404 feet, to be programmed from the proposed station at Labrador City, Nfld.

Ralph Snelgrove Television Ltd. for a new TV rebroadcasting station at Haliburton, Ont., 100 watts video, 50 watts audio, directional, EHAAT 149 feet, on Channel 5, to rebroadcast programs from CKVR-TV, Barrie.

Radiocon Ltd., J. Conrad Lavigne Enterprises Ltd., Conblain Ltd., Conren Ltd., for a new TV rebroadcasting station at Hearst, Ont. 98 watts video, 49 watts audio, directional, EHAAT 220 feet on Channel 4, to rebroadcast programs from CFCL-TV Timmins.

Canadian Broadcasting Corporation — a new TV rebroadcasting station near High Prairie, Alta. 6,200 watts video, 3,100 audio, directional, EHAAT 504 feet, Channel 2, to rebroadcast programs from CBXAT, Grande Prairie, Alta.

CHSA-TV, Ltd., new TV rebroadcasting station at Meadow Lake, Sask., transmitter pedestal power of 5 watts, omni-directional on Channel 12, to rebroadcast programs from CKSA-TV, Lloydminster.

H. J. McManus on behalf of a company to be incorporated — new AM radio station at London, Ontario, 1,000 watts daytime, 5000 watts night time DA-1 on 1290 Kcs.

The following stations are applying for power boosts:

CJGX Yorkton, from 10,000 watts day and 1,000 night omni-directional on 630 Kcs. to 10,000 watts day and night DA-N on 940 Kcs.

CJET, Smiths Falls, from 1,000 watts to 10,000 watts DA-2 on 630 Kcs.

CKDA-FM, Victoria, from erp 370 watts EHAAT 124 feet to 98.5 Mcs. erp 19,000 watts, omni-directional, EHAAT 567 feet.

CFCL-TV2, Kearns, Ont., from 5,030 watts video, 2,510 watts audio to 14,600 watts video, 7,300 watts audio, directional antenna EHAAT 722 feet.

CKSA, Lloydminster, from 10,000 watts Class III DA-N on 1060 Kcs to 50,000 watts day, 25,000 watts night DA-2 on 1060 Kcs.

CFRB Limited wants permission to change the location of the main studios of CFRB, CFRX, CKFM-FM, Toronto.

Northern Radio — Radio Nord Inc. wants to change the channel of the proposed TV rebroadcasting station at Matagami, P. Q., from Channel 6 to Channel 7, with a transmitter pedestal power of 5 watts, directional antenna.

CHR5, St. Jean, P. Q., seeks permission for a change of control.

Hardy Seminar

Radio should add stature to its tremendous strength

"WHAT THE ADVERTISER WANTS of radio today is a more influential voice for each station in the community it serves. When he gets that, he gets depth and stature for his message, to add to the breadth and frequency and reasonable cost to which you (stations) can currently give him. If you don't have it, build it. If you have it, sell it — hard."

This, in essence, was the message Ray Collett, vice-president and manager, McCann-Erickson (Canada) Ltd. delivered to the radio stations attending the Hardy Radio & Television seminar in the Laurentian mountains last month.

What radio has to do, Collett said, is to "add stature to the rather tremendous strength it has mustered. . . in its comeback from the knock-out punch tossed by television against what once was radio's mainstay — the big night time audiences."

Radio may find itself included in a media schedule for a variety of reasons, Collett said.

"It may be that the advertiser has a message which he thinks is peculiarly suited to the medium. But against that proposition I hold a very big question mark.

"The advertiser is generally trying to achieve mass coverage at comparatively low cost per thousand and to obtain high frequency. Or he may buy radio to fill in audience pockets not effectively covered by other media. . . Either his budget is not large enough to give him mass audience in more expensive media or he is adding radio to supplement other forms of advertising.

"This", Collett said, "is a perfectly sound buying philosophy and you know, from the surge of dollars going into radio again, that it has rebuilt the financial structure of your business.

"But", he continued, "to me, possibly to you, and I believe to many advertisers and buyers, there is a nagging concern that a medium that is not often regarded as a prime medium

and therefore must depend on limited or supplemental budgets for its existence, is in a vulnerable position.

"A medium which has over 200 outlets in Canada and still draws less than ten per cent of the national advertising dollars, is not a prime medium for national advertising.

"For years this was, to a degree at least, the position of the outdoor advertising industry and only a modern and aggressive marketing policy in recent years has helped to improve the situation.

"There is a renewed interest, perhaps as yet only tentative, in program radio, not to compete with night time television, but as a change from the clashing rock and roll, hillbilly, 50-top-tunes-played-at-breakneck-pace which radio has used too often to build its ratings and its audiences in the past few years.

"There is, as evidenced by the growing importance of FM radio, a recognition that a lot of people who listen are not morons, but are willing to accept commercials in return for good music or intelligent conversation.

"You, as radio men, already have numbers and ratings and costs-per-thousand on which to sell. But you must also be aware that numbers and ratings, even though still potent in the sales presentation, will soon make you obsolete as salesmen, because machines are taking over the numbers game, and machines will work just as effectively for competing media and competing stations as for you."

Audiences Are Duplicated

Collett went on to point out that, especially in multi-station markets, few stations can prove



NOW DOUBLY EFFECTIVE

IDENTICAL PROGRAMMING
SEPARATE 10 KW TRANSMITTERS

RADIO SOUTHERN MANITOBA

1290 CFAM CHSM 1250

Get the whole story from Radio Reps

any great exclusiveness for their audiences.

"The machines point up that duplication very vividly.

"You have, to some degree at least, attempted to meet the demand for information about the characteristics of your markets and your audiences.

"But where the real blank exists, for the advertiser and for the media planner, is any meaningful knowledge of the personality of the station, its influence, its 'image' if you like, not as part of the total radio picture, but as an entity in its own community.

"It is impossible for any client or any time buyer to recall the 'face' of each of the 239 radio stations serving our markets today.

"It is equally certain that the image which the time buyer holds of an individual station with which he is acquainted has a growing weight in his final choice of where he puts the dollars.

"Too often the decision has been made in the past few years

on the basis of which station will sweeten the pot by special deals or by merchandising or other aids with often questionable values. The advertiser has been deluged with these and since everybody does it, you are all even again.

"I have been long concerned with product franchises. You cannot build a product franchise on premiums alone. You cannot be a prime medium on deals alone!

"There is no such thing as a static product. Perhaps radio, in its return from the twilight zone has reached a position where the product needs new direction. Perhaps, in its horizontal growth, it has developed shallowness in terms of its audience impact.

"If you can now put some flesh and face on your very strong framework, perhaps we could use a new yardstick for our evaluation of radio and find a new place for radio as one of the nation's great media of commercial communication. And that could serve your interests as well as that of the advertiser.

TV set sales hit new high

AN EIGHT-YEAR RECORD was set by television set sales in August, reports the Electronic Industries Association of Canada. Sales of TV sets to dealers totalled 44,082, peak August total since the boom year of 1957. Total TV sales for the first eight months of 1964 increased by 13.9 per cent over the same period

last year.

Portable TV set sales continue to climb at a great rate, with 17,657 units sold in August, 72.3 per cent more than in that month last year. Sales of portables during the first eight months of this year show an increase of 49.7 per cent on last year's total for the same period.

Alimony might be described as the high cost of leaving.

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

WANTED

News Announcer - Reporter
Immediate opening

Phone, wire or write

CJBQ-Radio
Belleville, Ont.
WO 8-5555

CKTB ST. CATHARINES

- Complete coverage of Rich Niagara Peninsula
- Huge bonus audience in Toronto, Hamilton, S. Ontario
- 32 years of honest service and proven results

Dial 610

CKTB
ST. CATHARINES

Reps:

Paul Mulvihill & Co Ltd.
Toronto Montreal

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

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

at your SERVICE

RESEARCH

CANADA'S MOST COMPREHENSIVE
MARKET RESEARCH SERVICE

Elliott-Haynes
LIMITED

TORONTO - 840 Pape Avenue, 463-1143
MONTREAL - 3290 Bernardin St., RA. 8-5360

PRIZES FOR QUIZ SHOWS

COMPLETE PROMOTION
PACKAGES FOR BROADCASTERS

Contests Associates
PRIZE BROKERS

10 Castlcknock Rd., Toronto. HU. 8-8601

PRINTING

IMPERIAL PRESS
LIMITED
PRINTERS

We have expanded
to serve you better.
New Address
548 King St. W., EM. 4-9261

CANADA'S LARGEST SUPPLIERS
of
PRINTING FOR BROADCASTERS

W. L. GRIFFIN LIMITED
18 Linden St. Hamilton, Ont.
Phone 547-3244 area code 416

Want a Man?
Want a Job?

TRY A SMALL AD
in

Canadian Broadcaster

FILM SERVICES

ATU COMPONENTS

2 Hour Service

GELECO Electronics Ltd.

Phones:
1262 Don Mills Rd., 444-5991
Dan Mills, Ont. or BA5-2497

THIS SPACE

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



Telephone
Answering
Service

Answers your phone
whenever you are away
from your office or
residence.

Phone for Booklet in

Toronto 924-4471 Montreal UN. 6-6921

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

Old Dutch spots score twice for CKRC's Olga Chorney

I PHONED CKRC when I learned that Olga Chorney had nabbed two awards from Radio Advertising Bureau, Inc., New York for the excellence of her commercials written for Eastern Sales and Old Dutch Foods. Had to beg for copies, because Len Gzebb, the station's Sales Promotion Director, insisted that plain cold copy doesn't give the story: you need to hear the commercials.

So he sent me copies—with tapes included. I read, then listened.

But the copy itself, is in my opinion, prize stuff. Here's what she did for Old Dutch Foods:

MUSIC: soft-shoe tempo

ANNCR:

Is everybody happy? They will be with OLD DUTCH!

*Give me some shoe string chips
Those Old Dutch shoe string chips*



OLGA CHORNEY, CKRC continuity writer who picked up two awards from Radio Advertising Bureau Inc for locally-produced commercials.

*So crisp, So right,
So perfect, . . . day or night!
Buy lots of shoe string chips
When at your favorite store,
Cause your guests are gonna -
Ask for more!*

ANNCR: (Talk it easy like a soft shoe routine)

Hey. . . did you hear about the couple that had everything?
. . . big house, big car, swimming pool, the works!
They had a party for the neighborhood. . .
Invited everybody who was anybody. . .
But the party was a flop!
Know why? No OLD DUTCH!

*Give me some shoe string chips
Those Old Dutch shoe string chips
So crisp, So right,
So perfect. . . . day or night!
Buy lots of Shoe String Chips
When at your favorite store,
Cause your guests are gonna
Ask for more!
Oh Yeah!*

It looks simple, but it's got about everything a copy chief begs for. It sells happiness, a teen-age compulsion, as part of the Old Dutch

image, and does it in the very first line. It commands the announcer to "talk it easy, like a soft-shoe routine", and thus the very format precludes the hard-to-catch screaming that agencies used to demand a few years back. It is topical, from the first phrase to the final "Oh Yeah". I don't think the judges down in New York had to listen to the tape to give this one the nod.

Of course, if they did listen, they were doubly impressed. Ken Babb, an old pro, handled the voicing perfectly, and the complete effort was produced smoothly without destroying the fun and gaiety of the piece.

Now I want a bit of space to butter up a guy who phoned me not long ago and said, gruffly, "This is your publisher." It was Dick Lewis, naturally, and I thought of a lot of smart-alex things I could have answered—but I thought of them half an hour after he had hung up the phone. Dick Lewis is a mercurial type, and one week I am high on his list of Good Guys, and the next week I may be away down on his totem pole. At the moment I think he likes me—he's been insulting me regularly. While things are on this even-keel basis, let me say something nice about him.

The manager of a Winnipeg TV station—CJAY-TV—heard Dick mention casually that some time in September or October or thereabouts he'd be publishing his 500th edition. Jack Davidson's question to me: "We'd like to salute the old bstrd some way for the wonderful job he's done but we don't know what to do? Do you suppose if we presented him with a plaque he'd think I was trying to get some free publicity for CJAY-TV? Mind you, I like to get publicity for CJAY-TV, but that's not the motive for doing this. Dick's been crusading for broadcasters through 500 issues of his magazine, and we think we ought to let him know we've been reading it and enjoying it and appreciating it." Seems to me when a TV station manager feels that way about a magazine, the publisher ought to be pretty proud of himself. Broadcasters have been lucky in a number of ways; one of them is in having an untidy Englishman by the name of Dick Lewis on their side.

I suspect this squib will get in his book, because I am pretty damn sure Dick doesn't read a word of my sendings. The only things he reads in the Broadcaster are his own writings. Can't blame him too much, they are good, and they make his magazine something special in trade papers.

AVAILABLE

Mature, dependable, professional broadcaster with close to 20 years experience in all areas of the business. Has extensive background in production and programming, announcing, promotion plus agency experience as Radio - TV producer. Would like to locate with prosperous radio station.

Box A-762,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ont.

ANNOUNCER AVAILABLE

Two and a half years experience as dee jay, and some newsroom experience, anxious to relocate with good station preferably, but not necessarily, in major or medium market. Have handled top forty and middle of the road shows - Also some TV experience. Willing worker anxious to learn and expand into all phases of broadcasting; proven ability to get along well with others. Looking for well run station with good staff relations and working conditions which will offer some security. Will locate anywhere. Resume and tape on request. Write:

Box #A-764
Canadian Broadcaster,
217 Bay Street, Toronto 1, Ont.

IN THE MARKET

for a small radio station in Ontario or west. Can talk in terms of substantial down payment for challenging - but not sick - station in a market with the right potential.

Bob Cummings,
2300 Duff Court (#12A),
Lachine, Que.
Phone (514) 634-9834

MOVE UP WITH CKGM

Our continuous expansion into all phases of broadcasting results in a constant need to search for creative Canadian radio talent that wants to move up - so why not move up with CKGM - Montreal, by putting your name confidentially on file now, for top-paying future openings . . . professional air work, professional creative writing, professional production, professional newscasting, professional news writing. Tell us your story in confidence now. Write Don Wall, Vice President, CKGM - Montreal, CKGM Building, 1455 Drummond St., Montreal 25, P.Q.

ANNOUNCER REQUIRED

We are interested in receiving tapes and written applications from a limited number of experienced announcers. We have an opening for a mature voice, capable of quality commercial work, key morning program. The challenge is interesting and remunerative benefits worthwhile.

C-HOW

NIAGARA'S PROMOTION STATION

Apply: Bud Reilly,
Production Supervisor,
Radio Station C-HOW,
Welland, Ontario. TEL. 732-4433

WANT TO PURCHASE

small to medium market Radio Station. Preferably Western Canada. Replies strictly confidential.

Write Box A-759,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ontario.



AUDREY STUFF

Then there's the gal who was so dumb, she thought a libel suit was one where you were liable to win or liable to lose.

MORE OF THE SAME

There's also her sister, who, when her boy friend seemed likely to be jailed for dangerous driving, told him she had read somewhere that no man should be afraid of his convictions.

MORE TRUTH THAN POETRY

A plagiarist is a person who writes plays.

SIGNUS TROUBLE

Let's not get caught with our pints down.
—:Blood Bank Promotion

NO PLACE BUT UP

When they told the gal disc-jockey she must always play up to her audience, she laughed and laughed because she knew there was no other way she could go.

PARTY OF THE SECOND PART

The new secretary, after a tantrum, admitted she was a little outspoken, but what she did not disclose was — by whom.

LOVE STUFF

Don't go around with a married woman unless you can go two rounds with her husband.
—:A Grandpa Jones Song

PRACTICE MAKES PERFECT

I should pay my doctor all this money when he's only practicing?

MODERN AGE

Teacher said little Johnny should have an encyclopedia, but his dad protested — "Let him walk to school like I did."

WANTED

Versatile production announcer for a Saskatchewan radio station. Duties will include swing shift, news and commercial production work. The right man could advance into a supervisory position as assistant program director or production manager. Send tape and resume to:

Box A-763.
Canadian Broadcaster,
217 Bay Street, Toronto 1, Ont.

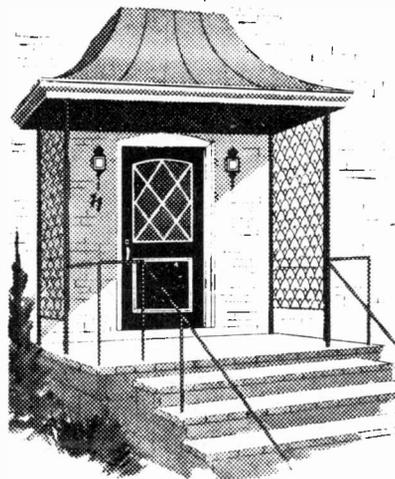
RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280

CJMS

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL *

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280



CHML-FM Studios — 11 Springer Ave.

ALL-NEW RADIO STATION NOW IN HAMILTON

CHML-FM 95.3 ON YOUR FM RADIO

24 HOURS A DAY

Represented:

Toronto and Montreal — Stephens & Towndrow Ltd.

FM Division

Vancouver — Scharf Broadcast Sales

U.S.A. — Young Canadian Limited

"Beautiful Music in Full Stereo"

Export films for life-like target practice

EVER HAD THE URGE, while watching a mystery or western movies, to take aim and fire at the villain who is threatening the heroine? You can do it soon, through a venture called Moving Target Films, in which Toronto's Moreland-Latchford Productions Ltd. is working with the Crossman Arms Co. Inc. in Rochester, N.Y.

Moving target films are just that — films which provide a moving target for target practice by law enforcement officers, the armed services, security men, hunters and amateur marksmen. Any firearm or BB gun can be used, but for both safety and economy, Crossman has developed a special Pellgun which fires pellets costing 1/8¢ each in comparison to something like 5¢ each for real bullets.

A paper screen has been developed so that a shot can be fired right into the screen, checked to see how close to target it came, and then another frame of screen can be unrolled and target practice goes on.

The projector, specially developed by Technicolor to take an 8mm film cartridge containing a continuous four-minute loop, is equipped with a specially-developed mechanism which freezes the film at the sound of the shot, so that the person engaged in target practice can see exactly where in the moving target his shot penetrated the screen.

All the films, about 200 of them in the first year or so, averaging four minutes in length, will be produced and copyrighted by Moreland-Latchford. There'll be live action situations, produced here and employing about 100 local actors and actresses; animated targets; footage of wild game animals, which M-L is gathering from around the world.

It's a unique enterprise, but then Moreland-Latchford is an enterprising company that is already unique. A man-made phenomenon somewhat akin to the natural phenomenon of New Brunswick's Reversing Falls, M-L is reversing the flow of cash across the Canada-U.S. border in its field.

Canadian film companies look back in anger at the Canadian dollars bound for U.S. film production companies, with seldom the equalizer of U.S. clients for the Canadian film company. It's a source of pride at Crawley Films Ltd. that, after 25 years in film making, 20 per cent of its revenue over the past few years has been from the U.S. and other foreign lands. Yet, after just five

years in business, Moreland-Latchford this year fully expects at least 50 per cent of its income to come from the U.S. and abroad.

Too, while other film companies' income from abroad stems from the production of films commissioned by U.S. and other foreign clients, Moreland-Latchford's comes from continuing export sales of M-L-owned film properties.

Exercise is Good for You

The success story of Moreland-Latchford's films of the RCAF's 5BX and XBX exercise program has been told many times — *Broadcaster*, February 6, among other publications.

By the simple expedient (but not a simple process; it took nine months of negotiation) of being the first Canadian company to think of putting the exercises on film, the partners obtained world film rights for five years for a nominal sum.

Prime market for the ten ten-minute films was expected to be, and is, the armed forces (the U.S. Air Force's first order was for 20 sets, 200 films; the Canadian Army, RCAF, British Navy, U.S. Navy and Israeli Air Force have already bought; forces in Germany, Australia and India have audition prints now). However, it was the sale of 30 five-minute TV versions of the exercises, for sponsorship by Absorbine Jr., which covered the basic production costs of the whole project.

The 5BX-XBX endeavor illustrated (in living color, beautiful lucre-green) to Moreland-Latchford the profits to be had by owning the film rights to instructional material in an area of wide international interest.

Now with the deft application of risk capital, they've come up with three more properties that fall into that category and will bring more U.S. dollars (and pounds, and rands, and francs, and . . .) into their coffers and into Canada.

One of these projects is a natural after M-L's experience with the 5BX and XBX films. Working with the President's Council on Physical Fitness in Washington, they have produced two 15-minute color films, one for boys and one for girls, based on the Council's exercise program. They expect that almost every one of over 25,000 high schools in the U.S. will buy at least one print of each film. And beyond that, the world market.

Using the USAF Pentagon contacts established in working on the 5BX plan films, M-L dealt with the assistant to Stan Musial, who heads the President's Council on Physical Fitness. The two films were produced with no prior publicity and all possible speed, because the Council's program is public domain and the film company first with the films will be first (and then, in all likelihood, the only company) in the field. After shooting five days in mid-August, the first prints go to Washington September 19.

Ready, Aim, Fire

The United States Air Force contacts were also instrumental in Moreland-Latchford's partnership in the Moving Target Films venture. The USAF was anxious to see the project under way so that it could be used in the service's target practice program and, based on its experience with M-L's exercise films, recommended the Canadian producers so highly to Crossman Arms that M-L didn't even screen a sample of their work for Crossman.

Several of the moving target films have already been produced, on location in Richmond Hill and Aurora because a gun cannot be fired in Toronto, even using blanks, and several sequences involve the "target" drawing a gun and firing at the camera.

Primarily for the benefit of law enforcement officers, the armed forces and security men, but also adding to the excitement for amateur marksmen, many of the silent films open with a printed statement of the situation — "unlocked door found in security check", "on lookout for murder suspect". Research into police files and law enforcement manuals and checking by authorities in the U.S. makes the motivations and situations authentic.

These live-action situation films may demand a decision on the part of the person engaged in target practice — to shoot at all and, if so, when — calling for two versions. For example, two men resembling wanted criminals have been forced to face a wall with their hands up. One of them reaches for his hip pocket. In one film version, he pulls out a handkerchief; in the other, he pulls out a gun, turns and fires. Shoot an innocent man, or be shot by a guilty one?

The filming of such deadly serious sequences has its lighter moments. One script called for a woman with a baby carriage to round a corner into a scene where a criminal had been cornered, to illustrate that to shoot would endanger an innocent bystander. On cue, the actress appeared round the corner, and the crowd attracted to the filming shouted to her not to be afraid, it was only a movie.

It's more than only a movie to Moreland-Latchford. It's continuing productions now, with ten four-minute films (each made up of a number of sequences) scheduled per month, and continuing revenue later. Beyond the biggest market of law enforcement agencies and armed services around the world, there are 35,000,000 registered and an estimated 15,000,000 unregistered firearm owners in the U.S. alone. The use of 8mm, the development of the paper screens and cartridge-loading projectors are all aimed at providing a low-cost, easy-to-use medium of target practice for the amateur as well as the professional.

Moreland-Latchford own the copyright on their moving target films, but the package will be marketed by Crossman Arms, probably at

about \$7.50 per cartridge in the U.S. and \$10 in other countries. All prints will be ordered via M-L, who get their cut on each one.

Third departure from their past pattern of producing only sponsored films is a ten-minute color film on the care of the teeth, aimed at seven and eight year old children.

This project, too, dates back to the 5BX plan films. When discussing distribution of the 5BX films with Sterling Educational Films in New York, M-L asked for advice on what sort of educational films were in demand. Sterling suggested several subjects on which the available films were old and out-of-date but still selling, so that it seemed likely a new, updated film would have a market. A child's guide to care of the teeth seemed the best bet.

It's a Gamble

And bet it is. Moreland-Latchford produced the film with company capital, and reckon it may be five years before they recoup their production costs. Sterling will promote and distribute the film to non-theatrical markets, mainly schools, in the U.S., and M-L will arrange similar distribution agreements in other countries. The producers will get a percentage on every print sold.

"There's a strong element of risk in producing films for your own company. We've broken into the U.S. and world market because we were willing to take that risk, and because we had the money ourselves to risk. It would be difficult to borrow money to back this kind of production," says vice-president Frank Latchford.

Thus far the gamble has paid off. In the first two and a half months (April to mid-June) of this fiscal year, revenue already equalled last year's.

"But you never know," says president Hugh Moreland. "If you could know in advance that a film would be a success, someone else would have done it already. If it was a sure thing, it would be as secure as making sponsored films. But it isn't."

The company hasn't burned its sponsored film production bridges behind it. It was mainly sponsored film production that accounted for the revenue in the last fiscal year, ended in March, being four times higher than the previous year. In production now is a 20-minute color film on Upper Canada Village, near Morrisburg, for the Ontario Department of Tourism and Information; and a plum assignment, a 15 minute 35mm color film involving 40 actors and actresses, for the theatrical, non-theatrical and TV release, for the Canadian Cancer Society.

A new selling point for M-L is "we use Moreland-Latchford to produce films for Moreland-Latchford, so we must think they're the best."



From Ampex:

Low-cost Live-action TV Commercials for the Local Retail Advertiser

An entirely new technique can now be used to bring live-action taped TV commercials within the scope of the local retail advertiser at amazingly low cost.

The portability of the Ampex VR-660 broadcast quality video tape recorder makes it practical for the broadcaster to go to the merchant's premises, tape the commercial, return to the studio and play it back on-the-air, with no delays for processing.

MORE AIR TIME

In the past retail advertisers have either had to use graphics or set-up displays in the studio. Graphics lack sales impact

and appliance stores, used car lots etc. whose products rely largely on eye appeal.

There is also the added bonus of the store employing its own sales staff to sell the product on-the-air.

SAME DAY AIRING

Retailers can feature daily specials etc. because the commercial that is taped at the car lot before lunch can be aired with the noon newscast the same day.

POTENT SALES TOOL

Apart from the cost advantages this

OPERATION IS SIMPLE

The actual mechanics of employing the technique are simple. The ease of operation and light weight of the equipment make it possible for the salesman to handle the whole task on his own. No special power supply is needed, just a standard 110 volt A.C. outlet.

AMPEX HAS THE PACKAGE

Ampex is able to supply the complete equipment package for this profitable operation. It comprises:

An Ampex VR-660 VTR. This broadcast quality video tape recorder utilizes the latest solid-state circuitry and weighs only 96 pounds. Tapes recorded on-the-air with the same machine or *any other* VR-660. If you already own one of the larger type machines the tapes can be transferred to it or electronically edited into a final program.

A Fairchild Vidicon Camera. The unique design of this solid-state vidicon provides broadcast quality pictures, even at low light levels.

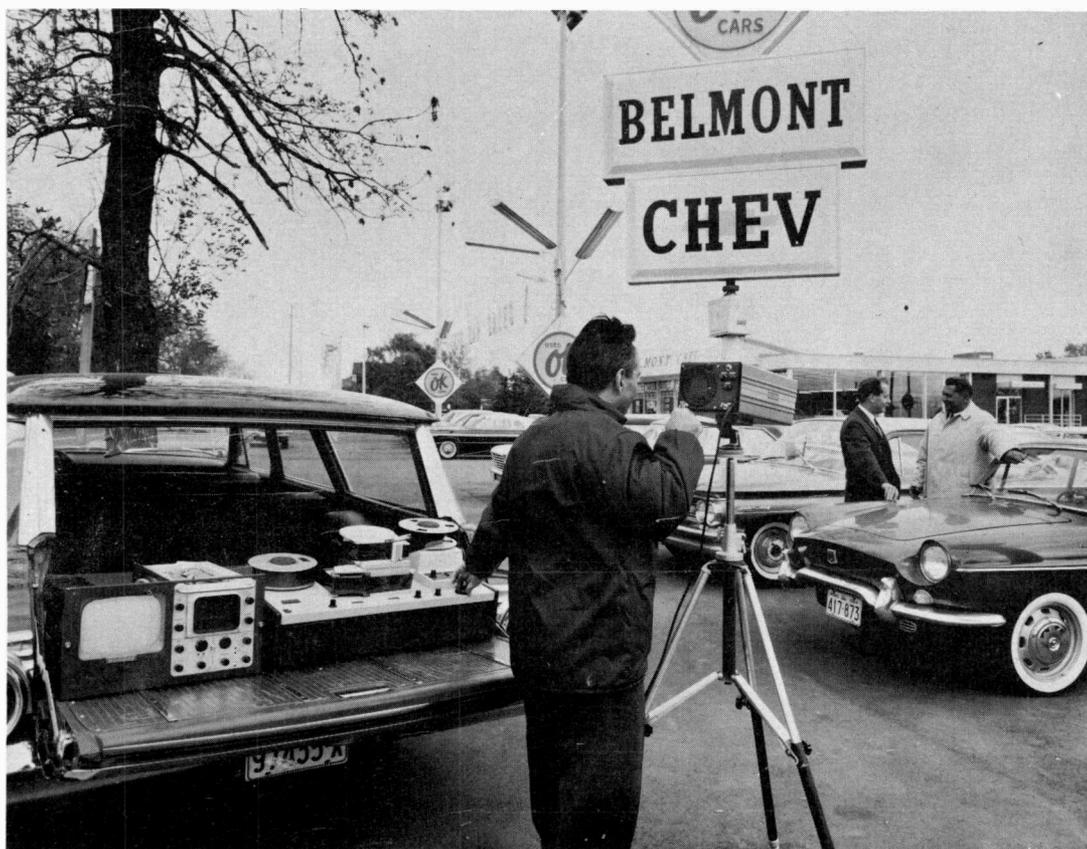
A portable Richmond Hill Laboratories Sync Generator. This "Standard of Industry" provides all the necessary drives for the camera. For two camera operation a small video switcher can be included in the same package.

A Valier-type Microphone for direct connection to the VTR — A separate audio system is not required.

A Conrac 8" Monitor. This is a moderately priced monitor which gives high-quality pictures. Its metal cabinet with carrying handles and rugged construction make it ideal for portable application.

Ampex Type 145 Magnetic Tape. This tape is manufactured by Ampex especially for the VR-660. It is made to the same high standards as the machine and will assure great savings in both tape and head wear costs.

This package will be demonstrated at the CCBA convention. If you plan to attend drop around to the Ampex suite and "Let's talk money". If you can't be there, you can get all the facts by contacting:



Taping a commercial right at the advertiser's sales premises with the new portable VTR equipment now available from Ampex. This technique is made possible through the portability and economy of the Ampex VR-660 broadcast quality video tape recorder. It brings live-action TV commercials within the reach of the local advertiser's budget.

when compared with live-action commercials and live studio commercials are so costly to produce they are beyond the reach of most local advertisers. Those who can afford the costs are spending a large part of their budget on production, when they should be spending it on air time. With the new technique these advertisers will be able to devote more of their budget to air time, which means better results from their advertising and therefore more sales for the broadcaster.

Having the commercial taped at the merchant's place of business should have special appeal to such advertisers as furni-

technique brings to those advertisers who are already using television, it can also be employed as a potent sales tool to introduce others to the medium.

The local salesman from the station can put the required equipment in his car, take it to the prospect's place of business, tape a dry run and show the merchant how the commercial will appear on air. The complete operation can be performed in minutes and makes a dynamic sales presentation. The use of a portable VTR in this way, as a sales tool, holds great profit potential for a TV station in any sized market.



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